



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • September/October 1991



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## 1991 International Quartet Champion



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*The Harmonizer* (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Second-class postage paid at Kenosha, WI and at additional mailing offices. Editorial and advertising offices are at the international office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$18 yearly or \$3 per issue. Foreign subscriptions are \$27 yearly or \$4.50 per issue. ©1991 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

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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  
1994 Sarasota, Fla. January 23-30

# *The Harmonizer*

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

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The 1991 International Quartet Champion, **The Ritz**, poses with the Hugh Ingraham Memorial Trophy and individual ASCAP awards (l to r): Jim Shisler, tenor; "Nic" Nichol, lead; Ben Ayling, bass and D. J. Hiner, baritone. A feature story on the foursome will appear in a forthcoming issue.





# In "Seventh" Heaven

by Joe Liles  
Executive Director

I write this article having just returned from one of the most enjoyable and successful international conventions in our history. The Louisville Convention Committee went about hosting the same way the *Thoroughbreds* enter chorus competition—with painstaking preparation and impeccable performance. This issue of *The Harmonizer* is devoted to reporting the highlights of the convention and I hope you will enjoy reading about it.

One of the hits of the convention was the Tuesday night show featuring Mr. Jack Daniel's Original Silver Cornet Band. This instrumental presentation of the kind of music barbershoppers love, evoking an era in America's past so closely entwined with our own roots, garnered several standing ovations from the 1,800 or so early birds who attended. The evening's entertainment was sponsored in entirety by MBNA America, our bank card company, who also underwrote the trip of the *Quiet Don* quartet from the Soviet Union last year.

The company has come up with an exciting promotion for next summer. MBNA will award a set of tickets to the New Orleans convention, along with \$1,000 toward expenses, to a SPEBSQSA card-holder each month between August and May. Watch for details in upcoming issues of *The Harmonizer*.

At any event of the magnitude of one of our conventions, one is bound to encounter a few differences of opinion in one venue or another, which leads me to the primary topic of this article.

Those of you who read the "As I See It..." and "Letters to the editor" columns in this magazine know that there is not universal agreement among us Barbershoppers on a number of topics that affect our hobby. What some of you may not know is that the Future II Committee is charged with mediating so-

lutions to controversial issues. I can tell you that the committee's exchange of written communications reveals some truly insightful, even inspirational, thinking in our Society today. David Wright's article in the last *Harmonizer* is a good example ["A Few Thoughts on Preservation," July/August issue].

It occurs to me that nearly every one of these issues stems from a difference in point-of-view between two classes of Barbershoppers: those who like to sing in private and those who like to sing in public.

Woodshedding four-part harmony to a familiar song is one of the most pleasurable activities in barbershopping and lies at the heart of the formation of the Society. But, professional quartets were performing on the stage long before there was a SPEBSQSA. It was inevitable that some Society quartets would eventually want to perform in public. Our later expansion to include a chorus format came as naturally as breathing, and would have been just as hard to prevent.

You must remember that O. C. Cash was a tax attorney. When he saw that his idea was likely to become an organization, he wisely applied for copyrights and other protection and obtained tax exemption as a "fraternal" organization. Under this exemption, the primary source of chapter income had to be from member dues.

Before long, chapters began to put on a "parade of quartets" as a public show and charged admission. By 1965, an annual show usually included a chorus performance and had become a major source of chapter income. The IRS stepped in and denied our exemption. We are now exempt under the "educational and charitable" provision, which is why we have a music education program, contribute to local charities and have a unified service project in the Institute of Logopedics. All of this came about be-

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# PRogress begins with PR

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

**P**lease allow me to use this article to express my appreciation to several individuals, quartets, and chapters who have done a truly outstanding job in public relations during the last several months. Without their efforts, the Society would have missed many opportunities for excellent internal and external PR.

The first of these opportunities occurred last June at the Wolf Trap Performing Arts Center in Vienna, Virginia, where a wide variety of American and international musical performers entertained a sell-out crowd. Featured on the 20th-Anniversary Gala were Dizzy Gillespie, the Canadian Brass, Rosemary Clooney, the Preservation Hall Jazz Band, a group of Japanese drummers, and—are you ready for this?—the **Second Edition** and **Bank Street** quartets and the Alexandria **Harmonizers** chorus. Thanks primarily to Bill Moreland of the International PR Committee, we will be able to see these outstanding barbershop representatives when the show is aired over PBS beginning in early September.

The second round of applause goes to Larry Knott, general convention chairman, and his talented team of workers from the Louisville **Thoroughbreds** and their ladies' auxiliary. Because of their untiring efforts, a record-breaking 11,000-plus attendees witnessed everything from Mr. Jack Daniel's Original Silver Cornet Band and the **Chord Busters** quartet's 50th-anniversary celebration to Bill Hanna's honorary membership induction and competition between 65 outstanding quartets and 17 fantastic choruses.

The convention committee truly set the standards by which future conventions will be measured. Personal thanks are extended to my hosts, Park and Linda Trammell, and my close associates Jim and Dorothy Graham, for all that they did to accommodate Jo and me all week long. Finally, to Ken Buckner, convention manager at interna-

tional headquarters, I owe a tremendous debt of gratitude for making "my" convention so successful. I am sure that the Barbershoppers and their families who attended the international convention and the readers and viewers of the press releases and television coverage saw PR at its finest in Louisville, Kentucky, last July.

While these events are history now, the ongoing efforts of John Ward, Dee Paris, John Krizek, Tom Toftey, Bill Moreland and Ray Heller of the International Public Relations Committee hold a great deal of promise for the near and distant future. Combined with the skills of Greg Elam and the rest of the International Membership Committee, the PR Committee will take full advantage of the PBS broadcasts.

Also "in the works" by the PR committee is a set of pattern news releases that chapter communicators can use to announce guest nights and other events.

Two members of the committee visited the Music Educators National Convention (MENC) headquarters, which has offered a promising recruiting source—their 600 collegiate chapters and their Tri-M Honor Society, with an estimated 10,000 members in 350 high school chapters. The committee is also investigating potential magazine promotions, and they have suggested a "Keep America Singing" program for music education in our schools that holds real promise.

I want to congratulate the **Chiefs of Staff**, 1988 quartet champion, who have been selected to appear in a movie based on the life of Babe Ruth. They will be singing a song written and arranged by our own executive director, Joe Liles. What I wouldn't give for a modern-day version of *The Music Man*!

Much has happened and is about to happen on the PR scene. I really appreciate the energy that so many of you are devoting to eliminate the "best kept secret" syndrome. Keep up the good work. 🐶

continued from page 2

cause the majority of our membership wanted to sing in public.

No one would argue that singing in public doesn't require preparation. All of our music improvement programs are in furtherance of that preparation. The problems arise when chapter chorus preparation leaves no time for casual singing. Our "dropped member questionnaire" review indicates that the vast majority became uncomfortable because their local chapter could not, or would not, provide programs to fit varying degrees of participation. The "Bryn Mawr Experience" proves that this need not happen.

There are a number of issues besides member retention and music education that stem from this same root. SPEBSQSA is and always will be a Society for men who love to sing barbershop harmony. Some will prefer to sing in private while others will enjoy performing before an audience. Our Society must accommodate both. It's not a matter of public or private singing, right or wrong, black or white. Let me assure you that, if the current dialogue in the Future II Committee is any indication, our mediators are wise, indeed, and we can look forward to an interesting and exciting future as a Society. 🐶

## 1995 Midwinter CONVENTION BIDDERS

Chapters interested in bidding for the 1995 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



# 1991 international convention breaks attendance record

## The Ritz, Vocal Majority win gold

by Brian Lynch



Congratulations go in all directions as members of **Acoustix** hang medals on the new champs. Jim Shisler ducked behind "Nic" Nichol's upraised thumb while shaking hands with Ben Ayling. Jeff Oxley (facing camera) gave D. J. Hiner an old-fashioned bear hug.

**I**t's hard to believe that there are still some Barbershoppers who have not yet made their pilgrimage to an international convention.

Competition aside, the international convention is where our hobby shines at its finest. For proof, you may ask any of the 11,000 Barbershoppers and guests who attended the 1991 international convention in Louisville.

The international convention is where, at 2 p.m. or 2 a.m., there's always a spare baritone available to round out your pickup quartet. It's where two Brits, a Yank and a Swede can meet to ring a chord. It's where the only things that hurt are two sore feet, from standing all night long in Polecat City.

In short, it's why we're all Barbershoppers.

This year's record-setting crowd was treated to a well-planned, smoothly executed week of song and fun. It was all made possible by the more than 200 green-shirted volunteers who answered questions, ushered, coordinated transportation, set up booths and *smiled* the way your SP coach keeps telling you to. That famed Southern hospitality made each attendee feel like a personal guest of the hosts.

The administrative and policy-making business of the Society was transacted at committee meetings and work groups that convened early Monday and stretched through the week.

In the Exhibit Hall, the fully stocked

Barbershoppers' Emporium rang up more than \$150,000 in merchandise sales for the week. New items available this year included desktop publishing systems and computerized music composing equipment. Later in the week, the exhibit space was doubled with the addition of the vendors' display booths which offered uniforms, electric pianos and still more barbershop apparel and paraphernalia. Said one exhausted shopper, "If they can put a musical note on it, you can buy it here."

### MBNA show a big hit

The entertainment for the week was kicked off in grand fashion Tuesday night by Mr. Jack Daniel's Original Silver Cornet Band, sponsored by MBNA America, issuer of the Society MasterCard®. The 1,800-plus guests in attendance thrilled to an exceptional per-

formance of great American music.

Wednesday morning found the registration booths humming along at full capacity, as the majority of convention goers arrived in town. More and more organized quartets could be found roaming the hallways in matching clothes, ready to sing their newest numbers for any who would listen.

For the wives, children and other non-Barbershoppers in attendance, there was a variety of activities from which to choose. Bus excursions took tourists to Churchill Downs and the Kentucky Derby Museum, Mammoth Cave, or Shakerstown. The Barberteen program featured excursions to a baseball game and the Kentucky Kingdom amusement park.

### AIC show features swan songs

The featured entertainment Wednesday night was the 1991 AIC Show of Champions, which encompassed eleven quartets and two choruses in a four-part celebration of our Society's very best. Emcees Tim Stivers and Freddie King kept the audience doubled over with laughter when they weren't tingling with goosebumps.

Several quartets paid homage to our 1961 champions, the **Suntones**, with songs the foursome made famous. The Suntones themselves performed a set that proved to all the adage, "once a champion, always a champion."

The Louisville **Thoroughbreds** presented a splendid performance demonstrating the flair and excellence which has won for them seven gold medals. The crowd rose to its feet in tribute to the Thoroughbreds, who, as hosts of the convention, chose not to compete this year.

That was the first of several ovations that evening. Taking the stage after intermission, the **Rural Route 4** (1986) announced the impending retirement of tenor Don Kahl. Eyes shone in the audience as the quartet



President Bob Cearnal (left) posed with MBNA America representatives to the convention (l to r): Terry Flynn, Charles Cawley and Bob Wolf.

performed its last AIC show in the current configuration, then applauded wildly to welcome lead singer Calvin Yoder's son, Wesley, as the group's new tenor.

Later in the evening, the **Interstate Rivals** (1987) announced it would be disbanding, as the members each had new commitments to fulfill. Lead Joe Connelly now sings lead with the 1991 silver medalist **Keepsake**; tenor Kipp Buckner now sings tenor with **Gas House Gang**, which this year placed third. A moving ballad from the foursome again brought the crowd to its feet.

Due to geographic relocations of the members, the **Second Edition** (1989) will also be splitting up after fulfilling their current show obligations. The quartet gave new meaning to the concept of singing from the heart, and left not an eye dry in the house with its swan song.

Not to be outdone, the **Bluegrass Student Union** (1978) announced that, after seventeen years, the members were finally starting to like one another, and planned on singing together for another seventeen.

#### Largest contest ever

Dawn on Thursday found 264 anxious Barbershoppers leaping from their beds shouting "Today, we make history!" The event was, of course, the Society's largest-ever quarterfinal contest round. From **Stacked Deck** (DIX) to **Sonic Boom** (EVG), 65 quartets came to Freedom Hall ready to sing their hearts out. **Flip Side** (ONT), the 66th quartet, had to withdraw—see story on page 29.

Palms sweating, throats knotted with anxiety, anti-perspirants pushed past design tolerances, four men would wait in the wings for the emcee to announce their quartet, then step into the spotlight where, bathed in the applause and the joy of harmony, they forgot the crowd, the judges, the hall, and made their own special miracles. Four men, a song, and a few brief moments to join them—that's what our competitions are all about.

Giant video monitors flanked the stage, delivering a larger-than-life view of the performances to every seat in the house. A state-of-the-art sound system designed by acoustical engineers made the whisper of a ballad as clear as the "screamer" tags. And what a show to watch! Ballads, marches, tear-jerkers, gut-busters, medleys, the entire range of barbershop was on stage.

Perennial crowd-pleaser **Chordiac Arrest** brought the house down with its "Barbershop Squat" routine, which hilariously satirizes



President Bob Cearnal (left) was greeted at registration by Convention General Chairman Larry Knott. (All convention photos not otherwise credited are by Jim Miller Photography)

izes stage presence today. **The Ritz** scored the highest Sound category mark of any quartet when it was awarded a 270 for "Old Songs Are Just Like Old Friends." SNOBS champion 4U received a tremendous, rousing ovation when it became the first Swedish quartet to make the cut.

Between contest sessions, the crowd descended *en masse* upon the Food Fest hall, where lip-smacking pork chop sandwiches and monster ice cream sundaes made for long lines, but happy tummies. San Diego's **Sun Harbor Chorus** took a break from the long quartet sessions and made its way across the parking lot to the Kentucky Kingdom amusement park, where it performed in an outdoor amphitheater for an enthusiastic audience.



**Vocal Majority** director Jim Clancy addressed the audience following the chorus championship award while Dallas Metro Chapter President Jim Martin cradled the trophy.

In typical fashion, a 65-quartet marathon was not enough for true barbershop fans; Thursday night's Chorditorium in the headquarters hotel played to a full house.

#### More than just a contest

Friday began at 6:30 a.m. for participants in the annual golf tournament. John Jackson, Sr., of Niceville, Florida, took the prize for low gross score, and Frank Chlad of Aurora, Ohio, took the prize for low net score.

A crowd gathered early and stayed all day long in the Exhibit Hall for the always-popular "Sing with the Champs" event. For a \$25 donation to Logopedics, Barbershoppers of all ages, sizes, and talent levels had the opportunity to "sub in" for a member of one of their favorite quartets. Even the most cynical observer got a lump in his throat when he watched the oldest and youngest singers participate: 84-year-old Hal Purdy, a fifty-year Society member, singing with **Acoustix**, and nine-year-old Shawn Martin, of Carlisle, Penn., singing with the **Bluegrass Student Union**. All told, the event raised more than \$3,100 for the Institute of Logopedics.

The noonday sun pounded down on the riverfront Belvedere, where an estimated 4,000 Barbershoppers convened for a massed sing, which could be heard for blocks through downtown Louisville. Local television and CNN gave wide exposure to the event, showing clips of Mel Knight leading the assembly through Barberpole Cat numbers.

Welcome relief from the heat and humidity of Louisville in July was to be found in the Grand Ballroom of the Galt House East, where the World Harmony Jamboree was held Friday afternoon. The best of barbershop from Great Britain, New Zealand, Canada, Sweden and the U.S. performed to a





The youthful and enthusiastic singing of the **Helsingborg Barberboys** drew standing ovations at every venue where they performed. (Dick Stuart photo)

packed house. Highlights of the show included a performance by Chicago's **Village Vocal Chords**, the first chorus to appear as official representatives of Harmony, Inc., at a SPEBSQSA convention; the hilarious "Banana Boat Song" by the **Helsingborg Barberboys** (SNOBS), which drew a raucous standing ovation; and a heartwarming, mixed-septet performance of "Sentimental Journey" by the **Avon City Four** (NZABS) and three of their wives.

Another packed house at Freedom Hall greeted **Classic Ring (ILL)** as they stepped forward to make test at Friday night's semi-finals, and the race was on again. Twenty quartets poured out their hearts in song, and an appreciative audience sat in rapt attention throughout. Between songs, though, the crowd was compelled to release some of their energy and enthusiasm; chanting, clapping, and the "Wave" swept through the auditorium as favorites were introduced.

**Old Kids on the Block**, reigning seniors quartet champ, entertained the nervous throng as the scores were tallied. Immediate Past International President Charlie McCann mounted the podium and announced the draw for the finals. Amazingly, although only the secretary of judges knew it, **The Ritz** and **Keepsake** were tied going into the final round.

### The big, big, big show

Saturday morning was filled with the bustle of transporting 17 choruses and their regalia out to Freedom Hall—no mean logistical feat. Promptly at noon, however, International President-elect Terry Aramian sprang to the podium and introduced the **Pride of Indy**, mike testers for the chorus contest.

Again, the entire range of barbershop harmony was employed. Ballads went from barely-audible whispers pleading for forgiveness, to earth-shaking cries of pain over a broken heart. The afternoon was filled with

reminiscences of the gang left behind, of girls fair and wild, and, of course, Dixieland, **Alabam'** and that old mammy of mine. The show stopper of the day was the uproarious **Keystone Kops** set presented by the Jacksonville, Florida, **Big Orange Chorus**, which featured pratfalls, geysers of steam and a "Mistakes" parody with a seemingly endless triple tag.

When the dust had settled and the **Foot-hills, California, Masters of Harmony** chorus had sung away the trophy, the new champs were announced. Old champs, really, for the **Dallas Metro Vocal Majority** had regained the crown it has worn five times previously.

### Saturday night fever

More than 11,000 people jammed into Freedom Hall for Saturday night's quartet finals. The program for the evening included all the appropriate ceremony: emcee and judges in tuxedos, recognition of dignitaries in attendance, and special recognition for several great men in our Society: Honorary

Life Member Bill Hanna, of Hanna-Barbera Productions; and Tom Masengale and Doc Enmeier of the 1941 champion quartet, **The Chord Busters**.

Doc spoke to the audience by way of telephone hookup, because health problems had kept him from attending the convention. Tom Masengale's words were deeply moving. Speaking in a hushed, almost reverent tone, he accepted the award on behalf of his deceased partners, whom he said he could clearly see standing on stage with him. Moments like that remind us that our Society is about more than singing; more than a few people were crying with affection for a man they'd never met.

### The Main Event

As one might expect, the quartet finals were simply splendid. Each medalist quartet sang its top set, and earned its top scores for the week. As the judges tallied the scores, retiring champion **Acoustix** thrilled the audience with a *tour de force* performance of Sousa's "Stars and Stripes Forever."

Then came the final announcement: **The Ritz** had sung a superb set that earned the highest score of the week. This pushed them ahead of **Keepsake**, and won the Ohio four-some the 1991 championship.

The 1991 International Convention will long be remembered for its efficiency and high level of organization, especially important when dealing with a record-setting 11,000 people. And, fond memories of the host city of Louisville will be treasured by all who attended.

So... have you ordered your registration for New Orleans yet?



The Food Fair adjacent to the contest area offered a variety of tempting fare to Barbershoppers throughout Thursday's 65-quartet quarterfinals. Most quartet fans made a day of it at the Kentucky Fair & Exposition Center.



# Convention capsules

## International Board meets, 1992 officers elected

The International Board of Directors met on Wednesday morning, July 3, 1991, with a full agenda. The Board received a very positive report from Jay Butler, senior moderator of the District Presidents' Conference, which had met on Monday and Tuesday, and reviewed a number of topics resulting from meetings of the Executive Committee earlier in the week.

Among other actions, the Board reaffirmed the dedication of the Society to the Institute of Logopedics, and voted to return the motto, "We Sing That They Shall Speak," to Society stationery and other customary locations.



Members of the 1992 Executive Committee were introduced to the Saturday-night audience. Pictured (l to r) are: Jo and Bob Cearnal; Dick Shaw; Bobby Wooldridge; Norma Jean and Ernie Nickoson; Sandy Hanne and Terry Aramian. (Committee member Joe Liles and his wife, Kay, are out of the picture at photo left.)



Executive Director Joe Liles (left) presented a special award to Tom Masengale, one of two surviving members of the 1941 quartet champion, the **Chord Busters**.

The 1994 midwinter convention was awarded to Sarasota, Fla., January 23-30, 1994.

Officers of the 1992 Executive Committee, to take office in January, 1992, are:

President - Terry Aramian, FWD  
Vice President/Treas. - Ernie Nickoson, CAR  
Vice president - Bobby Wooldridge, DIX  
Vice president - Dick Shaw, SUN  
Immediate Past President - Bob Cearnal, ILL  
Executive Director - Joe Liles

## Saturday's chorus contest featured significant awards and introductions

While competing choruses were entering and exiting the stage, presenter Terry Aramian conducted a number of award presentations, announcements and introductions of attending dignitaries.

Fifty-year membership pins were presented to Hal Purdy and Harry Fioretti of Montclair, N.J., and John Sarson of St. Louis Suburban. Also recognized but not present was Ed Fach of Detroit-Oakland. Glenn Howard, the only man known to have attended every international convention, made it number 53.

MBNA America, our bank-card company, who sponsored the Mr. Jack Daniel's Original Silver Cornet Band hit show on Tuesday evening, was represented by Charles Cawley, Bob Wolf and Terry Flynn, accompanied by their wives. Also introduced were Betty Anne Cash, daughter of founder O. C.; Betty Tracy and Sharon Green, international president and executive director of Sweet Adelines International; and President Pennie Barbour of Harmony, Incorporated.

Dr. Charles Hoffer of the University of Florida Department of Music, representing the Music Educators' National Conference (MENC), made a special presentation to Dr. Val Hicks in recognition of his outstanding service to music education and to barbershopping.

International affiliate representatives recognized from the floor included: Don Amos, BABS Life President, and Phil Jones, chairman of BABS; DABS President Theo Van Dijk; Hans Olausson, president of SNOBS; President Graham Nobbs of NZABS; President John Little of AAMBS and Chris Molyneux and Frank Bentley, representing SPATS. Also recognized as convention guests were reigning quartette champions **Panache**, Sweet Adelines International; **Montage**, Ladies Association of British Barbershop Singers (LABBS), and **First Class**, Harmony, Incorporated.

Just before Rob Hopkins announced the chorus contest results, the audience was treated to a performance by the **Masters of Harmony**, our outgoing chorus champion from the Foothill Cities, Calif., Chapter, under the direction of Dr. Greg Lyne.



An award was presented to the Society's Dr. Val Hicks by Dr. Charles Hoffer, (right) representing the Music Educators National Conference (MENC). Wilbur Sparks accepted for Hicks, who could not be present.

# Convention capsules

## AIC officers elected for 1992

At its annual business meeting during convention week, the Association of International Champions (AIC) elected the slate of officers to govern the body beginning in January, 1992. Previously, AIC officer terms had run from July to July, but the association made the change to coincide with the terms of the International Board to effect better coordination. AIC members taking office next year will be:

Rod Johnson, President

**Happiness Emporium** 1975

Earl Hagn, Vice President

**Side Street Ramblers** 1983

George Davidson, Administrative Vice President

**Classic Collection** 1982

Paul Gilman, Secretary

**Interstate Rivals** 1987

Ben Williams, Treasurer

**Four Renegades** 1965

Ken Hatton, Immediate Past President

**Bluegrass Student Union** 1978

Dan Jordan, Board Member

Director, AIC Endowment Fund

**The New Tradition** 1985

Bobby Gray, Jr., Board Member

Chairman, AIC Summer Show

**The New Tradition** 1985

Jamie Meyer, Board Member

Director, Quartet Development

**Second Edition** 1989

In other action, AIC voted to support the Far Western District's high-school quartet



Shown at the AIC breakfast meeting are (l to r) Rod Johnson, 1992 president; George Davidson, 1992 administrative vice president; Hank Brandt, lead of the 1979 champion, **Grandma's Boys**, and Bobby Gray, Jr., 1992 board member. (Photos this page courtesy of AIC's *The Medallion*)

program with a \$2,000 grant toward college scholarships for participants, and will pay the first year's international dues for participants who apply for Society membership.

AIC also voted to wholeheartedly support the petition to the International Board by the Association of International Senior Quartet Champions (AISQC) to amend the Society Bylaws to permit the seniors to wear their medallions suspended from the neck.

The AIC Endowment Fund, initiated last year in lieu of the Harmony College Scholarship program, will provide more flexibility in utilization of the interest income. Grants may be awarded to any deserving applicant for any purpose that will advance the Society. The fund's principal is expected to reach substantial size this year.

## World Harmony Council looks to enhanced support of world-wide barbershopping

Chaired by Ed Waesche, the World Harmony Council met on Wednesday, July 3, 1991. All Society affiliates were represented as discussion centered on desirable ways to stimulate world-wide barbershopping through educational assistance.

Don Amos of BABS and John Buckley of NZABS testified to their appreciation of such assistance provided to date by volunteering Society members.

The point was made that, contrary to the concerns of many Society members, the world-wide harmony program is financially supported in entirety through contributions and the proceeds from the world harmony shows at our international conventions.

Tom Gentry, world harmony liaison at the international office, reiterated the need for all Society members who plan trips to our affiliated countries to coordinate with him in order to maximize the effectiveness and enjoyment of such trips.

## Future II Committee meeting notes changing trends in nation's music programs

The Future II Committee echoed the International Board's commitment to continued support of the Institute of Logopedics, while suggesting that chapters also consider adopting local charitable causes to enhance community relations.

The committee also discussed the fact that public schools are reducing and, in many cases, eliminating vocal music programs. The situation does not bode well for our future, or for the future of others who recognize the importance of music in a person's life.

The Society's recent support of the Music Educators National Conference (MENC) petition to Congress on the matter is illustrative of our position.

## Quartet contest adds to Society trivia

Another bit of trivia was added to the Society records when Mike and Joe Connelly became the first father and son to medal in different quartets in the same year, Mike as bari for **The Naturals**, Joe as lead in **Keepsake**. Perennial finalist **139th Street Quartet** brought back its sixth set of medals.



Fed up with being looked down upon by too-tall bass Jeff Oxley, members of **Acoustix** came up with this standing arrangement while performing at the AIC breakfast. Pictured are (l to r): Todd Wilson, Rich Middaugh, Oxley (on knees) and Jason January.



## Convention capsules

### PROBE winners, honorees, new officers announced

The annual meeting of Public Relations Officers and Bulletin Editors (PROBE) took place on Friday, July 5, 1991, at the international convention. 1991 PROBE President Bob Arthur of Monterey, Calif., presided.

Winners of the International Bulletin Contest were Bob McDermott and Tom Uicker, co-editors of the *Gentlemen's Songster*, bulletin of the Detroit-Oakland, Mich., Chapter. Jerry Roland, editor of the Lancaster, Pa., *Red Rose Rag*, was runner-up and *Harmonotes*, submitted by Kansas City, Mo., editor Wade Dexter, placed third. McDermott is also the editor of *The Troubadour*, the Pioneer District bulletin, which means that, for the second year in a row, the IBC winner for chapter bulletins was also a district bulletin editor.

Three men were inducted into the PROBE Hall of Honor in recognition of their years of service to the organization and the Society: Wade Dexter; Stanton "Stasch" Sperl, famed barbershop cartoonist, and Ray Heller, now of the international staff. "Stubby" Lahoski of Salem, Ore., and Sperl, who hails from Waukesha, Wis., received 5-Year Judges Certificates, commemorating their service to the IBC contest.

In other business, the number of bulletins required to be published to qualify for the IBC contest was reduced from ten to eight per year. PROBE officers elected for 1992 are:

President:	Bob McDermott
VP-BE:	Lowell Shank
VP-PR:	Jim Stycr
Secy/Treas:	Ray Heller
IPP:	Bob Arthur



Dick Stuart, left, presented Ray Heller with a plaque recognizing Heller's induction into the PROBE Hall of Honor. (Photo by Dick Stuart)



After receiving his honorary Society membership, Bill Hanna, creator of the Flintstones and winner of numerous awards in the entertainment industry, declared "This is the greatest day of my life." Hanna substituted as lead with *Rural Route 4* in singing "The Old Songs" (l to r): Jim Bagby, Willard Yoder, Hanna and Don Kahl.



PROBE President Bob Arthur (left) presented Bob McDermott with his trophy as winner of the International Bulletin Contest. (Photo courtesy of Dick Stuart, JAD Cider Press)



Louisville Mayor Jerry Abramson (right) harmonized with Dan Burgess, baritone of the *Bluegrass Student Union*, during the massed sing.



President Cearnal (right) presented fifty-year membership pins to (l to r): John Sarson, Harry Fioretti and Hal Purdy.

## 1991 Choruses

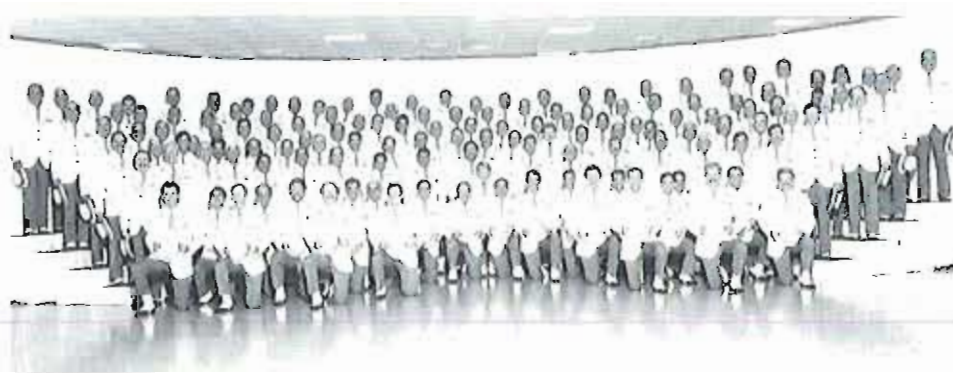
**First Place Medalist**  
**VOCAL MAJORITY**  
 Dallas Metro, Texas (SWD)  
 Jim Clancy, Director

*Who'll Take My Place (When I'm Gone);*  
*Alexander's Ragtime Band*



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

*If You Had All The World And Its Gold;*  
*Waiting For The Robert E. Lee*



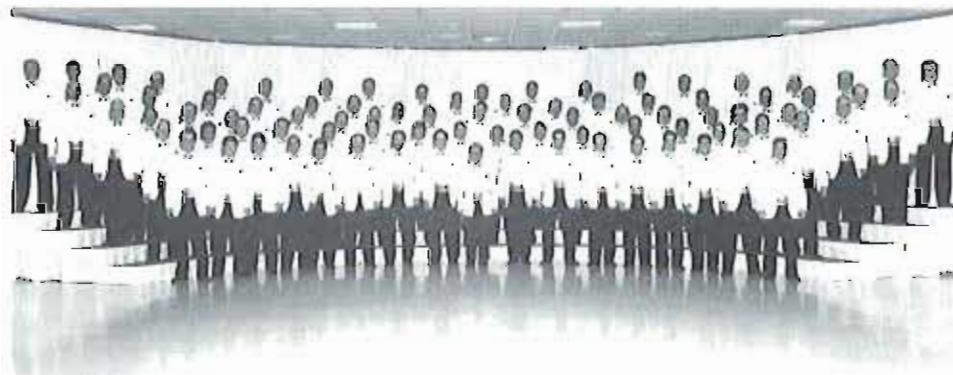
**Third Place Medalist**  
**GREAT NORTHERN UNION**  
 Hilltop, Minn. (LOL)  
 Roger Williams, Director

*I'm Sorry I Made You Cry;*  
*Looking At The World Thru Rose Colored*  
*Glasses*

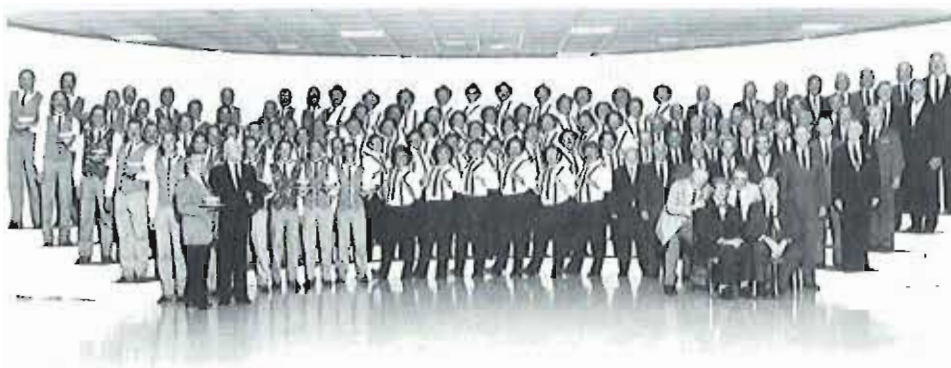


**Fourth Place Medalist**  
**NEW TRADITION**  
 Northbrook, Ill. (ILL)  
 Jim Arns, Director

*All Aboard For Dixie Land/Floating*  
*Down The River;*  
*I Wish I Had My Old Gal Back Again*

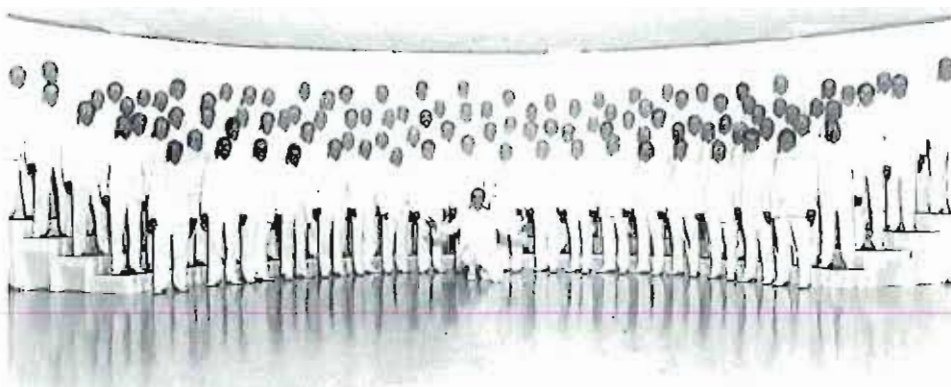






**Fifth Place Medalist**  
**SUN HARBOR CHORUS**  
 San Diego, California (FWD)  
 Lloyd Steinkamp, Director

*When You Sang Soprano (And I Sang  
 Baritone)/When You Were Sweet Sixteen/  
 Put On Your Old Grey Bonnet;  
 Dear Old Girl*



**MAINLINERS**  
 Bryn Mawr, Pennsylvania (MAD)  
 Eric Jackson, Director

*Just A Dream Of You, Dear;  
 Alabama Jubilee/When It's Night Time In  
 Dixie Land*



**HEART OF AMERICA**  
 Kansas City, Missouri (CSD)  
 Jim Bagby, Director

*That Old Quartet Of Mine;  
 There'll Be Some Changes Made*



**SOUND OF THE ROCKIES**  
 Denver Tech, Colorado (RMD)  
 Larry Wilson, Director

*I'm Just An Ordinary Fella/I Found My  
 Little Miss Right/While Strolling Through  
 The Park One Day/I Found A Million Dollar  
 Baby; Play A Vaudeville Song For Me To-  
 night*

### **BIG CHICKEN CHORUS**

Marietta, Ga. (DIX)

Clay Hine, Director

*That Old Gang Of Mine;  
Down Yonder*



### **BIG ORANGE CHORUS**

Greater Jacksonville, Fla. (SUN)

Chuck Griffith, Director

*The Keystone Kops;  
Mistakes Parody*



### **HELSINGBORG BARBERBOYS**

Helsingborg, Sweden (SNOBS)

Jan Olsson, Director

*The Little Boy;  
The Wild Wild Women (Are Making A  
Wild Man Of Me)*



### **NORTHWEST SOUND**

Bellevue, Washington (EVG)

Bobby Gray, Jr., Director

*There Never Was A Gang Like Mine/The  
Gang That Sang "Heart Of My Heart"/  
The Story Of The Rose;  
Old Pals Are The Best Pals After All*







#### **CAVEMEN**

Mammoth Cave, Kentucky (CAR)

Ron Wagner, Director

*The Sweetheart Of Sigma Chi;  
You Gotta Be A Football Hero/Mister  
Touchdown, U.S.A.*



#### **SOUNDS OF CONCORD**

Concord, Massachusetts (NED)

David Patterson, Director

*Who's Sorry Now?  
Come Take Your Place In My Heart*



#### **HARMONY HERITAGE CHORUS**

Macomb County, Michigan (PIO)

Jack Slamka, Director

*St. Patrick's Day Parade/MacNamara's  
Band/It's A Long, Long Way To  
Tipperary/It's A Great Day For The Irish;  
Sweet Old Irish Lady*

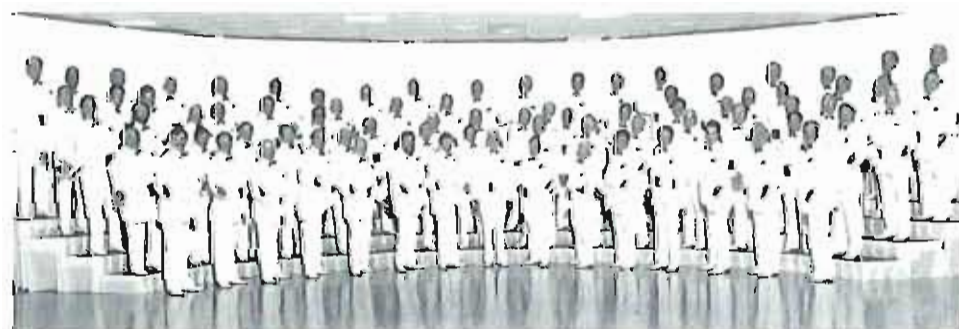


#### **EAST YORK BARBERSHOPPERS**

East York, Ontario (ONT)

Grant Wilson, Director

*To The Swimmin' Hole With A Fishin'  
Pole/Barefoot Days;  
I Miss Mother Most Of All*



#### **FRIENDS OF HARMONY**

East Aurora, New York (SLD)

Ron Mason, Director

*All Dressed Up With A Broken Heart;  
Original Dixieland One-Step*

# SCORING SUMMARY

## 53RD INTERNATIONAL QUARTET CONTEST

Louisville, Kentucky • June 30 - July 7, 1991

Rank	Quartet name	District	SND*	IIT	SP	ARR	Total
1	The Ritz	JAD	2366	1572	1522	42	5502
2	Keepsake	SUN	2339	1604	1517	-18	5442
3	Gas House Gang	CSD	2253	1568	1540	58	5419
4	The Naturals	JAD	2241	1586	1508	53	5388
5	139th Street Quartet	FWD	2261	1510	1490	32	5293
6	Bank Street	RMD	2209	1523	1426	41	5199
7	Special Feature	FWD	2212	1450	1407	34	5103
8	Tulsa Tradition	SWD	2203	1476	1400	10	5089
9	Bustin' Loose	JAD	2129	1464	1376	18	4987
10	Joker's Wild	JAD	2112	1472	1364	29	4977
11	Broadway	MAD	1411	955	890	22	@3278
12	California Gentry	FWD	1378	963	922	15	@3278
13	HarmonyWorks	LOL	1381	957	906	13	3257
14	Northwest Spirit	EVG	1393	927	914	21	3255
15	Chordiac Arrest	ILL	1244	1015	995	-2	3252
16	4 U	SND8S	1339	951	930	0	3220
17	Simply Grand	LOL	1358	899	882	16	3155
18	Reunion	NED	1347	903	874	24	3148
19	Crackerjacks	DIX	1298	927	879	18	3122
20	Esprit de Corps	LOL	1312	898	894	16	3120
21	Classic Ring	ILL	693	469	450	-8	1604
22	Harmony Spectrum	FWD	699	464	431	6	1600
23	His Master's Voice	JAD	636	476	463	24	1599
24	Power Play	PIO	663	460	448	7	1598
25	SRO	FWD	686	466	443	2	1597
26	Basin Street Quartet	SWD	696	455	437	1	1589
27	The Untouchables	MAD	635	496	452	4	1587
28	Main Street Station	CSD	705	446	420	12	1583
29	East Side Kids	MAD	629	476	471	1	1577
30	Western Union	FWD	687	451	433	2	1573
31	Nightlife	FWD	656	456	441	10	1563
32	Arcade	MAD	662	475	413	-2	1552
33	Duces Wild	SWD	663	453	422	7	1545
34	By Design	ONT	665	453	419	7	@1544
35	FRED	DIX	640	451	446	7	@1544
36	Curtain Call	BABS	663	461	411	6	1541
37	Heyday	EVG	648	426	447	14	1535
38	Yesterday	JAD	672	446	415	0	@1533
39	Swingtime	FWD	651	438	424	20	@1533
40	Easy Street	EVG	636	425	452	8	1521
41	Main Event	SWD	654	446	413	4	1517
42	Sound Standard	DIX	626	435	446	9	1516
43	Missouri Valley Music Company	CSD	648	434	421	10	@1513
44	Harmonic Motion	JAD	639	444	426	4	@1513
45	Front Row Center	SLD	648	440	413	8	1509
46	Dallas Sound	SWD	647	452	407	-2	1504
47	Trademark	SLD	648	427	418	9	1502
48	People's Choice	LOL	624	442	425	9	1500
49	Route 66	RMD	623	428	429	12	1492
50	Doubletake	MAD	641	447	403	0	1491
51	Sonic Boom	EVG	618	424	425	17	@1484
52	Cavaliers	SUN	617	464	410	-7	@1484
53	West Winds	SWD	615	429	414	18	1476
54	Stacked Deck	DIX	629	430	404	7	1470
55	Escapades	PIO	657	425	386	1	1469
56	Risky Business	MAD	594	427	416	6	1443
57	Lone Star Sound	SWD	605	428	405	2	1440
58	Special Touch	CSO	605	412	401	8	1426
59	Something Old, Something New	NED	561	413	421	9	1404
60	Saint City Singers	CSO	578	420	388	-3	1383
61	The Barons	CAR	567	410	396	7	1380
62	Bayside Boys	SLD	603	404	368	-1	1374
63	Yesterday Today	DIX	560	416	388	9	1373
64	Avon City Four	NZABS	546	395	384	7	1332
65	Sound Decision	CAR	557	414	364	-5	1330

# 53rd INTERNATIONAL CHORUS CONTEST

Louisville, Kentucky • June 30 - July 7, 1991

Rank	Chorus and Chapter	SND*	IIT	SP	ARR	Total	Men
1	Vocal Majority, Dallas Metro, Texas (SWD)	831	557	531	8	1927	134
2	Southern Gateway Chorus, Western Hills (Cincinnati), Ohio (JAO)	788	561	522	16	1887	143
3	Great Northern Union, Hilltop, Minn. (LOL)	765	521	506	12	1804	75
4	New Tradition, Northbrook, Ill. (ILL)	776	528	485	5	1794	86
5	Sun Harbor Chorus, San Diego, Calif. (FWD)	744	507	508	20	1779	119
6	Mainliners, Bryn Mawr, Pa. (MAD)	692	521	488	10	1711	110
7	Heart of America, Kansas City, Mo. (CSD)	728	499	478	4	1709	90
8	Sound of the Rockies, Denver Tech, Colo. (RMD)	720	495	481	12	1708	85
9	Big Chicken Chorus, Marietta, Ga. (DIX)	723	506	469	8	1706	101
10	Big Orange Chorus, Jacksonville, Fla. (SUN)	615	519	528	14	1676	87
11	Helsingborg Barberboys, Helsingborg, Sweden (SND8S)	687	479	465	4	1635	45
12	Northwest Sound, Bellevue, Wash. (EVG)	689	459	454	8	1610	52
13	Cavemen, Mammoth Cave, Ky. (CAR)	672	444	467	4	1587	68
14	Sounds of Concord, Concord, Mass. (NED)	684	458	420	12	1574	68
15	Harmony Heritage Chorus, Macomb County, Mich. (PIO)	656	446	451	3	1556	71
16	East York Barbershoppers, East York, Ontario (ONT)	623	454	456	13	1546	66
17	Friends of Harmony, East Aurora, N.Y. (SLD)	621	447	418	9	1495	80

\*Sound score totals include sound judges scores multiplied by 1.5  
 @Ranking tie broken by scores in Sound - Article 27 of Official Contest Rules



## 1991 Quartet Medalists



### **THE RITZ** - First Place Gold Medalist

Defiance and Maumee Valley, Ohio (JAD)

(l to r) Jim Shisler, tenor; Doug "Nic" Nichol, lead; Ben Ayling, bass; D. J. Hiner, bari (seated). Contact: Ben Ayling, 3154 Sherbrooke, Toledo, OH 43606, (419) 473-2490. *When The Red, Red Robin Comes Bob, Bob, Bobbin' Along; Old Songs Are Just Like Old Friends; Toot, Toot, Tootsie; I'm All That's Left Of That Old Quartet; She Didn't Say No; You're The Flower Of My Heart, Sweet Adeline*



### **KEEPSAKE** - Second Place Silver Medalist

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

(l to r) Roger Ross, tenor; Joe Connelly, lead; Don Barnick, bass; Tony De Rosa, bari. Contact: Joe Connelly, 411 Lanier Lane SE, Winter Haven, FL 33884, (813) 324-1623. *Rain (When Ya Gonna Rain Again)/Rain (Let Us Cuddle); Roses Of Picardy; Is This Just Another Song About Love?; How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life/It's A Sin To Tell A Lie; Last Night On The Back Porch; Once Upon A Time*



### **GAS HOUSE GANG** - Third Place Bronze Medalist

St. Charles, Missouri (CSD)

(l to r) Rob Henry, bari; Jim Henry, bass; Rich Knight, lead; Kipp Buckner, tenor. Contact: Rich Knight, #5 San Camille, St. Charles, MO 63303, (314) 925-1925. *Goodbye Broadway, Hello France! Pack Up Your Troubles In Your Old Kit Bag/We're All Going Calling On The Kaiser/We're Gonna Hang Out The Washing On The Siegfried Line; KP; Bowery Boys Medley; So Long, Mother; Derby City, USA; The Ride Of My Life*



**THE NATURALS**- Fourth Place Bronze Medalist  
Western Hills (Cincinnati), Ohio (JAD)  
(l to r) Mike Connelly, bari; Randy Chisholm, lead; Jim Gentil, bass;  
Bob Moorehead, tenor. Contact: Bob Moorehead, 2855 Westminster,  
Springboro, OH 45066, (513) 748-2814. *By The Beautiful Sea/In  
The Good Old Summer Time; If You Were The Only Girl; Loading  
Up The Mandy Lee; My Gal Sal; Alabama Bound/Alabama Jubilee;  
Oh! What A Pal Was Mary*



**139TH STREET QUARTET** - Fifth Place Bronze Medalist  
Whittier, South Bay and Indian Wells Valley, California (FWD)  
(l to r) John Sherburn, lead; Doug Anderson, tenor; Jim Kline, bass;  
Pete Neushul, bari. Contact: Pete Neushul, 3114 Martingale,  
Rancho Palos Verdes, CA 90274, (213) 541-7452. *Crazy Words—  
Crazy Tune ; Swanee; Daddy, You've Been A Mother To Me; Lulu's  
Back In Town; Down By The Old Mill Stream; Seashore Medley*

## 1991 Quartet Finalists



**BANK STREET**  
Albuquerque, New Mexico (RMD)  
(l to r) Tony Sparks, tenor; Dick Giese, lead; Toby Balsley, bari;  
Farris Collins, bass. Contact: Dick Giese, 12334 Haines NE,  
Albuquerque, NM 87112, (505) 294-4697. *Dust Off That Old  
Pianna; I Miss Mother Most Of All; I'm Lonesome For You Dear Old  
Pal; How's Every Little Thing In Dixie; The One Rose; There's A  
Rose On Your Cheek*



**SPECIAL FEATURE**  
Reno, Nevada and San Diego, California (FWD)  
(l to r) Raymond Davis, tenor; Jamie Arrington, lead; William Hill,  
bass; Paul Olguin, bari. Contact: William Hill, 4460 Mira Loma Dr.,  
Reno, NV 89502, (702) 826-4132. *When The Midnight Choo-Choo  
Leaves For Alabam'; Among My Souvenirs; I Don't Remember Her  
Name; I Just Wanna Call You Mine; Just A Baby's Prayer At  
Twilight; I Was Born Seventy Years Too Late*





#### **TULSA TRADITION**

Tulsa, Oklahoma (SWD)

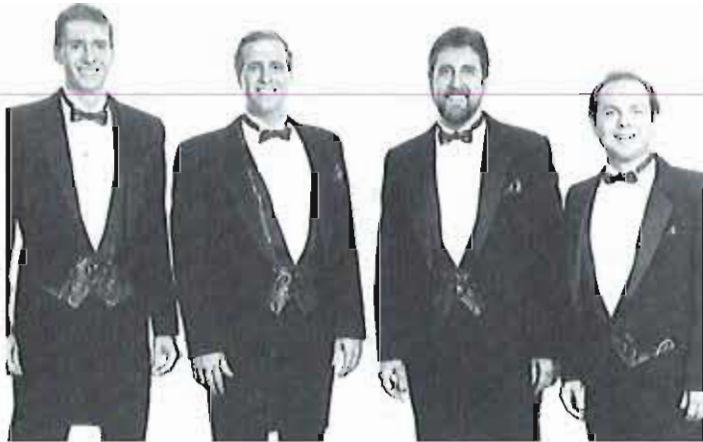
(l to r) Tim Ambrose, tenor; Curt Angel, lead; Doug Crowl, bass; Don Conner, bari. Contact: Tim Ambrose, 4554 S Louisville, Tulsa, OK 74135, (918) 747-4828. *Hello! My Baby; Chase The Rain Away; Darktown Strutters' Ball; From The First Hello To The Last Goodbye; The Rose Of No Man's Land; When Your Hair Has Turned To Silver*



#### **BUSTIN' LOOSE**

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

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



#### **JOKER'S WILD**

Shenango Valley and Buckeye-Columbus, Ohio (JAD)

(l to r) Steve Legters, bari; Dave Kindinger, bass; Mark Green, lead; Steve Iannacchione, tenor. Contact: Mark Green, 4813 Powderhorn Lane, Westerville, OH 43081, (614) 890-4909. *If You Had All The World And Its Gold; Sweet Georgia Brown; My Buddy; Sing Me That Song Again; If You Can't Get A Girl In The Summertime; Stars Fell On Alabama*

### **POST-MIDWINTER CONVENTION BARBERSHOP CRUISE**

What a great way to top off our Long Beach convention—a four-day barbershop cruise aboard the Norwegian Cruise Line's five-star cruise ship, the *Southward*.. Sit back, relax and leave your worries behind! Let them spoil you with gourmet food, superb entertainment, a lavish casino, a '50s-'60s evening and three superb ports of call, including the laid-back Mexican port of Ensenada. There'll be plenty to see, plenty to do and plenty of singing. Special group discounts. Four-day cruise from \$439.00 per person. Cruisers will be picked up at our hotel on Monday, February 3, 1992 and transferred to the Port of Los Angeles. The cruise ends on Friday, February 7 at 8 a.m. Cruise sponsored by Harmony Services Corporation. For complete details contact Windsor Travel, (800) 648-7456 or (312) 581-4404.

## 1991 Quartet Semifinalists



### BROADWAY

Manhattan, New York; Salisbury, Maryland (MAD)  
(l to r) Jay Nickel, tenor; Rick King, lead; Tom Sterling, bass, Cal Sexton, bari. Contact: Jay Nickel, 25 Heathcliff Rd., Rumson, NJ 07760, (201) 747-7165. *Together; Caroline, I'm Coming Back To You; It's A Sin To Tell A Lie; Mistakes*



### CALIFORNIA GENTRY

Ventura, Indian Wells Valley and South Bay, California (FWD)  
(l to r) Russ Walker, tenor; Lary Wright, lead; Max DeZempen, bass; Nick Papageorge, bari. Contact: Max DeZempen, 3548 Faust, Long Beach, CA 90808, (213) 421-5675. *Ireland Must Be Heaven For My Mother Came From There; When I See All The Loving They Waste On Babies; Leaning On A Lamp Post; That Old Irish Mother Of Mine*



### HARMONYWORKS

Hilltop, Minnesota (LOL)  
(l to r) Bill Wigg, tenor; Dean Haagenon, lead; Mel Eliason, bass; Dave Nyberg, bari. Contact: Dave Nyberg, 3381 Sumter Ave. S, St. Louis Park, MN 55426, (612) 936-9656. *I'm Looking Over A Four Leaf Clover; Every Tear Is A Smile In An Irishman's Heart; The Little Boy; You Must Have Been A Beautiful Baby*



### NORTHWEST SPIRIT

Bellevue and Sea-Tac, Washington (EVG)  
(l to r) Dan Tangarone, tenor; Wes Sorstokke, lead; Tom Wilkie, bass; Chuck Landback, bari. Contact: Chuck Landback, 20809 SE 123rd, Issaquah, WA 98027, (206) 226-4663. *Swanee; B&O Line/My Cutey's Due At Two-To-Two Today; Got My Thumb Out (Hitchin' A Ride); Lost In The Heart Of My Own Home Town*



### CHORDIAC ARREST

Northbrook and Chicago #1, Illinois (ILL)  
(l to r) Gregg Peters, tenor; Dick Johnson, lead; George Peters, bass; Lynn Hauldren, bari. Contact: George Peters, 1970 Briarcliff Blvd., Wheaton, IL 60187, (708) 653-2200. *Together Parody; The Barbershop Squat; We Lost That, Too; After He's Gone/There Are Smiles/Ain't He Neat*





#### 4 U

Helsingborg, Sweden (SNOBS)

(l to r) Staffan Paulson, tenor; Jens Friis-Hansen, lead; Peder Tennek, bass; Niclas Kåse, bari. Contact: Peder Tennek, Box 4047, 25004, Helsingborg, Sweden. *The Church Bells Are Ringing For Mary; I'll Hop, Skip And Jump Into My Mammy's Arms; Sing A Good Old Barbershop Song; (If I Were You) I'd Fall In Love With Me*

#### SIMPLY GRAND

LaCrosse, Wisconsin (LOL)

(l to r) Jim Larson, bari; Steve Mendell, bass; Ken Kiehne, lead; Brian Kowalke, tenor. Contact: Steve Mendell, 3411 Kenton St., LaCrosse, WI 54601, (608) 878-5594. *Hello! My Baby; I Miss Mother Most Of All; Sam, The Old Accordion Man; Don't Leave Me, Mammy*



#### REUNION

Litchfield County, Manchester and Meriden, Connecticut (NED)

(l to r) Roger Brown, lead; Otto Sabatelli, bass (seated); Brian Harvey, tenor; Ted Brown, bari. Contact: Brian Harvey, 1333 Arbutus, Durham, CT 06422, (203) 349-0137. *Gotta Be On My Way; The End Of The Road; The Showboat Came To Town; Let Me Call You Sweetheart*

#### CRACKERJACKS

Research Triangle Park, North Carolina and Frank Thorne (DIX)

(l to r) Steve Tremper, tenor; Larry Reinhart, lead; Greg Zinke, bass; Chris Slacke, bari. Contact: Chris Slacke, 522 Mineral Springs Road N, Durham, NC 27703, (919) 596-6288. *That Railroad Rag/I've Been Workin' On The Railroad; Alabama Bound; All Dressed Up With A Broken Heart; Who's Sorry Now?*

#### ESPRIT DE CORPS

Bloomington, Minnesota (LOL)

(l to r) Greg Volk, tenor; Greg Dolphin, lead; Mike Faris, bass; Nathan Rickertsen, bari. Contact: Nathan Rickertsen, 4200 24th Avenue S, Minneapolis, MN 55406 (612) 724-2411. *When My Sugar Walks Down The Street/Ain't She Sweet/Yes Sir, That's My Baby; Sonny Boy; You're Some Pretty Doll/Oh! You Beautiful Doll; If I Had The Last Dream Left In The World*



## 1991 Quartet Quarterfinalists



### CLASSIC RING

Lombard, Chicago No. 1 and Champaign/Urbana, Illinois (ILL)  
(l to r); Kirk Wood, bari; Scott Kitzmiller, bass; Paul Fernando, lead;  
Rick Anthony, tenor. Contact: Kirk Wood, 1866 N Brookfield,  
South Bend, IN 46628, (219) 289-1405. *My Honey's Lovin' Arms*;  
*Do You Really, Really Love Me?*



### HARMONY SPECTRUM

Bay Area Metro, Merced and Fresno, California (FWD)  
(l to r) Brad Wilcox, tenor; Richard Nielsen, lead; Jim Turnmire,  
bass; Pat Henley, bari. Contact: Jim Turnmire, 732 E Ramona Ave.,  
Fresno, CA 93704, (209) 221-8778. *Just A Cottage Small (By A  
Waterfall)*; *Good Night, Little Boy Of Mine*



### HIS MASTER'S VOICE

Western Hills (Cincinnati), Ohio (JAD)  
(l to r) Don Gray, tenor; Mark Bowman, lead; Gil Storms, bass; Don  
Jennings, bari. Contact: Don Gray, 9 Filson Place, Cincinnati, OH  
45202, (513) 421-2413. *Aura Lee/Love Me Tender*; *Let's Gather  
'Round The Player Piano*



### POWER PLAY

Macomb County, Michigan (PIO)  
(l to r) Jason Oyler, tenor; Mike Slamka, lead; Jack Slamka, bass;  
Mark Slamka, bari. Contact: Mike Slamka, 23103 Socia, St. Clair  
Shores, MI 48082, (313) 293-9169. *The Best Times I Ever Had (I  
Owe 'Em To My Good Old Dad)*; *I Miss Mother Most Of All*



### SRO

Phoenix, Arizona and Foothill Cities, California (FWD)  
(l to r) Russ Young, bari; Joe D'Amore, bass; Fraser Brown, lead;  
Gary Steinkamp, tenor. Contact: Gary Steinkamp, 2321 W Acoma,  
Phoenix, AZ 85023, (602) 863-9313. *When My Baby Smiles At Me*;  
*From The First Hello To The Last Goodbye*



### BASIN STREET QUARTET

Greater New Orleans, Louisiana (SWD)  
(l to r) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass;  
Joel Bourgeois, bari. Contact: Art Swanson, 9709 Robin Ln., River  
Ridge, LA 70123, (504) 737-1879. *I'm Singing Your Love Songs To  
Somebody Else*; *Ring Out The Bells In Dixieland*





### THE UNTOUCHABLES

Patapsco Valley and Dundalk, Maryland (MAD)  
(l to r) John Brohawn, tenor; Kevin King, lead; Brett Pryor, bass;  
Fred King, bari. Contact: Kevin King, 25 Village Rd., Baltimore,  
MD 21208, (301) 653-3805. *When Your Hair Has Turned To Silver;*  
*I'm Comin' A-Courtin' Corabelle*



### MAIN STREET STATION

Newton, Kansas (CSD)  
(l to r) Steve Hoskins, tenor; David Hill, bass; Wayne Lankenau,  
lead; Brent Lembke, bari. Contact: Wayne Lankenau, 2432 S  
Glendale, Wichita, KS 67152, (316) 682-8461. *I Miss Mother Most*  
*Of All; Dust Off That Old Pianna*



### EAST SIDE KIDS

Manhattan, New York; Bucks County and Bangor-Pen Argyl,  
Pennsylvania (MAD)  
(l to r) Terry Reagan, bari; Jack Fair, lead; Joe Fair, bass; Jack Pinto,  
tenor. Contact: Joe Fair, 3 Ranger Trail, Sparta, NJ 07871, (201)  
729-4502. *How Sweet It Is; That's What I Call A Pal*



### WESTERN UNION

Rancho Bernardo and San Diego, California (FWD)  
(l to r) David Garstang, tenor; Mike Spencer, lead; Mike Lawton,  
bari; Terry Monks, bass. Contact: Mike Lawton, 14353 Sandhill  
Dr., Poway, CA 92064, (619) 679-7032. *If He Fights For His*  
*Country Like He Fought At Home; The Captain Of The Toy Brigade*



### NIGHTLIFE

Foothill Cities, California (FWD)  
(l to r) Jeff Baker, bari; Brett Littlefield, bass; John Sasine, lead; Rob  
Menaker, tenor. Contact: Rob Menaker, 2802 W 145th, Gardena,  
CA 90249, (213) 327-3788. *Hello Broadway; There's Something I*  
*Like About Broadway*



### ARCADE

Greater Baltimore, Bowie and Dundalk, Maryland; Alexandria,  
Virginia (MAD)  
(l to r) Dave Hinman, tenor; Jim Grant, bass; Diz Disney, lead; Rick  
Taylor, bari. Contact: Jim Grant, 2217 E Lowells Glen Road,  
Baltimore, MD 21234, (301) 661-9047. *When I Lost You; My Gal*  
*Sal/Ain't She Sweet/Did You Ever See A Dream Walking*



#### DEUCES WILD

Houston, Texas (SWD)

(l to r) Roy Prichard, tenor; Tracy Shirk, lead; Rick Serpico, bass; Lloyd Erickson, bari. Contact: Lloyd Erickson, 1609 Capstan, Houston, TX 77062, (713) 488-5873. *Nobody Knows What A Red Head Mamma Can Do; Pal Of My Cradle Days*



#### BY DESIGN

Kitchener-Waterloo and Scarborough, Ontario; Frank Thorne (ONT)

(l to r) Jim McKnight, tenor; Scott McCarthy, lead; Al Baker, bass; Barry Townner, bari. Contact: Al Baker, 12 Swayze Court, Thorold, ON L2V 4Y9, (416) 227-5031. *I Will Love You 'Til The End Of Time; When Johnny Comes Marchin' Home Tonight*



#### FRED

Marietta, Georgia (DIX)

(l to r) Fred Hine, bari; Fred Clay, bass; Fred LaRosa, lead; Fred Carlson, tenor. Contact: Rick LaRosa, 1415 Barrier, Marietta, GA 30066, (404) 928-4284. *Ballin' The Jack; Keep Your Eye On The Girlie You Love/Somebody Stole My Gal*



#### CURTAIN CALL

West Midlands, England (BABS)

(l to r) Rod Butcher, tenor; Bernie Cureton, lead; John Riseborough, bass; Dale Kynaston, bari. Contact: Bernie Cureton, Hornby Homes, 4 Smithdown Place, Liverpool L15 9EH U.K., 051-733-8421. *I'm Lonesome For You Dear Old Pal; Hello! My Baby*



#### HEYDAY

West Portland, Oregon and Frank Thorne (EVG)

(l to r) Paul Krenz, tenor; Bob Swanson, lead; Clay Campbell, bass; Matt Campbell, bari. Contact: Bob Swanson, 212 NE 87th, Portland, OR 97220, (503) 253-1143. *Rain (When Ya Gonna Rain Again)/Rain (Let Us Cuddle); Let It Rain, Let It Pour*



#### YESTERYEAR

Elyria and Maumee Valley, Ohio (JAD)

(l to r) Steve Miller, bari; Rodney C. Nixon, lead; Randy Baughman, bass; Daniel Trakas, tenor. Contact: Rodney C. Nixon, 6020 Oberlin Road, Amherst, OH 44001, (216) 233-5036. *That's What I Call A Pal; I Had You, I Lost You, I Found You*





### SWINGTIME

Santa Barbara, California (FWD)

(l to r) Pat Patterson, bass; Mike McGee, bari; Brent Graham, lead; Craig Schmidt, tenor. Contact: Brent Graham, 7379A Freeman, Goleta, CA 93117, (805) 682-2895. *I'm A Star; You're The Flower Of My Heart, Sweet Adeline*

### EASY STREET

Tacoma and Bellevue, Washington (EVG)

(l to r) Bob Hodge, tenor; Neal Booth, lead; Forrest LaMotte, bass; Steve Barclay, bari. Contact: Forrest LaMotte, P.O. Box 4081, Federal Way, WA 98063, (206) 767-7215. *I Wonder Who's Milking Her Cow; Pearl, My Rural Plural Girl*



### MAIN EVENT

Houston, Texas (SWD)

(l to r) Bruce Kenyon, tenor; John Devine, lead; Tommy Gartman, bass; Bob Natoli, bari. Contact: Bob Natoli, 15114 Runbell Place, Houston, TX 77095, (713) 859-9160. *How Ya Gonna Keep 'Em Down On The Farm? My Honey's Lovin' Arms*

### SOUND STANDARD

Knox County Metro, Tennessee (DIX)

(l to r) Jim Phifer, tenor; Bob Eubanks, bass; Mark Beeler, bari; Mike Tipton, lead. Contact: Bob Eubanks, 1906 Cedar Lane, Knoxville, TN 37918, (615) 688-2979. *In An Old Barbershop Chair; Hello! My Baby*



### MISSOURI VALLEY MUSIC COMPANY

Waterloo and Des Moines, Iowa; Fremont and Omaha, Nebraska (CSD)

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

### HARMONIC MOTION

McKeesport, Shenango Valley and Pittsburgh South Hills, Pennsylvania (JAD)

(l to r) Dave McKinnon, tenor; Dave Bash, lead; Jim Mazza, bass; George Lepsch, bari. Contact: Dave McKinnon, 10177 Lavonne Drive, North Huntingdon, PA 15642, (412) 864-6734. *If You Were The Only Girl; Darktown Strutters' Ball*



#### FRONT ROW CENTER

East Aurora and Watertown, New York (SLD)  
(l to r) Dave Mason, tenor; Tracy Robertson, lead; Jack Trenchard, bass (seated); Ron Mason, bari. Contact: Jack Trenchard, 3882 Lynn Dr., Orchard Park, NY 14127, (716) 649-8299. *The Gang That Sang "Heart Of My Heart"; Nobody's Singing At The Old Barbershop*



#### DALLAS SOUND

Greater East Texas and Town North Dallas, Texas (SWD)  
(l to r) Keith Houts, tenor; Anthony Pennington, lead; Earl Hagn, bass; Dennis Devenport, bari. Contact: Earl Hagn, 1217 Stratford, Richardson, TX 75080, (214) 235-4374. *My Daddy Is Only A Picture; I Didn't Believe*



#### TRADEMARK

Binghamton, New York (SLD)  
(l to r) Mike Esposito, bass; Dave Scott, bari (front); Ken Thomas, tenor (back); Tom Glosick, lead. Contact: Tom Glosick, Beach Road, Apalachin, NY 13732, (607) 729-3246. *Darktown Strutters' Ball; Mistakes*



#### PEOPLE'S CHOICE

Fargo-Moorhead, North Dakota and Park Rapids, Minnesota (LOL)  
(l to r) Mark McLaurin, bari; Gary Jacobson, lead; Dave Anderson, bass; Brent Gerber, tenor. Contact: Gary Jacobson, 1417 S 21st St., Fargo, ND 58103, (701) 280-2597. *I May Be Gone For A Long, Long Time; Toot, Toot, Tootsie*



#### ROUTE 66

Albuquerque, New Mexico (RMD)  
(l to r) Steve Stevens, tenor; Jim Law, lead (seated); Clifford Pape, bass; Mike Finnegan, bari. Contact: Jim Law, 6104 Parktree Pl. NE, Albuquerque, NM 87111, (505) 294-4508. *I Wanta Sing Not Dance; Where Have My Old Friends Gone?*



#### DOUBLETAKE

Montclair, Rahway Valley and Sussex County, New Jersey (MAD)  
(l to r) Bob Rund, bari; Tony Carlini, bass; Bill Stauffer, lead; Jamie Carbone, tenor. Contact: Bill Stauffer, 7519 Tamarron Drive, Plainsboro, NJ 08536, (609) 936-9684. *Mary, You're A Little Bit Old Fashioned; Susie's Feller*





### SONIC BOOM

Vancouver and New Westminster, British Columbia (EVG)  
(l to r) David Cotton, tenor; Tom Metzger, bass; Dave Vincent, lead;  
Mark Metzger, bari. Contact: Dave Vincent, 2301-1150 Jervis,  
Vancouver, BC V6E 2C8, (604) 685-8925. *Margie/No, No, Nora/*  
*My Blushin' Rosie; You're Breaking In A New Heart (While You're*  
*Breaking Mine)*



### CAVALIERS

Tampa, Jacksonville and Orlando, Florida (SUN)  
(l to r) Wayne Helbig, tenor; Jeff Lathom, lead; Tim Brozovich, bass;  
Sean Milligan, bari. Contact: Tim Brozovich, 2299 Lagoon Drive,  
Dunedin, FL 34698, (813) 734-7643. *No One Loves You Any Better*  
*Than Your M-A-Double M-Y; Mama-A War Ballad*



### WEST WINDS

San Antonio and Austin, Texas (SWD)  
(l to r) Jan Scofield, tenor; Bill Hogan, lead; Brian Telle, bass; Bill  
Wilkinson, bari. Contact: Jan Scofield, 3404 River North Drive,  
San Antonio, TX 78230, (512) 696-7516. *Nobody Knows What A*  
*Red Head Mamma Can Do; My Wild Irish Rose*



### STACKED DECK

Tuscaloosa, Alabama (DIX)  
(l to r) Freddie Braswell, tenor; Ron Montgomery, lead; Tom Cain,  
bass; Jim Cain, bari. Contact: Tom Cain, 3807 2nd Ave., Tus-  
caloosa, AL 35405, (205) 752-1456. *My Ideal; I'm Going South*



### ESCAPADES

Flint and Grand Rapids, Michigan (PIO)  
(l to r) Andrew Clements, tenor; Mark Garlock, lead; Lynn  
Sommerfeld, bass; Gaylord Miller, bari. Contact: Lynn Sommerfeld,  
1890 Camrose Court SW, Wyoming, MI 49509, (616) 538-6753. *Just A Cottage Small (By A Waterfall); Sam, The Old Accordion Man*



### RISKY BUSINESS

Dundalk and Patapsco Valley, Maryland (MAD)  
(l to r) Rob Seay, tenor; Michael Price, lead; Mike Kelly, bass; Jim  
Kraus, bari. Contact: Michael Price, 34 Stone Park Place, Balti-  
more, MD 21236, (301) 529-3240. *Kiss Me One More Time; The*  
*Key To Success With The Beautiful Girls*



#### LONE STAR SOUND

San Antonio, Texas (SWD)

(l to r) Pete Cogswell, tenor; Rich Evans, lead; Mo Rector, bass; Darrell Kirby, bari. Contact: Rich Evans, 4410 Black Hickory Woods, San Antonio, TX 78249, (512) 492-6775. *I Love A Piano; Sweet Georgia Brown*



#### SPECIAL TOUCH

Topeka, Kansas and Kansas City, Missouri (CSD)

(l to r) Rick Kready, tenor; David Krause, lead; Matt Moore, bari; Keith Schweer, bass. Contact: David Krause, 7319 NW Eastside, Kansas City, MO 64152, (816) 587-1315. *Black Eyed Susan Brown; When My Sugar Walks Down The Street*



#### SOMETHING OLD, SOMETHING NEW

Plattsburgh, New York and Pierrefonds, Quebec (NED)

(l to r) Dick Sears, tenor; Mark Lewis, lead; Ed Jobson, bass; Ken Abbott, bari. Contact: Ed Jobson, 187 Beacon Hill, Beaconsfield, PQ H9W 1T5, (514) 697-3192. *Let A Smile Be Your Umbrella; Don't Tell Me The Same Things Over Again*



#### SAINT CITY SINGERS

St. Joseph, Missouri (CSD)

(l to r) Ken Gabler, tenor; Byron Myers, Jr., lead; Stan Grossman, bass; Byron Myers, Sr., bari. Contact: Byron Myers, Jr., 5119 Faraon Street, St. Joseph, MO 64506, (816) 279-5484. *Bring Back Those Good Old Days; I Wonder What's Become Of Sally*



#### THE BARONS

Lexington, Kentucky and Evansville, Indiana (CAR)

(l to r) Bud Haggard, tenor; Ed Gorman, lead; Bill Woodward, bass; John Heaton, bari. Contact: Bill Woodward, 737 Glendover Road, Lexington, KY 40502, (606) 269-2098. *I'm Alone Because I Love You; Bring Back Those Vaudeville Days*



#### BAYSIDE BOYS

Erie, Pennsylvania (SLD)

(l to r) Aaron Praetzel, bari; Brian Praetzel, bass; Jon Zimmerman, lead; Daron Praetzel, tenor. Contact: Daron Praetzel, 5717 Wattsburg Road, Erie, PA 16509, (814) 825-3114. *When I Leave The World Behind; I Miss Mother Most Of All*





### YESTERDAY TODAY

Nashville, Tennessee (DIX)

(l to r) Frank Cristina, bari; George Luken, Jr., bass (at rear); Larry Deters, lead; Clyde Perkins, tenor. Contact: Frank Cristina, 9565 Inavale Drive, Brentwood, TN 37027, (615) 781-2814. *The Gang That Sang "Heart Of My Heart"; Aura Lee/Love Me Tender*



### AVON CITY FOUR

Christchurch, New Zealand (NZABS)

(l to r) Graeme Frew, bari; John Buckley, bass; John Harker, lead; Grant Stanton, tenor. Contact: John Buckley, 29 Hillcrest Place, Avonhead, Christchurch 8004, New Zealand. *The Old Piano Roll Blues; Toot, Toot, Tootsie*



### SOUND DECISION

Terre Haute, Indiana (CAR)

(l to r) Bob Montgomery, tenor; John Rector, lead; Terry Wence, bass; Dave Keith, bari. Contact: Terry Wence, 1026 S 17th St., Terre Haute, IN 47807, (812) 232-0956. *The Song Is Ended (But The Melody Lingers On); The End Of The Road*

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## More convention capsules

### "Sing With The Champs" a success

With eight AIC quartets participating, the annual "Sing With The Champs" program raised more than \$3,100 for the Institute of Logopedics, an all-time record. Foursomes involved were: the **Suntones-1961**, **Dealer's Choice-1973**, **Happiness Emporium-1975**, **Bluegrass Student Union-1978**, **Classic Collection-1982**, **Rural Route 4-1986**, **Second Edition-1989** and **Acoustix-1990**.

The singing slots were sold out completely by the time the event got underway Friday morning. Spectators were treated to numerous highlights, including the antics of

Freddie King, **Oriole Four-1970**, doing his false-teeth routine while singing "Little Pal" with the **Suntones**.

Both the young and the young-at-heart made appearances. Brothers Steve and Shawn Martin are tenors from Carlisle, Pa. Steve, age 12, sang "The Auctioneer Song" with **Bluegrass Student Union**, while Shawn, age 9, sang "Darkness On The Delta" with the **Classic Collection**. Hal Purdy, 84, sang bari to "A Little Street Where Old Friends Meet" with **Acoustix**. 🎵



A nine-year-old tenor from Carlisle, Pa., Shawn Martin, (above) more than held his own while singing "Darkness On The Delta" with a kneeling **Classic Collection**, while 84-year-old Hal Purdy (below) mastered the baritone to "A Little Street Where Old Friends Meet" with **Acoustix** during the AIC "Sing With The Champs" program in Louisville.



Don't forget to register for the midwinter convention in Long Beach, Calif., January 27-February 2, 1992. Registration form on page 51 of this issue.

## The song in this issue

Over the past several years, we have received numerous requests for an arrangement of "When There's Love At Home," a song whose uplifting lyric reflects so well the spirit of family closeness and the sanctity of the home.

Joined with a melody both simple and majestic in its structure, the song beautifully exemplifies the barbershop spirit with its emphasis on "G"-rated entertainment and family activities. Its message will be well received by everyone in your audience.

Composer John Hugh McNaughton was born in 1829 in Caledonia, New York, and was the writer of numerous popular songs of the 19th century, including "The Blue And The Gray" and "A Faded Coat Of Blue," both obviously inspired by the events of the American Civil War. "When There's Love At Home" has, for many years, served as an anthem for members of the Mormon faith.

Our fine arrangement was prepared by Society Director of Music Education and Services Mel Knight. 🎵



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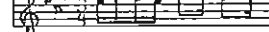
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## In memory

Ed Gaikema, tenor of the 1944 international champion quartet, the **Harmony Halls**, passed away on July 27 after a long illness in Grand Rapids, Mich. He was 85 years old. Gordon Hall, bass, remains the surviving member of the quartet.

A 48-year Society member, Gaikema also sang with the Grand Rapids chorus when it won the first chorus contest held at a national convention—in Detroit in 1953. He was elected to the Pioneer District Hall of Fame in 1974.

At the conclusion of a memorial service held in Grand Rapids on July 30, a recording was played of the Harmony Halls singing "The Lord's Prayer."

Gaikema is survived by his wife, Sadie, a son, a daughter and seven grandchildren.

Memorial contributions may be made to the West Central Michigan Chapter of the Alzheimer's Association, 1324 Lake Drive SE, Grand Rapids, MI 49506.

## Baby Stalls Quartet

by Brian Lynch

*The Louisville Convention Program listed 66 quartets in competition. Only 65 actually competed. This is "The Rest of the Story."*

The members of **Flip Side**, a quartet from the Ontario District, had high hopes for 1991. The Canadian foursome's score of 2,157 in the prelims placed it in the top half of competitors in Louisville, and the men felt they had a realistic shot at the top twenty. They made their travel arrangements and planned on an exciting week in Kentucky.

Adrian Michael Swann had other plans.

Tenor Rob Swann's wife, Lynn, was due to deliver about July 3. Following an occasionally turbulent pregnancy, it seemed likely that the baby would be born well before then, so Rob and Flip Side would be able to go to the competition. Rob had taken two weeks vacation from his job as a police detective to be with Lynn for the blessed event, and then to go on to Louisville.

But, babies have a way of doing just as they please. Contractions on Friday, June 28, proved to be false labor, which continued in starts and stops through the pre-convention weekend. Rob made arrangements to fly out of Toronto at 6 a.m. Thursday, July 4, which would put him in Louisville by 9 a.m.—just enough time to rush to Freedom Hall, dress, and be on stage with Flip Side at its 11:12 a.m. quarterfinal slot.

Lynn and Rob were up all Wednesday night, timing contractions and waiting for the baby to arrive. Finally, at 5:30 a.m. on Thursday, Rob called his quartet mates and broke the bad news; he would not be able to make it.

"There will be other internationals, but your kids are only born once," Rob said.

Vital statistics: Adrian Michael Swann, born 7/7/91, 8 lbs., 6 oz. Mother and child both healthy and happy but, to mother's consternation, the family appears to have gained another singer.

## Do-prelim scores predict success at an international contest?

Quartet	Int'l rank	Prelim rank	
The Ritz	1	3	JAD
Keepsake	2	10	SUN
Gas House Gang	3	1	CSD
The Naturals	4	2	JAD
139th Street	5	4	FWD
Bank Street	6	7	RMD
Special Feature	7	8	FWD
Tulsa Tradition	8	11	SWD
Bustin' Loose	9	13	JAD
Joker's Wild	10	32	JAD
Broadway	11	5	MAD
California Gentry	12	34	FWD
Harmony Works	13	23	LCL
Northwest Spirit	14	9	EXG
Chordiac Arrest	15	50	ILL
4U	16	NR	SNOBS
Simply Grand	17	40	LCL
Reunion	18	45	NED
Crackerjacks	19	14	DIX
Esprit de Corps	20	41	LCL

**Don't forget to register early  
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Registration form  
on page 31.**

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Directors College expenses, including transportation, are legitimate chapter expenses. We hope many chapters will be represented at this annual event. Fill out the application below and send *after* October 1, 1991. Payment of \$345 is due upon registration. A penalty of \$100 will be charged for cancellation *after* June 1, 1992. Directors College is offered *only* to members of SPEBSQSA and affiliates. Payment in U.S. funds only. For more information, call (800) 876-SING.

Send to: SPEBSQSA, Directors College, 6315 Third Avenue, Kenosha, WI 54143-5199

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (home) \_\_\_\_\_ (work) \_\_\_\_\_

Chapter \_\_\_\_\_ Chapter number \_\_\_\_\_ Membership number \_\_\_\_\_

Chapter president's signature \_\_\_\_\_

This is our chapter's ☐ **first choice** ☐ **additional choice** to attend the Directors College. We understand that all applicants following our first choice will be placed on a waiting list and will be notified after January 1, 1992.

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Expiration date \_\_\_\_\_



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

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 Name \_\_\_\_\_ Nickname \_\_\_\_\_  
 Spouse/guest name \_\_\_\_\_ Nickname \_\_\_\_\_  
 Address \_\_\_\_\_  
 City/State/Province \_\_\_\_\_ Zip Code \_\_\_\_\_  
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Quantity	Type	Rate	Total (US funds)
	Adult	\$60.00 ea.	\$
	Jr. (under 19)	\$30.00 ea.	\$
Postage and handling cost		\$ 3.00	\$
TOTAL			\$

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☐ MasterCard ☐ VISA Exp. Date \_\_\_\_\_  
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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.

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## Mid-Atlantic District brings YMIH to Society conventions

For the past 14 years, the Reading, Pa., Chapter has sponsored its own Young Men In Harmony high school quartet contest. Music educators from area high schools have supported the project with enthusiasm. Reading's **Pretzel City Barbershop Chorus** awards the prizes after contestants perform before a judging panel comprised of Barbershoppers and music teachers. This February, nine quartets from six high schools vied in the annual Bushy Rhoads Memorial Young Men In Harmony Barbershop Quartet Contest, held at Fleetwood High School. Placing first was **The Hi-Lo's**, from Kutztown High School. In second place by a mere three points was the **Unspoken Four**, of Mount Pocono High.

### District initiates program

This year, The Mid-Atlantic District began a program for high school quartets that allowed sponsoring chapters to enter one youthful foursome into a high school quartet contest, to be held as a part of each MAD division spring convention. Three divisions, Appalachian, Atlantic and Metro held such contests.

Each quartet sang two songs and was judged, in the same four categories as Society quartets, by a panel of Society-certified judges. Winners became eligible to compete in a district-wide Young Men In Harmony High School Quartet Contest, to be held in conjunction with the district convention in Ocean City, Md., in October.

The Reading Chapter, perforce backing **The Hi-Lo's** and knowing that it could only sponsor one group in the subsequent Appalachian Division high-school quartet contest, arranged for the Stroudsburg Chapter to sponsor the **Unspoken Four**. The quartets tied scores this time and thus both made the cut for the district contest.

In the Metro Division contest, the district qualifier was **The Suspenders**, from Mamaroneck, N.Y., High School, sponsored by the Westchester County, N.Y., Chapter, whose **Golden Chordsmen** chorus presents a Fred Steinkamp Memorial Plaque each year to area high schools that promote barbershop harmony in their music curricula.



**The Suspenders**, a Young Men in Harmony quartet from Mamaroneck High School, N.Y., qualified to represent the Metro Division at the Mid-Atlantic District Convention in October. Pictured are (l to r): Kurt Neumeister, tenor; Ryan Zawel, lead; Zachery Stein, bass and Arnaud Durteste, barl. The group is sponsored by the Westchester County, N.Y., Chapter.



**The Hi-Lo's**, from Kutztown High School, Pa., will represent the Appalachian Division at the Mid-Atlantic District Young Men in Harmony High School Quartet Contest during the district's fall convention. Pictured (l to r) are: Mike Held, bari; A.J. Reitz, bass; Rusty Edinger, lead and Blake Miller, tenor. The foursome is sponsored by the Reading, Pa., Chapter.

Atlantic Division's winner was the **Lampeter-Strasburg Boy's Quartet**, sponsored by the Wilmington, Del., Chapter. Lampeter-Strasburg High School is located in Lancaster, Pa., and Barbershopper Jay Butterfield is the choral director.

Incidentally, **The Hi-Lo's** had a summer singing job in Dorney Park, Near Allentown, Pa. Their task was to roam the park from 1 to 8 p.m., singing barbershop harmony. The stint ran six days a week from May 25 to August 30.



Bill King of the Medina County, Ohio, Chapter believes in starting 'em out young. King is pictured teaching "Wait Till The Sun Shines, Nellie" to four-year-old grandson, Matthew.



# SPEBSQSA, MENC issue statement of agreement

As mentioned in the convention story on page 8, the Association of International Champions (AIC) is beginning to underwrite a program of scholarships for the Far Western District's high school quartet program. AIC President Ken Hatton contacted the Music Educators National Conference (MENC) to discuss guidelines.

As an outgrowth of that contact, Society Executive Director Joe Liles collaborated with MENC representatives John Mahlmann and Karl Glenn to establish a statement of agreement regarding recruitment of high-school-age boys into the Society. The following agreement represents a relaxation of the MENC attitude toward membership in the Society:

"MENC and SPEBSQSA share a joint interest in the involvement of young men in the joys of vocal music. Because barbershop harmony can be a lifelong commitment, it is reasonable that some high school students may wish to join a local barbershop chapter. This can be an enhancement to the musical development of the student, but should not be at the expense of his commitment to the local school program. It is every bit as important for the barbershop chapter to fully support the music programs in the schools."

In a June letter announcing the agreement to district presidents and YMIH chairmen, Liles made the following points:

"Our chapters must be encouraged to support the music and arts programs in the local schools. They must be cautioned that an all-out, aggressive membership drive for high school boys could result in loss of support from local music teachers. However, a supportive attitude for the local music programs, along with a judicious membership plan, will go a long way in creating a win/win situation."

Cooperation between MENC and the Society has been enhanced, following a meeting with members of the International Public Relations Committee and Mahlmann. Liles also acknowledged Hatton's role in opening the door to an easing of the guidelines that led to the above statement of agreement.

## Society support for MENC petition detailed

Last year, Society members were invited to sign the following petition to demonstrate to the U.S. Congress the unrecognized national support for music education, in light of recent cutbacks in education funding:

"Yes! I want to make music education a driving force in America's schools. If our children are to succeed in the workforce and world of the future, they must be provided with a well-rounded education curriculum incorporating music and the other arts."

Nation-wide, nearly a quarter of a million signatures were obtained by the February 22, 1991 deadline. Counted and bound, they were presented to Rep. Bob Clement and Sen. Nancy Kassebaum at the national symposium in March.

According to *Soundpost*, the MENC newsletter, the single organization contributing the most signatures was SPEBSQSA, outdistancing everyone with a whopping 9,917 signatures.



The "HAPS" are alive and swell! And if you don't have all of their wonderful albums you're missing out on a lot of great barbershop music from these perennial gold-medal favorites.

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## One child's story: Sleeping through the night a milestone

In a dark room with only a mattress on the floor, a 10-year-old girl sleeps the entire night for the first time. No furniture or little-girl decorations fill the room to distract the youngster. Nothing prevents the child from getting up; no person is there to put her back to bed. It's just the sleeping child and her blanket.

While it sounds like so little, for Khaki and her family, it was a miracle. Khaki hadn't slept through the night in a bed in her life.

It took a lot of hard work over many weeks to teach Khaki to sleep. Three Institute of Logopedics child care professionals (CCPs), following a specially designed program, actually taught the girl to sleep through the night during the Institute's 1990 summer program.

While the most dramatic, Khaki is just one of last summer's success stories. What makes her story even more remarkable is she was one of four "surprise" students; children whose disabilities were more severe than anticipated.


Normally, the Institute takes only higher-functioning children in the summer because of staffing, said Cayla Teal, residential coordinator for the summer program. These children would not have been able to stay had it not been for the funds available through summer scholarships. Those funds picked up the costs of one-to-one care and allowed Khaki and three other children to benefit from the Institute program.

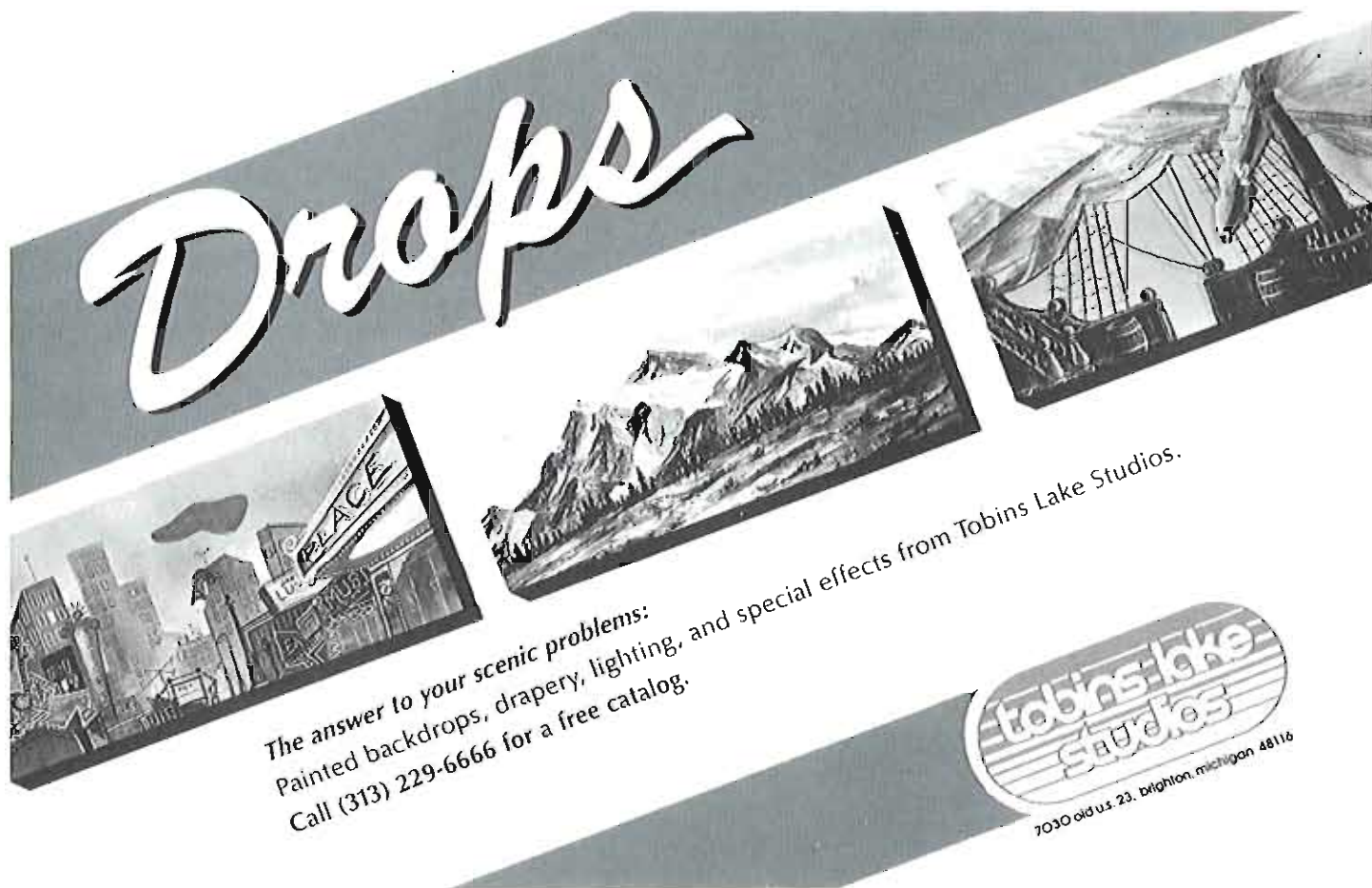
This summer, 34 additional students joined the Institute's full-year and residential-only students for the 1991 summer program. Students came from across the United States to participate: Arizona, California, Florida, Hawaii, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, New Jersey, New Mexico, New York, Ohio, Oklahoma, South Carolina, Texas and Washington. Many of these students had participated in the summer program before and returned. And, several were able to attend because of scholarship assistance made available by the Dallas Metro, Texas, Chapter, home of the Vocal Majority chorus.

### Retiring Institute president honored

Frank Kleffner, President and CEO of the Institute, retired July 1 after 15 years of service. In honor of his tenure at the Institute, the Frank R. Kleffner Conference Center was dedicated June 28 in a special ceremony. Included in the festivities was the unveiling of a plaque in Kleffner's image that will hang inside the conference center.

That evening, a reception for former and present board of trustee members, friends and dignitaries, honored the Kleffners. Members of Wichita's Air Capital Chorus performed as part of the program activities. A presentation of art work the Institute commissioned was presented to Kleffner along with the announcement of the establishment of the Frank Kleffner Staff Development Fund. This endowment honoring Kleffner will support service staff participation in in-service training, conferences and seminars.

Jack E. Andrews of Dallas became the Institute's new president and CEO. 



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# Long Beach—sure cure for the midwinter “blahs”

The Society's midwinter convention, January 27-February 2, 1992, offers the best way for Barbershoppers to exchange frost for fun, boredom for barbershopping and overshoots for overtones. Long Beach, Calif., has temperatures in the mid-70s, miles of public beach and a host of recreational activities within easy reach.

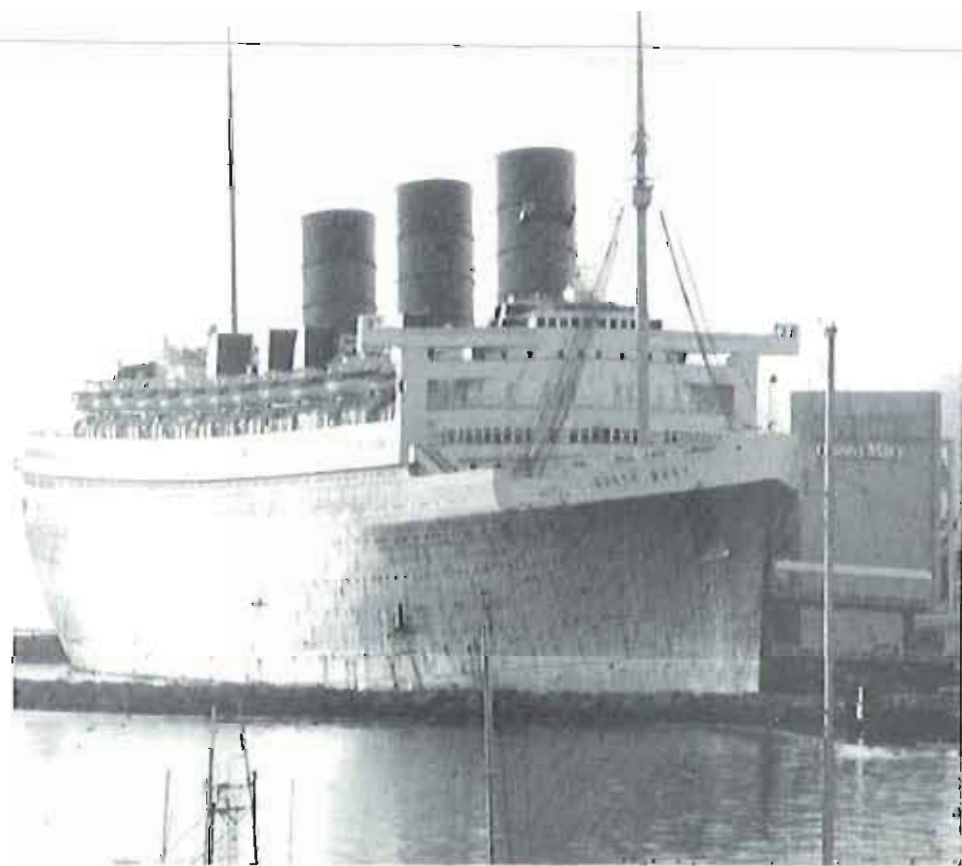
Ostensibly, the midwinter convention is the occasion for the Executive Committee, International Board of Directors and District Presidents to meet and prepare their respective agendas for the coming year but, for the many Barbershoppers who attend, the week offers a great deal more. In recent years, one of the highlights has been the Seniors Quartet Contest—expected to be more exciting than ever in 1992.

The champion and medalist quartets from this summer's international convention and contest will perform, as will the 1990 inter-

national chorus champion, the **Masters of Harmony**, from the Foothill Cities Chapter in Santa Fe Springs, Calif. Also featured at showtime will be the 1991 seniors champion, **Old Kids on the Block**, and the San Diego **Sun Harbor Chorus**, 1991 fifth-place medalist. The contest and shows will take place in the Terrace Theater, part of the Convention & Entertainment Center on the Long Beach waterfront.

Midwinter activities will include a massed sing at the Hyatt Regency headquarters hotel, a golf tournament, a woodshed jamboree and much, much more. Tours of all kinds have been arranged [see *The Harmonizer*, July/August issue] as well as a post-convention cruise to Mexico [see advertisement on page 17 of this issue].

Register now for your midwinter convention. A registration form may be found on page 51.



The *Queen Mary*, largest passenger ship afloat, is but one of the many outstanding attractions awaiting Barbershoppers who attend the 1992 midwinter convention. (Convention Bureau Photo)

## As Warm As A Christmas Chorus...



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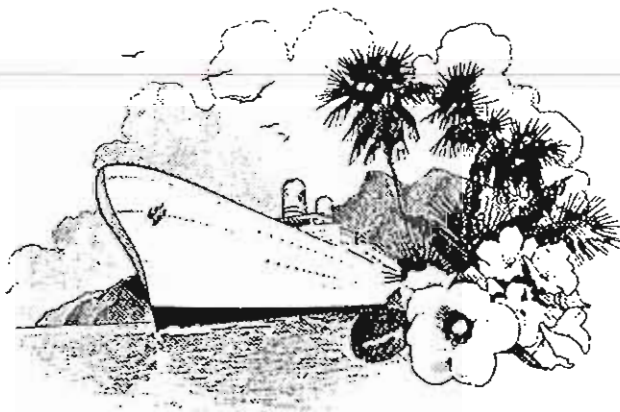
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A few days after the **Sunsational Chorus** from the Pueblo, Colo., Chapter sang at a local Lutheran church service, a member of the Methodist church up the street commented to a Lutheran associate, "You Lutherans sure dress up for church." "Why, no," was the response, "we dress quite casually." "Don't tell me that," said the Methodist, "Just last Sunday I saw a whole bunch of your men entering church in tuxedos."

\* \* \*

The Manhattan, N.Y., Chapter meets just down the street from the Empire State Building, so it seemed natural that the chapter would participate in the 60th-anniversary celebration for the landmark structure. Faye Wray, who starred in the original King Kong movie in which the building was featured, was also in attendance. An appropriately named and not-too-shabby Manhattan pickup quartet—the **Empire Statesmen**—performed: Roger Payne, Joe Hunter and Brian Horwath; tenor, lead and bari of **Four Under Par** fame; and Joe Fair, bass of the **East Side Kids**, a contender at Louisville.

The **Big Apple Chorus** holds its annual show in Carnegie Hall, a structure celebrating its 100th anniversary this year. Featured on the June 1 event were the **Suntones**, 1961 SPEBSQSA champion, and **Ambiance**, 1986 Sweet Adelines International Queens of Harmony.

\* \* \*

In response to a Washington, D.C., radio personality's request for audio tapes to include in a 50-minute program entitled "Desert Storm, a Salute in Song," the **Alexandria Harmonizers** submitted "American Medley." Response to the program was so great that it was repeated on consecutive Saturdays. It was also picked up and aired by ABC and Armed Forces Radio.

Alexandria's annual Spring Tonic show this year was built around a "knights of old" theme, complete with props that included a castle with draw bridge. At the afterglow following the sell-out Saturday night show, emcee Mike Fultz asked Pam Werner, daughter of Music Director Scott Werner, to come on stage for a final announcement. He proposed, she accepted, and the crowd went wild.

\* \* \*

continued next page



The Warsaw, N.Y., **Chordbusters** chorus aptly named its 1991 show "50 Years of Harmony." The chapter, organized by famed Barbershopper Phil Embury, is one of five celebrating a 50th anniversary this year.



The **Bluff City Chorus** of Alton, Ill., is shown prior to video-taping its performance of "Rain" for the Easter Seal Telethon that was broadcast to several southwestern Illinois counties last June.



The Beverly, Mass., Chapter sponsored a tri-city choral interchange at its meeting facility last March. High-school choruses from Beverly, Malden and Peabody performed for, with, and were performed to by chapter quartets and the **Northshorem** chorus. Shown making four-part harmony is the Malden group, directed by Ellen D'Angio, wife of Northshorem director Carl D'Angio.



The Prince William County, Va., Chapter adopted the Center for Missing and Exploited Children as a local charitable cause after the December, 1989, disappearance of the five-year-old granddaughter of one of its members [see story, page 29, *The Harmonizer*, July/August, 1990]. The chapter, featuring the **Bull Run Troubadours** chorus, has put on four benefit shows to date, with proceeds to the Center now exceeding \$6,000.

\* \* \*

In response to an article in *Update*, the international office's monthly newsletter to chapter presidents and bulletin editors, regarding the statement of mutual support between the Society and MENC [see related stories, page 33], the Manahawkin, N.J., Chapter sponsored a June show that included several high-school student-musicians; The Island Singers, a community chorus and the chapter's own **Barnegat Baytones** chorus. Proceeds of the show went to the Southern Regional High School Music Department.

\* \* \*

Mayfair, the annual community arts festival in Allentown, Pa., commissioned an original dance work for the 1991 celebration. Choreographer Stephan Koplowitz of New York developed "Diapers, Dating, Working and Waiting," chronicling life's various rites of passage. Twelve dancers from southeastern Pennsylvania performed the work, in part to the accompaniment of the **Lehigh Valley Harmonizers**, chorus of the Allentown-Bethlehem Chapter, singing "Tie Me To Your Apron Strings Again" and "Smile Medley."

\* \* \*

The Houston, Texas, **Tidelanders** had a star-spangled Fourth of July, performing with the American Pops Orchestra before an audience of 9,000 at Cynthia Woods Mitchell Pavilion the day prior, and then for an estimated 100,000 during the Freedom Festival in downtown Houston.

\* \* \*

For the second year, the Denver, Colo., Mile-Hi Chapter participated in the Mile High Kennel Club's "Hound Dog Derby" [see story, page 24, *The Harmonizer*, November/December 1990]. This year, the event raised \$7,066 for the Institute of Logopedics.

## Can you top this?

Recently, Bill Hamilton of the Greater Pittsburgh Chapter issued a challenge concerning membership longevity. His chapter has six members whose membership years total 264 and nine members whose memberships cover 379 years.

In response, Past International President Bob Gall reports that in his Kansas City, Mo., Chapter, the senior six members have a total of 276 membership years, the top nine total 403 and the elder 11 members total 485 years of Society membership.

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Last January, Steven Jackson, a radio newscaster and the assistant director of the Kentville, Nova Scotia, **Dukes of Kent** chorus, suffered a massive stroke at the age of 21, sustaining substantial damage to the input/output center of the brain and right-side paralysis. His condition was listed as critical.

Three weeks later, at an in-hospital birthday party for a friend, Steven's mother, Dianne, noticed that he was singing some of the words to "Happy Birthday To You." Prior to that time, he had only been able to mumble "Um." Dianne remembered from her experience working with disabled people that singing is a right-side brain activity and that Steven's right-side paralysis was due to left-side brain damage. She began to sing vocal exercises with him and eventually brought in a tape recorder with his favorite tapes of the **Boston Common** to sing along with.

In early February, Steven was transferred to the Nova Scotia Rehabilitation Center in Halifax. By May, he was able to walk with a supportive brace and could move his right arm, although the hand remained paralyzed. With therapy, his speech was improving and for singing exercise, the members of his quartet, the **Countrymen**, visited often. After all, the lead singer is Steven's father, Perry. Steven is the tenor.

Still in rehab, Steven began, at the urging of his parents and with the enthusiastic support of his chapter members, attending Kentville chorus rehearsals during April. A few weeks later, he directed the closing songs, "We Sing That They Shall Speak" and "Keep The Whole World Singing." It was an especially poignant moment.

On June 8, Steven appeared on stage with the **Countrymen** at the annual Harmony Homecoming in Truro, Nova Scotia, singing "Swing Down Chariot" and "Danny Boy." Another moving moment.

Steven was discharged from the rehab center in late June and continues therapy at home. He has a long way to go but continues to improve. He attributes his love of singing barbershop harmony to giving him the incentive to keep going. His next goal is to compete with the **Countrymen** on stage at Lake Placid this fall at the NED convention.

\* \* \*



Five months after suffering a massive stroke, 21-year-old Steven Jackson joined his quartet on stage to sing for the annual Harmony Homecoming in Truro, Nova Scotia. Pictured are (l to r): Paul Grimm, bari; Ralph Morehouse, bass; Steven's father, Perry Jackson, lead and Steven, tenor.

After seven-and-a-half years, the members of **Auld Lang Syne** have decided to hang up the pitchpipe. Many-time international competitors Andy Nazarro, tenor; Ron Borges, lead; Jan Muddle, bass and Glenn Jewel, bari performed their swan song at the Ottawa Chapter's two-night show in Ontario on June 28-29. In the closing, Saturday night, when emcee Dyson Phiney asked the audience to join in singing the final song, the quartet was surprised and moved when the entire house sang "Auld Lang Syne" instead of the traditional "Keep The Whole World Singing." The quartet members thank all who supported them during a fun-filled time together. They say, "It was great ... just for the sake of it!"

\* \* \*

**Harmony Sound System**, a foursome from the Oak Lawn, Ill., Chapter, performed at the "Pre-taste of Chicago," a press-only event at Buckingham Fountain on June 19. The occasion was in preparation for the Taste of Chicago annual celebration and was open to the media by invitation only. The quartet was invited to appear by city employee Ed Thornton, who just happens to be a member of the Oak Lawn Chapter.

The quartet had two stage opportunities and a photo session with Mayor Richard Daley that made the evening news on local ABC, CBS and Fox affiliates. WGN, broadcasting nation-wide, provided the best coverage. The members are: Bob Tuohy, Jerry Buikema, Harold Pastoor and Ernie Kopp.

\* \* \*



**Easy Company**, from the Buckeye-Columbus, Ohio, Chapter, sang for the kick-off party for "Ameriflora '92," part of "America's Celebration of Discovery" that will honor the quincentennial of Christopher Columbus' opening of the New World and take place between April and October of 1992. Pictured (l to r) are: Roger Suver, tenor; Bill Nicewanger, lead; Al Castrodale, bass and Tom Larsen, bari.





On May 28, **Acoustix** performed the "Star Spangled Banner" for a crowd of more than 26,000 fans at Arlington Stadium before a Texas Rangers vs. Minnesota Twins game (above). In attendance was George W. Bush, managing partner of the Rangers and son of U.S. President George Bush. Pictured in the photo at right are (l to r): Todd Wilson, Jason January, Bush, Rick Middaugh and Jeff Oxley.

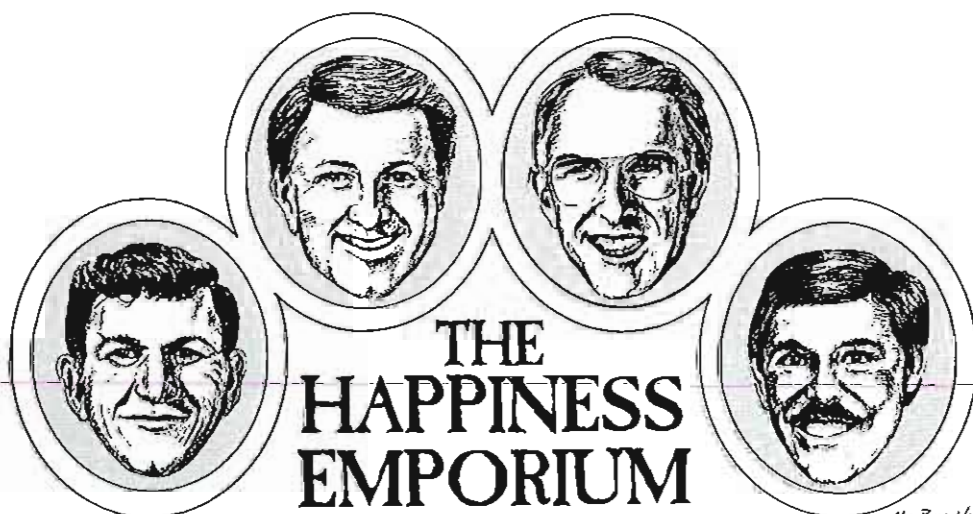
In April, when Society Public Relations wizards Dee Paris and Bill Moreland visited the Music Educators National Conference headquarters in Reston, Va., the MENC leadership asked for a quartet to perform for its biennial meeting on July 15. Washington, D.C.-area natives Paris and Moreland naturally went to the Alexandria Chapter for help. Performing for the MENC meeting was **Goin' Nowhere**, a highly experienced foursome consisting of Ed Cazenias, tenor; Scott Werner, lead; Bill Cody, bass (all formerly of the international medalist, **Vaudeville**) and Dennis Malone, bari (from the 1983 champion, **Side Street Ramblers**). The 30-minute show was reported to be a smash hit with the music educators.

\* \* \*

Pickup quartets are where you find 'em. While traveling through Texas on Aintrak and enjoying the singing of spiritual music by a group from the University of Jackson, Miss., Barbershopper Floyd "Blackie" Blackwell of the Palomar-Pacific, Calif., Chapter found out there were two other Barbershoppers aboard. Entertaining the folks in the club car shortly thereafter were: Blackwell; university student Earl Murray, lead; Bob Bork, formerly of the Houston **Tidelanders** and Rick LeMaire of the Elgin, Ill., Chapter.

\* \* \*

continued next page



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### Harris triplets hold reunion

The Louisville international convention provided a reunion for a quartet called Three Lads 'N Dad, originally from Muncie, Indiana. This quartet, popular on Cardinal District shows and contests in the late 1950s and early 1960s, consisted of Joseph Harris and his triplet sons.

The family has a long history of singing harmony. Joe Harris, now 81, was a charter member of the Muncie Chapter and sang lead in the Templairs Quartet who were semifinalists at the international convention in Miami in 1955. He has been a member of the Society since 1946.

The brothers, Anthony, Bernard and Charles, now aged 48, began singing three-part harmony in kindergarten. They remember, as youngsters, sneaking out of bed to peek through the stair railing at their father's quartet rehearsing downstairs.

As a trio called the ABC Triplets, the brothers began singing in public in the early 1940s. They became known as "mascots" of the Muncie Chapter, and appeared on shows with the Buffalo Bills, Ink Spots, Mills Brothers, Chordettes, and other famous groups.

Anthony, who sang tenor, now lives in Toledo, Ohio and St. Petersburg, Florida. Bernard lives in Roanoke, Virginia and sang bass. Charles, the baritone, is a member of the Greater Indianapolis Chapter.

Three Lads 'N Dad sang together on stage for the last time during the 1951 international convention. Two of the brothers went into the service shortly thereafter, breaking up the group.



Among those who enjoyed the Society's largest international convention were the Harris family, from left: Tony, Barney, Joe and Chuck. Father Joe and his triplet sons, who sang together as Three Lads 'N Dad in the 1950s and '60s, held a family reunion in Louisville.



At age 6, the Harris Triplets, from left, Anthony, Bernard and Charles, sang "Daddy, Get Your Baby Out of Jail." Their photo appeared in the May, 1948 issue of *The Harmonizer*.



At the BABS convention in Bournemouth last May, 88-year-old Society Historian Emeritus and baritone Dean Snyder hooked up with 18-year-old lead Stephen Jones of BABS to harmonize "The Story Of The Rose" (Heart of my heart, I love you). (Photo by Bournemouth Evening Echo)



**Power Play**, a Pioneer District quartet that just missed being a semifinalist in Louisville, also appears to have just missed the idea of visiting Thoroughbred horse country while in town. The note accompanying this photo didn't say, but perhaps the group is performing "Donkey Serenade" for this obviously interested barbershop fan. Pictured (l to r) are: Jason Oyler, tenor; Mike Slamka, lead; Jack Slamka, bass and Mark Slamka, bari.



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more on page 47

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Pictured above are the personalized plates of international office staffers (top to bottom): Burt Szabo (Hungarian pronunciation); Ken Buckner, quartet coach extraordinaire; Bill Rashleigh, YMIH coordinator; Gary Stamm, manager of media and performance and Dan Daily, *Harmonizer* editor.



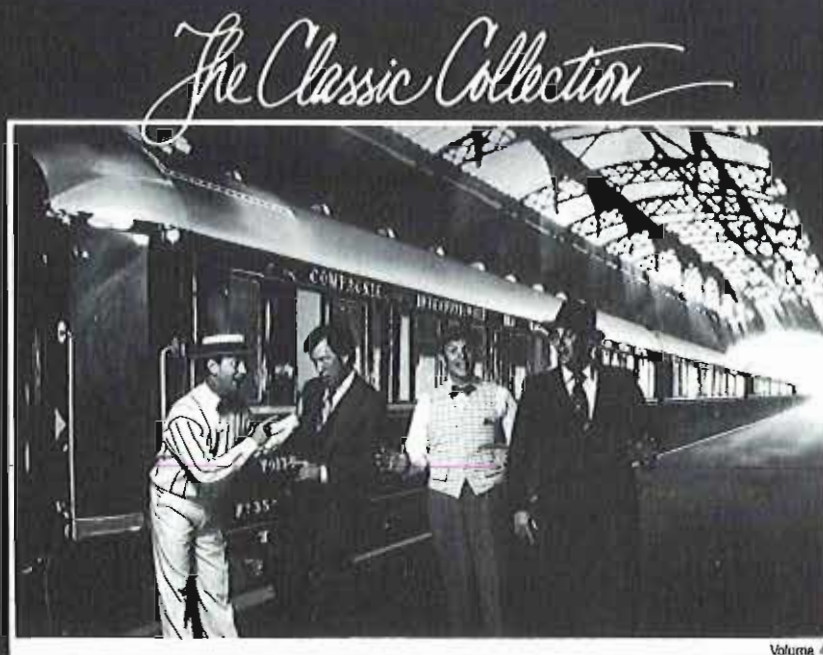
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Dear Editor:

Few articles in *The Harmonizer* have affected me as much as the article in the July/August issue, "A Few Thoughts on Preservation", excerpted from a Future II Committee presentation by David Wright. This article and, similarly, Ken Halton's article, "We're Trying to Preserve Something That Never Was," have presented a critical issue in the development of our society. The fact that David's thoughts were published in *The Harmonizer* is a sign of growth, in and of itself.

Anyone who is familiar with David Wright and his arrangements is aware of his tremendous ingenuity and masterful command of the harmonic language. It is my opinion that we should listen intently to his thoughts, rethink our present position of "Keep It Barbershop"-ism, and allow ourselves the luxury of life: growth and change.

I commend *The Harmonizer* for publishing such articles, and commend David Wright for the obvious time and thought that went into his presentation. It is this kind of thinking and action that will help our hobby grow.

**Bob Rund**  
New York City

Dear Editor:

"Amen" to Dave Wright's thoughts on the preservation of barbershop harmony. Perhaps, more correctly, barbershop style.

Having heard the line "keep it barbershop" bandied about for years, I have to agree with Dave when he says modern songs are OK "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."

After all, isn't the ability to promote our hobby somewhat commensurate with the ability to entertain any prospective members? The ability of any chorus or quartet to present a varied repertoire certainly lends itself to good, solid PR. How many chapters have experienced a membership increase after a bang-up, entertaining annual show? Probably a greater increase than they would have had by keeping the show a little too straight-laced.

Dave definitely gets an "atta boy" for his efforts.

**Norm Barnard**  
Area Counselor, Land O'Lakes District

Dear Dan,

I am writing you regarding the article you published in the July/August issue of *The Harmonizer*, written by David Wright, on the subject of "Preservation."

I thank you for including it in the magazine, and I congratulate David for his wisdom and his down-to-earth style of explaining the various issues, and the reasons for his opinions. He has introduced some interesting new points of view for our members to consider.

As a forty-year member of the Society, I have to admit that the logic of his arguments has shifted my previously held views on the subject. At least, I can discuss it without foaming at the mouth. However, I still won't be ordering tapes and albums so I can hear the likes of "Mack The Knife" or "Theme From Exodus."

I feel the membership of the Society is so fortunate to have men with the experience and intellect of David serving on the Future II Committee. If the rest of the committee members are of this caliber, we are indeed in good hands.

**Buford Strange**  
Crescenta Valley, Calif., Chapter

Dear Dan:

Perhaps you can print this note in the next issue of *The Harmonizer*.

This is to the rank and file of the membership present in Louisville. I'm not certain I did a very good job of thanking them, the members, for their most wonderful reception of the tribute paid the Chord Busters. Their response at the show was very deeply appreciated. Their many kind words afterwards resulted in even more very fond memories to look back upon. The Chord Busters are indeed proud to have been a part of the Society.

On behalf of both Doc Enmeier and myself, I again offer our deepest thanks.

**Tom Masengale**  
Norman, Okla.

Dear Fellow Barbershoppers,

Almost two weeks have passed since the conclusion of the convention in Louisville. After more than six years of planning and anticipation, the *big event* is now history. I will leave it to others to relate all the ways that this was a record-setting convention. Most of the records were numbers-type records, and your overwhelming response to our invitation to come to our city was responsible for those.

The memories that the **Thoroughbreds** will enjoy in the years to come involve the warmth and love demonstrated by you during that wonderful week in Derbytown. It comes as no surprise to me that, almost universally, the comments I have heard from people around our city are that this was a fun convention for them and they were truly impressed with the fun-loving bunch of Barbershoppers who showed such care for one another and such consideration for all with whom they came in contact during the week. For me, personally, it was a reaffirmation of the most important reason I have stayed involved in this wonderful hobby for almost 30 years—Barbershoppers are just nice folks to be around.

I've wondered how I could possibly reach all of the people who assisted us in our hosting duties to express our appreciation. I hope this letter will do the job. To all of you—and you know who you are—our heartfelt thanks! To you who attended the convention, our thanks for your generous expressions of appreciation to our volunteers during the week. I'm sure it eased the pain in some tired feet.

Finally, my sincere thanks to the Louisville planning committee for your dedication and hard work over the last couple of years—it was truly a *championship performance!*

**Larry F. Knott**  
General Chairman  
1991 International Convention



To *The Harmonizer*:

I often think of the USA and your people. You have a beautiful country and nice people. We have many outstanding pictures and good memory of **139th Street Quartet**.

We have benefitted much from our travels in USA. We have learned and seen for ourselves what barbershop is doing as an organization, not only in the USA but internationally. We are thankful to you for enabling us to visit the USA.

We [the **Quiet Don** quartet] are busy practicing and preparing to appear in Moscow in November. We will perform there in schools and in conservatories.

We hold America in great respect. USA stays in our memory as exclusive planet on which live good, reliable friends.

Kenosha, with many parks, especially by the lakeshore, I'll remember throughout my life. Pass our greetings along to our friends.

**Evgenie Feldman**

Rostov-On-Don, USSR

Dear Editor,

I want to say how much I like you running "The Lily of St. Pierre," by Damon Runyon, in the May/June issue of *The Harmonizer*. That Runyon mug can write, even if he is expired awhile now, and it is a pleasure to see him actively contributing again, even if he isn't, if you get my drift.

It is a few years ago, before I come to the Great Midwestern Heartland which is now my permanent location, that I go to New York City to live while going to school. New York City is an education in itself, not to mention the school I am attending, and I find myself exploring the City a lot, looking for the places I hear a lot about.

I learn that Good Time Charley's joint is no longer on the scene, nor is Jack Fogarty's little speak down the street, at least not so as I can find it, although I will grant you that maybe the citizens of Broadway are not telling everything they know to a student. But Broadway itself is still there, cutting a diagonal line across Manhattan Island. Herald Square still sits by Macy's department store, though there are no heralds you would notice. Forty-Second Street is still busy, but I do not recommend giving anyone your

regards there, neither guys nor dolls.

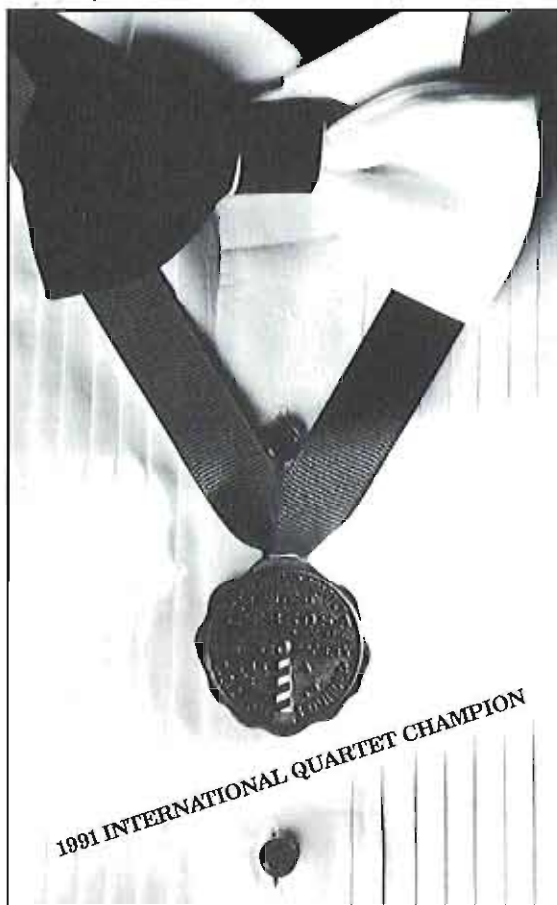
I am no student any more, but I go back once in a while, and what I see then is still true. There is still enough there that you can look around, say at Broadway and Thirty-Fourth, or up on Forty-Eighth where Good Time Charley's is not anymore, and if you close your eyes just a little bit (do not close them all the way, or some of the citizens may misunderstand and take you for someone from out of town, and greet you in ways which are traditional since Runyon's time), you can see Jack O'Hearts, Little Miss Marker, Harry the Horse, Nathan Detroit and all the rest. And, if you listen with your mind's ear, just before 5 a.m. when Broadway gets as quiet as it ever gets, you can maybe hear, very faintly, the sound of a quartet, keeping it down so as not to disturb Officer Carrigan on his beat.

And this is a good thing, because Runyon's stories about the guys and dolls of Broadway should never die, just as barbershop quartet music should never die.

Now, for tenors who cannot hold the high notes, this is another question entirely.

**Michael Ferry**

Dupo, Ill.



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As a singer and music theory enthusiast, I think it's great that the Society has identified and published the stylistic traits that define our music. Similarly, the characteristics of renaissance polyphone and baroque counterpoint were identified and written down by earlier music theorists. The principles of improvising or "woodshedding" (the other half of barbershop) have also been codified, and thus preserved.

The idea that this genre must be inhibited from migrating to a different style is both futile and unnecessary. If barbershop music is a living art form, it will generate styles that may become independent. But that does not mean that the strict version will cease to exist. Renaissance and baroque vocal music are different, yet the latter evolved from the former. And, both "strict" forms are enjoyed today by many singers. Even though our music may be more parochial than those two broad musical periods, it is still a dynamic style.

We can draw the line somewhere for contest, but that is arbitrary. The arrangement boundaries are fuzzy and judging will always be subjective. Also, although contests are challenging and exciting, competition is an artificial addition to the early days of barbershop. The guys harmonizing in Joe's Barbershop in 1903 weren't too concerned about scoring higher than the guys over at Tom's. And, at present-day contests, quartets don't woodshed songs on stage. We can only hope, since everybody plays by the same rules, that contests are fair; I think they are.

The twofold mission of our Society is to preserve and encourage. With today's technology it would be difficult *not* to preserve this music. Not only have the theorists, recordings, and published arrangements done their job of preserving "pure" barbershop music, but the subsequent expansion of the style beyond those boundaries has been recorded, published...and preserved.

Our other mission is to *encourage* barbershop singing. Do we want to encourage barbershop in general (which includes woodshedding familiar tunes), or only the early arrangement style? If we do the former, we'll have a conglomeration of arrangement styles, but among them will be

the original, early barbershop music. This won't draw people away from the old songs. Some singers recognize early barbershop music better, and enjoy it more, after singing other barbershop arrangements of popular songs from later decades. Alternately, some do prefer the later music, but usually not to the exclusion of strict barbershop arrangements.

Encouraging involvement in the "not for contest" songs (and even non-barbershop music) would give our Society wider appeal, and eventually expose fresh ears to the old songs. People usually gain a deeper appreciation for any music when they're exposed to and understand other styles and forms. It is possible to recognize them as different and enjoy them all.

**Dan Thorpe**  
La Crosse, Wis.

The recent open-house was the first anniversary of my association with the Society and the Boise Valley Chordsmen. I thought it might be interesting to write down a few of my observations.

First of all, as a life-long music lover and musician, I've found that barbershop singing holds an extremely high musical satisfaction value for me. Learning a song well enough to perform it requires dismantling it to identify and learn all the composite parts. With many other types of music I've performed, this process tends to take away a lot of glitter and magic of a favorite tune. Not so with barbershop. The hairs stand up on the back of my neck just as often now as they did a year ago!

Another revelation: "expanded sound" is real! Though I've always wanted to believe in ghosts, UFOs, magic and other paranormal things, the scientific and logical part of my brain (such as it is) has always ruled them out. Granted, the scientist in me can relate to the mumbo-jumbo about reinforced overtones and stuff, but when Ray, Brad, Eric and I hit the last chord of "My Wild Irish Rose" in one of the classrooms last spring, and that high B-flat sailed just a foot overhead as clear and loud as the four notes we'd stacked up...well, beam me up, Scotty!

As far as being a part of "organized barbershop" goes, the Society seems a lot like many other special-interest hobby oriented organizations. Like many of these other outfits, it has a mission to preserve a slice of a bygone era. Accordingly, there will always be debates as to what exactly to preserve and how to go about it. Unlike other organizations, however, it is much easier for men of various social strata to enjoy the camaraderie and fellowship of our hobby. It isn't necessary to own a fully restored Model A or '57 Chevy or \$100,000 Airstream trailer or rare Civil War mementos to belong.

Lastly, I've observed that, although the Society boasts thousands of members, the whole thing centers on the vitality of the chapters. All chapters, particularly the smaller ones, have distinct and easily swayed personalities of their own. A few fireballs can keep things humming along. Conversely, general apathy or frustration can extinguish the whole works. If it weren't for our Barbershoppers-of-the-Year, our quartets, our directors, our energetic officers and other fireballs...well, I'm sure there wouldn't be a chapter here right now. And I'd never have had such wonderful times to write about.

**Steve Hoeft**  
Boise, Idaho

[Hoeft is the originator of the "Famous Moments In Barbershop History" cartoons, seen in many chapter bulletins across the country. Ed.]

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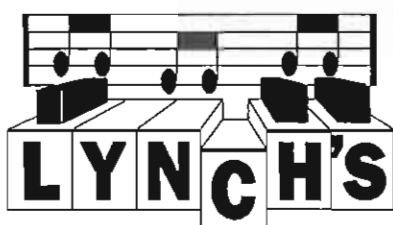
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Tom Duncan	DIX	1	Samual Williamson	JAD	1
Wyman Schmidt	EVG	1	Jere Richardson	MAD	1
Bob Allen	FWD	1	Jim Strong	MAD	1
Stan French	FWD	2	Charlie Church	NED	1
Hank Hammer	FWD	1	Dino Houpis	NED	1
Bill Johnson	FWD	1	Bob Burgener	RMD	1
Bob Short	FWD	1	Ron Kientz	RMD	1
Roger Woodbury	FWD	1	Carroll Peterson	RMD	1
Bill Woolsey	FWD	1	Elvis Miller	SWD	1
Bob Cearnal	ILL	1	Alfred Anton	SUN	1
John Mulkin	ILL	1	George Bridgham	SUN	2
Joe Schlesinger	ILL	1	Larry Swan	SUN	1
Frank Buffington	JAD	1	Jim Tobin, Jr.	SUN	1



**End-of-July registrations for the  
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