



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1991



**1992 Midwinter Convention
Long Beach, California**

Bluegrass Sun Tones Tour



The Bluegrass Student Union and the Sun Tones are accepting a limited number of joint engagements. Two chapters have already elected to participate by allowing these two fine past International Champions to perform for their audiences. Each quartet gives a forty five minute concert, after which they will perform as an octet to close the show. The groups are actively seeking another joint show for Sunday afternoon, September 29, 1991. They have some additional dates available in 1992 for your consideration. For booking information, write to:

P.O. Box 12271, Lexington, Kentucky 40582 or call 606-266-0055.

For ticket information concerning the Sept. 27th & 28th shows, refer to the information printed below:

Friday, September 27, 1991

Jack Schneider
1311 Northlawn NE
Grand Rapids, Michigan 49505
616-361-6820

Saturday, September 28, 1991

Joe Bichler
1480 Oxford
Grosse Pointe, Michigan 48230
313-559-1350

Don't miss the opportunity to participate in this innovative presentation of Barbershop Quartet Singing in your area.

July/August 1991
Volume LI, No. 4

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Conventions

INTERNATIONAL

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

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

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The *Queen Mary*, largest luxury liner afloat, looms over the Long Beach, Calif., waterfront, site of the 1992 midwinter convention.

(Photo courtesy of the Long Beach Area Convention and Visitors Council)



In "Seventh" Heaven

by Joe Liles
Executive Director

Shortly after the spring contest season, the following letter was received at the international office. The author's name is not included here because, I'm sure, he speaks for many Barbershoppers.

"Is our goal to preserve and encourage, or be the 'Society for the Perfection of Two Barbershop Contest Numbers for Competition at District'? Personally, I enjoy the competition and evaluation that comes at contest time. I want the improvement in our style, sound and stage presence that develops as we prepare for contest. I am pleased to have a couple of songs I can confidently sing with the rest of the group because we worked so hard on each and every detail together. But I felt uncomfortable at contest last month.

"What I enjoyed at contest, as much as the great performances on stage, were the several songs sung by a group of guys in the hall. There were some singers from a chorus, who rated even lower than we did, who were having fun singing some good old songs appropriate for the day—St. Patrick's Day, not District Competition Day. I asked a few men from our own chorus if they wanted to sing together, and got the response that we should preserve our voices for competition. Is that what the word 'Preservation' means in our title? While every other chorus had its practice room doors closed and warmed up on just their two songs, already over-practiced, the guys from this chorus seemed to be encouraged to have fun singing.

"I wonder what will keep SPEBSQSA strong in the years to come? Will it be perfectly dressed choruses on the international stage performing without flaw, or might it be the screeches, groans, belches, and moans of a group of men enjoying themselves, each other, the harmony and

the fun? I know that our own chorus will find its answer somewhere in between the perfect and the shoddy. Let's not ever let the competition, and preparation for it, get in the way of the preservation and encouragement of singing for fun."

Thank you for this letter. In response, it seems to me that your friends need to be aware of three very important points. A person can sing for many hours without problems so long as he or she sings properly and is not dehydrated, or doesn't already have a vocal or health problem. The Society provides all sorts of training materials to aid the singer to develop good habits and techniques. The Paul Mayo warm-up and voice-building tape is one many Barbershoppers swear by.

Secondly, and as you point out, if you haven't learned your contest songs by convention weekend, it's too late to do much about it.

The third point is that nobody should miss out on the enjoyment of a convention, especially the competitors. Outside of a couple of brief rehearsals to keep everybody focused, everyone should have time to mingle, socialize and woodshed, sing Pole Cat songs or just tags, with old friends and new acquaintances. The competitors, as well as non-competing choruses and quartets in attendance, should move around to lobbies and other appropriate places to sing for other attendees, then break up and sing with them. That's what a barbershop convention is all about. The contest is just a part of it.

Personally, while appearing on the international contest stage was a thrill, I wouldn't trade the friendships I established at those conventions, singing for fun until the wee hours with guys from all over, for "all the gold in the world."

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PRogress begins with PR

by *Bob Cearnal* (ker•nél)
International President

In 1988, my wife, Jo, and I met a group of English barbershoppers in Houston, Texas, where they were visiting the *TideLanders* before making their way to San Antonio to celebrate the Society's 50th birthday. Within the English contingent were two young men, named Tim and Martin, and Tim's girlfriend, JoAnne. We became fast friends with these talented "Brits" and, when the convention was over, continued to communicate via the mail in a relationship that has lasted for nearly three years.

This year, Jo and I traveled to England to attend the BABS convention in Bournemouth. We were met at the airport by JoAnne and her dad, Mick Barnacle, who directs the Leicester *Heart of England* chorus, and were chauffeured from airport to convention and back again—with stops at Stonehenge and Stratford-upon-Avon thrown in for good measure. As guests of the Barnacles, we "Yankees" were treated like royalty, with meals by Mick's wife, Ann, being truly "fit for a king."

The point is that our public relations exist throughout the world, not only here at home, and the BABS convention provided plenty of examples of the love that barbershoppers share.

One such instance occurred when a chorus was incorrectly awarded the Small Chorus Champion trophy, but had to relinquish it to the true winners after the mistake had been rectified. In receiving the trophy, the recipients stated that the other chorus had done so well, too, that they were willing to share the trophy "because that's what barbershopping is all about."

Another example took place following the final performance by the *Gas House Gang*, one of the visiting quartets from the

U.S. When the "Gang" finished its last number, the members called BABS Chairman Phil Jones to the stage and presented him with £100 cash for the quartet and chorus that will represent BABS at the 1992 international convention in New Orleans. Members of *Acoustix* stayed up until all hours to sing with any and all BABS members. And, *that's* what barbershopping is all about, too.

As a result of the efforts of Geoff Howe, BABS PR officer and international liaison to our PR Committee, several articles appeared in the local newspaper, one featuring the Gas House Gang and one spotlighting Dean Snyder, the Society's historian emeritus. Also, I had an opportunity to represent the Society on British radio and television. Barbershopping is PR, too.

Speaking of Geoff Howe, I attended a public relations officers meeting which he chaired, and I had an opportunity to address those present. I told them a few of the projects currently underway by our own International PR Committee, and I shared in the discussion regarding our joint concern that "barbershopping is the best-kept secret in town." We talked about ways to obtain media coverage in our local communities and shared ideas on how to improve our public image during quartet and chorus performances, because barbershop deserves no less than the best we can give it.

Finally, Ed Waesche chaired a meeting of the World Harmony Council in Bournemouth. In attendance were members from SPEBSQSA, BABS, DABS, SNOBS, and Germany. Agenda items included: a PR network around the world, affiliate song books, establishing a truly international roster of judges, the World Harmony Development Fund, the Global

Coaches Guild, the Global Association of Barbershop Harmony Singers and, of course, the World Harmony Jamboree in Louisville ... because barbershopping is all those things, as well.

The above are just a few samples of the PR that is going on around the world. Many Barbershoppers are traveling to other countries and are availing themselves of the camaraderie of their fellow barbershoppers across the oceans. My trip to the BABS convention was just one example of the love that exists through our hobby. There truly is nothing else like it in the world. 🍷

1994 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1994 midwinter convention must submit their bids to the international office by **February 1, 1992.**

For information, contact:
Ken Buckner, Manager,
Conventions & Meetings
SPEBSQSA, Inc.
6315 Third Avenue
Kenosha, WI 53143-5199



The multi-million dollar Long Beach waterfront includes the Convention & Entertainment Center, Shoreline Park, with marina and recreational facilities, Shoreline Village shopping center and Hyatt Regency hotel. (Convention Bureau photo)

Tours and thrills highlight 1992 midwinter in Long Beach

by George Andrews
Convention Chairman

Long Beach, the "International City," with its 70-degree weather and eleven miles of sun-swept beaches, exciting attractions, superb cuisine, quaint shops and special festivities, is the place to be January 27-February 2, 1992. You will be greeted by friendly folks who will truly welcome you to their home town for the international midwinter convention for a week jammed full of entertainment and activities.

The headquarters hotel is the Hyatt Regency, 16 floors of contemporary luxury. All 531 rooms offer a view of the harbor or lagoon. Guests can enjoy excellent food in two restaurants. A five-minute walk takes you to Shoreline Village, with more than 50 shops and eating places. A free shuttle will transport passengers from Hyatt Regency to the Long Beach Plaza with its 140 shops and dining facilities. The shuttle also runs to Shoreline Village. A five-minute water taxi will take you from the Hyatt to the Queen Mary where you can also visit London Town and the Spruce Goose.

A walkway (wheelchair ramp) takes you from the Hyatt lobby to the beautiful and exquisite Terrace Theater with its 3,141 seats, offering excellent sound by means of a custom-engineered sound system, where the shows and Seniors Quartet Contest will be held. The midwinter will feature the 1990 international champion chorus, the **Masters of Harmony**, as well as the 1991 and 1992 senior quartet champions.

Visit lovely Catalina Island

Come early in the week and spend a day in Catalina, a tourist haven on a 70-square-mile island, 22 miles from Long Beach. A southern-California vacation is never quite

complete until you have experienced Catalina's spectacular scenic beauty and numerous recreational opportunities. Visit the Casino building, the island's landmark, which houses an art gallery, museum and theater, as well as a huge ballroom with a 12-inch-thick cork floor. While there, enjoy the ocean depths in a glass bottom boat, take the Submarine Tour, the Flying Fish Tour, Botanical Gardens Tour, the Skyline Drive Tour and Avalon's Scenic Inland Tour, where motorcoaches travel along precipitous roads into the rugged interior. Catalina Island was purchased in 1919 by chewing-gum magnate William Wrigley, Jr. and there he built his summer mansion, now open to visitors.

Harborside sightseeing a must

The Queen Mary is the largest luxury ocean liner afloat, spanning 1000 feet in length with 12 decks and weighing 81,000 tons. Begin your self-guided tour from stern ... from her mighty engine room and power train to her gleaming wheel house nine stories above. Exhibits depict the Queen as she was used during World War II. One exhibit is "Ghosts, Myths & Legends of the Queen Mary," where guests explore the world of strange phenomena, unexplained happenings and legendary celebrities from tales surrounding the Queen Mary.

A tour of the legendary Spruce Goose is an "absolute must." It is the largest airplane ever built. This 200-ton mammoth flying boat is so large that a DC-10 can be tucked neatly under each wing. The eight-engine plane was built by eccentric aviator/filmmaker Howard Hughes in the mid-1940s to be a troop carrier, but World War II ended

before it could fulfill its function. The plane, made only from wood—hence its name—flew just once, piloted by its designer/builder, the mysterious Howard Hughes. It is now dramatically displayed after decades of secrecy in the world's largest free-span aluminum geodesic dome.

Whaling and sailing await you

Take the Whale Watching Tour. More than 15,000 gray whales make a yearly 12,000-mile round-trip journey from their winter feeding grounds in the Arctic, along the California coast, just off Long Beach, to their summer breeding grounds in Baja. A visit to the Movieland Wax Museum is available—seventy years of movie greatness immortalized in more than 240 wax figures of Hollywood's greatest stars.

Take a Harbor Dinner Cruise aboard "The Hornblower," an elegant new flagship designed in the style of a classic turn-of-the-century steamship. One of your hosts will be Paul Graham, baritone of the **Western Continentals**, 1968 international champion, who is food and beverage manager on board.

One week won't be enough to see everything the Long Beach location affords. Tours are also available to Knott's Berry Farm, Disneyland and Universal Studios, where you can meet King Kong and Jaws face to face and experience the shock of your life: a heart-pounding, palm-sweating, mind-boggling 8.3 Richter earthquake!

There will be a massed sing at the Hyatt, a golf tournament, a woodshed jamboree and more.

If all this is not enough for you, a post-convention cruise is being planned ... so set sail for Long Beach!

Midwinter Convention Registration • Long Beach • Jan 27 - Feb 2, 1992

Date _____ Chapter No. _____

Name _____ Nickname _____

Spouse/Guest _____ Nickname _____

Address _____

City/State/Province _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

Please accept my order for:

Quantity _____ Registrations @ \$40.00 each _____ Total (US funds) _____

_____ \$ _____

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

☐ MasterCard ☐ VISA Exp. Date _____

Account No. _____

Signature _____

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

INSTRUCTIONS

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

A housing application and information regarding convention events and tours will be sent to you following receipt of this registration form.

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

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

For office use

Authorization No. _____

1992 CONVENTION ONLY

New Orleans International Convention Registration • June 28 - July 5, 1992

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

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Quantity	Type	Rate	Total (US funds)
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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.

Registrations may be picked up at the convention or obtained in advance by mail. If you would like to have your contest tickets mailed, please add \$3.00 postage and handling cost to your order. Mailings will be made during the month of May.

1992 CONVENTION ONLY

For office use

New Music Notes ...

by Burt Szabo

We are almost halfway through the year 1991, and it is a good time to review the music publications for the past six months. Two of our new publications are sure to be a hit with all members. "A Pocketful Of Tags, No. 1," #6024, is a pocket-sized collection of tags you will enjoy singing before, during and following chapter meetings, at parties and conventions. Some of the tags are easy; some are challenging. Some are old; some are new.

"The Pocket Woodshedder, No. 1," #6021, is a pocket-sized collection of melodies and words for the beginning or advanced woodshedder. The folio includes helpful hints to increase everyone's enjoyment of woodshedding and to stimulate interest in woodshedding as part of the chapter meeting. Since we expect each of these folios to endure lots of hard use, each is provided with a protective plastic cover to insure long life.

Harmony Heritage Series

This series of publications continues with Russ Foris' arrangement of the 1914 tongue-twister, "Sister Susie's Sewing Shirts For Soldiers," #8129. This song is sure to provide fun and merriment during chapter meetings and on your shows. Try it, if you dare. The arrangement was included in the January/February issue of *The Harmonizer*.

The March/April *Harmonizer* brought "I Love You The Best Of All," #8125. This 1915 song has been very popular with Barbershoppers through the decades, and the SPEBSQSA arrangement preserves the impromptu flavor of an off-the-cuff woodshed performance.

"Those Riverboat Songs," #8126, from the May/June *Harmonizer*, was composed and arranged by Einar Pedersen, who has captured the excitement and nostalgia of the 19th-century riverboats and the music one might have heard on them. Your audiences will enjoy this one, and the contest judges will, too.

This issue of *The Harmonizer* contains

Lou Perry's fine arrangement of the lovely 1911 ballad, "A Garland Of Old Fashioned Roses," #8127. Barbershoppers will recognize the Perry touch on this arrangement. For show or contest, it is sure to please.

Songs For Men Series

All the songs in this series are under copyright to commercial publishers and all are appropriate for contest use.

"Don't Tell Me The Same Things Over Again," #7291, has been a popular favorite with Barbershoppers for many years and we are indebted to Bob Godfrey and Lou Perry for it. Lou has created a toe-tapping, upbeat setting that sings easily, and your quartet or chorus will enjoy it immensely.

Earl Moon has contributed his fine arrangement of the song, "Emaline," #7292. This song has been one of our favorites since we heard the **Buffalo Bills** sing it many years ago. We think you will like the neat melody and words and the easy-beat rhythm.

"Carolina Rolling Stone," #7293, arranged by Burt Szabo, is one you may not have heard previously, but, once you try it, you're sure to like it—it's infectious rhythm will get to you. We especially think you will enjoy the interlude with its varied key relationships. Give this one a try.

Earl Moon scores again with his arrangement of "Who's Sorry Now?" #7294. All of us have heard his arrangement sung by quartets and choruses, and we are pleased to make it available to all Barbershoppers.

Tom Gentry wins a place on the 1991 list of publications with his arrangement of a fine ballad, "Just A Girl That Men Forget," #7295. We have heard numerous presentations of this song in contests over the years, and our appreciation goes to Tom for putting his fine arrangement on paper.

"Oh, what a time I had with Minnie the Mermaid" is the opening line to a great novelty song, "Minnie The Mermaid," #7296. Dennis Driscoll has outdone himself on this humorous number. It's a bit

challenging here and there, but you will have fun doing the song and creating some wild stage presence effects for it. It's a great one to entertain both judges and audiences.

Show Tunes Series


Our only release in this series, so far this year, is Joe Liles' composition and arrangement "Let There Be Music! Let There Be Love!" #7719. This song displays Joe's usual fine craftsmanship and we are sure it will be one of your favorites.

Music Subscription

If you, or your chapter, would like to have a subscription to all new music as soon as it is released, please telephone the Order Desk at international headquarters. The cost is nominal.

Good singing to all.



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A mellow tribute to the home state of The Vocal Majority. The album features some of Jim Clancy's landmark arrangements, including the 10-minute "Texas Medley", and the inspiring "An American Trilogy".

Voices In Harmony

Recorded Live in Salt Lake City's renowned Tabernacle, The Vocal Majority shares the album with the Mormon Tabernacle Choir in a marvelous collection of inspirational and religious songs.

STANDING ROOM ONLY

(LIMITED QUANTITIES AVAILABLE)
A live recording at one of The Vocal Majority's cabaret style "Good Time Shows" in Dallas. You'll hear the interaction of the audience with the singers as they are entertained by the VM.

A DECADE OF GOLD

This album celebrates the first ten years of award winning harmony for The Vocal Majority, and was recorded during a West Coast tour hosted by Barbershop & Sweet Adeline groups in San Francisco, Los Angeles & Denver.

Here's To The WINNERS

A celebration of The Vocal Majority's first four International Chorus Gold Medals. Also featured are four of the quartets that helped The Vocal Majority reach the top of its field in choral excellence.

All The Best

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Dave Stevens, a real-life “Music Man”

by Ray Heller

David M. Stevens, born in 1920, was once described in an article in the *San Francisco Examiner* as “a real-life Professor Harold Hill, a music man bent on service and survival.”

Stevens received a bachelor’s degree in music education from DePauw University in 1941, with emphasis on piano and voice. Following graduation, he served in the U.S. Army Air Corps as a pilot aboard B-17 and B-24 heavy bombers in the Aleutian-Alaska area. He earned the Air Medal and Distinguished Flying Cross and was separated at the end of the war with the rank of major.

He earned a master’s degree from Northwestern University in 1947 and served as music instructor at the Chicago campus. Moving to the West Coast, he taught voice at the San Francisco Conservatory of Music and taught in the adult education division of San Francisco Unified School District.

Stevens worked in the commercial music field, primarily in broadcasting and recording, where he composed and sang radio jingles for advertising agencies. For a while, he was a disk jockey for a radio program that aired from a Bay Area military base.

He also directed professional choruses in the Chicago and San Francisco areas and was music director at St. John’s Presbyterian Church in San Francisco for 15 years. During his career, Stevens sang in a male chorus that was directed by Meredith Willson, who wrote *The Music Man*.

Invited to a barbershop chapter meeting in the Bay Area, Stevens was asked if he knew such Barbershoppers’ favorites as “Down Our Way,” “After Dark,” and “Coney Island Babe.” Suddenly, Dave realized



Dave Stevens’ presentation to Society chapters, entitled, “What Are We Preserving?” has become a classic. His explanation of the barbershop style was educational and entertaining. He had a witty style and made Groucho-esque use of bushy eyebrows to emphasize points.

his education had not covered all phases of music; he was completely unfamiliar with these tunes.

Dave said, “I had to join the Society to discover what chords sounded like. I had been taught how music should *work*, but never how it should *sound*. It took barbershopping to teach me that.”

Stevens coached quartets in the San Francisco Bay Area for many years. He also, at various times, directed the Berkeley, Marin, San Jose, Vallejo, Napa, and San Francisco chapter barbershop choruses,

and the Napa, Oakland, and San Francisco choruses of Sweet Adelines. In 1957, his **Californians** chorus from the Berkeley Chapter won the international championship.

In 1960, Berkeley again qualified for international competition and finished in second place. Three years later, they came in third. Seeing that his choruses had finished first, second and third in the wrong order, he decided to step down as a director. “I didn’t want to stick around for that fourth international competition,” he quipped.



In 1957, Dave Stevens led the Berkeley **Californians** to the international chorus championship. The group surprised the contest audience by wearing white dinner jackets and formal Bermuda shorts.

He was also a quartet man and sang with **The Hometown Quartet**, the **King's Guards**, the **Dapper Dans** and the **Frisco Four**. "If people didn't want to hire one of these groups again, I'd just change the name," he said.

Recognized as a talented Society member, Stevens conducted workshops in arranging for the barbershop style. He and others advocated a smoother style of voice leading, adherence to the composer's melody and maintenance of implied harmony.



A group of talented Society arrangers gathered around the piano at a Harmony Education Program (HEP) school held at Pepperdine College in 1963. From left, they were Greg Backwell, Bob Johnson, Mike Senter (seated), and Dave Stevens.

Barbershop teaching formalized

He first joined the faculty of the Society's Harmony Education Program (HEP) schools in 1962 as an instructor in arranging. He also became a member of the faculty at the Society's annual Harmony College and at one time held a record for teaching the most Harmony College classes as a member of the international office staff.

In 1969, Stevens joined the SPEBSQSA staff in Kenosha, Wisconsin, to head the music publication program. He brought a conservative influence that aimed at keeping it barbershop, pure and simple, and making arrangements more singable. He was to make a lasting impression upon the Society and the music its members sing.

In the publication program, he developed many valuable relationships with publishing companies who owned the copyrights to songs from the era in which the Society's interest lies.

Stevens became an avid student of barbershop, researching the origins of the idiom, and delved through hundreds of popular

songs and recordings, documenting the changes and growth of the style. He was a prolific arranger and spent tens of thousands of hours doing research in the Old Songs Library. His arrangements were published by the Society to commemorate the U. S. bicentennial in 1976.

In his book, *Heritage of Harmony*, a 50-year history of the Society, Dr. Val Hicks said that Stevens' arrangements did not get in the way of the song, but enhanced its message. He said that Stevens possessed teaching skills of such a remarkably high level that he could be "an esteemed lecturer at any campus in the world."

In addition to his publishing duties, Stevens toured North America, visiting chapters and sharing his expertise about barbershopping. Until he retired in 1985, he conducted seminars and coaching sessions for music directors and quartets, emphasizing the arrangement of the music, explaining how barbershop differs from other music forms, and pointing out how and why barbershop is evolving.

Stevens developed an educational and entertaining one-hour presentation for chapter members, entitled, "What Are We Preserving?" that has become a classic among barbershoppers and is still available in the Society's catalog. With Burt Szabo, he edited the Society's *Arrangers Manual*.

He was dedicated to his craft. His skills were apparent to all who heard him and he had a keen, self-deprecating wit that made him popular among barbershoppers everywhere.

"To me," he said, "the biggest thing about barbershop has always been that it's

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you up there singing. Whether you're good or bad or indifferent, it's you who is participating and enjoying. I think younger people are beginning to realize that. The sound that four guys can create together is a helluva lot better than the sound of four individuals. If you do it correctly, it can be remarkable."

(more about Stevens on next page)



A 1957 version of the **Frisco Four** posed for a publicity photo. The group consisted of Byron Mellberg, lead; Dave Baughman, tenor; Dave Stevens, bari, and Allan Louw, bass. Mellberg and Louw continued with the quartet as it starred in the first national roadshow company of *The Music Man* musical comedy.

Dave Stevens explained why it is difficult to find a good barbershop song among today's popular music.

Songwriters in the golden era of barbershopping—1890 to 1920—wrote music that most people could easily sing. Marketing popular songs was centered around selling sheet music to families who sang around the parlor piano. The melody line was catchy and the range wasn't extreme.

Songs in the latter half of the 1900s were written for professional singers to use in producing recordings, because that's where the money was. The average lead could not sing these songs with quality and, as a result, they were difficult to "barbershop."

With a good barbershop tune, even a singer with no barbershopping experience could get a feel for what notes were to come next as he sang the song, and how the other three parts fit with the melody line.

"Right now," Stevens said at his retirement in 1985, "we're concerned about the future of barbershop. It has changed from what it was a couple of decades ago."

For instance, the last three chords of "Down Our Way," have developed a modernity that didn't exist in earlier barbershop times. Yet, this song is considered a barbershop standard.

Barbershop has been compared to a big cauldron of soup. "There are judges and other preservationists around who are trying to protect the soup from outsiders who are trying to throw things into it."

"However, the guardians can't stop all of it. Some things get tossed in and get absorbed. It makes me wonder, if we were to come back in 100 years, would we hear familiar sounds when a quartet started singing barbershop, or would we not be able to recognize it?"

Stevens outlined what makes barbershop a distinctive type of vocal harmony:

- 1) a melody line that is easily within the lead's range
- 2) a familiar lyric
- 3) four-part chords with a healthy dose—at least 35 percent—of barbershop sevenths
- 4) a chord progression that leads back to a "home" chord
- 5) an ability to add embellishments (which he called "tiddlies")
- 6) a phraseology in the lyric that generally can be fitted into segments of four to eight measures
- 7) proper voicing of the notes within the chord.

—from *Attacks and Releases* bulletin of the Illinois District
Craig Rigg, editor

A tribute to Dave Stevens

by Bob Angel and the FOGS

In 1954, the Marin Chapter in California, led by a relatively new, but very talented musical director, won the right to represent the Far Western District at the 1955 International Chorus Contest, held that year in Miami, Florida. The chapter members knew they couldn't afford the expense of going that far, but since their director was directing the Berkeley Chapter too, both chapters chipped in and sent him to the international contest.

The guy, our beloved Dave Stevens, came back a genuine, dyed-in-the-wool Barbershopper. The following year, he took the Berkeley Californians chorus to seventh place at the '56 international contest in Minneapolis.

In 1957, in Los Angeles, the Californians marched on stage in formal attire, including Bermuda short tuxedo pants. The audience loved them and so did the judges! Under Dave Stevens' direction, the Californians were international chorus champions that year.

Throughout the late '50s, Dave directed several northern California society choruses, plus a number of Sweet Adeline groups. During those same busy years he wrote and produced musical commercials for a San Francisco radio station.

Dave and his doctor wife produced two boys and two girls in that same decade.

About that same time Forrest Tucker asked Dave to put together a quartet that would appear in the first professional road show of *The Music Man*. Dave did just that, found the voices, coached them and even found time to do a few performances with them as the Frisco Four.



In 1989, the FOGS (Four Old Guys Singing) finished in fourth place in the International Senior Quartet Contest held in Honolulu, Hawaii. Members of the quartet were: Bill Joor, Jim Graham, Bob Angel and Dave Stevens.

After another year or so, still during the '50s, Dave found time to sing informally with the 4 for Lunch Bunch, who mostly did midday gigs, as the quartet name implied. The quartet didn't have much of a repertoire, but Dave's witty emcee ability always saved the show.

In 1969, the Society's director of music, Bob Johnson, asked Dave to serve at the then-new headquarters in Kenosha. Dave and his wife had, unfortunately, divorced by then and he moved alone to Wisconsin.

Dave's activities as teacher, song writer, and arranger with the Society are legendary and are chronicled elsewhere in *The Harmonizer* and *Westunes*. Happily, while in Kenosha he met and married a charming Sweet Adeline named Joan.

Retiring from the Society in 1985, Dave and Joan returned to the Oakland-East Bay area. Most of his children and grandchildren were in California, along with many of his friends.

After retirement, Dave limited his barbershopping to coaching and singing with long-time good pals in the Oakland-East Bay version of the FOGS (Four Old Guys Singing). With Dave's expertise, the quartet took second place in Tucson in the first International Seniors Quartet Contest.

Dave spent the last three years of his life in Hawaii, happily golfing (sometimes six days a week) and singing with a Hawaiian version of the FOGS. We miss him a lot already and I'm sure we will miss him even more as time passes.

In memory

Dave Stevens

Stevens, a retired member of the international staff, passed away in Honolulu on May 8 after a protracted illness (see feature articles on preceding pages). He was 71. Memorial contributions may be made to the Heritage Hall Museum.

Sam Breedon

One of the early Society organizers, Sam Breedon was taken by cancer on April 18 in St Petersburg, Fla., at age 70. In 1945, while living in Tampa, he was instrumental in founding, and was music director of, the Dixie Chapter, the first in the southeast; this pre-dated the creation of the Sunshine District. A year later, the now-named Tampa Chapter sponsored the St. Petersburg Chapter, whose **Suncoast Chorus** Breedon also directed. Breedon was a judge emeritus in the Contest & Judging program and was the first inductee to the Sunshine District Hall of Fame.

Mike Sotiriou


Baritone of the 1991 Mid-Atlantic District champion and international competition quartet, **The Untouchables**, Sotiriou was killed in a freak accident at his workplace in Baltimore, Md., on May 3. He was 30 years old. Individual contributions to the Institute of Logopedics in Sotiriou's name will be acknowledged to his family.

Harold "Mac" McAttee

McAttee, a founder of the Michigan (now Pioneer) District, founder of the Lansing Chapter and a 51-year Society member, died April 8 at age 75. His quartet, the **Songmasters**, was a medalist at the 1949 international contest. He was inducted into the Pioneer District Hall of Fame in 1989. McAttee's family suggests memorial donations to the Institute of Logopedics.

Bill Otto

Otto, a member of the international staff from 1946-1966, died in his sleep at his Florida home on May 29. He was 96.

Memorial contributions may be made to the Heritage Hall Museum. 

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Will you remember to remember your will?

by Charlie Green
Director of Development

We all work hard throughout our lives, saving and investing to build a secure financial future for ourselves and our loved ones. Ironically, our lifetimes of work are often compromised, since most of us fail to prepare a will—perhaps the most important financial decision we can make.

According to probate statistics, seven out of eight people die every year in the United States without writing a will. Each state legislature has already decided, however, what will be done with their money, assets and other belongings, and the results are often not what they would have wanted.

What does this mean for you, as a Barbershopper? It means that, statistically, you and most of your fellow chapter members will probably encounter many of the following consequences:

- part of your estate lost to unnecessary legal fees and taxes;
- your personal belongings, including your music and record library, and barbershop memorabilia, distributed where they may not be appreciated;
- inadequate funds available for your family's living expenses while your estate is being settled;
- a guardian named for your minor children whom you would not have selected;
- your church and other favorite charities you have long supported being overlooked and
- your surviving family and friends experiencing increased emotional distress while trying to guess your wishes and desires.

These consequences are unfortunate, and with a little effort, can easily be avoided. The cost of drafting a will is minimal compared to the money wasted when no will is written, and the cost is negligible when compared to the distress you can save your loved ones.

For Barbershoppers, failing to prepare a will is especially unfortunate. After years of experiencing the joys of barbershopping—the songs, the harmonies, the love and fellowship—we can lose the chance to help others enjoy those experiences.

To help you and other Barbershoppers perpetuate your love of four-part harmony, the Society has established an Endowment

Fund program. The Fund consists of gifts held in perpetuity by Harmony Foundation.

Because only the income from the endowment can be spent, the principal—or assets—of the fund generate income year after year for Society programs. When a Barbershopper designates his gift to a particular program, such as quartet promotion, Young Men in Harmony or the Heritage Hall Museum, the Foundation ensures that the income is spent according to his wishes.

Barbershoppers who want to specifically remember their own chapter with a bequest will appreciate another service of Harmony Foundation. The Foundation manages such gifts for the local chapter and, again, insures that the income is spent according to the donor's wishes.

As more Barbershoppers include the Society in their estate plans, the endowment will grow and produce more income, eventually reducing the pressure on membership dues.

Having an up-to-date will is important for every Barbershopper, both young and old. If you do not have a will, get started now! If you already have a will, review it on a yearly basis.

As you go about this process, keep in mind that your will can be an excellent way to share and perpetuate your values and love for barbershopping when you name the Society to receive a bequest from your estate.

Because a will is a technical legal instrument and state laws vary, it should be drawn up or modified by an attorney. Do not risk your lifetime's work on a homewritten, computerized, or hand-altered will.

To learn more about how you can help spread barbershop harmony throughout the world and far into the future by including the Society in your will or other estate plans, write or call:

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Director of Development
SPEBSQSA, Inc.
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Keep A Melody Ringing Fund— a new concept in memorials

When a Barbershopper's family and friends want to honor him or his memory, gifts to a favorite organization or charity are often suggested. Until recently, however, the Society had not had a special fund for this purpose.

With the establishment of the Keep a Melody Ringing Fund, this situation has now been corrected. As a special part of the Society's endowment program, the Keep a Melody Ringing Fund receives gifts in memory, or in honor, of Barbershoppers and others.

The Fund was established and named by Society Executive Director Joe Liles. "Over the years, we often forget that the Society can receive gifts," said Liles. "What better way to honor a Barbershopper than with a gift which helps the next generation of Barbershoppers enjoy this great hobby of ours!"

The Trustees of Harmony Foundation oversee the Keep a Melody Ringing Fund. They make certain that the income from the Fund is spent only to support the work of the Society.

When you send a gift to the Keep a Melody Ringing Fund, you will receive an acknowledgement from Harmony Foundation. The person you wish to honor or remember will be notified that a gift has been received from you, but the amount will not be indicated. Gifts can be sent to: Keep a Melody Ringing Fund, Harmony Foundation, 6315 3rd Avenue, Kenosha, WI 53143-5199.

For further information on making a memorial or commemorative contribution to Harmony Foundation, call Charlie Green, director of development, at (612) 929-0041 or Ruth Marks at (800) 876-SING.



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Membership Matters

by Patrick Tucker-Kelley

In 1983, a long-time Society music man, the late Dave Stevens, was videotaped at Harmony College, delivering his entertaining and educating soliloquy, *What Are We Trying To Preserve?* Dave talked, in his inimitable style, about the elements that make barbershop harmony unique.

What elements make the Society, itself, unique? How can we preserve the *organization* that is trying to preserve a unique art form? A consensus definition of the word *preserve* is: *to keep intact, to save, to protect, to keep from spoiling*. I see these as the four elements for preserving our Society.

To keep intact

The opposite of intact is broken. Dave's elements of barbershop harmony help to keep it intact. The Society preserves the art form of barbershop harmony through the many programs and services it offers; for example, the Chapter Officer Training School (COTS) program is directly involved in keeping our Society intact. There, training works hand-in-hand with experience to offer new chapter officers the benefit of that experience and to offer repeating chapter officers a refresher course—a chance to “recharge the batteries.”

What kind of organizational structure would we have at *any* level without some kind of assistance for the officers? Currently the Society offers more than twelve manuals to help *your* chapter run more efficiently. The men on the COTS faculty help to rewrite and update these manuals, from time to time, to provide your chapter with the latest knowledge to give it the *best* possible chance of prospering, through sound administrative practices. They, like you, are volunteers; they receive no compensation. They do this to help *you*. Remember that this fall, when you are asked to help your chapter by serving as an officer.

To save

If we are to continue preserving the art form known as barbershop harmony, we then need a vehicle to carry out that preservation; that vehicle is the Society. O. C. Cash might not recognize his “baby” if he were to come back today but we hope that he would approve of many of the changes that have evolved. He might be a little disappointed, however, that our member-

ship hasn't grown more than it has.

The leaders of the Society are trying to improve that situation. Immediate Past International President Charlie McCann's program of *ME*mbership *B*egins *W*ith *ME* set the stage for increased growth and retention. Many new and revised programs were initiated during 1990.

For example, the number of members required to start new chapters was lowered, with all but one of the districts taking advantage of that change. The district directors of membership development (DMDs) are looking for new extension sites and working with their assistants to get them established. At this writing, 25 extension sites are in various stages of development. A vibrant, active International Membership Committee is working to help strengthen our membership materials and programs. The committee members are also working on new retention initiatives to help chapters keep their members, and on recruitment ideas to help them grow.

For 1991, International President Bob Cearnal selected the theme, *PR*ogress *B*egins *W*ith *PR*, with the goal of eradicating the “best-kept secret in town” image we barbershoppers have. The International PR Committee is working to lift our public image through more press coverage and hopes to attract new members. National media exposure is one way of creating interest, but the most effective way of attracting potential members is still the old standby, personal contact. It's up to each one of us to “sell” our hobby.

To protect

In barbershopping, the protection of our style is the responsibility of the contest judges, the Arrangement Category, in particular. The men involved in the Contest and Judging program train for hundreds of hours each year, honing their craft so that your chorus or quartet receives the most objective evaluation of your performance.

The Society has a group of watchdogs, too. They are your international board members (IBMs). These ever-vigilant guys are constantly watching the progress and direction of the Society and seek *your* opinions on directions the Society should be heading for in the future.

The IBMs have a difficult role. Just think

of all the different interest groups, official and unofficial, we have in the Society: AHSOW, AIC, AISQC, PROBE and GUBOS; to name a few. It's impossible to please everyone, but the board members give it their best shot, based on all input available.

These men gladly put up with the headaches that come with the responsibility, because they love the Society. They are *your* representatives. Seek them out. Express your ideas, thoughts and concerns to them. Help them guide the Society.

To keep from spoiling

In reality, the Society is its membership; we members comprise the life-blood. When one of us leaves, the Society loses that one spark of special individualism and uniqueness. We members require nurturing and care to keep us from spoiling; the many educational, instructional and just plain *fun* programs offered by the Society provide that nurturing care.

Each year, you, as a Society member, have the opportunity to participate in many events: COTS, midwinter convention, your district's spring convention, international convention, Directors College, Harmony College, your district's fall convention, your district's mini-HEP school and, somewhere in your area, a member of the international staff will be visiting a chapter. Also, you can attend any one of a number of chapter meetings each week, including your own!

To preserve

Yours is the choice. Help to preserve the Society by serving it in the best way you can; support the Society's programs; encourage your chapter to adopt the *ME*mbership *B*egins *W*ith *ME* program; send your officers to COTS; sell the Society to outsiders and share with them the joy of barbershop harmony; advise your IBM of your concerns and suggestions and, finally, participate in as many Society activities as possible. The members who become involved, and take advantage of the many opportunities Society membership offers, are the members who grow the strongest and fastest, and last the longest.

They're our preservers.



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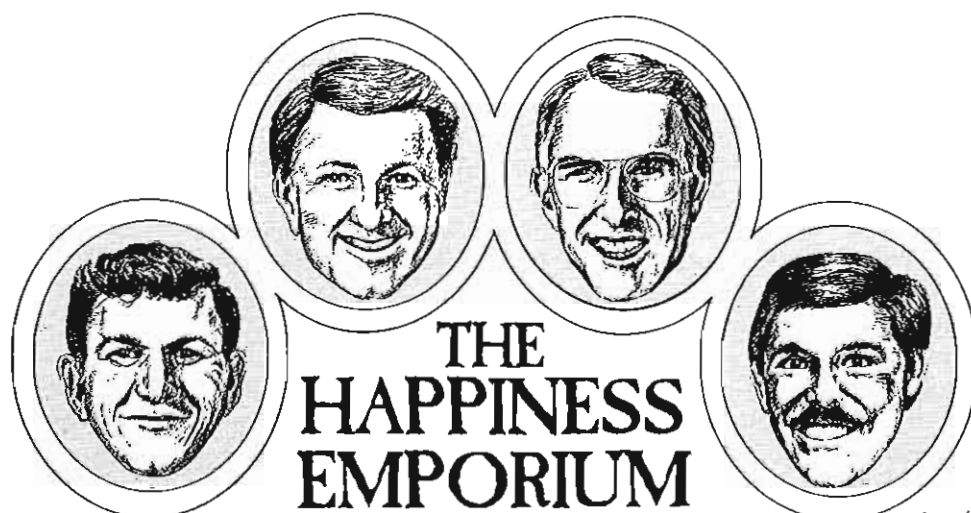
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The song in this issue

The year 1911 gave us the invention of the automobile self-starter by Charles Kettering, in Dayton, Ohio, and such dances as the crab step, kangaroo dip, fish walk, Texas Tommy, snake and grizzly bear (rag-time was at its peak). Ty Cobb's batting average was .385, Glenn Curtis invented the hydro-airplane and C.H. Musgrove and E.C. Keithley wrote, "Garland Of Old Fashioned Roses," one of the loveliest ballads of the year.

Lou Perry, to whom we are indebted for so many fine arrangements over the years, contributed "Garland Of Old Fashioned Roses" to our catalog. Lou's arrangement provides the perfect setting for the beautiful lyric and melody.

1911 saw a number of other great song hits, including "Alexander's Ragtime Band," "I Want A Girl," "Oh! You Beautiful Doll," "All Alone," and "The Spaniard That Blighted My Life."



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A few thoughts on “preservation”

by David Wright

Arrangement Category Board of Review

The following has been excerpted, with the author's permission, from his recent communication as a member of the Future II Committee.

Regarding the “sticky, thorny, controversial, flaming” issue of contemporizing our musical repertoire, I suggest it really isn’t as sticky or thorny as we might think, because, out here in barbershop-land, hardly anyone has been politicized; most members of our Society have open minds on the matter. Nearly all quartets and chapter choruses have, as part of their performances, a number of songs which could not be sung in contest.

This is nothing new; it’s as old as the Society, and the tradition of singing material of this varied nature goes back as long as there has existed anything that could be called a barbershop quartet. Therefore, I don’t think it’s correct to use the word “liberal” to describe the majority who sing such material, nor is it appropriate to use either of the words “conservative” or “preservationist” in reference to the modern day “keep-it-barbershop” proponents.

It is totally appropriate to the cause of preservation, and now accepted by the Arrangement Category, that there exist dual definitions of the barbershop style. One governs our contests, where we attempt to define barbershop harmony in its purest, most elegant form, maintaining some of the explicit harmonic and lyrical trends of the early 1900s, while avoiding solo, religious/patriotic music, and excessive novelty. The other is a more general definition of barbershop which embraces a wider range of songs, devices, and harmonic content. Nearly every musical idiom admits to this dichotomy. The looser forum serves the cause of preservation just as much as the stricter one does. *Barbershop harmony didn't begin in a contest; it was born spontaneously by harmonizers harmonizing any song that would harmonize.*

A broad spectrum of music lies squarely within the barbershop tradition; music that would not be appropriate in contest for various technical reasons. This music includes spirituals, patriotic songs, folk songs, and songs of a high-brow nature, all of which were sung by old quartets. It also

includes solo singing, which was very common in the turn-of-the-century style. And, we need to recognize the perfectly natural instinct of today’s generation to *harmonize today’s songs*, as well as old songs; this has always been, and always will be, an important part of barbershopping. To recognize and encourage such a thing is not to make a “left turn.” It is to acknowledge an element of our tradition that has existed since day one. It is also to admit reality, since our quartets will sing current songs whether we like it or not, just as they have for at least a hundred years.

Style has diverse roots

One of the errors of modern thinking is the deliberate attempt to define the barbershop style as narrowly as possible. This is a big mistake, as the roots of our style are quite diverse, ranging from the minstrel, vaudeville, and Chautauqua circuits, to the curbstone harmonizers, to the faddish and flashy studio groups cranking out Tin Pan Alley tunes, to the harmony men of the '20s and '30s. The key unifying ingredients are: four parts—tenor, lead, baritone, and bass—in their traditional roles, usually a cappella,

Barbershop harmony didn't begin in a contest; it was born spontaneously by harmonizers harmonizing any song that would harmonize.

singing harmony that rings.

Our singers have need for a variety of useful and interesting repertoire songs. This certainly includes good contest songs, but need not be limited to such. It can include early American music, folk songs, Stephen Foster songs, hymns, songs of the '30s, '40s, '50s and '60s, novelty songs, gospel songs, Christmas music and contemporary popular songs, so long as they are reasonably straightforward, have consonant harmonies that ring, are natural to the ear and, thereby, can be believably presented by our unique four-part style.

There is nothing wrong with songs as

varied as “The Lord’s Prayer,” “Shenandoah,” “Creole Cutie,” “Danny Boy,” “Georgia On My Mind,” “Michael, Row the Boat Ashore,” “Brother, Can You Spare A Dime,” “S’Wonderful,” “Camptown Races,” “I’ve Been Working On the Railroad,” “Blowin’ In The Wind,” “Swing Low, Sweet Chariot,” “Softly As I Leave You,” “Berkeley Square,” “Good Night Ladies,” “You Light Up My Life,” “Hello Mary Lou, Goodbye Heart,” “Amazing Grace,” “God Bless the U.S.A.,” “Edelweiss,” “Santa Claus Is Coming To Town,” and many others that you wouldn’t hear in contest. Nearly every quartet and chorus in the country has songs like these in its repertoire.

We are now witnessing the internationalization of barbershopping. Most countries have singable anthems and folk songs, and our foreign brothers will naturally want to sing them in barbershop harmony. Bless them! O.C. Cash would be proud.

Variety of repertoire is very important, both for the singer and for the listener. A weakness of modern-day barbershop is that it all sounds alike, due to our affinity for commercially unsuccessful Tin Pan Alley songs. This is really a shame for two reasons. First of all, it is most untraditional; you wouldn’t have heard this uniformity in the days when barbershop harmony flourished on the street corner. Secondly, it prevents our music from being as appealing to the public as it rightfully should be. Many Barbershoppers deride the “puerile lyrics” and “trite harmonic sequences” of modern songs. I hate to be the bearer of bad news, but that’s *exactly* what most of society thinks about *our* music. And for good reason. After sitting through a long contest session, even we Barbershoppers are saturated. I know / am.

When the winners and past champs perform at the end, I, for one, am perfectly ready to hear their rendition of “Ghost Riders In The Sky,” or some such. But no, they have been sternly admonished by the COJ to “keep it barbershop,” i.e., sing still more contest songs. Imagine the discomfort level of our guests in the audience. Little wonder that our contests attract few outsiders—we’ve even stopped inviting them, knowing they will lose interest.

Yet, some would say this weary unvariation should be carried over to our

shows as well. Not a good strategy for preservation of the style. I am convinced that this wonderful phenomenon called barbershop harmony would not succeed in the 21st century if we were so foolish as to restrict it solely to music as harmonically clichéd and as lyrically outdated as typical Tin Pan Alley-type songs.

Harmony is cornerstone

What is important is that we encourage relative simplicity, keeping the parts singable and the chords ringable so that the barbershop experience can be had by many. Remember, harmony is the cornerstone of the style. What makes our music attractive as a hobby for the masses is its relative simplicity. They can walk right in off the street and sing it. It is the allure of barbershop harmony. It is in the interest of preservation that we keep this in mind, and work to encourage chord-ringing music, which attracts people into our fold.

Including contemporary music does not necessitate discarding more traditional material. A marvelous by-product of our hobby is that it promotes the singing of "the old songs." I sincerely hope we never stop singing them; I love 'em all, and that includes popular music spanning the history of the United States, not just that of one era. What other organization in America serves to foster and preserve the popular songs of the past? As an aside, I should note that when Geoffrey O'Hara penned those words, he wasn't referring to the songs of today's contest style. "The Old Songs" is the introduction to a medley of minstrel-style plantation songs, which, O'Hara felt, typified the barbershop style in 1921. In fact, he claimed that the whole piece was not his arrangement, but was transcribed "as heard" from various quartets of the day.

At the risk of stirring up some disagreement, I want to state politely, but quite bluntly, my conviction that keep-it-barbershop-ism has not been a very constructive force in our Society over the past twenty-five years, nor is it very informed about the history of the barbershop style. It clings to a false perception that it perpetuates the "true" barbershop faith, fostering its ideology almost as if it were a religion.

Our style never was

Having been raised in a Protestant church which firmly believed that it alone possessed "the truth," I see many similarities between it and the keep-it-barbershop extremism. These folks claim to be preservationists, but in fact they've never identified the practitioners of old who embraced their peculiar view of barbershop. Was it the


Confederates? Certainly not. The Buffalo Bills? Nope. It wasn't the Mid States Four, nor the Misfits, nor Frank Thorne's Elastic Four. Also, not the Chord Busters, the Flat Foot Four, the Capitol City Four, nor the Bartlesville Barflies. Even the most casual inquiry reveals that this alleged "true faith" was practiced by none of the above, nor by any of the well-known pre-Society quartets, such as the Maple City Four, the Peerless Quartet, the Shannon Four, the Avon Comedy Four, nor the American Quartet.

A perusal through O.C. Cash's musings

clearly shows he didn't fit into the mold either. O.C.'s favorite woodshed song was known to have been "White Cliffs of Dover," not a song our neo-purists would condone. Deane Martin, Geoffrey O'Hara, and Sigmund Spaeth would have reacted sharply to some of the myths the keep-it-barbershop people try to pass off as gospel. The truth of the matter is they are not preservationists at all, but rather the defenders of an orthodoxy which post-dates the historical development of the barbershop style. I've even


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At right, the Akron, Ohio, **Derbytown Chorus** is pictured in its 18th-annual free show for senior and handicapped citizens of the area. The show took place during Harmony Week and featured the presentation of the chapter's Award of Harmony to the citizen selected for the year.



Chapters in Action

Chapters score PR success

PR paid off for the Duluth-Superior, Minn., Chapter after a newspaper article featured an insert on the spring show. Not only did the group get some good press, but, the same morning the article appeared, the chapter received calls for seven show tickets, two requests for performances and one membership application.

What started as a mere request by the Scottsdale, Ariz., Chapter to display a show flyer in the public library has led to lots of good PR for Phoenix-area barbershopping. The library has added Society songbooks and educational materials to its collection and provides more than 400 square feet of display space for barbershop music and memorabilia. In November, the facility is sponsoring a Barbershop Month.

* * *

The **Big Orange Chorus**, Greater Jacksonville, Fla., hosted the **Highwaymen**, from Hemel Hempstead, England, in March. The two-busload British contingent spent five days as guests of the Floridians and were treated to a beach picnic, a riverboat cruise,



Shown during the final stages of refurbishing is a one-time theater, now the rehearsal hall of the **Great Lakes Chorus** of Grand Rapids, Mich. When the building was purchased in 1986, it had been vacant for several years and was poor condition. Most of the work was accomplished through the time and efforts of chapter members. Rentals to private parties help pay the bills.

shopping and sight-seeing and lots of singing, including the hosts' spring show.

* * *

The **Vocal Majority** backed up country music star Lee Greenwood on "God Bless The USA" at a tribute to troops returning from the Persian Gulf. The event took place March 3 at Texas Stadium before an audience of 35,000. Numerous other chapters

were involved in local celebrations for returning troops, among them, the **Silk City Barbershop Chorus** from Manchester, N.H., and the **Chordsmen** from Springfield, Mass.; both took place on separate occasions at Westover AFB.



Members of the Maumee Valley, Ohio, **Seaway Commanders** chorus performed for travelers at Central Union Terminal in downtown Toledo for the Art Train Festival in April. The train is a traveling art museum.



Society President Bob Cearnal (right) presented Marvon Spellman (left) with an award for his 80th "Man of Note" at the close of the Kearney, Neb., **1733 Chorus** spring show. Neil Burke (center) was Spellman's 80th.

heard these people scoff at our attempts to restore a more historically accurate view of barbershop, proclaiming that the pre-Society and early Society quartets didn't practice real barbershop—the "true" style came later. What a bizarre notion of "preservation."

Probably the most unfortunate aspect of keep-it-barbershop-ism is that its strident tone has cast an ugly hue on preservation, clouding a very important issue. I agree totally that musical disaster sometimes occurs when performers venture outside their accustomed element. I share concerns about the use of music which doesn't lend itself very well to an a cappella arrangement. Conversely, I support those statements on the corniness, triteness, insincerity, and overdone emotionalism of so many of our performances of today. Contrivedness indeed pervades. The presentations often sound and look ridiculous; this hurts badly. What can we do? I don't know, but somehow we must try to get hokeyness out of our music. I'm afraid the contest system has bred the situation.

Push the limits

In general, I think we should stop worrying so much about what the top quartets and choruses do. Much of what the great performers sing will naturally lie on the fringes of barbershop, freely incorporating elements of other musical styles. We should allow them to do as they wish, and there is nothing wrong with these groups exhibiting their wares on chapter shows, and even on the AIC Show. Likewise, there is no crime committed when a barbershop arranger creates such material, if he can make it work. I do it myself and make no apologies.

It is as inevitable as the sunrise that accomplished singers will push their limits; we might as well sweep back the sea with a broom as to try to prevent them. Nor should we. How many young men were attracted into barbershopping because of the *Sun Tones*? Lord knows, if a quartet gets in over its head with music it can't handle, the music will be bad and the market will dry up in a hurry.

And that is the point. When accomplished quartets and choruses mix the barbershop style with other styles of music, they do so at their own risk. The result can be wonderful, or it can be grotesque, depending on the skill of the arranger and the performer. We should, indeed, *caution* our members about the pitfalls of taking on such material, and discourage it for most of our

singers. But we should not castigate those who have made an obvious success of it—the *Vocal Majority*, *Bluegrass Student Union* and *Second Edition*, to name a few.

For goodness sake, there is nothing inherently wrong with the mixing of barbershop with other styles. This has been successfully done with all kinds of music, from classical to jazz to gospel, without destroying the integrity of those forms, so why not with barbershop?

As a matter of fact, wouldn't it be nice if some elements of the barbershop style bled over into popular music? It would

surely improve it! I do not feel we need to create compartments for other musical styles, but we should attempt to have liaison with them, especially those featuring vocal harmony; if offshoots should spring forth from within our ranks, they should enjoy our blessing.

Hearing the sound of a good ringing chord, sung in our unique style, is the experience of a lifetime. The experience of helping create that chord is even more glorious. We simply *must* deliver this thing intact for the generations of the next century to enjoy.



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Barbershop Around the World



Steve Hall, BABS field service officer (music), worked with the Reading Club last April. Hall, a four-time BABS quartet gold-medalist, serves the Association much as the Kenosha's traveling music staff does the Society. He sang tenor with **High Time** as the BABS quartet representative to the international convention at Kansas City in 1989.

When Barbershopper Mike Miller's 82-year-old mother was injured in an accident while visiting New Zealand last January, she was hospitalized in Auckland with fractures of her hip, wrist and shoulder. Upon notification, Miller, an executive vice president of the Mid-Atlantic District, called the international office for names of affiliate members. The day following his mother's surgery, Miller established contact with Auckland's Graham Nobbs. During Mrs. Miller's recovery, Nobbs not only responded with periodic progress reports to her son, but saw to it that she received visits from NZABS barbershoppers and their families, including having his quartet provide entertainment for her ward.



Members of the 1990 international quartet champion **Acoustix** were photographed with the Mayor of Bournemouth at a special reception for members of the World Harmony Council during the BABS convention in May. Pictured are (l to r): Todd Wilson, Rick Middaugh, Hizzonor, Jeff Oxley and Jason January.



Talk of the Town won the quartet gold medals at the BABS convention in Bournemouth in May. Pictured are (l to r): John Ward, bari; Roy Dawson, bass; Keith Northrop, lead and David Tanner, tenor.



The YMIH program—an update

by Bill Rashleigh
YMIH Coordinator

The Young Men in Harmony program has been around for more than 20 years. Most of the early efforts were led by Bob Johnson and Joe Liles during their respective tenures as Director of Music Education and Services. When Mel Knight accepted that position in 1988, he held a Music Department staff meeting, at which the YMIH program was discussed at length. The music staff was directed to make a concerted effort to develop this program, and I was appointed coordinator.

Our initial effort was to expand our contacts in the field of education. We purchased a professional display booth that we exhibit at Music Educators National Conference (MENC) and American Choral Directors Association (ACDA) conventions.

Currently, at these conventions, we demonstrate the barbershop style to music educators, using established Society quartets whenever possible. During the demonstrations and exhibits, we pass out a music educator's packet that includes a registration card. The music educator is asked to indicate on the card whether he or she has an interest in receiving more information.

The names of interested music educators are put into a database that is used in planning mailings and staff visits. We send materials, provide scholarships, publish a newsletter, personally visit music educators interested in the YMIH program, and provide requested services at conventions. To date, we have more than 2,100 names on the list.

Some new ideas under development include programs and festival activities that we can market to music educators. We are developing a YMIH Elementary Songbook of familiar American tunes, with arrangements in unison, two-parts, and some with three-parts. The latter include optional piano accompaniment. A YMIH Songbook II will be appropriate to the high school level and is designed for use in state-sponsored contests. We are seeking to establish a network of music educators who are also Society members, and who are willing to help promote the YMIH program. We also want to identify new members who were associated with the YMIH program.

Volunteers wanted

We hope that the program will grow to such proportions that the international staff will be unable to meet the demands. Therefore, we are looking for a few good men that

the districts can identify as being sensitive and qualified for the position of district or division YMIH chairman. A training program for YMIH chairmen at the district and division level is being developed. Classes may be taught at Harmony College, COTS, and District HEP schools.

The international staff has already be-

continued on page 23



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News about quartets

The Seniors Quartet Contest originated at the 1986 midwinter as a means for mature members to have a little fun and enjoy some informal competition. Over the next several years, the contest attracted only a handful of competitors which, in the opinion of some, was not an important factor. Others thought that, with half of the Society's membership being in the required age bracket, the contest should be a major attraction for seniors. In 1989, the Association of International Seniors Quartet Champions (AISQC) was formed and given Society subsidiary status to organize and promote this midwinter convention event. Since then, the number of entrants has risen and the contest has become a main feature of the convention. Last January, in Tampa, there were 22 quartets, representing 10 districts. The AISQC is hopeful that every district and affiliate will be represented at the 1992 midwinter in Long Beach, Calif.

* * *



The **Regaltones**, from Salt Lake City, perform during parades from a unique vehicle called the "Pulse."



Mustache, (formerly, Yefadder's Mustache) a quartet from FWD, is shown as it appeared on the TV screen this spring during a segment of "America's Funniest People." Clockwise from left: Ron Browne, bass; Jim Riddle, tenor; Bill Wilson, lead and Bob Clark, bari.

Fun For Four, a put-together quartet from the Miami, Fla., Chapter, contracted to perform at a men's fellowship benefit dinner at the Miami Lakes Congregational Church. Dick Fears, a member of the chapter and the church, set up the gig. The foursome, Eady Anderson, Bob Reisinger, Kevin Ferguson and Chris Uhle, arrived at the appointed 5:45 p.m. time, found a church supper in progress, gave their performance and ate dinner with the congregation. As 6:30 rolled around, they sensed something was amiss when they asked for Dick Fears and no one knew him—they were at Sunrise Presbyterian Church! The foursome arrived at the right church by 6:35, told their story, gave a delayed performance and sat down to a second dinner—best-fed quartet in Miami.

Greensboro, N.C., Chapter's quartet, **Notorious**, recently contributed \$500 to Logopedics. The funds were raised through the sale of lapel buttons stating, "I'm a Notorious Lover," at one dollar each, during intermission and after the annual chapter show. In years past, the silver-medalist **Vagabonds**, from Pioneer District, and the **Awesome Knights of Harmony**, from Concord, Mass., did likewise (substitute "Vagabond" and "Awesome" on the button). A clever promotional idea.

* * *

International finalist **Chicago Chord of Trade** is auditioning new tenors to replace Scot Berry, whose business conflicts, in light of the quartet's busy show schedule, have required that he, reluctantly, step down.



HarmonyWorks, 1985 LOL District champion from the Hilltop, Minn., Chapter, recently performed during a open house in the Twin Cities for the national cable service, "American Movie Classics," in connection with the introduction of service to the Minneapolis/St. Paul cable TV market. Highlighting the evening was an appearance by Shirley Jones, who played the part of Marian, the librarian, in the movie version of *The Music Man*. Jones commented on her favorite quartet, the **Buffalo Bills**, describing the famous foursome as "simply wonderful." Pictured with Jones are (l to r): Bill Wigg, tenor; Dean Haagenson, lead; Mel Eliason, bass and Dave Nyberg, bari.



This photo of the **Singing Sergeants** was taken in 1950, near the end of a two-year career and affiliation with the Boston Chapter when the members were stationed at the Boston Army Base. They are (l to r): Joe McGovern, bass; Bernard Lee Probert, bari; Marty Ford, Jr., lead and Joe De Castro, tenor. De Castro, currently a member of the Scituate, Mass., Chapter, has lost touch with the other three members of his first barbershop quartet and is hoping readers can help. His address is 145 Woodlawn Circle, Marshfield, MA 02050.

gun, on a tentative basis, to supply qualified barbershoppers to assist music educators. We are also aware that a number of chapters are independently undertaking YMIH activity. For the latter reason, it is imperative that we begin some training of our "non-professionals" to assist in, and coordinate, our dealings with professional music educators. This is a sensitive area, of which all barbershoppers who are interested in supporting the YMIH program should be aware.

First of all, it must be clearly understood that the YMIH program is not primarily a membership recruitment program of the Society. While the exposure to barbershop harmony increases the probability of a student joining the ranks of the Society, after he has completed his high school or college education, this is a long-term result and not a direct purpose of the program.

Second, groups who perform demonstrations of our musical style must be chosen with care. Music educators have spent many years studying their art and they represent one of the most critical audiences for whom Barbershoppers will ever perform. If our quartets or choruses sing with poor vocal production, poor quality, or have tuning problems, the music educator's response will be negative. The novelty of barbershop voicing, alone, will not suffice to create the positive response we need. Good singing is good singing, whether it is barbershop or Bach. Leave the music educator with a positive impression of the *quality of music education* the Society is offering, and you will have created a new friend to barbershop.

Third, music educators are in competition for students' time. High school students maintain very busy schedules, as do their instructors. The music educator should not be pressured into trying this program, nor feel that visiting barbershoppers are impinging upon the students' valuable time. The purpose of the YMIH program is to *assist* music educators in introducing barbershop harmony to their students. Our role is one of assistance, because the music educator is responsible for the school's overall music program. We must take care to ensure that our contact does not suggest that we are taking even partial control of a classroom program.

Contact Kenosha staff

Here's how *you* can help the YMIH program *now*. Contact the international office about *interested* music educators, so that we can coordinate potential staff visits

during our district visits. Keep us informed of district and chapter YMIH activities, and inform us of any music educators you know who are also Society members. Be prepared to support the program, upon request, as a follow-up to staff visits.

When contacting music educators, approach them in a non-aggressive, informational manner. We need to recognize the reality that some music educators want nothing to do with our style of music, and that is OK. There will be some who wish to learn more about it and we should help in

any way we can. Sometimes, the best way is to just answer questions, provide literature, set up staff visits, or just let them develop their own program.

We are interested in building and maintaining a good working relationship with music educators and their students. What we are doing, so far, is paying off, and I think it will get even better; however, we need to operate as a team that can focus efforts on the same goal ... to *help* music educators expose barbershop harmony to their students.

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The Institute of Logopedics—A Proud History

by John Brownlee

Although it would be several years before the name "Institute of Logopedics" was established, the seed was planted in 1934 on the fourth floor of Jardine Hall at the University of Wichita where, under the leadership of Dr. Martin Palmer, the Department of Speech Sciences was opened.

In January, 1940, the combined activities of the field centers, clinics, Flo Brown Memorial Laboratory and the Department of Speech Sciences at the University of Wichita were officially named the Institute of Logopedics.

In 1946, the Institute was playing an important role in the post-war effort, offering speech and hearing rehabilitation for wounded veterans.

The National Auxiliary of the Institute of Logopedics (NAIL) was formed in 1951. Some 10,000 Wichita women bought \$1 memberships, in addition to several thousand others across the United States and Canada. NAIL memberships were used as a client funding base, as well as to spread the word of the Institute's work.

Dr. Palmer used as his personal Christmas card a design made by a student in

1959. That marked the beginning of the Holiday Greeting Card Project, which today continues to be an important fund-raising and public-relations project.

In 1964, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America named the Institute of Logopedics as its international service project, adopting the slogan, "We Sing That They Shall Speak."

1966 saw the creation of Operation Green Thumb—the Institute's greenhouse program. The greenhouse was built with low tables and wide aisles for persons in wheelchairs.

An Adult Rehabilitation Program was started at the Institute in 1974, combining the services of speech pathologists and education specialists experienced in rehabilitation procedures for adults.

Free screening clinics for preschoolers, to check for possible problems in speech, language and/or hearing, were begun at the Institute in 1975.

In 1982, President Reagan's Task Force on Private Sector Initiatives selected the Institute as one of its visitation sites, to learn

how nonprofit organizations succeed without government involvement. Also in 1982, the Institute's Research Division hosted more than 30 investigators from the United States, Canada, and Sweden at a Tactical Communications Conference. It was the first in the U.S. to deal solely with the issues and progress of research in the field of tactical communications.

1985 saw the establishment of the Augmentative Communications Regional Center. Alternative communications systems range from pictures to sophisticated micro-processor devices that produce speech for nonspeaking persons.

In celebration of its 50th anniversary in 1988, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America raised more than \$1 million for the Institute.

*from Sharp Notes
Regina, Saskatchewan, bulletin
Ian Harrop, Editor*



Reedie Wright, center, is shown with a certificate recognizing the twenty-fifth anniversary of his Society presidency. The award was made at the Pasadena, Calif., Chapter show in March. Shown with Wright is the 139th Street Quartet (l to r) John Sherburn, Jim Kline, Doug Anderson and Pete Neushul.



Letters

The following letter was addressed to International President Bob Cearnal, who passed it on as a matter of interest to all barbershoppers. Ed.

Dear Bob,

Just a note to let you know that your efforts to support our attempts to preserve and encourage barbershopping here in Saudi Arabia have really panned out! During the war, we got up to 18 members in the chorus, and even put together one quartet! I'm enclosing a photo of our quartet, "The Barbershopping Sheiks"! From left to right, the tenor is an army lawyer, J.R. Martin; I sing lead and am an Air Force rescue helicopter pilot; the bass is an Air Force F-15 pilot, Steve Gillette; and the baritone is the Air Force base commander, Phil Covelle. From our first attempts at the page of tags you sent me, to the fabulous "Young Men in Harmony" books and, finally, the voice learning tapes—well, several performances and many hours of chord-ringing practice sessions later, we are hooked! Thanks to the Society's support, Thursday nights were the highlight of the week for the past six months!

Paul Smith
Major, USAF

Dear Editor:

Is there a barbershop arrangement of "Happy Birthday To You"? It's pretty embarrassing for Barbershoppers to sing the song in unison with a few woodshedded harmony notes.

Fergus Cronin
Orangeville, Ontario

The lyrics (words) to "Happy Birthday To You" are still under copyright, although the music (melody) is in public domain. The Society has a barbershop arrangement of the music (melody), called, "Have A Happy Day." You can find it in Barbershop Potpourri, catalog #6064 in your Barbershopper's Emporium catalog. Ed.



The Barbershopping Sheiks were photographed at one of their Thursday night rehearsals in the Persian Gulf (l to r): J. R. Martin, tenor; Paul Smith, lead; Steve Gillette, bass and Phil Covelle, bari.

Woodshedder's Weekend held in Baltimore

by Max Minor

A few of us started the third weekend in February on Thursday afternoon to relax in the suite, swap yarns, drink a few beers and sing a few songs. The rest arrived in time for the first session of the Dan Cuthbert Memorial Woodshedding Contest at 6:30, Friday evening. In attendance were 100 quartetters; 25 tenors, 24 leads, 29 baris and 22 basses, representing 32 chapters in ten states.

By Friday noon, the Tremont Plaza in Baltimore was already buzzing with song, mostly in the convention registration area next to the contest and seminar rooms. Bob Seay and the boys from Dundalk were getting set for the contest, and the registration workers were madly pinning name tags on the new arrivals.

The set-up at the Tremont was ideal for us. All of the rooms are suites, which is great for quartetting, and there are ten suites per floor on 37 floors, so that the elevator does all the walking. Each suite has its own complete kitchen. There is a deli on the lobby floor, a small bar and a nice restaurant, all on the premises.

The main purpose of the week-end was to give avid barbershop quartet lovers a chance to get together and sing their tonsils out—old chestnuts, old and new arrangements and *woodshedding*—but gang singing was frowned upon. People were penalized if caught not singing!

Established quartets were eagerly greeted, because we wanted to hear them, but, even more, we wanted to sing with them. They performed in the suites, halls, and lobbies but we never have a "parade of quartets," because we come to sing, not to listen!

The Dan Cuthbert Memorial Woodshedding Contest is run Friday and Saturday evenings, usually ending by 10 p.m. Names of quartet members are pulled out of a hat, and the contest is tournament style, one on one, with the winner going to the next round. No categories or points, just win or lose, as judged by a panel of AHSOW members. The final four quartets get special caps, and the winners receive medals.

Winners and their chapters this year were: Cal Sexton, tenor-Manhattan; Buck Barnes, lead-Gtr. Baltimore; Joe Colon, bari-Manhattan and Jim Norton, bass-Prince George's County.

The fifth-annual Woodshedders Week-end will be the weekend of February 13-16, 1992. If you want to be on our mailing list for "The Word From The Woodshed," with all the information you'll need, just phone or write: Max Minor, 157 Washington Avenue, Chatham, NJ 07928, (201) 635-8913.



Afterglows should be fun!

by Ken Hatton

Bluegrass Student Union

What are the ingredients of a successful afterglow? This is a tough question to answer unless you first define the purpose.

The afterglow should be a fun, informal cast party, where performers and guests can get to know each other better. It is the appropriate place to discuss the successes and failures of the show, and to properly recognize the contributions of those behind the scenes. The atmosphere should encourage woodshedding, tag singing and impromptu performances by organized quartets. The afterglow is also the only opportunity for chorus members to see the guest quartets perform.

Assuming this definition is correct, the necessary ingredients are: a hall which seats about 300, munchies, soft drinks, beer, an experienced master of ceremonies and a sound system. A cash bar and fancy hors d'oeuvres can make the event more special, but are certainly not required. Although this appears to be a simple formula, many afterglows contain these ingredients, but fail to achieve their main objective ... *fun!*

How do you kill an afterglow? Let me count the ways:

- 1) Pick a location a long way from the show site. Everybody likes to take a 30-minute ride and get lost a couple of times at midnight.
- 2) Charge a lot of money to get in. After shelling out \$25 to \$50 for dinner, \$10 for babysitter and \$20 to \$30 for show tickets, we're all dying to make another \$15 or \$20 donation to the cause.
- 3) Serve a meal. Whether it is a "sit-down" dinner or a buffet, it will take at least an hour for 200 or 300 people to be fed, usually followed by another 30 minutes of noisy cleanup while the quartets are singing. Just think how tired the attendees will be after hauling risers, building scenery, rehearsing, travelling and performing! Most of them had dinner at a reasonable hour anyway, so let's get right to the singing and socializing. The few who skipped dinner can always go to a restaurant later.

4) Stage a second quartet show and invite all those with matching socks to sing every song they know. By the time the guest quartets sing, half the audience is gone and the other half is asleep. At that hour, even the great quartets sing badly, but no one notices; the audience is just glad it's finally over.

5) Be sure there is another event with a live band in an adjoining room. Nothing distracts from a performance like another performance at the same time. Kind of makes you appreciate the street performers at Fishermen's Wharf in San Francisco.

Besides creating an enjoyable atmosphere for the chapter members and spouses, a shorter, less-formal afterglow is good public relations. Top show quartets have different ways of handling long, formal afterglows. Some headliner quartets put their collective "foot down" and demand to be back at the hotel by 1:30 a.m. Some will claim that one of their members is ill or "sung out." Other quartets insist on singing early in the program because they have an early flight or church service the next morning. I have even heard that one quartet is charging an extra fee if the afterglow ticket price is more than a certain amount; understandable, from the point of view of any barbershopper who wishes to "live to sing another day."

Increasingly, the way ranking quartets are dealing with this situation is to simply avoid performing for chapters who have a history of long, boring afterglows, and, believe me, the word gets around! That way, the quartet suffers no bad PR and maximizes its enjoyment of a precious quartet weekend. Luckily, there are plenty of chapters who understand the impact a bad afterglow can have on their reputations and future attendance.

I hope to see you at an afterglow someday, and—who knows? If they don't serve a meal and the program doesn't last forever, maybe we'll even have time to sing a tag together.

PRose

by Leo M. Schuman

DCO, Rocky Mountain District

As public relations officers, we reach out to people. We let them know about ourselves; what we do, and why.

We do it to bring what we know into society because most people wouldn't know a tag if they found it backstrokin' in their bouillon. Our music is not mainstream, it is "fringe" music.

Many are happy with this state of affairs, for we have preserved an historic American music style. Our form and structure are sound, and our music experts are truly "expert." But, membership still declines.

Look out your window for a moment. Our world moves faster every day, whether we like it or not. No one moves faster than our children, and our children know less about barbershop than anyone. What does this tell you?

We love our music, and we certainly do not want to see it forgotten over the next twenty years. For many of us this seems inconceivable. But, speaking for a moment as a twenty-four year old, it is not only conceivable, but it's happening right now, faster than you would believe.

My personal friends are musically literate. They will travel miles to hear jazz, blues, or folk music. But, they laugh when I bring up barbershop because it is foreign to them; they feel it's too old-fashioned.

But, our music evolved in the same era as jazz and folk and blues. Why do those forms carry on and develop, while ours slowly slips into obscurity? My personal feeling is because of just that: they've grown and developed, while we have struggled to remain the same.

We do not live in a vacuum. Of course, we need "pure" barbershop to serve as a base for growth, but we need to grow if we are to survive. We do not need judging-panel walkouts when a quartet or chorus tries something new.

We are working on our future, but Young Men In Harmony is not enough. Today's youth will not stick around just to sing "the old songs" the way they've always been sung before. Our Society must become part of society, our music must blend with the rest, if we wish to be part of the next century.

From New Harmony Horizons, RMD bulletin, Lou Schuman, editor.



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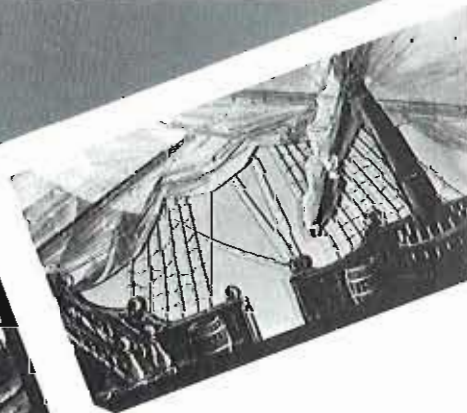
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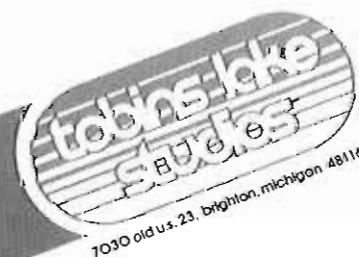
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CHORUS DIRECTORS WANTED

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.

Chorus director wanted on the beautiful island of Venice, Florida. The **Gondoller Chorus**, chartered in 1970, is looking for an energetic chorus director who would welcome the challenge of making a good chorus even better. We need a leader who will work with our dynamic music team and chapter administration. We have excellent meeting facilities for our 42-member chorus. Our central location on the Gulf, between Sarasota and Ft. Myers, offers outstanding recreational and cultural opportunities. Contact Music VP at (813) 488-7394 or (813) 485-3572.

Dynamic, energetic, experienced director wanted for 80-member women's chorus, **Suburban Sound**, from Upper Montclair, N.J. We are recent international competitors and consistent regional medalists seeking continued musical excellence. If interested, contact S. Smithson, 11 Point View Pkwy, Wayne, NJ 07470; (201) 633-1422

The advertisement in the May/June issue for a chorus director for the Atlantic City, N.J., Chapter was carried in error. The chapter is very happy with its current director and *The Harmonizer* apologizes for the error.

Affiliate readers are reminded that individual subscriptions to *The Harmonizer* are available at \$27 per year, including First Class postage. Air Mail service can be provided for approximately \$3 per issue. If interested, contact the Order Department by mail, phone or FAX.

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

The Frederick, Maryland, **Catoctones Chorus** has 45 coats, trousers, bow ties and ruffled dickies for sale at \$50 per outfit. Dandelion-yellow coat and trousers, forest-green and orange vests and ties. Extra material to make more. Send SASE to D. L. Brengle, P.O. Box 202, Middletown, Md. 21769 for picture and sale details.

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.

NEEDED - WANTED - midwinter convention programs, pre-1986; international contests score sheets for 1951, '52, '53, '55, '57, '58, '59 and pre-1949; papers, pictures, data and memorabilia on 1939, '40, '41, '42 and '43 Society quartet contests. Will pay shipping. Wm. B. Watson, 201 Maple Ave., La Porte, IN 46350. Int'l Archives Committee member.

RISERS WANTED - Brand-new 25-man chorus in Sollentuna, Sweden, is looking for second-hand risers at a reasonable price, yet good quality. This is an opportunity to contribute to the development of barbershop singing in the Scandinavia area of our world of harmony. Grab it and reply urgently, and preferably, by FAX to Sven Alrenius, Gavelvagen 5, 181 61 Lidingö, Sweden; phone: +46-8-767 55 61 (H), +46-8-791 74 05 (B), FAX +46-8-21 19 42.



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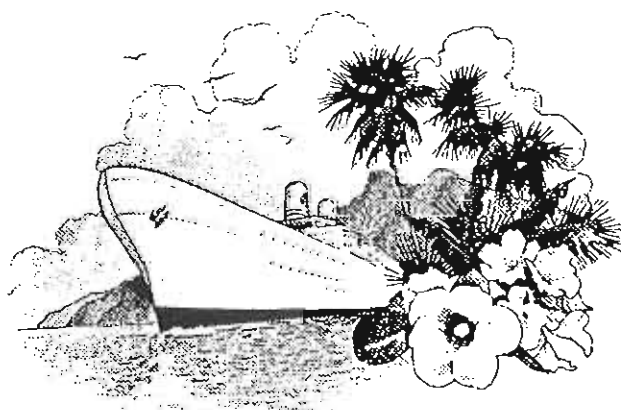


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