



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1990

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## The Song in this Issue

The year 1910 gave us "Just A Dream Of You, Dear." Robert Margison has provided us with an excellent arrangement that captures the poetic quality of the lyric to perfection.

Composer Kuckman was a Chicagoan who arranged music for many notables of the vaudeville theater, including Eddie Cantor and Sophie Tucker. He also composed that great barbershop number, "Floating Down To Cotton Town."

Little is known about the other half of this pair of songwriters. Weil was also a native of Chicago, and was a music publisher. His best known lyric is "Just A Dream Of You, Dear."

Arranger Margison has been an active Barbershopper in Ontario, Canada, all of his life. This is his first arrangement to be published by the Society.

1910 was a good year for popular music, with "Come, Josephine, In My Flying Machine," "Down By The Old Mill Stream," "Good-Bye, Rose," "Mother Machree" and "Let Me Call You Sweetheart" among the big hits of the year.

## 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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## On the cover

Under the tree in the Founder's Room at Harmony Hall can be seen some of the gifts and ornaments, suitable for the season, available in the new Barbershopper's Emporium catalog.



# In "Seventh" Heaven

by Joe Liles  
Executive Director

**W**e're entering a special time of the year; a time for expressing gratitude to others for their kindness and love; a time to give a thoughtful gift, card, phone call or hug.

Before any of us existed, someone set aside particular time frames to do this. Seems a shame, doesn't it, to require a reminder.

Yet, I think it's good to have a period for celebration; for focusing on friends, family and the blessings of life. What a nice gift ... the heritage of Thanksgiving, Chanukah and Christmas!

Many of us witnessed or experienced adversity this year. A loved one was taken or a terrible hardship was faced. There will be time spent putting lives back together and weaving a blanket of joy by opening gifts of memory. What if we had no memories? What a gift is memory!

Many will raise their voices in unison and harmony to proclaim special messages of the season. Young, old, religious and non-religious, alike, will find songs to sing or enjoy. People will sing for themselves and for others. The music will bring tears, joy, laughter, prayerful contemplation. What a gift is music!

As the year draws to a close and we prepare for 1991, we have the opportunity to hold to the spirit of this season and extend it through the coming year.

Another chance to build more memories for ourselves and others.

More time to sing songs together.  
What a wonderful gift ... life!

Bountiful Thanksgiving ...

Happy Chanukah ...

Merry Christmas!

## Society hires full-time director for donations and endowments

The Society has hired Charlie Green from Minneapolis as a full-time development director for endowments and donations.

The Endowment Committee, chaired by Merritt Auman, after a review of all available information and following the recommendations from two professional consultants, recommended to the Executive Committee that the Society create this position as soon as possible.

The Executive Committee met by conference call and voted unanimously

to adopt the recommendation.

The financial commitment is for two years with a review after the first year for its continuation to completion. Costs will be divided between the Society's contingency fund and Harmony Foundation.

Green is a professional development planner with excellent credentials and a Barbershopper. He is a quartet man who also sings with the Hilltop, Minn., Great Northern Union chorus.

Green began work on October 1, 1990.

## Chicago woodshedders plan "Sing & Ski Weekend"

January 24-27 at Park City, Utah

Persons interested in participating should contact Lynn Hauldren at (708) 251-6348.

## Convention updates:

As of October 1, registrations for upcoming conventions stood as follows:

Louisville - 3,612

Tampa - 411

## International Officers

### International Executive Committee

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Vice President: Robert L. Ceamal, 416 North Ninth, Mascouah, IL 62258

Vice President-Treasurer: Terry Aramian, 47A Dot Avenue, Campbell, CA 95008

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Seneca Land: Jim Hassel, 316 Edgewood, Grove City, PA 16127

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AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP

SINGERS (AAMBS) John Little, President, 8/18 Elsie St., Waterman, Western Australia 6020

BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)

Phil Jones, Chairman, 6 Boundary Road, Ashford, Middlesex, TW15 3LU, England

DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)

Theo van Dijk, President, Molenstraat 18, 5211 DR 's-Hertogenbosch, The Netherlands

NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS

(NZABS) Graham Nobbs, President, 12 DeVal Dr., Titirangi, Auckland 7, New Zealand

SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)

Hans Olsson, President, Blommenhofs V. 17, S-611 39 Nykoping, Sweden

SOUTHERN PART OF AFRICA TONSORIAL SONGSTERS (SPATS)

Frank Bentley, President, P.O. Box 764, Randburg 2125 Republic of South Africa

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# MEmpership begins with ME

by Charlie McCann  
International President

**B**y now, I hope every member knows that my major thrust, as Society president, has been to share this wonderful thing we call "barbershopping" with all those who are so inclined. Society membership numbers had been in a steady decline since 1983, when we ended the year with 38,151 on the roll. By the end of 1988, membership had dropped to 36,053.

Even though we held our own in 1989, I had grave concerns about the future vitality of the organization if the trend continued. As a top-level Society volunteer administrator, I had heard a lot of rhetoric about membership but I didn't see anything being done. In looking for a "cause" for my year as president, the decision was easy. If I could bring a focused consciousness of the need to all levels, perhaps it would make a difference.

Much had been done during the previous five-year period to improve the Society musically. Our effort toward this end was in just about everything we did. The international staff was reorganized to put membership development under the Music Department. Programs such as DYNAMO were developed to improve us from a musical and performance standpoint. Our policy operated around the premise that if we sang and performed well, we would provide a climate conducive to retention and membership growth. This is a sound hypothesis but every salesmen knows that, even with a good product, you have to *ask for the order*. I believed (and still do) that this was where membership development was hitting the wall. We weren't aggressively recruiting.

The slogan, MEmpership begins with ME, was adopted to focus on an aggressive recruitment effort and our personal commitment to it. For our international membership chairman, we were fortunate to

enlist the services of a proven leader and real winner, Greg Elam.

Elam came into the program with some fresh ideas about our promotional pieces but was determined to try to make the existing membership structure work. Success is not often instantaneous. Much of this year has been spent studying and building a successful foundation from which to launch a future campaign. Membership consciousness has been raised through promotion by the international staff, volunteer administrators, at all levels, and through our public relations efforts. Even so, progress in terms of membership gain has been modest, although consistent, with every month except May showing a positive number when compared with the same month in 1989. This was encouraging, but not what we had hoped for.

*Now is the time to strike the big blow. Now is the time to make something happen.*

To do this, Greg Elam has developed a promotional campaign with a new battle cry. A *Time to Remember* is the slogan for an all-out offensive that is expected to initiate dramatic growth for the rest of 1990 and provide carry-over momentum into 1991. The concept, the timing and the promotion of a campaign to bring in 20,000 chapter visitors during the week of October 28 are all the result of Elam's tireless efforts. By the time you read this, I am confident that we will be basking in the success of the program.

Let's use the campaign as a springboard to launch a membership effort that will carry on through 1991. Greg will be there to help but only *chapters* can add members.

I've used most of my last article, as your international president, to review the membership situation and our current campaign, but the ongoing effort to establish the Society as a vibrant, ever-growing,

## Lou Perry Harmony College Scholarships announced

Attention, all barbershop arrangers: the competition for the Lou Perry Arranger Scholarships for the upcoming Harmony College is now open! Moderately experienced arrangers who would like to expand their skills by attending Harmony College are encouraged to enter. The scholarships—two or three per year are awarded, depending on the revenue earned from the endowment—give the winners a full-tuition grant.

Here's how to apply: each applicant must submit four copies of his best barbershop arrangement, plus four copies of a brief statement explaining why he is interested in receiving the scholarship. This material should be sent to Don Gray, Arrangement Category Specialist, 9 Filson Place, Cincinnati, OH 45202. Entries will be judged by Gray and the Arrangement Category Board of Review. The criteria include: 1) song selection (must be a contest-quality barbershop song); 2) arrangement (the arrangement must serve the song); and 3) the arranger's future potential to contribute to the barbershop repertoire. The arrangement submitted need not be of "expert" quality, but should indicate the basic skills of the arranger.

The deadline for having the paperwork in the hands of Don Gray is March 15, 1991.

organization, as defined in our vision statement, will always be my personal goal. President-elect Bob Cearnal's 1991 theme on public relations is paramount to providing an environment for growth but, don't forget, we must "ask for the order" through aggressive recruitment.

My year as your president has been a wonderful experience. Barbershoppers, their wives and families, in every land, are, without a doubt, the world's premier people. Thank you so very much for your kindness, your support, and for allowing me such a marvelous privilege. Please remember forever that MEmpership begins with ME!





# Introducing—Acoustix

by Greg Clancy

Usually, "introducing" is not a word one has to use when writing about an international champion quartet, but these four guys are an exception. Formed only six months before winning the gold, Acoustix was a name unfamiliar to most Barbershoppers attending the San Francisco convention. Unfamiliar, that is, until after Thursday's quarter-final round of the contest.

Todd Wilson, Rick Middaugh and Jason January, all 30 years of age, and Jeff Oxley, 29, entered the stage in dress-white military uniforms and sang two World War I numbers. The audience and judges took note, as Acoustix was seeded for a run at the gold. In the semi-finals, the quartet performed an Irish set, and Saturday night, victory was sealed with "When It Comes To Lovin' The Girls Medley" and "The Masquerade Is Over."

"When the results were announced, we were shocked," exclaimed January. "We felt we had done well, but we knew that the competition was fierce."

Acoustix came together about six months after the break-up of the *Class of the '80s*, a favorite show quartet from the Dallas Metro Chapter. The last original member of that quartet, Dan Bell, "retired" to devote more time to other interests, so Oxley went on the hunt for a lead. In January 1990, he and Middaugh got together with Wilson and January and they all liked what they heard. They decided to form a quartet, but wanted to lay down definite objectives

first, to make sure they were all focused on the same goals.

Straightforward barbershop, sung as well as possible, became the ultimate premise on which they decided to base the quartet. All other goals would fall into place, they felt, if they maintained this premise.

Soon after its formation, the foursome found the perfect vehicle to help achieve its goals when the Southwestern District organized a quartet coaching school in Dallas. With coaches such as Mel Knight, Darryl Flinn, Steve Plumb and Jim Casey, the new group knew it had hit the jackpot. Acoustix also established a working relationship with Don Clause and Larry Ajer at the school, both of whom provided guidance for success at contest levels.

With several newly acquired Ed Waesche arrangements, Acoustix won the prelims and set its sights on representing the Southwestern District to the best of its ability at international. The young men succeeded beyond their dreams.

"We felt fortunate to have put together three consistent sets," says Oxley, "but we want to put together many successful years of good singing and good will. As a new quartet, we are looking forward to an exciting future."

## Members have strong barbershop backgrounds

Jason January, baritone, is Acoustix' only native Texan. Born and raised in Dallas, the nephew of golfer Don January, Jason grew up in a sports-oriented family but discovered barbershop at an early age.

While he was a nine-year-old, in third grade, one of January's classmates had a premature voice change. Their choir teacher, a former Sweet Adeline, knew that singing a lower part was the only way for this boy to participate. An "all-third grade" barbershop quartet was the result, with January singing baritone and his



Todd Wilson and wife, Jennifer, posed in the office of Wilson's telecommunications company, established last year.

friend singing bass. The teacher took them to a Town North Dallas Chapter meeting to sing, and the acceptance and encouragement was all Jason needed to know he had found a hobby for life. He joined the Society at age 16 and the Vocal Majority at age 19. The VM credits his efforts as baritone section leader with helping the chorus earn its last three gold medals.

January received his law degree from Southern Methodist University and passed the bar exam on his first attempt, the same month that his quartet, *Gatsby*, finished sixth at international in 1985. As an assistant district attorney, he completed several years as a felony court prosecutor without losing a single case and was recently promoted to felony court chief.

When not in the courtroom or on stage, January enjoys lifting weights and playing golf.

☆☆☆

Tenor Todd Wilson's Society membership card reads 19 years, but people close to him know he has been barbershop all his life. Todd is the son of Harlan Wilson, baritone of the 1961 quartet champion, the *Suntones*. In fact, Harlan and Todd are the only father-son gold-medalists.

Although his father's involvement with the Society was an inspiration, Todd feels he owes much of his success to his mother, Sallie Staley. When Todd was a child, she would sing the harmony parts of songs to him. After he had learned these "false melodies," she would sing the true melody, and he would harmonize with her. At age



Assistant District Attorney Jason January is now a felony court chief.



Rick Middaugh's family was all smiles at the christening ceremony for baby Aubrey, held in the arms of Kelly. Rick is holding son Joseph while Emily posed "down front."

seven, Todd sang in his first quartet with his mother, father and sister, Wendy.

Todd Wilson grew up singing in many quartets and choruses in his home state of Florida, but in 1982, he moved to Dallas to sing with the Vocal Majority. That July, he was onstage to win his first gold medal with the VM in Pittsburgh. Since that time he has switched parts twice, from baritone to bass to tenor, and he is now the VM tenor section leader.

Wilson's victory with Acoustix is but one of many exciting things to happen to him in the past year. In March 1989, he founded ACI Communications, now a leader in the cellular telephone and communications equipment industry in Dallas. In August of the same year, Todd married Jennifer.

Asked about his social life, Todd says, "If I'm not with my wife, the quartet, or the VM, I catch up on my sleep."

☆☆☆

When Rick Middaugh, lead, left Ohio, he already had a rich heritage of barbershopping behind him. His grandfather, Atlee, sang with the **Song Peddlers** in the forties, and his father, Dick Middaugh, joined the Society in 1969. Dick sang with the **Limelighters** and is still active in the Johnny Appleseed District. In fact, Dick was Jeff Oxley's bass section leader in the Maumee

Valley, Ohio, **Seaway Commanders** chorus and now sings with the Canton, Ohio, Chapter's **Hall of Fame Chorus**.

Rick Middaugh joined the Society at age 15. He was aware, even then, that quartetting was important to personal satisfaction in barbershop singing. He sang with his dad in the **Status Symbol** quartet and later helped form the **New Regime**. The latter won the JAD championship in 1982, and the **Rapscallions** (see below) presented the trophy. "I knew then that I wanted to sing with Rick at some point," Jeff Oxley says. The **New Regime** was a semi-finalist in St. Louis in 1984.

Middaugh, his wife, Kelly, and daughter, Emily, moved to Dallas the following year to pursue his career with Millar Elevator Company. He joined the Town North Dallas Chapter and continues to sing with the **Townsmen** chorus. But quartetting was never far from his mind and he soon was singing lead with the **Yankees**.

When Middaugh heard that his JAD buddy, Oxley, was looking for a lead, he made the connection that resulted in one of the best lead-bass sound matches to be found.

Rick and Kelly now have three children, Emily, 6-1/2, Joseph, 2-1/2 and Aubrey, 9 months, to be proud of a gold-medal daddy.

☆☆☆

Jeff Oxley, bass, is the youngest member of the Society to win two gold medals. He joins an elite list of only six others in this accomplishment. His first quartet, the **Rapscallions**, won in 1984.

Oxley attributes his musical success to his mother, Carol. "Not only did I inherit her musical genes, but she instilled in me

the importance of the heart and soul needed to make music a complete experience," he says.

His mother got Jeff involved in music early; he sang, as a child, in church choir. In grade school, he became interested in band and orchestra, and he played a variety of instruments, including violin, piano and trombone. Upon graduating from high school, he entered Bowling Green State University on a scholarship, with a double major in voice and trombone. It was there he decided that singing was his true forte, and he studied voice for the next four years. Oxley interned in the Michigan Opera Theater and was featured in many opera productions while in school.

In 1986, Oxley decided to move to Dallas to pursue a career in music. He joined the Dallas Metro Chapter and is the VM bass section leader. He also coaches a number of other groups in the Southwestern District.


Professionally, Oxley gives private voice lessons and has recently entered the jinglesinging community. He shares his enthusiasm for musical endeavors with his girlfriend, Dee Dee Beck, who is active with the **Rich-Tone Chorus**, from the Richardson, Texas, Chapter of Harmony International.

Although Acoustix has a brief history,



Jeff Oxley, center, records with fellow jingle-singers Tim Kimsey, left, and Greg Clancy, tenor of **Dealer's Choice**.

the members are looking forward to a bright, lasting future. With a new album just completed, and a spring filled with shows, including a BABS appearance and a European tour, they certainly will be busy. "We are looking forward to getting to know barbershoppers around the country and around the world," says January.

Based on what we've seen so far, it should be fun for all involved. 



# The Gold returns to California

by Ken Custer

Vice President for Public Relations, Foothill Cities, Calif., Chapter

**T**he Masters of Harmony chorus is still floating on air after becoming the newest member of an elite fraternity of chorus champions. Our hearts are filled with pride and gratitude to all of our families and friends who believed in us, even when the odds were against us. Winning this "superbowl" of harmony, only the second time out, was a feat only a few choruses have accomplished.

Once the draw for the chorus contest singing order had been announced, we immediately decided that our motto would be: "Lucky Sevens—Let's Bring the Gold Back to California." We were singing seventh on the seventh day in the seventh month.

Each chorus, throughout the Society, has its own personality and goals that make it unique. Ours is no exception. Individually, the majority of chorus members are just average singers. But everyone carries his own weight—there are no leaners. Before an applicant becomes a member, he has a private interview with the music director and membership committee to discuss our philosophy and to find out what, other than his voice, he is willing to contribute toward ensuring the continued success of the chapter. Every member is expected to contribute something extra of himself—whether it be holding elected or appointed office or providing refreshments at the break—to solidify our family unity.

## How it all began

The Masters of Harmony chorus was founded in October of 1985 and chartered



With director Greg Lyne at photo center, the Masters of Harmony chorus steps out smartly during a final rehearsal in San Francisco before the "big one."

as the Foothill Cities Chapter, Covina, California. Starting with only 25 men, gathered for a common purpose—the pursuit of musical excellence—the Foothill Cities Chapter won the Far Western District's small chorus competition in March, 1986. This achievement was not only a major victory for the Masters of Harmony but an inspiration to the other small choruses throughout the Society that "quality"

is much greater than "quantity."

Then, shortly after directing the West Towns Chorus, Lombard, Ill., to the 1987 championship, Dr. Greg Lyne relocated to the Los Angeles area, where he became Director of Choral Studies at California State University, Long Beach. The timing could not have been better for the Masters of Harmony.

A number of dedicated singers in the greater Los Angeles area had been considering the formation of another new chapter with similar goals. Since Foothill Cities already had a charter, the chapter offered to be the nucleus for a combined group. Lyne met with the music leadership team in November, 1987 and, because of its high standards, already established and proven by the nucleus chorus, he decided to accept an appointment as music director.

In searching for a more centralized location, the chapter board worked out an agreement with the City of Santa Fe Springs to use their Town Center Complex as a meeting place. Although Dr. Lyne was



Most of the men who sang on the Foothill Cities Chapter's first show in 1986 are still singing in the chorus today.



adamant that there could be no proselytizing of active members from other chapters. Foothill Cities grew, in only a few months, from a membership of 35 to more than 100 men. The chorus captured the Far Western District championship in October, 1988.

The Masters of Harmony then set out to make barbershop history by trying to become the only modern-day chorus to become international champion the first time out.

Two songs were selected for Kansas City and work began. The ballad was "Miss You," arranged by Greg Lyne. A tape was made just after Thanksgiving and sent to Bob and Rosemary Calderon to create a "winning" stage presence routine.

In January, 1989, Lyne had some good news and some bad news. The Calderons had tried very hard but both agreed that our uptune selection was not a winner. The good news was that Lyne had been in contact with David Wright, who had an arrangement of "Floatin' Down To Cotton Town" that could be the vehicle we were looking for.

Although there were concerns about the time lost on the original uptune, the chorus responded by having the new song "off the paper" in just two weeks! We soon received word that the Calderons had the choreography created and couldn't wait to teach it to us. They came out in early April and we had our "winning package"—complete with suitcases for the front row and banjos for the back row. Wayne Mendes and the rest of the Stage Presence Committee implemented the Calderons' routine and—we were ready!

However, there were three other choruses in Kansas City that were a little *more* ready—still, only 34 points separated first place from fourth.

The Masters of Harmony absorbed some valuable lessons from that July Saturday in 1989, put them to use, and performed the same package the following October to capture a second consecutive Far Western District championship.

We were determined to continue the pursuit of excellence.

#### Performance opportunities increase confidence

The Masters of Harmony chorus was selected to serve as official Ambassador of Harmony for the 1990 Tournament of Roses in Pasadena, the theme of which was, appropriately, "A World of Harmony." The chorus was the featured entertainment for coronation ceremonies at the Wrigley Mansion on October 26th, and at the Band Fest on December 30th. Between those performances, the chapter held its annual show on November 10-11 at the Good Tyme Theater, Knotts Berry Farm. The chorus also appeared in a two-night performance, November 28-29, at the Ambassador Auditorium with the Paragon Ragtime Orchestra from New York.

A major event for the Masters of Harmony was participation in the 1990 mid-winter convention in Tucson, Ariz., on January 28th. Although the chorus loves to perform, the members are also happy to support the Society whenever the opportunity presents itself; each man financed the trip out of his own pocket. This performance was the launching pad for the journey to San Francisco.

#### Coaching makes the difference

For the 1990 contest, the music leadership team selected "When Day is Done", arranged by Ed Waesche, and our uptune was the David Wright arrangement of

"Mississippi Mud." Starting with an original concept by the Calderons, Cindy Hansen, an outstanding choreographer, teacher, motivator and daughter of LOL Barber-shopper John Hansen, created another "winning" package for us.

In April, Larry Ajer visited for an all-day coaching session, having critiqued our Kansas City performance and exchanged several taped communications with us. Ajer's demonstration of the "energy cube" and emphasis on our faces lifted us to another level.

Don Clause came out for our retreat in May. He had suggested several interpretive changes—some of them pretty drastic—after hearing the tapes we sent to him. Some of us were skeptical of making changes at the last minute, since it meant completely reworking several stage presence moves, but when Greg explained his trust in Don's instincts, we agreed to give it the old college try. It did not take us long to realize why Clause is one of the most respected coaches in the Society and we quickly adapted to his suggested changes. He solidified our confidence and sharpened our desire to give the performance of our lives in San Francisco.

This story would not be complete without giving credit to the one man that made it all possible. Dr. Greg Lyne is the catalyst that brought everything together. Everyone contributed his fair share; however, without Greg, we never could have accomplished so much in such a short time.

#### We look to the future

We are looking forward to future challenges and new endeavors. We have just completed taping our first professional recording. The tapes and CDs should be available by the time you read this article. As our first opportunity to represent the Society as champion, we were featured on a show, sponsored by Harmony Services Corporation, at the famous Ramona Bowl in Hemet, Calif., on September 15.

We look forward to performing in Louisville next summer. Plans are being formulated to do a series of concerts en-route.

The Masters of Harmony chorus is available to perform on chapter shows of any kind. We'd like to help your chapter in any way we can and the best way we know how to do that is by singing.

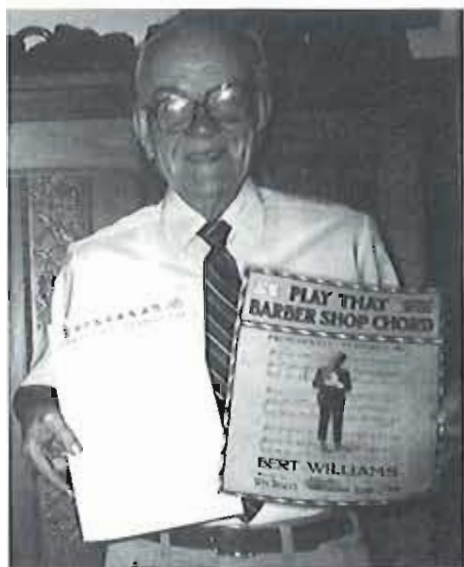
Finally, we say to all barbershoppers, if you're ever in the Los Angeles area, please drop by and visit us.



Don Clause, left center, worked with the chorus during a June, 1990, retreat as choreographer Cindy Hansen, left foreground, looked on.

# Bill Watson—a collector's collector

by Jack Bagby  
Contributing Editor



In his "Genealogy Room," Bill Watson shows off two of his most cherished possessions: the first issue of the Society's first national publication, *Barber Shop Re-Chordings*, and a 1910 song, "Play That Barber Shop Chord."

**P**robably no one (unless it be the ghost of Founder O. C. Cash) has a deeper interest in the history of the barbershop Society than William B. (Bill) Watson of LaPorte, Ind. That interest is documented by perhaps the largest collection of Society memorabilia outside the Heritage Hall Museum in Kenosha.

Watson and his wife, Alice, occupy a large, 10-room house in LaPorte. One upstairs room and much of the basement are filled with thousands of Society artifacts, publications and souvenirs.

"Many items are one-of-a-kind; others are very rare, obtained over the years through hours of effort, time and money," Watson said. "My wife is an ardent supporter of my barbershopping activities; otherwise, she wouldn't allow me so much space for storage."

As a member of the Society Archives Committee, Watson has a close association with the Heritage Hall Museum. If ever the museum inherits his collection, as he hopes will happen some day, it may have to be enlarged.

Among his most prized possessions are all three issues of *Barber Shop Re-Chor-*

*dings*, the first Society publication which, in 1943, became *The Harmonizer* and the sheet music of a 1910 song, "Play That Barber Shop Chord," the first known, printed, reference to barbershop harmony. Watson has four complete sets of *The Harmonizer*, and estimates he has more than 2,700 copies of the magazine in his files.

Since 1968, the year he joined the Society, he has kept or collected information, photos and other records to compile a year-by-year history of his Porter-LaPorte Counties Chapter. About 14 years ago, he began to collect Cardinal District data and he is currently writing a 50-year history of the district, a project he hopes to complete in 1994. His research led to a keen interest in the Society as a whole and, among other aspects, to its championship quartets.

Today, Bill Watson may be the foremost authority on past international quartet champions. He has at least one 8 by 10 photo of all winners, including the only known set of pictures of each winner posing with the Landino Trophy, which was first awarded in 1949. (It was retired and replaced by the Hugh Ingraham Memorial Trophy in 1989.)

"Not even Kenosha has a complete set of these," he says.

Watson recently completed a listing of all international champs, which includes information about changes in personnel and/or voice parts. Many of the early-day gold medalists had dropped out of barbershopping; some had died, and both the international office and the Association of International Champions had lost track of them. Through years of painstaking detective work, Bill was able to trace all of them and, in most cases, came up with copies of the obituaries of the deceased members.

He readily admits he gets a lot of satisfaction from his work as a historian—collecting, preserving and displaying Society memorabilia and playing the role of detective in locating rare items. He enjoys his association with others in the same field and trading "surplus" material with them for articles he does not have.

Watson has a long "wish list" of items needed to complete various collections: business cards of the Vikings, Confederates, Lads of Enchantment, Four Pitchikers,

Suntones and Auto Towners; international convention programs for 1942, '44, '45, '64, '65, '66, '71, '72, '80 and '81 and midwinter convention programs.

But his greatest interest is in encouraging others, throughout the Society, to enter the same field. The Society needs many more such men, he believes, especially at the chapter and district levels. The preservation and publicizing of our past, he says, "Will bring about pride in our past, pride in our present and pride in our future that will impress prospective members."

"We should have men coming to our meetings, not because we have asked them, but because they have heard about us and about the Society and want to be a part of it."



Gary Ives, a member of the Austin, Texas, Chapter, presented Heritage Hall Museum with a display of photos of the **Four Harmonizers**, 1943 international champion quartet. Ives is the son of Leo Ives, who sang lead in the quartet. Gary and his three brothers, Alan, Herb and Norman, carry on the family tradition by harmonizing at family reunions. Ives posed in front of the portrait of Society Founder O. C. Cash in the living room at Harmony Hall.



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

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Chapter Name \_\_\_\_\_

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Chapter Name \_\_\_\_\_

Name \_\_\_\_\_ Nickname \_\_\_\_\_

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Preferred seating Saturday Night Show tickets will be assigned on a first-come-first-served basis.

If you register for more than one person, please furnish *complete* information for each person on a separate sheet and attach to this order form.

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1991 CONVENTION ONLY

Registration package includes: a personalized convention badge, transportation for and preferred seating at the Saturday Night Show, admission to the Saturday Night Afterglow, admission to the Senior Quartet Contest, admission to the "Meet the Medalists" reception, admission to the Woodshed Jamboree and a ten percent discount on all purchases at the midwinter Barbershopper's Emporium. A \$50.00 value overall.

# Craft Harmony Lane

by Rob Campbell

## Stage Presence

Every year, throughout the United States, countless choirs, glee clubs and chamber singing groups perform without any real staging plan. As a choral director, I know that sometimes it seems to take all the rehearsal time (and then some) just to get the music into shape! Recently, however, more serious choral conductors have come to realize the importance of visual entertainment as an integral part of good choral performance. We, in the barbershop harmony society, have long realized the need to entertain in our shows and contests, to present a visually appealing song or package. After all, paying audiences do two things—they listen, and they watch.

Our Stage Presence category evaluates "the total rapport the contestant establishes with the audience throughout the performance." It examines how well the ensemble visually portrays the central theme of the song, or "the component of the song that gives it its strongest entertainment value." It evaluates how the mood of the words is projected and how well the underlying emotions are conveyed.

Attire, grooming, proper use of make-up, and use of props are also evaluated, as supporting the main goals of the stage-presence package. There are thirteen key concepts in evaluating the visual package: technique, artistry, lyric line, mood, unity and contrast, energy development, unit performance, eye contact, focal points, non-singing support, body-reset, action/reaction, and gestures.

Some directors and coaches are concerned that singers may develop physical tensions as a result of this greater involvement in non-singing. Does stage presence detract from sound? The answer, of course, is that it depends on the kind of "moves" being used, how they physically affect the parts of the body involved in singing, and how much of the singer's attention is taken to perform the moves.

Staging certainly has the potential to detract from our main activity of singing. In general, though, a singer's facial and physical involvement can increase his concentration, enhance his performance, and promote his overall believability. Sways and steps, natural arm and body motions, facial expressions, eye-focus plans and a host of other specific creative devices can be used to help the singers communicate the emotional sequence of the words. Choruses can ultimately sing better, with more focus and natural energy, by using

stage presence.

Here are a few stage presence guidelines used by various barbershop chapters throughout the United States:

1. Always watch the director, except when a specific stage cue takes the eyes elsewhere.
2. Maintain good singing posture and breathe correctly. Keep shoulders loose, don't lock the knees.
3. Execution of motions should be crisp and uniform, yet natural and relaxed.
4. Memorize cue syllables for stage-presence motions.
5. Motions must be defined by corresponding facial expressions. Express text with the face, varying according to specific textual content.
6. Take a moment before a song to consciously think about the overall mood—"get into it."
7. Maintain a pleasant manner when not singing.
8. Enjoy singing and performing, and *let it show!*

## Arrangement

Arrangement is, in many ways, the most important of the four scoring categories, though not in terms of points assessed. The Arrangement judge functions as a guardian and is charged with safeguarding the barbershop style as it has evolved to the present day. He is concerned with the actual material, the song and its arrangement, and uses closely defined precepts of barbershop harmony to determine the degree to which a song and arrangement is "good" or "poor" barbershop. These are in no way opinions or value judgements—songs and arrangements can be evaluated very objectively and accurately.

According to present judging philosophy, so long as the material is within the style, the Arrangement score should not affect the outcome very much. The judge does not concern himself with the legitimate areas, wherein a contest should be won or lost—the performance—except when things are going so poorly that notes and chords are missing. The judge must then imagine that what he hears is what was written, and judge it accordingly.

Category elements include the song, defined as the words and melody, and its supporting features of harmony, rhythm, form, implied harmony, basic harmonization, voicing, voice-leading and part-writing, and embellishments. A hallmark of our style is its characteristic embellish-

ments—intros and tags, swipes, key changes, bell chords, patter effects, special vocal effects, rhythm/meter alterations, melodic and lyric alterations, use of solos/duets/trios, and interpolations.


Arrangement judges look first at the material itself: melody, harmony, rhythm, text, and form. Did the group choose strong vehicles where these elements are each of high quality?

Songs in which the lyrical and musical climaxes occur together are considered ideal, having the ability to capture the listener's attention completely. Bonuses and penalties can be incurred for choice of song. Then, listening to the part writing, voicing, tessitura (general lay of the voice parts), embellishments, arranging devices and other factors, the judge determines whether this second set of factors supports the first.

Fancy arranging devices may be fun but are not good in and of themselves. Like interpretation and stage presence, they must be appropriate to the context.

One final note, as we close this review of the contest and judging categories. Our judges get expenses only, no pay, and most of them offer their services out of a love for barbershop. They are there to help improve the Society, not to be critics. They have some general rules of conduct, guidelines to help them play their part effectively, and I think you will agree that, by and large, they do a good job of observing them. These rules are as follows:

1. *Demonstrate that judging is a service.* The contest and judging system exists for the improvement of our music.
2. *Support the category descriptions, rules and regulations.* Keep current on revisions and training programs.
3. *Exhibit care in language, deportment, dress and manner* when representing the Society as a judge.
4. *Use discretion in coaching competitors before competition.* When judges will judge groups they have coached, they should not allow themselves to be placed in positions of apparent conflict of interest.
5. *Support the system by refraining from public criticism.* Critical evaluations of the rules, leaders, and scoring decisions should be handled through proper channels.

I have tried to give Society members a better understanding of the barbershop judging system. Next time, we'll look at some of the many interesting things that influenced our early style as it evolved from its pre-Civil War roots. 



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The New Westminster chorus is dwarfed by the cavernous confines of the stage at Carnegie Hall.

## It takes more than just practice to get to Carnegie Hall

by Rob Hood

New Westminster, British Columbia, Chapter

In February, 1989, Charles Metzger, director of the New Westminster *Gentlemen of Fortune*, received a letter from Peter Tiboris, General Director of Mid-America Productions, inviting the chorus to appear as one of four barbershop acts, in Carnegie Hall, in May of 1990.

After the customary weighing of pros and cons, much discussion and a chapter vote, we decided to accept. There was no way of knowing what wonderfully challenging, uplifting and gratifying experiences were in store.

Our first consideration was how to utilize our allotted time on stage. We felt that a format of segues between our best repertoire songs would only waste singing time and wouldn't be entertaining enough for a concert of this nature. It was agreed that we should produce a thirty-five-minute non-stop entertainment package. It was also agreed that we needed help of the kind we received in 1981 from Lloyd Steinkamp, when we found we were going to the international contest.

Once again we turned to Lloyd and,

once again, he came through. With Steinkamp's "wizardry" of arrangements and understanding of entertainment, and with the unselfish cooperation of 1977 international quartet champs, the *Most Happy Fellows*, we were honored with the opportunity to perform a *Wizard of Oz* package, such as the one made popular by the Haps.

Making the adjustment from four char-

acters to over sixty proved to be no problem. Dorothy, Tinman, Lion, and Scarecrow were now joined by a chorus of some of the strangest Munchkins you could imagine, in every shape and size. We now had our ammunition; what we needed was a plan of attack.

The plan turned into more of an Oz campaign. Goals were set for music, staging, costumes, script and finances. Parts were created, auditioned for, cast and understudied. By Christmas, some of the songs were ready for testing on our Christmas show.

We realized that, in order to have a polished act, we needed lots of coaching and lots of performing. Jack Lyon, baritone of the Haps, cordially accepted the invitation to coach at a weekend retreat with the chorus. A month later, Lloyd Steinkamp and Jack joined us for another retreat. A well-timed visitation by international staff performance specialist Ev Nau was used to the fullest in April.

A calendar of performances was drawn up for schools, shows and community centers and a two-night pre-Carnegie show was planned, headlining the *Most Happy Fellows*. For this, we pulled all the PR stops.

Press releases were sent out constantly. Called "Munchkin Alerts," Munchkins showed up at televised city-council meetings, ads ran on radio, television and newspaper and, with the cooperation of the New Westminster city council, the entire cast gathered together on April Fools' Day to literally paint a brick road yellow.

The show was a success and so was the campaign. Oz was now more than just a performance package, it was fun, it was entertaining and it had a side effect on the



New Westminster's Munchkins literally painted a yellow brick road last April Fools' Day as part of a publicity campaign to raise funds for the trip to New York.



membership. It was serving as a bond within the chapter. Social activities and fund-raiser attendance increased, friendships strengthened and chapter attendance rose. Carnegie Hall had now become just one of many performances of the Oz package.

The trip across country to New York was worth every mile, the sights spectacular, the company of other performers de-

lightful. Society Executive Director Joe Liles attended our performance to witness barbershop in Carnegie Hall, which was an added and most pleasant surprise.

By the time the first Munchkin scurried on stage in Carnegie Hall, we were ready to give our best. To our delight, we were rewarded with a standing ovation. After the show, many kind and generous comments were received.

Now, back in New Westminster, we have a treasury of memories. We anticipate many more Oz performances. The package is still fun to perform and we are very grateful to have it. We are also grateful to some very special friends: Lloyd, Jack, Ev and all the Haps.

It has been an eventful year. We can truly say that the pot at the end of our rainbow runneth over.

## In Memory

Andy Dill, a former Far Western District president, international board member and Secretary Category specialist in the C&J system, passed away August 30 following a long illness. Dill also served a number of years as the FWD associate contest and judging chairman.

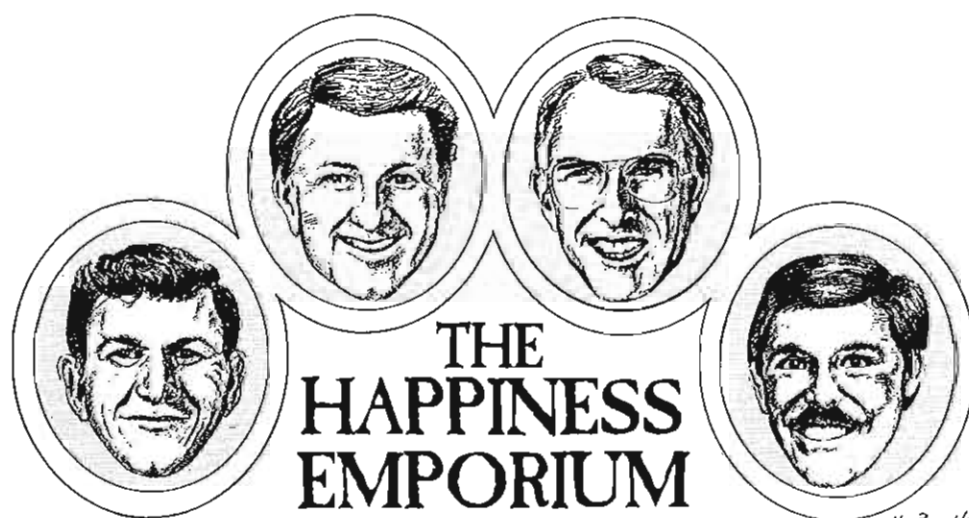
\* \* \*

Clarence R. "Clare" Johanson, baritone of the **Sounds of Senility**, a popular Chicago area quartet that received the Society's award for outstanding achievement in public relations in 1989, died July 22 at the age of 94. In 1988, the foursome made the largest donation to Logopedics of any Society quartet.

The death of the quartet's tenor, Dan Krebsbach, was reported in the September/October issue of *The Harmonizer*.



Chicago area's **Sounds of Senility** recently lost two of its members. (clockwise from top left): Stan Myers, lead; Dan Krebsbach (deceased) tenor, John Roberts, bass and Clare Johanson (deceased) bari.



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# Dr. Max Kaplan ends three years as Society consultant

by Ray Heller



Dr. Kaplan

On July 4 in San Francisco, during the meeting of the International Board, President Charles McCann briefly suspended the order of business to call upon Historian Emeritus Dean Snyder. Snyder presented a tribute to Dr. Max Kaplan, who was, at the time, attending his final board meeting as consultant to the Society.

Snyder modified a quote from John Donne, an English poet of the 16th century, saying, "No organization is an island." He explained that our Society cannot live by itself; it is part of the mainstream of cultural, social and recreational life of our times.

Dr. Kaplan has helped us to broaden our perspectives and leave our "island," according to Snyder. "He is a symbol of what's good in our search for mainstream identity."

"As early as 1954, Dr. Kaplan was one of a group of outside consultants who examined our Society and its programs. He called us 'one of America's most important musical organizations.'"

Another tribute to Kaplan came from Far Western District (FWD) President Lloyd Steinkamp. In his editorial column in *Westimes*, FWD bulletin, Steinkamp noted Dr. Kaplan's contributions to the Long-Range Planning Committee, otherwise known as "Future II."

Dr. Kaplan has said that serious, systematic attention should be given to recruit-

ing retired men and those still working who are concerned with developing leisure-time bridges to retirement. Steinkamp noted that this could be one solution to our continual membership problems.

"Older persons are active in every conceivable way," the *Westimes* article, quoting Kaplan, continued, "including civic volunteerism, the arts, politics and education. The possibility of growth does not cease, and alternatives for expanding, unending experiences should be provided."

"Accomplishment in a performance is a triumph, especially for an older person whose work, as a sense of purpose, has been removed. The average retired person has only memories of former triumphs or efforts."

"The Society should continue efforts to recruit the young; but older people constitute a major source of potential members for barbershopping because of a mutual need. The next date for a public performance may be 'just a date' to the young member, but to the older member, it is a purpose, a meaning, a reason for being alive."

"Dr. Kaplan has examined us, dissected us, and likes very much what he has seen and heard," Steinkamp concluded. "A fascinating human being, Dr. Kaplan. He makes us think."

Dr. Kaplan's papers and correspondence have been donated to the Heritage Hall Museum of Barbershop Harmony. They contain notes from his work on the Future II Committee, grant explorations, a generational survey and other research that will be of value to future students of our hobby and organization.

In a lifetime of research, teaching and professional consulting, Dr. Kaplan has published 25 books and more than 200 articles. He holds a doctorate in music and one in sociology; his teaching career spanned 43 years at the University of Illinois, Boston University and the University of South Florida.

His most recent book, entitled, *A Social Perspective on the Arts*, contains four pages about our Society. A forthcoming book will include his essay on "The Barbershop Harmony Society—A Many-splendored Thing."

Dr. Kaplan's final report as consultant, entitled "SPEBSQSA's Future: Tradition and Innovation," contains the conclusions of an outside scholar who is both a musician and a leading student and observer of leisure-time trends, world-wide. 🎵

## Chicago's barbershop hotline celebrates tenth anniversary

by Phil Schwimmer

This past October marked the tenth anniversary of the Chicagoland Association of Barbershop Chapters hotline, and it's still going strong. Twenty-four hours a day, callers to (312) 616-3838 are treated to a three-minute recorded message of coming events in and around Chicago, generally projecting a two-week period. As an accommodation, it also provides contest results following an Illinois District or international convention, and even following the annual metropolitan division (Chicago area) novice quartet contest. The message is changed almost every week.

There is also a beep tone following the message for replies. Replies are usually requests to get on the mailing list for the annual CABC show calendar/chapter directory, which includes women's shows and chapter meeting places, and requests for the CABC quartet directory, in order to hire a quartet.

What makes the hotline so especially needed, in this hotbed of barbershop, is that, for the most part, Chicago newspapers and radio/TV stations simply will not carry listings of barbershop shows, despite the best efforts of chapter public relations officers. The hotline receives no fewer than

one thousand calls a year; replies are recorded by ten to twenty-five percent of the callers.

Illinois Bell was charging CABC about \$18 a month, which included five listings in the Chicago white pages (including Harmony International and Harmony, Inc.). In March of this year, the hotline changed over to voice mail service—admittedly more expensive, but it allows messages to be made, and replies heard, from any touch-tone phone. This also eliminated the nuisance of answering-machine breakdowns and repair bills.

The Chicago barbershop hotline began three months before the 1981 CABC show, to provide information about the show. The original idea was to discontinue it after the show, and renew it for three months every year; however, it was so well received that it has been maintained ever since.

Other barbershop hotlines have come and gone but none has been as current and information-packed as Chicago's. I believe that barbershop hotlines are the wave of the future, especially in metropolitan areas. Interested readers desiring more information may leave a message for the author on (312) 616-3838. 🎵






The Merrill brothers, all 40-year Society members, two of whom are past international presidents, used the occasion of the San Francisco convention for a family reunion. Shown taking in some of the peninsula scenery are (l to r): Dr. Bill Merrill, Judge Charlie Merrill and Art Merrill.

## Merrill brothers reunite in San Francisco

The barbershopping Merrills got together for a rare reunion while attending the international convention in San Francisco. All three brothers have been Society members for more than 40 years and all three have bios in *Who's Who*.

Dr. William Merrill, an architect, started the Aloha Chapter in Honolulu, Hawaii.

The Honorable Charles Merrill, Judge, Federal Circuit Court of Appeals, was international president in 1948 and started the Reno, Nev., Chapter. Also a Society arranger of barbershop songs, Charlie was active with the **Hard Rock Harmony Four** quartet for many years.

Art Merrill is an analyst and author of books on the stock market. He was international president in 1955 and started the Schenectady, N.Y., Chapter. A former member of the **White Plains Golden Chordsmen**, Art is currently a member of the Bryn Mawr, Pa., Chapter. 

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## We're preserving something that never was

by Ken Hatton

President, Association of International Champions

The progress of the barbershop style has always been directly proportional to its success. Originally, the "P" in SPEBSQSA stood for Propagation, not Preservation. Why someone changed it, I don't know, but we have been confused ever since. The first twenty-five years of our Society was an era of fruitful experimentation which resulted in profound changes to the style. During this time, the Society experienced fantastic growth in membership.

Our Society's first-generation leadership recognized the musical common denominator of prospective members. They were untrained ear-singers who wished to participate in their musical heritage. This heritage mainly included American popular songs from 1890 through 1920—songs of their youth—which brought back fond memories as only music can. With the exception of ragtime, the songs of this era were of simple construction and showed heavy European influence. Their implied harmonies were made up largely of consonant chords, using mostly roots, thirds, fifths and flatted sevenths. This limitation was a function of the stage of development of American popular music at the time. It was not a criterion of the barbershop style; there just weren't any other songs available yet.

However, this same leadership misidentified the limited chord progressions as a vital element of what they now presumed to call the "stylistic integrity of the original American musical art form known as barbershop harmony." The true art form was American popular music and barbershop harmony was merely one of many styles through which it could be performed, like big band, rock or country. In fact, very few songs were ever written with the intention of being adapted to the barbershop quartet format.

American popular music progressed dramatically throughout the 20th century and, as long as the barbershop style reflected the changing musical tastes of the public, we continued to experience growth in numbers. In late 1971, however, the

style was redefined with more limiting criteria than before. Certain songs and/or arrangements which had previously been considered acceptable were subsequently considered to be "non-barbershop." Since that time, even though great strides have been made in the area of technique and singing proficiency, our competitions and many of our shows have become sleepy events indeed. Our wives, children and even prospective members have grown weary of the same songs, the same chord progressions and the same thematic material.

Our current Society leadership shows signs of recognizing the problems and has taken steps to address them. A recent survey\* shows the average chapter officer believes his show audience would like to hear 25 percent contest barbershop, 50 percent show barbershop and 25 percent modern arrangements. *Harmonizer* articles by Executive Director Joe Liles and International President Charlie McCann reflect recognition of the need to speak to prospective members in a musical language they can understand. The Future II Committee recommends a joint position by the Arrangement Category and the international staff on the need to open the barbershop "umbrella" to shield musical adaptations from the "rain" of criticism by so-called "purists."

In spite of this action, we continue to see emotional letters and articles from some judges, staff members and district officers who violently disagree with the mainstream opinion, almost to the point of fanaticism. I respect their right to sing songs with only consonant chord progression, but I refuse to be limited by their taste! To them I offer the words of the late Hugh Ingraham, "Barbershop makes a very fine hobby, but a very poor religion!" Let's quit trying to preserve something that never was and begin again to propagate and encourage barbershop quartet singing through continued progress of the style. 🐾

\*150 of 250 chapters sampled reporting

## Let's curtain negativism

by Don Gray

Arrangement Category Specialist

We participate in a marvelous musical activity: four-part, unaccompanied singing, enjoyed by a large number of people, many of whom possess relatively limited vocal talent. Our hobby has many different aspects, including quartet singing for personal fun, quartet public performances, chorus shows, quartet and chorus contests, social interaction and management opportunities. Much of our music can be enjoyed, not only by the singers, but by a general audience.

Why is it, then, that with all of these enjoyable activities to choose from, we spend so much time criticizing each other over whose personally-preferred facet should dominate within SPEBSQSA?

The following are examples of negative attitudes that frequently find verbal expression during A&R sessions, as well as in casual conversation. They find their way into print in chapter and district bulletins, as well as in letters and opinions published in *The Harmonizer*.

Barbershoppers who enjoy loosely disciplined small-chorus singing tend to beat up on larger, contest-oriented chapters because the latter dominate the contest venues and seem to get all the recognition and rewards. Conversely, many members of contest-successful choruses look down their noses at less "professional" groups.

Some choruses criticize quartets because "they don't support the chorus," and many quartets complain of "boring chorus activity."

Some guys enjoy woodshedding and others enjoy planned, well-rehearsed singing. We have malcontents and die-hards on both sides who can't seem to realize that most barbershoppers like to do both.

Many, who prefer old-fashioned, simple, songs, knock those who enjoy singing more contemporary, complex vehicles, and vice versa. We are *singers* first, and Barbershoppers second. Virtually none of us enjoys singing or hearing only *one* kind of music.

Let's adopt a "live and let live" philosophy, and let each Barbershopper enjoy his favorite facet of our hobby without suffering undue criticism from others. Rather than build fences and throw rocks, let's spend our time enjoying, supporting, and enhancing those aspects of our hobby that we, respectively, enjoy and allow our fellow Barbershoppers to do likewise. 🐾



# Are "super chapters" ruining our Society?

by Steve Ross  
Poughkeepsie, NY

In the short time that I've been editor of the *New Yorker Times*, I've read at least eight editorials lamenting the phenomenon of what are being called "super chapters."

This term is used to describe chapters which have grown large (100+), especially if they have done so in a short time, usually under the leadership of a great music director and a hard-working music team. Almost always it refers to a chapter which fields a spectacular, winning chorus.

We are told that these chapters "raid" nearby chapters, draining off the best singers. And we are told that the members of these chapters are regimented, stressed-out, and devote time to barbershopping unavailable to the common man. And we are told that these chapters are ruining barbershopping, and that our Society will cease to exist if they are allowed to continue. We are asked to write Kenosha with our protests.

Well, I hope people of different opin-

ions can agree to disagree in a friendly spirit, because I think that's just plain wrong-thinking.

Ruining our Society? Who? West Towns? Vocal Majority? The Thoroughbreds? For gosh sakes, these chapters are the ones who expose the most non-barbershoppers to our art form! They are the ones who are putting out the best performances. They have some of our Society's best quartets. They are the ones who are showing the rest of us what's possible if we put our whole heart into it.

Do they work very hard? You bet they do! Is it necessary to work that hard in order to get to be the best? You bet it is! Whether it's fishing, model trains—or barbershopping, nothing truly excellent is easy.

I belong to a relatively small chapter. I love my chapter and the men in it. I'm not against small, hard-working, chapters.

But if anyone should bear any guilt for making our hobby less successful than it

can be, and reducing our marketability to other singers, it's the chapters who have unchallenging, lackluster programs, and such poor performance that talented singers are driven away out of boredom. It's the chapters who have so little discipline that they drive their directors crazy with riser cross-talk, and who have so little respect for our art form that they can't be bothered to learn the craft that makes barbershop harmony the glorious thing it is (when it's done right).

Singers, including barbershoppers, who desire to sing well and perform well, go where that is possible. They leave low-performing organizations and drive longer distances to sing with a director and a chorus that challenges them. These chapters can choose among many applicants.

There's a reason for that—and it ain't because the so-called "super chapters" are ruining barbershop.

It's fun to sing really well. Try it; you'll like it! And your membership will grow until you might just become a "super chapter" yourself one day. Then you'll know that you don't get good because you're big—you get big because you're good! 🍷

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# Proper care of uniforms

by Frank Chilberti  
President, Chilbert & Co.

One of the largest investments your group makes is the purchase of uniforms. The visual impact of your group on stage, along with your presentation, has a great deal to do with how well you score.

Having had many years of dealing with uniform chairmen all over the country, I have been asked many times about the care of Barbershoppers' uniforms. Coincidentally, my years of experience as a dry cleaner gives me a little bit of an edge on the subject. I offer the following suggestions on the proper care and storage of uniforms.

## Tuxedo coat and pants in black or colors

There are three basic fabrics used in the manufacture of tuxedo coats and pants: 100% polyester, a blend of poly and wool, and 100% worsted wool.

Regardless of the make-up of the fabric, I do not recommend washing any of these garments. I have never seen a washed tuxedo coat or trousers that looked good after laundering. I recommend dry cleaning only.

When garments get older, "fuzz-balls" begin to appear on the surface of the fabric. This is an indication that the weave of the fabric is beginning to break down and strands of fiber are pulling away from the weave. I have seen advertisements on TV for shavers made especially to remove these fuzz-balls. However, when you start cutting the fuzz-balls you are actually removing fiber content from the garment. This is the beginning of a never-ending process. It is a signal to start looking for new uniforms.

## White dinner jackets

White dinner jackets produce a high degree of visual impact on stage. Their versatility in a multiplicity of combinations makes them a very desirable option in uniforms.

Almost all white dinner jackets of today are made of polyester fabric. Keeping them clean is a challenge. My suggestion for uniformity of appearance is to have them cleaned all at one time by the same dry cleaner. Your choice of dry cleaners is of utmost importance. Not all dry cleaners are equal.

Careful storage of a white dinner jacket

prevents needless soiling. It should be stored and transported in a sturdy, zippered, garment bag.

## Formal shirts

Most of the formal shirts available today are a blend of 65% polyester and 35% cotton. This fabric has been the work-horse of the formal shirt industry. Given proper care, they will last for years.

The blend is a wash-and-wear, permanent press fabric. When washing these shirts, I recommend using a prewash spot remover on the collar if there are simple stains to be removed. Make-up stains on the collar constitute one of the most stubborn problems you will encounter. My suggestion for tackling this problem is a



liquid detergent, full strength, and use of an old toothbrush to rub the detergent into the collar. Be careful not to use excessive pressure, you could fray the collar. It has been suggested that commercial grease remover, such as the compound that auto mechanics use to remove grease from their hands, is helpful. Dry cleaning the shirt can also be beneficial.

To prevent excessive staining when applying make-up, turn the collar to the inside. You might also consider spraying the collar of your new shirt with Scotch Guard or a similar stain preventer.

Wash your shirt on a short cycle along with pillow cases or other white shirts. The mechanical action of the other garments helps get the shirt clean. If you are laundering several white shirts, you can include your tuxedo shirt in that batch; however,

letting your shirt sit for a long period in either the washer or the dryer is one of the most common causes of wrinkling.

When laundered properly, your shirt requires no ironing. Occasionally, the collar may need touching up to remove small wrinkles. When wrinkles do occur in the collar, it is usually an indication that the shirt has been laundered in extremely hot water or that the temperature on the dryer was too hot. Actually, these shirts do not need to be tumble-dried. They can be taken from the washer and put on a non-metallic hanger and allowed to drip dry.

There should be no need to use any starch with a wash-and-wear shirt. The blend of polyester and cotton does not absorb starch as well as a pure cotton shirt. However, if your collar starts to get limp, perhaps a little spray starch will help. You can also buy spray sizing in the supermarket or from a dry cleaner.

## Formal shoes

Most of the shoes that we Barbershoppers use are made with a plastic upper. The "patent leather" look of the fabric is the same, although there are several trade names for the material.

Most all of them have the feature of needing only to be wiped with a damp cloth to remove any spots. You can also use a silicone sponge, available in most discount stores. Usually, the soles are made of a synthetic leather that will last indefinitely, especially under the limited use of a quartet or a chorus. In the unlikely event that you wear out the soles, it is not cost-efficient to try to have them repaired; in fact, some are non-repairable. Although these shoes are virtually indestructible, they can be damaged by scuffing. In this event, there isn't much one can do to recover the shine.

To insure good shape in the shoes, a pair of shoe trees will help. Since we travel a lot, I would recommend light-weight plastic shoe trees.

Some groups insist on saddle shoes or white bucks. If you are "saddled" with this problem, you must resort to the old-fashioned method of cleaning and polishing.

## Small accessories

Small accessories such as ties, cummerbunds, suspenders, etc., require very little attention. Given proper care, they last indefinitely. If necessary, most ties and cummerbunds can be dry cleaned (never



laundered). A helpful hint to organize your small accessories is to keep them in a one-gallon-size locking plastic bag, such as are used for food storage.

### Storage of uniforms

Without exception, all uniforms should be stored in a dry, dark area. One of the greatest enemies of a uniform is strong light, either incandescent, fluorescent or natural sunlight. Strong light can cause irreversible damage to the fabric. This is especially true of any garment that has wool content. Sunlight causes the loss of the dyestuff in the fabric. If this happens, there is not much you can do to repair it. The condition is commonly found on window draperies and is known as sun tendering.

To insure against this type of damage, garments should be stored in a plain dark plastic bag or a garment bag. I do not recommend using clear plastic bags, especially a clear plastic bag that has printing on it. When exposed to the sun, the printing of the bag can actually be transferred or "photographed" onto the garment.

When storing garments for a long time, it is advisable to wrap a tissue around the jacket shoulders and over the hanger to prevent dust from collecting on the garment.

### Moth proofing

The best prevention against moth damage is to store the garment in a clean condition. Moth larvae feed on the sugar content of food spots present in a garment. Some dry cleaners offer moth-proofing service in the fall and spring, but storage of a clean garment is your best protection.

How well you care for your uniform will have a great affect on how well you look on stage. It is not hard for a judge or the audience to pick out the "sore thumb" in a group. A group that is well-dressed and well-groomed somehow seems to have more self-confidence and performs better on stage. I have been in ready-rooms and in hallways at contests and have been able to tell the good choruses from the mediocre simply by observing how well-dressed they are.

By the way, if your group is still wearing bell-bottom trousers, you're good candidates for new pants!



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# Everyone ought to go to Harmony College once

by Gale Sherrodd

As Earl Moon, society arranger and twenty-one-year faculty member, told the audience of more than 700 Barbershoppers attending the 1990 Harmony College, "Every Barbershopper needs to come to Harmony College one time. That's all I ask, just one time! Whether he comes back again is up to him. Of course, I know it's just like fishin'—if we get him here once, we've got him."

This wasn't the first time Moon had spoken these words. He's probably said them every year, at least once, to his home chapter in Whittier, California, and, for several years, Whittier has provided tuition scholarships for ten to twelve Harmony College students. In 1990, the entire Whittier chorus attended—a first in Harmony College history.

Whittier members participated in all of the activities of a typical Harmony College; however, two time slots were utilized for special coaching sessions. A one-hour class, conducted each day by Ev Nau, was designed to help the chorus look at performance from a new perspective. A second two-hour coaching class exposed the chorus to the knowledge of such experts in the areas of sound, interpretation, vocal production and stage presence as Ken Buckner, Jim Bagby, Steve Janes, Joe Connelly,



The Whittier chorus received coaching sessions from several Harmony College Faculty members, including Jim Bagby, bari of **Rural Route 4**.

Jim Casey, Gary Steinkamp, Phil Lambrios and Jan Muddle. That still left four hours each day for Whittier chorus members to attend other classes. In typical Harmony College style, Whittier members managed to get in plenty of woodshedding, tag singing, and ice cream eating.

The chorus had members in attendance from ages sixteen to eighty-three. Mervyn Kennedy was the oldest man at Harmony College. Kennedy, attending for the first time, exclaimed, "This is the best thing in barbershop I've ever been part of!"

Also from Whittier were two father-son combinations and a set of identical twins—the Gassman brothers, who were born sightless. One member of the chorus had to return home early because of illness. Another, Sam Cortines, performed with the chorus in the Saturday afternoon show in a wheelchair, due to a fall. Cortines, who had been a member for only a month, said, "I came here to sing and I'm not going to miss it!"

Several goals lay behind Whittier's en masse participation at Harmony College. The chorus wanted to honor Earl Moon. What better way than for the chorus to visit Moon's hometown of St. Joseph, Missouri, where he has been a Harmony College faculty member for so many years? And, Whittier defines itself as a chorus which pursues excellence in performance while having fun; the decision to go was largely in support of that goal. Also, going to Harmony College was a great way to celebrate the chapter's fortieth anniversary.

## Moon honored, then roasted

Following a tag-singing lesson at a general session by Earl Moon, Whittier Chapter President Larry Gassman seized the occasion to present Moon, the front-line director of the Whittier Choralaires for nearly twenty years, with a plaque to publicly recognize Moon as "Director Emeritus" and to express the love and appreciation of the chapter. After prefacing remarks, Gassman turned to Moon and said, "Would you like to read this or should I?" Laughingly, Moon replied, "I can run my fingers over it as easily as you." He then proceeded to pretend he was reading a braille plaque. Gassman pretended to be "visually" following along. Then, when Moon held the plaque up for the audience to see, Gassman informed him he was holding it upside-down. The crowd



Whittier members "light" over who's first in the ice cream bin. (l to r): Russ Wessberg, Ed Ehrnman, Floyd Thaller (face hidden), Bob Newman, Glen Ackley and champion ice-cream eater, Dick Riley.





A relaxed and smiling Earl Moon posed after receiving an award as "Director Emeritus" from the chapter. Photo by "official chapter photographer," Larry Gassman.

roared with laughter.

Later in the week, at a surprise roast for Earl Moon presented by the Harmony College faculty, Gassman presented the roas-tee with a tape of a song recorded by the Choralaires. When Larry stepped to the microphone, he announced that he was not only the chapter president, but also had recently been appointed official chapter photographer. Then, as Moon spoke, Gassman zeroed in on the sound of Moon's voice and snapped a perfectly centered photo.

#### A collective point of musical reference results

A year of planning by the Whittier Chapter went into this unique event. Although many of the chapter members paid their own travel expenses and tuition costs, the chapter also developed extra income, from additional performances, corporate sponsorship and ladies' auxiliary support, to provide scholarships to those needing assistance.

Co-directors Phil Ordaz and Rik Johnson feel the Harmony College experience met and exceeded all expectations. All the benefits have yet to be seen, but, as Johnson put it, "Harmony College had its effects on the chorus both musically and emotionally. As a result, we have not only come together as brothers in harmony, but we have collectively gained a point of musical reference."

For the Whittier, California, Chapter, the Harmony College 1990 story is just beginning.

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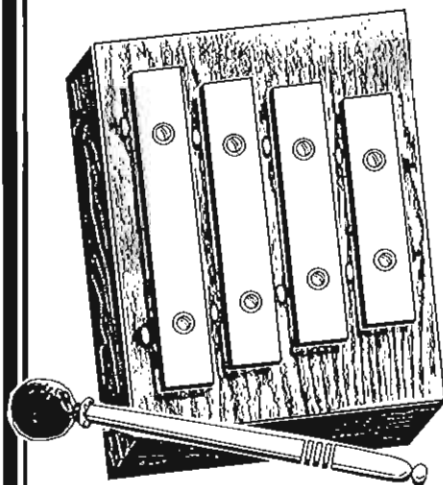
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## Chapters in Action

Last May, the Houston Tidelanders chorus was the featured entertainment at a luncheon given for U.S. Secretary of Commerce Robert Mosbacher, Sr. The luncheon was sponsored and attended by more than 700 community leaders and convention planners from the Houston area.

On May 24, Rice University Registrar Jim Williamson noted that fellow Tidelander Gary Clark was absent from the afternoon commencement ceremonies. It seems that, after working for five years toward a doctorate in Environmental Science, Clark had elected to participate in the matinee of the chapter's annual show in lieu of the graduation event. Williamson arranged to present the diploma, on stage at the conclusion of the evening show, to a surprised and delighted Clark.



The Greater Canaveral, Fla., Chapter has formed a mini-chorus, named **Group Therapy**, to perform at nursing homes throughout the Brevard County area. Originally an octet, participation was increased to include those members who were able to devote the extra time necessary to the concept, including availability for week-day travel. Repertoire consisted of Barberpole Cat songs, plus selections from the current chorus repertoire. Singers met early on regular chapter meeting nights, prior to a performance, for extra practice.

Between December, 1989 and April, 1990, GT made 14 performances before a total audience of 900. Twenty-seven men took part, with an average of 14 at each performance. Press notices, with photos, were provided to cover the performances and complimentary tickets to the chapter show were dispensed (and used), resulting in bonus ticket sales and publicity.

Jack Condon, reporting in the *Canaveral Communicator*, deemed the program a success, not only by being a source of entertainment to highly appreciative audiences, but also in terms of satisfaction and direct returns to the chapter.



Pictured with Land 'O Lakes Director of Membership Development Lee Fels are eleven new members of the Green Bay, Wis., Chapter as they took a break at the chapter's annual show last March. Ten of these men are a direct result of the "Christmas Chorus" membership campaign conducted by the **Baylanders** last November and December. Front row, l to r: Tony Piontek, Fels, Steve Wicker and Jeff Stewart; second row: Jack O'Neil, Jim Clark, Doug Ueleman and Steve Kander; third row: Vern Schuh, Arnie Martin, Pat Docter and Mike Colburn.



The Fauquier County, Va., **Blue Ridge Barbershoppers** performed for the opening ceremonies at the Virginia Gold Cup, one of the nation's premier steeplechase races, on May 5, 1990. The group was welcomed by Dick Smothers, of Smothers Brothers fame, and posed on the Stewards Stand for the photo above. Between races, the chorus sang for festive parties, held in large tents, in the Members' Hill area.



When the Park Service scheduled the Montrose, Colo., Chapter to perform at the Narrow-Gauge Railroad Display, in Cimmaron, last summer, an outdoor stage and seating were set up. Just before show time,

dark clouds rolled in and a steady down-pour began. The nearest shelter being a narrow-gauge cattle car, on display, the performers and many of the audience repaired thereto. Each group settled into an end of the car and the show went on anyway. The term, "close harmony," seemed especially appropriate in an arena 29 feet long, six feet, two inches high and seven feet, three inches wide.



The Green Bay, Wis., Chapter has benefited from a program that combines a Christmas Chorus with a membership campaign. The brainchild of Land 'O Lakes Director of Membership Development (DMD) Lee Fels, a Green Bay member, the plan calls for inviting men from the surrounding community to celebrate the Christmas season by joining the Green Bay chorus for five rehearsals, then participating in five seasonal performances, including the taping of a half-hour show on WBAY-TV, a major station in the area.

As the direct result of last year's effort, Green Bay acquired ten new chapter members. An information packet on the program is available, free of charge, to other Society chapters. Write Lee Fels, LOL DMD, 3711 Park Road, Greenleaf, WI 54126, or call (414) 864-2344.



Taking advantage of the fact that many corporations support community service, Stone Mountain, Ga., Chapter's Mike Walsh, an IBM employee and chapter officer, applied for and received two cash grants, one in 1988 and one in 1990, for new riser sections. The first grant purchased five three-step sections. When the chapter outgrew these, the second grant purchased two additional three-step sections and a fourth-step riser for all seven sets. In IBM's case, the recipient organization must be tax-exempt under Section 501 (c)(3) of the Internal Revenue Code. (The Society is.) The

continued on page 24



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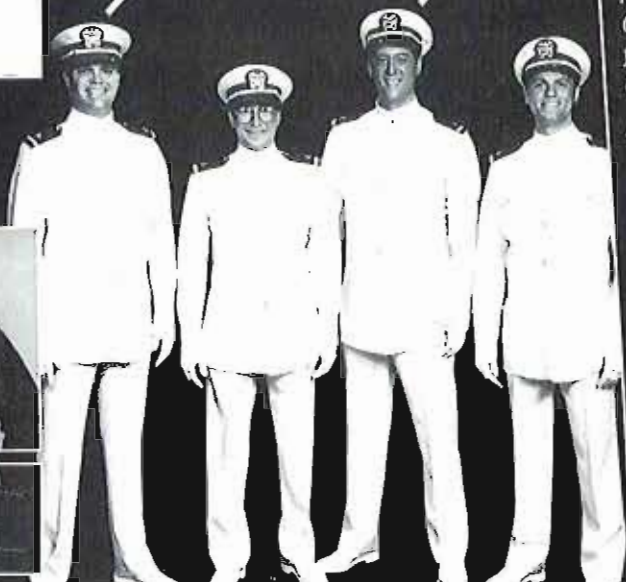
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The Springfield Mo., Chapter also received IBM grants; member Mike Brown, an IBM employee, was the key man. In 1988, the **Sho-Me Statesmen** received \$1,000 toward the purchase of vests for the chorus and, in 1990, \$1,400 to purchase a four-track cassette recorder for the purpose of making learning tapes. *Hope they remember to get mechanical licenses. Ed.*



The Hays High Plains, Kan., Chapter was awarded a grant by Prudential Insurance Company of America. Prudential agent Clarence V. Schafer is a 12-year supporter of the chapter and its work with De-

velopmental Services of Northwest Kansas, an activity for the handicapped, as well as the Institute of Logopedics. A check for \$800 was presented to the chapter as a grant from the Prudential Foundation toward the support of the Institute.



When a month rolls around with five Thursdays in it (there were five in 1990), the fifth one is reserved by the San Mateo County, Calif., Chapter for a special evening of quartet activity. All chapters in the area are invited, with emphasis on those men who don't get enough quartetting.



Denver Mile-Hi Chapter members (l to r) Paul Struble, Jack Kinney and Marty Schumm steady anxious race-day competitors at the starting line during the Hound Dog Derby at Mile High Kennel Club in Denver on July 1.

pass through the audience and hand out "come sing with us" business cards to men in attendance.



The Denver Mile-Hi Chapter's support of the Institute of Logopedics has gone to the dogs!

The chapter combined efforts with the Mile High Kennel Club and KHOW radio to sponsor the second annual "Hound Dog Derby" on July 1. Despite 100-degree temperatures, nearly 500 metro-area canines convinced their owners that they wanted to run in pets-only races on the famed kennel

continued opposite page



Knoxville, Tenn., Chapter's **Smokyland Chorus** performed a Cohan medley with the Knoxville Symphony Orchestra at Smokyland World's Fair Grounds last summer.



The San Mateo County, Calif., Chapter, host of the "Fifth Thursday" program, also sponsors a hot dog booth at Washington Park, in Burlingame, each June during the arts and crafts festival, "Art in the Park." In addition to selling nearly 2,400 hot dogs for each of the past 14 years, the chapter chorus and quartets have entertained thousands of attendees during the annual two-day event.

Although registered quartets attend and perform, the real fun occurs when San Mateo Program VP Dick O'Malley mixes and matches men in various foursomes, reassigning them after one or two songs, and ensuring participation by all who wish to do so. Judging from the steady increase in numbers of men attending, "Fifth Thursday" is a huge success.



The Montclair, N.J. Dapper Dans of **Harmony** entertained for an hour and then sang a Berlin Medley with the New Jersey Pops Orchestra before a crowd of more than 25,000 people at the Essex County Parks Commission's Fourth of July celebration. The event afforded an opportunity for the chorus members to



The Sault Ste. Marie Northland Chorus and **Harmony On Tap** quartet performed during the opening and closing ceremonies of the Labatt Brier, the Canadian Men's Curling Championship, in March. The chorus closed the ceremonies with Mel Knight's arrangement of "We'll Meet Again," which was carried on CBC-TV. The Toronto Rink won the contest and went on to win the world championship, held in Sweden, in April.



club track. Chapter members helped with the organization of the event, and many held dogs at the starting line so owners could urge their racers on from the finish line. Dogs were classed by weight and more than 70 races took place.

More than 3,000 spectators attended at \$2 per head. Each dog owner paid a \$5 entry fee. The kennel club provided free soft drinks and hot dogs and local merchants donated prizes. Chapter quartets promoted the events by entertaining at the track each evening during the preceeding week for an estimated 22,000 racing fans. All proceeds, more than \$6,000, went to the Institute in the name of the Denver Mile-Hi Chapter.



The world's largest quartet is bathed in the glow of a new lighting system, donated by the General Electric Company and dedicated on Labor Day evening. When GE officials told the National Park Service they wanted a musical program during the ceremony, the Mount Rushmore Chapter in Rapid City was called upon. Unfortunately, notification was made just 36 hours prior to the start of the holiday weekend. Nonetheless, 30 members of the **Shrine of Democracy Barber-shop Chorus** altered their personal plans to participate in the performance.



Greater Atlantic City, N.J., Chapter members pose in the portable booth constructed for annual use at the county fair and at shopping malls during membership drives. Pictured are (l to r): Henry Staller, Will Connelly, Art Stanford, Seth Brilliant and Bill Kammerer.



When the Montreal, Quebec, Chapter celebrated its 40th anniversary by hosting a divisional inter-chapter meeting, Pierrefonds Chapter President Edwin Gimmell (left) presented Alex Walker, Montreal president, with a giant anniversary card, signed by all barbershoppers in attendance.



After years of unsuccessful attempts by area barbershoppers to obtain a high-exposure booking for Seafair, Seattle's premier civic celebration, a chorus was needed at the last minute to perform the national anthem for the Seafair Hydroplane Races. The call went out and 38 men from the Seattle, Lake Washington, Sea-Tac and Bremerton, Wash., chapters gathered on the shores of Lake Washington at 9:30 a.m. on Sunday, August 5, to get the job done. The special PA system ensured that the more than 250,000 people lining one-and-a-half miles of shoreline heard every chord.



The board of directors of the Frederick, Md., Chapter meets in a barber shop owned by barber and board member Dan Hubbard. Front row (l to r): Tom McNickle, treasurer; Hubbard; Stan Henry, show chairman; Jim Hewetson, president; Larry Pickett, bulletin editor; rear row: Robert McCauley, member; David Bringle, uniform chairman; David Fisher, secretary; Dick Kreh, public relations and Ralph Hargis, program vice president.



Just three weeks before becoming the international quartet champion, **Acoustix** performed the national anthem before a crowd of more than 12,000 preceding an arena football game in Reunion Arena, in Dallas.

*The contact man's name and address, shown on page 13 of the September/October Harmonizer, were in error. Contact Rick Middaugh, 7909 Iola Drive, Plano, TX 75025; home: (214) 517-0561, work: (214) 620-2844, FAX: (214) 620-9511. Ed.*

◆ ◆ ◆

*More "Oops!" department: the September/October issue, page 23, had a typo in the address for Jim Pollard, contact man for Ivy League. Pollard is located in MI, not WI. Ed.*

◆ ◆ ◆

*Things we wish we'd never started department . . . At least ten senior, registered quartets have responded to the challenges in prior issues from Auld Lang Syne and the Salty Dogs concerning which foursome has been wed, collectively, to the same, respectively, wives for the longest period of time. At last count, the Late Bloomers (JAD), claimed the highest total—183 years. The Venango Chordsmen (SLD) posted a top claim of 25 collective grandchildren, and the Toffennetti Four (SUN) have been singing as a foursome for 44 consecutive years. The Old Rocking Chair Four (EVG) and Village Squares (NED) tied for the most collective children with 13 each.*

*Now, without a doubt, there's a foursome out there somewhere that can top one or more of these records; however, The Harmonizer editor is plumb wore out from keeping score. Future claimants for longevity and productivity records please address your correspondence to Nancy Foris, keeper of quartet records, at the international office. When all the ballots are in, sometime next year, we'll publish the final results. Ed.*

◆ ◆ ◆

Woodshedding skills came in handy for two members of **Kingfish and the Mystic Knight of the Sea**, an unregistered quartet from the Grosse Point, Mich., Chapter, when they were selected to be part of the vocal backup for Wayne Newton at the Las Vegas Hilton last May, as no written music was provided.

The two men joined with two young ladies, part of Newton's regular back-up, for nine performances. Rehearsals consisted of watching two Newton shows and listening to his songs on cassette tapes a couple of times. More practice was unnecessary as, "We never knew exactly what Wayne was going to do—the show was different each night."

Mark Davidson, lead, and John Kosmas, bass, added a new sound dimension to the



Two members of Grosse Point, Mich., Chapter's **Kingfish and the Mystic Knights of the Sea** quartet were selected to embellish the formerly all-female vocal back-up for Wayne Newton for nine shows at the Las Vegas Hilton last May. Pictured (l to r): John Kosmas, Francis Lee, Robin Lewis and Mark Davidson.

previously all-female back-up, while the other two Mystic Knights simply turned green with envy. The quartet was the regional winner of the Lever Brothers "Singing in the Shower" contest last year and performed at Universal Studios, in Hollywood, in addition to appearing on local Detroit TV and radio shows. Plans for a repeat Las Vegas performance appear unlikely, however, unless Chris Miller, bari, and Jack Messina, tenor, get to be part of the act.

◆ ◆ ◆

Sunshine's latest: Roger Ross, lead, and

Tony DeRosa, bari, of **One Shot Deal**, have joined with Don Barnick, tenor of the 1979 champ, **Grandma's Boys**, and Joe Connelly, lead of the 1987 champ, **Interstate Rivals**, to form a new quartet—**Keepsake**.

In the new group, Ross will sing tenor and Barnick will sing bass. While awaiting the 1991 international prelims, the foursome is accepting bookings. Contact Joe Connelly, 411 Lanier Lane, SE, Winter Haven, FL 33884, (804) 324-1623.

◆ ◆ ◆

The **Houston Chord Authority** has been traveling in fast company lately. When the foursome appeared on the opening show of a new, 10,000-seat performing arts pavilion in Houston last spring, Frank Sinatra was the featured act. In July, the quartet was invited back to the pavilion to perform with the American Pops Orchestra. But the most

exciting event was the spring performance for the International Economic Summit, which was held in Houston, home of President George Bush. Several thousand national and international dignitaries, plus the press, were in attendance.

◆ ◆ ◆

When the Clearwater, Fla., Parks and Recreation Department sponsored a two-day run of "The Music Man" last July, the Tampa Chapter furnished a quartet to play the city council members: Kevin Downs, tenor; Dan Deignan, lead; Bob Mills, bass and Bill Phillips, bari.

The Saturday evening performance went off without a hitch but, 30 minutes before curtain time for the Sunday matinee, Mills was rushed to the hospital. A call went out over the speaker system for Ralph Gurley, a chapter bass who was expected to attend the show, to come backstage, but Gurley wasn't in the building yet, as he was tied up in traffic caused by the ambulance taking Mills to the hospital. Just before show time, Gurley showed up backstage, having entered the arena and hearing his name being mentioned:

Fifteen minutes later, the curtains opened

continued on page 29



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"S.P.E.B.S.Q.S.A - the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America," choreographed by Clark Tippet of the American Ballet Theater, premiered in June 1988 at the Metropolitan Opera House in New York. When BalletMet brought the show to Columbus, Ohio, this past June, the featured singing group was **Fiddlesticks**, a quartet from the Buckeye-Columbus Chapter. Posed before the Society logo stage backdrop are (l to r): Tim Kelb, tenor; Neal Oxman, lead; Steve Sick, bass and John Griffith, bari; choreographer Tippet and dancers Gerald Holt, Scott Brown, Michael Cornell and Armando Luna.



The **Country Four** has been singing barbershop in the Oshawa, Ontario, area for 27 years. The quartet was formed in 1953 when four members of the Orono Brass Band were exposed to barbershop harmony and decided to try it themselves; however, they didn't join the Society (Oshawa Chapter) until 1987. The quartet registered with the international office in 1989. Pictured (top) in 1953 and (below) in 1989 are (l to r): Jack Allin, lead; Don Staples, tenor; Merrill Brown, bari and Glenn Allin, bass.



**By Appointment (BABS)** sang for the opening of the Heritage Hall museum at Society headquarters in Kenosha in 1988 and appeared on shows in New York and Minneapolis in 1989. Pictured in "silent movie" garb are (l to r): Ron Pike, tenor; Paul Cousins, lead; Terry Bryant, bass and Franz Atkinson, bari. Chapters interested in adding "silent movie" or "magic" routines to a show should contact Franz Atkinson, "The Old Laundry," Tolpuddle, Dorchester, England DT2 7EZ.



**Dad and the Grandads**, from the St. John, New Brunswick, Chapter, was the first quartet to take part in a program advertising Georgio Men's Perfumes. The company agreed to make a contribution to Logopedics for each quartet that participated. Pictured at Sears are (l to r): Alex Penman, tenor; Al Carson, lead; Les Osborne, bass and Chuck Walper, bari.



The **Gisborne Barbershop Quartet (AAMBS)**, has been singing in and around Melbourne, Australia, for more than ten years. Pictured in a recent performance are (l to r): Peter Bishop, tenor; Barry Firth, lead; Graeme Millar, bass and Graham Hall, bari.



with Gurley singing bass as if he'd made all the rehearsals.

*Mills was diagnosed as having food poisoning, was treated and released, and made it to chapter meeting the next night. Ed.*




The U.S. ambassador to the Dominican Republic, the Honorable Paul D. Taylor, is a barbershop fan. The embassy hosts a two-day celebration of the Fourth of July and the ambassador asked the Sarasota, Fla., Chapter to furnish a quartet for the affair, Sarasota being the "sister city" of Santo Domingo, capital of the Dominican Republic. The Sing-Sing Road Gang was selected, although two members are from the Venice Chapter.


The foursome sang during a one-hour flag ceremony on the morning of July 4, sharing the spotlight with the 13th Army Band from Miami and, clad in the yellow shirts of the Sarasota Chapter, performed during the afternoon picnic. For that evening's performance, however, at a formal press ball, the quartet really stood out—wearing striped jailhouse costumes that contrasted sharply with an audience in evening wear! The members are: Craig Bray, tenor; Gerald Goacher, lead; Bob Bowser, bari and Paul Kloko, bass.



Recognizing that there has always been a significant number of requests from groups, such as AARP chapters and others that meet during workdays, for quartets to entertain as part of meeting programs, Bill Amos, Joe Knittel, Lou Vlahos and Bob Hyland, of the Greater Pittsburgh Chapter, formed a quartet, *The Daytimers*, expressly to meet the need. As three of the members are retired, scheduling conflicts weren't anticipated. However, the word was soon out and, as requests for the foursome's services poured in, it was soon realized that even retired men have personal commitments.

Since the quartet sings, by design, only songs from the regular chapter repertoire, the members solicited back-up from other chapter members. At present, *The Daytimers* quartet has 18 members, although only the original four show on the registration form, and the chapter gets credit for all performances. To date, all requests have been filled, the audiences are warmly receptive and, except for warm-ups prior to performance, the quartet has yet to hold a rehearsal.





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Saint John, New Brunswick, Chapter's **Men of Fundy** performed in the town hall of Arnhem, Holland, during a recent trip to The Netherlands.

Last May, the **Men of Fundy** chorus, from the Saint John, New Brunswick, Chapter, was invited by the Con Amore Male Choir and the cities of Alsmeer and Arnhem to participate in ceremonies commemorating the 45th anniversary of the liberation of Holland following WWII. Chorus members and their wives were guests of the choir during their stay in The Netherlands.

The chorus performed at a memorial concert in Arnhem, where the guest of honor was Dame Vera Lynn, well-known songstress from the war years. Dame Lynn joined the chorus and choir to perform one of her popular songs from that era.

Among other appearances, the Men of Fundy also joined the Con Amore Choir in Alsmeer to perform for Queen Beatrix in celebration of her birthday.



When a western Canadian food festival was held at the Sheraton Lai Lai Hotel in Taipei, Taiwan, last spring, the governments of British Columbia and Alberta provinces wanted a barbershop quartet to provide entertainment representative of North America. Evergreen's current Division 1 champion, **Sonic Boom**, was selected. David Cotton, tenor; Dave Vincent, lead; Mark Metzger, bari and Tom Metzger, bass, from the Vancouver and New Westminster, BC, chapters, along with coach Jack Lyon, of the **Most Happy Fellows**, spent two weeks as guests of the hotel, where the quartet performed twice daily for enthusiastic crowds.

The only hitch in the proceedings oc-



The **SinoChords** performed at the 1990 Fourth of July picnic held at the American Embassy in Beijing, People's Republic of China. Pictured are (l to r): Tom Dietz, tenor; Tony Hutchinson, lead; Gil Roy, bass and Michael Rice, bari.

curred when, after the group had performed for passengers aboard the Boeing 747 on the trip over, a Chinese passenger asked what kind of music they were singing. When the foursome responded that they were a barbershop quartet, the man, his wife and three daughters exploded with laughter. It seems that, in Taiwan, a barbershop is a place not unlike a brothel, where haircuts are strictly optional. The festival organizers were ahead of the game however; while the English side of festival brochures featured the foursome as a barbershop quartet, on the Chinese-language side, they were billed as a "singing group."



Gil Roy, a barbershopping professor from the University of Virginia, returned to the U.S. in September after eight years in Beijing, People's Republic of China. A Fulbright Scholar, Roy also served as director of the Council on International Exchange. Between 1983 and 1989, he organized three different quartets, drawing on American and other English-speaking students attending Peking University.

On the Fourth of July, 1990, the **SinoChords**, the fourth foursome organized by Roy, performed at the U.S. Embassy picnic. Singing tenor was Tom Dietz, an Australian student; the lead was Tony Hutchinson, cultural attaché at the embassy; Roy

continued on page 32



**Sonic Boom**, from the Vancouver and New Westminster, British Columbia, chapters, posed before Chiang Kai Shiek Memorial Hall during a two-week singing engagement in Taipei, Taiwan, last spring. (l to r): David Cotton, tenor; Tom Metzger, bass; Dave Vincent, lead and Mark Metzger, bari.



# The composers are unsung, but their music isn't

by Ray Heller

In the 1940s, a quartet from Dallas, Texas, known as the Polka Dot Four, popularized a song entitled, "Sweet, Sweet Roses of Morn." The baritone of this group was Oscar Jones, one of the composers of the tune that has become a favorite of barbershop woodsheddors and gang singers.

Jones and Martin Peake of Montgomery, Alabama, claimed credit for writing words and music to the verse and chorus of the song. However, Society President Frank Thorne, unaware that a complete melody already existed, wrote a second melody to the verse in 1948.

When Jones found out about Thorne's melody, he wrote a set of lyrics, which he called, "Twilight," to fit it. Neither Thorne's verse nor the second set of lyrics ever became popular, nor has the original verse written by Jones and Peake.

A quartet version of the song, arranged by Phil Embury, was copyrighted by Mills Music, Inc. in 1942 but the names of the composers of lyric and melody were not listed. The song was published, "as sung by the Mound City Four, the Okie Four and the Misfits."

There was, however, no copyright on the basic melody, so the Society applied for, and received, a copyright to the Jones and Peake song in 1949.

A second arrangement, written by the Society's first field man, Floyd Connitt, was copyrighted ten years later, in 1959. Even here, however, the words and music were listed as "Traditional," and the copyright registration shows "author unknown." The Jones and Peake copyright had somehow been overlooked.

Perhaps in some future version, "Sweet, Sweet Roses of Morn" will be published again and the composers, Oscar Jones and Martin Peake, will be given credit for their work that has delighted Barbershoppers for five decades.

See photo, page 33

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sang bass and Michael Rice, an American student, was the baritone.

Roy's home chapter is Charlottesville, Va., where he has rejoined his friends in the **Jeffersonland Chorus** and the **Free-Bridge Four** quartet.



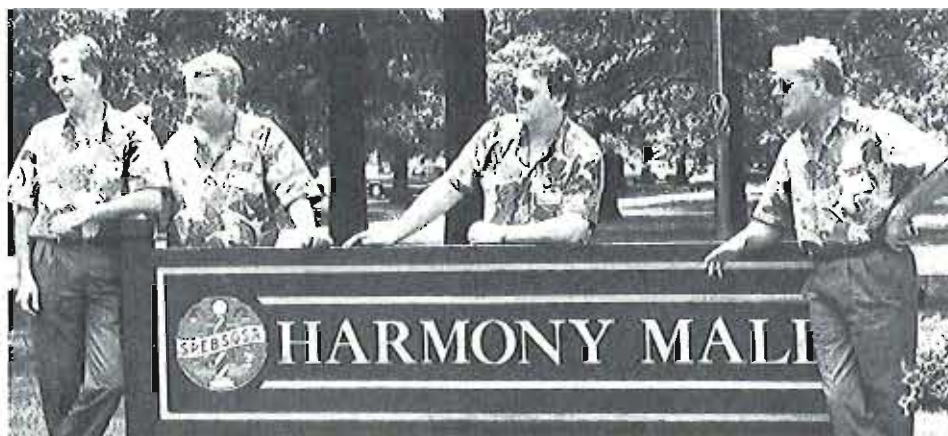
Barbershoppers residing in Europe, in particular those Society members serving with the armed forces, who have problems locating the source of a barbershop "fix," have a friend in Frank Leitnaker, a member of the **Ramstein Area Men's Barbershop Society**. Leitnaker proposes to compile a list of interested parties who send him their European or military addresses and return a copy of the compilation to each sender. It is hoped that this method will provide a vehicle through which participants can make contact with barbershopping groups that are currently active, as well as the means to form new ones. Leitnaker suggests that the listing not be released for commercial or other purposes. Contact: Frank Leitnaker, Box "R," APO New York 09059 or Frank Leitnaker, Zu den Zinsäckern 9, 6793 Bruchmühlbach-Miesau 2, Germany.



Unless the current crisis in the Persian Gulf has cast a pall on its activities, the **Dhahran Men's Barbershop Chorus**, formed in March 1989 by a group of oil men working in the eastern province of Saudi Arabia, meets once a week. Readers who have barbershopper friends or relatives in the armed forces now visiting the desert kingdom may wish to pass on to them that an evening's break in the routine can be had by contacting Orval Wetzel, Saudi Aramco - Tanajib, Box 101, Dhahran 31311, Saudi Arabia.



When a group of Barbershoppers and their wives toured the USSR last August, some of the guys couldn't resist singing "Keep The Whole World Singing" in Red Square. Front row (l to r): Willi Reif, Honesdale, Penn.; Frank Lanza, Warwick, R.I.; Pat Brady, Woodstock, Ill. and Ron Grenier, Wolcott, Conn. Back row: Neil Schoonmaker, Ware, Mass.; Robert Bower, Salem, S.C.; Robert Kressly, Wilkes-Barre, Pa.; Ed Dibler, Valparaiso, Fla. and Vin Healy, Florham Park, N.J.



The **Gents** quartet, from 's-Hertogenbosch, The Netherlands, struck a relaxed pose while visiting the Institute of Logopedics in August, where they performed with the Newton, Kan., Chapter's **Pride of the Prairie** chorus. Kansas Governor Mike Hayden proclaimed August 6-8 "Dutch Harmony Days" and the foursome received the key to the city of Newton from City Commissioner Larry Matthews. (l to r): Ton van Aart, tenor; Theo van Dijk, emcee, bass and president of DABS; Arno Viguurs, lead and Henk van Buuren, bari.



Twenty-five members of the Bellevue, Wash., Chapter **Northwest Sound** chorus, accompanied by 50 friends and family members, took a whirlwind tour of Europe last June. The group performed in Stockport, Kenilworth and Bromley, England, in Grieskirchen, Austria, and visited Germany. The chorus is pictured performing on the Bromley (BABS) Cabaret Show.





The **Maguire Brothers**, a barbershop quartet from Tokyo, visited the Aloha, Hawaii, Chapter last August. "Maguire" is a modification of "Maku Ai" in Japanese, which means, "between the curtains." The four men are executives with different Japanese companies; baritone Tan Yuki is on a five-year assignment as the Hawaii manager for Kanebo Cosmetics and is a member of the Aloha Chapter. (l to r): Yoshi Kezuka, tenor; Hiro Iio, lead; Tan Yuki and Tetsu Kanno, bass.



This performing foursome, photographed around 1950, is the **Polka Dot Four** from Dallas, Texas. At left is Clarence Giesen, tenor. Next to him and singing lead is Joseph E. Lewis, who was president of the Society in 1957 and 1958. The bass singer is Lee Myers. At far right is Oscar Jones, one of the composers of the woodshedders' favorite, "Sweet, Sweet Roses of Morn."

See story, page 31

Jim Bob Kirkendall sez:

# THEY'RE STILL HERE!

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

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

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

**Medley**. If that's not enough, odd off-the-backboard stomp dunks like David Wright's **Hello Mary Lou**, the late Frank Bloebourn's classic

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

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

Jim Bob soys, check it out."

Jim Bob

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## Letters to the Editor

Dear Harmonizer:

I have been reading with interest the articles printed in your pages that denounce the use of choreography as a part of the stage-presence packages of our choruses.

Although I have only been in barbershopping for two years, I have previously been in civic choruses, community choirs, college choruses, college ensembles and church choirs. Whether the music was an upbeat tune, a slow ballad, a show tune or a Bach chorale, all were *performed* the same way: with music, in folders, stuck in front of one's face, and all sung with more-or-less the same feeling and expression.

Now, with barbershopping, I have a chance to sing from my heart and transfer that feeling into expressive movements. No more encumbering music folders hiding facial expressions of love, warmth, tenderness, sadness or excitement. No more straight, unbending backs and locked knees to limit movements when the mood, or interpretation of a song, suggests a dance step or a movement to emphasize a point. *Also, no more perfunctory, half-hearted applause from dutiful but uncaring audiences.*

I have, for the first time in my singing career, felt at home with an audience by attempting to draw it into a song and involve it with the lyrics and message. An audience's appreciation of our interpretation of a song makes our efforts all the more personally fulfilling and the applause seems to be more genuine. I have never before experienced such a thrill. *When we sing from the heart, applause comes from the heart.*

The civic choruses and community choirs are still out there. They may need members but I have found *my* home in barbershopping. At last, I have the chance to express my feelings visually, as well as vocally, toward a song.

Nick Williams  
Livermore, Calif.

Dear Dan:

I have been threatening for some time to write something controversial, so here goes.

The ranting of the GUBOS group and other chorus-smearing fanatics has persuaded me to communicate my thoughts. The way I see it, the unalterable truth is that *chorus singing is the future of our wonderful fraternity!* Consider the facts:

A chorus can easily produce more sound than almost any quartet.

A chorus has a place for anyone—even a non-singer—who enjoys the discipline and challenge of extensive riser-based rehearsals. In fact, a member who concentrates solely on choreography strengthens the visual presentation!

A chorus, standing in sections, reassures the singer by surrounding him with those of the same voice part, so that the purity of the section is not compromised.

A chorus is weakened by the presence of quartets, since quartet singers cannot commit to the chorus to the same degree as those who are not distracted by other musical activities. The ideal chorus singer (i.e. dedicated barbershopper) is not involved in a church choir or any other activity that could divert his energy from the chorus.

Almost every member begins as a chorus singer, until someone diminishes his interest in the chorus by forcing him into a quartet. What could be more destructive than promoting quartet activity during the chorus rehearsal?

A chorus allows the hobbyist to truly relax and enjoy singing, since a chorus easily hides a single singer's failure to pinpoint a note or word. In the high-stress world of quartets, minor glitches can be embarrassing and traumatic.

A chorus offers an outlet for administrative skills, but running a quartet is too simple to provide this advantage.

The chorus rehearsal already comprises the vast majority of most "chapter meetings."

Most of us attend district and international contests to witness the awesome spectacle of the chorus contest, and not to hear a mob of quartets that all sound the same anyway.

\* \* \*

I'm certainly not advocating the complete prohibition of quartet singing, but by downplaying that aspect of our organization, we accomplish several goals:

We remove the prime source of intimidation and discrimination directed at non-singing prospective members.

We allow new members to focus on learning contest and show songs, free from the distraction and anxiety produced by "tag quartets," novice contests, tag singing, woodshedding, gang singing and other uncontrolled activities.

We use teachers and coaches more efficiently by applying their skills to a large group all at once.

We help singers avoid the individuality and self-assurance which are so often engendered by quartet singing. These qualities interfere with the blend of the chorus and bring about inappropriate challenges for the leaders.

We achieve an abrupt decrease in woodshedding at chorus rehearsals and contests. Not only is this caterwauling offensive to the public, but qualified arrangers, in the field and at headquarters, are producing so many proper arrangements that this trial-and-error method has been rendered obsolete.

The name of our organization should reflect our new, realistic outlook. Why not **The International Barbershop-Style Choral Society**? The term *choral society* has a rich history and elicits a positive, respectful response from the public. We will finally be rid of the four drunken lamp-post demons—that embarrassing image inherited from our irreverent quartet-singing predecessors.

Let us erect a facade that will force the world to treat us as the serious, competent, professional, fun-loving hobbyists which all right-thinking members know that we truly can and should be.

Keith Hopkins  
Boca Raton, Florida

*We trust that readers will recognize the above was written with tongue-in-cheek. Ed.*



## GENERAL OBSERVATION ON SINGING

(originally printed in 1844)

To the editor:

I truly enjoyed the article by Grady Kerr on the Flat Foot Four in the July/August issue of *The Harmonizer*. I was born and raised in Oklahoma, although I left in 1937, after finishing high school.

I have been barbershopping for only a few years; however, I have owned, for some time, the very album that Kerr mentioned in the article. How I came to possess that old quartet recording might be of reader interest.

After retiring from the Army in 1961, I worked in a shop that sold and serviced electronic home-entertainment equipment. One day, I delivered a stereo radio/record-player system (stereo was just becoming popular at that time) to an elderly lady. Unfortunately, I had forgotten to bring along the demonstration record and all the lady had were some old 78 RPM records.

I managed to demonstrate the various functions of the system, including playing a couple of her old records, by flipping the needle over to the 78 RPM side, and they were in surprisingly good shape. I complimented the customer on the excellent condition of her record collection and left, promising to deliver the demonstration record later.

When I returned, she was working in her flower garden. She said, "Robby, I'm busy right now; just do what you need to and, when you leave, there's a package for you just inside the door." The package turned out to contain several records, including the Flat Foot Four album.

I don't recall the lady's name, because I put the records away and didn't think about them again for many years, but I'll always be grateful to her for sharing her music with me and to Grady Kerr for sharing the history of the Flat Foot Four.

Robert R. Robertson  
Normal, Illinois

*Persons may be well acquainted with all the various characters in music; they may also be able to sing their part in true time, and yet their performance be far from pleasing; if it is devoid of necessary embellishments, their manner and bad expression may conspire to render it disagreeable. A few plain hints, and a few general and friendly observations, we hope, will tend to correct their errors in practising vocal music.*

*Care should be taken that all the parts (when singing together) begin upon the proper pitch. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends.*

*It is by no means necessary, to constitute good singers, that they should sing very loud, and if the singers of any one are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.*

*In applying the words, great care should be taken that they be properly pronounced, and not torn to pieces between the teeth, nor forced through the nose.*

*The superiority of vocal to instrumental music is that while one only pleases the ear, the other informs the understanding.*

*Too long singing at a time injures the lungs. A cold or cough, all kind of spirituous liquors, violent exercise, too much bile on the stomach, long fasting, the veins overcharged with impure blood, etc., are destructive to the voice of one who is much in the habit of singing. An excessive use of ardent spirits will speedily ruin the best voice.*

*There should not be any noise indulged in while singing (except the music), as it destroys the beauty of harmony, and renders the performance very difficult, and if it is designedly promoted, it is nothing less than a proof of disrespect in the singers to the exercise, to themselves who occasion it, and to the Author of our existence.*

*How hard it is to make some believe soft singing is the most melodious; when, at the same time, loud singing is more like the hootings of the midnight bird than refined music.*

*All affectation should be banished, for it is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will, through all eternity, engage the attention of those who walk in climes of bliss.*

*If singers, when performing a piece of music, could be as much captivated with the words and sounds as the author of the music is when composing it, the foregoing directions would be almost useless.*

*We should therefore endeavor to improve the talent given us, and try to sing with the spirit and with the understanding, making melody in our hearts to the Lord.*

From *The Sacred Harp*

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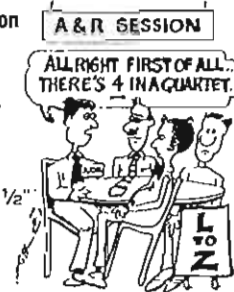
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4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statement in the two paragraphs shows the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceeding the date shown above was: 36,541.

Dan Daily, Editor



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