



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1991



Louisville, 1991

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The Song in this Issue

"Those Riverboat Days" is sure to bring to mind images of the mighty Mississippi, paddle-wheel steamers, frock-coated gamblers and hoop-skirted ladies. It's perfect for re-creating those days gone by along the great river.

Einar Pederson, New Orleans Barbershopper and songwriter extraordinaire, has given us a wonderfully nostalgic reminder of all the joyous songs written about riverboat days; whether the excitement of the huge, steam-powered paddlewheels or just a quiet summer sunset along the misty river.

There are many ways this song could fit into your chapter show. Besides that, if paired with an appropriate song, it could make a terrific contest package.

Thank you, Einar, for another fine contribution to the barbershop repertoire.

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
1995 Miami Beach, Fla. July 2-9

MIDWINTER

1992 Long Beach, Calif. January 27-February 2
1993 Corpus Christi, Texas January 24-31

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The Harmonizer

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

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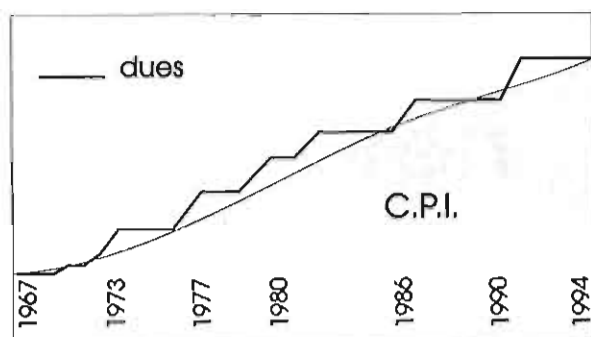
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On the cover

Mr. Jack Daniel's Original Silver Cornet Band will kick off convention week in Louisville with a special Tuesday-night show.

Due to printer's error this graph on page 2 is incorrect. Please follow this graph for correct information. We extend our apologies.



In accordance with the bylaws of the Society, our accounts have been audited by Conley, McDonald, Sprague & Co., Certified Public Accountants, 2106 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1990 and 1989. The financial statements with audit report have been presented to the Board of Directors and a copy is on file at the international office. Excerpts from the financial statements can be found on page 32. A copy of the complete audit report is available to members who provide a stamped, self-addressed envelope.

I hope that all of you who are concerned regarding the recent international dues increase will review the excerpts on page 32. It is important to note those sources of revenue that show profit after expenses, as well as those services that do not, such as *The Harmonizer*.

For instance, two major services to members that generate excess revenue are conventions and sales of merchandise. While the derived funds are used to support programs intended to benefit the entire membership, that income is produced by activity on the part of less than one-third of the members.

The line item for Other revenue and support includes *Lifeline* and our credit card, but a large chunk of it comes from rental on Society-owned property and interest on investments—both a part of members' equity. The line item for Other operating expenses represents, primarily, travel by staff field men, Board members, C&J and other international committee members, and property maintenance overhead and insurance.

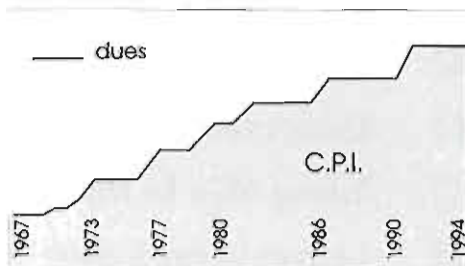
Many chapters hire outside coaching, for which they pay expenses, at least. Our staff visits to chapters are scheduled by the respective district music educators to provide expertise to those small chapters that otherwise might have to do without. This

program is under constant review for ways to improve the instructional base and thereby increase effectiveness.

The International Board members thoughtfully plan and carefully review the programs they advance for the good of the Society. The minutes, not the transcribed proceedings, but just the *minutes*, of a single Board meeting would fill half the pages of this magazine.

The avowed goal of these dedicated Barbershoppers, and that of the many committees of other similarly dedicated men who advise in areas of specialty, is to provide the very best programs and services to the membership-at-large that they can devise. Just as your own chapter officers serve with only the chapter's welfare in mind, so do the members of the International Board serve the Society.

Below is a line graph of international dues for the past 25 years, plotted against the Consumer Price Index (inflation). As you can see, we are just keeping pace.



Rough 25-year comparison between international dues and the Consumer Price Index (inflation)

This means is that, by merely setting dues to cope with inflation, the Society can not only continue to offer beneficial programs to the membership, but can afford equipment upgrades and staff to more effectively and efficiently administer those programs. The "expanded services planned

continued on page 11

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 DOLORES VESEVICK, Executive Assistant



PRogress begins with PR

by Bob Cearnal (ker•né)
International President

What can a chapter do to improve public relations within its community?

At its meeting in late February, the International PR Committee established a mission statement, simple in form but profound in potential. That mission is to "Increase awareness and appreciation of barbershopping." That philosophy can be implemented locally by your PR team.

In the last issue of the *Harmonizer*, I discussed a number of ways that an individual can publicize his membership in the Society—lapel pins, bumper stickers, license plate frames and wall decorations in the office, to name a few. In this issue, I'm going to pass along several ideas which have been successful in chapters throughout the Society. Perhaps one or more of them could work for you, too.

Let me begin by bragging about my own chapter in Belleville, Ill. We called Kenosha and had them send 25 Barberpole Cat and inspirational songbooks and tapes to one of our chorus members who had organized a chorus in the Persian Gulf. Past President Jim Warner did the same for one of the Memphis barbershoppers over there.

After our annual show, the Belleville Chapter sent a letter to the editor of the local newspaper, thanking all the patrons and newspaper personnel for their assistance in making the show a success. Almost everyone reads the "Letters" column, and we've never been turned down for getting ours published.

Another outstanding PR tool is the Award of Harmony presentation. The Lake Washington Skippers, Kirkland, Wash., gave the honor to a newspaper editor, who also happened to be president of the Chamber of Commerce and the Rotary club, and who is one of the directors of the proposed Performing Arts Center in Kirkland. What an excellent way to cement relationships between the community and the chapter!

Speaking of the local Chamber of Commerce, I noticed an article by PR man John Krizek of the Far Western District in which he recommends that each chapter communications officer be in touch with the local C of C in case there's a fair, festival, or carnival coming to the area. They all need entertainment, and your chorus might be just the right touch. Good idea, John.

Another idea is the Manchester, Conn., Silk City Chorus's attempt to be included in the Connecticut commission on the Arts Resource Catalog. Do you have a similar listing in your community?

Ever have a desire to appear on television? Some barbershoppers in the Evergreen District are really getting exposed to this entertainment medium. As a result of the Sea-Tac, Wash., **Harmony Kings'** help during several successful fund-raising events, the Seattle area PBS station has agreed to maintain a reference list of every chapter in the Washington and British Columbia viewing area, with meeting place and MVP contact for each chapter. As DCO Lee Vogel says, "That's worth crowing about!"

In another attempt to "expose the public to barbershop," Puget Sound barbershoppers agreed to sing for 3,000 developmentally disabled people from group homes around the area who had gathered for the Sea Fair Christmas Cruise program. Special recognition goes to the Close **Harmony Tradition** and **Burgundy Blend** quartets, and to Dick Clayton and Tom and Julie Wilkie, of Sea-Tac, for their efforts.

Fred Teller, Central States District president, reports that his district's choruses logged 1,035 performances in 1990, 294 of which were in churches. He also reported that district quartets made a total of 1,625 performances. On top of that, they had "lots and lots of Valentine serenading," 224 by Wichita alone. Can anybody out there beat that number?

The Windom, Minn., Chapter has a good idea for promoting an up-coming show or guest night. They place "tent" cards on tables in local restaurants and on counters in other businesses. They also recommend giving away complimentary tickets via the radio station as a source of free advertising.

Other success stories include those of the Dallas Metro Chapter's **Vocal Majority**, the Foothill Cities, Calif., **Masters of Harmony**, and the St. Charles, Mo., **Ambassadors of Harmony**. The Dallas chorus released an album from which one of its songs has received consistent air play on local radio, and an agreement has been reached for national distribution to retail stores throughout the country. Our current international champion chorus from California had two songs taped for passengers on Delta Airlines flights. The St. Charles chorus has its rendition of "The Star Spangled Banner" played on a local radio station every morning.

One idea I really like was carried out by the **Orange Blossom Chorus** of Orlando, Fla. For a very reasonable fee, the chapter rented a billboard which displays its trophy as district chorus champ, the Society logo, and the chapter phone number. I'd like to see one of these in every community. If you can't afford a billboard, why not consider a Society logo on the organization display sign in your community? That's what we do in Belleville.

A recent *Update* from the international office carried a story about Bob Brandl, a Pittsburgh-area barbershopper, who has established a barbershop information center in the Carnegie Library. Brandl suggests that chapters contact the head librarians in their respective cities and show them the materials (bulletins, magazines, records, flyers, etc.) they wish to put on display. Give that one a try.

In the Rocky Mountain District, the **Northern Black Hills Chorus**, of Spearfish, S.D., gave a benefit performance, donating an acoustical shell to the high school auditorium from the proceeds. Denver Tech's **Sound of the Rockies** chorus, current RMD champion, gave a benefit performance for a "Say No To Drugs" campaign in a Denver-area school and another benefit show for the Douglas County Women's Crisis Center.

There are many more achievements out there in barbershopland which promote good public relations such as the ones I've mentioned. The important thing is to have an idea, organize the committee and *attack!* Public awareness generates public appreciation. 🎵

Society to honor Chord Busters' 50th anniversary

by Grady Kerr
SWD Historian

During the Saturday night show at this summer's international convention in Louisville, the Society will honor Tom Masengale and Doc Enmeier, the two surviving members of the **Chord Busters** quartet, 1941 gold medal winner. Tom and Doc, who currently enjoy retirement in Oklahoma, are expected to attend the international convention as special guests of the Society.

Although virtually forgotten by today's quartetters, the Chord Busters were one of the most innovative quartets in our Society's history. The foursome, consisting of Enmeier, tenor; Bob Holbrook, lead; Bobbie Greer, baritone and Masengale, bass, won the championship 50 years ago in St. Louis.

In the semifinal round of the contest, they sang "When Irish Eyes Are Smiling" and "Garland Of Old Fashioned Roses/Dear Old Girl," competing against 53 other quartets. At that time, it was customary for quartets to repeat their two songs in the finals.

The "Busters" decided to buck the trend and sang their arrangement of "When The Bees Are In The Hive/Meet Me Tonight In Dreamland" as their last song. The audience was shocked and wondered if the judges would deduct points, but the Chord



Doc Enmeier, left, and Tom Masengale remain close friends. They will be honored as the surviving members of the 1941 quartet champion, the **Chord Busters**, in ceremonies at Louisville.

Busters won the contest.

The Chord Busters introduced several landmark embellishments to the barber-shop style. They were the first quartet to work closely with a coach/arranger and they were the first to sing original, custom arrangements.

Their now-famous bell chords in the tag of "Bye Bye Blues" astounded many who heard them for the first time. Those same,

1941 chords, were sung by the **Gaynotes** in 1958 and the **Suntones** in 1961 in their winning performances.


The Chord Busters felt that winning quartets should not compete again. Despite pressure to enter the 1942 contest, the quartet declined, establishing a tradition that became a rule.

The quartet was of the opinion that the position of gold medalist held special responsibilities and that by banding together, they could give something back to the Society. They were instrumental in creation of an organization that became the Association of International Champions.

In 1944, for the first time, members of the winning quartet received gold medals. Enmeier arranged to have gold medals presented to all previous champions.

World War II and job transfers interrupted the quartet's career but, with personnel changes, they sang under that name until 1957.

In 1982, the original four were reunited after 36 years and sang one song at an afterglow following the Tulsa Chapter show. This was their last time together; Holbrook died of cancer six months later and Greer passed away in 1985.

The Louisville convention will provide the first opportunity for the Society to honor living members of a champion quartet on its golden anniversary. 



The **Chord Busters**, as they appeared on stage, winning the 1941 championship in St. Louis (l to r) Doc Enmeier, tenor; Bob Holbrook, lead; Bobbie Greer, bari and Tom Masengale, bass.

SWTC—an idea whose time has come

One of the most popular programs at international conventions is the "Sing With The Champs" event, which not only provides activity for participants but is enjoyed by hundreds of convention passers-by during the sessions.

The concept was formulated during the international convention at Seattle in 1983, when Jerry Orloff heard comments that, after performing on the Association of International Champions Show, there was not enough involvement of the AIC members in convention activities. Orloff spoke to Terry Clarke, then president of AIC, about the possibility of having a "sing with the champs" event at future international conventions.

Clarke and Orloff took the idea to then Executive Director Hugh Ingraham, who suggested that they come up with a definite plan and present it to the International Board at its next meeting, January, 1984 at the mid-winter convention in Hawaii. The Board approved the plan; however, the 1984

international convention schedule was too far along in planning to permit insertion of another event.

The first SWTC was thus held in 1985 at Minneapolis, with the **Happiness Emporium** quartet, 1975 champs, spearheading much of the behind-the-scenes effort. The plan called for each non-champ participant to sign up to sing with the quartet of his choice and, for a fee of \$25, he would receive a photo, an audio tape and a video tape of his performance. Five quartets participated in affording Joe Barbershopper the opportunity for a unique experience and a memory to last a lifetime. Proceeds go to the Institute of Logopedics.

Now coordinated by AIC Liaison George Davidson, the event grows with each passing year. 1989 Kansas City and 1990 San Francisco had two simultaneous locations for SWTC. Signups taken on Wednesday and Thursday provided the first two-thirds of the time allotment for each quartet, at \$25

each. Then, "chances" were sold for \$5, and names drawn at the time the quartet was singing for whatever time remained.

For the last few years, more people want to sign up than there are times available. In San Francisco, when signups started at noon on Wednesday, there were 27 men already in line. Some of them had been practicing with tapes for the past year—one man had even written to his favorite quartet and was sent the sheet music. Ten AIC quartets were involved.

This year, in Louisville, the AIC has arranged to use recording equipment furnished by the international office, in a move to provide consistency and higher quality to the momentos. Although there will only be a single location, it will be, again, in the registration/Barbershoppers Emporium area, to afford maximum exposure. Quartets traditionally include those that perform on the Wednesday evening AIC Show. 🎤

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

Date _____ Member No. _____

Chapter Name _____

Name _____ Nickname _____

Address _____

City/State/Province _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

Please accept my order for:

Quantity	Type	Rate	Total (US funds)
	Adult	@\$60.00	\$
	Jr. (under 19)	@\$30.00	\$
TOTAL Registrations			\$

Make checks payable to SPEBSQSA. Registrations are transferable but not refundable. When you receive confirmation, please keep it as your receipt.

☐ Handicapped ☐ Wheelchair ☐ Other (specify) _____

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Account No. _____

Signature _____



INSTRUCTIONS

Complete order form and mail with payment to: SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53143-5199.

Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program.

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.

For office use

Authorization No. _____

1991 CONVENTION ONLY

Convention special services detailed

Special ham radio station to broadcast from Louisville convention

Amateur radio operators around the globe will be able to share in a unique dimension of world harmony during the 53rd-annual SPEBSQSA convention in Louisville in early July. A special-event "ham" radio station will broadcast from the Freedom Hall contest site on July 4-6, proclaiming the society's theme: "Keep the whole world singing!"

Using the call sign W4CN, the station will operate on 20-, 15- and 10-meter single sideband, as well as 2-meter FM. Sideband frequencies will be 14.225-14.245 MHz, 21.3-21.32 MHz and 28.3-28.32 MHz. Primary hours of operation each day will be from 8:00 a.m. - 11:00 p.m. Eastern Daylight Time (1200-0300 GMT).

All amateurs contacting the W4CN convention station on 20, 15 and 10 meters will receive a special commemorative QSL card, courtesy of Yaesu USA, a major manufacturer of ham radio equipment.

In addition, barbershopper hams attending the convention will be able to get local and convention information on 2 meters via the Louisville 147.18 MHz repeater and 147.58 MHz simplex. "Talk-in" operation on the repeater will begin Monday, July 1.

Members of Louisville's Amateur Radio Transmitting Society will operate the station. Last year, San Francisco-area barbershopper hams operated the first SPEBSQSA convention station at the Cow Palace.

Special food service arrangements made for convention

On Thursday of convention week in Louisville, an all-day food service will be available in Freedom Hall-West Wing for the convenience of those attending the quarterfinal sessions. The service will be in the form of a Food Fair; numerous vendors will offer a tempting variety of meals at very reasonable prices.

At present, service is scheduled to begin at 10 a.m. and operate continuously through the last contest session of the day. If conditions warrant, as convention time approaches and planning can be completed, this food service may begin earlier in the day, offering breakfast. Details will be published in the daily convention bulletin.

Convention attendees are reminded that Thursday is the Fourth of July and the city of Louisville plans a major celebration, including a parade and fireworks. Main Street, which runs in front of the headquarters hotel, will be closed to traffic and more than 100,000 people are expected to line the parade routes. The convention hotel-to-arena shuttle buses will operate, but there may be considerable delays. Detours may not allow shuttle access closer than one or two blocks to some hotels.

Why not plan to make a day of it at Freedom Hall?

Convention airport-to-hotel shuttle announced

Due to the projected record-breaking attendance at this year's international convention in Louisville, the Convention Committee is coordinating an airport-to-hotel shuttle system to supplement the available ground transportation. Although each convention hotel offers free shuttle service to and from the airport, these services are anticipated to be saturated and long delays may be experienced. Currently, Wednesday arrivals are expected to be in excess of 5,000.

The service is offered on a one-way or a round-trip basis, with a savings on the round-trip ticket. Tickets may be purchased from the coach drivers. There will be greeters at the airport to direct passengers to the coaches. Coaches will depart at 30-minute intervals during the following periods:

Tuesday	1 p.m. - 6 p.m.
Wednesday	9 a.m. - 7 p.m.
Thursday	9 a.m. - 12 p.m.
Sunday	8 a.m. - 4 p.m.

Rates are as follows:

Airport to Executive Inn/Executive West; \$4 one-way, \$7 round trip per person.

Airport to all other hotels; \$6 one-way, \$10 round-trip per person.

A round-trip ticket must be purchased on arrival in Louisville and there will be no refunds for unused portions. If you purchase a round-trip ticket, give the name of your hotel, your departure time and your airline to the coach driver for Sunday's return to the airport. Be sure to allow ample time on Sunday for return to the airport; the airlines suggest arrival at the airport one hour prior to scheduled departure.

By comparison, a taxi costs \$13 each way; the airport limo is \$6 per person, each way, and a city bus is \$.60 per person each way.

Special Event Amateur Radio Station W4CN

Operated by the Amateur Radio Transmitting Society
at the 53rd international convention
of the barbershop quartet singing society



Louisville, Kentucky, USA
June 30 - July 7, 1991

"Keep the whole world singing!"

LOUISVILLE SPECIAL EVENTS

BARBERTEEN ACTIVITIES

Wednesday, July 3 - Laser Chase - Take yourself into another dimension and play "Star Wars" laser tag. Price includes game ticket and transportation. Buses leave the Galt House at 10 a.m. and return at 1 p.m.

Event 51, \$10.00

Baseball Game and Fireworks - The Louisville Redbirds vs. the Nashville Sound. Depart the Galt House at 5 p.m. and return at 11:30 p.m. Price includes transportation, an all you can eat buffet (fried chicken and Bar-B-Q ribs), reserved seat for the game and fireworks display.

Event 52, \$15.00

Thursday, July 4 - Kentucky Kingdom Amusement Park - 17 rides plus three roller coasters, live shows and entertainment along the arcade. An all day event. Kentucky Kingdom is within walking distance of the contest site. Your discount ticket includes in/out privileges.

Event 53, \$8.00

Saturday, July 6 - Pool and Pizza - End the fun filled week at the barberteen pool-and-pizza party at the Galt House. Admission is free with a barberteen registration badge. Don't forget to register in the Barberteen Hospitality Room during the week. All prizes for the contests will be awarded at the pool party.

Galt House Pool

10 p.m. - midnight

\$FREE with BBT Badge

LADIES' EVENTS

Tuesday, July 2 - Wakefield-Searce Galleries, in Shelbyville, Kentucky, houses one of the finest collections of British silver, period antiques and accessories. Next in store is Science Hill, a 1825 era girl's finishing school which now houses shops and a restaurant. After lunch (not included in price) travel to the Cherry House at LaGrange, Kentucky, a shoppers' paradise where you can furnish a whole house or take home a souvenir of the trip.

Minimum 25, Maximum 90

9 a.m. - 4 p.m.

Event 31, \$20.00

Wednesday, July 3 - Travel to Harrodsburg, Kentucky, home of Old Fort Harrod, a reconstruction of the first permanent settlement west of the Alleghenies. Retrace the steps of Daniel Boone, James Harrod, George Rogers Clark and Abraham Lincoln's parents. Journey on to Pleasant Hill, founded in 1805 by the Shakers. Meticulously restored buildings, craft demonstrations, and Shaker furniture exhibits. After a bountiful lunch (included) in Trustec House, board the stern wheeler Dixie Bell for an hour's cruise on the beautiful Kentucky River.

8:30 a.m. - 5 p.m.

Event 32, \$32.50

Thursday, July 4 - Spend the day in beautiful Brown County, Indiana. Shop 'til you drop in exciting Nashville, Indiana, a town of crafts and artists' shops offering everything from homemade molasses to one-of-a-kind gold jewelry. Lunch on your own at Brown County Inn is a special treat for all.

Minimum 25 Maximum 90

8:30 a.m. - 5 p.m.

Event 33, \$22.00

Friday, July 5 - Don't miss the Ladies' Breakfast. A special Kentucky feast with entertainment by the Thoroughbred's own Second Edition. Dr. Tim Stivers will keep you somewhere between a chuckle and tears as he expounds on the virtues of being a "good ole boy".

Archibald Room

9 a.m. - 10:30 a.m.

Event 34, \$12.00

This afternoon we'll tour some of Louisville's most interesting shopping places. Starting with Joe Ley Antiques housed in a turn of the century school and boasting two acres of Grandma's attic under one roof. Next, we head for two of Derbytown's most famous pottery makers; Hadley Pottery and Louisville Stoneware. You dare not leave without a treasure from one or both of these shops. From here we're off to the Antique Mall for another experience in the past.

Minimum 25, Maximum 90

12:30 p.m. - 5 p.m.

Event 35, \$15.00

MR. JACK DANIEL'S ORIGINAL SILVER CORNET BAND

Tuesday, July 2 - Enjoy a delightful evening of music and theatre, focused upon a gazebo; a thirteen-piece, turn-of-the-century, small-town band and a yarn-spinning "perfessor"-conductor. A unique musical experience that is sure to be a highlight of the week.

Commonwealth Convention Center 8 p.m. - 10:30 p.m.

Event 41, \$12.50

WORLD HARMONY JAMBOREE

Friday, July 5 - Greet, meet and mingle with our friends from around the world. Enjoy a matinee performance by quartets and choruses representing our foreign affiliates, along with some surprise guests. A cash bar reception will follow. See advertisement on page 8.

Grand Ballroom

3 p.m. - 5 p.m.

Event 42, \$10.00

GOLF TOURNAMENT

Friday, July 5 - Linksters, take note! Quail Chase Golf Course is one of the newest and most challenging courses in the Louisville area—and what a deal we have for you! Two-way transportation, breakfast, lunch, green fee and cart rental are all included in one low price. Buses will leave the Galt House at 6:30 a.m., with a stop at Executive West and, on return, should have you home around 3 p.m. Limited to the first 92 players to sign up. Ladies are welcome. Additional information will be forwarded upon receipt of your reservation.

Depart Galt House

6:30 a.m. - 3 p.m.

Event 43, \$38.00

LOGOPEDICS BREAKFAST

Saturday, July 6 - Enjoy a down-home Kentucky breakfast and some championship harmony as the Aconstix entertain at the Logopedics Breakfast. Look for the "fish bowls" in the registration area and sign up for the great prizes. The drawing for the raffle prizes will be held at the conclusion of the festivities.

Archibald-Cochran Ballroom

9 a.m. - 10:30 a.m.

Event 44, \$12.00

ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1991. Refunds cannot be processed after this date. A limited number of tickets will be available for purchase during convention week in the registration area at the Galt House.

Barberteen Activities

51, Wed., July 3, @ \$10.00 ea. \$

52, Wed., July 3, @ \$15.00 ea. \$

53, Thu., July 4, @ \$8.00 ea. \$

Ladies' Events

31, Tue., July 2, @ \$20.00 ea. \$

32, Wed., July 3, @ \$32.50 ea. \$

33, Thu., July 4, @ \$22.00 ea. \$

34, Fri., July 5, @ \$12.00 ea. \$

35, Fri., July 5, @ \$15.00 ea. \$

Mr. Jack Daniel's Original Silver Cornet Band

41, Tue., July 2, @ \$12.50 ea. \$

World Harmony Jamboree

42, Fri., July 5, @ \$10.00 ea. \$

Golf Tournament

43, Fri., July 5, @ \$38.00 ea. \$

Logopedics Breakfast

44, Sat., July 6, @ \$12.00 ea. \$

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

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Barbershoppers in Wolf Trap TV gala

Our 1989 international champions—the Alexandria Harmonizers chorus and Second Edition quartet—along with the 1989 silver medalist quartet, Bank Street, are scheduled to appear with popular professional entertainers on a gala show to be held on June 8, 1991. The star-filled presentation will celebrate the 20th anniversary of Wolf Trap Farm, the National Park for the Performing Arts, located near Washington, D.C.

Among those scheduled to appear on the program are: Victor Borge, the Canadian Brass, Rosemary Clooney, Dizzie Gillespie, principals of the Kirov and Miami City ballets, the Swingle Singers, from England, and the New Orleans Preservation Hall Jazz Band, along with the barbershoppers. The show will be taped for broadcast later in the year on national PBS television.

The program will provide an opportunity to showcase barbershop harmony in

conjunction with name professional entertainment. The result should be a demonstration that top barbershop performers compare very favorably with the best in other art forms.


Including barbershoppers in the event is the result of two years of work by Bill Moreland, a member of the Society's International Public Relations Committee, and Tom Gherardi, producer of the show. Gherardi has produced a number of television specials during the years, including a 1989 salute to Victor Borge from the stage at Wolf Trap, on which the Alexandria Harmonizers appeared.

The Society's relationship with the Wolf Trap organization and with its founder, Catherine Filene Shouse, dates back to 1972 when Mrs. Shouse first brought barbershop to the national park. Dundalk Chapter's Chorus of the Chesapeake performed there during its international championship year.

For those interested in attending the June 8 show, the auditorium at Wolf Trap holds about 3,500. Tickets for seats in the auditorium will be \$35, \$50 and \$100, with any amount in excess of \$25 being tax-deductible.

Tickets may be ordered by contacting Chuck McKeever, a member of the Harmonizers, at 14604 Farming Way, Centreville, VA 22020, or by phone at (703) 222-9808.

The Alexandria Chapter has arranged for more than fifty hotel rooms to be reserved for barbershoppers at the Marriott Tyson, on Route 7—less than five miles from Wolf Trap—at \$29 per room.

Further information about the live show and the resulting television program will appear in the *Update* newsletter, which is sent monthly to all chapter presidents and bulletin editors, as details are received at the international office. 



World Harmony Jamboree

Friday afternoon • 3:00 • July 5th
Grand Ballroom • Galt House East

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General admission \$10 each • see Louisville Convention Special Events order form on page 7

Proceeds to benefit world harmony education



from Society archives

The Society archives is an ongoing part of the international headquarters offices in Kenosha, Wis. It provides information and materials for research about the early days of our organization.

Materials from Society archives are, with growing frequency, used by district and chapter historians who are compiling historical information. This material, when completed, takes the form of publications and displays that are used at conventions, meetings and other events where members congregate and may wish to contemplate their past.

An example of use of archival material is a display, including videotape and printed material about the 1941 champion **Chord Busters**, that will be assembled for the international convention in Louisville. A salute to the quartet on its 50th anniversary will be included in the week's program.

Historical materials of all kinds—correspondence, publications, photos, clippings, souvenirs and other memorabilia—are


sought from Society members. As these collections are received and catalogued, they are being put to a wide variety of uses by the membership.

Anyone who has, or knows about, material in which the archives may be interested should contact Museum Curator Ruth Blazina/Joyce any Monday or Tuesday at the international office.

In addition, undergraduate and graduate students are beginning to find the Society

archives a welcome source of information about American popular music, social organizations, leisure-time activities and other topics. This material finds its way into research papers, theses and dissertations in fields such as musicology and sociology.

The history department at the Parkside campus of the University of Wisconsin is making an internship in our Society archives available as a credit class for its students.

The Society archives and its Heritage Hall Museum of Barbershop Harmony receive their primary support from voluntary contributions from members. 

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In "Seventh" Heaven

continued from page 2

under the new budget" listed in the article on page 4 of the March *Harmonizer* are not new programs; they are expanded services to existing programs that had been lacking in adequate funding and personnel.

I am sensitive to the fact that, to many members, their home chapter is the center of the barbershop universe. This is as it should be, and yet, there are other galaxies to explore, all of which promise enjoyment and satisfaction. What the Society has to offer, above and beyond the local chapter, is not intended for a privileged few; it is for everyone.

There is little question in my mind that, if every Barbershopper availed himself of at least one of the programs shown in the audit excerpts, there would be universal consensus that our dues structure represents the best bang for the buck available anywhere.

I encourage every Barbershopper who has never attended a convention, district or international, been to a COT school, attended Harmony College or a district mini-HEP-type of activity, to make plans to do so soon.

The mainstream of membership is having fun. Why shouldn't you?

New chapters chartered in 1990

chapter	district	date
Papillion, Nebraska	CSD	3/5
Pictou County, N.S.	NED	3/19
Bedford-Sackville, N.S.	NED	4/13
Apple Valley, California	FWD	5/16
Rohnert Park, California	FWD	6/18
Huntsville, Ontario	ONT	6/18
Rogue Valley, Oregon	EVG	8/1
Calgary Foothills, Alberta	EVG	8/10
Havre, Montana	EVG	10/12
Oakdale, California	FWD	10/31
Ashland, Kentucky	CAR	10/31
Folsom, California	FWD	12/5

For information regarding these new chapters, contact the Membership Department.

Jim Bob Kirkendall sez:

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

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

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

Mary Lou, the late Frank Bloebaum's classic

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

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

Jim Bob says, check it out."

Jim Bob

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Jennings takes Acoustix to Manhattan

by Todd Wilson

Tenor, Acoustix quartet

Last February, as Acoustix' bari-tone, Jason January, was busy at work at the Dallas County District Attorney's office, he received an unexpected phone call. The caller politely identified himself as Peter Jennings of ABC News in New York.

It seems that Mr. Jennings had acquired a compact disc of Acoustix' recording, "The New Science of Sound," earlier that same week and had become an instant fan of barbershop harmony. He was calling (with our CD playing in the background) to invite the quartet to be his special guests at a party he was hosting in recognition of the 50th birthday of a close friend, Gil Kaplan.

Gil Kaplan, the founder of Institutional Investor Communications and editor-in-chief of that company's flagship publication, "Institutional Investor" magazine, is on the Board of Trustees of Carnegie Hall and is an accomplished conductor of symphonic music. He currently has a best-selling recording with the London Symphony Orchestra.

Fortunately, Jennings had chosen the only free weekend in our spring schedule so, on Saturday, March 2, we flew to LaGuardia, where we were met by Mr. Jennings' driver and taken on a whirlwind tour of the sights and sounds of New York: Broadway, Rockefeller Center, Radio City Music Hall and the ABC studios. We gave impromptu performances in Times Square and in front of Lincoln Center.

On Sunday afternoon we met with Peter, accompanied by his daughter, Elizabeth, to rehearse a song we were going to perform *with him* that night. He suggested we wear casual attire and enjoy the party along with everyone else.

After our first performance for the gathering of more than 200 people, Peter personally introduced us to many of his guests, including Tom Murphy, chairman of the board of ABC/Capital Cities; Boone Arledge, president of ABC News; Don Hewitt, creator and executive producer of CBS's "60 Minutes"; Lynn Sherr, correspondent for "20/20"; Senator Roy Goodman, head of the Committee for Artistic Development and Cultural Affairs, and



Peter Jennings of ABC News substituted as lead with Acoustix at a recent party in New York (l to r) Jennings, Todd Wilson, tenor; Jeff Oxley, bass and Jason January, bari.

Isaac Stern, world-renowned classical violinist.

To our delight, the crowd seemed to enjoy the barbershop music and asked for several more performances throughout the evening. Many at the party joined us for some "woodshedding." The first to sing with us was Peter Jennings, himself, who asked our lead, Rick Middaugh, if he (Jennings) could "sub in" to sing "My Wild Irish Rose" with Jason, bass Jeff Oxley and myself. He did quite well, I might add!

Acoustix also performed two custom arrangements, with words by Jennings, as part of a "roasting" of Gil Kaplan performed by Peter. But, the highlight of the evening, for us, was a performance in which Isaac Stern accompanied us on his Stradivarius.

Peter requested that Acoustix close out the evening's festivities with "God Bless the USA," in honor of our troops in the Persian Gulf. The cease-fire had taken place just two days earlier.

We got back to Manhattan shortly after midnight but stayed up most of the night reflecting on the events of the evening. We were excited and gratified that such a sophisticated audience had seemed to enjoy a good barbershop song.



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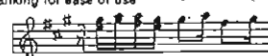
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A look back into history

by Ray Heller

100 years ago

Few songs of 1891 had lasting popularity.

Henry J. Sayers, advance man for a road company known as The Tuxedo Girls, wrote lyrics for a tune in 1891 to advertise the show. It contained a meaningless refrain, reflected in the title, "Ta-Ra-Ra Boom-De-Ay." The song is part of a medley, along with "A Hot Time In The Old Town," published in 1990 by SPEBSQSA.

Thomas Edison patented the kinetoscope, which was the forerunner of the motion-picture camera. Another exciting event of 1891 was the discovery of carborundum by Edward Goodrich Acheson.

50 years ago

Fifty years later, 1941 was another year in which American popular music sank to a low ebb. At the close of the year, Pearl Harbor was bombed, forcing the United States into World War Two.

Meredith Willson, who later wrote "The Music Man," composed words and music to "You And I." "There'll Be Blue Birds Over The White Cliffs of Dover" recalled England's resistance to extensive bombing raids and the Australian song, "Waltzing Matilda," by A. B. Paterson and Marie Cowan, became a favorite.

Other tunes that appeared during the year included "Chattanooga Choo Choo," popularized by the Quiet Don quartet, from the Soviet Union, during its North American tour in 1990, written by Mack Gordon and Harry Warren.

The first publication for Society members, entitled, *Barber Shop Re-Chordings*, was produced in November. The issue announced a memorial show for Johnny Whalen, tenor of the Flat Foot Four, 1940 champion, and contained words and music to "Sweet, Sweet Roses Of Morn," arranged by Phil Embury. The song, sung by men who founded the Society, remains popular as one of the Barberpole Cat series of songs.

25 years ago

The International Board began 1966 facing sub-zero weather; midwinter meetings



Sigmund Spaeth, known as the "tune detective" to those who listened to his national radio program, was an active barbershopper long before the Society was organized.

were held in Kenosha from 1961 through 1968.

International president was Reddie Wright from Far Western District; quartet champion was the **Auto Towners** from Pioneer, and the chorus champion was the **Thoroughbreds** from Cardinal.

The District Presidents Forum, held annually in Kenosha since 1960, was expanded to include district secretaries.

Sigmund Spaeth died

The year marked the passing of Dr. Sigmund Spaeth, who was a prominent supporter of the barbershop style of music long before the Society was organized. Spaeth had been a board member and a regular contributor to *The Harmonizer*. His book, "Barbershop Ballads," published

in 1925 and reprinted in 1940, was one of the first to contain barbershop arrangements.

Spaeth was a charter member of the Manhattan, N. Y. Chapter, along with Governor Alfred E. Smith, New York Parks Director Robert Moses, Mayor Fiorello LaGuardia and Harry Armstrong, composer of "Sweet Adeline." Spaeth was a syndicated columnist, had a weekly radio program, was the author of more than 30 books and was one of North America's foremost musicologists.

Among his books was a treasure of information entitled, "A History of Popular Music In America," that is still an excellent reference work for barbershoppers.

He served as master of ceremonies one evening for a testimonial dinner for Society founder O. C. Cash in New York. During the course of the evening, "Sweet Adeline" was sung by a quartet composed of Spaeth, bass; Armstrong, lead (he knew the words); Cash, the world's greatest, singing baritone; and Robert Merrill of the New York Metropolitan Opera, tenor.

Bill Otto retired

The year 1966 also marked the retirement of Bill Otto. Otto had joined the Detroit, Mich. Chapter in 1942. He became



The Suntones of Miami and West Palm Beach, Fla., won the international quartet championship in 1961. The original four (clockwise from top left), Bill Cain, bass; Harlan Wilson, bari; Gene Cokeroff, tenor and Bob Franklin, lead, will appear on the Wednesday night show of champions at the 1991 international convention in Louisville.



At the national office in Detroit, Secretary Carroll Adams, left, reviewed newspaper clippings about the world of barbershopping with his assistant, Bill Otto. The photo was taken in 1946.

chapter president, district president, a member of the International Board, and international historian. He served as master of ceremonies for shows and sang in a number of quartets, among them a group called *Three Corns and a Bunyan*.

He joined the international staff in 1946 when the headquarters was in Detroit and was a Society employee for the next 20 years. He served as assistant to Carroll Adams, the Society's first administrator, and Bob Hafer, who was executive secretary when the organization's headquarters moved from Detroit to Kenosha.

Otto retired at age 72 and is currently living in Florida. He was present at the 1991 midwinter convention and did a commendable job of singing the bass part to "Coney Island Baby" with three members of *Bank Street* quartet.

Otto was a regular contributor to *The Harmonizer* and served on the international staff as office manager, personnel manager, purchasing agent and manager of Harmony Hall. It took two men to replace Otto; the year he retired, the Society hired Bill Fitzgerald as administrative assistant, and Lloyd Steinkamp as administrative field representative.

10 years ago

It was the "silly season" in barbershopping. The January/February,

continued on page 16



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Institute appoints new president

Jack E. Andrews of Dallas will become the sixth president and chief executive officer of the Institute of Logopedics in Wichita, Kan. He will replace the Institute's current president, Frank Kleffner, who has led the Institute for 15 years. Dr. Kleffner will retire July 1.

Andrews, who has 28 years of experience in health service management, has been president and CEO of the Easter Seal Society for Children in Dallas since 1981. Andrews said one of his priorities would be to increase marketing and outreach programs and to identify children across the country who need the Institute's help.

"There are so many children today who are surviving traumatic births who did not survive a few years ago," Andrews said. "The numbers of children needing the kind of services the Institute provides are going to continue to increase. Our job is to decide how we can best respond to those children and their needs."

Barbershoppers attending the international convention in Louisville this summer will have an opportunity to meet Andrews,



Jack E. Andrews of Dallas, Texas, will become president and CEO of the Institute of Logopedics on July 1, 1991.

who will be attending the convention with Dr. Kleffner. In addition to the annual Logopedics Breakfast, the Institute is also sponsoring a special reception to allow barbershoppers to meet Andrews, congratu-

late President Kleffner on his retirement, and learn more about the Institute and its services.

Campbell's "Labels for Education" exceeds goal

The Institute collected 8,250 labels from Campbell's products in 1978, the first year of participation in the food producer's "Labels for Education" program.

Each year since, the number of labels collected has risen. The goal for 1990 was 1,425,000. When the collection was tallied, the actual count was 1,582,988. Labels were received from every state except Alaska and the District of Columbia. Canadian contributions were third in total, following Kansas and California.

"This means we will be able to fill all the requests made by each department," wrote Nancy Dark of the Development Division at the Institute, "Plus, we will acquire some additional TVs, including one big-screen."

According to Dark, more than half of the contributions come from Barbershoppers.

continued from page 15

1981, edition of *The Harmonizer* carried ads for the **Valley Fourgers**, **Allied 4**, **Blue Hill Four**, **Racquet Squad**, **The Brotherhood**, the **Aliens**, **Gay '90s Quartet**, **Four Flushers**, **Jokers Wild**, **Harmony Hounds**, **Night Howls**, **Music Appreciation 101**, **Ham 'n Wry**, the **Tonsil Klackers**, the **Red Rose Four** and the **Note-Wits**. Maybe all of these groups needed work.

At the international convention in Detroit, the **Schmitt Brothers** celebrated their 30th anniversary and the **Suntones** marked 20 years of existence, although with a change in one voice part.

International President Burt Huish, the first and only from Evergreen District, held forth at the international convention in Detroit, where the **Chicago News** from Illinois won the quartet gold medal and Louisville's **Thoroughbreds** again took the chorus trophy home.

5 years ago

The January/February, 1986, issue of *The Harmonizer* carried stories about the deaths of Deane Watson, lead of the 1955 champion **Four Harsemen**; Harry Conte, tenor of the 1948 champion **Pittsburghers**, and Robert Greer, baritone of the 1941 champion **Chord Busters**. Another champion, Paul Schmitt, baritone of the 1951 champion **Schmitt Brothers**, died before the year was out.

International President Gil Lefholz banged the gavel to open the midwinter board meeting in Tucson. At that event the **George Baggish Memorial Quartet** became the Society's first senior quartet champion.

At the international convention in Salt Lake City, the **Osmond Brothers** were named honorary members. **Rural Route 4** of Kansas City, Mo. became international quartet champion and the chorus contest was won by the Alexandria, Va. **Harmonizers**. 🎵

In Memory

Robert Lee Richardson, Sr., an active member since 1950, passed away on February 5 in Florida at the age of 72. A member of the Far Western District until 1979, Richardson organized the **Forte Niners** quartet, FWD champion in 1961. He was also the chorus director of the Eden (Hayward) Calif., Chapter.

Richardson retired to his home state of New Hampshire in 1980. He continued to sing with the Lakes Region Chordsmen chorus of the Laconia, N.H., Chapter and with the Concord, N.H., Chapter, which he also directed.

Richardson, who attended or competed at every international convention since joining the Society, was also a composer and arranger of more than 100 barbershop songs.

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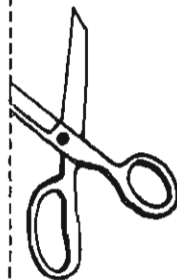
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VERSE: freely

TENOR LEAD

BARITONE BASS

Song - birds re - mind me that songs nev-er die, those old songs of

days long gone by. by, long gone by. Down by the lev - ee, where

my heart be - longs, that's where I lis - ten to my fav - 'rite songs.

CHORUS: $\text{♩} = \text{♩}^3$

When - ev - er I hear them play - in'
I've got - ta say when - ev - er

49 Pad - dle wice! rhy - thm, — same
 50 same rhy - thm and
 51 same
 pad - dle

52 rhyme,
 53 Hum - min' right with 'em, —
 54 Just hum - min'

55 still
 still keep - in' in time. That riv - er-boat
 still
 One thing I know that —

58 whis - tle's call - in'; I've got - ta go home.
 59 got - ta go home.
 60 I've — Now,

61 I've got - ta go back to Dix - ie; no — more — will I
 62 no
 63 I've —

64 roam. 65 I've got - ta be near that riv - er; 66

I'm leav - in' 'cause I've _____

67 that's 68 that's _____ where _____ I be - long. 69 So now _____ and then

that's Just so _____

70 I'll hear _____ a - gain 71 those riv - er-boat songs. _____ TAG:

I'll _____ those _____ So

73 So ev - 'ry now and then, 74 I'll start to hear a - gain 75 those riv - er-boat

now _____ I'll hear _____ those _____

76 songs. I love those riv - er - boat songs! _____ 77 78 79 80

those riv - er-boat songs!

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Those Sabine Riverbottom Tune Shiners, a novelty quartet from the East Texas Chapter, was named the Southwestern District comedy quartet champion at the spring convention. The foursome was recently voted "The Most Outstanding Vocal Group of 1990" by the East Texas Entertainment Committee, a local media group. The group is scheduled to visit the Institute of Logopedics in late summer, during the annual two-week recess, where they will videotape a special performance for the children to view upon return.

* * *

The **Ding-A-Lings**, a Society quartet whose members all reside in Ganado, Texas, performed more than forty singing valentines in the community this year on Valentine's Day. Proceeds in excess of \$500 were donated to the Jackson County Senior Citizens Association. The foursome consists of Donald Huseman, tenor; Millard Brisbois, lead; Raymond Young, bari and Edward Ottis, bass.

* * *



Cahoots, of the San Diego, Calif., Chapter, "sang for the cycle" during the past year, performing the national anthem at at least one game for each of the four professional sports teams in San Diego: the Sockers, Padres, Chargers and Gulls. Pictured in action are (l to r): Brad Sullivan, bari; Johnny Goebel, bass; Scott Schroeder, lead and Royce Ferguson, tenor.



Those Sabine Riverbottom Tune Shiners was named the SWD comedy quartet champion at spring convention (l to r) Tom Allison, tenor; Don Florey, lead; Kyle Perkins, bass and Darrell Stevens, bari.



Pictured at the Dundalk, Md., Chapter's Christmas show is **The Four Seaysons**, a registered quartet in the chapter (l to r): Robert L. Seay V, tenor; Robert L. Seay VI, lead (age 8); Robert L. Seay IV, bass and Robert L. Seay III, bari.



Temporarily Yours, a quartet from the Patapsco Valley, Md., Chapter, was engaged to perform at a \$2,500-per-plate, white-tie gala in honor of Her Royal Highness, the Princess of Wales, in Washington, D.C., last October. Proceeds were to benefit the London City Ballet, the Washington Ballet and Grandma's House, a home for children with AIDS. The foursome performed three songs—during walk-in, at Princess Diana's table and during exit. Members of the quartet, which has been together more than five years, are (l to r): Tom Franz, tenor; Billy Heyman, lead; George Dowell, bass and Bill Norris, bari.



Photographed on stage at the Madison, Wis., Civic Theater's production of "Anne of Green Gables" is **Family Ties**, a quartet from the Rock Valley Chapter, Janesville, Wis. (l to r): Keith Harris, lead; Paul Harris, tenor; John Lowell, bass and Roger Harris, bari. The foursome appeared in 22 performances during a 17-day period beginning last February 15.



Photographed during a recent two-day clinic sharing barbershop with middle- and high-school students is the **Special Touch** quartet, 1984 CSD champion (l to r): Rick Kready, tenor; David Krause, lead; Keith Schweer, bass and Matt Moore, bari. Kready is from the Topeka, Kan., Chapter and the other members are from the Kansas City, Mo., Chapter. In the past seven years, the foursome has appeared at more than 35 music camps, clinics and conventions, performing for more than 27,000 students and music educators.

After nine years together and shows in 40 states and eight foreign countries, the 1987 International Champion **Interstate Rivals** will disband upon completion of the 1991 show schedule. Lead Joe Connelly is singing with a new Sunshine District quartet, **Keepsake**. Tenor Kipp Buckner is moving to St. Louis to take over the high notes for **Gas House Gang**. Bari Paul

Gilman and Jay Hawkins, bass, are attempting to put together a new foursome by this summer.

The quartet expresses thanks to family members and fans for love and support, and to the many chapters and audiences that afforded it the opportunity to share barber-shop harmony.

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THE LILY OF ST. PIERRE

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There are four of us sitting in Good Time Charley Bernstein's little joint in Forty-eighth Street one Tuesday morning about four o'clock, doing a bit of quartet singing, very low, so as not to disturb the copper on the beat outside, a very good guy by the name of Carrigan, who likes to get his rest at such an hour.

Good Time Charley's little joint is called the Crystal Room, although of course there is no crystal whatever in the room, but only twelve tables, and twelve hostesses, because Good Time Charley believes in his customers having plenty of social life.

So he has one hostess to a table, and if there are twelve different customers, which is very seldom, each customer has a hostess to talk with. And if there is only one customer, he has all twelve hostesses to gab with and buy drinks for, and no customer can ever go away claiming he is lonesome in Good Time Charley's.

Personally, I will not give you a nickel to talk with Good Time Charley's hostesses, one at a time or all together, because none of them are anything much to look at, and I figure they must all be pretty dumb or they will not be working as hostesses in Good Time Charley's little joint. I happen to speak of this to Good Time Charley, and he admits that I may be right, but he says it is very difficult to get any Peggy Joyces for twenty-five bobs per week.

Of course I never buy any drinks in Good Time Charley's for hostesses, or anybody else, and especially for myself, because I am a personal friend of Good Time Charley's, and he will not sell me any drinks even if I wish to buy any, which is unlikely, as Good Time Charley figures that anybody who buys drinks in his place is apt to drink these drinks, and Charley does not care to see any of his personal friends drinking drinks in his place. If one of his personal friends wishes to buy a drink, Charley always sends him to Jack Fogarty's little speak down the street, and in fact Charley will generally go with him.

So I only go to Good Time Charley's to talk with him, and to sing in quartet with him. There are very seldom any customers in Good Time Charley's until about five o'clock in the morning after all the

other places are closed, and then it is sometimes a very hot spot indeed, and it is no place to sing in quartet at such hours, because everybody around always wishes to join in, and it ruins the harmony. But just before five o'clock it is okay, as only the hostesses are there, and of course none of them dast to join in our singing, or Good Time Charley will run them plumb out of the joint.

If there is one thing I love to do more than anything else, it is to sing in quartet. I sing baritone, and I wish to say I sing a very fine baritone, at that. And what we are singing—this morning I am talking about—is a lot of songs such as Little White Lies, and The Old Oaken Bucket, and My Dad's Dinner Pail, and Chloe, and Melancholy Baby, and I do not know what all else, including Home, Sweet Home, although we do not go so good on this because nobody remembers all the words, and half the time we are all just going ho-hum-hum-ho-hum-hum, like guys nearly always do when they are singing Home, Sweet Home.

Also we sing I Can't Give You Anything but Love, Baby, which is a very fine song for quartet singing, especially when you have a guy singing a nice bass, such as Good Time Charley, who can come in on every line with a big bum-bum, like this:

*I can't give you anything but luh-huh-
vuh, Bay-hay-bee!
BUM--BUM!*

I am the one who holds these last words, such as love, and baby, and you can hear my fine baritone very far indeed, especially when I give a little extra roll like bay-hay-ay-ay-BEE! Then when Good Time Charley comes in with his old bum-bum, it is worth going a long way to hear.

Well, naturally, we finally get around to torch songs, as guys who are singing in quartet are bound to do, especially at four o'clock in the morning, a torch song being a song which guys sing when they have the big burnt-up feeling inside themselves over a battle with their dolls.

When a guy has a battle with his doll, such as his sweetheart, or even his ever-loving wife, he certainly feels burnt up

inside himself, and can scarcely think of anything much. In fact, I know guys who are carrying the torch to walk ten miles and never know they go an inch. It is surprising how much ground a guy can cover just walking around and about, wondering if his doll is out with some other guy, and everybody knows that at four o'clock in the morning the torch is hotter than at any other time of the day.

Good Time Charley, who is carrying a torch longer than anybody else on Broadway, which is nearly a year, or ever since his doll, Big Marge, gives him the wind for a rich Cuban, starts up a torch song by Tommy Lyman, which goes as follows, very, very slow, and sad:

*Gee but it's tough
When the gang's gone home.
Out on the corner
You stand alone.*

Of course there is no spot in this song for Good Time Charley's bum-bum, but it gives me a great chance with my fine baritone, especially when I come to the line that says Gee, I wish I had my old gal back again.

I do not say I can make people bust out crying and give me money with this song like I see Tommy Lyman do in night clubs, but then, Tommy is a professional singer, besides writing this song for himself, so naturally he figures to do a little better with it than me. But I wish to say it is nothing for me to make five or six of the hostesses in Good Time Charley's cry all over the joint when I hit this line about Gee, I wish I had my old gal back again, and making five or six hostesses out of twelve cry is a fair average anywhere, and especially Good Time Charley's hostesses.

Well, all of a sudden who comes popping into Good Time Charley's by way of the front door, looking here and there, and around and about, but Jack O'Hearts, and he no sooner pokes his snuzzle into the joint than a guy by the name of Louie the Lug, who is singing a very fair tenor with us, jumps up and heads for the back door.

But just as he gets to the door, Jack O'Hearts outs with the old equalizer and goes whangity-whang-whang at Louie the

Lug. As a general proposition, Jack O'Hearts is a fair kind of a shot, but all he does to Louie the Lug is to knock his right ear off. Then Louie gets the back door open and takes it on the lam through an arcway, but not before Jack O'Hearts gets one more crack at him, and it is this last crack which brings Louie down half an hour later on Broadway, where a copper finds him and sends him to the Polyclinic.

Personally, I do not see Louie's ear knocked off, because by the second shot I am out the front door, and on my way down Forty-eighth Street, but they tell me about it afterwards.

I never know Jack O'Hearts is even mad at Louie, and I am wondering why he takes these shots at him, but I do not ask any questions, because when a guy goes around asking questions in this town people may get the idea he is such a guy as wishes to find things out.

Then the next night I run into Jack O'Hearts in Bobby's chophouse, putting on the hot meat, and he asks me to sit down and eat with him, so I sit down and order a hamburger steak, with plenty of onions, and while I am sitting there waiting for my hamburger Jack O'Hearts says to me like this:

"I suppose," he says, "I owe you guys an apology for busting up your quartet when I toss those slugs at Louie the Lug?"

"Well," I say, "some consider it a dirty trick at that, Jack, but I figure you have a good reason, although I am wondering what it is."

"Louie the Lug is no good," Jack says.

Well, of course I know this much already, and so does everybody else in town for that matter, but I cannot figure what it has to do with Jack shooting Louie's ear off. If a guy is going to go around shooting off ears in this town for such a reason, by and by there will be very few people left with ears.

"Let me tell you about Louie the Lug," Jack O'Hearts says. "You will see at once that my only mistake is I do not get my shots an inch to the left. I do not know what is the matter with me lately."

"Maybe you are letting go too quick," I say, very sympathetic, because I know how it annoys him to blow easy shots.

"Maybe," he says. "Anyway, the light in Charley's dump is no good. It is only an accident I get Louie with the last shot, and it is very sloppy work all around. But now I will tell you about Louie the Lug."

* * *

It was back in 1924 (Jack O'Hearts says) that I go to St. Pierre for the first time to look after some business matters for John the Boss, rest his soul, who is at this time one of the largest operators in high-grade merchandise in the United States, especially when it comes to Scotch. Maybe you remember John the Boss, and the heat which develops around and about when he is scragged in Detroit? John the Boss is a very fine character, and it is a terrible blow to many citizens when he is scragged.

Now if you are never in St. Pierre, I wish to say you miss nothing much, because what is it but a little squirt of a burg sort of huddled up alongside some big rocks off Newfoundland, and very hard to get to, any way you go. Mostly you go there from Halifax by boat, though personally I go there in 1924 in John the Boss' schooner by the name of the Maude, in which we load a thousand cases of very nice merchandise for the Christmas trade.

The first time I see St. Pierre I will not give you eight cents for the whole layout, although of course it is very useful to parties in our line of business. It does not look like much, and it belongs to France, and nearly all the citizens speak French, because most of them are French, and it seems it is the custom of the French people to speak French no matter where they are, even away off up yonder among the fish.

Well, anyway, it is on this trip to St. Pierre in 1924 that I meet an old guy by the name of Doctor Armand Dorval, for what happens to me but I catch pneumonia, and it looks as if maybe I am a gone gosling, especially as there is no place in St. Pierre where a guy can have pneumonia with any comfort. But this Doctor Armand Dorval is a friend of John the Boss, and he takes me into his house and lets me be as sick there as I please, while he does his best to doctor me up.

Now this Doctor Armand Dorval is an old Frenchman with whiskers, and he has a little granddaughter by the name of Lily, who is maybe twelve years old at the time I am talking about, with her hair hanging down her back in two braids. It seems her papa, who is Doctor Armand's son, goes out one day looking for cod on the Grand Banks when Lily is nothing but a baby, and never

continued on page 23



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The city of Santa Fe Springs, Calif., sponsors the Foothill Cities Chapter's **Masters of Harmony** chorus by providing a meeting place. In return, the chorus sings for special occasions and puts on a paid concert for the city's birthday, proceeds of which support the chorus' travel fund.

Each Christmas, the chapter provides twelve make-up quartets to sing on a float for twelve nights in a four-hour city-sponsored parade, during which Santa Claus passes out candy canes to children along the parade route. After the parade, on the final night, the quartet goes to the Norwalk State Hospital to sing for the children in the special section of the hospital that provides shelter for the homeless.

* * *

The **Silk City Barbershop Chorus** of the Manchester, Conn., Chapter recently performed the U.S. and Canadian national anthems at the Hartford Civic Center before an audience of 15,000 attending a Hartford Whalers/Calgary Flames hockey game. The performance was televised live over Sports Channel New England and was used to end the Eleven O'clock News hour on WFSB-TV.

* * *

Two chapters located 2,000 miles apart are carrying chapter visitations to the extreme. The **Three River Chorus** of Pittsburgh sang on the Scottsdale, Ariz., Chapter show last January and the **Copperstatesmen** will visit Pittsburgh in April, 1992, for the same purpose.

The idea originated when then-Pittsburgh President Bill Amos was investigating travel plans as a chorus incentive. Pittsburgher Lou Sisk called his long-time friend and former Society field representative, Lloyd Steinkamp, in Scottsdale, for information about a potential namesake chapter for Pittsburgh to visit. Steinkamp replied, "Scottsdale means Pittsburgh in Navajo; why not come sing on our show?" Plans were made.



A make-up quartet from the Foothill Cities, Calif., Chapter sang for children in the special section for the homeless of Norwalk State Hospital last Christmas (l to r) Buddy Yarnell, tenor; Jack Hines, bass; Keith Huntley, lead and Kurt Huntley, bari.

The combined choruses, announced as the "Pittsdale Chorus from Scottsburgh" (or was it the other way around?) opened and closed the matinee and evening performances, which featured the individual choruses as well as respective chapter quartets. The **Circle W Four**, a foursome that has entertained Pittsburgh audiences for many years, was rejoined by former tenor Chet Langford, now an Arizona retiree, for the show.



Ontario District President John Case (left), officiated at the charter night show for the Huntsville, Ontario, Chapter. Accepting the charter were Dr. Lynn Sargeant (center), music director and Lyle Faulkner, chapter president.



Pictured in a portable "barbershop" booth constructed by the Dothan, Ala., Chapter are members of the **Circle City Chorus** (clockwise from lower left) Al Byrne, Jim Dees, Bud Hultquist, Gerry Hubbell and John McClintic. The booth is used at trade shows, for membership drives and at other venues to promote barbershopping activity. Cost of materials was less than \$100.

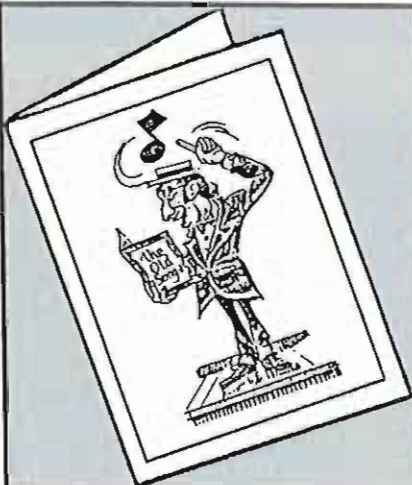
comes back, and then her mamma dies, so old Doc raises up Lily and is very fond of her indeed.

They live alone in the house where I am sick with this pneumonia, and it is a nice, quiet little house and very old-fashioned, with a good view of the fishing boats, if you care for fishing boats. In fact, it is the quietest place I am ever in in my life, and the only place I ever know any real peace. A big fat old doll who does not talk English comes in every day to look after things for Doctor Armand and Lily, because it seems Lily is not old enough to keep house as yet, although she makes quite a nurse for me.

Lily talks English very good, and she is always bringing me things, and sitting by my bed and chewing the rag with me about this and that, and sometimes she reads to me out of a book which is called Alice in Wonderland, and which is nothing but a pack of lies, but very interesting in spots. Furthermore, Lily has a big, blond, dumb-looking doll by the name of Yvonne, which she makes me hold while she is reading to me, and I am very glad indeed that the Maude goes on back to the United States and there is no danger of any of the guys walking in on me while I am holding this doll, or they will think I blow my topper.

Finally when I am able to sit up around the house of an evening I play checkers with Lily, while old Doctor Armand Dorval sits back in a rocking-chair, smoking a pipe and watching us, and sometimes I sing for her. I wish to say I sing a first-class tenor, and when I am in the war business in France with the Seventy-seventh Division I am always in great demand for singing in quartet. So I sing such songs to Lily as There's a Long, Long Trail, and Mademoiselle from Armentières, although of course when it comes to certain spots in this song I just go dum-dum-dee-dum and do not say the words right out.

By and by Lily gets to singing with me, and we sound very good together, especially when we sing the Long, Long Trail, which Lily likes very much, and even old Doctor Armand joins in now and then, although his voice is very terrible. Anyway, Lily and me and Doctor Armand become very good pals indeed, and what is more I meet up with other citizens of St. Pierre and



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SNOBS

G. Whillikers, a popular show quartet from the Kenosha, Wis., Chapter, served as the faculty for the SNOBS 1990 Harmony Weekend held in Nykoping, Sweden, last October. Quartet members Del Meyer, Dave Ament, Ev Nau and Gary Stamm designed the curriculum and taught sessions to instruct in the execution of, as well as illustrate, a successful barbershop performance. The school lasted all day Saturday and ended at noon on Sunday.

During general sessions, the quartet warmed up nearly one hundred students and taught them, "Let a Smile Be Your Umbrella," utilizing the quartet-teaching method. SNOBS quartets attending the school put on a "parade" on Saturday night.

During the week preceding the school, G. Whillikers worked with five choruses. One of these was the 1991 international-bound **Helsingborg Barberboys**. The quartet also headlined a show in Nykoping immediately before the school began.

One of the foursome's highlights of the week was having the king and queen of Sweden, in an open carriage, pass within twenty feet. G. Whillikers now bills itself as "A quartet that has appeared before the crowned heads of Europe."

NZABS

The Avon City Four captured the gold medal at the 1990 NZABS convention. The quartet will represent its association at the July international convention in Louisville. The foursome, members of the Canterbury



G. Whillikers, a Kenosha quartet, posed at the memorial fountain in Stockholm's Old Section during a visit to Sweden last October (l to r): Dave Ament, bari; Ev Nau, bass; Del Meyer, lead and Gary Stamm, tenor.

Plainsmen from the Christchurch Chapter, performs in public quite frequently. It has a business sponsor, Avon City Ford, a practice quite common for quartets in the early days of the Society.

Arrangement Judge Steve Armstrong, who also directs the Scarborough, Ontario, **Dukes of Harmony**, has been working on an arrangement of the New Zealand national anthem. Also in the works by Armstrong is a Maori song, "Hine e Hine" (Maoris are the natives of New Zealand).



Chairman Phil Jones (left) presented Society Executive Director Joe Liles with an "illuminated address," as the certificate is called, installing him as an Honorary Life Member in the British Association of Barbershop Singers. The presentation was made at the BABS 16th-annual convention in May, 1990, in Harrogate, Yorkshire, England. Liles is only the third honorary member of BABS.

become friends with them, and they are by no means bad people to know, and it is certainly a nice thing to be able to walk up and down without being afraid every other guy you meet is going to chuck a slug at you, or a copper put the old sleeve on you and say that they wish to see you at headquarters.

Finally I get rid of this pneumonia and take the boat to Halifax, and I am greatly surprised to find that Doctor Armand and Lily are very sorry to see me go, because never before in my life do I leave a place where anybody is sorry to see me go.

But Doctor Armand seems very sad and shakes me by the hand over and over again, and what does Lily do but bust out crying, and the first thing I know I am feeling sad myself and wishing that I am not going. So I promise Doctor Armand I will come back some day to see him, and then Lily hauls off and gives me a big kiss right in the smush and this astonishes me so much that it is half an hour afterwards before I think to wipe it off.

Well, for the next few months I find myself pretty busy back in New York, what with one thing and another, and I do not have time to think much of Doctor Armand Dorval and Lily, and St. Pierre, but it comes along the summer of 1925, and I am all tired out from getting a slug in my chest in the run-in with Jerk Donovan's mob in Jersey, for I am now in beer and have no more truck with the boats.

But I get to thinking of St. Pierre and the quiet little house of Doctor Armand Dorval again, and how peaceful it is up there, and nothing will do but what I must pop off to Halifax, and pretty soon I am in St. Pierre once more. I take a raft of things for Lily with me, such as dolls, and handkerchiefs, and perfume, and a phonograph, and also a set of razors for Doctor Armand, although afterwards I am sorry I take these razors because I remember the old Doc does not shave and may take them as a hint I do not care for his whiskers. But as it turns out the Doc finds them very useful in operations, so the razors are a nice gift after all.

Well, I spend two peaceful weeks there again, walking up and down in the daytime and playing checkers and singing with Lily in the evening, and it is tough tearing myself away, especially as Doctor Armand Dorval



Stone Mountain, Ga., Chapter hosts YMIH contest

The **Back Row Basses**, from Duluth High School, took top honors at the fourth-annual High School Barbershop Harmony Contest held at Berkmar High School in Lilburn, Ga., last February. The contest was sponsored by the Stone Mountain, Ga., Chapter.

Four on the Floor, from Norcross High School, finished second and the **Clip Joint Singers**, from Avondale High School, placed third. The chorus contest was won by the Berkmar Chorus. Both winners will appear at the Dixie District Peach Division convention and contest this spring.

The 1990 quartet champion, the **Dimensions**, from Parkview High School, were engaged for the summer by the management of the Six Flags Over Georgia theme park.

"Listerino Trophy" awarded

During the international convention in San Francisco last summer, members of past-medalist quartets were provided with cards that read, "I woodshedded with a medalist." Society members were encouraged to woodshed with be-ribboned men at every opportunity and collect such cards.

The collector of the most cards, and winner of the "Listerino Trophy," was Alan Gordon, age 13, of the San Jose Chapter. Peter J. May, of BABS, was the runner-up.

The trophy, a king-size bottle of Listerine, is a perpetual trophy to be passed on to the next winner. It features a handwritten sticker on the label side that shows the name of the winner, as well as the location and date of occurrence.

The contest was yet another idea to spring from the fertile imagination of Pete Neushul, baritone of the 139th Street Quartet. Neushul wants to encourage more woodshedding and, also, to involve international quartet medalists as a way of recognizing their talents and contributions to the Society.

The event will be part of future international conventions, including Louisville in 1991.



Winner of the 1990 "Listerino Trophy" is Alan Gordon (left), age 13. Gordon is a member of the San Jose, Calif., Chapter and received the coveted prize from Bob Bisio (right), of the San Francisco Chapter, at a San Jose Chapter meeting last September. The prize was awarded to the person who gathered the most signed cards during the "Woodshed With a Medalist" contest held during the San Francisco convention last summer.

Dear Editor:

Wow! The response to the address in *The Harmonizer* was truly spectacular. Mail, of all sorts, has been flowing in from all over North America—sheet music, pitch pipes, tape recordings and addresses of other members over here.

I've been shuttling back and forth between Riyadh and one of our northern airfields, so I, personally, haven't been getting in as much singing as I would like, but the boys in the rear echelons are certainly enjoying the sheet music. If I can get settled long enough to form a quartet, I've got the name all picked out: "Mopp Level 4." That's what we call being decked out in full chemical gear.

I owe thanks to so many Barbershoppers that I could never find the time to thank them individually, so please let this letter be my thanks to all my brothers in song for their support. There's no place like home.

Marty Hawkins
Operation Desert Storm

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looks very sad again and Lily busts out crying, louder than before. So nearly every year after this I can hardly wait until I can get to St. Pierre for a vacation, and Doctor Armand Dorval's house is like my home, only more peaceful.

Now in the summer of 1928, I am in Halifax on my way to St. Pierre, when I run across Louie the Lug, and it seems Louie is a lamister out of Detroit on account of some job or other, and is broke, and does not know which way to turn. Personally, I always figure Louie a petty-larceny kind of guy, with no more moxie than a canary bird, but he always dresses well, and always has a fair line of guff, and some guys stand for him. Anyway, here he is in trouble, so what happens but I take him with me to St. Pierre, figuring he can lay dead there until things blow over.

Well, Lily and old Doctor Armand Dorval are certainly glad to see me, and I am just as glad to see them, especially Lily, for she is now maybe sixteen years old and as pretty a doll as ever steps in shoe leather, what with her long black hair, and her big black eyes, and a million dollars' worth of personality. Furthermore, by this time she swings a very mean skillet, indeed, and gets me up some very tasty fodder out of fish and one thing and another.

But somehow things are not like they used to be at St. Pierre with this guy Louie the Lug around, because he does not care for the place whatever, and goes roaming about very restless, and making cracks about the citizens, and especially the dolls, until one night I am compelled to tell him to keep his trap closed, although at that the dolls in St. Pierre, outside of Lily, are no such lookers as will get Ziegfeld heated up.

But even in the time when St. Pierre is headquarters for many citizens of the United States who are in the business of handling merchandise out of there, it is always sort of understood that such citizens will never have any truck with the dolls at St. Pierre. This is partly because the dolls at St. Pierre never give the citizens of the United States a tumble, but more because we do not wish to get in any trouble around there, and if there is anything apt to cause trouble it is dolls.

Now I suppose if I have any brains I will see that Louie is playing the warm for Lily, but I never think of Lily as anything but a

little doll with her hair in braids, and certainly not a doll such as a guy will start pitching to, especially a guy who calls himself one of the mob.

I notice Louie is always talking to Lily when he gets a chance, and sometimes he goes walking up and down with her, but I see nothing in this, because after all any guy is apt to get lonesome at St. Pierre and go walking up and down with anybody, even a little young doll. In fact, I never see Louie do anything that strikes me as out of line, except he tries to cut in on the singing between Lily and me, until I tell him one tenor at a time is enough in any singing combination. Personally, I consider Louie the Lug's tenor very flat, indeed.

Well, it comes time for me to go away, and I take Louie with me, because I do not wish him hanging around St. Pierre alone, especially as old Doctor Armand Dorval does not seem to care for him whatever, and while Lily seems as sad as ever to see me go I notice that for the first time she does not kiss me good-bye. But I figure this is fair enough, as she is now quite a young lady, and the chances are a little particular about who she kisses.

I leave Louie in Halifax and give him enough dough to go on to Denver, which is where he says he wishes to go, and I never see him again until the other night in Good Time Charley's. But almost a year later, when I happen to be in Montreal, I hear of him. I am standing in the lobby of the Mount Royal Hotel thinking of not much, when a guy by the name of Bob the Bookie, who is a hustler around the race tracks, gets to talking to me and mentions Louie's name. It brings back to me a memory of my last trip to St. Pierre, and I get to thinking that this is the longest stretch I ever go in several years without a visit there and of the different things that keep me from going.

I am not paying much attention to what Bob says, because he is putting the blast on Louie for running away and from an ever-loving wife and a couple of kids in Cleveland several years before, which is something I do not know about Louie, at that. Then I hear Bob saying like this:

"He is an awful rat any way you take him. Why, when he hops out of here two weeks ago, he leaves a little doll he brings with him from St. Pierre dying in a hospital without a nickel to her name. It is a sin and a shame."

"Wait a minute, Bob," I say, waking up

all of a sudden. "Do you say a doll from St. Pierre? What-for looking kind of a doll, Bob?" I say.

"Why," Bob says, "she is black-haired, and very young, and he calls her Lily, or some such. He is knocking around Canada with her for quite a spell. She strikes me as a t.b., but Louie's dolls always look this way after he has them a while. I judge," Bob says, "that Louie does not feed them any too good."

Well, it is Lily Dorval, all right, but never do I see such a change in anybody as there is in the poor little doll I find lying on a bed in a charity ward in a Montreal hospital. She does not look to weigh more than fifty pounds, and her black eyes are sunk away back in her head, and she is in tough shape generally. But she knows me right off the bat and tries to smile at me.

I am in the money very good at this time, and I have Lily moved into a private room, and get her all the nurses the law allows, and the best croakers in Montreal, and flowers, and one thing and another, but one of the medicos tells me it is even money she will not last three weeks, and 7 to 5 she does not go a month. Finally Lily tells me what happens, which is the same thing that happens to a million dolls before and will happen to a million dolls again. Louie never leaves Halifax, but cons her into coming over there to him, and she goes because she loves him, for this is the way dolls are, and personally I will never have them any other way.

"But," Lily whispers to me, "the bad, bad thing I do is to tell poor old grandfather I am going to meet you, Jack O'Hearts, and marry you, because I know he does not like Louie and will never allow me to go to him. But he loves you, Jack O'Hearts, and he is so pleased in thinking you are to be his son. It is wrong to tell Grandfather this story, and wrong to use your name, and to keep writing him all this time making him think I am your wife, and with you, but I love Louie, and I wish Grandfather to be happy because he is very, very old. Do you understand, Jack O'Hearts?"

Now of course all this is very surprising news to me, indeed, and in fact I am quite flabbergasted, and as for understanding it, all I understand is she gets a rotten deal from Louie the Lug and that old Doctor Armand Dorval is going to be all busted up if he hears



If I may be so bold as to attempt to tell an "old" Barbershoppers' side of the points raised by Ken Hatton in the November/December '90 issue of *The Harmonizer*, please note that the following is *not* an emotional letter or article from a judge, staff member, district officer, or anyone who violently disagrees with the mainstream opinion. In fact, I believe my views are as typically "mainstream" as any Barbershopper who began to enjoy this hobby during the first twenty-five years of "fruitful experimentation."

The "fruitful experimentation", however, did *not* result in any profound *changes* in our style. It only served to more clearly describe and delineate the tasteful embellishments and ultimate degree of variations upon which our talented arrangers could build their masterpieces.

As for the changing of the word Propagation to Preservation, let Mr. Daniel Webster set the definition of the original word straight: "prop'a-ga'tion, n., 1. Act of propagating; as: a/Continuance or multiplication by generation or successive production, b/The spreading abroad, or extension, of anything; diffusion; dissemination, etc. 2. Obs. a/Offspring; breed. b/Extension, enlargement." And, please note, the *propagation* referred to the "Encouragement of Barbershop Quartet Singing in America" and not to a stylistic bombardment.

Not a style? Merely a limited expression of the true "art form" which was, namely, the popular music of the day? Barbershop is, and was, a performance "style." Was Baroque not a style? Pre-Classical? Classical? Romantic? These all describe the popular music *styles* of their own day and time. All included solo instruments and/or voices, complete orchestral scores or chamber groups. Bach wrote reams of music to be performed without any accompaniment!

Then, there is Dixieland, which, like most Ragtime, followed the implied consonant harmonies of that day's popular music. And, there is more than a slight coincidence that good Dixieland musicians could "ear" an arrangement because of the predictable nature of the chord progressions.

I take some umbrage at the notion that very few songs were written with the intention of being adapted to the barbershop

quartet "format". A walk through the pages of Vaudeville history reveals that a number of foursomes performed something which sounded suspiciously like barbershop harmony. But, even if many—or most—of the composers of the day did not *specifically* pen songs for the popular "barbershop quartet style of singing," there were, in those days even as there are today, certain talented quartet members who did—and do—write songs for the "style" we have come to know and love.

Now, a look at the definitions of consonance and dissonance. My new edition of the Harvard Dictionary of Music defines both terms in the same paragraph, i.e., "Consonance, dissonance. Terms used to describe the agreeable effect produced by certain intervals (consonant intervals, e.g., octave, third) compared to the disagreeable effect produced by others (dissonant intervals, e.g., second, seventh) or similar effects produced by chords."

The foregoing mention of "seventh" notes does *not* refer to our *lowered* seventh—the one absolutely unchallenged trademark of our "style". The Harvard definition continues: "Consonance and dissonance are the very foundation of harmonic music, in which the former represents the element of normalcy and repose, the latter the no less important element of disturbance and tension."

I submit that our talented composers have, for many years, been able to introduce elements of dissonance in an arrangement for the very purpose stated above—to accentuate the feeling of tension and, if you will, dischord. This includes passages of predominantly minor-chord phrases which are difficult, if not impossible, to "ring" but which have a rewarding and desirable effect on the mood of the listener.

Therein lies the crux of the argument. The most attractive thing about barbershop harmony is that very *consonance* that Hatton attacks! The heart of our organization is still the "untrained ear-singers" who wish to continue to participate in their musical heritage. The thrill of "woodshedding" is denied to these people when one introduces *un-stylistic* chord progressions and dissonant combinations of notes in non-chords. Even some of us ear-singers eventually

learn to sight-read. Some of us even have the audacity to compose and arrange songs—for church choirs, concert bands, orchestras, and, I'm proud to say, barbershop quartets and choruses!

Several months ago I wrote a letter to *The Harmonizer* in which I decried a visit to an area show that featured 40% gospel, 40% contemporary and 20% barbershop. I still bristle at the "contemporary," but I have come to realize that one good reason so many of our quartets embrace the "gospel" style is the great preponderance of predictable chord progressions and consonant chords. It's not that most of the "contemporary" songs feature dissonance, but that many seem to have an overwhelming paucity of chord variety of any kind!

I have no argument with Hatton's desire to sing whatever he wishes, but I must most heartily agree with Don Gray's call to enjoy what you want, and leave the rest of us alone! There was—and still is—a "style" which quite a few of us wish to preserve.

In closing, I compliment Mr. Hatton on his quotation of the late Hugh Ingraham. Ingraham was an influential member of the Kenosha staff that helped to implement and solidify the much-needed changes in the old Arrangement category that insured the judges would be objective in their roles as "preservers" of the style.

While those changes only pertained to contest performances, it behooves all of us to sing music that encourages members to try quartet activity, rather than seeming to say, "All right, wise guy! Let's see you do this!" This overt elitism is hurting our society more than any imagined stifling of talent. Yes, barbershopping does make a poor religion. But, as a long-time barbershopper who has seen hundreds come and go, it's a *terrific* hobby for the masses... if we can just speak to them in a musical language they can understand.

Dick Johnson
Fort Dodge, Iowa



what really happens. And thinking about this nice old man, and thinking of how the only place I ever know peace and quiet is now ruined, I am very angry with Louie the Lug.

But this is something to be taken up later, so I dismiss him from my mind, and go out and get me a marriage license and a priest, and have this priest marry me to Lily Dorval just two days before she looks up at me for the last time, and smiles a little smile, and then closes her eyes for good and all. I wish to say, however, that up to this time I have no more idea of getting myself a wife than I have of jumping out the window, which is practically no idea at all.

I take her body back to St. Pierre myself in person, and we bury her in a little cemetery there, with a big fog around and about, and the siren moaning away very sad, and Old Doctor Armand Dorval whispers to me like this:

"You will please to sing the song about the long trail, Jack O'Hearts."

So I stand there in the fog, the chances are looking like a big sap, and I sing as follows:

*There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingale is singing,
And the white moon beams."*

But I can get no farther than this, for something comes up in my throat, and I sit down by the grave of Mrs. Jack O'Hearts, who was Lily Dorval, and for the first time I remember I bust out crying.

So (he says) this is why I say Louie the Lug is no good.

Well, I am sitting there thinking that Jack O'Hearts is right about Louie, at that, when in comes Jack's chauffeur, a guy by the name of Fingers, and he steps up to Jack and says, very low:

"Louie dies half an hour ago at the Polyclinic."

"What does he say before he goes?" Jack asks.

"Not a peep," Fingers says.

"Well," Jack O'Hearts says, "it is sloppy work, at that. I ought to get him the first crack. But maybe he has a chance to think a little of Lily Dorval."

Then he turns to me and says like this:

"You guys need not feel bad about losing your tenor, because," he says, "I will be glad to fill in for him at all times."

Personally I do not think Jack's tenor is as good as Louie the Lug's, especially when it comes to hitting the very high notes in such songs as Sweet Adeline, because he does not hold them long enough to let Good Time Charley in with his bum-bum.

But of course this does not go if Jack O'Hearts hears it, as I am never sure he does not clip Louie the Lug just to get a place in our quartet, at that.

Damon Runyon was a prolific writer of life in the big city during the 1920s and '30s. He is best remembered for "Guys and Dolls," from which series this story is taken, and which was adapted to the Broadway stage and the silver screen. Ed.

The advertisement features a large, stylized word "Drops" in a cursive font at the top left. Below it are three black and white photographs of scenic backdrops: a city skyline with a sign that says "PLACE", a mountain range with a small figure on a path, and a large sailing ship on the water. The text "The answer to your scenic problems: Painted backdrops, drapery, lighting, and special effects from Tobins Lake Studios." is written in a curved path across the bottom. A circular logo for "tobins lake studios" is in the bottom right corner, with the address "7030 Old U.S. 23, Brighton, Michigan 48116" written below it.

Subsidiaries listed

As required by Society bylaws, the following list of subsidiary organizations is published annually:

AHSOW - Ancient and Harmonious Society of Woodshedders
John Miller, president
5510 Schluter Road
Monona, WI 53716

AIC - Association of International Champions
Ken Hatton, president
P.O. Box 12271
Lexington, KY 40582

AISQC - Association of International Senior Quartet Champions
Frank Lanza, president
10 Messenger Drive
Warwick, RI 02888

Confederate Harmony Brigade
Jeb Stuart, president
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Among the other contestants were:

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St. Louis Quartet	St. Louis, Mo.
Mountain City Four	Peoria, Ill.
St. Louis Police Quartet	St. Louis, Mo.
Four Jax	Jacksonville, Fla.
Sapulpa Plainsmen	Sapulpa, Okla.
Gipps Amberlin Four	Peoria, Ill.
Jolly Four	Peoria, Ill.
Arkansas City Firemen	Arkansas City, Kan.
Tulsa Male Four	Tulsa, Okla.
Gay Nineties	St. Louis, Mo.
Logan Four	Chicago, Ill.
Four Egyptians	Anna, Ill.
Okie 4	Tulsa, Okla.
County Persimmons	St. Louis, Mo.
Clock Quartet	Muskegon, Mich.

Other quartets believed to have competed at St. Louis

Myvilladgekween Quartet	Cleveland, Ohio
Hawley's Tonsorial Twitterbugs	New York City, N. Y.
Smart Alec 4	Chicago, Ill.
National Harmony 4	Chicago, Ill.
Unbelievable 4	Chicago, Ill.
Hall Quartet	Grand Rapids, Mich.
Rainbow Quartet	Durant, Okla.
American Legion 4	Winfield, Kans.
Rainbow Four	Joplin, Mo.
Harmony Barbers	Cicero-Berwyn, Ill.
The Tonsorial Four	Cicero-Berwyn, Ill.
Four Executives	Cicero-Berwyn, Ill.
Four Strangers	Cicero-Berwyn, Ill.
Tune Twisters	Seattle, Wash.
Jayhawk Quartet	Wichita, Kans.
Laskey Brothers	Tulsa, Okla.

DECREPITS - organization of past international board members
Edmund Duplaga, president
2415 North Haven Blvd.
Cuyahoga Falls, OH 44223

Newcaneweng - Northeastern District honorary society
Robert Dunning, president
268 Chatham Street
Lynn, MA 01902

DELASUSQUEHUDMAC - Mid-Atlantic District honorary society
Joseph F. Kresse, president
27 Knolls Drive
Stony Brook, NY 11790

PROBE - association of Public Relations Officers and Bulletin Editors
Bob Arthur, president
70 Forest Ridge Road, #9
Monterey, CA 93940



Eleven of the top quartets at the 1941 national contest stood on stage, awaiting the judges' announcement of the winners. The champion **Chord Busters** are at far right in the front row.



Swipes 'n Swaps

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

CHORUS DIRECTORS WANTED

Atlanta, Georgia's Peachtree Chorus, chartered in 1954, is looking for an energetic and knowledgeable director. With an active membership of 35 and enthusiastic membership and music teams, as well as two experienced assistant directors, the Atlanta Chapter is on the rise and needs a dynamic individual to help bring it all together for performance and competition. As the economic and cultural hub of the southeast, Atlanta offers almost unlimited employment and social opportunities. Come join a growing chapter in a growing city. Contact Ken Worley, 4803 Elam Rd., Stone Mtn., GA 30083 or (404) 296-8957 evenings.

Wanted: chorus director for an 80+ chorus, recent champion of Southern California-West Division in FWD and winner of the district's Most Improved Chorus Award. The Gold Coast Chorus of San Luis Obispo needs a knowledgeable and enthusiastic director to lead us to the next plateau. This active chapter offers a better-than-average contract, has an efficient administration and a dynamic, supportive music team, led by three energetic assistant directors and two C&J-qualified judges. Situated on California's scenic central coast, San Luis Obispo is a quiet, university community offering business and educational opportunities as well as a healthy, stress-free environment for family or retirement. If qualified and interested, contact Gil Brown at (805) 543-2265 or write: Gold Coast Chorus, 1234 San Carlos Dr., San Luis Obispo, CA 93401.

The Atlantic City, N.J. Chapter is looking for a good chorus director. Travel and lodging, plus salary, guaranteed. Send resumé to: John Burroughs, 209 Montpelier Ave., Atlantic City, NJ 08401.

The Appleton Valley, Wis., Fox Valleyaires chorus is looking for a director to continue its excellent program. We are a 90-plus-member chapter with a 75-man chorus that is high-quality competition- and performance-oriented. We have very active music and administration teams, assistant directors, and we actively work with coaches. The chorus ranks 33rd internationally, based on 1990 district scores. Appleton offers excellent employment and social opportunities and is the fastest-growing area in Wisconsin. Contact Jerry Gronholz, 3021 N. Lawe St., Appleton, WI 54911; (414) 731-0081 evenings.

The Banks of the Wabash chorus, Terre Haute, Ind., is looking for an energetic and knowledgeable director who possesses the desire and ability to lead an enthusiastic chorus of 60-plus men on a quest for excellence. We have a strong leadership team, an active Music Committee, perform regularly and are anxious to excel in competition. Will assist with employment efforts. A great barbershop town, mild winters, convenient midwest location. Contact Don Julian, 7142 E. Blackford Ave., Evansville, IN 47715; (812) 479-0456 (office) or (812) 476-4229 after 6 p.m.

UNIFORMS FOR SALE

For sale: 47 Orlando chorus costumes—complete. Flashy canary-yellow coat/pants, reversible vest, 3 shirts per set (blue, green, brown), yellow bow tie, white & yellow long tie, white spats and white gloves. Bolt material matching suits and vests. We pay UPS. \$1,000 takes all. Contact Bob Ramsay, 600 Northern Way, Winter Springs, FL 32708; (407) 366-6367

For sale: 53 yellow-gold coats, brown pants, brown bow-ties and white, ruffled dickies edged in brown. Good condition. \$20.00 each set. Contact Carl Hitch at (305) 946-7963 (Pompano Beach, Fla.)

For Sale: 90 light-yellow tuxedos with reversible vests (matching on one side, blue lamé reverse) and bow tie to match. Brown shoes and a button-on ruffle complete the uniform. Good comments from contest judges. Asking \$45 each; will negotiate for large order. John Ryner, RR 2, Box 122, Rudd, IA 50471.

For sale: 1890s-style uniforms. Blue plaid jacket and pants. \$10 each. Contact Anthony Romeo, 30 Iroquois Rd, Yonkers, NY 10710; (914) 961-2086.

UNIFORMS WANTED

Wanted: approx. 20 After Six tuxedos; Camelot-tan color, coat sizes larger than 42. Contact: Juul Noer, P.O. Box 499, Colfax, WI 54730; (715) 962-3423.

Infant Australian chorus needs 50-60 uniforms, preferably fairly modern. FAX details ASAP, please. FAX No.: 61 75 946 033.

UNIFORMS FOR RENT

FOR RENT- World War I replica uniforms (60) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme or contest package. Ideal for quartet/chorus. Contact: Terry Johnson, 309 Tioga St., Catasauqua, PA 18032; (215) 264-3533 24 hrs.

FOR RENT: 65 World War II khaki uniforms. Silver sequin trim on hats and side seam of pants. Also, silver tie for that extra sparkle on stage. Complete show package also available. Contact Bill Knoll, 155 Sam Snead Circle, Etters, PA 17319.

MISCELLANEOUS

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

Student space still available for Harmony College 1991

There are about 100 spots still open for Harmony College in St. Joseph, Mo., this August. Interested barbershoppers should get their registration requests to the international office as soon as possible in order for arrangements to be finalized.

LOUISVILLE CONVENTION CONTEST SCORE SHEETS AVAILABLE EARLY

As the result of a number of requests, contest score sheets, programs and convention daily bulletins from the Louisville international will be made available immediately following the convention. Anyone who sends their name and address, in writing, plus a check for \$7.50 payable to SPEBSQSA, prior to June 15, 1991, will receive a packet containing these materials.

As usual, the scores of chorus and quartet contests will be included with convention wrap-up information in the September/October issue of *The Harmonizer*.



TUESDAY NIGHT
IN
LOUISVILLE!

EXCERPTS FROM FINANCIAL STATEMENTS

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated BALANCE SHEETS Years ended December 31, 1990 and 1989

ASSETS	1990	1989
CURRENT ASSETS		
Cash, including \$1,017,000 and \$944,000 of certificates of deposit, respectively	\$ 1,363,595	1,457,170
Accounts receivable	467,492	499,453
Inventories, at cost	354,925	350,014
Prepaid expenses and deferred charges	<u>90,952</u>	<u>70,563</u>
Total current assets	2,276,964	2,377,200
OTHER ASSETS, non-current	64,227	68,775
PROPERTY AND EQUIPMENT, net of accumulated depreciation of \$959,718 and \$823,220, respectively	<u>950,292</u>	<u>942,350</u>
	<u>\$ 3,291,483</u>	<u>3,388,325</u>

LIABILITIES AND MEMBERS' EQUITY

CURRENT LIABILITIES		
Accounts payable and accrued expenses	\$ 300,061	273,605
District dues payable	34,070	50,452
Deferred revenues	<u>1,201,816</u>	<u>1,277,275</u>
Total current liabilities	1,535,947	1,601,332
DEFERRED LIFE MEMBERSHIP INCOME	46,067	44,791
MEMBERS' EQUITY	<u>1,709,469</u>	<u>1,742,202</u>
	<u>\$ 3,291,483</u>	<u>3,388,325</u>

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated STATEMENTS OF REVENUE AND SUPPORT AND EXPENSES Years ended December 31, 1990 and 1989

	1990	1989
Revenue and support		
International dues and fees	\$ 1,283,763	1,284,786
Sales of merchandise	810,621	686,077
Conventions	676,076	437,257
Harmony College	180,431	178,597
Chapter Officer Training School	126,250	118,939
Chorus Director School	113,238	-
Harmonizer subscription and advertising	148,173	131,424
Other	<u>502,494</u>	<u>336,492</u>
Total revenue and support	3,841,046	3,173,572
Costs and expenses		
Cost of merchandise	485,644	359,477
Convention	420,749	211,455
Harmony College	145,436	150,938
Chapter Officer Training School	157,376	138,458
Chorus Director School	98,015	3,481
Harmonizer production and distribution	172,994	160,223
Salaries, employee benefits and payroll taxes	1,364,141	1,220,667
Other operating expenses	<u>1,020,997</u>	<u>800,631</u>
Total costs and expenses	3,865,352	3,045,330
Excess (deficiency) of revenue and support over expenses	\$ <u>(24,306)</u>	<u>128,242</u>

HARMONY FOUNDATION, INC. BALANCE SHEETS Years ended December 31, 1990 and 1989

ASSETS	1990	1989
CURRENT ASSETS		
Cash	\$ 322,616	335,454
Interest receivable	9,706	8,668
Investments, at cost (market, 1990 - \$457,556, 1989 - \$490,595) U. S. Government and agency obligations	211,120	284,751
Corporate obligations	85,577	30,917
Marketable equity securities	114,739	141,909
Prepaid expense	-	5,690
Property and equipment, net of accumulated depreciation of \$11,931 and \$10,400, respectively	<u>7,726</u>	<u>3,731</u>
	<u>\$ 751,484</u>	<u>811,120</u>

LIABILITIES AND FUND BALANCES

LIABILITIES		
District and chapter contributions payable to the Institute of Logopedics	\$ 384,503	406,077
Accounts payable	8,320	2,228
Total liabilities	<u>392,823</u>	<u>408,305</u>
FUND BALANCES		
Restricted	38,488	42,847
Unrestricted	<u>320,173</u>	<u>359,968</u>
Total fund balances	<u>358,661</u>	<u>402,815</u>
	<u>\$ 751,484</u>	<u>811,120</u>

HARMONY FOUNDATION, INC. STATEMENTS OF REVENUE AND EXPENSES Years ended December 31, 1990 and 1989

	1990	1989
Revenue		
Dividends	\$ 7,792	16,085
Interest	32,699	31,052
Arrangement and reproduction income	25,643	23,326
Miscellaneous income	<u>1,262</u>	<u>1,035</u>
Total revenue	67,396	71,498
Expenses		
Administrative fee	15,000	15,000
Grants and awards	27,847	14,078
Librarian	31,330	23,816
Other expenses	<u>30,069</u>	<u>30,872</u>
Total expense	104,246	83,766
Excess (deficiency) of revenue over expenses before gains (losses) on securities	(36,850)	(12,268)
Net gains (losses) on securities	<u>(2,945)</u>	<u>11,401</u>
Excess (deficiency) of revenue over expenses	\$ <u>(39,795)</u>	<u>(867)</u>



Columbus, OH • Aug. 9,10,11 • 1991

Buckeye Invitational III...

Where district second place choruses and quartets from around the world meet in an extravagant harmony festival and competition.

► The best barbershop music this side of International!

Entertainment Gets a Score!

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- International Picnic
- Outdoor World Harmony Show
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Competitors from more than 9 districts

Special Entertainment:

- "Southern Gateway Chorus"
- "Bluegrass Student Union"

You Be the Judge

This year, entertainment to be judged by 100-seat section of the audience. No more than four from any single chapter. Best seats. To qualify, first come – first served, fill in ticket order, include additional \$10.00 administrative charge (for advance mailing and judging information) and designate JUDGE. – You've always complained about the judges, do something about it!

Tickets for Saturday events

- ___ tickets for 1:00 chorus show @ \$10.00
- ___ tickets for 7:30 quartet show @ \$10.00
- ___ tickets for both shows @ \$18.00
- ___ Entertainment judge @ \$10.00 additional

Include name, address, (and chapter, if judge applicant) and self-addressed stamped envelope with check to:

Buckeye Invitational

c/o Tony Pesa • P.O. Box 2816
Columbus, Ohio 43216

Hotels: Hyatt on Capital Square
(800) 223-1234
Holiday Inn at the Ohio Center
(614) 461-4100

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 Package 4: **Cassettes** • '88 - '90 Int'l Show • '91 World Harmony Show • Reg. \$29.85 **Early Bird \$24.90**
Video (BETA or VHS) • Top 10 Quartets • All Choruses • Convention Highlights • Reg. \$37.00 **Early Bird \$30.00**

Stock #	Item Description	Quantity	Each	Total
4861	Package #1 '91 Quartet, and Chorus Cassette		\$19.90	
4862	Package #2 '91 Quartet, Chorus and AIC Cassette		29.85	
4687	'91 Quartet Cassette		11.95	
4688	'91 Chorus Cassette		11.95	
4689	'91 AIC Cassette		9.95	
4863	Package #3 '91 Quartet and Chorus CD		24.90	
4830	'91 Quartet CD		14.95	
4831	'91 Chorus CD		14.95	
4864	Package #4 '88, '90 Int'l and '91 World Harmony Shows Cas.		24.90	
4908	'90 Int'l Show Cassette		9.95	
4811	'91 World Harmony Cas.		9.95	
4027	'91 BETA Video		30.00	
4028	'91 VHS Video		30.00	
Total for merchandise				
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Subtotal				
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15.01 to 20.00 add 3.45	20.01 to 30.00 add 7.95
20.01 to 30.00 add 3.95	Over 30.00 add 8.95
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