



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • September/October 1990



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*The Harmonizer* (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Second-class postage paid at Kenosha, WI and at additional mailing offices. Editorial and advertising offices are at the International office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$12 yearly or \$2 per issue. Foreign subscriptions are \$18 yearly or \$3 per issue. ©1990 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

## The Song in this Issue

The song, "I Wish I Had A Girl," is one of the earliest songs of Gus Kahn and the lady who was to become his wife, Grace LeBoy. Born in Coblenz, Germany, in 1886, Kahn became one of America's best-known songwriters. He composed music for Broadway shows as well as motion pictures and collaborated with all of the well-known songwriters of the times.

Other Kahn songs include: "Memories," "Sailing Away On The Henry Clay," "Pretty Baby," "My Buddy," "Carolina In The Morning," "Side By Side," "Toot, Toot Tootsie," "Chloe" and "Makin' Whoopee," the list is almost endless.

Our arrangement is a composite of ideas from several notable arrangers, including Dennis Driscoll, Don Gray, Ed Waesche and Dave Briner. "I Wish I Had A Girl" is a great old song which deserves to be heard much more frequently. With its fine interpretative and expressive qualities, we're sure you will enjoy singing it.

## CONVENTIONS

### INTERNATIONAL

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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*Regular columns, such as those featuring chapters, quartets, YMIH and barbershop around the world, will return after this convention issue.*

## On the cover

The 1990 International Quartet Champion, **Acoustix**, poses with the Hugh Ingraham Memorial Trophy and individual ASCAP awards (l to r): Todd Wilson, tenor, Rick Middaugh, lead; Jeff Oxley, bass and Jason January, baritone. A feature story on the foursome will appear in a forthcoming issue.





# In "Seventh" Heaven

by Joe Liles  
Executive Director

**W**e've just completed one of the most successful conventions of recent years and one which produced a number of "firsts," as you will discover in this issue. San Francisco truly lived up to its billing as a host city, the weather was delightful and the earth remained stable throughout.

Among "firsts," a space was set aside at this convention for commercial exhibitor booths. Many *Harmonizer* advertisers made use of this opportunity to display their products and services to a "live" audience.

Among the many fliers and brochures distributed in the registration area was the one reproduced on page 45 of this issue. If you think our credit card is great, and it is, take a look at this outstanding new service now being offered to Barbershoppers. Just imagine, up to 15 percent discount on your long-distance phone service and a statement at the end of the year showing 10 percent of your bill as a donation to SPEBSQSA, Inc. for income tax purposes. It's an "everybody wins" situation.

The Heart of America Foundation, along with AmeriTel Communications, Inc., is providing "One Plus" (no special access codes to dial) long-distance service for both residential and business phones. Named *Lifeline®*, the service uses all major carriers, including AT&T, U.S. Sprint and MCI, *but selects for you the most competitive rate at the time of your call*. It further reduces the call charge by 5 to 15 percent.

You will still receive only a single itemized bill each month and you will be provided a phone card, just like any other long-distance carrier card, for use while away from home or business.

Consider this: if only one-quarter of our membership were to use just the residential service, based on an average long-distance monthly bill of \$28, the Society would reap

something on the order of \$350,000 *annually!* Just think of what we could do to fund special projects and programs to spread barbershop harmony and education worldwide and at home, while participating members not only save money directly, but also receive a tax deduction!

The service is not exclusive to Barbershoppers, although all applications made on forms containing the Society tracking number benefit the Society. This means you may make copies of the application form and pass the opportunity for savings along to your friends and relatives. Incidentally, a copy of the application which was sent out to chapter officers did not show the Society tracking number, 020025. That number helps in proper and speedy processing.

Because the company is presently signing up more than 3,000 people each week from other non-profit organizations, you may anticipate about a three-month delay in getting switched over; however, there is no disruption in service. In fact, the only way you'll know a change has taken place will be when your bill indicates the various carriers used. A single payment still handles everything and your local service remains unchanged.

There is no sign-up charge. Moreover, should a carrier-change charge appear on your bill, you may send a copy to Heart of America Foundation for reimbursement.

At present, the service is only available in the U.S. We anticipate negotiations for Canadian participation to be resolved in the near future, as has been done for the credit card. The Norman Rockwell card should be available, through the Bank of Montreal, by September or October.

Take advantage of this opportunity to cut long-distance costs for yourself and your business while creating more non-dues revenue for your Society.

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# MEmpership begins with ME

by **Charlie McCann**  
International President

**T**he San Francisco convention was all I expected and much, much more. To begin with, the complimentary suite that was assigned to me by the hotel defies description. It was far more opulent than this ol' country boy is used to; however, by the end of the week, my comfort index had become compatible with the gracious style of living. One can adjust to anything.

Unfortunately, the activity schedule did not allow much time for lolling about that magnificent suite. To say it was a busy week is an understatement, but I would not trade anything for the experience. Everything and everyone was just wonderful.

Much credit is due to staff-man Ken Buckner, and to convention chairman Alex Aikman and his committee. Careful and thoughtful planning was clear at every turn and implementation of those plans was flawless; no place was it more evident than in the busing operation. Folks, moving more than 9,000 people between downtown San Francisco and the Cow Palace in a short space of time is no small feat. It went as smooth as "goose grease."

I'm sure, as always happens, that the convention was not without a few problems for a small number of individuals, but unless I was walking around in a fog, it was as well-managed as one could hope or expect. "Kudos" and loud "attaboys" to all involved.

What did almost 10,000 people gather in San Francisco to do? To celebrate and enjoy our hobby through hearing and participating in some of the best singing ever. This year was, naturally, very special to me, but it was also special in many other ways. There were several *firsts* to be noted.

It was the *first* time that a British chorus competed in our contest. The achievement of bringing such a group to this event depicts a level of dedication by our British brothers that should make us examine our own com-

mitment. I heard said, from time to time, that it is, after all, "our music." But it really isn't. We have no patent rights on singing and good fellowship. Both are enjoyed by people the world over. There is a joy in singing unaccompanied vocal harmony that is unmatched by any other form of music. And, even though this particular style developed in our country, I'm quite sure we were not the first to experience the thrill of a barbershop seventh.

The **Hallmark of Harmony** chorus clearly demonstrated that the barbershop harmony craft is well developed in Great Britain and my visit to their convention clearly showed me they enjoy it as much as we do. Their quartet, **Quartz Precision**, also did an outstanding job. I don't recall all of the orders of finish, but their performance must have ranked them higher than any previous British quartet.

Another *first* was the visit of a quartet from the Soviet Union. Most of you know the background leading up to their visit, but it would be inappropriate if I did not thank Pete Neushul and the other members of the **139th Street Quartet**, along with Bob Bisio and many others, for making this happen. The international red tape was unbelievable, and Pete is due special recognition as the principal prime mover.

What a delight those fellows were. Even with the language barrier, it was clear in our communication that a bond of true friendship existed. I wish I could hear their impressions of what they heard and saw as they recount their experiences upon return to their homeland. It was evident from the smiles and the twinkle in their eyes that they really enjoyed themselves, and were maybe somewhat overwhelmed by it all. Their musicianship was never in question, as they are professionals, but the evolution of their performance style from very stiff, on the Inter-

national Show on Tuesday evening, to their appearance before the entire convention on Saturday night was incredible. How quickly they learned and adapted to what they observed. I thought we would have to get a hook to get them off the stage after the last standing ovation.


The International Show was truly superb and inspirational. The performances of all our overseas visitors, plus the best of ours, was truly breathtaking. The line-up was awesome. Space doesn't permit a listing of all groups who appeared, but the audience found the Austrian octet, **Vocalitas**, unique in their presentation and, of course, the icing on the cake was provided by the **Growing Girls** quartette, current Harmony International champion from Sweden, and our own **Second Edition**.

The quartet contest, as usual, was a real barn burner. Every year, the contest seems to get tighter from top to bottom, and this year was no exception. The order of finish had everyone guessing, as first one quartet and then another, in a given session, came out and just lifted you out of your seat. There was a lot of flip-flopping of position at the top from session to session, but it was the **Acoustix** that got it together on Saturday night and blasted their way to a gold medal.

It was here that another *first* occurred. The accomplishment of **Acoustix'** tenor, Todd Wilson, son of 1961 champion Harlan Wilson, marks the first time a son of a gold medal winner has garnered the gold. What a memorable event for the Wilson family and how wonderful for Harlan and Todd. Congratulations to them both.

For the very *first* time in history, the chorus contest ended in a dead heat. The **Masters of Harmony** and the **Thoroughbreds** amassed exactly the same number of points. The tie was broken by the Sound Category, as the rules provide, and the Masters of Harmony were declared the winner by a slender six-point margin. My heart goes out to the Thoroughbreds in their disappointment and, at the same time, rejoices with the Masters of Harmony in their win.

These *firsts* truly highlighted a convention that will live in memory and in the history of the Society. I want to thank everyone for the privilege of having been a participant and for making it a pinnacle in my life. How very wonderful it is.

Do you realize that, in all this, MEmpership begins with ME? 



# 1990 international truly "international"

## Acoustix, Masters of Harmony win gold

by Jim Hendricks

1990 International Convention Co-chairman

Despite Mark Twain's comment that the coldest winter he ever spent was a summer in San Francisco, unseasonably warm weather and clear skies welcomed more than 9,400 barbershoppers and their families to the Society's 52nd-annual international convention during the week of July 1-8, 1990. San Francisco, affectionately known as "the City" to local residents, proved once again that it really is "the city that knows how."

San Francisco's international flavor blended with this year's unsurpassed international presence with barbershop representatives from Europe, the South Pacific, and even the Soviet Union. The City's friendly atmosphere was matched by more than 400 volunteer hosts, wearing bright gold shirts emblazoned with the convention logo, who were on hand to make visitors as comfortable as possible.

San Francisco's picturesque setting provided the backdrop for quartets to sing on cable cars, at the Golden Gate Bridge, on Lombard Street's famed curlicue or at Union Square.

The City proved to have its own special draw, for whatever reason, as the 1990 convention was the first to hang the "Sold Out" sign. It thus sent a message to barbershoppers who want to attend future conventions: get your registrations in early so you won't be turned away and left disappointed.

Activities for the week began early, with the executive board meeting Sunday to scurry across the Golden Gate Bridge for dinner in Sausalito, famed for its quaint Mediterranean-style architecture. Monday dawned under clear skies, and early arriving quartets **Bustin' Loose** and **Saturday Night Live** had the opportunity to participate in publicizing the convention.

Tuesday's attention turned early to tours, giving visitors the chance to share in the beauty that northern Californians take for granted. While some headed for Marin County's Muir Woods or south to Carmel and the Monterey coast, others found their way to Napa Valley's magnificent wine coun-

try where they sampled the fare of some of the area's most prestigious wineries and were treated to a barbecue hosted by the Napa Valley chapter.

No matter where their travels took them, however, by day's end, everybody returned to the Hilton's Grand Ballroom for the International show. The evening proved to be a convention highlight, as barbershop harmony came to life with chorus presentations from the Bay Area Metro Pot 'O Gold Chorus and Sheffield, England's, **Hallmark of Harmony**. The first half featured quartets from Germany, Canada, Sweden, England and a truly inspirational presentation by the **Quiet Don Quartet**, coming to the convention from the Soviet Union. The audience welcomed all with thunderous applause, award-

ing the **Quiet Don Quartet** three standing ovations.

During the second half, the audience was treated to a double quartet, **Vocalitas**, all former members of the Vienna Boys Choir. They are recent converts to barbershop harmony, and their special blend and exacting vocal production makes barbershop natural for them.

Finally, for the first time at an international convention, the reigning SPEBSQSA champion quartet, the **Second Edition**, and the **Growing Girls**, current Harmony International Queens of Harmony, appeared to-



The **Quiet Don Quartet** performed their signature "Toot, Toot Toosie, Good-bye" on the International Show.



The Austrian octet, **Vocalitas**, opened the second half of the International Show.



Respective 1989 international champions, **Second Edition** and **Growing Girls**, closed the International Show, combining for three songs.

gether. Each sang several numbers, showing why they are champions in their respective organizations, and then combined for a beautiful eight-part rendition of "Misty," arranged for them by Dr. Val Hicks.

The contest sessions began Thursday morning with the quartet quarter finals. From the **Special Feature's** opening, "I Don't Remember Her Name," until **The Ritz** closed the finals two days later with their "I Used To Love You, But It's All Over Now/There'll Be Some Changes Made" medley, the contest proved more exciting than a 7.5 earthquake.



Lead Rick Middaugh and tenor Todd Wilson did the "huggy-dance" as **Acoustix** was announced as champion.

Winning the prestigious gold medals was **Acoustix**, from Dallas Metro and Town North Dallas, Texas. Historians scrambled to attention to recognize that **Acoustix'** tenor Todd Wilson is the Society's first second-generation gold medalist. His father, Harlan, captured the gold as baritone of the 1961 champion, the **Suntones**. **Acoustix'** bass, Jeff Oxley, became the Society's seventh double-gold medalist.

Perennial finalist, the **139th Street Quartet**, gathered its fifth set of medals, taking home the coveted silver medallions and advancing another step in its climb to the top from a third-place finish last year. The **139th Street Quartet** is now the second foursome to medal in three decades; the **Oriole Four** did so in the '50s, '60s and '70s.


In a giant step, **The Naturals**, sixth place finalist last year, became the third-place bronze medalist. Following closely in fourth

place was **The Ritz**, and **Bank Street** finished in fifth place.

Seventeen choruses squared off on Saturday afternoon to present another spectacular of harmony and showmanship. Each two-song presentation featured dazzling choreography, brilliant costuming, precise movement, and an abundance of earthshaking, solid, ringing chords. In fact, another contest first was set during the afternoon: the two top choruses had equal scores and judges had to look to the sound score to determine the winner. There, a mere six-point difference granted the Far Western District's **Masters of Harmony** (Foothills Cities, Calif.) its first gold trophy, edging out seven-time winner, the **Thoroughbreds** (Louisville, Ky.). The **New Tradition** (Northbrook, Ill.) took third place for the second year in a row, and **Southern Gateway Chorus** (Western Hills-Cincinnati, Ohio) and **Great Northern Union** (Hilltop, Minn.) rounded out the top five. **Masters of Harmony** director Dr. Greg Lyne thus became only the second man to lead two different choruses to a gold medal. Lou Laurel took El Paso, Texas and Phoenix, Ariz., to championships a decade apart and Lyne directed Lombard, Ill. to the 1987 championship.

The week will long be remembered for its emphasis on international harmony. No one

will forget the impact of the **Quiet Don Quartet** from the Soviet Union, and their improvised "stage presence" on "Alabama Bound" on Saturday night. The reception hosted by England's **Hallmark of Harmony** on Monday night displayed unequalled fellowship and cordiality. Certainly Sweden's **Queens of Harmony**, the **Growing Girls**, added a unique bonus to the week.

We salute General Convention Chairman Alex Aikman, the entire planning committee, and the more than 400 volunteers from chapters throughout the Bay Area for making this convention run smoothly and effortlessly. But most of all, we salute the 9,400 barbershoppers and their families who attended the convention to share in placing it in the annals of excellence. 



After the presentation of the championship chorus award to the **Masters of Harmony**, director Greg Lyne placed the Society trophy at the edge of the stage and stepped back to admire the view as 9,000 barbershoppers applauded.




# International Board meets, 1991 officers elected

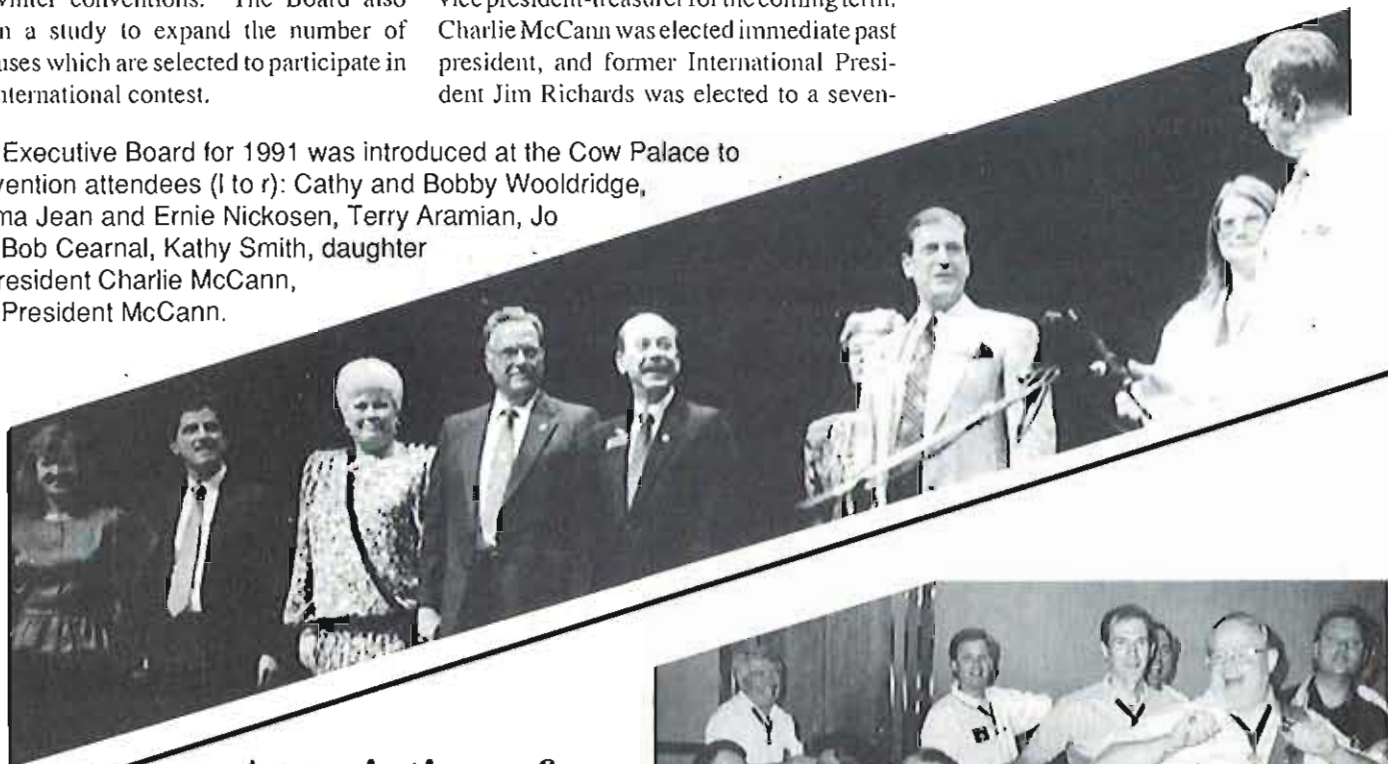
The International Board of Directors met Wednesday morning with a relatively light agenda. In addition to customary committee reports and other business matters, the Board agreed to establish a Convention Management Committee to assist in reviewing bids and selecting all future international and midwinter conventions. The Board also began a study to expand the number of choruses which are selected to participate in the international contest.

In other action, Bob Cearnal of Mascoutah, Ill., was elected international president, and will take office on January 1. Serving with Cearnal will be vice presidents Terry Aramiau of Campbell, Calif., and Bobby Wooldridge of Tuscaloosa, Ala. Ernie Nickosen, of Lexington, Ky., will serve as vice president-treasurer for the coming term. Charlie McCann was elected immediate past president, and former International President Jim Richards was elected to a seven-

year term as trustee of Harmony Foundation.

The board also approved affiliation with the Southern Part of Africa Tonsorial Singers (SPATS), bringing the total number of Society affiliates to six. 

The Executive Board for 1991 was introduced at the Cow Palace to convention attendees (l to r): Cathy and Bobby Wooldridge, Norma Jean and Ernie Nickosen, Terry Aramian, Jo and Bob Cearnal, Kathy Smith, daughter of President Charlie McCann, and President McCann.



## Association of International Champions meets, plays and performs

The convention got its first glimpse of the Cow Palace on Wednesday night, at the annual Association of International Champions Show. Under the general theme, "An Evening at the Oscars," 11 gold-medalist quartets took to the stage to demonstrate their winning styles.

In a special tribute, the Association of International Champions (AIC) presented a Lifetime Achievement Award to Tom Masengale, bass, and Doc Enmeier, tenor, of the 1941 champion quartet, the

**Chordbusters**, for their lifetime of service to the AIC and to the Society.

The 1991 slate of officers:  
President - Ken Hatten

**Bluegrass Student Union**

Vice president - Rod Johnson

**Happiness Emporium**

Secretary - Doc Sause

**Four Statesmen**

Treasurer - Ben Williams


**Four Renegades**

I.P.P. - Brian Beck

**Dealer's Choice**

**Side Street Ramblers**

AIC Liaison - George Davidson

**Classic Collection** 



Freddie King leads be-medaled champs in the annual "ant dance" during a break in proceedings at the AIC meeting.



Bob Gray, Jr. directed the AIC chorus in the finale to the AIC Show "An Evening at the Oscars."



## San Francisco trivia

The first quartet to visit the U.S. from the Soviet Union, the Quiet Don Quartet, performed during the convention.

For the first time, a British chorus, Hallmark of Harmony, representing the British Association of Barbershop Singers (BABS), entered the Society's international chorus contest.

For the first time, quartet gold medals hang about the necks of a father-son combination: Harlan Wilson, of the Suntones (1961), and son, Todd Wilson, of the Acoustix (1990).

For only the second time, a Barbershopper has directed two different choruses to international championships. Dr. Greg Lyne, who directed the West Towns Chorus, Lombard, Ill., (1987) and the Masters of Harmony, Foothill Cities, Calif., (1990) joins Lou Laurel, director of the Border Chorders, El Paso, Texas, (1964) and the Phoenixians, Phoenix, Ariz., (1972, 1976 and 1983).

Jeff Oxley became the seventh (and youngest) quartet gold medal double-winner: Rapsallions (1984) and Acoustix (1990).

The 139th Street Quartet became the Society's second quartet to place in the top ten over three decades, in this case, the '70s, '80s and '90s. The Oriole Four did it during the '50s, '60s and '70s.

For the first time ever, the international chorus contest resulted in a tie score for the championship, broken by the higher score in the Sound Category. The Masters of Harmony, Foothill Cities, Calif., were declared winners over the Thoroughbreds, Louisville, Ky., by a six-point Sound score advantage.

Glenn Howard, the only person known to have attended them all, made San Francisco 1990 his 52nd-consecutive international convention. Still recovering from extensive surgery, Howard attended with his wife, Kate, and brother-in-law Irv Manning, who came along to help the convalescent get around.

# PROBE winners, honorees announced

The annual meeting of Public Relations Officers and Bulletin Editors (PROBE) took place on Friday, July 6, 1990, at the international convention. PROBE President Bob Arthur of Monterey, Calif., presided.

Winners of the International Bulletin Contest were Buddy Myers and Fred Eckman, co-editors of the El Paso, Texas, Chapter's *Border Re-Chorder* (SWD). Second place was taken by Leo Larivee, editor of the Wellesley, Mass., Chapter's *Assembly Line* (NED). Larivee is also the director of the Sound Assembly Chorus. *Jubilaires Sounds*, bulletin of the Pottstown, Pa., Chapter (MAD), Syl Buszta, editor, achieved third place. Thirty editors entered the international competition. A Public Relations Officer of The Year (PROTY) was not selected for 1990.

This was the second year of inductions into the PROBE Hall of Honor. The first inductees, last year, were Dee Paris, Wilbur Sparks and the late Deac Martin. Paris, Sparks and Society Manager of Communications Ray Heller comprised this year's Selection Committee.

During the meeting, Paris interrupted the photographing of presentations, an annual, self-imposed task taken on by Dick Stuart of Columbus, Ohio, to announce Stuart as this year's only living Hall of Honor inductee. A beaming Stuart, 22-year editor of the Johnny Appleseed District's *Cider Press*, former PROBE vice president and president, and one of the few men certified to judge all three categories in the international bulletin contest, handed his camera to Dick Girvin to photograph the presentation. Observers stated that the glow on Stuart's face probably caused the film to be over-exposed. (*Not so. See accompanying photo. Ed.*)

The other two Hall of Honor inductees were deceased "early giants" in the Society's news and information services: Staff Taylor, also of Columbus, Ohio, and Charlie Wilcox of Freeport, Ill. The award is made to selectees "for unselfish, exceptional, dedicated and devoted service to the Society."



Buddy Myers (at left), winner of the International Bulletin Contest, will share the traveling trophy he holds with co-editor Fred Eckman. Gene Hartzler, chairman of the IBC, displays the individual awards.

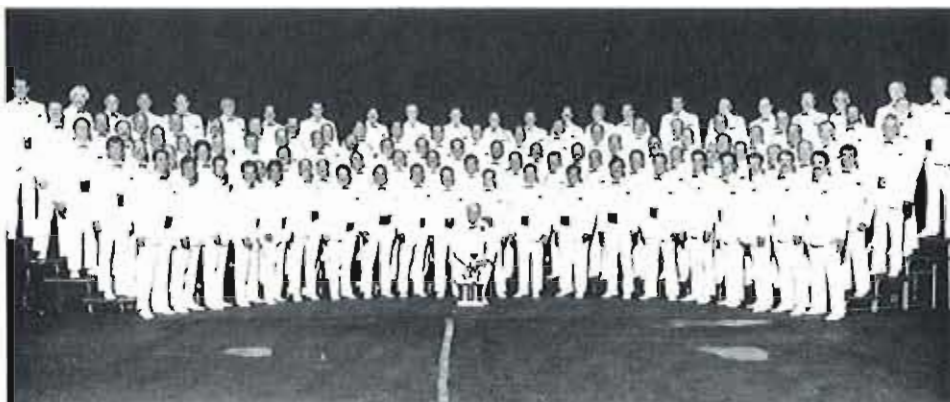
Dick Stuart (at left) was this year's only living recipient of PROBE's Hall of Honor award. Dee Paris (center) made the announcement as PROBE President Bob Arthur looked on.



## 1990 Choruses

**First Place Medalist**  
**MASTERS OF HARMONY**  
 Foothill Cities,  
 Santa Fe Springs, Calif. (FWD)  
 Dr. Greg Lyne, Director

*When Day Is Done;*  
*Mississippi Mud*



**Second Place Medalist**  
**THOROUGHBREDS**  
 Louisville, Ky. (CAR)  
 Allen Hatton, Director

*Swanee;*  
*That's An Irish Lullaby*



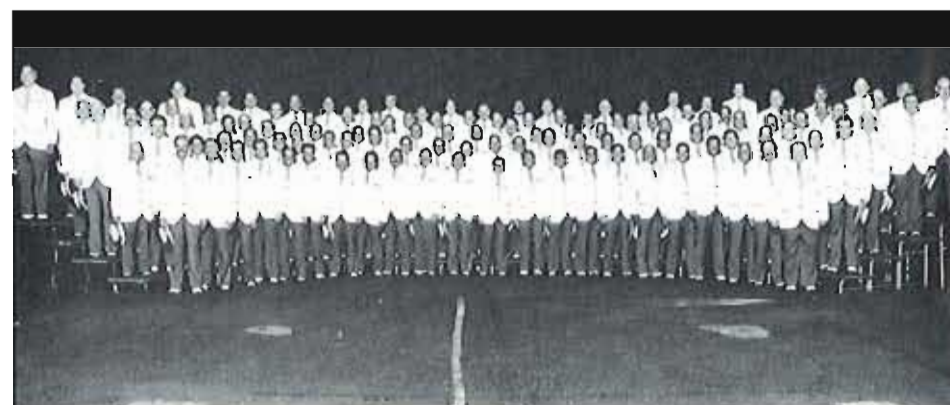
**Third Place Medalist**  
**NEW TRADITION**  
 Northbrook, Ill. (ILL)  
 Jay Giallombardo, Director

*When The Gold Turns To Gray;*  
*Coney Island Baby*  
*Coney Island Washboard*



**Fourth Place Medalist**  
**SOUTHERN GATEWAY CHORUS**  
 Western Hills (Cincinnati), Ohio (JAD)  
 Jim Miller, Director

*I Wonder If We'll Ever Meet Again, Dear*  
*Old Gal Of Mine;*  
*Darktown Strutter's Ball*







**Fifth Place Medalist**  
**GREAT NORTHERN UNION**  
 Hilltop, Minn. (LOL)  
 Roger Williams, Director

*Forgive Me;  
 I Used To Love You But It's All Over Now!  
 There'll Be Some Changes Made*



**DUKES OF HARMONY**  
 Scarborough, Ontario (ONT)  
 Steve Armstrong, Director

*I Will Love You Til The End Of Time;  
 Bye, Bye Baby/Good-bye, My Lady Love*



**BIG APPLE CHORUS**  
 Manhattan, N.Y. (MAD)  
 Scott Brannon, Director

*I Found The End Of The Rainbow;  
 New York Medley*



**NARRAGANSETT BAY CHORUS**  
 Providence, R.I. (NED)  
 Ted Doran, Director

*They're More To Be Pitied Than Censured;  
 Encore Song*

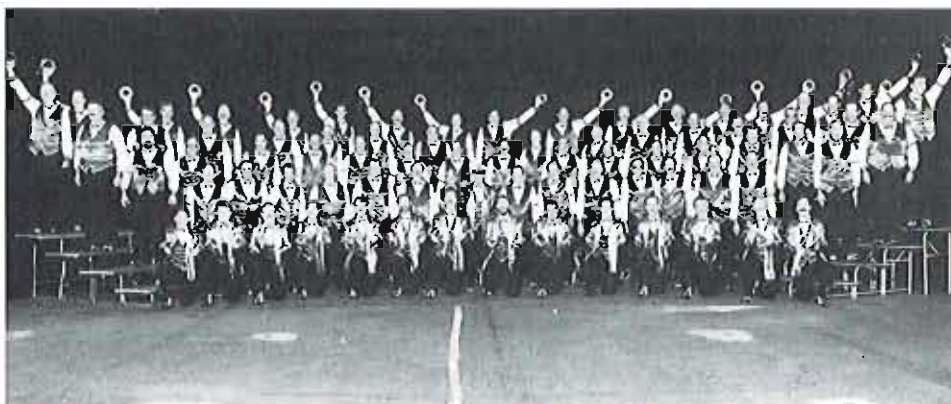
**O K CHORALE**  
Oklahoma City, Okla. (SWD)  
Jim Massey, Director

*I'm Oklahoma Bound! California, Here I  
Come;  
I Can't Forget (The Girl Who Broke My  
Heart)*



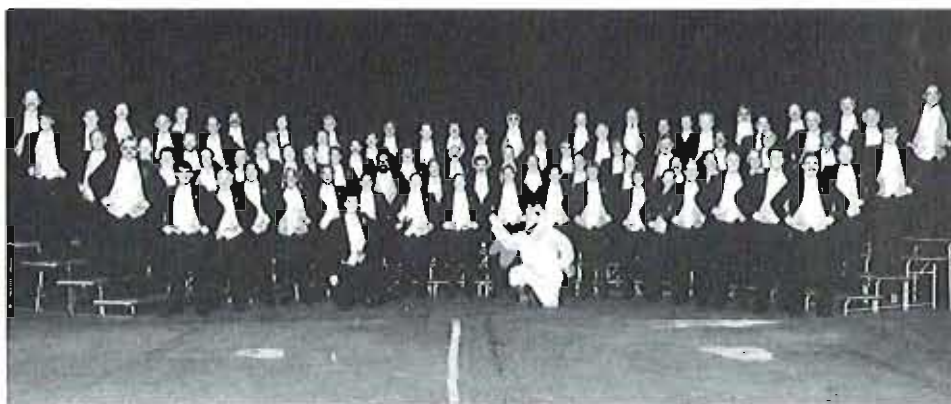
**DANIEL BOONE CHORUS**  
St. Charles, Mo. (CSD)  
David Wright, Director

*How's Every Little Thing In Dixie?  
Floatin' Down To Cotton Town*



**BIG CHICKEN CHORUS**  
Marietta, Ga. (DIX)  
Clay Hine, Director

*Oh, What A Pal Was Mary;  
Hello! My Baby*



**CASCADE CHORUS**  
Eugene, Or. (EVG)  
Denny Stiers, Director

*The Pirate's Life;  
Minnie The Mermaid*







### **BIG ORANGE CHORUS**

Greater Jacksonville, Fla. (SUN)  
Chuck Griffith, Director

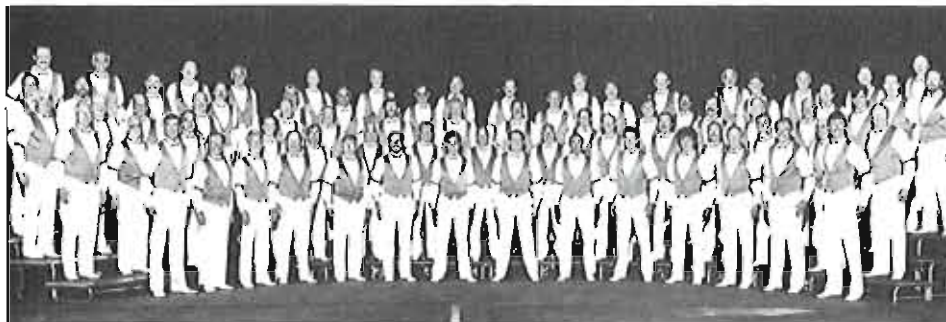
*Let A Smile Be Your Umbrella! Powder  
Your Face With Sunshine  
The Sunshine Of Your Smile*



### **HALLMARK OF HARMONY**

Sheffield, England (BABS)  
John Grant, Director

*If You Had All The World And Its Gold  
Toot, Toot, Tootsie! Good-bye My Lady  
Love*



### **NEW MEXI-CHORDS**

Albuquerque, N.M. (RMD)  
Bill Biffle, Director

*When The Midnight Choo-Choo Leaves  
For Alabam'  
Sing Me That Song Again*



### **FRIENDS OF HARMONY**

East Aurora, N.Y. (SLD)  
Ron Mason, Director

*I'm Sorry I Made You Cry  
A Smile Will Go A Long, Long Way! Smile,  
Darn Ya, Smile*



### **GREAT LAKES CHORUS**

Grand Rapids, Mich. (PIO)  
Dale Mattis, Director

*Don't Leave Me, Dear Old Mammy  
Listen To That Dixie Band*

**SCORING SUMMARY**  
**52ND INTERNATIONAL QUARTET CONTEST**  
**San Francisco, California - July 5-7, 1990**

Rank	Quartet name	District	SND	INT	SP	ARR	TOTAL
1.	Acoustix	SWD	1564	1570	1433	19	4586
2.	139th Street Quartet	FWD	1555	1514	1492	5	4566
3.	The Naturals	JAD	1515	1522	1493	31	4561
4.	The Ritz	JAD	1539	1492	1498	15	4544
5.	Bank Street	RMD	1502	1523	1485	17	4527
6.	Gas House Gang	CSD	1524	1470	1486	26	4506
7.	Chicago Chord of Trade	ILL	1543	1487	1499	-31	4498
8.	Sidekicks	SUN	1453	1495	1489	-21	4416
9.	Chordiac Arrest	ILL	1363	1493	1509	-8	4357
10.	Remember When	FWD	1436	1432	1427	55	4350
11.	Broadway	MAD	997	986	208	-9	2915
12.	Bustlin' Loose	JAD	984	236	192	22	2887
13.	Western Union	FWD	951	943	946	-7	2833
14.	Special Feature	FWD	987	936	887	21	2831
15.	Harmony Spectrum	FWD	926	942	932	-12	2788
16.	Copyright '86	MAD	978	936	889	5	2736**
17.	HarmonyWorks	LOL	941	914	878	-2	2731
18.	L.A. Tymes	FWD	949	904	876	-2	2727*
19.	Florida Transfer	SUN	928	901	913	-15	2727*
20.	Basin Street	SWD	927	914	881	-9	2713
21.	His Master's Voice	JAD	473	471	421	12	1377
22.	Quartz Precision	BABS	476	454	443	1	1374
23.	Debut	ILL	462	450	449	-3	1358
24.	The Rockefellers	SWD	448	436	448	20	1354
25.	Main Event	SWD	446	447	427	11	1331*
26.	Easy Street	EVG	445	453	434	-1	1331*
27.	Missouri Valley Music Company	CSD	479	429	409	7	1330*
28.	Reunion	NED	468	440	407	15	1330*
29.	The Untouchables	MAD	451	437	442	-1	1329
30.	Atlanta Forum	DIX	442	461	418	6	1327
31.	Musician's Choice	FWD	435	431	452	8	1326
32.	Final Four	CAR	461	440	417	4	1322
33.	Highfalutin'	ONT	446	438	457	-20	1321
34.	Auld Lang Syne	SLD	389	435	500	-4	1320
35.	One Shot Deal	SUN	448	444	439	-12	1319
36.	Front Row Center	SLD	440	439	438	0	1317
37.	Main Street Station	CSD	456	424	436	-2	1314
38.	Celebration	LOL	440	445	441	-15	1311
39.	Power Play	PIO	456	423	434	-8	1305*
40.	Flip Side	ONT	449	427	439	-10	1305*
41.	Good Time Singers	SNOBS	386	421	496	-12	1291
42.	Route 66	RMD	440	411	435	2	1288
43.	Sound Standard	DIX	445	426	423	-7	1287
44.	Stacked Deck	DIX	433	412	451	-15	1281
45.	Vocal Attraction	EVG	436	407	435	-3	1275
46.	Capstone Connection	DIX	431	406	420	-5	1252
47.	Post Time	CAR	431	432	412	-25	1250
48.	From The Heart	NED	433	400	390	4	1223
49.	Saturday Night Live	NED	437	387	390	0	1214
50.	Ivy League	PIO	435	395	406	-34	1202
51.	East Side Kids	MAD	385	395	458	-44	1194

**INTERNATIONAL CHORUS CONTEST SCORING SUMMARY**  
**San Francisco, California - July 7, 1990**

Rank	Chapter name	DIST	SND	INT	SP	ARR	TOTAL	MEN
1.	Foothill Cities, Calif.	FWD	537	540	520	-4	1593*	107
2.	Louisville, Ky.	CAR	531	534	526	2	1593*	119
3.	Northbrook, Ill.	ILL	510	521	502	20	1553	90
4.	Western Hills (Cinn.), Ohio	JAD	516	505	512	17	1550	121
5.	Hilltop, Minn.	LOL	515	515	490	10	1530	60
6.	Scarborough, Ont.	ONT	487	486	501	5	1479	70
7.	Manhattan, N.Y.	MAD	471	497	489	-1	1456	98
8.	Providence, R.I.	NED	455	460	516	-6	1425	72
9.	Oklahoma City, Okla.	SWD	462	481	408	-7	1416	72
10.	St. Charles, Mo.	CSD	457	484	476	-8	1409	77
11.	Marietta, Ga.	DIX	471	438	443	15	1367	81
12.	Eugene, Ore.	EVG	450	435	476	-11	1350	57
13.	Jacksonville, Fla.	SUN	453	424	471	0	1348	80
14.	Sheffield, England	BABS	452	437	450	6	1345	69
15.	Albuquerque, N.M.	RMD	460	427	430	17	1334	79
16.	East Aurora, N.Y.	SLD	411	412	444	1	1268	83
17.	Grand Rapids, Mich.	PIO	389	389	387	1	1166	43

\*\*Time penalty 72 points (6 seconds) - Article 18 of Official Contest Rules

\*Ranking tie broken by scores in Sound - Article 27 of Official Contest Rules



## 1990 Quartet Medalists



### **ACOUSTIX - First Place Gold Medalist**

Dallas Metro and Dallas Town North, Texas

(l to r) Todd Wilson, tenor; Rick Middaugh, lead; Jeff Oxley, bass; Jason January, bari. Contact: Todd Wilson, 3820 Spring Valley Road, #1407, Dallas, TX 75244-3460, (214) 406-1711. *Goodbye Broadway, Hello France/Pack Up Your Troubles In Your Old Kit Bag/Till We Meet Again; So Long, Mother; I'm Looking Over A Four Leaf Clover; That's An Irish Lullaby; When It Comes To Loving The Girls/They're All Sweeties; The Masquerade Is Over*



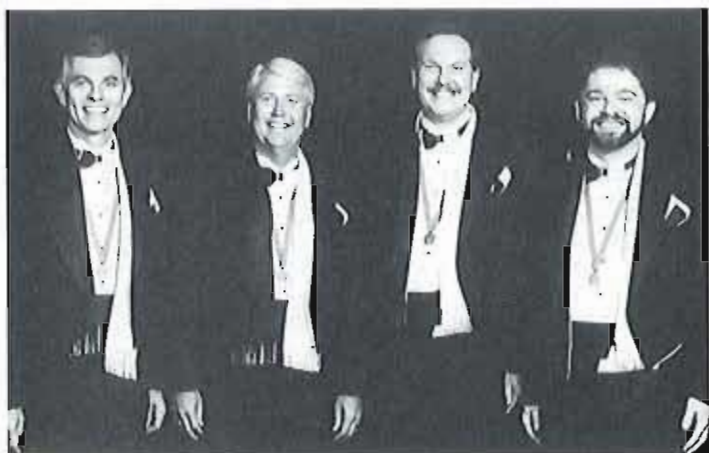
### **139TH STREET QUARTET - Second Place Silver Medalist**

Foothill Cities, Indian Wells Valley and Whittier, Calif. (FWD) (l to r) John Sherburn, lead; Doug Anderson, tenor; Jim Kline, bass; Pete Neushul, bari. Contact: Pete Neushul, 3114 Martingale Drive, Rancho Palos Verdes, CA 90274, (213) 541-7452. *Lulu's Back In Town; Swanee; Take Her Down To Coney Isle And Give Her The Air; Wait Till The Sun Shines, Nellie; Down By The Old Mill Stream; Crazy Words - Crazy Tune*



### **THE NATURALS - Third Place Bronze Medalist**

Western Hills (Cincinnati), Ohio (JAD) (l to r) Bob Moorehead, tenor; Randy Chisholm, lead; Jim Gentil, bass; Mike Connelly, bari. Contact: Bob Moorehead, 2855 Westminster Way, Springboro, OH 45066, (513) 748-2814. *Alabama Bound/Alabama Jubilee; Caroline, I'm Coming Back To You; My Gal Sal; By The Beautiful Sea/In The Good Old Summer Time; If You Were The Only Girl; Loading Up The Mandy Lee*



#### **THE RITZ - Fourth Place Bronze Medalist**

Defiance & Maumee Valley, Ohio (JAD)

(l to r) Jim Shisler, tenor; Doug "Nic" Nichol, lead; Ben Ayling, bass; D.J. Hiner, bari. Contact: Ben Ayling, 3154 Sherbrooke, Toledo, OH 43606, (419) 473-2490. *You're The Flower Of My Heart, Sweet Adeline; Louisville Lou; Dinah; I'm All That's Left Of That Old Quartet; When Day Is Done; I Used To Love You But It's All Over Now/There'll Be Some Changes Made*



#### **BANK STREET - Fifth Place Bronze Medalist**

Albuquerque, New Mexico (RMD)

(l to r) Tony Sparks, tenor; Dick Giese, lead; Farris Collins, bass; Toby Balsley, bari. Contact: Dick Giese, 12334 Haines NE, Albuquerque, NM 87112, (505) 294-4697. *If You Can't Get A Girl In The Summertime; The One Rose; I'm Lonesome For You Dear Old Pal; How's Every Little Thing In Dixie; Dust Off That Old Pianna; I Miss Mother Most Of All*

## **1990 Quartet Finalists**



#### **GAS HOUSE GANG**

St. Charles, Missouri (CSD)

(l to r) Rob Henry, bari; Jim Henry, bass; Rick Knight, lead; Joe Fink, tenor. Contact: Rick Knight, #5 San Camille, St. Charles, MO 63303, (314) 925-1925. *Bowery Boys Medley; So Long, Mother; Goodbye Broadway, Hello France! Pack Up Your Troubles In Your Old Kit Bag! We're All Going Calling On The Kaiser! We're Gonna Hang Out The Washing On The Siegfried Line; How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life! It's A Sin To Tell A Lie; We'll Have To Pass The Apples Again! There's A Little Bit Of Bad In Every Good Little Girl*



#### **CHICAGO CHORD OF TRADE**

Northbrook, Illinois (ILL)

(l to r) Scot Berry, tenor; Tim Reynolds, lead; Jay Giallombardo, bass; George Gipp, bari. Contact: Jay Giallombardo, 445 Laburnum Dr., Northbrook, IL 60062, (708) 272-6629. *Smooth Sailing; I'll Forget You; Happy Go Lucky Lane; A Little Bit Of Heaven Shure They Call It Ireland*





### SIDEKICKS

Tampa and Winter Park, Florida (SUN)

(l to r) Dave LaBar, lead; Harold Nantz, tenor; Randy Loos, bass; Bill Billings, bari. Contact: Dave LaBar, P.O. Box 16232, Clearwater, FL 34629, (813) 855-5915. *I Was Married Up In The Air/When You're Married; Somebody Steal My Gall/Eight Foot Tall; A Little Street Where Old Friends Meet; I'm A Star; Our Lead Is On A Diet; Junk Food Medley*



### CHORDIAC ARREST

Northbrook, Pottawatomie Territory and Chicago #1, Illinois (ILL)  
(l to r) Lynn Hauldren, bari; George Peters, bass; Doug Wehrwein, tenor; Dick Johnson, lead (seated). Contact: George Peters, 1970 Briarcliff Blvd., Wheaton, IL 60187, (708) 653-2200. *Darkness On A Delta; 5-0-2; California Medley; That's The Worst Jello; Doin' The New Routine; Hug Your Plumber Today*



### REMEMBER WHEN

Phoenix, Arizona (FWD)

(l to r) Galen McClain, bari; Fraser Brown, lead; Rick Wells, bass; Al Mau, tenor. Contact: Galen McClain, 4774 N. 7th St., #1131C, Phoenix, AZ 85014, (602) 277-3068. *Row, Row, Row/Oh, Johnny! Oh, Johnny! Oh!; Who's Sorry Now/Someday You'll Want Me To Want You; On A Rainy Day Medley/Let A Smile Be Your Umbrella; The Gang That Sang "Heart Of My Heart"; Oh! What A Pal Was Mary; Nobody's Sweetheart/Just A Girl That Men Forget*



## 1990 Quartet Semifinalists



### BROADWAY

Manhattan, New York, Montgomery County and Salisbury, Maryland (MAD)

(l to r) Cal Sexton, bari; Rick King, lead; Tom Sterling, bass, Jay Nickel, tenor. Contact: Jay Nickel, 25 Heathcliff Rd., Rumson, NJ 07760, (201) 747-7165. *Caroline, I'm Coming Back To You; Mistakes; Together; Back In The Old Routine*



### BUSTIN' LOOSE

Cincinnati, Dayton Metro and Western Hills (Cincinnati), Ohio (JAD)

(l to r) Tom Rouse, bari; Paul Ellingson, bass; Marco Crager, lead; Dale Fetick, tenor. Contact: Tom Rouse, 7013 Summit Ave., Cincinnati, OH 45243, (513) 984-4089. *Song For Mary; So Long, Mother; Give My Regards To Broadway; The End Of The Road*



### WESTERN UNION

Rancho Bernardo and San Diego, California (FWD)

(l to r) Mike Spencer, lead; David Garstang, tenor; Mike Lawton, bari; Terry Monks, bass. Contact: Mike Lawton, 14353 Sandhill Dr., Poway, CA 92064, (619) 679-7032. *If He Fights For His Country Like He Fought At Home; I May Be Gone For A Long, Long Time; The Captain Of The Toy Brigade; At The High Brow Babies' Ball*



### SPECIAL FEATURE

Reno, Nevada and San Diego, California (FWD)

(l to r) Raymond Davis, tenor; Jamie Arrington, lead; William Hill, bass; Paul Olguin, bari. Contact: William Hill, 4460 Mira Loma Dr., Reno, NV 89502, (702) 826-4132. *I Don't Remember Her Name; I Just Want To Call You Mine; When The Midnight Choo-Choo Leaves For Alabam'; Among My Souvenirs*



### HARMONY SPECTRUM

Bay Area Metro, Merced and Fresno, California (FWD)

(l to r) Brad Wilcox, tenor; Richard Nielsen, lead (kneeling); Jim Turnmire, bass; Pat Henley, bari. Contact: Jim Turnmire, 732 E. Ramona Ave., Fresno, CA 93704, (209) 221-8778. *Just A Cottage Small; Good Night, Little Boy Of Mine; Heart Of A Clown; Sunny Side Up*



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Alexandria, Virginia (MAD)

(l to r) Rick Savage, tenor; John Casey, lead; Stephen White, bass; Mike Pinto bari. Contact: John Casey, 14340 Brookmere Dr., Centerville, VA 22020, (703) 938-6039. *Last Night Was The End Of The World; Sweet Georgia Brown; Sonny Boy; Coney Island Baby/We All Fall*



#### **HARMONYWORKS**

Hilltop, Minnesota (LOL)

(l to r) Bill Wigg, tenor; Dean Haagenon, lead; Gary Eliason, bass; David Nyberg, bari. Contact: David Nyberg, 3381 Sumter Ave. So., St. Louis Park, MN 55426, (612) 936-9656. *You Must Have Been A Beautiful Baby; The Little Boy; My Buddy; I'm Looking Over A Four Leaf Clover*



#### **L.A. TYMES**

Foothill Cities, California and Frank Thorne (FWD)

(l to r) Greg Lyne, bari; Brett Littlefield, bass; Tim McDonald, lead; Jim Thompson, tenor. Contact: Jim Thompson, 801 S. Flower St., Los Angeles, CA 90017, (213) 622-3100. *The Gang That Sang "Heart Of My Heart"; Boy Of Mine; You're Breaking In A New Heart ; How's Every Little Thing In Dixie*



#### **FLORIDA TRANSFER**

Fort Myers, Polk County and Sarasota, Florida (SUN)

(l to r) Gene O'Dell, bari; Bob Summers, bass; Glenn VanTassell, lead; Al Rehkop, tenor. Contact: Glenn VanTassell, 735 Birdsong Ln., Sarasota, FL 34242, (813) 966-5611. *Get Out And Get Under The Moon; I Had You, I Lost You, I Found You; My Baby Just Cares For Me; Somebody Nobody Knows*

#### **BASIN STREET**

Greater New Orleans, Louisiana (SWD)

(l to r) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass; Joel Bourgeois, bari. Contact: Art Swanson, 9709 Robin Ln., River Ridge, LA 70123, (504) 737-1879. *The Gang That Sang "Heart Of My Heart"; You're The Only Girl That Made Me Cry; If You Were The Only Girl; The Sweetheart Of Sigma Chi*





## 1990 Quartet Quarterfinalists



### HIS MASTER'S VOICE

Western Hills (Cincinnati), Ohio (JAD)

(l to r) Don Gray, tenor; Mark Bowman, lead; Gil Storms, bass; Don Jennings, bari. Contact: Don Gray, 9 Filson Pl., Cincinnati, OH 45202, (513) 421-2413. *I Wonder Who's Kissing Her Now; Red Roses For A Blue Lady*



### QUARTZ PRECISION

Bromley and Crawley, England (BABS)

(l to r) Derek Barton, tenor; Brian Schofield, lead; Graham Smith, bass; Andrew Clarke, bari. Contact: Brian Schofield, 10 Tower Terr., High St., Nutfield, Redhill, Surrey, RH1 4PA U.K., (0737) 822395. *All I Need Is Just A Girl Like You; Every Tear Is A Smile In An Irishman's Heart*



### DEBUT

Lombard and Northbrook, Illinois (ILL)

(l to r) Jim Arns, bari; Scott Diehl, bass; Don Deegan, lead; Gregg Peters, tenor. Contact: Jim Arns, 346 Hanover Dr., Bolingbrook, IL 60439, (708) 739-2767. *'Cross The Mason-Dixon Line I'm Going Back To My Hometown In Dixieland; Don't Tell Me The Same Things Over Again/It's The Last Time*



### THE ROCKERFELLERS

Oklahoma City and Tulsa, Oklahoma (SWD)

(l to r) Doug Crowl, bass; Frank Friedmann, tenor; Brian Hogan, bari; Curt Angel, lead. Contact: Curt Angel, 6623 S. 107th, Tulsa, OK 74133, (918) 250-6681. *The Rose Of No Man's Land; Margie! No, No, No! My Blushin' Rosie*



### MAIN EVENT

Houston, Texas (SWD)

(l to r) Bruce Kenyon, tenor; Tommy Gartman, bass; Bob Natoli, bari; John Devine, lead (seated). Contact: Bob Natoli, 14411 Muirfield Ln., Houston, TX 77095, (713) 859-9160. *I'd Love To Live In Loveland; How Ya Gonna Keep 'Em Down On The Farm?*





#### EASY STREET

Tacoma and Bellevue, Washington (EVG)

(l to r) Bob Hodge, tenor; Neal Booth, lead; Forrest LaMotte, bass; Steve Barclay, bari. Contact: Forrest LaMotte, P.O. Box 4081, Federal Way, WA 98063, (206) 767-7215. *Look Out World!; Kiss Me One More Time*



#### MISSOURI VALLEY MUSIC COMPANY

Marshalltown/Waterloo, Iowa and Fremont/Omaha, Nebraska (CSD)

(l to r) John Vaughan, tenor; Jon R. Ellis, lead; Dave Pinkall, bass (seated); Randy Weir, bari. Contact: Jon Ellis, 16612 Alamoana Cir., Omaha, NE, 68128, (402) 339-5419. *Looking At The World Thru Rose Colored Glasses; The One Rose*



#### REUNION

Litchfield County and Meriden, Connecticut (NED)

(l to r) Brian Harvey, tenor; Roger Brown, lead; Otto Sabatelli, bass; Ted Brown, bari. Contact: Otto Sabatelli, 91 Sunset Ln., Torrington, CT 06790, (203) 496-8186. *Mistakes; The Church Bells Are Ringing For Mary*



#### THE UNTOUCHABLES

Patapsco Valley, Maryland (MAD)

(l to r) John Brohawn, tenor; Kevin King, lead; Brett Pryor, bass; Mike Sotiriou, bari. Contact: Kevin King, 25 Village Rd., Baltimore, MD 21208, (301) 653-3805. *Roses Of Picardy; Dust Off That Old Pianna*

#### ATLANTA FORUM

Stone Mountain and Marietta, Georgia (DLX)

(l to r) Clay Hine, bari; Thom Hine, bass; Jed Brooks, lead; Tim Brooks, tenor. Contact: Tim Brooks, 1310 Treetrail Pkwy., Norcross, GA 30093, (404) 925-0269. *Broadway Rose; At The High Brow Babies' Ball! Steppin' Out Tonight*





#### MUSICIAN'S CHOICE

Pomona Valley, Sacramento, San Gabriel Valley and Whittier, California (FWD)

(l to r) Jim Galasso, bari; Rik Johnson, bass; Rich Brunner, lead; Craig Ewing, tenor. Contact: Craig Ewing, 7297 Cherokee Cir., Buena Park, CA 90620, (714) 521-8221. *Harmony Joe; I Just Want To Call You Mine*



#### THE FINAL FOUR

Greater Indianapolis, Indiana, (CAR)

(l to r) Dave Sauls, bari; Ron Pierce, bass; David Newcomer, lead; Howard Foster, tenor. Contact: Dave Sauls, 9602 Carrolton Ave., Indianapolis, IN 46280, (317) 843-1161. *Ma (She's Making Eyes At Me); So Long, Mother*



#### HIGHFALUTIN'

Oshawa and Scarborough, Ontario (ONT)

(l to r) John Ward, tenor; Brad Brown, lead; Jeff Selano, bass; Grant Wilson, bari. Contact: Grant Wilson, 80 Elmvale Ave., Brampton, ONT L6Z 1A5, (416) 846-8265. *How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Lifelt's A Sin To Tell A Lie; I Was Married Up In The Air/When You're Married*



#### AULD LANG SYNE

Rochester, New York (SLD)

(l to r) Andy Nazzaro, tenor; Ron Borges, lead; Jan Muddle, bass; Glenn Jewell, bari. Contact: Jan Muddle, 1091 Terry Dr., Webster, NY 14580, (716) 671-6557. *My Wild Irish Rose (parody); A&R Session Song*



#### ONE SHOT DEAL

Polk County, Tampa and Winter Park, Florida (SUN)

(l to r) Sean Milligan, tenor; Roger Ross, lead; Tim Brozovich, bass; Tony DeRosa, bari. Contact: Roger Ross, 6130 Curry Ford Rd., #257, Orlando, FL 32822, (407) 275-5540. *I'm Looking Over A Four Leaf Clover; This Little Piggie Went To Market*





#### FRONT ROW CENTER

East Aurora and Watertown, New York (SLD)  
 (l to r) Dave Mason, tenor; Tracy Robertson, lead; Jack Trenchard, bass; Ron Mason, bari. Contact: Jack Trenchard, 3882 Lynn Dr., Orchard Park, NY 14127, (716) 649-8299. *Pal Of My Cradle Days; Toot, Toot, Tootsie*



#### MAIN STREET STATION

Newton, Kansas (CSD)  
 (l to r) Brent Lembke, bari; David Hill, bass; Wayne Lankenau, lead; Steve Hoskins, tenor. Contact: Wayne Lankenau, P.O. Box 156, Newton, KS 67114, (316) 283-9609. *Hello! My Baby; Heart Of A Clown*



#### CELEBRATION

Hilltop, Minnesota (LOL)  
 (l to r) John Moksnes, tenor; Kirk Lindberg, lead; John Korby, bass; James Emery, bari. Contact: Kirk Lindberg, 11970 Albavår Path, Inver Grove, MN 55075, (612) 450-1288. *Back In The Old Routine; I Found The End Of The Rainbow*



#### POWER PLAY

Macomb County, Michigan (PIO)  
 (l to r) Jason Oyler, tenor; Michael Slamka, lead; Jack Slamka, bass; Mark Slamka, bari. Contact: Mike Slamka, 23103 Socia, St. Clair Shores, MI 48082, (313) 293-9169. *Black Eyed Susan Brown; You Can Be My Baby*

#### FLIP SIDE

Scarborough, Ontario (ONT)  
 (l to r) Rob Swann, tenor; Chris McNown, lead; Bernie Hachey, bass; Steve Armstrong, bari. Contact: Rob Swann, 1647 Acorn Ln., Box 221, Claremont, ONT L0H 1E0, (416) 649-1161. *Pal Of My Cradle Days; When They're Old Enough To Know Better*





#### GOOD TIME SINGERS

Ronninge, Sweden (SNOBS)

(l to r) Olle Nyman, tenor; Per-Arne Lindholm, lead; Lars-Erik Bonnedahl, bass; Goran Edenberg, bari. Contact: Olle Nyman, Herrängsvägen 47, S-144 00 Rönninge, Sweden, (0753) 55465. *You Gotta Be A Viking Hero; Back In Ancient Viking Days*



#### ROUTE 66

Albuquerque, New Mexico (RMD)

(l to r) Steve Stevens, tenor; Jim Law, lead; Clifford Page, bass; Mike Finnegan, bari. Contact: Jim Law, 6104 Parktree Pl., NE, Albuquerque, NM 87111, (505) 294-4508. *There's A Lump Of Sugar Down In Dixie; There's A Rose On Your Cheek*



#### SOUND STANDARD

Knox County Metro, Tennessee (DIX)

(l to r) Jim Phifer, tenor; Mike Tipton, lead; Bob Eubanks, bass; Mark Beeler, bari. Contact: Mike Tipton, Route 3, 8221 Irwin Rd., Corryton, TN 37721, (615) 687-0493. *Memories Of You; The Moment I Saw Your Eyes*



#### STACKED DECK

Tuscaloosa, Alabama (DIX)

(l to r) Freddie Braswell, tenor; Ron Montgomery, lead; Tom Cain, bass; Jim Cain, bari. Contact: Tom Cain, 3807 2nd Ave., Tuscaloosa, AL 35405, (205) 752-1456. *I Want To Go Back To Dixie Land; Swanee*



#### VOCAL ATTRACTION

Bellevue, Mt. Baker and Lake Washington, Washington (EVG)

(l to r) Ralph Scheving, tenor; Doug Broersma, lead; Stu Turner, bass; Ted Chamberlain, bari. Contact: Doug Broersma, 115 No. B.C. Ave., Lynden, WA 98264, (206) 354-4145. *Lovin' Sam, The Sheik Of Alabama; Kiss Me One More Time*





#### CAPSTONE CONNECTION

Tuscaloosa, Alabama (DIX)

(l to r) Keith Jennings, tenor; Charles Foster, lead; Jeff Cargile, bass; Steve Parker, bari. Contact: Keith Jennings, 36 Heather Oaks, Jasper, AL 35501, (205) 387-0671. *I Was Married Up In The Air! When You're Married; My Mother's Eyes*



#### POST TIME

Louisville, Kentucky (CAR)

(l to r) Allan Dittmer, bari; Douglas Schaefer, bass; Jeffrey Wright, lead; Tim Bickel, tenor. Contact: Tim Bickel, 6025 Highliner Dr., #3, Louisville, KY 40291, (502) 231-0101. *I'm Sorry I Answered The Phone; There's Something I Like About Broadway*



#### FROM THE HEART

Nashua, New Hampshire (NED)

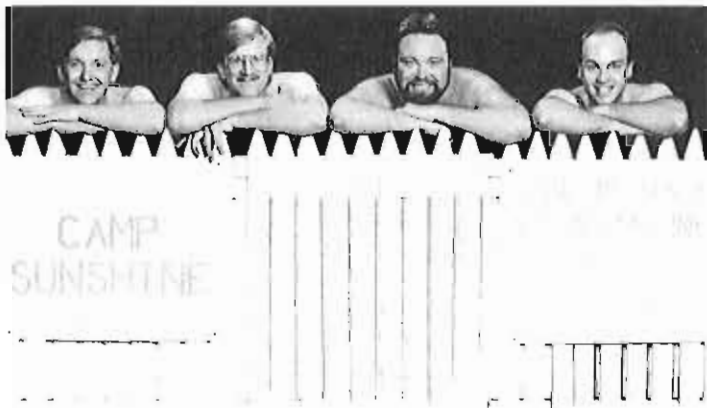
(l to r) Matthew Mercier, tenor; Alan St. Louis, lead; Brian Kreft, bass; Stephen Tramack, bari. Contact: Brian Kreft, 14 Fordham Dr., Nashua, NH 03062, (603) 883-3169. *If You Were The Only Girl; The Gang That Sang "Heart Of My Heart"*



#### SATURDAY NIGHT LIVE

Concord, Wellesley and Worcester, Massachusetts (NED)

(l to r) Bob Welzenbach, tenor; Frank Bovino, Jr., lead; John MacDonald, bass; Mark Goodney, bari. Contact: Bob Welzenbach, 23 Westland Ave., Chelmsford, MA 01824, (508) 452-9121. *Shine On, Harvest Moon; Song For Mary*



#### IVY LEAGUE

Macomb County and Wayne, Michigan (PIO)

(l to r) Jim Pollard, bari; David Drouillard, bass; Scott Turnbull, lead; Bob Hartley, tenor. Contact: Jim Pollard, 44740 Oregon Tr., Plymouth, WI 48170, (313) 459-5257. *(If I Were You) I'd Fall In Love With Me; By The Beautiful Sea In The Good Old Summer Time*



#### EAST SIDE KIDS

Manhattan, New York, Bucks County and Bangor-Pen Argyl, Pennsylvania (MAD)

(l to r) Terry Reagan, bari; Jack Fair, lead; Joseph Fair, bass; John Pinto, tenor. Contact: Joseph Fair, 3 Ranger Trail, Sparta, NJ 07871, (201) 729-4502. *Circus Medley; The Man On The Flying Trapeze*

# A Rappin' History of Barbershop

*Written and performed, in bits and pieces between quartet performances, during the first round of the quartet quarterfinals competition at the San Francisco International Convention, by emcee Ed Jobson of the Pierfonds, Quebec, Chapter. In response to an enthusiastic audience reception and, in view of an overwhelming number of requests for copies, A Rappin' History of Barbershop is herewith reprinted in its entirety. Accented beats are in boldface type in the first verse, to aid readers in getting into the swing.*

'Way back in April, nineteen **thirty-eight**,  
Old O.C. **Cash** he made a date  
With twenty-six **guys** at the Alvin Hotel,  
In Tulsa, Oklahoma, if I remember well.  
Now these twenty-six **guys** liked to **sing** till  
they'd **drop**  
This **strange** kinda **music** called **barbershop**.  
It **wasn't** grand **opera**, and it **wasn't** **bebop**;  
It **was** **whatchamacallit**—**barbershop**. I said **barbershop**.

Well, they sang and they sang all through the night  
And when it was over, they said, "All Right!  
Let's do this again, and let's do it real fast—  
We gotta make sure that this is gonna last  
For years and years, maybe fifty or more  
'Cause it sounds so good when it's sung by four,  
Like a bari and a bass, and a tenor and a lead;  
We can make all the chords you'll ever need.  
'Cause we don't need pianos or slide trombones  
To produce our own ringing overtones.  
We do it a cappella, and that's no lie,  
With just four voices soaring up to the sky."  
Well, it isn't Beethoven and it isn't Ragg Mopp;  
It's **whatchamacallit**—**barbershop**. I said **barbershop**.

Well, the word spread out and it didn't take long  
Before the whole U.S.A. was singing great songs  
Like, "Sweet Adeline," and "Aura Lee"  
And crooning, "In The Shade Of The Old Apple Tree."

Then chapters sprang up like proverbial weeds  
Full of baritones, basses, and tenors, and leads.  
There were guys of every color, shape, and size  
And what they liked to do was harmonize  
With brotherhood and fellowship, and lots of sharin'

And love and friendship, and a whole lot of carin'.  
We don't use titles, 'cause everybody's equal.  
(Except for basses, who're God's Chosen People!)  
If you're feeling low, and your spirits sag,  
You can pick 'em up pronto with a red-hot tag.  
There is no better cure for the blues or the "blahs"

Than four voices matching their "oo's" and their "ah's."

And a word to the wives, if you'll pardon the pun,  
Before you start knocking your husbands' fun,  
Remember this, before you get too mad:  
A guy who likes to sing can't be all bad!  
So give him a break, let him out of the house.  
He'll come home happy, and he'll be a better spouse.

But I digress, let me carry on;  
If you're getting really bored, try to stifle your yawn

But I must continue on until I drop  
With this rappin' history of barbershop.  
Well, it isn't John Williams and the Boston Pops;  
It's **whatchamacallit**—**barbershop**. I said **barbershop**.

Well it got too big for just the U.S.A.  
And it spread up north to Canada, eh?  
Where the weather's cold, but the chords are hot.  
Then over the ocean it flew like a shot  
To merry old England, with BABS and such.  
And then came the Swedes, and also the Dutch.  
And don't forget New Zealand and Australia, too,  
The home of the kiwi and the kangaroo.  
In the land down under (now, don't you groan)  
Is where we discovered the undertone.  
Like a boomerang, our sound keeps winging  
To more and more countries who like our style of singing.

Like Topsy we're growing, and isn't it great  
That we're adding so many new affiliates?  
And now that the Berlin Wall has come down  
There won't be any stoppin' that barbershop sound  
From spreading all through the eastern bloc  
And if you don't believe me, if you think it's just talk,  
Well, Tuesday and Wednesday, as a matter of fact,  
Even the Russians got into the act.

We've come a long way and we won't be stoppin'  
'Till the whole darn world is barbershoppin'.  
Well, it isn't lime rickey or soda pop;  
It's **whatchamacallit**—**barbershop**. I said **barbershop**.

Well, we got so big we had to hire a staff  
To do lots of things on our behalf.  
They all work together at Harmony Hall.  
The pay's not great, but they give their all  
To keep us supplied with music and stuff.  
And, as if their efforts were not enough,  
They send their music men all around  
To help us sing better and improve our sound.  
So here's to Joe Liles and the gang in Kenosha—  
We love ya, from Hawaii to Nova Scotia!

Keep up the good work, you're doin' fine.  
We should all call and thank you from time to time.

'Cause it doesn't even cost us one thin dime  
Since you put in that handy eight-hundred line.  
And now with our own credit card in hand,  
We can spend our money to beat the band  
And help Logopedics the plastic way  
For kids in the U.S. and Canada, eh?  
To help them speak and sing like us  
We've given 10 million, but don't make a fuss  
Because, by the year two thousand and four,  
We'll probably have added ten million more.  
Now, we're not saying this to hear ourselves boast;

It's helping those kids that touches us the most.  
We're helping them learn to communicate  
And when you see it happen, don't you feel great  
That you are a part of this volunteer team  
With the funny initials, based on O.C.'s dream  
Of keeping alive four-part harmony,  
And fulfilling our musical destiny?  
But there I go, digressin' some more.  
I don't mean to be such a terrible bore.  
It's just that I love this hobby of ours  
And I get on my soap box for hours and hours.  
Well, it isn't Bandstand or Top of the Pops;  
It's **whatchamacallit**—**barbershop**. I said **barbershop**.

If you're getting kinda sick of this endless verse;  
So sick that you feel like calling a nurse  
'Cause you think I should have been much more terse,

Just think of this before you swear and curse:  
Instead of speaking it verse after verse  
I could have sung it, which would have been worse.

So thank your lucky stars, my friends;  
This barbershop rap is coming to an end.  
But let me say my last good-byes  
To our founding fathers, those farsighted guys,  
Who shared a vision and saw it through  
And brought such joy to me and you.  
I hope they're feeling kinda good about things,  
Up there in heaven where a chord really rings.  
I know I won't be afraid to die  
'Cause I'm going to that chorus up in the sky,  
Led by two directors, named Cash and Hall,  
Those two great guys who started it all,  
'Way back in April, nineteen thirty-eight,  
When they made that musical milestone date  
With twenty-six guys at the Alvin Hotel,  
In Tulsa, Oklahoma, if I remember well.  
It wasn't rock and roll, and it wasn't doo-wop;  
It was **whatchamacallit**—**barbershop**. I said **barbershop**.  
I said **BAR-BER-SHOP!**



## In memory

John Loots, baritone of the 1958 champion **Gaynotes**, was fatally injured in an automobile accident, near Oakland, Calif., while on his way home from the San Francisco convention. His wife was seriously injured but is recovering. The family desires that any memorials be made in the form of contributions to Logopedics in Loots' name.

Tony Scooros, baritone of the **Vagabonds**, international quartet contest finalists for seven consecutive years in the '70s, passed away last April after a three-year battle with cancer.

Dan Krebsbach, tenor of the **Sounds of Senility**, a popular Chicago-area quartet, also passed away this summer. The four-some was the demonstration quartet at the spring convention of the International Society of Pre-Retirement Planners.

## 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**.

For information, contact:  
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Chapter \_\_\_\_\_ Chapter number \_\_\_\_\_ Membership number \_\_\_\_\_

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# Woodshedding is *not* dead

Contrary to fears expressed in some quarters, the art of woodshedding is not dead. As a matter of fact, there is movement afoot by the Ancient and Honorable Society of Woodshedders (AHSOW) to increase the number of certified devotees of that activity.

Membership in AHSOW, a subsidiary of SPEBSQSA, is healthy and approaching 1,000 in number. Heretofore, the only way a barbershopper could be eligible to become a member of AHSOW has been to attend one of the international conventions or Harmony College, where qualified woodshedders could ascertain the applicant's qualifications. The number of potential members was therefore severely restricted.

To alleviate this problem, AHSOW plans to create a corps of qualified men, to be known as District Chief Certifiers (DCC), in each of the Society's 16 districts. These men would be qualified to judge the woodshedding expertise of barbershoppers, and would be authorized to bring those able to pass certain basic criteria into the AHSOW fold.

A document entitled, "Train the Trainer," prepared by AHSOW, is an attempt to develop a uniform approach to the understanding of woodshedding. It is hoped that when more people are able to grasp its principles, more people will be able to participate in the art.

At the semiannual board meeting of AHSOW in San Francisco, there was discussion about creating a seminar to teach the art of spontaneous harmonization. A woodshedding manual is in the works and a class for developing District Chief Certifiers will be taught by Lou Chacos at Harmony College; all DCC candidates will be required to attend such a course.

A methodology is being developed for teaching woodshedding at regular chapter meetings. This will soon be in final form, ready for distribution.

A Caribbean Woodshedding Cruise, to be held in November, will feature woodshedding instruction by Jack Baird, Toban Dvoretzky and Earl Moon.

# The parable of the croaking frogs

A farmer came to town and asked the owner of a restaurant if he could use a million frog legs. The proprietor asked where the farmer could find so many frogs.

"I've got a pond at home just full of 'em," the farmer replied. "They drive me crazy night and day with their croaking."

After signing an agreement for several hundred frogs, the farmer returned home. A week later, he came back with a sheepish look on his face and two scrawny frogs. "I guess I was wrong," he stammered, "There were just two frogs in the pond. But, they sure made a lotta noise!"

Moral: the next time you hear about how bad things are in an organization, just remember—it may be nothing more than a couple of chronic complainers, who have little to do but grouch and croak!

*From the Pride of Indy bulletin, Greater Indianapolis Chapter, Lynn Martin, editor.*

## A·COU·STIX ... The New Science of Sound

July 9, 1990

-An open letter to all of our Barbershop Friends -

On Saturday, July 7, 1990, the members of ACOUSTIX were surprised, honored and excited when we heard our name announced as the 1990 International Quartet Champions.

To each and every one of you, a BIG THANK YOU for all the handshakes, words of congratulations, cards and letters. We promise to do our best to carry the banner of this great society in both song and championship spirit.

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# A small-chapter formula for success

by Craig Rigg

Editor, *Attacks & Releases*, Illinois District Bulletin

A friend recently suggested that others might like to know how a small chapter, such as the one in Macomb, Ill., rebuilt its music program and finished atop the heap at the last two spring chorus contests.

Since I'm a member of the Macomb Chapter, I ought to be able to provide the inside scoop. However, I hope that readers won't see the following comments as self-serving and an abuse of editorial privilege.

To begin with, the Macomb Chapter has no magic formula for success. And, we're smart enough to know that, regardless of our recent performances, we're still light-years away from many of the other choruses in the district. Likewise, we realize there are all kinds of ways to measure success, and winning a chorus contest shouldn't be considered the ultimate yardstick. We simply have found a program that fits our needs and works for us.

For as long as I can remember, the Macomb Chapter has had a membership in the mid-20s—whatever success we've attained has not been the result of membership growth. It's been due to several factors—all working together.

## The start was 1986

In 1986, after putting on a spring show with about 20 men on stage, the chapter board and the director agreed that the *Prairie-land Chorus* should enter the spring contest, just to get a taste of competition. When sign-up time came around, however, only 12 men agreed to go. Even so, the board and the director felt that we ought to enter the contest. After all, the only losers are those who don't compete, right? At least, that's what we've all heard.

But it's a little different if you risk making absolute fools of yourselves, as we would be doing by fielding a chorus of only 12 singers. Let's face it, most barbershoppers are not tolerant of mediocre barbershopping; they fidget, they offer lukewarm applause, they may even get up and walk out. We've all seen it when a less-than-top-quality quartet takes the stage, especially at hospitality suites and afterglows.

Nevertheless, Macomb sent its dirty dozen, complete with nervous twitches, wooden expressions, and unbalanced sound (two tenors, five leads, three basses, and two

baritones). Though we were declared ineligible for lack of numbers, we did manage to outscore a couple of other choruses twice our size. We got scored, critiqued, and, best of all, encouraged. Our puny efforts were not in vain.

At the 1987 spring contest, we staged 20 men, finished 10th, and began to show signs of improvement. At the 1988 spring convention, our 20 men finished *fifth*, thus earning the right to participate in the fall contest against the big Illinois District choruses. Boy, was our collective head swelling!

## More quartetting promoted

I should interrupt the chronology to mention that, at about this time, the Macomb Chapter also started to encourage more quartetting. More chapter meeting time was devoted to quarter activities and more men were encouraged to sing in foursomes. Sure, some of the quartets were pretty awful, but you'd never know it from the men who were starting to learn what it means to "carry your part." In fact, we even got some men to switch parts in an effort to bolster the baritone and bass sections in the chorus. The quartetting began to pay dividends to the extent that in our 1990 show, 17 of 24 men appeared in quartets. Our only regret was not having enough time or music to work in the other seven.

But, to get back to the chronology, after qualifying for the fall contest in 1988, a decision had to be made; did we want to enter another contest in a few months and expend all that energy again? Several facts stared us in the face:

(1) We had finished fifth and couldn't realistically expect much improvement over the doldrums of summer.

(2) One of our goals was to get men to contests in order to hear and to see the top quartets and choruses, but our singing position was 15th out of 15 choruses. We wouldn't be able to see a single competing chorus, and that's part of the fun of contests. How can you enjoy a convention if you're competing twice a year?

(3) Our board had made it a policy to pay the registration fees for every competing member, so we would have to cough up nearly \$300 just for the right to compete, not to mention more money for a couple of

rooms. Since we had already shelled out a considerable lump of cash just to compete in the spring, did we want to do it all over again in the fall? For a small chapter, these expenses can become prohibitive.

(4) A significant number of our members are farmers or are in farm-related occupations. To have these men take an afternoon off during the middle of harvest season is asking quite a lot—it's hard enough to do so in mid-April, when spring planting is gearing up.

(5) Our director also directs a Harmony, Inc., ladies group from Macomb, whose show is always in mid-September. Needless to say, his attention would be divided, just when we would need to be fine-tuning our performance.

(6) We didn't want to get into the two-contest-a-year, two-song syndrome that seems to trap so many choruses.

## Mixed results, mostly positive

Well, the Macomb Chapter went ahead and sang in the 1988 fall contest and finished 15th. We were not a happy group of barbershoppers. However, when the 1989 spring contest came around and we finished *first*, there was a pretty cocky bunch of hillbillies down in Macomb. But, the same questions regarding fall contest faced us—and did we really want to repeat the previous fall's experience against the big boys?

We elected *not* to compete, primarily, because we wanted to send a message that "getting better" was more important than "finishing first." We had accomplished something pretty significant for our chapter in three years and felt pretty proud of ourselves.

Thus, when the 1990 spring contests rolled around this year, Macomb was a little apprehensive about how well it might do in defending its title, especially since several of those choruses absent from the prior contest would now be singing. To our surprise, we were able to accomplish a few things correctly and squeak by for *another* first-place finish. But, the sound and video recordings revealed that there still were glaring problems.

continued on page 29



### Plans for the future

We are now at the point of taking the next step in improving our chorus—getting some coaching. While we've been able to achieve a few things on our own, it's time to get some outside perspectives and advice. Here's where the district music education programs come into play. Through Illinois DME George Peters, we're making arrangements to contact people who can provide the expertise we need.

*None of this would have been possible, though, if we had not decided, back in 1986, to enter contest, just for the fun of it.* In fact, we in the Macomb Chapter feel we may have had some influence on the recent Society ruling to lower the chorus eligibility requirements for numbers of men on stage. Also, the International Board of Directors has recommended that districts establish a plateau system for chorus contests.

So, for all you struggling chapters out there, here's our formula:

(1) Borrow the philosophy of the Nike shoe company and "Just Do It!"

(2) Find a director who is willing to lead a bunch of guys who may not be at their best or a chorus that is not at full-strength.

(3) Provide a lot of quartetting opportunities within your chapter's regular rehearsal program.

(4) Don't worry about contest placement; concentrate instead on score improvement.

(5) Get some outside coaching, as arranged through the district DME.

There's never been a better time for small choruses (20-30 men) to establish a strong music program. Maybe the formula that I've described will be of help. I'll wager that if you try it, you'll like it! 🐾

*(Adapted from an article in the June/July, 1990 issue of Attacks & Releases, Illinois District bulletin)*

## Blind members may subscribe to *The Harmonizer* on tape

Plans are underway, once again, to provide taped subscriptions to *The Harmonizer* for Society members with vision impairment. Max Plaughcer, a member from the Johnny Appleseed District, will produce the master tapes, which will be duplicated by the Media & Performance Department.

Postage will be provided by the Cleveland, Ohio, Society For The Blind, so cost will be limited to purchase of tapes, dubbing time and a few incidentals. If tapes are returned for re-use, cost will be kept to a minimum.

We anticipate charging \$18 per year for an initial taped subscription, which is the same price as a regular non-North American subscription to the magazine. As the program continues, prices could be reduced.

Anyone wishing to take advantage of this program is invited to call the Communications Department at the international office. 🐾



# The Most Happy Fellows

...have just released their "Wizard of Oz" routine. . .  
on video . . . in stereo!

**A collector's item—you'll love it!**

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INSTITUTE OF LOGOPEDICS

# 1990 holiday greeting cards selected



Nineteen-year-old Steve shows off the two cards he designed for this year's Holiday Greeting Card Program, Holiday Home, on the left, and the Butterfly all-occasion card on the right. Intensive speech and language therapy have been part of Steve's program since he enrolled at the Institute in 1977. Despite a severe articulatory disorder, Steve talks constantly and uses sign language with his nonverbal friends. He recently began a part-time job in a sheltered workshop.

**A** dancing snowman, a glittering Christmas tree, and a gaily decorated home highlight the designs to be found in this year's holiday greeting card collection from the Institute of Logopedics.

In addition, actress Susan Dey, from the hit TV series "LA Law," is once again serving as the honorary chairperson of the Institute of Logopedics Holiday Greeting Card Project. Dey, who began her tenure with the Project last year, fell in love with the Institute's children during her visit last October.

"This project is one of the few where I get back more than I give," said Dey of her

participation in the Holiday Greeting Card Project. "It's apparent to me that the handicapped children of this country are often sold short by those who are unaware of their potential.


"There are children at the Institute whose parents were told by experts that the children would never read or speak. But the Institute has proven them wrong time and time again."

Each year, the Holiday Greeting Card Project features artwork created by Institute students on the cards. As cards are purchased and mailed, not only does the Insti-

tute benefit financially, but thousands of people learn about the Institute and its programs.

This year, in addition to the regular selection of greeting cards, a holiday postcard and a deluxe card are available. Two all-occasion notecard designs are also for sale.

Chapter chairmen or presidents of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America will be receiving copies of the Institute's Holiday Greeting Card catalog during the month of October. Members who would like additional copies of the catalog may write the Institute of Logopedics, 2400 Jardine Dr., Wichita, KS 67219, or call toll-free 1-800-835-1043 or 1-800-937-4644.

The Institute of Logopedics is one of the most highly respected residential schools in the nation for children with multiple handicaps and communication disorders. Its emphasis on individualized programming and its leadership in developing seizure and behavior management programs bring children from across the country to Wichita to learn and grow. Since its founding in 1934, the Institute of Logopedics has given more than 60,000 persons hope for a better tomorrow. 



Actress Susan Dey posed with Mike, creator of this year's Snowman card. Mike, who has vision, motor, hearing and expressive/receptive language problems, has attended the Institute since 1988. He has made considerable gains in behavior and academics and will be returning soon to his home school district in Indiana.



# FOR ONLY \$9.95 WE'LL ALL COME TO YOUR HOUSE AND SING.



*The Masters of Harmony, 1990 International Chorus Champion*

The Masters of Harmony, from Santa Fe Springs, California, proudly present their first album.

Under the direction of Dr. Greg Lyne, they offer a stunning collection of barbershop favorites, as well as a special medley of movie music arranged just for them.

With their distinctive clarity of sound and heartfelt emotion, they've already created a niche for themselves in barbershop lore. And this recording proves it. Order yours today. Enjoy it forever after.





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# 1990 Christmas Audio & Video Catalog

## THE VOCAL MAJORITY

5 Times Judged "Best In The World" in International Competition

**Introducing . . . Our Tenth and Finest Recording.**  
**PLUS . . . Get A Free LP When You Purchase**  
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### "I'LL BE SEEING YOU"

Recorded in August, 1990, for the first time in a major Dallas recording studio, and using a new 16-track digital recording technique, The Vocal Majority brings you America's song favorites from the 30s, 40s and 50s. Also appearing is our new 1990 International Quartet Champion, ACOUSTIX, plus a brand new cut from our 1973 International Quartet Champions, THE DEALER'S CHOICE.

#### SONGS:

- Where Is Love
- It's A Blue World / Graduation Day Medley
- No Arms Can Ever Hold You
- Star Dust
- I'm The Music Man
- As Time Goes By
- Stormy Weather
- Harmony
- Mack The Knife
- I'll Be Seeing You

### WHY ARE WE CLOSING OUT LPS?

It's no secret that long playing records (LPs) are going the way of 8-track tapes and Nehru jackets. However, the new compact disk format is so fantastically better suited for choral and acapella singing as to make LPs virtually obsolete. With a majority of the record consumers switching to the CD format in preference to LPs, most retail chains have discontinued purchasing and stocking long playing albums. The Vocal Majority has decided to follow that trend, and we're offering you the opportunity to obtain our entire inventory of LPs at just **\$4.95 each . . . or get one FREE** with the purchase of any three of our audio recordings (LPs, cassettes or CDs). You may also obtain a **FREE LP** of your choice by purchasing at least one of our video albums.

**This offer is good only through December 31, 1990, and only while supplies of each title last.**

## VIDEO ALBUMS NOW ONLY \$19.95

Due to variances in theatrical lighting conditions, some portions of these video recordings may not be broadcast quality.

### EVERYTHING OLD IS NEW AGAIN

A celebration of the 50th birthday of the Barbershop Music Society, featuring THE VOCAL MAJORITY, CLASS OF THE 80s and DEALER'S CHOICE quartets.

#### SCENES:

- The Old Songs
- Everything Old Is New Again
- Sweet Adeline
- In The Good, Old Summertime
- Who's Gonna Love You/Who'll Take My Place Medley
- Walkin' For the Robert E. Lee
- Bring Back Those Riverboat Days
- It's A Good Day
- Old Man River
- Goodby Old Dixie
- American Trilogy
- America The Beautiful
- Give Me Your Tired, Your Poor
- God Bless The U.S.A.
- Mr. Leader Man / Strike Up The Band Medley

**RUNNING TIME:**  
55 MINUTES

### CHRISTMAS IS LOVE

Recorded live with spectacular stage sets & costumes during one of The Vocal Majority's popular annual Christmas shows in Dallas.

#### SCENES:

- On This December Night
- Jingle Balls / Sleighride
- Have Yourself A Merry Little Christmas
- Blue Christmas
- Toy Soldiers On Parade
- Mr. Leader Man / Strike Up The Band Medley
- I'll Be Home For Christmas
- Redhead
- The Christmas Song
- O Come All Ye Faithful
- It Came Upon A Midnight Clear / Silent Night
- Covenent Cerot / Away In A Manger
- O Holy Night
- The Secret Of Christmas
- I Wonder What You're Doing For Christmas

**RUNNING TIME:**  
60 MINUTES

### MEMORIES

Musical Director Jim Clancy narrates the story behind the success of The Vocal Majority, as they rise from a 35 man group to one of America's premier singing organizations. Scenes from Minneapolis, Salt Lake City, Pittsburgh, Houston and Dallas.

#### SCENES

- Introduction by Jimmy Ocan
- How Could You Believe Me / It's A Sin To Tell A Lie
- On A Wonderful Day Like Today
- Swearing-In Ceremony
- The Texas Medley
- Pass Me By
- One Voice
- Rehearsals for 1982 Contest
- Redhead
- President Reagan Introduction
- An American Trilogy
- Mr. Leader Man / Strike Up The Band Medley
- The Way We Were

**RUNNING TIME:**  
50 MINUTES

### NO PLACE BUT TEXAS

The Vocal Majority celebrates the 150th birthday of the State of Texas with a sight and sound spectacular. Video taped before a live audience, the mood of each song is enhanced by special lighting effects.

#### SCENES

- No Place But Texas
- Bury Me Out On The Lone Prairie
- Ghost Riders In The Sky
- Home On The Range
- Texas When I Die
- The Texas Medley
- You Keep Coming Back Like A Song
- I Don't Want To Walk Without You
- Jimmy Webb Medley
- Sixteen Tons
- Buddy, Can You Spare A Dime
- God Bless America
- Texas When I Die (Reprise)

**RUNNING TIME:**  
52 MINUTES

### AUDIO RECORDING TITLES

TITLE	LP ALBUM \$4.95	CASSETTE \$9.50	8-TRACK \$3.50	CD \$14.95
I'll Be Seeing You	NA		NA	
For God, Country & You			NA	
The Secret of Christmas			NA	
Voices In Harmony			NA	
All The Best			NA	NA
A Decade Of Gold				NA
From Texas With Love				
Standing Room Only		NA		NA
Here's To The Winners				NA
With A Song In Our Hearts				NA

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Memories		
Christmas Is Love		
No Place But Texas		

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### THE SECRET OF CHRISTMAS

A collection of unique, custom Vocal Majority arrangements featuring both traditional and contemporary Christmas holiday favorites. For three straight years, the album has been the top selling Christmas record in Texas.

#### SONGS:

- O Come All Ye Faithful
- Have Yourself A Merry Little Christmas
- Jingle Bells / Sleighride Medley
- I'll Be Home For Christmas
- Coventry Carol / Away In A Manger
- The Lord's Prayer
- Silent Night, Holy Night
- Blue Christmas
- The Christmas Song
- I Wonder What You're Doing For Christmas
- O Holy Night
- The Secret Of Christmas

AVAILABLE IN LP,  
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COMPACT DISC

### FOR GOD, COUNTRY & YOU

A wonderful mix of inspirational, patriotic and love songs recorded digitally to capture all the richness of the fabulous Vocal Majority sound.

#### SONGS:

- God Bless The USA
- Waitin' For The Robert E. Lee
- Ave Maria
- You Keep Coming Back Like A Song
- Girl Of My Dreams
- Who's Gonna Love You / Who'll Take My Place Medley
- Mr. Leader Man / Strike Up The Band Medley
- Last Night Was The End Of The World
- Old Man River
- America The Beautiful
- Give Me Your Tired, Your Poor
- God Bless America

AVAILABLE IN LP,  
CASSETTE &  
COMPACT DISC

### FROM TEXAS WITH LOVE

A mellow tribute to the home state of The Vocal Majority. The album features Jim Clancy's popular 10-minute arrangement of "The Texas Medley", a particular favorite with convention groups from throughout the world who visit Dallas and want some real down-home Vocal Majority harmony.

#### SONGS:

- It's A Most Unusual Day
- From The First Hello To The Last Goodbye
- The Texas Medley
- Polidena
- Ten Feet Off The Ground
- An American Trilogy
- For A Little While, So Long

AVAILABLE IN LP,  
CASSETTE &  
COMPACT DISC

### A DECADE OF GOLD

This album celebrates the first ten years of award winning harmony for The Vocal Majority, and was recorded during a West Coast tour hosted by Barbershop & Sweet Adeline groups in San Francisco, Los Angeles & Denver. The album also features performances by THE SIDE STREET RAMBLERS and CLASS OF THE 80s quartets.

#### SONGS:

- A Nightingale Sang In Berkeley Square
- On A Wonderful Day Like Today
- It's A Blue World
- Everybody Loves A Lover
- Put Your Arms Around Me, Honey
- The Intermission Song
- You Can Have Every Light On Broadway
- Redhead
- This Is All I Ask
- Chordbuster's March
- The Jimmy Webb Medley

AVAILABLE IN LP &  
CASSETTE ONLY

### VOICES IN HARMONY

Recorded Live In Salt Lake City's renowned Mormon Tabernacle, The Vocal Majority shares the album with the Mormon Tabernacle Choir in a collection of inspirational and religious songs. Many of the songs by both groups were arranged especially for this unique joint concert event.

- How Great Thou Art
- Ode To Music
- Sweet Hour Of Prayer
- The Long Day Closes
- I'll Walk With God
- Suddenly You're Older
- Nearer My God To Thee
- Love At Home
- I Walked Today Where Jesus Walked
- The Windows Of The World
- One Voice
- The Lost Chord
- Danny Boy
- Home On The Range

AVAILABLE IN LP,  
CASSETTE &  
COMPACT DISC

### ALL THE BEST

A special collection of songs borrowed from actual International Barbershop Society stage performances by The Vocal Majority on the road to winning 5 Gold Medals. Featured on one side is the landmark 16-minute "Tribute To O.C. Cash", a salute to the Barbershop Society's founder with a medley of songs made famous by some of the Society's top quartets.

#### SONGS:

- A Tribute To O.C. Cash
- I Never Know / You Were Meant For Me Medley
- Who'll Take My Place When I'm Gone
- You Can Have Every Light On Broadway
- How Could You Believe Me / It's A Sin To Tell A Lie Medley
- I'm Looking At The World Through Rose Colored Glasses

AVAILABLE IN LP  
& CASSETTE

### WITH A SONG IN OUR HEARTS

A great variety of custom arrangements from The Vocal Majority chorus repertoire, with additional selections from all of the VM's most entertaining quartets, the BEAU JESTERS, SIDE STREET RAMBLERS, DEALER'S CHOICE and THE FOLKEL MINORITY.

#### SONGS:

- On A Wonderful Day Like Today
- With A Song In My Heart
- Bye Bye Blackbird
- How Deep Is The Ocean
- Y'all Come Back Saloon
- The Secret Of Christmas
- The Lord's Prayer
- Give Ma A Good Old Mammy Song
- It's A Blue World
- Daddy's Little Girl
- If I Ruled The World
- For Once In My Life

AVAILABLE IN LP  
& CASSETTE ONLY

### HERE'S TO THE WINNERS

A celebration of The Vocal Majority's five International Chorus Gold Medals. In addition to the chorus, the album also features four of the quartets that helped the VM acquire the musical excellence that has helped project the 100-voice chorus to the top of its field.

#### SONGS:

- Step To The Rear
- Danny Boy
- How Could You Believe Me / It's A Sin To Tell A Lie Medley
- 1927 Kansas City
- Ain't No Way
- Who'll Take My Place When I'm Gone
- One Voice
- Have A Little Talk With Myself
- I Don't Know Enough About You
- When That Great Day Comes
- First Day In Heaven
- Their Hearts Were Full Of Spring
- Pass Me By
- Here's To The Winners

AVAILABLE IN LP  
& CASSETTE

### STANDING ROOM ONLY (Limited Quantities Available)

A live recording at one of The Vocal Majority's rollicking cabaret style "Good Time Music Shows" in Dallas. You can hear the interaction of the audience with the singers as they are entertained by the VM and their popular quartets, the STAGE DOOR FOUR, DEALER'S CHOICE & FOLKEL MINORITY.

#### SONGS:

- On A Wonderful Day Like Today
- Delite Dawn
- A Little Bit Of Happiness
- Today
- South Rampart Street Parade
- Country Roads
- All His Children
- Who's In The Strawberry Patch With Sally
- The Air Trans Song
- Didn't We Almost Make It
- If You Could Read My Mind
- Sweet Gypsy Rose

AVAILABLE IN LP ONLY



## GUARANTEE

If you are dissatisfied with your purchase in any way, you may return it for a prompt and full refund. (We work too hard perfecting our recordings for even one person to be unhappy with the quality of any of our albums.) All orders are processed promptly, and notification will be sent in case of delay for any reason. Shipment is guaranteed within 60 days for domestic U.S. locations. Charge card orders are subject to approval. If you experience problems or delays in receiving your order, please call (214)960-0606.

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

# Tampa—fun and frolic

Welcome to Tampa, home of the Tampa Bay Buccaneers, the renowned annual Gasparilla Festival and the 1991 site of Superbowl XXV!

After arrival and registration on Monday, January 28, enjoy the balance of the day at leisure to greet old friends and make new ones. You may wish to begin exploring on your own or simply relax and get ready for the sun and fun filled days ahead. That evening, enjoy dinner at one of the many fine restaurants found here.

Tuesday, January 29, brings fun, fascination and fantasy. These are the ingredients that make nearby Orlando one of the USA's most visited cities. Spend the full day at one of Orlando's three most popular attractions: The Magic Kingdom with seven themelands and nearly fifty attractions and adventures; Epcot Center, a vast 260-acre complex combining two unique worlds into one (Future World and World Showcase) or Universal Studios, Florida's newest attraction, offering an array of rides, shows and displays based on some of the greatest motion pictures in Hollywood history.

For late risers, enjoy an afternoon excursion to the Seminole Indian Complex, located in East Tampa, where Indian crafts and tribal customs are demonstrated daily.

On Wednesday, January 30, choose from two exciting excursions. You can explore the fascinating village of Tarpon Springs (a delightful Greek Community) where the art of sponge diving is still done today, or visit the TECO Manatee Walk, one of the best places to see firsthand the endangered Florida Manatee (our state mascot).

Not to be missed that evening is the Europa Dinner Cruise! This spectacular six-hour cruise on the Gulf of Mexico has been especially chartered for you and includes abundant dining, dancing, casino excitement and simply fabulous barbershop entertainment throughout the evening.

For those who arrived late, and those that



New at Busch Gardens: The Dark Continent, a one-acre display of Asian and African elephants which allows visitors the closest possible view of the world's largest land mammal in an all-natural setting.

can't resist a second visit to Orlando, Thursday, January 31, offers another day of fun, fascination and fantasy at one of Orlando's three most popular attractions; The Magic Kingdom, Epcot Center or Universal Studios.

Another choice offered this day is a visit to Busch Gardens, including, with its exotic atmosphere of another time and place, the Dark Continent. It offers something for everyone—fabulous rides, fascinating shows, animal displays and unique “around the world” shopping.

Thursday night, you won't want to miss the Tampa Chapter Show, featuring the **Sidekicks**, **One Shot Deal** and others, plus the Tampa Chorus (showtime: 8:00 p.m.).

The activities on Friday, February 1, include a choice of a half-day Deep Sea Fishing trip, a Golf Tournament, or a visit to Tarpon Springs.

At night: the fabulous Best of Sunshine Show, featuring **Bank Street**, **The Ritz** and **Florida Transfer**, plus the Winter Park Chorus! (8:00 p.m.)

Saturday, February 2, offers a full day of barbershop activities to choose from, or spend the day on your own. Leisure activities could include Jai Lai, the Salvador Dali Museum, Tampa Downs (horse racing), the Tampa Museum of Art or Lowry Park Zoo.

Whichever you choose, don't miss the night's spectacular Best of International Barbershop show, featuring the **Acoustix**, **139th Street Quartet**, **The Naturals** and

continued next column

## 1991 seniors quartet contest planned

The sixth annual seniors quartet contest will be staged in Tampa, Fla., during the 1991 midwinter convention, which proves you're never too old to compete on the international stage. Send in your entry form early to qualify for this special competition.

Any Society member (including members of the Frank H. Thorne Chapter) who is 55 years of age or more at the time of the contest is eligible to compete; however, the cumulative age of the members of each competing quartet must total at least 240 years (60 years average).

All quartets must be registered with the Society. Information concerning registration may be obtained by contacting the Quartet Registry at the international office. Call (800) 876-SING.

All members of competing quartets must be registered for the midwinter convention. Society quartet contest rules, as modified by the Contest & Judging and Executive committees, will apply.

No A&R session will take place. There will be a finals contest only; no preliminary or elimination sessions will take place.

The contest will be held on Saturday afternoon, February 2, 1991, at 1:00 p.m. Entry forms may be obtained from the international office and must be returned to the international office.

Entry forms must be submitted no later than December 31, 1990, and will be limited to the first 20 received. This quota is subject to reconsideration by the Executive Committee, should circumstances warrant.

the 1990 and 1991 seniors champions, plus the Tampa Chorus! (8:00 p.m.)

The fun isn't over yet! After a wonderful week of ballads, buccaneers and barber-shopping, join us on a fun packed four-day Carnival Cruise to Freeport & Nassau!

Another way to extend your exciting visit to Florida is with a two-night Disney World package, with accommodations at the fabulous Disney Contemporary Hotel or the Howard Johnson's Disney Resort.

If you find that you have been having too much fun to get out and get a Florida tan, spend a few days on the beautiful white sands of nearby Clearwater Beach.



# It's Finally Here... and It's 'Here to Stay'!

The Bluegrass Student Union sings the best of Gershwin in "Here to Stay!"

**A**n International Championship is a great achievement, but what makes a champion great cannot be achieved. An elusive quality... It's a feeling. The electricity of a great sound in performance. An excitement that only a few can generate.

For over 15 years, the Bluegrass has shown a style, command, and attention to their craft that has put them at the forefront of this uniquely American art form. It is in that tradition that they once again offer what will become a "must" for your collection.

On "Here to Stay," the Bluegrass sing "Slap that Bass," "Swanee," "Porgy and Bess Overture," and "Love is Here to Stay," along with other great songs by George Gershwin.

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Here to Stay	N/A			N/A

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Total

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After adjusting to initial culture shock, brought on by 14-hour days, students at Directors College strolled to classes along the tree-lined venues of Carthage College, in Kenosha.

## Those good old college days were never like this—whew!

by Ross Hood

New Westminster, B.C.

"Are you guys barbershoppers?"

"Yes."

"Are you headed for the Director's College in Kenosha?"

"Yes," again. So went the conversation with "Bob." Four of us, from different Evergreen District chapters, had assembled in Bellingham, Wash., flown to Seattle and were killing three hours between flights before leaving for Kenosha. We managed to gather a repertoire of a few songs (we just happened to have the four parts) and were wandering around the airport, finding corners in which to sing (one location was the chapel, where we sang "The Lord's Prayer"), when "Bob" approached us, having heard a few "ringers."

He told us he was just being introduced to barbershop, and was a music educator from the Seattle area. We invited "Bob" to spend the remainder of the time with us; he listened and seemed to be quite taken with the fact that four guys who don't sing together regularly could do so well (it wasn't *that* good). "Bob" was later introduced at the Directors College as Bob Metzger, a VIP invited by the Society as an observer.

Boy! Did he get indoctrinated!

A giant case of culture shock set in immediately upon our arrival, as a test was placed in our hands and we were shown to a school desk, where we were put through a most embarrassing hour of finding out how little we knew about "Music Reading/Ear Training" and "Music Theory." We were then lined up to be placed in classes and received our schedule of six classes per day, per man.

That first night, I went to bed wondering whether I had made a mistake, eight months

Students were tested in knowledge and skills in Music Reading/Ear Training and Music Theory before being assigned to classes at Directors College.



before, when I approached the chapter board with the idea of covering my expenses to this prison.

The last time I attended a college was back in 1956, and I didn't like it then. Now, I found myself rising at 6:30 a.m., wolfing down breakfast, being tortured at the morning stretch and warm-up, sitting through eight hours of lectures and workshops, having my twice-daily pasta fix, watching one of the local choruses being coached by some of the greatest men in the Society, and dragging myself back to my room for a not-long-enough "homework" period. This was more work than my college days of old.

Classes were offered in Theory, Music Reading/Ear Training, Directing Techniques, Vocal Techniques, Leadership and Performance. If your initial test showed that your theory and/or ear training were adequate, elective classes were available in Advanced Theory, Repertoire and Interpretation or Stage Presence planning.

Bob Metzger showed up in my Vocal Techniques class. We were asked to stand alone and sing a few measures of "Sweet, Sweet Roses Of Morn" while the instructor, Paul Keisgen, an opera singer from Chicago, showed the group how to analyze a multitude of vocal problems. In the moment of wrangled nerves that followed my name being called, I immediately forgot everything I had ever learned about relaxation, breathing, posture, tongue position and mouth shape. When it came to Metzger's turn for his solo, however, he stood before us and sang in beautiful, clear, well-supported tones. Needless to say, he was allowed to sing the complete song and received a round of applause at the end. When he later confided to me that he'd never heard the song

continued on next page



Soon-to-be-third-place bronze medalists, the **New Tradition Chorus**, from Northbrook, Ill., showed 'em how during an evening session at Directors College.

continued from previous page

before, I nearly swallowed my pitchpipe!

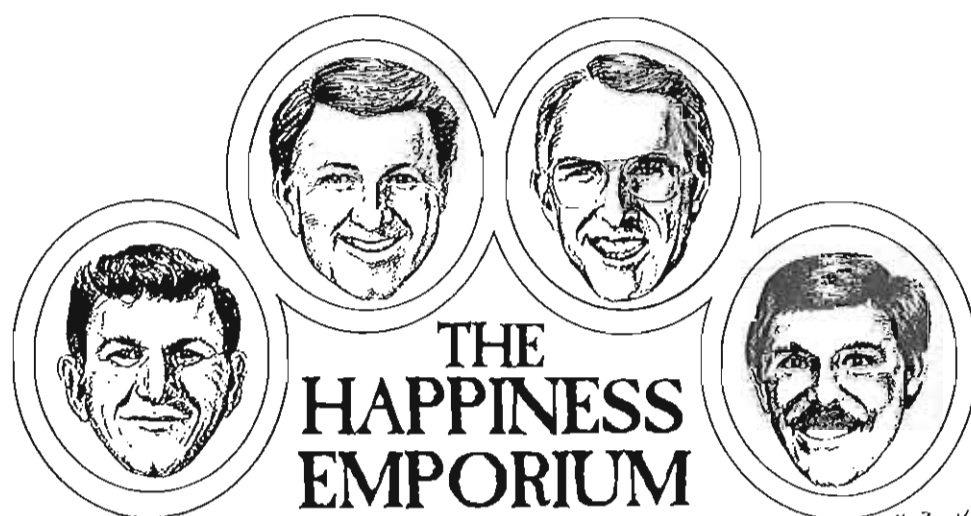
Some of the most knowledgeable men in the Society were on hand to help us through the days. Dean Mel Knight helped in every way, assisted by his "enforcer," Jim DeBusman. A few of the highlights for me were: watching Greg Lyne work over the Janesville, Wisc., **Chord Hawks** chorus at one of the evening sessions—absolutely amazing. Freddy King's first-night speech to the assembly—funny and heart-wrenching. Gary Stamm and Ev Nau's quartet, **Gee Whillikers**, presenting a great quartet routine on the last night to illustrate the rules of performance they had drilled into us all week. And, the (gulp) tear-wringing, (gulp) dynamic, (gulp, sniff) dissertation by Eric Jackson, music director of the Bryn Mawr, Pa., Chapter, on Saturday night.

Not the least thrill, by any means, was the tour of Harmony Hall in Kenosha, a 10-minute bus ride from the college and a six-decade step back into one of the finest examples of residential tudor architecture in North America.

Most of us came away with a few new friends, a lot of good memories, a mass of information to pass on to our choruses and a great feeling about this Society of ours that continues to emphasize education, be it musical, leadership or teaching skills. This week of activities was one of the best experiences in my 25 years of barbershopping.

With heads still spinning with information, not yet placed on hard disk, our foursome awaited the plane at Milwaukee, still singing the tags learned during the week, along with our now-expanded repertoire. When we said "Good-bye" to Bob Metzger in Seattle, we knew the Society had gained a friend and, very likely, a dedicated new member.

*Mel Knight says the schedule will call for shorter days next year, with evening time for relaxation. Ed.*



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# Really, why compete?

by Eric Jackson

As seen in the *Harmony Local*, bulletin of the Bryn Mawr, Pa., Chapter

One of the most famous sports events of all time is Roger Bannister's four-minute mile, which was run, astonishingly, almost 36 years ago. Bannister visited the Penn Relays in Philadelphia last April, and I was reminded that people who accomplish extraordinary feats in running, or mountain climbing, or singing, often tell us how and why they accomplished what they did—and that we rarely listen.

For example, Bannister wrote, "It wasn't as important after I'd done it." What? Roger, come on! It's important to *us*. How could you say that? You're famous. Everywhere you go, people remember you. You were knighted, for gosh' sake! Not as important? What are you talking about? It was *more* important afterward. It *had* to be, didn't it?

True, it remained important to the rest of the world. But Bannister still had to wake up each morning to the humdrum or to the exciting, to family and to career. That a four-

minute mile, run in his youth, would make any fundamental difference in the quality of his life is obviously an illusion. Or perhaps not so obviously.

Bannister wrote, "I wanted to know that it was possible to run a fast time and win championships without necessarily running week in, week out. That's why the four-minute mile was important to me." You see, Bannister had a higher purpose for his running, and his life, than getting famous for his four-minute mile. He is now an internationally known neurologist who was actually hampered in his profession by his reputation as an athlete.

Then why compete? Because, of course, it is the *race* that is the thing. It is by participating, full-out, in competition that each man learns about himself and what is possible.

Competition wakes us up. Competition causes an unpredictable development of our

skills, of our relationships, of our technologies. To compete is to struggle and accomplish—to discover our personal strengths and weaknesses. To compete is to discover that we can be lazy and work anyway, be tired and sparkle anyway, be angry and cooperate anyway. To be, in other words, extraordinary. And to take back to our families and our everyday lives something much more significant than a trophy.

Astonishingly, to most of us, Roger Bannister—athlete, physician and knight of the realm, who ran against the stopwatch in the most famous race ever run—wrote the following: "I sometimes think that we would be better off without stopwatches, so that no one would know how fast or slow a race was run."

Thirty-six years later, Roger Bannister still tries valiantly to communicate to us that it is the striving that enriches life, not the prize. Please remind me when I forget. 🐾

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# Chapter Officer Training School— a vital ingredient to chapter success

by Ron Rockwell  
Membership/COTS Manager

Reading through some old *Harmonizers* about ten years ago, I noted that articles on membership seemed to reflect the same concerns through the years. Hugh Ingraham, then executive director, commented, "The only thing that has changed in our Society in the past 40 years is the people." I recently re-read some of those old *Harmonizers*, to get some background and history on Chapter Officer Training School (COTS).

The first officer indoctrination and training session was the brainchild of Hugh Palmer, of the Ontario District, and was held in Orelia, Ontario, in 1962. A total of 110 members attended, representing 23 of the 26 Ontario chapters. While district and chapter officer workshops were subsequently held in conjunction with our international conventions, the first international schools were held in 1965.

## Organization vital to success

Without effective leadership, we could not function as an organization. A lack of continuity in trained leadership, when chapter offices are filled each year, can defeat even the strongest of programs. The practical solution is to send all chapter officers to COTS. When nominating committees interview prospective 1991 officers, the *first* question to be asked should be, "Are you available to attend COTS this year?"

Few of us are born leaders; even those who are can run into difficulty when we don't know the full scope of duties a chapter officer job may entail. This is particularly true of offices that require considerable attention to detail.

Although the manuals prepared by the international office go a long way toward describing the details of chapter jobs and offering guidance and suggestions, there is really no substitute for a classroom setting, where practice sessions, combined with the opportunity to ask questions of qualified instructors, can start the new officer in his job with confidence and capability. More-

over, the ever-changing rules and regulations of our organization, necessitated by changing times and our non-profit status, make it important that even repeating officers attend COTS to stay up with the latest information.

Offices such as secretary or treasurer demand well-trained incumbents. The vast number of detailed reports and tax-law details require a mastery of the respective manuals. Other offices afford an opportunity for the incumbent to be more innovative, and to bring his own ideas into play. Nonetheless, there's nothing like having a good foundation in the basics before "winging it" on your own. And, when the supply of ideas dries up, familiarity with the tried and true programs taught at COTS can save the day.

## More than rules and regulations

For attendees, COTS offers a great deal more than a dry and dusty review of the respective rules for each office. The primary thrust of COTS is to instill principles of leadership, specific to the office, that can make all the difference when a chapter problem arises. Most of the instructors have been through both good and bad times as officers, themselves, and have "seen it all." There's no way that all the known problems, and solutions generated as a result, which have occurred over the years could be written into a manual. COTS offers a "hands-on" opportunity for officers, novice or seasoned, to gain from the experience of the past.

In addition, there is the fellowship of working with other barbershoppers in a like cause. Most of the facilities used by the various schools lend themselves to after-class socializing, the swapping of ideas and information, and the chance to ring a few tags.

## How to kill a lame duck

An article in the March, 1951, issue of *The Harmonizer* was entitled, "How to kill a lame duck." It had nothing to do with shooting crippled waterfowl, but centered


on the importance of a smooth transition between yearly chapter administrations. It pointed out such realisms as the fact that newly elected officers, not yet vested with authority, hesitate to infringe upon the prerogatives of the incumbents in the interval between election and taking office. Likewise, incumbents sometimes hesitate to carry on with programs which may be changed or done away with by their successors.

One of the things emphasized at COTS is for newly-elected officers to become involved *immediately* with their respective jobs. One of the best ways to kick this off is to have at least one combined meeting between the old and new boards during the lame-duck interval. COTS instructors also offer handy ways to short-circuit potential friction that might arise from having, what would appear on the surface to be, two men in the same job. Even the best of friends can get themselves cross-wise in such a situation. COTS can help prevent things like that.

## Start planning now

Every elected officer owes it to his chapter to know his job and what's expected of him. Armed with the thorough training afforded by COTS, he can enter upon his duties with confidence and enthusiasm.

To see one's chapter grow in reputation, strength, fellowship and fun as a result of one's individual efforts is a richly rewarding experience. To turn a chapter over to successors in better shape than it was when one started is a goal every chapter board should strive for.

By sending chapter officers, and those interested in taking on the officer role in future years, to COTS, chapters will vastly improve the chances for success in the coming year and assure a means of providing fulfillment for the membership. Plan now to have *all* your officers attend the forthcoming Chapter Officer Training School in your district. 



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# Harmony Lane

by Rob Campbell

Arrangement Category Judge

## The Sound Category

One of the things barbershoppers love is good sound. We love to sing in tune, with matched vowels, and whether we know it or not, we love good rhythmic execution and a balanced, resonant, blended tone. Some of us still revel in purely informal crooning, which is fine by me and something we need to preserve, but it seems that many more of us are also interested in improving the sound of our quartet or chorus.

The Society defines barbershop sound as the "pleasing, expressive, auditory effect produced by the combination of similar-sounding voices singing justly tuned four-part harmony, with a predominant melody and the optimum superimposition of consonant harmonics of each voice part, so as to produce both audible overtones and combination tones (sum and difference tones) to the extent that the sound appears greater than the sum of the individual voices." What a complicated way to put it!

At any rate, this "expanded" sound is judged using four basic criteria; accuracy of intonation to the tonal center and between harmony parts (tuning), uniformity of word sounds in good quality (vowel/consonant matching) proper volume relationships between voice parts (blend), and precision of attacks, releases and overall synchronization (rhythmic accuracy).

Generally speaking, in a given key, the melody singer should be faithful to the tonal center ("do"), while the harmony parts tune to the melody. However, at one time or another all parts must make pitch adjustments to produce a fully consonant ensemble. The reason for this is that every note has a function in addition to its location.

Let's take the note B-flat; in a B-flat chord, the note functions as the root; in a G-minor chord it becomes the third; in an E-flat chord it is the fifth; in a C-seventh chord, it is the seventh. Since the natural overtone series gives us the formula for proper tuning of roots, thirds, fifths and sevenths to produce overtones, you can understand the necessity for a never-ending

series of minute adjustments, particularly in the baritone and tenor.

Often, in barbershop singing, these adjustments are made quite unconsciously, with singers using their ears as their best guide. If you were to try to make your way through a baritone part thinking of it all consciously—well, that way madness lies.

Similar word sounds, in good quality and optimum volume relationships between voice parts, enhance the sensation of consonance by mutual reinforcement of overtones. Individual tone is important, and with audible overtones we have a clear mark of good singing. Overtones provide a glow to the ensemble sound and enhance every other musical element. To make chords ring, roots and fifths must be identified and sung strongly, thirds somewhat softer, and sevenths and added tones (sixths, ninths) softer yet.

One of the recommendations of the Future II Sub-committee on Contests and Judging was that the barbershop sound is our most unique asset and should be given more weight in contest. The International C&J Committee and the International Board agreed, and, for a two-year trial period, starting in the spring of 1991, the Sound judge's score will be weighted by a factor of 1.5 so that, in essence, he will start with 150 points instead of 100. Other changes are also being examined in committee.

## The Interpretation Category

For many concert musicians, the concept of interpretation is suspect. Ideally, they are trying to re-create a great composer's intentions, not put their own interpretive stamp on a work. It is different with popular songs, though, where a proper interpretation is a necessity for the song to truly communicate. When it strengthens the song's lyric and message, supports the musical elements and tastefully enhances the finished product, interpretation is a wonderful, indispensable part of our style.

The Society defines interpretation as the artistic transformation of a musical setting into an emotional performance, strongly


creating the meaning of the text and imparting the full musical/textual message to the audience. Performers must bring songs to life, and must support their plan creatively using proper phrasing, dynamics and tempi.

Different songs fall into different categories. Songs are primarily lyric, melodic, rhythmic or comedic, medleys or parodies; each has its own stylistic imperatives.

Among the factors considered by the interpretation judge are mood development from start to finish, communicating the song itself, and the use of supporting devices and combinations. One important key to success lies in properly approaching and highlighting the song's climax, where the main mood or emotion of the song is communicated in its strongest form. This could be a loud passage, or it could be a very soft, tender moment.

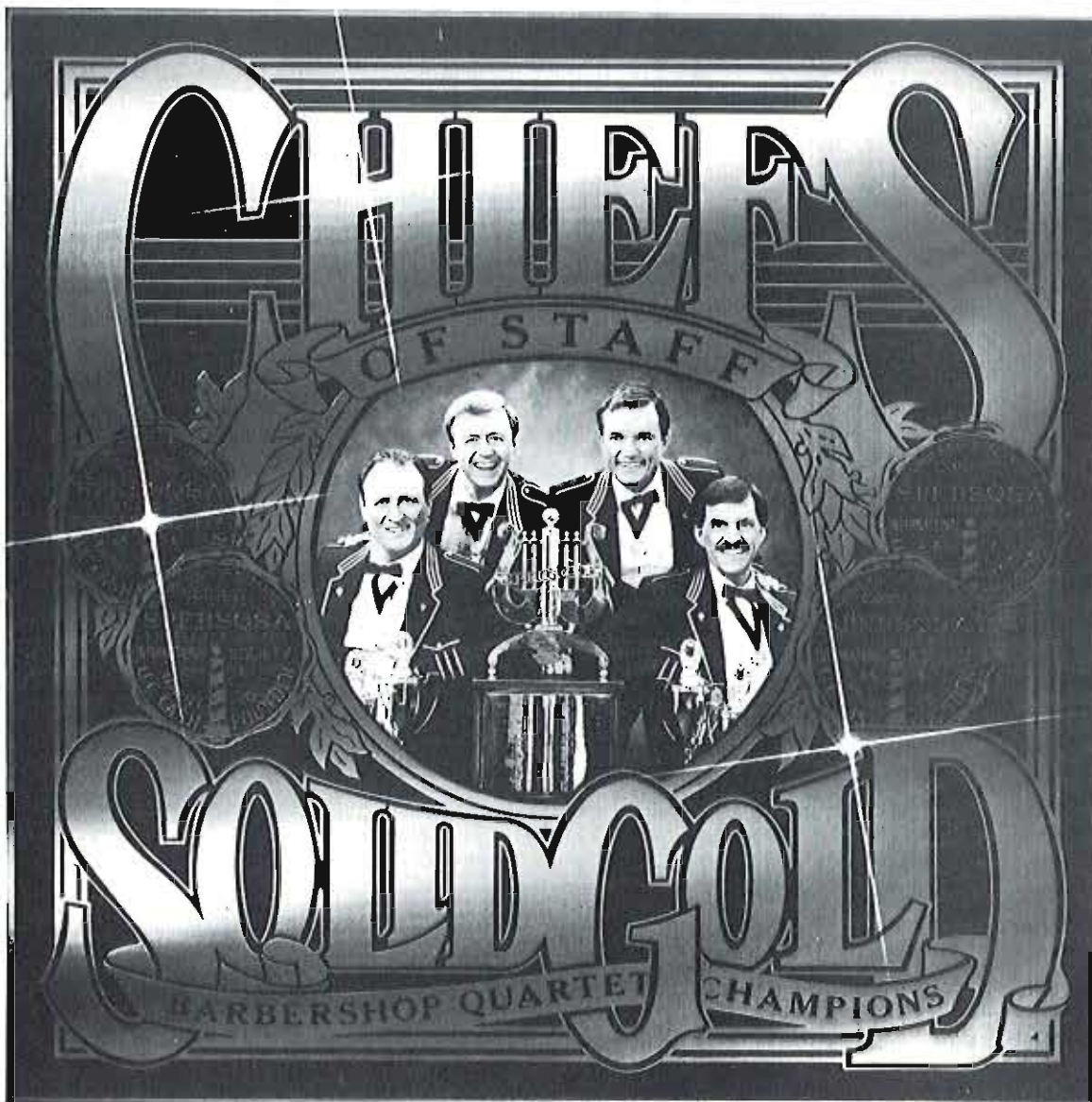
Some specific devices are used to achieve interpretive goals: dynamics, volume levels, tempo choices and tempo changes, the musical devices—ritardando (slowing), accelerando (speeding), tenuto (stretching), fermata (holding), rubato (free time), meter (4/4, 3/4), rhythm patterns, phrase shaping, basic legato (smooth) technique, the vocal effects of marcato (broad accent), staccato (light accent) and portamento (sliding), the dynamic effects crescendo (louder) and diminuendo (softer), and the overall degree of expertise in inflection, diction and tonal color. Boy, that's a lot!

By evaluating these and other factors, the Interpretation judge determines the degree to which moods and emotions are created. The judge must be receptive emotionally and analytically in order to arrive at the correct score.

Barbershop sound is something we can analyze technically and objectively, whereas the value of interpretation rests in the appropriate enhancement of a given song. Next time, more on the other two scoring categories, Arrangement and Stage Presence. 

*(From Attacks & Releases, Illinois District Bulletin, Craig Rigg, editor)*





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# Museum displays bring back memories

A display featuring the **Chord Busters**, 1941 international champion quartet from Tulsa, Okla., currently dominates the main lobby of Heritage Hall Museum of Barbershop Harmony. The museum, located in the basement of the international headquarters building, is continually being updated and expanded for the enjoyment and information of Society members.

Included in the **Chord Busters** display are the actual Western-style shirt, pants and boots that comprised one of the quartet's uniforms, a scrapbook that was presented to the quartet commemorating their win, and copies of sheet music for the songs they sang in contest. Photos show the group in a variety of poses and uniforms as World War II and other events caused personnel changes.

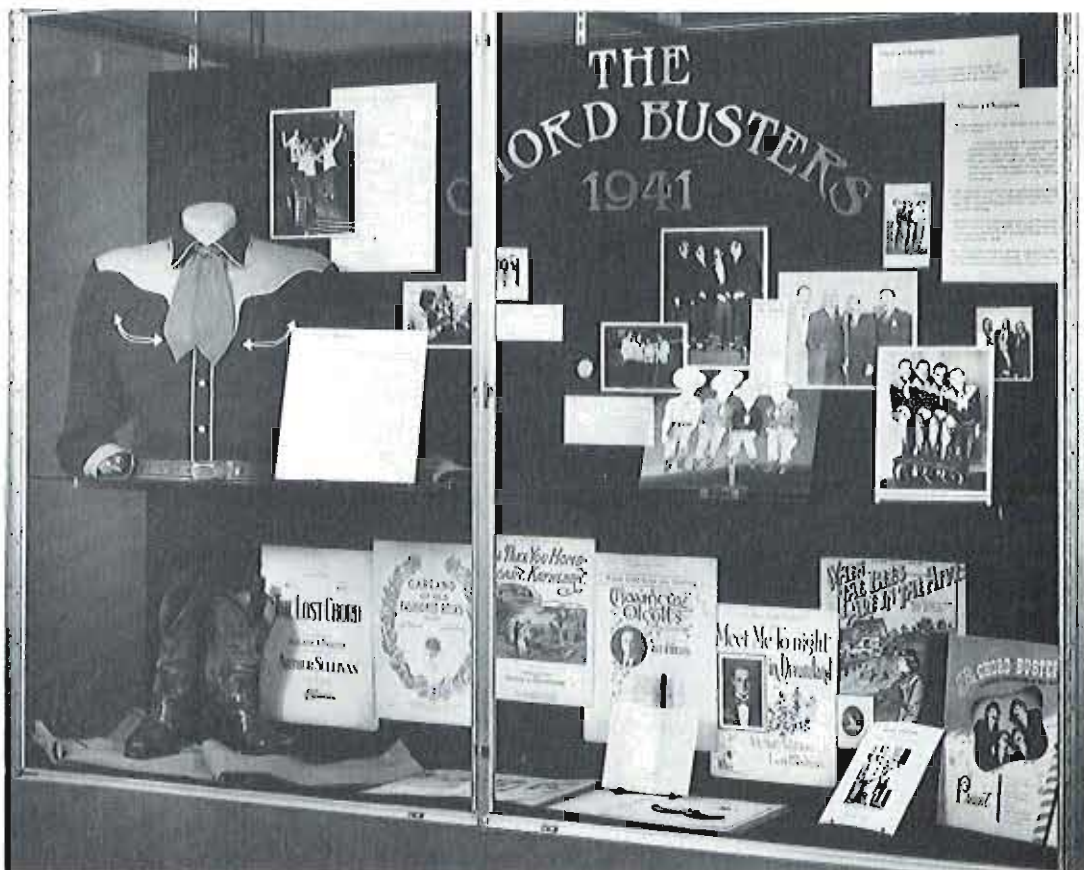
Visitors can also hear a recording of the **Chord Busters** singing two of their songs and listen to bass Tom Masengale talk about the quartet.

Many of the items in the exhibit were donated to the museum by Masengale and by tenor "Doc" Enmeier. Oral-history interviews with Masengale supplied interesting information.

A popular feature of the museum is the Littlest Theater, in which visitors can sit and watch video tapes of an early convention, a portrayal of Society history, or the latest contest session. In planning stage is an audio-tape library that will allow visitors to hear the sounds of famous quartets and Society leaders.

The Society's museum and archives are primarily supported by contributions from barbershoppers. Each year, a fund drive is held to raise money to continue this important activity; last year's drive resulted in donations totaling \$9,000.

This fall, Society members will again be solicited, on behalf of the International



A display of memorabilia from the **Chord Busters** quartet, 1941 champion, features a quartet uniform, photos of the group and songs it sang. The display case is located in the lobby of the Heritage Hall Museum of Barbershop Harmony at the international headquarters.


Archives Committee, to raise funds to maintain and display Society history. According to committee chairman and Past International President Dan Waselchuk, a mailing to members will go out in October.

"We greatly appreciate the support we have received through the years from barbershoppers who recognize the value of historical research and of displaying photos and artifacts that have been important to our past," Waselchuk said.

Recent additions to the museum collection have included an oil portrait of the Four Harmonizers, 1943 champion, by Dick Sturges, and a framed set of photos of the quartet donated by Gary Ives. International Historian Emeritus Dean Snyder donated a collection of papers from Jean Boardman, an early Society leader, relating to the beginning of the Harmony Heritage series of Society published music.

Tapes of Edison cylinder records, donated by John German, include comedy sketches dating back to the 1890s. Several recent oral-history interviews, conducted by SWD Historian Grady Kerr, are currently being translated.

A museum project includes making oral history tapes available to the membership. Collected over many years, these tapes contain amusing anecdotes, recollections and thought-provoking comments by members of medalist quartets, international presidents, arrangers and others.

Museum funds have permitted purchase of a hygrothermograph, used to measure temperature and humidity in the museum/archives area. A display of museum activities was set up near the registration area at the San Francisco convention. 

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## Society MasterCard Update


As readers may recall, MBNA America Bank, which issues the Society MasterCard, contributed \$10,000 toward the expenses involved in bringing the Soviet Union's **Quiet Don Quartet** to the U.S. for its five-week visit, including the international convention (see feature story, this issue).


We currently have 5,200 Society MasterCard in use. A check for \$14,500 has been received as our share of participation in the program for the second quarter of 1990. This brings the total revenue received by the Society, from use of the card by members, to \$40,000.

If you are not currently participating, and use plastic, anyway, why not consider joining the more than 5,000 Barbershoppers who are involved in this method of raising non-dues revenue?

As a non-profit organization, most of the Society's music education programs are designed as break-even ventures, or are services based on a share of dues income. Additional revenues, such as those from the MBNA MasterCard, permit enhancement of those programs at no additional cost to the membership.

*See advertisement on the inside back cover of this issue.*





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# The Soviets were here!

**S**urely by now, every barbershopper knows that the **Quiet Don Quartet**, from Rostov-on-Don, USSR, visited the U.S. this summer. The unusually high media attention attracted by this historic trip makes it a good bet that most of North America was made aware of the event. Few barbershoppers, however, know the particulars of the journey.

The quartet was formed after its members, while touring Germany with the choir of the Rostov Pedagogical Institute of Music in September, 1987, heard and met with the **Ruhrpott Company**, a German quartet that later entertained during the Society's 1988 convention in San Antonio. The Soviets were captivated by the barbershop sound and the Germans encouraged them to form their own group. They did so, developed a repertoire by phonetically learning the English words, and became popular performers in local concerts.

In May, 1988, Alexandria, Va., Chapter member Dean Rust heard a barbershop quartet on a morning CBS News broadcast. Although singing a popular American song in English, the foursome had a decided accent. When the announcer reported that the quartet was Russian, Rust followed up on the story. Eventually, a recording of the program was obtained and forwarded to our international office by then-International Vice President Jim Richards.

Society Manager of Communications Ray Heller wrote to the quartet, including some Society sheet music and recordings in the package. An exchange of correspondence followed and, in 1989, the foursome was invited to visit the U.S. for a tour, to conclude with participation in the San Francisco convention.

The Quiet Don Quartet accepted the invitation, provided exit visas and financing could be arranged (Soviet citizens are

not allowed to take rubles out of the country). The **139th Street Quartet** volunteered to handle the financial arrangements, with baritone Pete Neushul taking care of the details. President Jim Richards appointed a committee, headed by Neushul, consisting of the **139th Street Quartet**, FWD Barbershopper Bob Bisio, who had experience in inter-consulate relations, and Heller, to take charge of the operation.

While Bisio tackled the byzantine details of arranging U.S./Soviet governmental approval for the trip, Neushul made quick progress on the even knottier problem of finances. Through a suggestion by Dundalk's Bill Moreland, the MBNA Bank, which issues the Society's credit card, offered to contribute \$10,000 toward airfare for the project, a major hurdle. Following up on a simple announcement from the international office that chapters might help by staging benefit shows for the Quiet Don Quartet, Neushul and his network put together a twelve-show tour during the month of June for the quartet; the proceeds of these shows to cover the remainder of the expenses.



Guests and hosts swapped hats as the **Quiet Don Quartet** and the **139th Street Quartet** got together in San Francisco (l to r): Pete Neushul, Evgeni Feldman, John Sherburn, Yuri Vasiliev, Doug Anderson, Oleg Kovalenko, Jim Kline and Sergei Tarakanov (bari, lead, lead, tenor, tenor, bass, bass, bari).

## Many chapters contribute efforts to the cause

On their U.S. arrival in New York, the Quiet Don Quartet members were hosted by the Manhattan, N.Y., Chapter. They were met at the airport by a chapter member from the immigration service, who sped

them through customs, then were chauffeured by limosine to a hotel. The Manhattan Chapter's annual show, held at Carnegie Hall on June 2, featured, in addition to the Quiet Don Quartet, the Alexandria **Harmonizers**, Manhattan's **Big Apple Chorus**, the **Bluegrass Student Union**, 1978 international quartet champion, and the **Growing Girls** quartette from Sweden, current Harmony, International champion. The Russians closed *their* part of the show by singing "God Bless America," having received the words and music just 48 hours before! Interviews and performance clips were shot and aired on NBC and CNN. After the show, the Russians spent a few days being shown the sights of New York, including a Sunday picnic sponsored by the host chapter.

On June 5, the Russians were taken north to Boston, where they were introduced to Mayor Flinn. Hosted by barbershop families, they were treated to a sail around Cape Cod before singing for Governor Dukakis on Friday and being interviewed by numerous members of the local media. On June 8, they appeared on a bar-

bershop show at Boston's Fanueil Hall with the **Sci-tuate Chorus**, the **Sounds of Concord** chorus, the **Narragansett Bay Chorus (N.H.)** and the **NED quartets** that qualified for international contest—**Saturday Night Live**, **Prime Alliance** and **Reunion**, *plus* the **Boston Common**, our 1980 champion.

The next stop for the Quiet Don Quartet was Co-

lumbus, Ohio, for participation in the Apple Corps, the Johnny Appleseed District's annual barbershop craft clinic weekend, June 9-10. They also visited the Dayton,

continued on next page



Ohio, chapter meeting and received a proclamation from Russian-speaking Ohio Secretary of State Sherrod Brown.

Traveling east to Washington, D.C., our visitors appeared on a dinner show at Lisner Theater, located on the campus of George Washington University, with the **Hometown USA Chorus**, Montgomery County, Va., and the Fairfax, Va., **Jubilaires**, plus quartets from both host chapters. The show took place on June 12.

On arrival in Columbia, S.C., June 13, the group participated in a press conference at the airport, then attended a reception at the center for cultural arts. The next day, they did a half-hour radio talk show in the morning and appeared on "Carolina Today," a TV talk show, in the afternoon. That evening, they were on a show sponsored by the Columbia Chapter and shared the bill with Columbia's **New Dixie Harmony Brigade** chorus and Charlotte, N.C.'s, **Carolina Chord Company** chorus. On June 15, the foursome toured the children's ward at the county hospital, lunched with local performing arts groups and attended a chapter party in the evening. The governor presented them with the Order of the Palmetto.

Winging to Chicago on June 16, the Quiet Don Quartet appeared on a show produced by the Northbrook chapter that featured the **West Towns Chorus** of Lombard and Northbrook's **New Tradition Chorus**, plus the **Chicago Chord of Trade** quartet. Later in the week, the Russians performed for the opening ceremonies of the Directors College in Kenosha, Wisc., and toured Harmony Hall.

On June 19, the group traveled by van to perform at a concert-in-the-park in Rock Island, Ill. The quartet went sight-seeing on June 20 and, on June 21, performed on an "International Inter-chapter Barbershop Chorus Summit," highlighting a show hosted by the Davenport, Iowa, **Chordbusters** that featured six choruses and ten quartets. The foursome also visited the following area chapters: Cedar Rapids, Iowa City and Sterling Rock Falls in Iowa, and Rock Island, Peoria and Dubuque, Ill.

The Minneapolis and Hilltop, Minn., chapters hosted the Quiet Don Quartet's next stop—the twin cities. The St. Paul chapter sponsored a picnic on the foursome's arrival, June 23. That evening, the

continued on page 50



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co-hosting **Commodores** and **Great Northern Union** choruses, abetted by LOL's competing quartets at international, **HarmonyWorks** and **Celebration!** plus alternate **Esprit de Corps**, staged a show featuring the Soviet quartet. The Commodores also hosted an afterglow the following day at the Sheraton Midway Hotel.

June 26 found the Russians at Disneyland, where they performed with the **Dapper Dans**, the park's resident barbershop quartet, and joined in a sing-out on Main Street, USA, at high noon. This event was televised nationally as a segment of the Entertainment Tonight program. After a visit with former President Ronald Reagan on



The **Quiet Don Quartet** paid a visit to former president Ronald Reagan during the trip to Los Angeles, prior to the international convention. It was during Reagan's visit to Moscow for a summit conference in 1988 that the sounds of barbershop harmony from that part of the world first reached western ears.



By the time our visitors got to Seattle, July 1, local coordinator Burt Staffen thought they looked a mite travel-worn, so, after performing that day on a show sponsored by the Bellevue, Wash., Chapter that featured the **Northwest Sound** chorus, the **Most Happy Fellows**, the **Growing Girls** and **SNOBS' Good Time Singers**, Staffen arranged for the foursome to spend the next day relaxing, taking in a few sights and sampling the local cuisine.

On the Fourth of July, the **Quiet Don Quartet** received three standing ovations at the International Show in San Francisco. During convention week, they also made appearances on the AIC Show, Wednesday night, and sang prior to the quartet

contest final session on Saturday night. On Monday, July 9, they boarded a plane for their flight back to the Soviet Union.

#### Biographical information

*Yuri Ivanovich Vasiliev, tenor, was born in Buguruslan in 1935. He serves as city choir director in Rostov-on-Don, sings in the chamber choir and manages the quartet. He is an instructor and the state manager of the Institute of Music.*

*Evgeni Garrevich Feldman, lead, was born in 1956 in Lubinov, Moscow. He is a classical flutist and sings in the chamber choir, in addition to the quartet.*

*Oleg Nickolaevich Kovalenko, bass, was born in Nevennomik in 1963. He is a student of theoretical composition while serving on the faculty of the Rostov Pedagogical Institute of Music. He manages another musical institute and sings in the chamber choir.*

*Sergei Alexandrovich Tarakanov, baritone, was born in 1958 in Gorky, near Moscow. He teaches at a choir directors school and is director of a women's choir.*



The Soviet foursome (top) belted one out during rehearsals in Columbia, S.C. . . . however, they agreed that choreography (below) wasn't one of their strong points.

June 27, the group joined the 139th Street Quartet for a joint concert at the Los Angeles Equestrian Center in Burbank, then, with media coverage, visited area chapters. During a side trip down the coast, June 28-29, for a performance at the University of San Diego, the quartet was awarded a proclamation by the mayor. On June 30, they performed on the pier at Santa Monica.



The **Quiet Don Quartet** became Mouseketeers while performing another hat trick at Disneyland with the **Dapper Dans**, pictured above (l to r): Mike Economou, Shelby Grimm, Jerry Siggins and David Fries.

## A bumpy trip to international ends well

Fullerton, Calif., Chapter Barbershoppers Mike Levering and Ron Precup, both youthful members, departed home for the San Francisco International Convention on Friday, July 6, in Levering's car. At about 1:30 p.m., Levering's mother, the wife of Fullerton Barbershopper Don Levering, received a phone call stating that the boys had been in an accident and were on their way to the hospital.

The call was made by Santa Maria, Calif., Chapter Barbershopper Brad Borman, who was also on his way to the convention. He had witnessed the accident and stopped to render assistance. Borman had noticed the Levering vehicle because of the SPEBSQSA license plate frame and knew it belonged to a fellow barbershopper.

An unsafe lane change by a brown van had forced the boys off the road and when Borman got to the Levering car, it was upside-down in a gully. When he pulled the boys from the vehicle, Mike Levering was unconscious, but by the time more help had arrived and an ambulance had been called, Levering regained consciousness, gave Borman a phone number and asked that he call the parents, which Borman did.

After assuring the Leverings that the boys were not badly hurt, Borman and his wife continued their journey, watching for the brown van, which had not stopped after the accident. Sure enough, they spotted the van further down the road, pulled over by the California Highway Patrol. Borman stopped and informed them of the circumstances of the accident he had witnessed.

Meanwhile, the Leverings had departed to drive 200 miles to be with the boys. When they arrived at the hospital, the boys had been treated and released and, although sore, bruised and battered, they wanted to continue to the convention. Since they were not in any shape to drive, the Leverings took them to San Francisco.

Don Levering's report went on to state, "After the chorus contest on Saturday, we were standing in the parking lot with thousands of other convention folks when Brad Borman found the boys! He had been looking for them, among all those faces! He told them how glad he was that they had made it to the convention, after all. It was a very emotional time for all of us. We had so much to thank him for, the boys were thrilled to see him, and my wife and I were grateful for the opportunity to thank him, personally."

In appreciation and recognition of a fellow Barbershopper who went the extra mile, the Leverings have donated \$100 to Logopedics in Borman's name. Mike Levering says that, more than anything else, he hopes someday to be able to sing a barbershop song or two with Brad Borman.



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Cal's corral (adapted from two articles in Hometown News, John Rosenblatt, editor)

by Cal Sexton

Music Director, Montgomery County, Md.

When you leave your home or place of business on Tuesday\* evenings, are you going to "chorus rehearsal" or to "chapter meeting?" If you joined the Society during its first 25 to 30 years, your answer would probably be "chapter meeting." If you joined the society during the mid-sixties or later, your answer would likely be "chorus rehearsal." Why is there this difference in orientation?

The answer lies in the steadily increasing emphasis on chorus activities, beginning around 1962 and continuing to date. When O. C. Cash founded the Society, the premise was that any man who loved barbershop music was welcomed as a member. Many men who joined in the early days didn't even sing! They just loved to listen to barbershop and wanted to be part of the preservation movement. But, most of the men joining early on were quartet singers.

The chorus, as we know it today, didn't exist. Chapter choruses started cropping up, here and there, beginning in the mid-forties. Chorus interest continued to increase, and when the district structure became formalized in the early fifties, district chorus contests were introduced. By 1953, interest, Society-wide, had increased to the point that an unofficial chorus contest was held as a special event at that year's international convention. In 1954, the first official international chorus competition was held.

Chorus interest initially helped the Society grow to numbers higher than ever before. However, instead of the chorus being just one of a variety of barbershop activities being offered by the chapter to its membership, in most chapters the chorus became the primary activity. The other activities, such as quartetting, tag singing, woodshedding, etc., were left to the individual members to do on their own time outside of the chapter meeting. Our recruitment efforts focused on men who already knew how to sing, and the non-singer, no matter how much he loved barbershop, was made to feel unwelcome. That's quite a departure from O. C. Cash's premise: "anyone who loves barbershop is welcome."

In recent years, our membership has peaked and started to decline. Society studies have indicated that an over-emphasis on chorus singing and chorus competition may lie behind our decline in membership. I agree!

*Did you know that, in 1954, the Manhattan, N.Y., Chapter had over 600 members? The chapter met once a month at the old Ruppert Brewery in Manhattan. Quartets and guest barbershoppers from miles around clamored to be at one of those meetings. The Manhattan chorus, however, rehearsed once a week and never had more than thirty or so participants.*

*By 1972, Manhattan's membership had declined by so much that they merged with a chapter in Queens.*

*In 1983, a new chapter was organized in Manhattan around the Big Apple Chorus. I was the chorus director of the old Manhattan chapter in 1969 and I am a charter member of the Big Apple Chorus.*

A little over six months ago, our chapter started a new program. We call it the SIG program, an acronym for Special Interest Group(s). Under the SIG program, a half-hour of every chapter meeting is dedicated to non-chorus barbershop activities, such as woodshedding, tag singing, quartet coaching, quartetting, vocal techniques and music theory. I, for one, think this program has been great! We are now entering the second phase of the SIG program. No longer an experiment, the SIGs will become a permanent part of our chapter life.

I am proud that our chapter is one of the first in the Society to recognize that the "chapter" and the "chorus" are not one and the same. Our next quarterly workshop will be dedicated to quartetting. Programs for existing quartets, in addition to the formation of quartets, VLQs (Very Large Quartets), etc., will be part of this exciting day.

Let's all work together to make each of our chapters one that lives up to O. C. Cash's original premise. When you leave home next Tuesday\* evening, make sure that you're leaving for your chapter meeting, not your chorus rehearsal.

## No more quartets!

by Keith Clark

Chataqua County, N.Y.

Over the years we have seen a phenomenon in our Society, wherein we have lost many members. That phenomenon is known as "quartet shock"! I, personally, have known several men who suffered this dreaded disease and have left because of it. A quartet is formed, smiles are on the faces, work is put into learning the songs, time is spent in perfecting the unit, and, for reasons known only to that foursome, the unit is suddenly no more.

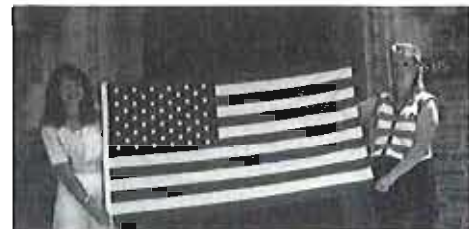
Some of the hardier souls seek out others to fill this need for the "quartet sound" which is so addictive. Meanwhile, there are others who, now that they are no longer needed in that disbanded or reformed group, quietly leave for other horizons.

Nothing could be further from the truth than "not needed"! Every barbershopper is needed! The experience that was gained in a quartet surrounding, has made most good singers more able to share, teach, and reform, with others, into new quartets. What a loss to just fade into memory.

I will do my part to help rid our Society of this most feared and hated condition by *not* recommending anyone for a quartet, *never* asking anyone to sing in a quartet, or *ever* suggesting that the foursome that sounds *that* good, should register.

I will never, repeat, *never*, do this. Until the next time.

(From the Erie Canal Crier, Walt Hart, editor)



Wisconsin Congressman Les Aspin arranged to provide the Society with the flag that was flown over the U.S. capitol, on the opening day of the San Francisco convention. Posing with the keepsake at the front door of Harmony Hall are international staff members Robin Burkee (left) and Jill Heg.

\*Readers substitute appropriate day. Ed.



## Letters to the Editor

To the editor:

The day before I left for San Francisco, I was contacted by the Chicago White Sox. They asked if my quartet, the Barber Chords, could sing at their old-timers game, July 11, commemorating the 1917 World Series champions.

Frank White, our lead, would still be en route from the convention, so our baritone, Ralph Aldridge, took over as lead. I asked Don Peddycord to sing baritone, and Dick Beery sang bass, while I sang tenor.

We sang inside the gates before the game as 40,000 fans and about half the country's media were coming in. Between innings, we circulated in the upper deck. Just one song per section—just the chorus of old-time songs. There was no time for full-scale productions—they loved it!

The whole point of this letter was to tell about the fabulous reception from the fans. From pre-schoolers to senior citizens, it was really terrific.

If we could have had a buck for every one who took our picture, or asked to have their picture taken with us, we would have had a very fine paying job. We had several interviews with newsmen, as well as several TV shots. Most of them asked if we did this all the time, or "is this some sort of club?" Few of them admitted to having heard of SPEBSQSA.

We did sing with some out-of-town barbershoppers, and there was a guy from Holland, whose wife had just joined a singing group, who asked if we were singing barbershop. Some even asked about our chapter—including a young vocal music major from our town, who sings tenor. He promised to visit our chapter.

What did we get out of this? Free parking, admission to the game, and tickets for a later home game. Plus, the greatest barbershop experience we ever expect to have. Who says that straight barbershop doesn't have an appeal for all ages?

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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 Brion

Beck's tribute to the Ink Spots, **I Don't Know Why**

**I Love You Like I Do**. Greedy? Well, there's also a

couple of ballads, two station IDs and sound effects for

closet fans of Muzak elevator music.

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

Jim Bob says, check it out."

Jim Bob

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## Young Men in Harmony



The **Arts High Barbershop Four** visited the Montclair, N.J., Chapter recently as part of the Young Men In Harmony program. The quartet is coached by Dick Boyle, director of the Ocean County, N.J., **Ocean Aires Chorus**. (l to r): Don Reckenbiel, director of Montclair's **Dapper Dans of Harmony**, Antonio Santaro, Darrell Watts, Damian Wilborne and Bernard Barr.

### *Reviewing the releases*

## Far Western quartets exclusive

by Don Richardson  
Phoenix, Ariz.



In looking at the names on the list of quartet champions in the Far Western District directory, I'm struck by an irony: not all of the quartets that competed in international contests from the Far Western District have won our district contest. Then, I imagine, there are groups here that have won our district contest and never qualified for the international competition. This means that the list of our quartet champions (and international competitors) is very exclusive.

Introducing the 1988 Far Western District champion quartet, **Musician's Choice**: I bought a copy of their cassette, "With a Smile and a Song," at the Barbershoppers' Shop at COTS in Anaheim, and it is the subject of this month's column.

The cassette features fourteen songs, so you get your money's worth. The songs range from 1917 to 1988 in composition year, and they include good, solid barbershop, show tunes, an accompanied gospel song, three solos, and rewarding singing


throughout. It's difficult to categorize the songs; most of them are relatively easy to listen to and there are few points of criticism. The two weakest songs, I think, are "Cabaret" and the accompanied "Somebody's Knockin' at Your Door." Both are quite strophic; that's probably why the quartet had Larry Wright accompany them on the gospel tune; unfortunately, inadequate salvation.

The solos on "River of No Return" (which is also re-recorded to add a pleasant depth of sound), "Do I Love You" and "When I Look in Your Eyes," are all done quite well. Despite being written in 1939, "Do I Love You" is one of the most modern-sounding of the songs, but then, the composer was Cole Porter.

Although the quartet uses a very jarring technique of increased nasality to emphasize a point, I suppose the primary criticism I have to level against **Musician's Choice** is the same one I made about the Great Western Timbre Company, the 1986 FWD Cham-

pion; that is, they don't take enough chances to be really great. The sort of confidence that the top quartets display is the result of years of singing together and of choosing to reject the easy, predictable path which contest judges usually reward. Of course, it isn't necessary to become the Four Under Par to be regarded as creative, yet such comedy groups do have something to say to more serious quartets.

Finally, what a pleasure it is to compliment a group on including all of the publication information about the songs they recorded. The composer's name and the year is given for all fourteen songs, and thirteen of them list arrangers. This attentiveness to paying debts is what I hope to see emulated by other groups in the future.

To order "With a Smile and a Song," contact Craig Ewing, 7297 Cherokee Cr., Buena Park, CA 90620 (714) 521-8221 or Ray and Bev Magill, 211 N. 3rd Street, Fowler, CA 93625 (209) 834-3331. 



## Music hath charms . . .

by Ken Gisoms  
Polk County, Fla.

After silence, that which comes nearest to expressing the inexpressible is music. Music is indivisible. A dualism of feeling and thinking is resolved to a state of unity, in which one thinks with the heart and feels with the brain.

Music is a means of giving form to inner feelings without attaching them to events or objects in the world. The entire pleasure consists in creating illusions, and common sense is the greatest enemy of music appreciation. What gives music its universal appeal is the fact that it is, at the same time, the most subtle and intangible, and the most primitive of all arts. It can make a dog howl or silence a crying baby.

Too many people are trying to justify the precision with which organized musical sound is produced, rather than the energy with which it is manipulated. By concentrating on precision, one arrives at technique; but by concentrating on technique, one does not arrive at precision.

Melody is the golden thread by which the ear is guided and the heart reached. People compose for many reasons: to become immortal; because the piano happens to be open; because they want to become millionaires; for the praise of friends; because one has looked into a pair of beautiful eyes; or for no reason whatever. Every composer knows the anguish and despair occasioned by forgetting ideas which one has no time to write down.

The public today must pay its debt to great composers of the past by supporting the living creators of the present. You can't have critics with standards, you can only have music with standards which critics may observe.

Time is to the musician what space is to the painter. Psychologists have found that music *does* things, whether you like it or not. Fast tempos invariably raise the pulse, respiration and blood pressure; slow music lowers them. Music hath charms to soothe the savage beast, soften rocks, or bend a knotted oak.

Good musicians execute their music, but bad ones murder it. Some musicians take pains with music, others give them. It is not necessary to understand music, it is only necessary to enjoy it.

Of all the arts, music is practiced most. Music is a kind of counting performed by the mind without knowing that it is counting. The hardest thing in the world is to start up an orchestra, and the next hardest is to stop it!

There should be music in every house. The more you love music, the more music you love.

(Seen in Notes from Polk, Cline Clary, editor)

## A Barbershopper's Psalm

*The chord is my shepherd;*

*I shall not sing flat.*

*It maketh me to lie down in cheap hotels*

*Where I woodshed 'til dawn.*

*It leadeth me in the paths of basses,*

*For perversity's sake.*

*Yea, though I walk through the valley of  
contest,*

*I will fear no judge,*

*For my quartet is with me.*

*Their sevenths and overtones—*

*They comfort me.*

*They prepare a key change for me*

*In the presence of seven flats;*

*They anointeth my head with confidence.*

*My Stage Presence runneth over.*

*Surely harmony and laryngitis shall fol-  
low me*

*All the days of my life.*

*And I will dwell in the house of Kenosha  
Forever.*



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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.

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The **Morris Music Men**, Morris County, N.J.'s only barbershop chorus, is seeking a dynamic music director to lead our 40-man, good-singing chorus. We welcome inquiries from personable, knowledgeable and patient individuals who are interested in providing long-term musical leadership and who are willing to work closely with our established music team. Contact Tom Blain, Apt. E-1, Cherry Lane, Boonton, NJ 07005 (201) 335-3740.

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

## UNIFORMS FOR SALE

For sale: 85 After Six two-tone gray tuxedos, three years old, in latest flair-cuff style. Notched collar jacket, adjustable and contrasting trouser and vest, pleated-front shirt, bow tie; formal, black, patent-leather shoes, cummerbund and handkerchief. Elegant. In all sizes. \$90 complete. For sample contact: Murray Litin, 31 Larason Farm Road, Sharon, MA 02067 (617) 784-2352.

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

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