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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1992



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#### International Office

##### SPEBSQSA

6315 Third Avenue

Kenosha, WI 53143-5199

Telephone (414) 653-8440

Toll-free 1-800-876-SING

FAX (414) 654-4048

Office Hours: 8 am - 5 pm

Monday-Friday (Central Time)



#### International Office Staff

JOE LILES, Executive Director

NIEL KNIGHT, Director of Music Education & Services

FRANK SANTARELLI, Director of Finance & Administration

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Minneapolis, Minn. (612) 929-0044

ERNIE HILLS, Manager, Harmony Services Corp.

Hemet, Calif. (714) 658-3161

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1993 Corpus Christi, Texas January 24-31

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

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The **Big Apple Chorus** performs as a living Christmas tree at South Street Seaport in Manhattan every Christmas.



# In "Seventh" Heaven

by Joe Liles  
Executive Director

"All musical people seem to be happy; it is to them the engrossing pursuit; almost the only innocent and unpunished passion." -*Sydney Smith*

This is surely one of my favorite periods of the year. Time to give thanks and to contemplate the praiseworthy and positive things in life. A time leading us into a rich heritage of seasonal music.

I have memories of Thanksgiving feasts, family gatherings, trimming the tree, beautiful store windows, festive lights, sharing gifts, etc. But what I loved and still love best is the music.

Clustering around a piano, arms and spirits entwined as we sing our hearts out; wonderful winter wonderland music on radio and television; inspirational music, expressing joyous refrains of heartfelt beliefs and convictions; sensational secular music about a red-nosed reindeer, a jolly Santa Claus, roasting chestnuts, jingling bells, sleigh rides, toy lands, snowmen... there is music everywhere.

When Dave Stevens (we miss him greatly) lived in Kenosha, as an employee of the Society, he and Joan would come to our home around Christmas time. They would sit around the table with Kay and me and we would sing four-part harmony to the songs in *Yuletide Favorites* and to various seasonal melodies. Those were memorable times.

A new tradition was started at the international office by Lyle and Lezlie Pettigrew. Our staff goes caroling, and then gathers at a home for socializing and singing. We now end up at Ron and Barb Rockwell's home and have a splendid evening of fabulous food and wholesome harmony.

It is not difficult for humans to find themselves absorbed by the struggle of everyday life, whether it consists of a boring routine, or an exciting challenge. The focus can easily be brought to bear on building for survival and to the strengthening of life support systems. The deeper meanings of life are often obscured by this kind of existence.

I implore you to find time this season to gather friends and family to make music. Sing some soprano-alto-tenor-bass music as well as barbershop-style arrangements. As our vision statement says, "...with people of all ages," let's put music into the lives of men, women, boys and girls. Music cleanses the sooty soul. It clears the webs of hate and unrest that trap our spirits. It transports us to a higher, loftier plane.

Shakespeare states it better than I: "The man that hath not music in himself, and is not moved with concord of sweet sounds, is fit for treasons, stratagems, and spoils; let no man trust him."

## 1997 INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 1997 international convention must submit their bids to the international office by **June 1, 1992.**

For information, contact:  
Ken Buckner, Manager,  
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SPEBSQSA, Inc.  
6315 Third Avenue  
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# PRogress begins with PR

by Bob Cearnal (ker•nəl)  
International President

**W**here does the time go? I can't believe this is my final article for *The Harmonizer*. I have a file at least three inches thick containing material for this column, and most of it comes from chapter bulletins that I receive. I would like to share some of the really terrific public relations ideas that are being generated by quartets and choruses throughout the Society. Perhaps you can adapt a few of them for your chapter as well.

In no particular order, then, here is a list of a few super PR PRomotions, PResentations, or PRomises that have come my way via a myriad of sources:

- ☞ Detroit-Oakland, Mich., Chapter - provided a benefit show for the Stroke Survivors Project at Beaumont Hospital.
- ☞ Pioneer District - nearly 400 members sang "O, Canada" and "The Star Spangled Banner" at Tiger Stadium in Detroit (47,000 in attendance).
- ☞ Greater Canaveral, Fla., Chapter - recommends sponsoring little league teams with appropriate advertising on T-shirts and ball park billboards.
- ☞ Bryn Mawr, Pa., Chapter - donated services to newly-organized Manahawkin Chapter in a "Brothers in Harmony" Show.
- ☞ Dallas Metro, Texas, Vocal Majority - performed at the opening ceremonies of the Pepsi Games of Texas (30,000 in attendance).
- ☞ Central New Jersey choruses - combined talents to perform gospel music at area churches throughout the summer.
- ☞ Prince William County, Va., Chapter - in just two years has raised more than \$6,300 for the Missing Children's Assistance Fund.
- ☞ Boulder and Pueblo, Colo., chapters - sponsored a division chorus presentation and information booth at the Colorado State Fair.
- ☞ Northeastern District - presented Barbershop Harmony Day for quartets and choruses to perform at the Connecticut Val-

- ley Railroad Complex.
- ☞ Manchester, Conn., Silk City Chorus - welcomed home nearly 100 men and women from the Persian Gulf.
- ☞ Springfield, Mass., Chordsmen - traveled to Westover Air Force Base to sing for soldiers returning to their area.
- ☞ Aloha, Hawaii, Chapter - made an appearance on a popular radio show honoring Gulf War service personnel and got coverage in the *Honolulu Star Bulletin*.
- ☞ Foothill Cities, Calif., Masters of Harmony - performed on "The Hour of Power" in a CBS network patriotic salute to our armed forces.
- ☞ South Bay, Calif., Chapter - was the subject of a two-page feature spread with color photos in the *South Bay Daily Breeze* and appeared in a photo in the *Los Angeles Times*.
- ☞ Palomar-Pacific, Calif., Chapter's Charlie Brown of the 4-City-4 quartet - was featured in an article syndicated nationally to senior publications.
- ☞ Warren, Pa., Chapter - attached information labels to old *Harmonizers* and distributed them to libraries, doctors' offices, barber shops, etc.
- ☞ All Maine chapters - combined efforts to provide a joint concert to benefit a local three-year-old with bone marrow cancer.
- ☞ Sacramento, Calif., Chapter - proposed a three-part deal to appear on TV, soliciting donations, answering phones, and entertaining viewers.
- ☞ Marriott Hotels - promoted barbershop quartets in their summer Food Service Unit programs, thanks to Maryann Wette, wife of Illinois IBM Syl Wette.
- ☞ Phoenix, Ariz. Chapter - through the efforts of Bill Colley, will have Barbershop Month at the library, with displays of memorabilia, music and talent.
- ☞ Pittsburgh, Pa., Chapter - pioneered the Barbershop Harmony Month idea in the Carnegie Public Library, thanks to Bob Brandl.
- ☞ Seattle, Wash., chorus and Northwest Spirit quartet - provided a barbershop

harmony segment for a local PBS TV station.

- ☞ Calhorts quartet - performed "The Star Spangled Banner" at four professional sporting events in the San Diego area—soccer, baseball, football and ice hockey—the result of a good demo tape.
- ☞ Association of International Champions (AIC) - has prepared media kits for six participating championship quartets for potential media blitz (special kudos to John Miller, executive VP for NBC-TV).
- ☞ Northeastern District - exploring the probabilities of a Metropolitan Area benefit performance (for either The American School for the Deaf or UCONN Children's Cancer Fund).
- ☞ Kansas City, Mo., Chapter - invited twenty-five young men from Pioneer Trails Junior High School to sing a couple of songs for them.
- ☞ Alexandria, Va., Harmonizers - supported a disc jockey's pleas on a local radiothon and approved donations to the Leukemia Society, as well as Logopedics.
- ☞ Group Therapy - a small group of Space Coast Chorus Barbershoppers in Florida has presented a number of performances for Brevard County nursing homes.
- ☞ Special Touch quartet - in seven years has performed at thirty-five music camps, clinics, and conventions consisting of more than 27,000 music students and educators.
- ☞ Belleville, Ill. - Barbershoppers and Sweet Adelines combined talents for a free Christmas concert, their way of saying thanks to the community.

And the list goes on and on and on. If you would like additional information from any of the above-listed quartets or choruses, get in touch with international headquarters in Kenosha for a contact person. Suffice it to say that we are certainly making a valiant effort to promote our hobby to the public. Perhaps the PR seed is firmly planted and will continue to grow for many years to come.

In closing, I want to ask two favors: (1) bulletin editors—just because I'm no longer the international president doesn't mean I don't wish to receive your publications, so keep 'em coming, please; and (2) PR officers, PResidents, PRogram VPs, or any chapter rePResentative—send me a newspaper clipping some time in 1992 to show me that you still believe that "PRogress begins with PR." I'm looking forward to receiving 800 news releases.

Good luck, Terry Aramian, in your year as international president. Unfortunately, it will be over before you know it.

Finally, to all of you brothers in song, thank you for your support and encouragement. Best wishes for a PRosperous new year. ☞

# Introducing The Ritz

by Mary Ann Ayling

**T**hey met seven years ago at the St. Louis convention and there decided to cultivate their own field of dreams.

That began a quest for the gold that culminated in **The Ritz** becoming the 1991 international quartet champion.

Tenor Jim Shisler, lead Doug "Nic" Nichol, bass Ben Ayling, and then-baritone Clay Shumard, took the 1984 Pioneer District quartet championship after just 11 weeks together. In their first trip across the international stage in 1985, they placed 15th. The foursome placed higher in each successive year.

A voice change in 1988 gave **The Ritz** its unique composition; with current baritone D.J. Hiner, the quartet membership consists of four vocal music teachers. Their vocal teaching experience, along with their musical talents, helped give them an edge in competition. Also, upon Hiner's arrival, all four members live in Ohio, so they decided to transfer to the Johnny Appleseed District.

Singing contest arrangements by Ed Waesche, Jay Giallombardo, Burt Szabo, and Kirk Roose, as well as a Frank Buffington original arranged by Lou Perry, **The Ritz** took an early lead in Louisville. Finishing touches between sessions by vocal coach Don Clause and stage presence coaches Cindy Hansen and Tom Sommer made **The Ritz** hard to beat.

When asked if they anticipated the gold, their common response was, "If hard work and determination are what it takes, we've a good shot at it." They shared a feeling that Louisville would be special. It was, starting with an inspirational send-off dinner prepared by fan B.J. Beck and Mary Ann Ayling, Ben's wife. Supported by family, friends, and excellent coaching, **The Ritz** achieved its field of dreams!

Three days after the competition, **The Ritz** left for a 14-day tour of New Zealand and Australia. The foursome had been invited to judge the AAMBS contest but, given their teaching backgrounds, it was no surprise that their hosts would have them performing and working with students an average of two to three times each available day. The quartet members believe that sharing their coaching abilities and encouraging barbershop singing are major parts of their role

as champions. Generating enthusiasm for barbershop singing is, after all, what SPEBSQSA is all about.

## Members have years of barbershop experience

Jim Shisler, tenor, grew up in, and still lives in, Oakwood, Ohio. His musical ability comes naturally, as his brother and both sisters played in the high school band and sang in school choruses. Being one of four kids who enjoyed music made four-part harmony a natural part of growing up.

Jim's first exposure to barbershop was with the Coldwater, Mich., Chapter in 1958. He later transferred his membership to the Defiance, Ohio, Chapter, where he served as director of the **Northwesternaires** for 20 years. He currently serves as assistant director. Jim is also the director of the **Pride of Toledo Sweet Adelines** International chorus, 1989 champion of Region #17. His mother, Thelma, who sings baritone in that group, said she would stop being his mother if he didn't direct them! He is also involved in coaching quartets and choruses, as well as serving on HEP school faculties.

Jim has sung in five registered quartets, including the **Four-in-Legion** and the **Sound Syndicate**, both Johnny Appleseed District champions.

A graduate of Defiance College with a comprehensive degree in music education, Jim taught instrumental and vocal music in public schools for 27 years. During the last 19 years, his concentration has been in vocal music; his choirs have won 17 superior ratings in state competition. Recently retired from teaching, he currently is the owner/operator of Custom Trenching.



"Nic" Nichol is never far from music, whether composing or singing.

Jim spends his leisure time outdoors where he enjoys sports and boating. He is also a private pilot. Only a single man has the time and resources to do all that!

Lead singer, Doug "Nic" Nichol, began singing on radio at age two. Born and raised in Iowa, Nic was singing barbershop music in high school but knew nothing of SPEBSQSA. Shortly after college in 1967, he asked a friend if there were any male choruses in town. The friend, a Barbershopper, invited him to that evening's chapter meeting. When asked if he knew "The Old Songs," Nic innocently replied, "Well, some of 'em." Six months later he became the director of the Iowa City **Old Capitol Chorus**.

Nic is not new to quartet competition. In 1973, his quartet, **The Formalities**, won the Central States District championship. The foursome competed at international from 1975 to 1979.

A 1979 move to Toledo, Ohio, to accept a teaching position at the University of Toledo, curtailed Nic's barber-



Jim Shisler poses with **The Ritz**-mobile.



shop singing. Then, tempted by Ben Ayling's call in 1984 to form a quartet, the two of them headed off to St. Louis to rendezvous with the two other voices of what was to become The Ritz.

When not singing barbershop, Nic teaches elementary music for the Toledo Public Schools. In his spare time, he also composes music and often accompanies himself on the guitar. He has been a guest speaker in many states and has recorded four volumes of children's music.

Nic's motivation for composing children's songs is natural. He is the proud papa of five daughters: Lisa, Vonni, Jill, Gayle, and Leigh.

An avid sports car enthusiast, Nic prizes his RX7. Recently, however, on a pass through Hawaii during a stay with Barbershopper Dr. Hank Hammer, Nic received the thrill of a lifetime. Hank, also a sports car enthusiast, collects Porsches. When he learned of Nic's love of cars, he generously gave Nic the car of his dreams: a Porsche 928—a 3" scale model!

Nic, a graduate of the University of Iowa, earned a bachelor of music degree in 1967 and a master of arts in 1970.

This summer, bass Ben Ayling was handed his 20-year SPEBSQSA membership card. His interest in barbershop singing began during a production of *The Music Man* at Lake High School, where he was a senior.



Ben Ayling relaxes with son David after a soccer workout.

Since then, he has been in five quartets, including singing in the Sound Syndicate with Jim Shisler. Also active in directing barbershop choruses, Ben has led the **Seaway Commanders** in Toledo, Ohio; the **State Line Chorus** in Monroe, Mich.; and the **Motor City Chorus** in Detroit.

He earned his bachelor of music in education from Bowling Green State University

and recently took a one-year sabbatical from teaching to complete a master's in music education at the same university.

During his undergraduate work at Bowling Green, Ben met his barbershop and teaching mentor, Professor Richard Mathey. Professor Mathey's nurturing of barbershop singing, along with other more traditional literature, has produced seven international quartet champions from among his graduates. In addition to Ben, Prof. Mathey's gold-medal students are D. J. Hiner, also of The Ritz; Jeff Oxley (recipient of two) **The Rapsallions** - 1984 and **Acoustix** - 1990; Dave Smotzer, Dave Wallace, and Tim Frey of The Rapsallions; and Jay Hawkins, **Interstate Rivals** - 1987.

By day, Ben is the vocal music instructor for Sylvania Northview High School in Toledo. Under his direction, choirs have toured across the Eastern United States, Belgium, the Netherlands, and Southern Canada. Some of his students have gone on to join SPEBSQSA and Sweet Adelines International.

Ben, the married man of the quartet, lives in Toledo with his wife, Mary Ann. She is the director of secondary curriculum for Sylvania Schools and likes to remind Ben that she is his boss at home as well as at school!

Ben's son, David, brings a change of lifestyle with each of his visits from New York. An avid listener of barbershop sing-

ing, David has near-perfect pitch, sings tenor, and, with his father's influence, will be ready for quartet singing well before his father's retirement. Singing in a father/son quartet is certainly Ben's dream.

In his spare time, Ben loves to travel and is always looking for new additions to his beer glass collection.



D.J. Hiner made a furry friend while Down Under.

D. J. Hiner, baritone, is the youngest member of the Ritz at age 28. Having graduated from Bowling Green State University with a bachelor of music in education degree, D. J. now teaches choral music to students in grades 7 through 12 in Rossford, Ohio.

First introduced to barbershop singing at Bowling Green, D. J. has become very active in his five years of SPEBSQSA membership. He has been a chapter officer, assistant director and section leader in the Seaway Commanders Chorus in Toledo, Ohio. In addition to his leadership with his own chapter, D.J. has directed a local Sweet Adelines International chapter to a regional medal. He also enjoys quartet coaching.

D. J.'s musical talents are versatile. In addition to singing, he plays guitar, bass, drums and piano. In his spare time, he often fills in with local bands and composes popular music.

Along with Ben and Nic, D. J. sings commercials for Ken R., Inc., a Toledo-based jingle company. Known for his quick ability to imitate anyone from Cliff Clavin of "Cheers" to Ed Grimley of "Saturday Night Live," D.J.'s talents bring him additional work and his friends much entertainment.

The Ritz, above all, has a lot of fun. Founded on friendship, the quartet enjoys traveling together, of which they will do plenty during the next year, and into the future.

# Vocal Majority wins gold again

by Greg Elam

Dallas Town North Chapter

**T**he Vocal Majority, chorus of the Dallas Metropolitan, Texas, Chapter, fought the hard fight in Louisville last summer and won the international chorus gold medal for the sixth time. Because it was a repeat performance, long-time VM scribe Bob Arnold wasn't sure what to write differently this time. He and others asked me to consider doing it as an "outsider" from one of the neighboring chapters that has had to live in the VM's shadow.

I happily bring pen to paper because chorus success stories, and I have faithfully read each one for many years, have usually been written by insiders and filled with "inside" stories that maybe we non-gold folks couldn't appreciate.

There is a theme that the VM has consistently had through the many years. In fact, it probably is something every one of us could adopt as our very own. *The chorus members have an absolute commitment to giving their audience—each and every audience—their very best effort, every time.*

That may sound simplistic, but it is validated by members individually revisiting their music, re-rehearsing their moves and delivering a stage presence energy that always shows . . . and always matters.

So, how do you get a very large group of men to willingly focus on that single commitment? You don't get there by accident.

VM'ers will give you a series of reasons: a selection process that explains that what they want is "your very best," section rehearsals that help members "lock the sound together," deliberate planning and always having an objective to aim toward, and fun.

Some folks might think that the mean-clean-impersonal-intense VM machine's agenda would not appear to include fun. That perception comes from barbershop contest audiences who see something better on stage than they see themselves able to produce. If the fun wasn't there, the results wouldn't follow.

To give credit where it is due, we have to start with Music Director Jim Clancy. He is a consummate inspirer, perhaps the ultimate Pied Piper of those who desire to sing together in a chorus. And it may not surprise you that his style is one of positiveness . . . never criticism, but "let's see if we can do this a little better." He always shows respect for each individual member.

Next, there is the "performance team," a term preferred by the VM to "music team," but which includes not only section leaders and assistant directors, but all those responsible for everything from auditions to choreography.

And, they are committed learners. When a brand-new quartet named the Dealer's Choice went to Harmony College some years



**Vocal Majority Director Jim Clancy** admires his sixth chorus gold medal.

ago, they brought back good techniques and shared them with the chorus (and also went on and won the quartet gold the next year - 1973). The *Side Street Ramblers* (gold in 1983) and *Acoustix* (gold in 1990) added to the process. The list goes on, with many other quartets and well-known barbershop singers who just happen to be part of the VM "family." The VM is a community of mutual support, with a focus on gradual improvement.

Most VM chorus members will tell you that they, and most of their riser mates, don't have "great" voices. It is the group dynamics that make the difference, they say. Those dynamics are nurtured both on and off the risers, including gathering at an eating/singing place after each week's rehearsal, and such things as gathering together for prayer when a member was near death—and re-gathering when that member rallied and became well.

How do you mold a cohesiveness among many divergent personalities? How do you create a spirituality 140 voices strong? The VM philosophy is that each member must feel that he, individually, is important, and all must treat each other that way. The members believe that hard work is fun only as long as improvement is evident. They also believe results only come from shared work—they gather from 7 until 10:30 every Thursday evening.



Sporting their six gold medals are (l to r) Mickey Bobesio, Dick Couch, Bob Arnold and Brian Belcher.





Costume coordinator Robby Robertson paraded the 1991 victory banner during the VM victory party in Louisville.

But, there is even more involved in the blending of different desires into an intended result. There is a harmonizing effect that results from the process itself. Many will tell you that the gold medal isn't the driving force; uniting together on an objective has its own cleansing effect, its own value in creating teamwork and commitment.

Ah, but there are rewards, such as singing for the President of the United States seven times in the last ten years; such as having world-wide distribution of a CBS Masterworks album featuring the Vocal Majority with the Mormon Tabernacle Choir.

In fact, on the 100th-anniversary of the Statue of Liberty, a national TV network event was developed and the Mormon Tabernacle Choir was invited to come to New York City and sing . . . but the members voted instead to fly to Dallas for a multi-night concert with the VM.

The VM has a total of ten other albums and four videos on the market.

Annually, the chorus restricts itself to two out-of-state, or out-of-country, trips. Some of these appearances away from home are sponsored by Society chapters or by Sweet Adelines International chapters.

The VM believes that it gives back to each member as much as it receives: improved self image, a broadened personal perspective and experience, and a "mountain top" sense of achieving a lofty personal involvement. When you know that your chorus receives fees in five figures, you know you are a contributor to a splendid presentation.

At this chapter, there is a significant attention to being a responsible citizen—to the local area, and to the Society. This includes giving more money per year to the Institute of Logopedics than any other chapter, as it has for some time—and responding as best as it can to the many requests to represent the Society at choral director and national and state school choral meetings.

Perhaps the proudest feeling of all comes from stepping out in front of some non-barbershop, but musically oriented, audience and blowing them away with superior sound, superior arrangements, superior stage presence—and those barbershop chords—and eliciting a standing ovation from that sort of crowd; when, suddenly, the magic of four-part, close-harmony, a cappella singing is evident in all its wonderfulness.

Individually, members of the VM are much more emotional than may be commonly perceived, and much more committed to "selling an audience" than most of us. Perhaps there are lessons here to be learned—and shared.



Six-time gold medalist 70-year-old Sonny Lipford and first-timer 20-year-old Greg Forster smile for the camera.

# Heritage Hall museum nears completion



Construction of new exhibit cases in Heritage Hall Museum of Barbershop Harmony, shown here underway last spring, is now completed. New exhibits are scheduled to be installed by year's end. The museum is located in the basement of the international headquarters in Kenosha, Wisconsin.

The final construction phase of Heritage Hall Museum of Barbershop Harmony is under way and scheduled for completion around the first of the year. New display cases and lighting have been installed and display materials are being readied.

New exhibits will take a look at the free-wheeling conventions of the 1940s, highlight the Elastic Four, 1942 quartet champions, and focus on a popular composer of the 1920s. A special permanent exhibit will be dedicated to O. C. Cash.

The museum is developing a collection of district bulletins, district convention programs and other memorabilia, and would appreciate any items that are not currently part of a district collection. Any collectors or historians wishing to donate material to the museum should contact the curator, Ruth Blazina-Joyce, at the international office.

A considerable collection of Illinois District memorabilia was donated to the museum by the estate of Dan Krebsbach, who sang tenor with the Sounds of Senility quartet from Illinois. These materials include an extensive set of the district bulletin, *Attacks & Releases*, district contest scores and other items.

The museum's oral history collection has been increased by taped contributions from members Bob Bisio, Grady Kerr and others. These cover Society notables, in-

cluding past international presidents Charles Merrill (1947), Leon Avakian (1974), and Sam Aramian (1977); quartet champions Mo Rector (Gaynotes '58 and Mark IV '69), Franklin Spears (Mark IV), and Bruce Conover (Vikings '53), and Gary Ives, son of Leo Ives (Four Harmonizers '43).

Past presidents Avakian and Reddie Wright (1966) have indicated that they will present their presidential papers to the archives.

A collection of international convention logos has been donated by Rik Ogden of Sunshine District, who has designed most of them in recent years. He plans to contribute additional logos and related materials for future years, as well.

Ogden is the designer of many of the Society's contest record jackets; he also designed the logo that is used by the PROBE subsidiary.

Bill Watson of Cardinal District, a member of the Archives Committee, is collecting the names of all men who have competed in quartets in the international convention. He is nearing completion of this project, and has, in addition to the names, a photo, or a copy of a photo of most of the competing quartets.

The results of Watson's intensive research will be used in building a database of information about quartet competitors that

will be available for researchers and those who wish to compile Society trivia.

Watson has been named official historian for the International Association of Senior Quartet Champions and has a complete collection of photos of all senior champions with the traveling trophy. He also has a photo of every quartet that has competed in the seniors contest.

Another member of the Committee, Dean Snyder, the Society's historian emeritus, has donated a collection of a publication called *Musicgram*, bulletin of the defunct National Sheet Music Society. The publication offers the "story behind the song" of many popular tunes from a bygone era.

Heritage Hall museum is supported largely through contributions from members. These facilities are building a valuable collection of historical artifacts and information that are used for display and for research.

The archives are recognized by institutions of higher learning. A number of students have used the resources of this facility to develop academic theses in the fields of musicology and sociology.

An annual fund drive for museum and archives support is being held again this fall. All members who are interested in preserving the history of our art form and our Society are urged to contribute.



## Theater Traditions

When you step onto a stage, whether you realize it or not, you become a part of a living tradition that dates back thousands of years. It is appropriate that you be aware of some theater traditions.

1. Before or during a show, *never* be seen in the foyer, halls or anywhere else while in costume. People pay to see you on stage. The people who know you will read your name in the program or see you after the show. When you are seen off stage in costume, you break the charm of the theater; that is something which sets us apart for this performance.

2. Walk, don't run. Check the points of your entrances. Watch out for cables, stage screws in the floor and the heels of the stage braces. These things can trip you up. Watch your every step every time you move.

3. *Never* try to look at the audience through the curtain from back stage. You ruin the professional touch that you strive for, and it's just plain immature. It just isn't done, even in junior high school.

4. *Don't touch anything*—curtains, lines, drapes, flats, braces, props, drops! Do not meddle with light switches or move spots or floods. If you see something that you think needs attention, speak to the stage manager. He is the boss when the show starts.

5. Be quiet when backstage. You can listen better that way. If the stage manager asks you to do something, do it immediately. Don't ask why. Just do it. Stages are not the safest places in the world, and part of the manager's job is safety.

6. Leave the premises as you found them. The house chairman will have dressing room information for you. There is no reason for anyone to be any more untidy in a dressing room than at home. No writing on the mirrors. Don't throw things on the floor.

7. When entering or leaving the stage, remain *silent!* And please, keep moving. The people behind you also have someplace to go. No bunching up at the exits or in traffic areas. You must not hold up changes of scenery, drops, or the entrance of an act or a quartet.

8. *Do not watch* the other performers from the wings of the stage. Remember, you are a performer. The price you pay for being in the show is not seeing the rest of the show. That's what afterglows were meant to be; a show for you to see the show.

9. Never touch another performer's props or costume.

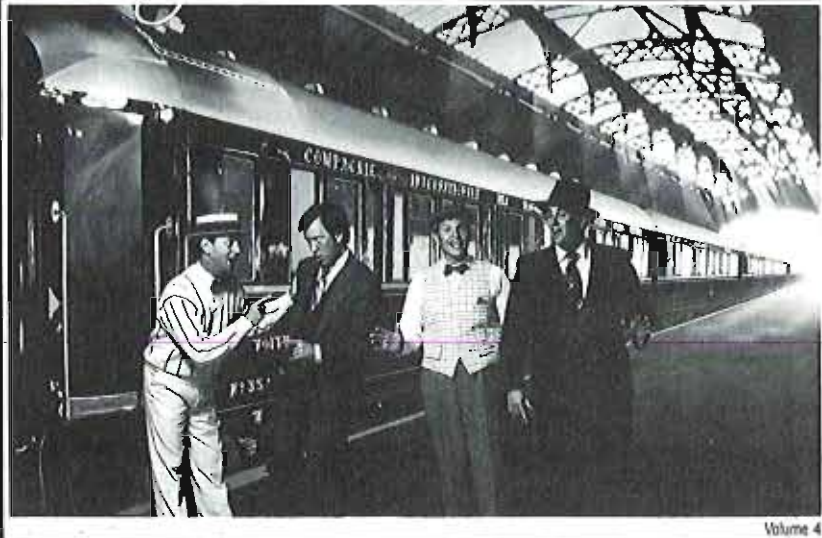
10. Take responsibility for your performance and do it well. It is your performance. The music directors will direct the music, but they cannot sing it for you. The stage directors will guide, but they won't act for you.

11. Don't be difficult. Such qualities do not indicate great talent or artistic ability.

12. Leave your personal problems at the stage door. Stanislavsky put it this way: "Allow nothing to draw attention away from your art."


[From the new Society publication, Successful Performance for the Quartet and Chorus. See ad on page 32.]

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## Institute of Logopedics has a new look

by Janet Wright

Director, Patron Organizations

Following a busy summer, with 85 students participating in the Institute's seven-week summer program, and the effective transition of leadership to Jack Andrews as president, the Institute has launched into the fall with renewed energy and some new looks.

Joining the staff in a role not previously filled is Jon Rosell, Ph.D., program services vice president. Jon brings with him a background in special education and services for children with disabilities, having previously served as assistant director at the Leavenworth, Kan., County Special Education Cooperative.

Also new this fall will be a new logo and publication design for the Institute. Concerned that the current logo design fails to convey warmth, caring and hope, elements vital to the Institute's mission, the Board of Trustees Marketing Committee approved a new design, shown on this page, at its quarterly meeting in September.

The new logo incorporates the warmth of a spirited figure reaching upward from a freehand heart and represents an individual reaching for his/her potential, or a disabled person breaking free of boundaries. It is a celebration of the growth our students and clients can experience when they complete the kind of caring program the Institute designs to help meet their needs. It will be seen on all Institute publications, stationery and correspondence.

### Busy summer included visitors

During the summer the Institute enjoyed many SPEBSQSA visitors, some who stopped on their way to other places, and some who made special visits just to see at first-hand the work they help support. A quartet called *Those Sabine Riverbottom Tune Shiners* stopped on their way to perform in nearby Winfield, Kan. Far Western District Logopedics Chairman Dean Sowell and his wife, Rosary, visited on their way to the international convention in Louisville; Dick Feldman of Los Angeles and Charles and Ruth Becker, from Sarasota, Fla., made a special trip to Wichita just to visit the Institute.

Other visitors were Pat Hoover, Buffalo, N.Y.; Walter and Marjorie Myersick of Wichita; Howard and Mary Lee Jones, Ana-



heim, Calif.; Don and Mille Douglas, Erie, Ill.; Gary Nearpass, Englewood, Colo.; Leroy Denton, Long Beach, Calif.; Jim and Joyce Parks, Columbus, Ohio; Ivan Forbes, Mission Viejo, Calif.; Lynn and Nancy Martin, Indianapolis, Ind.; Oscar and Armina Schmucker, Milford, Ind.; Mr. and Mrs. Frank Arnott, Oxnard, Calif.; Edward Dey of New Mexico; Leroy and Jeannine Denton, Long Beach, Calif.; and Joe and Lucy Reeves, Boise, Idaho.

Remember, accommodations are always available at the Institute to Barbershoppers and their families for overnight visits. Just call to let us know when and how long you will be here.

### 1991 Christmas cards detailed

From the solemnity of a simple stable bathed in starlight to the playfulness of winter penguins, the Institute of Logopedics Holiday Greeting Card Project's 1991 collection offers something for everyone.

The project introduces four new holiday cards: "The Stable," "Penguin Parade," "Holiday Wreath" and "Holiday Hearth." The last two cards were created by groups of children. Holiday Wreath was made from the handprints of all the children at the Institute. Holiday Hearth was created as a class project.

The project also is offering a new all-occasion card entitled, "Coloristic." The design is doubling as the Institute's first thank-you card.

Other new items this year are t-shirts and sweatshirts decorated with children's art work. Two sweatshirts offer a holiday design, and a t-shirt has an all-occasion print.

For more information on the Holiday Greeting Card project or to receive a brochure, write: The Institute of Logopedics, 2400 Jardine Drive, Wichita, Kansas 67219, or call (316) 262-8271 or (800) 937-4644.



# The Bryn Mawr Experiment—a follow-up

by Chris Lahr

Program Vice President 1987-88

Bryn Mawr, Pa., Chapter

Looking over the past four years, I am amazed at how far the Bryn Mawr chapter has come. Not only have we increased our membership and raised our vocal quality, but we placed sixth in our first appearance on the international stage.

I recently had an opportunity to teach a class at the Cardinal District Mini-Hep School on how the Bryn Mawr Experiment might be implemented at other chapters. In preparing my notes, it occurred to me that many Barbershoppers might see Bryn Mawr as an out-of-the-ordinary chapter with extraordinary people.

I won't deny that Eric Jackson, our director, is extraordinary, but our chapter members are just average Barbershoppers. What may set us apart is our willingness to try different things and accept the fact that our ideas won't always work. I believe *that* is the true key to the success of the Bryn Mawr Experiment.

Because Eric Jackson's article about Bryn Mawr [March/April 1990 issue] focused on what was *possible*, perhaps people tend to view what they hear about Bryn Mawr through rose-colored glasses. We found that attaining those possibilities brought several problems that we did not anticipate. I know, because I was responsible for taking Eric's incredible vision and implementing it into a program that, today, is the talk of the Society. It wasn't easy.

## PVP is challenged

Eric alluded to chaotic meetings. After administering the first year and a half of the experiment, I'm convinced it is impossible to completely dispel such chaos; the trick is to keep the confusion behind the scenes and among the leadership. As PVP, I had to not only ensure that the chapter meetings ran on schedule, but I also had to deal with setting up the various rooms and equipment and lining up break-out session leaders weeks in advance.

The whole point of our endeavor was to provide the members with several program opportunities from which to choose. There were several occasions when the PVP had to assuage the ego of a particular breakout leader whose session was lightly attended.

We chalked those occurrences up to experience and went back to the drawing board.

Initially, I tried to manage the planning and running of the program by myself, planning up to eight programs per night for up to three months in advance. It was too much for one person. My successors have tried various methods of spreading the work load, from using program-planning committees to having assistant PVPs, each with responsibility for one night per month. All had their share of virtues and problems. There really doesn't seem to be a best way to manage the PVP's job under these circumstances, other than to be willing to discard what doesn't work and try something else.

We also found that, over time, the musical goals of the chapter changed.

Initially, chorus time was limited to ninety minutes of the chapter meeting. As our music leadership team saw the need to spend more time on craft and technique in order to improve our show and contest repertoire, we dropped back from two twenty-five-minute break-out periods to one, in which to hold multiple sessions.

We can afford to do all this schedule juggling because none of the chapter meeting time is spent on learning new music; the members take responsibility for learning their music at home with the help of learning tapes. In return, members find our meeting nights more fulfilling.

## Every chapter is different

If chapters let their programs become routine and complacent, the members will eventually become bored and stop attending regularly. Such chapters might not be considered unhealthy, but I'd bet money that things could be much improved if the chapter's administrative and music leadership teams were willing to take a chance.

Each chapter has its own personality and goals, so your experiment might be different than ours, but it can still be just as successful in the end. Just make sure the program supports the chapter's musical goals, and stay attuned to your membership. If the ideas you try don't work, don't give up; try something else! And finally, and most importantly, have as much fun as possible. 🎵

Here we go again

*[The following has been excerpted from a chapter bulletin as a companion piece to other articles on the subject of the Bryn Mawr Experiment in this issue. Due to its nature, we elected to keep the source anonymous, but it expresses a frustration that may be all-too-common in many chapters, and does it very well. Ed.]*

Well, gentlemen, it's about time I spewed forth more insightful wisdom. From reading the articles in the last bulletin, and simply observing the goings-on within the chapter, one definite theme has jumped to the forefront: drop everything and concentrate on the district contest in October! Well, Yee-hah.

Poll time again, folks, and here's the question of the day. Do you really wish to spend the extra time and effort necessary to this task? Be honest with yourselves, guys. This is rhetorical and nobody is expecting an answer from you, but think about it and answer yourself truthfully.

My reason for posing this rather ominous query stems from what I perceive to be over-concentration on one facet of the Society. Competition! But, is it for everyone? Has anyone stopped to notice what has happened to our chapter? We don't have chapter meetings—we have chorus rehearsals and, believe me, there is a *huge* difference.

## There's gotta be more to it

Is there someone out there, perhaps, who loves singing tags or woodshedding, but couldn't care less if we turned the diphthong in bar 32 of "Sonny Boy"? Maybe you want to sing Polecat songs *before* 10:35 at night, instead of being beaten over the head because you messed up on the downbeat in "Tootsie."

Anybody want to sing in a quartet just once, with three other guys just for the heck of it, to see how it sounds? Or, perhaps you're already in a quartet and would rather do that than sing on the risers.

You see, folks, there is a pervasive attitude in this organization that places a stigma on anyone who opts out of chorus singing, which usually results in the individual leaving the chapter. That is wrong, plain and simple. If you don't attend sing-outs, you're treated like a leper.

Our contest plan is great and I applaud it. For those of us who wish to compete (and I am one), it is a terrific set of goals and

continued next page

# New program hits nail on head

David Melville, Music VP  
Greater St. Paul, Minn., Chapter

No overtone ever rang so loud as that which came from President Ron Young when, at the COTS meeting last December, he presented us with our new chapter motto, "Fun through Preservation and Enjoyment of Barbershop Singing." It took ten months before we heard it, but today its message is ringing loud and clear, fitting in precisely with what we are trying to accomplish with our version of the Bryn Mawr program.

There are so many things to do besides singing in the chorus that are fun barbershop activities. Unfortunately, the demands of the chorus frequently supersede; getting ready for the annual show, contest or an upcoming sing-out. We have allowed this to happen so often that it has become the norm, and basics such as woodshedding have all but disappeared. Also vanishing are members who choose not to sing with the chorus, as are chorus men who have become frustrated or bored.

The Bryn Mawr Experiment reminds us

that barbershopping is a multi-faceted hobby. By embracing its philosophy and running with the program, we can preserve the hobby for future generations, and we can enjoy ourselves in the process.

The Music Team is committed to providing something wonderful for everyone at every chapter meeting, including, but not limited to, singing in the chorus. Coaching, tag singing, gang singing, craft, Barberpole Cat songs, woodshedding, quartetting, and mini-chorus or VLQ are but a handful of activities which we will encourage—and preserve for future generations to enjoy. We'll provide rooms for quartets to rehearse on Tuesdays, coaching if they desire it, and an open invitation to join us for the fun stuff.

We have laid the turf for this experiment and have turned you loose to play on it. How much fun you have will be determined by your own involvement. It will be chaos, guaranteed, but it will be fun for those who make the most of it.

Here we go . . .  
continued from previous page

guidelines to go by. But, I don't believe everyone should be forced to live by them. Which is worse: 35 guys who really want to be involved, or 55 guys, 20 of whom are just along for the ride?

The same attitude is applied to sing-outs. On June 12th, 29 men went to a sing-out. A good time was had by all, and the group put on a very good show. Yet, there was the insistence that we not be identified by the chorus name, as we didn't have the minimum 40 men on the risers. Personally, I find that insulting. We sang the chorus repertoire and wore chorus uniforms, so, as far as I'm concerned, we *were* the chorus!

I recently showed a videotape to about 30 stalwart individuals, who hung in there for a half-hour after "practice," regarding the Bryn Mawr system of holding chapter meetings, and a lot of the points I have addressed here arose from that video. Think about what I have said here and how it applies to you. If it strikes a chord, let me know.

[The videotape, *Something for Everyone, #4025*, is available through the Order Dept. Purchase for \$27 or rent for \$8, plus S&H.]

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## Midwinter to offer top-notch performers

The Best of Barbershop Show in Long Beach, Calif., on Friday evening, January 31, will feature the **Sun Harbor Chorus** from San Diego. The chorus earned fifth-place medalist honors in Louisville. Also featured will be the 1991 seniors champion from the Illinois District, **Old Kids on the Block**, and the 1991 fifth- and fourth-place medalist quartets, the **139th Street Quartet** and **The Natnals**. Tickets may be ordered by using the form included with your convention registration packet or by calling (800) 876-SING.

Saturday night's Best of '91 will feature **The Ritz**, 1991 international quartet champion; **Keepsake**, silver medalist, and the **Gas House Gang**, third-place medalist. Making a guest appearance will be the **Masters of Harmony**, 1990 international chorus champion. Those ordering convention registrations receive tickets for this show as part of the registration fee. Others may order

tickets after December 15th by calling (800) 876-SING.

Both shows will be held in the beautiful Terrace Theater, which is adjacent to the Hyatt Regency, headquarters hotel for the convention. All seats are reserved. Midwinter registration form is shown below.

### Long Beach RV facilities detailed

Shoreline RV Park is located within walking distance of the Convention & Entertainment Center where the 1992 SPEBSQSA Midwinter Convention will be held January 27 to February 2. Nestled between the ocean channel and the shadow of the Long Beach city skyline, the facility offers easy access to many of the outstanding attractions of the area. It also features a 24-hour security patrol.

The city-run park offers 70 spaces with full hookups (40-foot maximum). Daily rates are less than \$25. Facilities include

picnic tables, barbecues, showers, rest rooms, laundry, vending machines and fishing piers. A short walk along the park's boardwalk takes one to Shoreline Village for dining, shopping or just browsing.

### Contact:

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

### INSTRUCTIONS

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

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

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

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

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1992 CONVENTION ONLY

# Buckeye Invitational— it keeps getting better

by Mark Pomeroy  
Buckeye-Columbus, Ohio, Chapter

The third-annual Buckeye Invitational was held in downtown Columbus, Ohio, the weekend of August 9-11, 1991. The centerpiece of the weekend-long festival of barbershop music was the Saturday quartet and chorus competition. This year, competitors from eleven of the Society's sixteen districts converged on Columbus to take part in the event, hosted by the **Singing Buckeyes** of the Buckeye-Columbus, Ohio, Chapter.

After the threat of showers subsided on Friday afternoon, the weekend started with the **Fox Valleyaires** of Appleton, Wisconsin, continuing the Land O' Lakes tradition of hosting a bratwurst bash for all barbershoppers in town. Several quartets entertained, including **The Management**, who had driven all night from Maine, and the **Encore Four**, a ladies' quartette from Green Bay who came along with the Fox Valleyaires.

At 7:30 p.m. Friday, the outdoor World Harmony Show kicked off at Bicentennial Park. The **Minor Chords**, a chorus from Circleville, Ohio, preceded quartets **Spats** and **Ace in the Hole** of the Buckeye-Columbus Chapter, **Excaliber**, an Ontario District foursome, and international quartet finalist **Joker's Wild**. Then, the **Bluegrass Student Union**, 1978 international quartet champion, thrilled those gathered at Bicentennial Park with show stoppers such as their set from *The Music Man*.

Three fine downtown Columbus eating establishments hosted Friday evening afterglows, to which Bluegrass Student Union and numerous other quartets made their rounds.



A crowd gathered early for the Friday evening show at the 1991 Buckeye Invitational.

## Audience members serve as judges

We bill the Buckeye Invitational as both a show and contest because, in addition to certified Society judges working their respective categories in the pits, a second panel judges the overall entertainment value of each contestant's 12-minute package. Two songs in each package are pre-selected to be judged under regular Society category rules. A third award is made to the overall combined winner.

At Buckeye Invitational III, the people who probably had to work the hardest and had the most fun were the nearly 100 members of the audience who served as entertainment judges. The only qualifications to be an entertainment judge were, first, being a lover of barbershop music and, second, being willing to write down your thoughts about the competitors. Working with a guideline memorandum and a pre-show orienta-

tion, the audience judges performed their tasks quickly and with consistency. Perhaps the busiest location in the theater was the backstage computer room where the 100 scores were tabulated. Thanks to computer technology and an efficient corps of Singing Buckeyes, the audience judges kept pace with the certified panel in the pit and the winners were promptly determined.

## Chorus competition a tight race

The Saturday afternoon show and contest started off with the **Johnny Appleseed Barbershop Singers**, a group formed in 1978 to tour the world. Fresh from a trip to New Zealand and Australia, they served as mikes-testers and put on a stellar performance. Ev Nau of the international office staff worked his emcee magic with a New England twist, to the delight of the afternoon audience.

The first competing chorus was the host Singing Buckeyes, resplendent in new black tuxes and silver vests, with a show package of Broadway and performance tunes. LOL was well represented with a "going back home to Dixie" theme from the Fox Valleyaires. **Pride of Indy**, of the Cardinal District, 1989 Buckeye Invitational chorus champion, entertained with their "girl package."

In the chorus contest, as well as the quartet contest, the entertainment winner was also the overall winner. The **Big Apple Chorus** from Manhattan, N.Y., beat the 1987 international champion **West Towns Chorus** of Lombard, Ill. The margin of victory was just



The **Big Apple Chorus**, from the Manhattan, N.Y., Chapter, won the Buckeye Invitational chorus contest.



seven points in entertainment and two points in the standard contest. In fact, West Towns beat Big Apple in each category except Stage Presence, showing that they still have what it takes to compete at an international level. Big Apple did a "New York, New York" package with some great SP.

A pleasant surprise at the afternoon show was the reunion of the **Cincinnati Kids**, two-time international quartet medalist, its members now scattered between Cincinnati, Columbus, Chicago and New York. Topping off the chorus show were great performances from Joker's Wild and, once again, the Bluegrass Student Union.

#### Dinner break preceeded quartet contest

This year's Buckeye Invitational barbershoppers were offered between-shows bus service to restaurants that were ready for the barrage of more than 3,000 people and everybody got back to the Palace Theater in time for the evening show.

After Joker's Wild and Excalibur sang the U.S. and Canadian national anthems, **New York Lock & Ring Co.** of the Manhattan Chapter, in their New York subway routine, kept the crowd laughing, but their set went over the 12-minute limit and the penalty dropped them from second to last in the entertainment score. **Fireworks!** of JAD sang their way to the quartet contest trophy with a package of songs from the perspective of Army guys going home. In all, nine quartets competed.

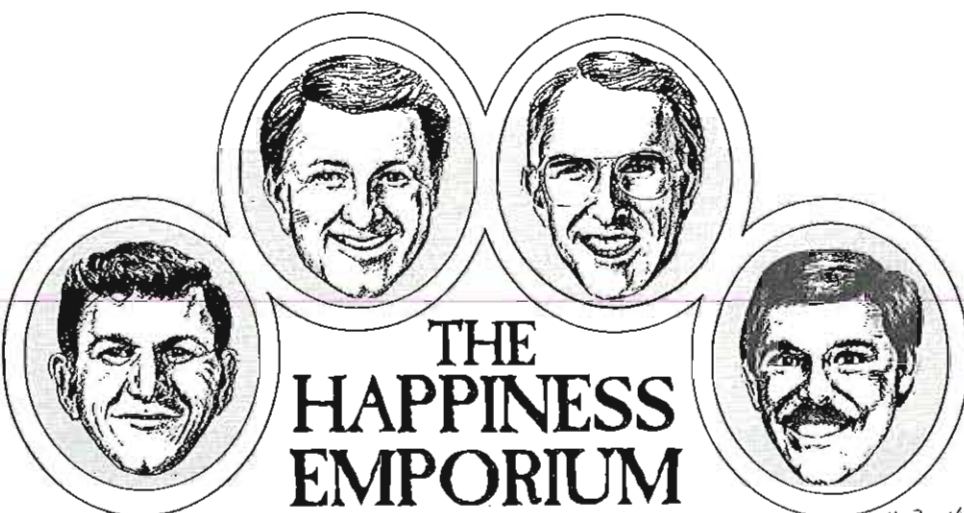
**The Aliens**, representing the Evergreen District, came away with the entertainment trophy, winning the hearts of the entertainment judges with some hilarious antics. They sang well enough to score second in the contest, giving them the overall quartet championship. This Oregon foursome, which has been together for 23 years and finished second in their district numerous times, stole the show. Baritone Chuck Olson kept the crowd in stitches with his antics, especially after he "accidentally" removed bass Jay Thornberry's toupee. These guys were so excited that one of the first things they did backstage after winning was to call home. They said that this was the first time that they had ever come in first and that they like the idea of being judged by the audience.

Last year's Buckeye Invitational quartet champion, **Classic Ring**, from the Illinois District, sang its swan song. This past year was a great one for them, as they won their

continued on next page



The Southern Gateway Chorus, Western Hills (Cincinnati), backed the 1987 quartet champion, **Interstate Rivals**, during the Saturday evening show.



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Now & Then	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
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district championship and then qualified for international.

Capping off the evening show was this year's international silver-medalist **Southern Gateway Chorus** from Western Hills (Cincinnati), Ohio, under the direction of Jim Miller. They brought on the Cincinnati Kids for their chorus/quartet version of "I'll Fly Away." The audience gave them a standing ovation.

Sunday morning, Barbershoppers from Appleton and Lombard got up to sing at the church service at St. John's Evangelical Protestant Church in downtown Columbus. The International Picnic capped off the weekend on Sunday afternoon.

All of the weekend's events were professionally videotaped. The Singing Buckeyes intend to use the videos for local promotion, as well as for promotion of the Buckeye Invitational. A chapter promotional video tape, personalized for each chorus competing at the Invitational, is being developed so that choruses can promote their image in their own communities for performance jobs, membership recruitment and corporate sponsorship. Buckeye Invitational III was a rousing success. Mark your calendars for the fourth-annual Buckeye Invitational, August 14-16, 1992.

## An uninvited guest conductor

by Margaret Thress  
a Columbus, Ohio, resident

The free concert that Friday evening, August 10, 1990, in Bicentennial Park in Columbus, Ohio, was part of the Buckeye Invitational, and outstanding Barbershoppers from all over the country and abroad had been invited to our city to participate. In gratitude to our city, they presented a sampling of contestants in this setting on the banks of the Scioto River.

The park is nearly surrounded by skyscrapers. People were sitting in lawn chairs, at picnic tables, or on blankets . . . hundreds of people who watched the groups perform.

As one group was singing, a tall, thin, man zigzagged slowly into our view. He had sparse facial hair and a straggly goatee. He was wearing tan pants, a green shirt, and he was barefoot. His right arm was bandaged. He seemed drawn by the music and, although I don't believe he sang a note, soon became part of it. He began directing the group with his left arm as he walked unsteadily back and forth in front of the stage, keeping his back to the audience.

There was no clowning, although the sight brought smiles to the faces of the audi-

ence. The man was completely absorbed in the happy, harmonious sounds of the quartet. The group on stage sang without an interruption or embarrassment. When the music stopped, the stranger stood quietly, a little off to one side, but within sight of all.

The emcee was aware of what had happened. As he introduced the next group, he delivered some humorous remark to the man below, nothing derogatory, just a smile and a nod. Terrific person, that emcee!

No one went near the man, who continued to wave his arms and zigzag when the next group appeared. Then suddenly, he left, walking down the aisle between the lawn chairs and disappearing at the back of the crowd. He bothered no one and no one spoke to him. He had simply attended a concert and done his own thing.

I was proud of my city that night. No one had bothered the stranger with the straggly goatee who had stumbled into our midst. No policeman grabbed him. No one shouted at him or taunted him. It was an interlude that proved Columbus has a heart. [. . . and that Barbershoppers are beautiful people. Ed.]



The **Aliens**, a comedy foursome from Hillsboro, Ore., won the overall quartet championship at the Buckeye Invitational in August. Shown here in a typical routine, baritone Chuck Olson, at right, is out of sync with his hand prop. The other long-suffering members are (l to r): Jim Richards, tenor; Bob Wiggins, lead and Jay Thornberry, bass.

## The song in this issue

When two creative people such as composer Frank Buffington and arranger Lou Perry collaborate on a song, the result is sure to be a gem. You'll fall in love with this song the first time you sing it. The title alone—"Old Songs Are Just Like Old Friends"—is enough to make your heart strings go "zing!"

If you attended the 1991 international convention in Louisville, you heard our new quartet champion, **The Ritz**, sing this song in the contest.

Frank Buffington is a long-time Johnny Appleseed District Barbershopper with a penchant for turning a neat lyrical phrase into a great song. Arranger Lou Perry is also no slouch at composing, although he may not admit it. You may have sung their earlier collaboration, "I Want You To Be My Sweetheart" (#7557), and if you have not, you are missing another wonderful song.

You will enjoy "Old Songs Are Just Like Old Friends" as a show number, show or afterglow closer, or as a contest number. It's a winner!





## Encourage: to stimulate or inspire; to incite or influence

by Patrick Tucker-Kelly  
Membership Coordinator

**E**ncourage is a funny word; it has multiple meanings that can be perceived differently. What is encouragement to me might be discouragement to you. It's all in one's perspective. The purpose of this article is to define "encourage" as I imagine O. C. Cash meant it back in 1938.

We all know that the Society's original name was the Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States. One of the original mimeograph copies of O. C.'s letter has "Encouragement" written over "Propagation," and "the United States" crossed out, with "America" written above the cross-out in his handwriting.

A report dated April, 1938, shows the name as the "Society for the Preservation and Propagation of Barber Shop Quartet Singing in *America*." A May, 1938, report shows the name as we currently know it. What caused O. C. to change the name, and how does a mandate to "preserve and encourage" differ from a mandate to "preserve and propagate?"

To try to find out *why* the name was changed, I called O. C.'s daughter, Betty Anne, and asked her if she knew. She replied, "Well, Honey (her name for her father) was always fooling with words, trying to make them sound right . . . I imagine that was just his editing; you know, trying to make it sound right."

That may be, but if we look closely at the two words I think you'll agree that there was more than just "editing" at work there, even if O. C. wasn't fully aware of it.

### Encourage v. propagate

By its name, the Society is charged with the "preservation and encouragement" of barbershop harmony, specifically "barber shop quartet" singing; yet, the name itself offers no instruction as to how we should go about this charge. But, when I compare the definitions of encourage and propagate, I get a picture that leads me to believe O. C. wasn't just editing.

To propagate means *to multiply or to cause to spread*, while encourage means *to stimulate or inspire, or to incite or influ-*

*ence*. The Society has certainly multiplied: by its rapid growth during the first twenty years of its existence and, today, through spawning affiliated organizations around the world. In these ways, we have propagated ourselves well.

"But wait," you say, "here at home our membership is declining! We've got to do something or the Society is going to disappear! Isn't all this emphasis on 'world-wide' barbershop hurting us at home?" Yes, we are currently seeing a decline in membership, but this does not necessarily mean the Society is going to disappear, or that we should curtail our efforts overseas.

First of all, if we don't keep our foot in the door of the world-wide barbershop movement, somebody else is going to do it. If we let someone else lead the way, we won't be fulfilling our charge to preserve the style. It is our responsibility as the founders of the movement to abide by this obligation. Second, because our charge is *to encourage* rather than just to propagate, we have the ability to encourage the continued development of strong organizations both here and abroad.

If we were limited to propagating, our only mandate would be to grow. By encouraging, we are not only working to *inspire* potential new members and *stimulate* them into joining the Society, we are constantly inspiring and stimulating each other, even *after* we have joined. Encouragement goes far beyond propagation. Encouragement insists that each of us remain committed to stimulating and inspiring our fellow members, thereby fostering that wonderful feeling of fellowship afforded by Society membership.

"But," the nay-sayers' insist, "We need more members! Young men today aren't joining! Our average age is rising! Why aren't we seeing growth like in the past?"

My feeling is that the Society can only grow if *each* of us, in every chapter, rededicates himself to encouraging the fun and fellowship of the chapter meeting. Only when the chapter experience is an enjoyable, stimulating and inspiring experience, *every week*, will potential members feel encouraged to join. Such encouragement is

the responsibility of us all.

### To stimulate or inspire

There are many Society members who truly work at encouraging. Their actions speak louder than words. They truly stimulate and inspire us.

The individuals who set up the risers at chapter meetings are, in fact, doing a bit of encouraging. Each of the Society's quartets and choruses stimulates its audience when it performs, and often inspires some of the men in the audience to join in the fun. Successful chapters provide encouragement at each chapter meeting, and their growth and strength are proof of it.

The men who accept the responsibility for administering our chapters work hard at stimulating and inspiring their chapter members; area counselors and district officers encourage within their respective spheres.

The International Board of Directors and the Executive Committee give hundreds of hours of their free time, *each year*, to help guide the Society. They stimulate us through their leadership, and inspire us to share the dream that started back in 1938.

### To incite or influence

This is the negative definition of encourage. Sadly, there is a small minority of whiners and nay-sayers in the Society who try to "encourage" by inciting rather than by inspiring.

This minority is unhappy with the (take your pick) progress, direction, leadership, programs, budget, size, makeup, organiza-

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tion, etc., of the Society. Most of these dissatisfied persons believe strongly that *they* know what's "right" for the Society, and that anyone who disagrees with them is "wrong." They truly believe that what they are doing is correct, and that only they can "save" the Society.

In reality, though, what they are doing is harmful. Their efforts do *not* help to improve the Society or help make it better. Rather, they serve to tear it down by being directed at a few *perceived* negatives, rather than at the many documented positives.

#### What's the right way to encourage?

You and your chapter can help to encourage by working to stimulate, and to inspire, your fellow members and guests.

Be positive at your chapter meetings. Save any negatives (and there will always be *some* negatives) for chapter board meetings and leave them there! Meet your fellow members with warmth and enthusiasm at chapter meetings and performances. Greet the guests with a warm handshake and a smile, and be sure to ask them to sing in a quartet or small group with you. Get 'em hooked on that harmony!

Visit your neighboring chapters. Nothing is more fun than getting together with Barbershoppers from another chapter for an evening of fun, fellowship and song. Talk to your program vice-president and encourage him to set up an inter-chapter visitation.

Become involved in *your* Society. Find out how much there is to do and just how much your dues money *really* buys each year! Attend area, division, district and international functions whenever possible. Discover for yourself what fun being involved can be.

And, what should you do when you run across the whiners and nay-sayers? Simply smile and ask them to sing a tag with you. After all, nobody can be unhappy while singing barbershop!

**Don't forget to register for international convention in New Orleans. At the end of September, registrations totalled more than 3,300. It's filling up fast!**

*We're gonna be serious, folks (if that's possible!)*

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# Oklahoma City annual show to have religious theme

by Jack Bagby  
Contributing Editor

Chances are the average "man on the street" rarely associates barbershop harmony with religious music.

But Oklahoma City's 75-man **OK Chorale** is out to prove the two go together like turkey and Thanksgiving. Its 1992 annual show on February 23 will be a Sunday afternoon concert built around spirituals, gospel music and some of the world's best-loved hymns.

The **Rural Route 4**, 1986 international quartet champion and one of the best barbershop/gospel quartets around, will be the guest artists. Joe Liles of Kenosha, Wisconsin, executive director of the barbershop harmony society, will be guest director, leading the Chorale in some of the hundreds of songs he has written or arranged.

## Many hymns adapt to barbershop

Liles said the show in the 3,200-seat Civic Center Music Hall, will, to his knowledge, be the first major barbershop production based on a religious theme.

"And yet," Liles continued, "there are lots of gospel songs, hymns and spirituals that will adapt very well to the barbershop style of music. Some hymns, of course, have chords that are difficult to put into the style, but it's really amazing how many do fit the form."

Liles should know. "I was raised in a Baptist Church," he said, "that included services every Wednesday night and both services on Sunday. I started making up songs at age six."

Liles, a member of ASCAP (American Society of Composers, Authors and Publishers) and a lifetime member of the Nashville Song Writers Association, has long since lost count of the number of songs he has written or arranged. One of his more recent compositions, "Let There Be Music, Let There Be Love," became the first barbershop song to be sung at an international festival. It was presented in July at the World Festival of Harmony in Tallin, Estonia.

"They had a mixed chorus of 20,000 voices, of which several hundred men sang my song," Liles said. "George Pranspill, a music educator and 48-year Barbershopper who directed them, deserves all the credit

for getting the song reviewed and selected. He told me later that Soviet television picked up that rendition, one of only ten songs accepted from Western nations, and played it over and over the rest of that week."

## Scheduling prompted idea

The concept for Oklahoma City's show resulted from two seemingly unrelated circumstances. When the chapter tried last summer to reserve the Music Hall, it found the auditorium would not be available on any Saturday in February or March, the period when the chapter show traditionally is held. But several Sundays were open.

The chorus and some of its quartets at that time had just finished recording the Chorale's third album, a collection of religious songs to be entitled "Heavenly Harmony."

Why not, reasoned the show chairman and the Music Committee, take advantage of these situations and stage the chapter's first-ever Sunday annual show, centered around religious music? The Chapter Board concurred, and the show, "Heavenly Harmony," was born. Plans were launched to publicize the program heavily through all major central Oklahoma churches, church pages or programs in the news media, and especially, through personal contact with individual churches by the many Chorale

members who sing in various church choirs. Coordinating this effort is Dr. Mackenzie (Mac) Thompson, a Methodist minister, dean of the chapel at Oklahoma City University and program vice president of the chapter.

Although the chorus and RR 4 also will present some secular barbershop, the emphasis will be on religious songs, ranging from the lively spiritual, "Joshua Fit De Battle Of Jericho," to hymns such as "Nearer My God To Thee" and "The Lord's Prayer." Also featured will be Associate Director Brian Hogan's arrangement of "Deep River," an arrangement by Director Jim Massey of "How Great Thou Art" and other sacred songs.

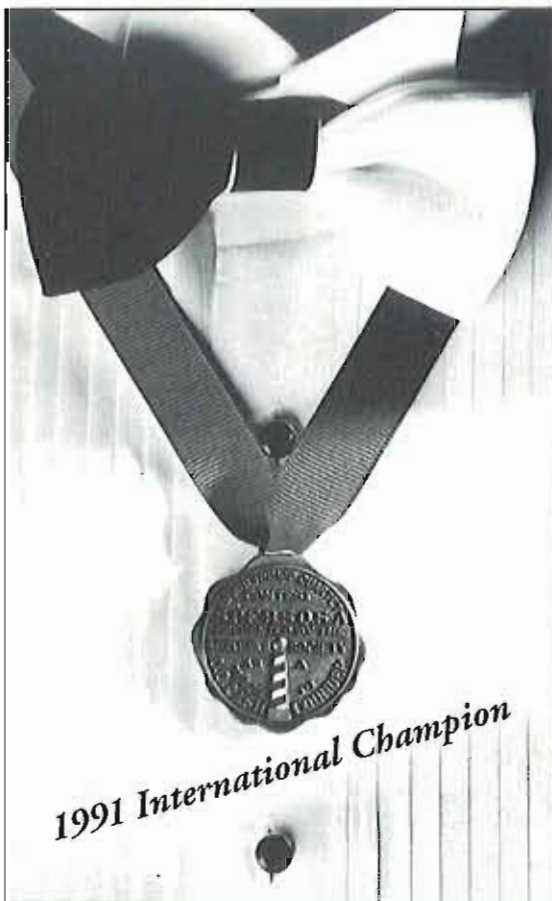
"Admittedly, the show represents a risk," a chapter spokesman said. "By presenting an annual barbershop show on a Sunday afternoon, we could lose our shirts. But the people of Oklahoma, as a whole, are devout church-goers. If the idea of religious music sung in the barbershop style appeals to them, we could have a capacity crowd."

Ticket prices range from \$8 to \$15 and may be obtained from Ticket Chairman Chuck Brewer, 5421 NW 66th St., Oklahoma City, OK 73132.



The "new" **Rural Route 4**, with Wesley Yoder (foreground) replacing Don Kahl at tenor, will sing at the **OK Chorale's** 47th-annual show in February. Other members are (l to r): Calvin Yoder (Wesley's dad), lead; Willard Yoder (Wesley's uncle), bass and Jim Bagby (the only remaining "de-Yoderized" member), baritone.





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## Society publications mark 50th anniversary

November, 1991 marks an anniversary, of sorts, for *The Harmonizer*. It was just 50 years ago that The Society's first publication for members appeared.

Bearing the title, *Barber Shop Re-Chordings*, in red type across the top of the front page, the publication was printed by the mimeograph process on legal-sized paper.

The first editor was Joe Stern of Kansas City, who was the SPEBSQSA secretary-treasurer. Stern's name appeared on the masthead as "Editor, Publisher, and Office-boy."


The issue, marked Volume 1, Number 1, contained four pages. The back page consisted of Phil Embury's arrangement of "Sweet, Sweet Roses of Morn"; 50 years later, the first published arrangement to appear in the Society's publication is still being sung as part of the Society's Barberpole Cat program.

As is the case in 1991, publicity was seen as a primary need for the Society. Society leaders were busy "spreading the gospel" in person and by letter, being interviewed by local newspapers and appearing on the radio.

National President Carroll Adams provided a column for the first publication, and the tradition of a president's column in the Society publication continues to this day. "We have something that the country needs and wants," he wrote, "an outlet for pent-up emotions and repressed musical desires."

Adams described the Society as "a haven for physically and mentally tired men who seek wholesome relaxation with other congenial souls who share a love of spontaneous vocal harmony." The Society worked toward a goal of 200 chapters and 20,000 dues-paying members by the following year's convention.

The first issue of the first Society publication also carried its first advertisement. A "Barber Shop Quartet Decalomania" was available from the national secretary for a dime.

Only one issue was published in Volume 1. Volume 2 began with the September issue of 1942, edited by the Society's first paid employee, Carroll Adams. In March of 1943 the name was changed and the first issue of *The Harmonizer* appeared. 

## Harmonizer back issues available for a price


Many Society members have extensive collections of the magazine. Notable among the collectors is Bill Watson of Porter-LaPorte, Indiana. He has four complete sets of *The Harmonizer*, including the first three issues labeled *Barber Shop Re-Chordings*.

A complete collection of *Harmonizers* was assembled and displayed by Southwestern District Historian Grady Kerr at the Society's 50th-anniversary convention in San Antonio in 1988.

Most Barbershopper-collectors prefer to trade for early issues of the publication in order to build their collections. They seek

out those who own missing issues and trade duplicates for them.

The international office has an accumulation of back issues of the magazine and, as the collection grows, extra copies are offered for sale to the membership.

Currently, original issues of *Re-Chordings* are not available, but duplicator copies, complete with red banner line, can be purchased for \$18 per copy. A limited number of issues of *The Harmonizer* from the 1940s can be obtained for the same price per copy. 

# SALE

## *Harmonizer* back issues

As the collection of the Society's magazine has grown, we have accumulated an excess of certain issues. Some of these date back to the late 1940s.

For a limited time only, we are offering back issues of *The Harmonizer* for sale at a reduced rate of \$5 per copy. We will fill orders for these back issues as long as excess supplies last. Proceeds will benefit the Heritage Hall Museum. To order, contact:

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Collectors, take advantage of this offer! Once the surplus issues are gone, this offer will probably never be repeated.



## Keeping the dream alive: O. C. Cash Founder's Club



Most Barbershoppers know of O.C. Cash's great love of barbershop singing. He loved to sing it, and he loved to share it with others.

O.C. Cash was also a man with a dream, a dream of spreading barbershop harmony throughout the world. He set that dream in motion in 1938 when he founded the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

O.C.'s dream lives today through you, as a Barbershopper. It lives in your heart and every time you raise your voice in song. And, it lives in the hearts and voices of every other Barbershopper throughout the world.

### O.C. Cash Founder's Club

What can you do to help ensure that others have the chance to experience the love and joy of our barbershop hobby? How can you help keep O.C.'s dream alive for the generations yet to come, for your children, your grandchildren, and the children of your friends? One way is by becoming a member of the O. C. Cash Founder's Club.

How does this help keep the dream alive? It keeps it alive because every member of the O. C. Cash Founder's Club has made a

significant financial contribution to the Society's Endowment Fund, a fund designed to preserve barbershopping far into the future. Gifts to the Endowment Fund are never spent, but are invested to earn and grow. Only *income* from the Fund can ever be spent.

### Membership

All you need to do to qualify for membership in the O. C. Cash Founder's Club is make a gift or financial commitment to the Endowment Fund with a minimum value of \$1,000. Your gift may be outright, deferred or a combination of both. Or, your membership can be achieved over a period of years when your cumulative giving reaches the minimum level.

Qualifying gifts can be made in many ways: through your will, life insurance, appreciated securities, or your home, among others. Charlie Green, the Society's director of development, can assist you in considering ways of giving that are appropriate to your circumstances, as well as outlining a number of financial benefits that may improve your personal situation.

Membership in the O. C. Cash Founder's Club is open to individual Barbershoppers, quartets, chapters, districts and families and friends of Barbershoppers.

As an individual member of the Founder's Club, you will receive a distinctive recognition pin and have your name published annually. Special recognition will be given to members who achieve gift levels of \$10,000, \$100,000 and above.

### Charter membership

Charter membership in the O. C. Cash Founder's Club is open to you and others who make a qualifying gift by December 31, 1991. If you wish to become a charter member, you need to notify Charlie Green by this date to assure proper recognition. Charter members of the O. C. Cash Founder's Club will have the chance to gather at the midwinter convention in Long Beach for a

special recognition ceremony. There, the Society's Endowment Committee will recognize charter members for their personal leadership and commitment to the values embodied in barbershop harmony and fellowship.

Gifts to the Endowment Fund are truly investments in the future of barbershopping.

For more information about the O. C. Cash Founder's Club, or to indicate your intention of qualifying for membership, contact:

Charles H. Green  
Director of Development  
SPEBSQSA, Inc.  
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# Harmony College—Barbershop Heaven

by Joe Corter

South Bay, Calif., Chapter

I thought a lot about going to Harmony College, and reasoned that my going would be like sending a plumber to brain (not drain) surgeon school, but I decided to go anyhow. What did I have to lose?

Transportation was no problem because I had some "Old Geezer," Delta-type tickets and decided to use them, so up and away to Harmony College I went.

It's really amazing how peaceful and tranquil Mother Earth looks from 35,000 feet when you know some of the trials and tribulations folks are going through. We arrived in Kansas City, and as good luck would have it, I ran into Howard Mesecher, got all my ducks in a row, and hopped on a bus for a 30-minute ride to Saint Joseph, Missouri, and Harmony College.

My most memorable experience was when Joe Liles, our executive director, came on stage in one of our first general sessions and introduced a song he wrote, "Let There Be Music, Let There Be Love." After Joe got the audience of 625 men headed down the right track, he said, "I want you to stop for a moment and think about the world and its many problems, and send this message to all the people with all the feeling you can muster." I have to tell you that our rendition of Joe's work was fantastic. It was all that I expected and more. I could hardly see the notes on the page for the tears in my eyes.

Altogether, I took five classes. The first, the physics of sound, was quite interesting but I got left back by the bake shop a few times. Our instructor for the class, Jim Richards, is a very savvy person.

Then, there was a tag-singing class in which Earl Moon gave us a handout with 72 tags. Earl said that no Barbershopper ever sang a bad note; it might have been a wrong note, but it wasn't bad. When he gave us the tune-up chord and we missed it, he used his favorite line, "fix it." Earl Moon is barbershop personified, and a really neat person to know.

My next class, creative interpretation, taught by Eric Jackson, was one of the best. He said that when you sing a song, you have to ask what story the song tells and what the composer wants to convey to the listener.

After singing a few Polecat songs, Eric taught us how to express the emotion within them. When we sang a song that called for tears, believe me, we had them. It was a moving experience. Eric is probably the

most versatile person I have ever met—an outstanding teacher.

My next teacher, Charlie Metzger, taught a class on motivation. I thought the class was good, but was taught at a higher level than was appropriate for those of us who were interested in the nuts and bolts of such things as retention of members, recruiting, and involvement.

My final class, under our own Nick Papageorge, was on quartet development. I got to sing in a quartet and to hear such great quartets as **The Corner Stones** and **Acoustix**.

One of the students attending the session was 14-year-old Matt Jones from Ontario, Canada. One of the fellows asked Matt if he could handle "Concy Island Baby." Matt replied, "I'll woodshed it, and if that gives me trouble, I'll read the notes." He ran into Acoustix just as they were leaving the class, and they asked him to sing with them. What an experience! Matt came back into the room walking on air. Acoustix showed the class of real champions. That's what barbershopping is all about.

I went to Harmony College wondering if this sort of thing was for me. I found great



Matt Jones, a 14-year-old student at Harmony College last August, got a real thrill when members of **Acoustix** asked him to sing with them in the hallway during a class break. Pictured (l to r) are: Jeff Oxley, Jason January, Rick Middaugh and Jones.

harmony, great fellowship and one of the greatest weeks of my life.

[Found in South Bay's New Hey Hey Herald, Ed Baur, editor.]

## SWEEPSTAKES CONTEST RULES

Between September 1, 1991 and May 31, 1992 you will be eligible to win each month you charge a purchase to your SPEBSQSA Visa or MasterCard. Each month, a winner will be selected from all entrants. To be an entrant, an individual either must have used his or her MBNA SPEBSQSA Visa or MasterCard to make a purchase during that month or must have entered by mail as provided below. Multiple entries in the same month will not increase the odds of winning; each qualifying entrant will have the same chance of winning.

**No Purchase Necessary**—To enter without purchase, write your name, address and telephone number along with the words "MBNA America's SPEBSQSA Convention Sweepstakes" on a standard-size postcard and send it to MBNA America and SPEBSQSA Convention Sweepstakes, c/o UBS, P.O. Box 1648, Norman, Oklahoma, 73070. You do not have to be present at the time of the drawing to win. Entries must be received by the last day of each month for that individual to be eligible for that month's drawing, and all mail entries must be handwritten. Maximum one prize per household. All entries must bear the legible name and address of the entrant.

**Eligibility**—All residents of the United States age 18 year or older are eligible except employees (and their immediate families) of MBNA America Corporation, its subsidiaries, and United Bank Services and their affiliates and subsidiaries.

**Prizes**—There will be one monthly prize consisting of two tickets to each of the 1992 International Convention Quartet and Chorus Competitions to be held in New Orleans, Louisiana, plus \$1,000.00 cash. There will be a total of nine prizes awarded, one each month—September, 1991 through May, 1992.

**The Winners**—The winners will be determined by a random drawing by Murrell, Hall, McIntosh & Company, Certified Public Accountants, whose decision is final. Drawings for the prizes will be held monthly by the 15th of the succeeding month.

Winners will be notified by mail at the address shown on the entry form, within 20 days from the date of the drawing. If the prize is not accepted within 30 days from the date of notification, the prize will not be awarded. Prizes are non-transferable and no substitutions are allowed.

**Liability**—Tax liability on prizes will be the sole responsibility of the prizewinners. No transaction and no purchase are necessary to win. As a condition of receiving a prize, each winner may be asked to execute an "Affidavit of Eligibility" and release and authorize MBNA America and United Bank Services to use his or her name in promotional material.

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## Barbershop Around The World

The first national AAMBS convention, held the weekend of July 19-21, 1991, at Gold Coast, Queensland, Australia, was attended by more than 400 people. By all accounts, it was a highly successful first venture.

The quartet and chorus contests, judged by **The Ritz**, 1991 SPEBSQSA quartet champion, were held on July 20 and featured competition between 26 quartets and ten choruses. **The Sentimentals**, from Gold Coast, became the first quartet to wear the AAMBS gold medal, while **Men in Harmony**, from Perth, became the first AAMBS national chorus champion.

As the AAMBS convention is a bi-annual affair, these men will reign as champions for two years. The Sentimentals quartet tentatively plans to participate in the Society's 1992 convention in New Orleans, while the Men in Harmony are considering saving up for a trip to the 1993 convention in Calgary, Alberta.

\* \* \*

Prior to judging the AAMBS contests, The Ritz made a visit to Wellington, New Zealand, July 15-17, to work with NZABS groups. The following is excerpted from a letter written by Graeme Gainsford, director of the **Harbour Capital Chorus**, to Ed Waesche, chairman of the World Harmony Council:

"I am writing to express my appreciation of the World Harmony Council's sponsorship and encouragement of The Ritz quartet visit—great advertisement for our craft. Time was made at schools for them, and they utilized their excellence as educators and communicators to the fullest. We are trying to encourage barbershop singing in

the schools, and this was the best boost we could have asked for, both for the children and their teachers.

"The World Harmony Council could not have chosen more hard-working, accommodating individuals to represent it. The members of The Ritz are ambassadors of harmony in every sense."

\* \* \*

German barbershoppers gathered in the city of Coesfeld, October 20-27, for a chorus workshop, a barbershop show, and a meeting to formalize and inaugurate a national association in Germany. SPEBSQSA was represented by the **Classic Collection**, 1982 international quartet champion, and International President Bob Cearnal. 🎤



**The Ritz** posed with eighth-place AAMBS quartet **Pure and Simple** during the contest proceedings at the inaugural AAMBS national convention in Gold Coast, Queensland, in July. Shown are (l to r): Ben Fletcher, Jim Shisler, Simon Lang, Ben Ayling, Russell Williams, "Nic" Nichol, Graeme Walker and D. J. Hiner.



Twenty-six members of the **Great Lakes Chorus**, from Grand Rapids, Mich., toured New Zealand and Australia June 23 to July 7. Performances in Australia included the Sydney Opera House; the American Embassy in Canberra, for the Ambassador's Ball, and Melbourne. Pictured with members of the Auckland, New Zealand, **City of Sails Chorus** (informal jackets) are (l to r): Grand Rapids President Ron Thomet, Director Dale Mattis and Bob Goldschmeding, trip coordinator.

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Registration form on  
page 13.

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Harbour Capital Chorus  
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# Barbershopping campers form club

A few years ago, Barbershopper Rick Madzia acquired some wooded acreage just north of London, Ontario, between Lake Erie and Lake Huron, and decided to create a weekend camping park for area Barbershoppers. The Harmony Woods Recreation Club has been a going concern for some time now, and even publishes its own *Harmony Woods Newsletter*, distributed to members, Ontario District chapter presidents and district executives.

Lots may be purchased for perpetual use for \$5,000 (Canadian), which includes membership in the club. Unsold lots are available to visitors at daily and weekly rates, with the first visit being free of charge. Roadways and service facilities have been laid out so that each site is privacy screened from the others, yet convenient for socializing. As of this spring, the membership stood at thirty-eight.

Every weekend during the camping season, between May and October, a sizable group from both sides of the border gets together to relax in the outdoors, sing up a storm and enjoy potluck feasts. Special activities are scheduled, such as horseshoe and shuffleboard tournaments, scavenger hunts, pool parties, barbecues, dances, even church services, and a manager is appointed from the membership to supervise each weekend.

While not unique, the Harmony Woods Recreation Club seems to be very well organized, with a board of directors and a deferred payment option plan for new members. For further information, write to the Harmony Woods Recreation Club, Concession 8 Road, McGillivray Township, Parkhill, Ontario, or call (519) 294-6857.

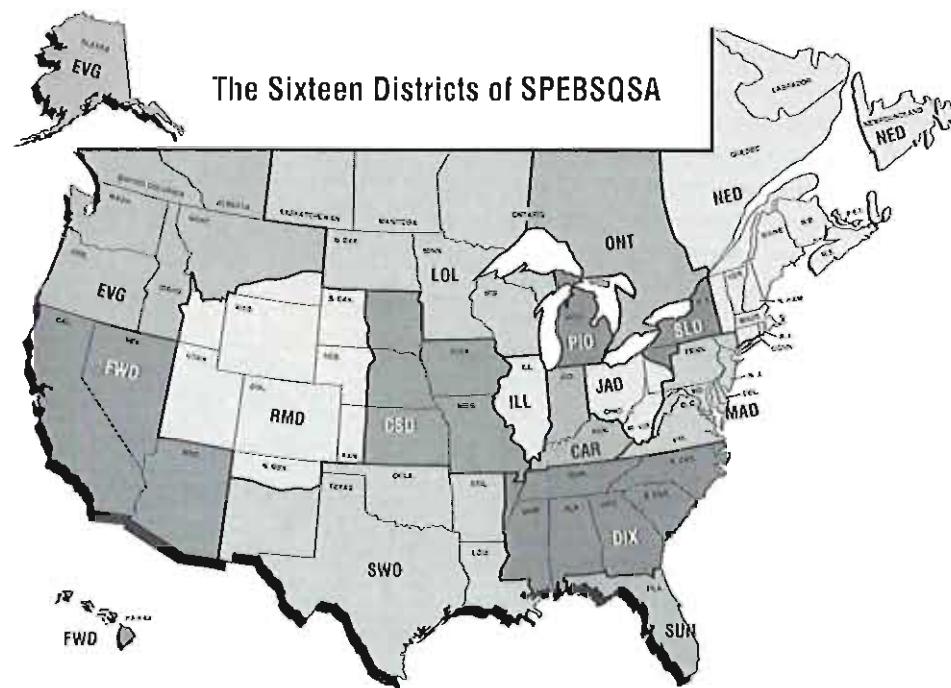
## In memory

Charles W. Linker, a past international board member and Stage Presence judge, passed away on September 17, 1991. He was 88 years old.

Born in Brooklyn, N.Y., in 1903, Linker worked for the Pennsylvania Railroad for 45 years. He joined the Society in 1950 with the Columbus, Ohio, *Singing Buckeyes* and, in succeeding years, was a member of the Western Hills (Cincinnati) chapter in JAD, and the Ft. Lauderdale and Broward County chapters in the Sunshine District. In his 41 years as a Society member, he served in every chapter office.

Linker was elected to the international board in 1961 and became international vice president in 1963. He later retraced his steps and took the one post he had skipped on his rise through the organization, becoming Sunshine District president in 1969.

The Society map depicted below is available in full-page size at no cost to members who contact the Order Department and ask for it. Our thanks to three-year-member Brian Mannion of the St. John's, Newfoundland, Chapter, for the suggestion that we print it in the magazine. Ed.



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### Wright was wrong

I find it incongruous in the extreme to read in the same issue of *The Harmonizer* [July/August, 1991] a memorial to Dave Stevens, who was one of the Society's most effective "Keep It Barbershop" advocates, and an article by David Wright, who claims that "Keep It Barbershop" is bad strategy.

Barbershoppers are amateur singers. We compete for the public's attention against professional musicians. Competing on their turf with a "me-too" product is foolhardy. We need to shift the competition to an area where we have the edge. We need a way to attract the public to our singing and away from competitor's singing. We need a niche in the market where we sing better than they do.

Barbershoppers are extremely fortunate; they have such an advantage. Sometime after World War II, the Society assembled a select group of members, who were professional musicians, in Kenosha. This select group was given the task of finding what constituted barbershop harmony. They examined the arrangements being sung at that time. Based on that examination, they found the musical elements that produced barbershop harmony.

This group's major finding was that barbershop harmony is built on the barbershop seventh chord, and in a way that exploits the natural overtone series. The chord rings. Songs that produced the barbershop sound were songs that had many barbershop-seventh chords. This group found that songs had to have at least 35% barbershop sevenths before they produced the barbershop sound. Some songs had over 60% barbershop sevenths. By fortunate coincidence, songwriters from the turn of the century to about 1930 loaded their songs with barbershop sevenths. That's why we like songs of that era. We like the way that chord sounds. We like that chord because it rings.

Music evolves. Songwriters, too, try to make their songs different from their competitor's songs. Writers like George Gershwin and Cole Porter added more sophisticated harmonies to popular songs. The Peerless Quartet was followed by crooners, then by big bands, and finally by rock. The barbershop seventh was replaced by other

chords. Many of the new chords are dissonant chords; they don't ring. Without enough barbershop sevenths, those songs cannot produce the barbershop sound.

Today's songs are sung by professionals, who sing better than we do. We need some advantage to compete against these groups. The barbershop sound provides that advantage. Sing non-barbershop songs (songs with few barbershop sevenths) and you throw that advantage away. Going head-to-head against professional singers without that advantage is the weakest possible strategy.

"Keep It Barbershop" is not the plea of some purist. It is sound strategy for amateur singers to make their product stand out above the din and the noise made by competing musical groups.

**John B. Malloy**  
South Dennis, Mass.

### Don't turn members away

This article is directed to members who don't attend chapter meetings anymore. Especially those who, for reasons of age, disability or personal commitments, don't sing in the chorus anymore.

I feel I no longer sing well enough to be in the chorus, but that's the *worst possible* excuse for staying away from chapter meetings. It doesn't mean I can't continue to contribute to the chapter. Experience and know-how should count for something.

Recently, an ex-member who wanted to rejoin my chapter related to me that he had been told we don't need any non-singers. How ridiculous! Sure, we need singers, but we also need chapter officers, show planners, script writers, stage managers, organizers, party planners, hosts—you name it, it needs doing. I told him he could let the singers do the singing and still be part of the chapter; the chorus would benefit by having the chores done by someone else.

Don't let *anyone* keep you from being part of something you like. This is a singing, fun-loving and *good-fellowship* fraternity. There's a place for everyone, so get back to it.

**Frank Caldarazzo**  
Sunshine District Communications VP

### Change is natural

The hardline "preservationists" are difficult to understand. What can they be afraid of? If an AIC quartet sings a modern song, will barbershop suffer by comparison? If a championship quartet sings, "Jezebel" on a street corner, will the public think worse of barbershop? I think not.

If the Society is ever to make gains in mass appeal and public opinion, we're going to have to face up to those fears. The atmosphere of defensiveness and musical bigotry is driving away many singers. If people are afraid that modern music will kill the Society, then they don't have much faith in the genuine appeal of plain, simple barbershop.

The music that has the most appeal to performers and listeners alike will be the music that survives. If barbershop dies, it will be because barbershop deserves to die. I can't imagine that happening, even for a second.

But, the preservationists, by trying to preserve barbershop in an artificial and iron-fisted way, are messing with nature. It is only natural that barbershop should evolve and grow, like everything else in nature. The preservationists are fighting a losing battle.

Telling enthusiastic singers what they can and cannot sing is a borderline violation of the First Amendment, a freedom that we all value highly. Let people sing what they want—if it is good, people will listen. And, barbershop *is* good music.

**Tom Metzger**  
Surrey, British Columbia







Helping Pauline Hall, widow of Society co-founder Rupert Hall, celebrate her 95th birthday in September are members of **Tulsa Tradition**, 1991 international quartet finalist. Pictured with Mrs. Hall are: (l to r) Tim Ambrose, tenor; Doug Crowl, bass; Don Conner, bari and Curt Angel, lead.



When two members of San Diego's **Cahoots** quartet couldn't make it to a local talent contest for a cappella foursomes, promoting a show about four-part harmony, two Swedish barbershoppers who were visiting the quartet filled in. Pictured at rear are the members of the show's quartet, the **Four Plaids**, (l to r): Smudge, Sparky, Frankie and Jinx. Posing with *first-place* prizes in front are (l to r): Anna Nyberg, tenor; Royce Ferguson, lead; Johnny Goebel, bass and Tobe Backlund, bari. The Cahoots members are wearing their logo sweatshirts.



Lt. Gen. Leo Smith II, vice commander of the Strategic Air Command, celebrated his 23-year membership renewal in the Omaha, Neb., Chapter by fifth-wheeling with **Yesterday's Kids** as part of the ceremonies held in his Offutt Air Force Base office. Pictured (l to r) are: Bob MacDonald, tenor; Bill Crane, lead; Smith; Dick Kimball, bari and Ed Fullmer, bass.

The **139th Street Quartet**, 1991 fifth-place medalist, will travel to Russia next spring. The itinerary will include a stop in England in May before a visit with the **Quiet Don** quartet, who appeared at the international convention in San Francisco in 1990. The **Quiet Don** recently sang a song over the telephone to Jim Kline, 139th Street bass.

\* \* \*

After four years of bringing barbershop comedy to Las Vegas' Dunes Hotel, the **Roadrunners** are expanding their Nevada venue to Sam's Town Casino in Laughlin. The foursome invites all "snowbirds" to drop in as they head south this December. Spokesman Norm Wolfe writes that the group does exactly the same routines for a nightclub that it does at a barbershop show. "Nightclubs are fun," he writes, "but you can't beat a barbershop weekend."

\* \* \*

*Variety* magazine reports that John Miller, bass of 1979 quartet champion, **Grandma's Boys**, and 1985 gold medalist, **The New Tradition**, has been named to the post of executive vice president of advertising and promotion, and daytime and children's programs at NBC Entertainment. Miller had been executive vice president of NBC since January, 1990.

\* \* \*

There has been talk in some quarters of reviving the "Listerino Trophy" that was awarded to the person who woodshedded with the most quartet medalists at the San Francisco convention.

Heritage Hall Museum Curator Ruth Blazina-Joyce recently produced a list of names (no addresses or phone numbers) of all Society members who have sung in a medalist quartet.

There also continues to be discussion about formation of an association of international quartet medalists. Anyone interested in further information on this topic is invited to contact Ray Heller in the Communications Department at international headquarters.



more photos, page 31



Made an honorary Society member at the Minneapolis convention in 1985, Mitch Miller celebrated his 80th birthday on June 26 in that city at a downtown noon-time gala. Barbershoppers representing all chapters in the 10,000 Lakes Division formed a 65-man chorus to perform for the event. Miller is pictured here directing the aggregation in "God Bless America."



Dan Warschauer had been directing the Davenport, Iowa, **Chordbusters** for nearly a year, after accepting a teaching position in the area, while his family remained in Viroqua, Wis., so his children could finish the school year. This summer, in the pioneer spirit of barn-raising, 26 chapter members and wives set out with trucks, vans and trailers to help the Warschauers make the 180-mile move to their new home outside of Muscatine, Iowa. The all-day affair, featuring a cookout meal during the packing phase, ended with the group posing for the above photo. Warschauer is at front right, holding the family dog.

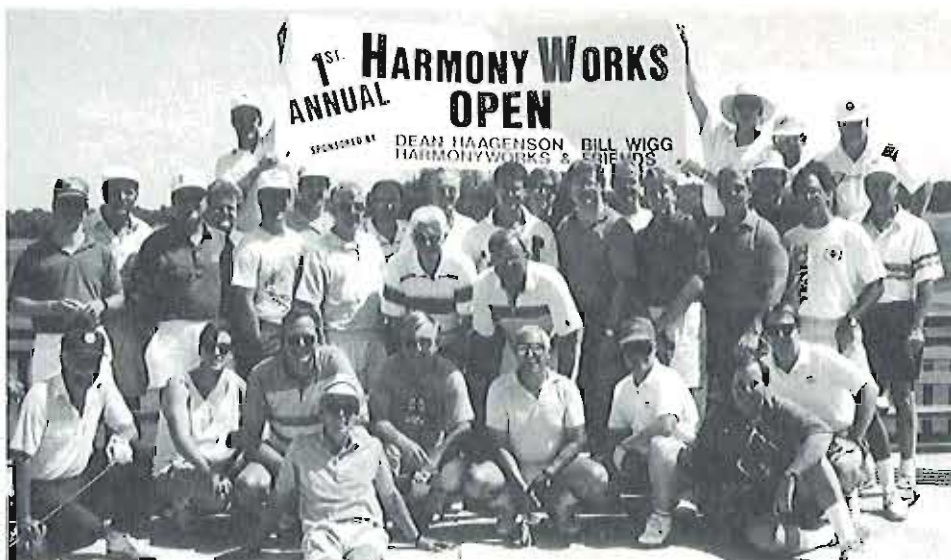
The Estero Island, Fla., Chapter recently donated \$950 to the Allen Park Hearing Impaired Program in Ft. Myers. The money will be used to purchase additional computer software for hearing-impaired students.

\* \* \*



After its **Badger Chordhawks** chorus produced a musical extravaganza in Janesville last spring, the Rock Valley, Wis., Chapter presented a check for \$3,200 to the local division of the American Heart Association. Shown during the ceremony are (l to r): Hank Hansing and Tim Scholten, of the Rock Valley Chapter; Dawn Wollenzein, George Sullivan and Marion DuBois, officials of AHA. Sullivan is also a member of the Rock Valley Chapter.





Pictured here are participants in the first "HarmonyWorks Open," a golf tournament sponsored in the Twin Cities by Hilltop, Minn., 1991 semifinalist quartet, **HarmonyWorks**. Proceeds of more than \$1,500 went to the Make-a-Wish Foundation of Minnesota, an organization that helps terminally ill young people.

As reported in the September/October *Harmonizer*, the **Harmony Sound System** performed during the 1991 Taste of Chicago festivities. Pictured behind a seated Mayor Richard Daley (left) and Chief of Police LeRoy Martin are (l to r): Ernie Kopp, tenor; Bob Tuohy, lead; Harold Pastoor, bass and Jerry Buikema, bari.



The **Knights of the Mystic C**, a comedy quartet from the Lawrence County, Penn., Chapter, performed for spectators along the banks of the Ashtabula River in Ohio during the annual "Blessing of the Fleet" ceremonies from the afterdeck of the "Missy II." The event involves hundreds of boats from a number of marinas in the Ashtabula, Ohio, area. Shown at work are (l to r) Walter Luikart, bari; Tom Schaffner, bass; Herb Hunt, lead and boat owner, and Tom Stoops, tenor.

## PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF *THE HARMONIZER*, published in January, March, May, July, September and November at Kenosha, Wisconsin, for October 1, 1991.

1. The names and addresses of the publisher, editor, managing editor and business addresses are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199; Editor, Dan Dally, 6315 Third Avenue, Kenosha, Wisconsin 53143-5199, Managing Editor, None; Business Manager, Frank Santarelli, 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199.

2. The owner is: Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin 53143-5199.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

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

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceeding the date shown above was: 36,142.

Dan Dally, Editor





## Swipes 'n Swaps

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

### CHORUS DIRECTORS WANTED

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

Cape Cod's Chordaires chorus of Harmony, Inc., chartered in 1972, is looking for an energetic and knowledgeable director. We are 25 strong and are located in Harwich, Mass. Please contact Judith L. Davis, 179 Gorham Road, Harwich Port, MA 02646; (508) 432-9312

The Tacoma, Wash., Totemaires, a growing chorus of 42 members with a 45-year history, is seeking a director who can continue its growth in providing excellence in entertainment and who can begin no earlier than January 7 and no later than March 3, 1992. For a job description and information on how to join us on the shores of Puget Sound, contact Bruce Foreman, 2919 N. Alder, Tacoma, WA 98047; (206) 756-7285.

### UNIFORMS FOR SALE

For sale: 90 Julep-green After Six tuxedos, complete with coat, trousers, vest, bow-tie and ruffled shirt. Price negotiable. Contact Jim Berry, RR1, Box 120, Lewis, IA 51544, (712) 778-2218 eve's.

For Sale: 53 yellow-gold coats, brown pants, brown bow-ties and white, ruffled dickies edged in brown. Good condition. \$20 each. Contact Carl Hitch at (305) 946-7963 (Pompano Beach, Fla.)

For sale: 90 New Tradition chorus uniforms plus many bolts of material that can be used to add variations of vests, spats, etc. Canary yellow basic uniform with red trim pockets, red spats, red ascots and bow ties to match. Two vests included (one vest reversible). Price of uniforms: \$50 each. Eight bolts of red and 11 bolts of yellow material to make additional sizes or for matching informals. Price negotiable for all bolts of material. Contact Larry DeVault, 293 E. Rockland Road, Libertyville, IL 60048; (708) 367-6831.

For sale: 75 sets After Six cream colored tuxedos with brown trim. Complete with pants, ruffled shirts, bow ties, vests and brown shoes. Good condition. \$20 each. Contact Mike Brinkman, 5901 Rolling Hills Blvd., Lincoln, NE 68512; (402) 423-8192.

The advertisement at right for Second Edition • Growing Girls is running for the last time. After December 1, recordings may still be available through:

Jamie Meyer  
1114 Winners Circle #9  
Louisville, KY 40242

### UNIFORMS WANTED

Growing too fast! We need at least 90 uniforms for a rapidly growing chapter. Contact Steven Willhite, 1826 Magnolia, Chico, CA 95926; (916) 342-2163 after 6 p.m. PST

### UNIFORMS FOR RENT

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

### MISCELLANEOUS

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



From initial planning through the final performance, *Successful Performance for the Quartet and Chorus* includes topics on planning, variety, use of the spokesman and business aspects, plus an appendix designed to aid the implementation of these plans. Item No. 4055 in your *Barbershopper's Emporium* catalog.

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Second Edition • Growing Girls

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**A Message from Frank...**

This will be the seventeenth annual barbershop tour Marge and I have taken to Europe. And this one promises to be the best ever! It will be the first time a championship barbershop quartet will travel into Eastern Europe and it's going to be a blast. We're staying in excellent hotels and all breakfasts and dinners are included in the low group price. So think about romantic Budapest, gypsy violins, golden Prague, native cuisines, excellent wines, medieval Hungarian and Czech towns, verdant valleys, lively Vienna and MUSIC, MUSIC, MUSIC. You'll be able to sing with the champs, attend concerts and enjoy local live musical performances including two evenings with Vocalitas, the great octet that appeared at our San Francisco Convention. They are from Gumpoldskirchen, Austria and are arranging for us to visit the wine cellars in their home town.

Then if you can spare the time, please join us on our extension to one of the most magnificent places on earth--the Tyrolean Alps, and the Sound of Music country, where wiener schnitzel, sauerbraten and homemade apple strudel abound, where unmatched alpine scenery takes your breath away. I guarantee you'll not want to leave this place. All lovers of music, camaraderie, good food and fun are invited--Barbershoppers as well as their friends. Hope you will join us for the trip of a lifetime! Tour sponsored by Harmony Services Corp., SPEBSQSA



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**For more information, call (800) 876-SING**

✂ Send to: SPEBSQSA, Harmony College '92, 6315 Third Avenue, Kenosha, WI 53143-5199

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