



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY January/February 1992

1992 Convention—New Orleans



1992 AIC SHOW OF CHAMPIONS

all that Barbershop jazz!

everything an AIC show in New Orleans should be ...times two.



Your trip to New Orleans won't be complete until you've seen and heard the two and only original American musical styles meet at the Superdome! Be there when the international champions of Barbershop meet the international champion of Dixieland Jazz—the incomparable...

Pete Fountain†

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**WEDNESDAY
JULY FIRST 1992**

**FIRST SHOW
6:00 PM**

**SECOND SHOW
9:00 PM**

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† **Second Show ONLY... *the Pete Fountain Show***

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Harmony Hall will not take AIC orders.
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Later orders will be held at the
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Front Rows*	<input type="checkbox"/> \$80 both shows	<input type="checkbox"/> \$50 first show	<input type="checkbox"/> \$50 second show	\$.....
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Real Good	<input type="checkbox"/> \$25 both shows	<input type="checkbox"/> \$15 first show	<input type="checkbox"/> \$15 second show	\$.....

*Quantities limited to first 200 seats.

Total Order \$..... Please include additional \$1.50 for postage and handling.

Name

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City

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January/February 1992 Volume LII, No. 1

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Conventions

INTERNATIONAL

1992 New Orleans, La. June 28-July 5
1993 Calgary, Alberta June 27-July 4
1994 Pittsburgh, Pa. July 3-10
1995 Greater Miami, Fla. July 2-9

MIDWINTER

1992 Long Beach, Calif. January 27-February 2
1993 Corpus Christi, Texas January 24-31
1994 Sarasota, Fla. January 23-30

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THE INTERESTS OF BARBERSHOP HARMONY

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Sunset on the Mississippi River in New Orleans, site of the 1992 international convention. (Photo courtesy of Greater New Orleans Tourist & Convention Commission)



In "Seventh" Heaven

by Joe Liles
Executive Director

It sometimes seems we live in a "me" generation; one whose behavior is expressed in the bottom line—what's in it for me? The epitome of such an attitude is the person who seeks to rise to a perceived pinnacle at the expense of others.

We are all aware of individuals who, in this age of instant gratification, continually shoulder others aside in search of personal recognition. How shallow and sad their lives must be! Self-esteem is important to personal happiness, but it cannot be attained through selfishness.

Musically, the pride of self-achievement might be best expressed in a song such as Frank Sinatra's "I Did It My Way." But, as one recalls those lyrics, there is a bitter-sweetness to them in that, despite personal victories over adversities, the singer has missed the reward of shared experience. There is a haunting loneliness to that song that would not be present if the theme were "We Did It Our Way."

Barbershopping is nothing if not an opportunity for shared experience. From the simple thrill of sharing in the ringing of a chord to the life-long friendships engendered through the quartet experience, barbershopping, in all its forms, offers many ways to enjoy the rewards of sharing. The hours spent together in preparing for a chapter show or chorus contest bind us to one another in happy memories of good times shared. Even our adversities are less weighty because they are shared. We approach the feeling of "family."

Beyond the music is the fellowship—the experience of belonging to something larger than ourselves and being in the company of others with whom we share similar goals and needs. Chapter business meetings, board meetings, committee meetings, awards banquets, picnics and parties shared with our families—all are part of our shared barbershop experience. Inter-chapter visitations, joint shows, mini-HEP schools, COTS, conventions and contests offer the chance for sharing on a wider basis. For many who have attended, Harmony College is an intensely rewarding shared experience.

Now that the spirit of barbershopping has spread from North America to other shores, we enter an era of world-wide four-part harmony. How exciting! And, how much wider the opportunity for the shared experience. In visits with barbershoppers in other lands, our quartets, choruses and coaches can share refinements in the style, honed by more than fifty years of experiment and experience here at home.

It is my fondest hope that the spirit of the shared experience will carry over into a sharing of organizational skills and music education to the mutual benefit of all—men and women, young and old—throughout the world, as a result of our shared love of four-part harmony.

Let us make that our shared goal.

If you are participating in the Society-sponsored long-distance telephone program, *Lifeline*®, and want a long-distance calling card, call (800) 388-4554.

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Discover a new world ...

by Terry Aramian
International President

One of the first and most difficult tasks facing a new international president (next to selecting the napkin design for his midwinter hospitality room or learning how to spell parliamentarianism) is that of inventing a slogan that captures the essence of the programs that will have an impact on the Society during his year. Difficult for most but simple for me, although I'm not so smart, just fortunate. All I had to do was capitalize on the quincentennial celebration of the discovery of America. Also, it gives me a platform from which to relate the *real* story of that momentous occasion.

True, America was discovered in 1492, but not in October. It was in April ... and not by some Latin Lothario. The real discoverer was an Armenian rug-merchant-turned-sailor named Christo Columbian. And there weren't three ships, there were four ... the *Nina*, the *Pinta*, the *Santa Maria* and the *Katchaturian*. The *Katchaturian* was fashioned from the timbers of *Noah's Ark*, found high atop Mount Ararat, smack in the middle of Christo's homeland, Armenia. Actually, the discovery of America would have occurred earlier had Christo not constructed the *Katchaturian* high atop Mount Ararat. It took about three years to transport it to the sea, using 2,000 long-shoremen imported from the New York docks and three camels. But, seriously, folks ...

"Discover a new world ..." is not a reflection of the past but an invitation and a challenge for now and the future.

Reflect for a moment on the mission of our Society. We are preserving a remnant of the past ... music sung, played, and listened to, in a style made popular in the late 19th and early 20th century. Let us not confuse that which we are preserving with the methods we use to preserve it. What worked in the '50s, the '60s

and even the '70s may not be appropriate today. Let's not use outdated methods to preserve a style of music which, by its very nature and definition, is dated.

Over the years, lifestyles have changed. The nature of available entertainment and leisure-time activities has changed. The percentage of disposable income available to most has changed. The way in which we relate to each other has changed. Virtually every aspect of our existence has changed. How, then, can we expect to conduct the affairs of our Society using methods that remain unchanged? We can't. But we can begin to recognize the changes, and anticipate them rather than reacting to them.

In its wisdom, the 1988 International Board of Directors adopted a vision statement:

"The Society is to be a widely recognized, ever-growing, singing fraternity of men, drawn together by their love of the four-part, a cappella, close-harmony style of music known as barbershop, whose mission is to perpetuate that style by sharing it, and their love for it, with people of all ages throughout the world."

You've undoubtedly seen this statement before, but now I'm asking you to please ... embrace this vision statement as your own ... but do so with a renewed vigor. Release the shackles of old habits and reach for the next rung on the Jacob's Ladder of your imagination.

Discover a new world of preserving something old and special through new and exciting ways:

- Discover new ways to compete with the VCR, HBO, CDs and the YMCA.
- Discover new ways to effect an influx of fresh, young talent.

- Discover new ways to keep members coming back.

- Discover new ways to _____
(you fill in the blank)

Above all, have fun, and your rewards will multiply in direct proportion to your investments in ingenuity and passion.

Keep the new world singing.



1997 INTERNATIONAL CONVENTION BIDDERS

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

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

New Orleans—and all that jazz!

by Michael Khairallah

PR Officer, Greater New Orleans Chapter

From riverboats to voodoo, from plantations to world-class attractions, New Orleans has it all. Founded in 1718 by Jean Baptiste Le Moyne and Monsieur de Bienville, New Orleans was named for the Regent of France, Philippe II duc d'Orleans. It remained a French colony until Spain took it over in 1763 and held it for 37 years before giving it back to France. In 1803, New Orleans was sold, with the rest of the Louisiana Purchase, to the United States.

New Orleans carries the flavor of both Spain and France, and has a unique charm created by the many colorful eras of its past. Much of the old architecture remains and the original center of town, the French Quarter, still appears as it did more than 100 years ago.

The Mississippi River, meandering beside this "Pearl of the South," creates opportunities for trade at the Port of New Orleans. Where riverboats and steamers used to dock is now a pulsing supply line of the Americas. New Orleans is the second-largest active port in America and one of the largest import/export channels to South America.

Where y'at?

The city offers many attractions for visitors. New Orleans has a world class zoo, the Audubon Zoological Gardens, and the new Aquarium of the Americas. There is shopping galore and "duty free" buying for our international guests. There are many old homes that have been preserved in the original classic style, and most are open for viewing. Antique furniture fills the rooms and well-informed guides take you back to a time when New Orleans was a naughty lady with secrets to whisper.

Outside the city, there are plantation homes within a 30-minute drive and most are available for tours. At the edge of the city are the famous New Orleans cemeteries where history waits to be rediscovered in the quiet atmosphere of dusty years.

The enticing French Quarter gained its reputation for glamour and spectacle in the period between 1743 and 1753, during the administration of French Governor Marquis de Vaudreuil. The gaudy social functions and widespread governmental corruption of his



Bourbon Street by night is one of the prime attractions of the French Quarter in New Orleans. (Photos for this article by Ron Calamia, courtesy of Greater New Orleans Tourist & Convention Commission.)

administration set the stage for events that endure to this day.

As France and Spain bartered New Orleans back and forth, governments became obscure. The local inhabitants made their own rules, with a general relaxation of discipline and throwing off of both moral and legal restraints. Today, some of that same laissez-faire attitude remains, making New Orleanians a fun-loving people.

No visit to New Orleans would be complete without a tour of the Old French Market. What was once a center for produce trade is now one of the most charming and colorful stops in the city. The market is located on the river front in the French Quarter. You can still buy sugar cane "on the stalk" and the freshest creole vegetables in town.

The French Quarter contains some of the most historic buildings in the city and was the first seat of government in New Orleans. The historic Cabildo and Presbiterie museums await the curious visitor, where treasures from the history of New Orleans are mingled with the art of today.

Between the Cabildo and the Presbiterie stands the majestic St. Louis Cathedral. This Roman Catholic masterpiece rivals its counterparts in Europe in both beauty and eloquence.

These three buildings stand beside Jackson Square, built to honor Andrew Jackson for his part in the Battle of New Orleans. At Jackson Square, you won't have to look far to find entertainment. Many artists and musicians regularly display their talents around the sidewalks of the square, and there are many shops to tempt souvenir seekers.

Les bon temps roulette (Let the good times roll)

New Orleans by day is only surpassed by New Orleans at night. The rich, quiet eloquence of the city puts on a saucy, provocative face at night and can keep you spellbound till the wee hours of the morning. There are movies, night clubs and fine dining all over the Crescent City.

Fine restaurants are located throughout the metropolitan area. Many are located downtown, but you can find fine dining in nearly every New Orleans neighborhood. New Orleans is most noted for its spicy Cajun food and excellent French cuisine, but

the city also has many exquisite Italian and Oriental restaurants; truly a "melting pot" of exotic flavors.

Getting around

The quartet and chorus competitions will be held at the Superdome, just minutes from downtown and the French Quarter. Taxis are plentiful and there is a local public transit system that can take you to most parts of the city.



The St. Charles Avenue streetcar is the oldest continuously running street railway in existence.

As of November 20, registrations for the New Orleans convention stood at 3,756. Better get yours while there's still room. See form on page 11.

Public transportation is usually by bus, but most local folks recommend taking at least one ride on the St. Charles streetcar. The line runs from Canal Street, down St. Charles Avenue to the corner of Carrollton and Claiborne. Some of the most expensive and elaborate homes in the city are on St. Charles Avenue, and there is no better way to see them than from a streetcar. Public transportation fares are modest, and buses are air-conditioned.

For drivers, parking is available, for a fee, at the Superdome. Most downtown streets have parking meters, and parking ordinances are *strictly* enforced.

It's not the heat; it's the humidity

Dress for warm weather. Shorts and light clothing are the rule in New Orleans, but bring your umbrella. There is a cooling afternoon shower nearly every day in the summertime, and days can sometimes be steamy. The evenings are usually mild, and jackets are not needed.

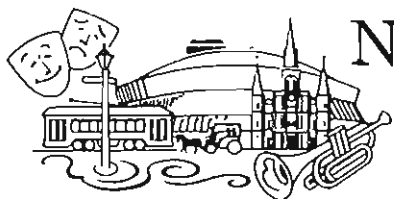
Y'all come!

New Orleans awaits you. Her charm and splendor has taken many years to develop, and now is the time to see her for yourself. There is no city on earth quite like it.



Weekend jazz brunches at Commander's Palace are a favorite pastime in New Orleans; champagne, delicious food and great jazz.

The world-famous King's Singers will appear in special performance Tuesday evening at the Super Dome. More details next issue.



NEW ORLEANS TOURS 1992

Taste New Orleans the Barbershop Style

New Orleans, often called the "Big Easy" because of its life style, is a visitors' paradise. Steeped in history, superb tourist attractions and exceptionally good restaurants, the New Orleans area has plenty of first-class attractions for people of all ages and tastes. Come early! Stay late! Enjoy.

TOUR A - NEW ORLEANS CITY TOUR -- Come on a fascinating air-conditioned motorcoach journey of the "Big Easy." The tour includes a comprehensive ride past the French Quarter, Jackson Square, the old French Market, the River Walk, cemeteries, Lake Pontchartrain through City Park, various shopping and residential areas, the elegant university and mansion areas and the business district. 3 hours - \$16.00 per person; children under 12 - \$8.00. Depart 1:30 p.m. Monday, Tuesday, Wednesday and Friday.

TOUR B - CEMETERIES, CHURCHES, GARDENS AND VODOO HISTORICAL TOUR -- Cemetery tombs in New Orleans are uniquely above ground, and are known as "Cities of the Dead." The most famous is St. Louis #1, where you'll visit the tomb of Marie Laveau, the Voodoo Queen. Then we'll visit the "wealthy" Metairie Cemetery. Our tour also includes the ornate St. Mary's Assumption, a superb German Baroque Church, and the historical Our Lady of Guadalupe Church, originally built as a mortuary chapel. 3 hours - \$16.00 per person; children under 12 - \$8.00. Depart 8:30 a.m. Tuesday, Wednesday and Friday.

TOUR C - STROLLING TOUR OF THE FRENCH QUARTER -- The only way to feel the real "Old World" pulse of New Orleans is to stroll through the French Quarter. Professional guides will escort you through romantic courtyards, past antique shops and famous restaurants. You'll visit the elegant Hermann-Grima House, built in 1831, where history comes alive. One-way motorcoach transportation to the French Quarter is included. Tour ends at the elegant shopping district, Jackson Brewery. 3 hours - \$16.00 per person; children under 12 - \$8.00. Depart 8:30 a.m. Monday, Tuesday, Wednesday and Friday.

TOUR D - SWAMP BOAT TOUR - Experience the beauty and serenity of a boat ride into one of the most unspoiled areas in America. A sanctuary for all forms of Southern flora and fauna, the swamp comes alive with magnificent birds, turtles, muskrats and the American alligator, seen in their natural habitat. A really fun morning -- have your camera ready! 3 1/2 hours - \$35.00 per person; children under 12 - \$25.00. Depart 9:00 a.m. Monday, Tuesday, Wednesday and Friday.

TOUR E - CAJUN COOKING SCHOOL - Includes a mouth-watering lunch. Learn to cook jambalaya, Creole pudding, gumbo and more. Includes a one-way transfer from the hotel to the cooking school. Tour ends at the superb Jackson Brewery/River Walk shopping areas. 3 hours - \$17.00 per person. Depart 9:00 a.m. Tuesday, Wednesday and Friday.

TOUR F - CAJUN DELIGHT - This tour takes us deep into the cypress-laden Bayou Country of Louisiana for an in-depth look at the Cajun people and their culture. You'll experience the timeless beauty of the marshes aboard a swamp boat, visit a private zoo, feast on a Cajun lunch of jambalaya and other goodies (included), visit a fascinating and historical sugar

plantation, which was founded by a Cajun around 1790, and be entertained by Cajun musicians. (Anyone for a Cajun two-step?) This tour includes all of Tour D and much more. A super-fun day! 8 1/2 hours - \$65.00 per person; children under 12 - \$45.00. Depart 8:00 a.m. Tuesday, Wednesday and Friday.

TOUR G - GREAT RIVER ROAD PLANTATIONS - Opulent plantation homes were built along the Mississippi River in the 1800's. Come along into the past where we'll visit the two best of these magnificently restored homes - Nottaway, the largest plantation home in the South, and Houmas, a graceful Greek revival mansion. We'll also stop for lunch (included) at the quaint and historical Cabin Restaurant, built in what was once the slave quarters of a plantation. The schoolhouse on the premises, which is on the National Register of Historic Places, was the first school for Afro-Americans in Louisiana. \$42.00 per person; children under 12 - \$28.00. 7 hours. Depart 9:30 a.m. Tuesday, Wednesday and Friday.

TOUR H - BARBERSHOP/CAJUN FAIS-DO-DO AND DINNER - An all-you-can-eat lavish Creole/Cajun mouth-watering dinner, featuring crawfish etoufee, chicken jambalaya, catfish fingers, gumbo and much, much more. Then, for spice, throw in a live Cajun band to serenade us to the wee hours. We'll learn the delightful Cajun two-step, enjoy a bit of group singing and then, for our listening pleasure, the Chiefs of Staff, our 1988 champs, will entertain. A great evening from start to finish. Michaul's Cajun Restaurant, 7011 Magazine St., a short walk or taxi ride from headquarters hotel. \$38.00 per person includes food, entertainment, tax and tip. Monday evening only. Transportation not included. Festivities begin at 7:00 p.m.

TOUR I - POST-CONVENTION TOUR - BARBERSHOP-PERS' GRAND CAJUN-DEEP SOUTH TOUR - Sunday, July 5th to Thursday, July 9th. If you can stay a few days longer, don't miss this wonderful opportunity to see the Cajuns on their home ground, as we combine music and merriment with history. We take a cruise on the bayou and visit a Tabasco Pepper Sauce Factory, magnificent flower gardens and lively Lafayette, La., the capital of Cajun Country. We'll eat at Cajun restaurants and learn to dance the Cajun two-step at a Cajun Fais-do-dol. We then continue into Mississippi where we'll top it all off with a delightful candlelight dinner at a superb and historic plantation home in romantic Natchez, where gracious living abounds in dozens of antebellum homes. After visiting some of these, we return to New Orleans by 3:00 p.m. on Thursday. Only \$479.00 per person. Please note: This tour includes all the elements of tours D, F, G and H above. For a brochure describing the itinerary in detail, please call WINDSOR TRAVEL at (800) 648-7456.

NOTE: ALL TOURS (EXCEPT TOUR H) DEPART FROM HEADQUARTERS HOTEL. TRANSPORTATION TO AND FROM HEADQUARTERS HOTEL IS YOUR OWN RESPONSIBILITY.

SEND IN YOUR RESERVATION NOW





COME EARLY!

PLENTY TO SEE!

STAY LATE!

TOURS ORDER FORM

Please indicate the number of tickets desired for each tour:

TOUR A: New Orleans City Tour - 3 hours - \$16.00
(\$8.00 under 12 years of age)

☐ A-1. Monday, June 29th, 1:30 pm \$ _____
☐ A-2. Tuesday, June 30th, 1:30 pm \$ _____
☐ A-3. Wednesday, July 1st, 1:30 pm \$ _____
☐ A-4. Friday, July 3rd, 1:30 pm \$ _____
TOTAL \$ _____

TOUR B: Cemeteries, Churches, Gardens and Voodoo
Historical Tour - 3 hours - \$16.00
(\$8.00 under 12 years of age)

☐ B-5. Tuesday, June 30th, 8:30 am \$ _____
☐ B-6. Wednesday, July 1st, 8:30 am \$ _____
☐ B-7. Friday, July 3rd, 8:30 am \$ _____
TOTAL \$ _____

TOUR C: Strolling Tour of the French Quarter - 3 hours -
\$16.00 (\$8.00 under 12 years of age)

☐ C-8. Monday, June 29th, 8:30 am \$ _____
☐ C-9. Tuesday, June 30th, 8:30 am \$ _____
☐ C-10. Wednesday, July 1st, 8:30 am \$ _____
☐ C-11. Friday, July 3rd, 8:30 am \$ _____
TOTAL \$ _____

TOUR D: Swamp Boat Tour - 3 1/2 hours - \$35.00
(\$25.00 under 12 years of age)

☐ D-12. Monday, June 29th, 9:00 am \$ _____
☐ D-13. Tuesday, June 30th, 9:00 am \$ _____
☐ D-14. Wednesday, July 1st, 9:00 am \$ _____
☐ D-15. Friday, July 3rd, 9:00 am \$ _____
TOTAL \$ _____

TOUR E: Cajun Cooking School - 3 hours - \$17.00

☐ E-16. Tuesday, June 30th, 9:00 am \$ _____
☐ E-17. Wednesday, July 1st, 9:00 am \$ _____
☐ E-18. Friday, July 3rd, 9:00 am \$ _____
TOTAL \$ _____

TOUR F: Cajun Delight - 8 1/2 hours - \$65.00
(\$45.00 under 12 years of age)

☐ F-19. Tuesday, June 30th, 8:00 am \$ _____
☐ F-20. Wednesday, July 1st, 8:00 am \$ _____
☐ F-21. Friday, July 3rd, 8:00 am \$ _____
TOTAL \$ _____

TOUR G: Great River Road Plantations - 7 hours -
\$42.00 (\$28.00 under 12 years of age)

☐ G-22. Tuesday, June 30th, 9:30 am \$ _____
☐ G-23. Wednesday, July 1st, 9:30 am \$ _____
☐ G-24. Friday, July 3rd, 9:30 am \$ _____
TOTAL \$ _____

TOUR H: Barbershop/Cajun Fais-Do-Do & Dinner -
\$38.00

☐ H-25. Monday, June 29th, 7:00 pm \$ _____

TOUR I: Barbershoppers' Grand Cajun-Deep South Tour
Post-Convention - 5 days, departs Sunday July 5th.
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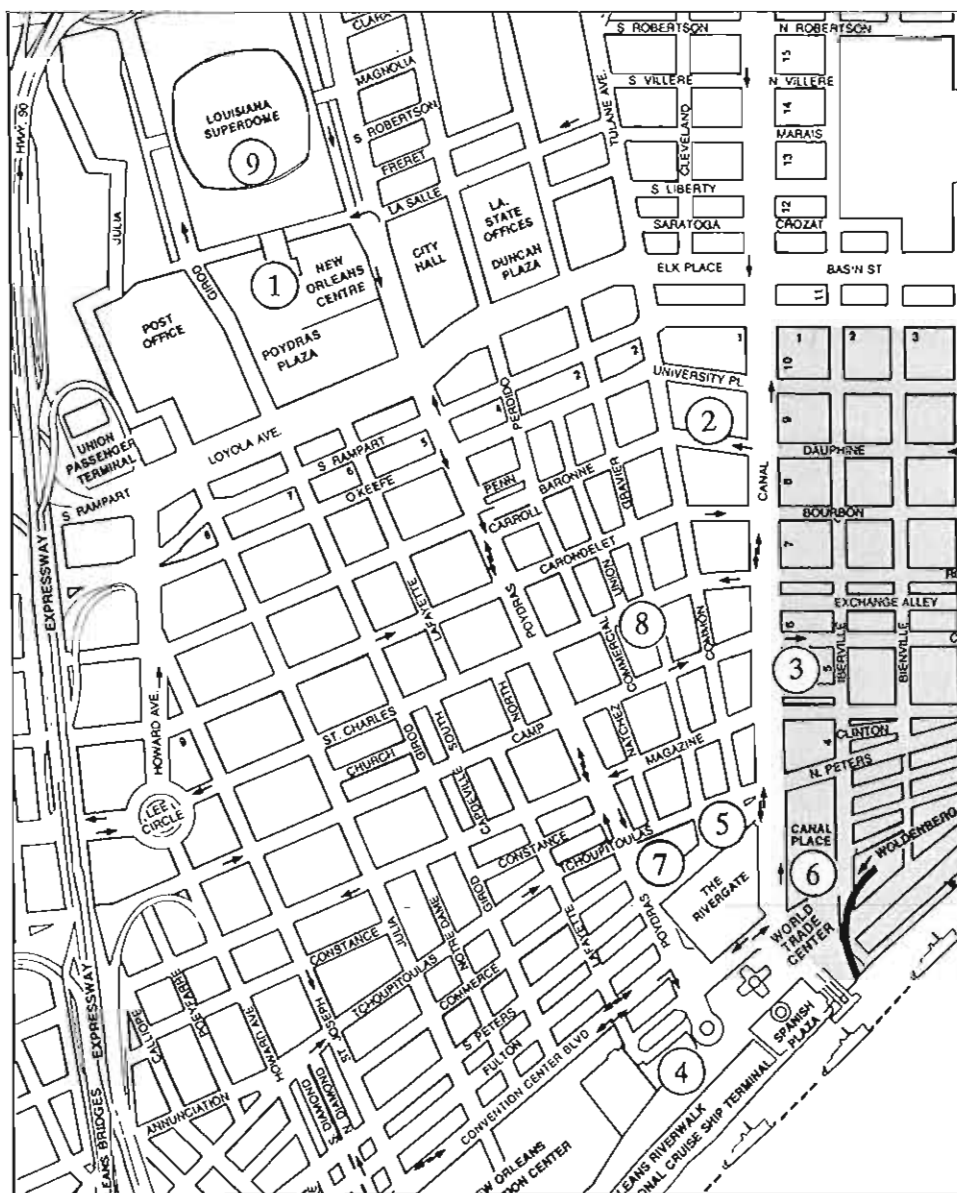
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- 1 Hyatt Regency New Orleans (Headquarters)
- 2 Fairmont Hotel
- 3 New Orleans Marriott
- 4 New Orleans Hilton & Towers
- 5 Doubletree Hotel
- 6 Westin Canal Place
- 7 Holiday Inn Crowne Plaza
- 8 Inter-Continental
- 9 Superdome (contest site)

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- ❖ All hotels have swimming pools.
- ❖ Although the age limits may vary, all hotels allow children to stay free in same room with parents.
- ❖ All rates shown are subject to state and local taxes and fees.

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 DBL - 2 persons/1 bed
 DBL/DBL - 2 persons/2 beds
 SUITES - Starting Rates
 EX. PER. - Extra person charge

HOTEL	SGL/DBL	DBL/DBL	SUITES	EX. PER.
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2. Fairmont Hotel	70	70	175	5
3. Marriott	85	85	300	12
4. Hilton & Towers	80	80	270	12
5. Doubletree Hotel	67	67	150	5
6. Westin Canal Place	75	75	170	5
7. Holiday Inn Crowne Plaza	76	76	150	0
8. Inter-Continental	75	75	225	5



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Instructions

Mail the completed form to:
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- Be sure to list definite arrival/departure dates and times, and all room occupants.
- Reservations will be held only until 6:00 p.m., unless guaranteed by credit card, check or money order. Details will be outlined in the hotel confirmation. Do *not* send check or money order deposits to the Housing Bureau.
- Reservations must be made by June 8, 1992.

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After receipt of confirmation, all changes (arrival/departure dates and cancellations) should be made in writing to the Housing Bureau.

Within 21 days of the convention date, all changes must be made directly with the hotel.

Acknowledgement will be sent from the Bureau and confirmation from the hotel will follow.

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D: Names (list occupants for EACH ROOM—please bracket names of those sharing)

_____	_____
_____	_____
_____	_____

Meet International President Terry Aramian

by Don Richardson
Phoenix, Arizona

What kind of a man would lie down in a white tuxedo on the apron of the stage in front of the **Phoenicians** chorus while emceeing? The same fellow who would make a routine out of surreptitiously trying to remove a piece of toilet paper trailing from his shoe.

Terry Aramian was born three hundred and eighty years, to the day, after William Shakespeare. He was born in Chicago instead of Stratford-on-Avon, but has a flair for performing that might have come from the immortal bard himself; he is a performer through and through.

How did Terry Aramian get into barbershopping?

Terry's first love is singing, whether in a chorus or a quartet. When he was a freshman in high school, he wanted to join the Phoenix Chapter, but he was considered, at that time, to be too young. So, he persuaded his high school principal, a Mr. Stone, that the school needed a barbershop chorus. The faculty sponsor, a Mr. Pelletier, hated barbershop music, Terry says, "but that was okay; we hated Mr. Pelletier. His idea of a good time was watching used clarinet reeds dry."

Soon, Terry was directing twenty-five high school boys who rehearsed once a week. Out of that chorus came two quartets that sang at every high school function, but during that entire year, the chorus never sang for anyone but themselves.

When he joined the Phoenix Saguaro Chapter in 1959, Terry and Glenn Wallace, also a high school student, were looking for some way to serve the chapter. In 1960, they were appointed co-editors of the chapter bulletin, *The Phoenix Clipper*, which they changed from a monthly to a weekly. Although they were successful, Terry realized he loved singing more than writing.

After completing his formal education, Terry became an underwriter for a property and casualty company from New York. This led to his being transferred to Fresno, California, in 1965, where he became the assis-

tant chorus director. When he was transferred to Reno, Nevada, in 1966, Terry arranged for a lateral transfer in barbershopping to keep his role of assistant chorus director. In 1967, he was transferred to Tucson, Arizona, where he became chorus director. Finally, in 1970, he returned to Phoenix where he earned gold medals in chorus competition with the **Phoenicians** in 1972 and 1983.

Over the years, Terry has served in every chapter office except secretary. He has been annual show chairman, chapter president, area counselor, division contest convention chairman, Far Western District executive vice president, district president, international board member, international vice president and international treasurer.

Terry's first noteworthy quartet was the **Sound Committee**, which earned 11th place in international competition. Following a three-year stint in Saudi Arabia during the 1970s, Terry returned to Phoenix and sang baritone in a comedy quartet—**Music Appreciation 101**. The quartet sang for more than ten years and claims it has been chased out of every town from Hawaii to Florida, and from Saskatchewan to Texas. The tenor and bass of that group were Gary Steinkamp and his dad, Lloyd, the current FWD member on the international board of directors.

Lloyd says, "I always remember Terry as Jack Benny remembered George Burns: he's the only guy who can break me up on stage."

Terry moved to San Jose, California, in mid-1988 to assume a position with a construction consulting firm—**Construction Management Associates**—as a forensic investigator/expert witness in the construction industry.

If the name Aramian seems familiar to you, it should; Terry's father, Sam, was international president in 1977. The family quartet of Sam, Terry, and brothers Reid and Marc still sings occasionally as **The President's Men**. They originally called themselves the **Aramian Knights**, to distinguish them from the **Desert Knights**, Sam's registered quartet. They were also known as **Three Sodas and a Pop**.

Currently, Terry directs the **Garden City Chorus** in San Jose, California, where he has been a chapter member for three years, and he sings in a quartet called **Tribute**.

Barbershopping has been good to Terry Aramian, and Terry Aramian has been good to barbershopping. When you hear him emcee, you'll applaud his wit, and you'll envy his graceful style: he makes everything look easy. But then, what else would you expect of a man born on Shakespeare's birthday?



Terry Aramian



Terry (right) and Sam Aramian, as front row men of the Phoenix Chapter chorus during a rehearsal in Alameda, Calif., just before the 1959 district contest. For trivia buffs, the chorus, now the **Phoenicians**, was known in those days as the **Salt River Beach Combers**.

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

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

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

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George Harper, lead

Don Clark, bari

David Voll, bass

Contact: George Harper, 11034 S. Wicker Ave., Cedar Lake, IN 46303; (219) 365-3727



CENTRALSTATES

Saint City Singers

St. Joseph, Mo.

Ken Gabler, tenor

Bemo Myers, lead

Byron Myers, bari

Stan Grossman, bass

Contact: Bemo Myers, 5119 Faron St. #B, St. Joseph, MO 64506; (816) 279-5484



DIXIE

Fred

Marietta, Ga.

Jared Carlson, tenor

Rick LaRosa, lead

Clay Hine, bari

Joe Clay, bass

Contact: Rick LaRosa, 1415 Barrier, Marietta, GA 30066; (404) 928-4284



EVERGREEN

Heyday

West Portland, Ore., and Frank H. Thorne

Paul Krenz, tenor

Bob Swanson, lead

Matt Campbell, bari

Clay Campbell, bass

Contact: Bob Swanson, 2526 NE 131st Ave., Portland, OR 97230; (503) 253-1143



FAR WESTERN

Nightlife

Foothill Cities, Calif.

Rob Menaker, tenor

John Sasine, lead

Jeff Baker, bari

Brett Littlefield, bass

Contact: Rob Menaker, 2802 W. 145th St., Gardena, CA 90249; (213) 327-3788



ILLINOIS

Piper's Alley

Elgin, Lombard and Northbrook, Ill.

Dave Valpatic, tenor

Dennis Stern, lead

Joe Bourke, bari

Doug Smith, bass

Contact: Joe Bourke, 9433 Commons Dr. #2, Hickory Hills, IL 60457; (708) 598-4010

1991 District Quartet Champions



JOHNNYAPPLESEED

Mason Dixon Line

Clarksburg/Fremont, W. Va.

Wendell Pryor, tenor

Drayton Justus, lead

Dan Tice, bari

Dave Callis, bass

Contact: Dan Tice, Rt. 7, Box 17C, Fairmont, WV 26554; (304) 363-4249



LANDO' LAKES

Family Ties

Rock Valley, Wis.

Paul Harris, tenor

Keith Harris, lead

Roger Harris, bari

John Lowell, bass

Contact: Roger Harris, 3922 Mineral Pt. Rd., Madison, WI 53705; (608) 233-0591



MID-ATLANTIC

Arcade

Bowie, Dundalk and Greater Baltimore, Md., and Alexandria, Va.

Dave Hinman, tenor

Bob Disney, lead

Rick Taylor, bari

Jim Grant, bass

Contact: Jim Grant, 2217 E. Lowells Glen, Baltimore, MD 21234; (301) 661-9047



NORTHEASTERN

Rave Revue

Poughkeepsie, N.Y.

Breck Martyn, tenor

Mark Courtney, lead

Jim Zeigler, bari

Bud Fair, bass

Contact: Ev Burke, 1 Valley View Rd., Hyde Park, NY 12538; (914) 229-9201 or (914) 471-1015



ONTARIO

Excalibur

Scarborough, Ontario

Bruce Ott, tenor

Dave Beetham, lead

Chris Beetham, bari

Rob Lamont, bass

Contact: Dave Beetham, 53 Lowder Pl., Whitby, ON L1N 8B8; (416) 723-6555



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Dennis Gore, lead

Brian Kaufman, bari

Lee Hanson, bass

Contact: Dennis Gore, 34096 Williamsburg Ct., Sterling Heights, MI 48312; (313) 939-5852

1991 District Quartet Champions



ROCKYMOUNTAIN

Denver City Limits

Denver Tech, Colo.

Scott Delude, tenor

Rob Baltensberger, lead

Doug Kastman, bari

Scot Cinnamon, bass

Contact: Rob Baltensberger, 6475 S. High Circle, Morrison, CO 80465; (303) 697-9721



SENECALAND

The Lighter Side

Rochester, N.Y.

Fritz Fouquet, tenor

Don Stothard, lead

Gary Pixley, bari

Mike Morgan, bass

Contact: Don Stothard, 247 Flower City Park, Rochester, NY 14615; (716) 254-1542



SOUTHWESTERN

Dueces Wild

Houston, Texas

Roy Pritchard, tenor

Tracy Shirk, lead

Lloyd Erickson, bari

Rick Serpico, bass

Contact: Lloyd Erickson, 1609 Capstan, Houston, TX 77062; (713) 488-5873



SUNSHINE

Keepsake

Orlando, Polk County and Winter Park, Fla.

Roger Ross, tenor

Joe Connelly, lead

Tony DeRosa, bari

Don Barnick, bass

Contact: Joe Connelly, 925 Crowsnest Cir. #101, Orlando, FL 32825; (407) 249-0183


The song in this issue

To help you get the new year off to a fine start, Rob Hopkins contributes his excellent arrangement of "What Do You Want To Make Those Eyes At Me For?" a 1916 song by the trio of Joe McCarthy, Howard Johnson and Jimmie Monaco, three of America's best songwriters. Rob's arrangement will challenge you a bit here and there, but we know you will enjoy working it out.

1916 was an eventful year in many ways. World War I was raging in Europe. Closer to home, Pancho Villa was making news in Mexico and New Mexico. General Pershing and 12,000 troops could not capture him. George M. Cohan's play, "Come Out Of The Kitchen," opened on Broadway. At the same time he produced a musical, "Pom-Pom." Douglas Fairbanks and Mary Pickford were the reigning stars of the silent movies.

1916 was the year that America's songwriters discovered Hawaii and gave us such songs as "Oh! How She Could Yacki,

Hacki, Wicki, Wacki, Woo," "They're Wearing 'Em Higher In Hawaii," "Yacka Hula Hickey Dula" and "Since Maggie Dooley Learned The Hooley Hooley." But, just to demonstrate that Hawaii didn't take over the songwriting business completely, 1916 also gave us "How's Every Little Thing In Dixie," "I Ain't Got Nobody," "Ireland Must Be Heaven, For My Mother Came From There," "Roses of Picardy," "Twelfth Street Rag" and "Where Did Robinson Crusoe Go With Friday On Saturday Night?"

Arranger Rob Hopkins lives in the Seneca Land District and is an active quartet singer, director of his chapter chorus, and a certified Arrangement judge. He is also the incoming International Contest & Judging chairman. Our thanks to Rob for another fine addition to our repertoire. 



News about Quartets

We wish to correct an error in the photo caption on page 15 in the November/December *Harmonizer*. The foursome fronting the *Southern Gateway Chorus* is the *Cincinnati Kids*, not the *Interstate Rivals*. Ed.



On September 14, **One More Song**, a quartet from the Bowie, Md., Chapter, operating under the auspices of the National Park Service, performed for more than 1,000 visitors who were awaiting entrance to the White House in Washington, D.C. John Grant, tenor; Nick Blitva, lead; Larry Powell, bari; Reid Katan, bass and family members were treated to a special tour of the mansion and the quartet received a certificate of appreciation from President Bush.



Last summer, the **QC Gamblers**, a foursome from the Davenport, Iowa, Chapter, entered the Bix 7 Run, a major seven-mile event. Shown bringing laughter and song to some of the thousands of spectators lining the route are (l to r): Bob Bloxham, tenor; Randy Comer, lead; Greg Garvin, bass and Amos Glanz, bari.



Also last summer, the featured speaker at a banquet following a charity golf tournament, sponsored by the Variety Club of Iowa, was Digger Phelps, former basketball coach at Notre Dame University. Phelps' trademark, a flower in his lapel, was not suitable with casual attire, so he explained that he had brought along an Irish Rose. This was the cue for four Barbershoppers from the Des Moines Chapter, who were also participating in the tournament, to come on stage and sing "My Wild Irish Rose" for the gathering. Pictured (l to r) are: Ron Morden, bari; Cecil Goettsch, bass; Phelps; Lynn Bridie, lead and Mike Rehberg, tenor.



The tribulations and triumphs of show quartets were never more evident than last October, when **Chordiac Arrest** was scheduled to headline the Gratiot County, Mich., Chapter show. Bass George Peters had recently undergone throat surgery. The quartet contacted Dave Rayburn, one of the chapter's show committee, on the day of the show to report that Peters would not be able to sing, but that a back-up bass had been secured—"Buzz" Haeger of the 1965 international champion **Four Renegades**. However, inclement weather in Chicago might affect the foursome's flying plans, so driving directions were requested.

Shortly after noon, Peters called Rayburn



Last October, the **Street Corner Four**, from Providence, R.I., sang the national anthem before a Red Sox game at Boston's Fenway Park. More than 32,000 fans were in attendance. Pictured (l to r) are: Bob Fabiano, tenor; Jimmy Berger, lead; Mike Maino, bass and Rick Lepore, bari. The Red Sox management has booked the foursome for 1992.

again to report that the weather had improved; however, while driving to the airport, bari Lynn Hauldren had experienced chest pains and checked himself into a hospital, where he would be kept overnight for observation. Nonetheless, the show must go on, Peters said, even if they had to stage four men with only three of them singing.

When the situation was announced to the **Midstatesmen Chorus**, member Dave Gillingham, among others, wondered how this could be pulled off. With tenor Gregg Peters, lead Dick Johnson and "Buzz" singing, and George Peters only mouthing the words, there would be no baritone notes to "fill" the chords.

When the "quartet" walked on stage in costume for the famed "doctors parody," Gillingham, an associate professor of music at Central Michigan University, was only one of the interested observers in the audience. Haeger was carrying a clipboard, on which, it was later discovered, he had written not only the parody lyrics, but the letter names of some of the notes, as well.

As the group began to sing, Gillingham noted that, while there was a noticeable gap in the harmony, the audience was on the edge of their seats, doubled up with laughter, in enjoyment of a professional presentation of music and comedy. Gillingham reported that Haeger never missed a note nor a stage presence move.

Now, *that's* show biz!





Chapters in Action



The Manchester, Conn., **Silk City Chorus** was but one of several barbershop groups performing for the 20th anniversary of the Connecticut Valley Railroad Company. Actually, the company existed more than 100 years ago, but fell to larger rivals during the golden age of railroading. On July 29, 1971, one hundred years to the day after its first passenger train set forth on the line, the Valley Railroad Company was back in business. More than 300 Barbershoppers and Sweet Adelines participated in the anniversary celebration on September 14 and 15.



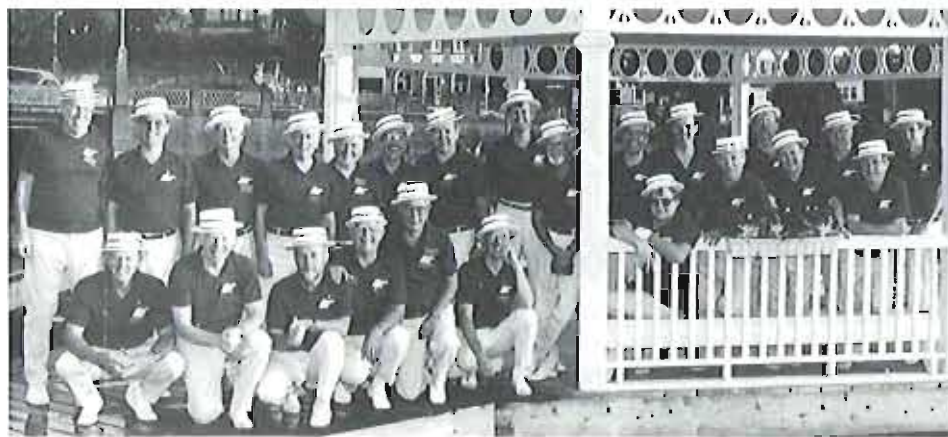
Members of the Charlotte, N.C., **Carolina Chord Company** are shown rehearsing on new risers acquired through a cash grant from the IBM Fund for Community Service. Chapter president David Lane is an IBM employee.



In celebration of its 50th anniversary, the Greater Pittsburgh, Pa., Chapter designed a certificate featuring the above logo. Copies were presented to other 50th-anniversary celebrants: the Warsaw, N.Y., Jackson, Mich., Rock Island, Ill., and Peoria, Ill., chapters, and Tom Massengale and "Doc" Enneier, surviving members of the 1941 international champion quartet, the **Chord Busters**.



After taking over the DJ booth and providing the music for the evening, members of the Fargo-Moorehead, N.D., **Ambassadors** led the patrons of the local Skateland around the rink while singing "Keep The Whole World Skating." In one of the more daring highlights, they performed on the risers *wearing skates*.

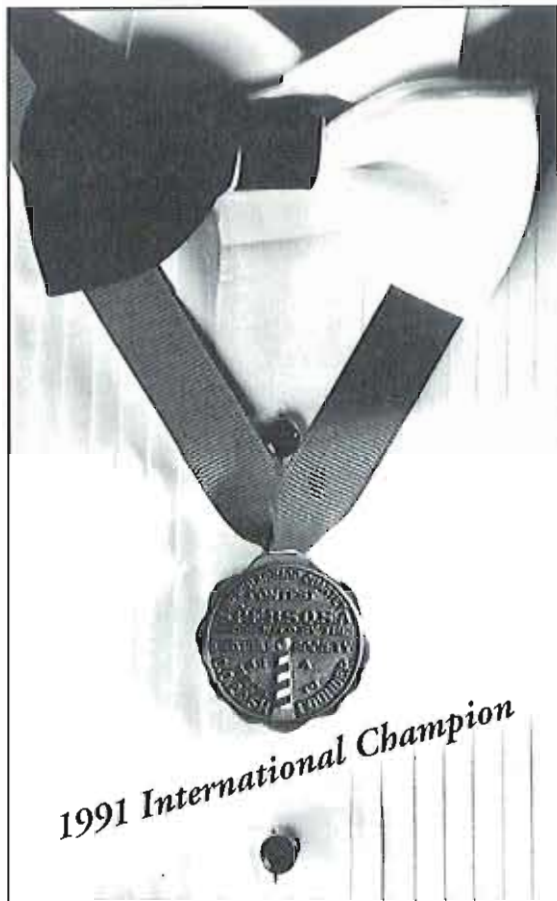


The **Muskoka Music Men** chorus is shown in a relaxed mood as the Huntsville, Ontario, Chapter prepared for its 2nd-annual "Night of Harmony" show last August.



The Denver Tech, Colo., Chapter knows how to get its chorus' name in the public eye. The above sign appears on Santa Fe Drive, one of the most heavily travelled highways in the south Denver metro area.

more photos, page 20



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New Music Notes . . .

by Burt Szabo

We have turned the corner into a new year, and it's time to review the Society's new music publications for the preceding six months. There are some wonderful songs here; if you haven't tried them yet, be sure that you do.

Harmony Heritage Series

This series includes songs that are in the public domain; that is, they were copyrighted 1915 or earlier. Only two songs were added in this series. "What Do You Want To Make Those Eyes At Me For?" (stock #8128), arranged by Rob Hopkins, appears in this issue of *The Harmonizer*. It is a bit challenging, but we think you will enjoy singing it. Steve Delehanty's arrangement of "I Love The Ladies" (stock #8131), will be coming to you on the Music Subscription plan. This is Steve's first Society publication. We think you will particularly enjoy this number, and it should find a place in your show program or contest repertoire.

Songs For Men Series

All of the songs in this series are under copyright to commercial publishers, and all are appropriate for contest use. Rob Hopkins contributed a fine arrangement of the song "Caroline, I'm Coming Back To You" (stock #7297). We have heard several quartets do this song in contest, and it is very well received. We're sure you will enjoy it, too.

"Take Me To The Land Of Jazz" (stock #7298), arranged by Rob Campbell, is a neat, toe-tapper that will please your audience and the judges. It is a great rhythm number — give it a try.

Dave Briner arranged for us "Can You Tame Wild Wimmen?" (stock #7299). We have heard this one sung at the international contest several times in recent years, and it is a great audience pleaser, with a particularly effective punchline. Have fun with this one.

One of the most popular songs of all time is "Darktown Strutters' Ball," and we have heard numerous arrangements of it over the years. Steve Jamison wrote this arrangement, Stock #7300, for the Society's publication program; it gives the bass a chance to show off during the second chorus. An additional plus with this number is that your audiences will recognize it almost instantly.

Burt Szabo found the song "Dear Old Pal Of Mine" in a stack of sheet music in the Old

Songs Library, and liked it so well that he contributed his arrangement of it (stock #7301) to the publishing program. Chances are this song will be unfamiliar to you, but its unique melody line, strong lyric, and interesting harmonies are sure to please.

There have been many arrangements of "The Lonesome Girl In Town" through the years. Our staff at international headquarters took the best of all of these and came up with its own version (stock #7302). It is a particularly expressive ballad that your quartet or chorus will enjoy interpreting.

Lou Perry again turns his arranging talents to a wonderful Irish song, "That Old Irish Mother Of Mine" (stock #7303). If you are looking for a neat Irish ballad, you need look no further. This is a great one.

The Society's music publishing program welcomes another new arranger into print. George Peters has contributed his arrangement of "If I'm Not At The Roll-Call" (stock #7304). This is an especially tender, and even heart-rending, ballad from the days of World War I. Its message is very strong, and the melody and harmony support the lyric well.

Show Tunes Series

Our only release in this series during the past six months has been Mel Knight's arrangement of the lovely "When There's Love At Home" (stock #7720). Many of you have heard this music sung by the Mormon Tabernacle Choir, the Vocal Majority and others. Mel's arrangement is uncomplicated, as befits the straightforward message of the lyric. Once you sing this song, it will be a favorite.

Songs by Barbershop Composers

Songs by barbershop composers may fit into several categories. The two featured here are both suitable for competition or show, and we urge you to give them a try. "Old Songs Are Just Like Old Friends" (stock #7559), was composed by Johnny Applesced Barbershopper Frank Buffington and Far Western's Lou Perry, and arranged by Lou Perry. It is gorgeous number with a fine message. Those of you who attended the international convention in Louisville heard the international champion quartet, *The Ritz*, perform this song in contest.

"Mister Broadway" (stock #7560), was contributed to our program by composer and

arranger Ed Waesche. You may have heard this performed in contest somewhere along the way; it's a great rhythm number, with lots of excitement built right in. "Mister Broadway" was, of course, George M. Cohan, and three of Cohan's songs are interpolated into the music. This is another great show and contest number.

A Reminder

If you haven't picked up your copy of "A Pocketful of Tags, No. 1" (stock #6024), and "The Pocket Woodshedder, No. 1" (stock #6021), be sure to do so. They contain wonderful tags for teaching to your fellow singers at chapter meetings and conventions, and dozens of great old songs for woodshedding. Each of them comes with a protective plastic cover to insure a long life.

If you or your chapter would like to have a subscription to all new music as soon as it is released, telephone the order desk at international headquarters. The cost is nominal, and you will be the first in your chapter to have every piece of new music as it comes off the press. You may also wish to subscribe to the Barbershop Previews tape program.

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Volunteer brings The Harmonizer to blind subscribers

by Brian Lynch

The cassette door closes with a snap. The man clears his throat, depresses a pair of buttons, and begins to speak: "Reel One, Track One of *The Harmonizer*, for July/August 1991, official publication of the barbershop harmony society, published by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc."

From a dining room overlooking a picturesque lake in the Wisconsin Dells region, Jim Kuehn brings a world of harmony to a dozen blind barbershoppers. Kuehn performs this service for Volunteer Services for the Visually Handicapped, a Milwaukee-based agency that records textbooks and periodicals. Working on a shoestring budget, VSVH has only three employees, and relies heavily on volunteers such as Kuehn to bring the printed word to the visually handicapped.

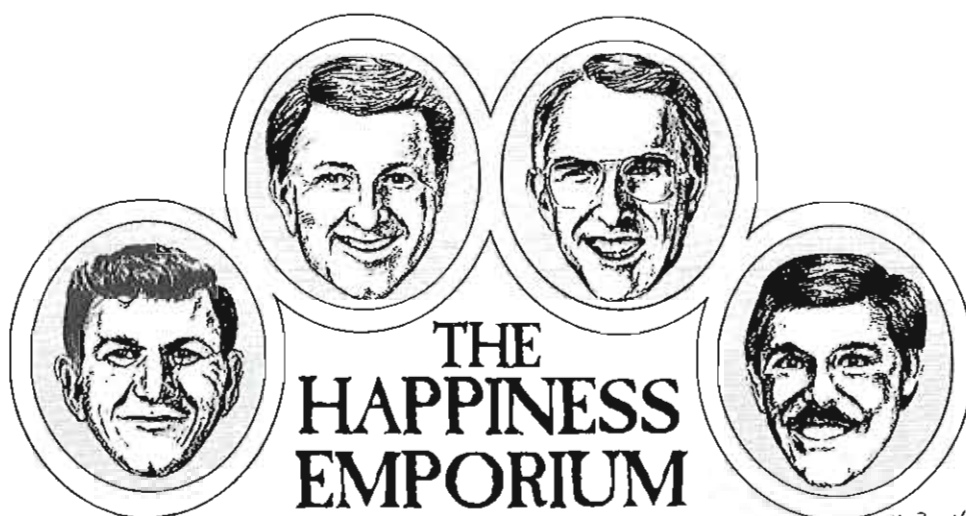
A retired advertising copywriter, Kuehn began taping in 1988, and has recorded a half dozen issues of *The Harmonizer* so far. Each month, he sits down with a copy of the magazine and carefully reads the entire contents into a tape deck, including the captions and descriptions of the photographs. A typical issue will take Kuehn about ten hours to record, proof and edit, producing a running time of about three hours. "It gets tricky when you discover a mistake in the third line of a page and have to re-record it so it matches up," said Kuehn.

What has he learned about barbershopping? "I'd always held a positive image about Barbershoppers," said Kuehn, "but finding out that you supported the Institute of Logopedics really hit home." Jim's wife, Mary Ann, contracted German measles while pregnant with their son Bobby, and Bobby was born profoundly retarded and blind. "Although Bobby will never function or communicate beyond the level of an infant, I've been pleased to learn that there is a place such as the Institute that accepts students with a such a wide variety of afflictions."

Anyone wishing to subscribe to tape-recorded *Harmonizers* should contact Lani Dieter in the Communications Department at (800) 876-SING.



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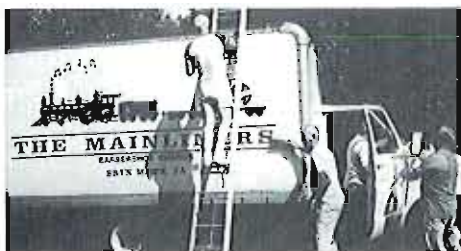
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Chapters In Action

continued from page 16



Members of the Bryn Mawr, Pa., Chapter put the final touches on the chapter truck before departing for Louisville and a sixth-place finish in the chorus contest last summer.



More than 80 of the 1981 fifth-place medalist **Pine Barons** chorus members joined in a 10-year reunion celebration hosted by the Cherry Hill, N.J., home chapter last July.




Chattanooga, Tennessee's, **Choo Choo Chorus** performed with the Chattanooga Symphony Orchestra in a "Pops in the Park" concert last July 4th in Chickamauga National Park.



Pioneer District President Mike O'Donnell accepts recognition for all district officers during introductions to the crowd at Barbershoppers' Day in Tiger Stadium, August 18, 1991. More than 400 members from Pioneer and Ontario sang the U.S. and Canadian national anthems as the Tigers prepared to play the Toronto Blue Jays.

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Shaw elected international vice president



Dick Shaw, from the Sunshine District, will serve on the 1992 Executive Committee.

Dick Shaw of the Sunshine District will be seated on the Society's Executive Committee as international vice president, beginning at the midwinter convention in Long Beach. Shaw was elected at last summer's meeting of the international board.

Shaw was first elected to the international board in 1988. In addition to holding nearly every chapter office, Shaw has previously served as Sunshine District president, chairman of the international Competitor Selection Committee, dean of SunCOTS, and as a member of the Sunshine District Convention Committee.

Shaw joined the Society in 1968, when invited by a friend to accompany him on his second visit to a local chapter. The friend never joined, but Shaw was hooked. In 1973, he sang in the Sunshine District quartet champion, **Sunshine Association**, which represented the district in international competition in 1973, 1974 and 1975. Shaw currently sings with **American Express** quartet, and is a member of the **Pride of Polk** chorus, district champs in 1975 and 1988. In 1986, Shaw was honored as the district Barbershopper of the Year.

Shaw holds a doctor of education degree from Nova University, Ft. Lauderdale, in the area of community college administration, and a master of rehabilitation counseling degree from the University of Florida. Shaw has been employed at Polk Community College in Winter Haven for 28 years; currently, he is coordinator of financial aid services.

The 53-year-old Shaw and his wife, Nancy, have two daughters. In what's left of his spare time, Shaw serves as a deacon at Calvary Baptist Church, sings in the choir, and is active in a number of mental health organizations in his community.

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Brighter Tomorrows

by Janet Wright

Director of Patron Organizations

The Institute is often called a "school of last resort" by parents and educators. It is one of a very few schools in the United States able to show continued success in the education of children with severe handicaps and behavior disorders. Barbershoppers from across the United States and Canada play an important role in the successes achieved by these children.

The Institute specializes in programs for children with cerebral palsy, autism, seizure disorders, hearing loss and developmental delays. These children often have no communication skills, can be self-injurious, have significant behavior problems, and may have no independent living skills. They require intensive, around-the-clock programming on an individualized basis.

Public schools are often not able to provide individualized education for cases this severe. Their resources and manpower are limited, making it impossible to provide the intensive programming these children so desperately need. When that's the case, an alternative educational placement is often sought, and the local school district must, by law, become the funding source for that alternative placement.

Parents seek enrollment at the Institute because they want their children to be able to communicate with others, to express wants and needs, and to overcome behavior problems that interfere with learning. They want their children to develop independent living skills, personal hygiene skills, and vocational and social skills that will help them interact appropriately with their environment. We maximize these opportunities for them. The chance to realize their potentials and to become independent, productive members of society, is the goal of each child's program at the Institute.

There are times, however, when a school district, seeking placement for a child from their area, cannot meet the full costs of that child's program. If the parent's personal resources do not make private placement possible, other funding sources must be found, if we are to respond appropriately to the child's needs.



This is where our scholarship fund becomes critical. Contributions from Barbershoppers, and others, provide us with the funds necessary to cover the difference between what a school district or parent can pay, and the actual costs of a child's program. For the majority of parents, this help is like an answered prayer.

Approximately 85 percent of the Institute's students require scholarship help to fund the cost of their individualized program. If these resources were not available to meet the gap between total cost and fee income, many children would not be able to enroll. The need for assistance by so many families, and our limited financial resources, make it impossible to fully fund any student's enrollment. Through considerate and appropriate use of our scholarship resources, however, many children can benefit.

Your support is what makes the difference for these children and their families, the difference between a child receiving an appropriate education, or being trapped in a program that offers little or no hope. Your generosity and commitment give these children the chance to learn, grow and experience a future full of hope, promise and potential.



The **Central City Chordsmen** of Santa Maria, Calif., were featured in the September 19 issue of *USA Today*, in a story on aluminum recycling. The more than \$3,600 that the chapter has raised through recycling was donated to the Institute of Logopedics.

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Chapter Eternal

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Bashia, Ronald K. Valparaiso, Ind.
Brown, Gail V. Logansport, Ind.
Dressel, Francis Lake County, Ind.
Hindbaugh, J. Merlin Columbia City, Ind.
Stopher, O'Neal Louisville, Ky.

Central States District

Crom, Rex Beatrice, Neb.
Grosz, Gilbert Aberdeen, S.D.
Mathis, Jack E. Leavenworth, Kan.
Wirth, Lloyd W. Nebraska City, Neb.

Dixie District

Burroughs, David B. New Bern, N.C.
Cainphell, Yates W. Greater Gaston, N.C.
Fisher, Darrell K. Hickory, N.C.
Kee, Robert L. Memphis, Tenn.
Lowell, David R. Mobile, Ala.
Martin, Virlyn R. Birmingham, Ala.
Pociccha, Ronald W. Stone Mountain, Ga.
Smith, J. Haywood Jackson, Tenn.

Evergreen District

Bivenx, Robert A. Great Falls, Mont.
Cox, Everett Twin Falls, Idaho
Miller, M. V. Lehr Juan De Fuca, Wash.
Parkins, Edward H. Columbia Basin, Wash.
Parish, Ken J. C. New Westminster, British Columbia
Pickett, Maurice W. Eugene, Ore.
Roseberry, Don L. Salem, Ore.
Sampson, Gale G. La Grande, Ore.
Wescott, Coe Bellevue, Wash.
Williamson, Richard L. Olympia, Wash.

Far Western District

Antila, Jack Carson City, Nev.
Dort, Arthur C. Bay Area Metro, Calif.
Fagundes, John San Jose, Calif.
Fisher, Eugene E. Scottsdale, Ariz.
Folkins, Harry San Diego, Calif.
Lang, Louis C. Scotts Valley, Calif.
Lenihan, William F. Fullerton, Calif.
Millett, William A. San Diego, Calif.
Newhouse, Gordon E. Pasadena, Calif.
O'Hare, Slater Rancho Bernardo, Calif.
Scagal, S. Steven Los Angeles, Calif.
Taylor, Dennis Nevada-Placer, Calif.
Voyce, W. Mark Butte County, Calif.
Yates, Robert R. Vacaville, Calif.
Zuchlke, Lowell H. San Diego, Calif.

Illinois District

Ervin, William O. Harrisburg, Ill.
Harris, Jud Lombard, Ill.
Johnson, Robert K. Lombard, Ill.
Kahl, Stuart Elgin, Ill.
Kunz, Adam Chicago No. 1, Ill.
Mitchell, Wallace Springfield, Ill.
Vecchiola, Frank A. Chicago No. 1, Ill.

Johnny Appleseed District

Bell, Alex F. ClevelandEastSuburban, Ohio
Davidson, Ronald J. Beaver Valley, Pa.
Dolch, C. Alva, Sr. Postoria, Ohio
Pealer, Eugene F. Warren, Ohio
Pinnell, George W. Clarksburg-Fairmont, W. Va.
Pittenger, Richard M. Circleville, Ohio
Shiar, Rudolph M. Upper Ohio Valley, Ohio
Tubbs, Howard N. Defiance, Ohio
Wierwille, Harry Lima Beane, Ohio

Land O' Lakes District

Frazier, William C. Merrill, Wis.
Grieger, Alvin Menomonie Falls, Wis.
Jacobs, Steve Kenosha, Wis.
Kohl, Clayton Appleton, Wis.
Krekelberg, Jules J. Anoka County, Minn.
Mills, Robert L. Montevideo, Minn.
Swan, Thomas C. Ozaukee County, Wis.
Vereouteren, James P. Sheboygan, Wis.

Mid-Atlantic District

Alexander, Edward Dundalk, Md.
Bauer, John J. Philadelphia, Pa.
Cieatello, Frank D. Staten Island, N.Y.
Crim, Woodrow J. York, Pa.

Darkes, Irwin J. Lebanon, Pa.
Davis, Donald R. Allegany County, Md.
Edwards, Charles D. Bryn Mawr, Pa.
Ford, Vernon Richmond, Va.
Gall, Edward Dundalk, Md.
Grissinger, Fred R. York, Pa.
Hennessy, James J. Hagerstown, Md.
Hostennan, William L. Carlisle, Pa.
Houting, John Montclair, N.J.
La Fleur, Philip L. Levittown, Pa.
Lytle, Patrick J. Westchester County, N.Y.
Minni, Frank Ocean View, Del.
Moreland, Robert W. Allegany County, Md.
Palmer, Frank P. Jr. Salisbury, Md.
Pilsbury, Vince Montclair, N.J.
Potter, Frank G. Nassau-Mid Island, N.Y.
Rowell, William Westchester County, N.Y.
Shea, Ronald J. Bryn Mawr, Pa.
Sotiriou, Mike Patapsco Valley, Md.
Strasser, John J. Westchester County, N.Y.
Wernitz, W. Garner Frederick, Md.

Northeastern District

Brennan, Robert H. Providence, R.I.
Comeau, Arden N. Halifax, Nova Scotia
Cosman, Ralph A. Saint John, New Brunswick
Dewar, Walter Kentville, Nova Scotia
Digby, Ronald Pictou, Nova Scotia
Farrar, Alden G. Keene, N.H.
Gotha, William L. Springfield, Mass.
Howe, Clifford Portland, Maine
Jocco, John M. Saratoga Springs, N.Y.
Labbee, Charles A. Springfield, Mass.
MacLean, Edward L. New London, Conn.
Maxwell, Horace Saratoga Springs, N.Y.
Murray, A. Conway Amherst, Nova Scotia
Peach, Gordon F. Cape Breton, Nova Scotia
Ramell, Francis Framingham, Mass.
Rose, George E. Cape Cod, Mass.
Sturgis, Deane M. Portland, Maine

Ontario District

Brown, Mel Etobicoke, Ontario
Cole, Alan P. Markham, Ontario

Copping, Joseph Ottawa, Ontario
Cramer, Meredith Etobicoke, Ontario
Moore, Art East York, Ontario
Pilon, Georges Guelph, Ontario
Rogers, Ross Huntsville, Ontario
Weeden, Harold A. Etobicoke, Ontario

Pioneer District

Bischoff, W. H. Flint, Mich.
Campbell, Roger J. Saginaw Bay, Mich.
Gaikema, Ed Grand Rapids, Mich.
Handrich, John Gratiot County, Mich.
Mc Attee, Harold Lansing, Mich.
Mc Daniel, Don Detroit-Oakland, Mich.
Thomson, Robert Monroe North, Mich.

Rocky Mountain District

Battson, Lynn G. Pocatello, Idaho
Constable, Marion L. St. George, Utah
Karlin, Marie J. Colby, Kan.
Rosenberg, Victor V. North Platte, Neb.
Tuttle, Ben L. St. George, Utah

Seneca Land District

Bernholt, Rollin C. Olean, N.Y.
Cieslinski, Eugene A. East Aurora, N.Y.
Dennison, Leslie N. Erie, Pa.

Southwestern District

Becker, Harry Enid, Okla.
Daniels, Paul W. Plano, Texas
Lord, George A. Hot Springs, Ark.
Wesley, John F. El Paso, Texas

Sunshine District

Alper, Benjamin M. Broward County, Fla.
Atkinson, Thomas H. Venice, Fla.
Brooks, Burt W. Jacksonville Big O, Fla.
Lakin, Charles T. Ocala, Fla.
Linker, Charles W. Broward County, Fla.
Rappaport, Harold Broward County, Fla.
Seegmiller, Joc C. Naples, Fla.
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We have been reading quite a bit in this column about preservation of the style; there appears to be some controversy over the definition of barbershop. The Society's only formal, written definition is found in the C&J Handbook. Some Barbershoppers view this definition restrictive, or constraining.

A certain amount of objective definition of stylistic limits, and the self-discipline to adhere to these limits, is necessary to achieve and maintain the integrity of any musical style. To remove such limits risks stripping the style of the legitimacy it's taken years to establish.

Although opinions vary, the consensus exists that, *generally*, song material composed between 1895-1925 works best for our style because, in most songs written during that era, the *melody* is singable by the average lead, and there is a preponderance of four-part triads or dominant-7th chords—the preferred *harmony*. Any barbershop arranger should be able to take the original sheet music for one of these songs and, using the harmonies in the piano accompaniment, readily create bass, bari and tenor parts to surround the melody. When the song is wisely selected, the arrangement will be consonant, not only with stylistic barbershop principles, but also with the character of the song as intended by the composer.

Problems arise when we try to arrange out-of-era/other-style-suited song material whose character *precludes* straightforward application of these arrangement principles. For example: Gregorian chants; grand opera; ukelele music; many hymns; 1940s Big Band music; most 1950s rock or C&W songs; most modern pop/rock; rap and calypso. Why should an arranger realistically expect to take such song material and successfully engineer it into barbershop—or, worse, *want* to impose *our* style on it?

There is nothing wrong with the above song material, nor with any of our favorite songs—from any era—as songs. Our error lies in failing to distinguish between those songs that *readily fit* the barbershop style and those that require significant “engineering.” A widespread perception that “pretty much anything, if sung by an a cappella quartet, is barbershop” is held by many Barbershoppers who desire arrangements of out-of-era or other-style-suited song material because they

like the songs. Arrangers view this as a flattering challenge, and often respond—*even when recognizing that the material is less-than-representative of the specialized art form that only we can preserve and encourage.*

Let's avoid over-concern about barbershop being trite or boring to the masses. I believe that, if we force popular-yet-inappropriate song material and our style together, the public will respond, “we know that song,” and promptly proceed about its business. Any gain for us in appreciation or appeal is short-lived. I attribute the public's “boredom” with standard barbershop less to any deficiency in the style than I do to modern society's fixation on instant gratification, short musical attention-span, and gravitation toward passive entertainment. Barbershoppers are *active* listeners, which is our proud distinction from the masses.

The keys to preservation and encouragement, as I see them, are: *education* as to the song material that reacts well with barbershop, as opposed to that which does not; *discrimination* on the part of arrangers to ensure the integrity of our style and of all song material; *discernment and restraint* by performers to equally respect song material and our style; and *pride* in all of us that, in our barbershop style and era of song material, we have absolutely nothing to apologize for. We only need to look further *in*, rather than away, to maintain the integrity and beauty of what is solely ours.

Toban Dvoretzky
Houston, Texas

Realism is the doom of art. If anything, life ought to be viewed in terms of art and not inversely.

Musical Morphology, by Leverie and Levy, page 201)

For several years I have been groping, searching, analyzing—even agonizing—over my growing discontent with the way barbershop harmony is being arranged and interpreted.

I get easily bored at eontests and shows and I find many quartet and chorus presenta-

tions corny, trite, failing to capture subtlety and gentle nuance. The music is either blatantly bombastic—replete with roller dynamics and tag-upon-tag—or is so lacking in basic creative elements (lovely melodies, interesting rhythms and impelling harmonic patterns) that it is kid stuff.

In addition, visual gimmickry moved in and took over the house in the 1970s and '80s to such an extent that inordinate amounts of precious rehearsal time were spent on robotic routines, with their marchings, dippings, turnings and frozen smiles. Frequently, we have tried to make a visual and musical silk purse out of a sow's ear of a song. Weak songs and mediocre singing tend to need visual props and interpretive goosing to remain semi-viable and, all too often, this has been the case.

At the root of many of our problems has been a dedicated, but terribly misguided, contest and judging system that has rewarded, even promulgated, many of the above malpractices. One of the real tragedies has been the attempt to make performances life-like. As the above quote duly notes, trying to make performances life-like can be the downfall of an art form.

Listeners/viewers need psychic distance in which to perceive the performance. This freedom allows them to imagine, recall and metaphorize. Making performances realistic actually inhibits this wonderful power. When the lead singer gets on his knees at the end of “Little Girl,” forcing me to think that it's *his* little daughter he's singing to, he robs me of the psychic distance I require to think of *my* little girl.

Is it any wonder we make little headway with the thousands of non-barbershop choir and chorus directors who find our arrangements pushy, forced and contrived; who see our treatments as anywhere from cutesy to corny; who hear our flat, over-singing, interpretive bellings as juvenilia. Of course, they're right. We are a middle-aged art form refusing to grow up.

The challenge is for the Society's contest and judging system to do something about it; remembering the words of Ralph Waldo Emerson, “The field cannot well be seen from within the field.”

Val Hicks
Santa Rosa, Calif.



Letters

Dear editor:

Suppose that, instead of barbershop singing, we had organized to preserve and encourage *clog dancing*. It took us a couple of years to work out our objectives and to state our purpose in a cohesive form. We called ourselves S.P.E.C.D.A. Some people would try to pronounce it Speck-dah, but we frowned on that. Soon, we had hundreds of chapters and thousands of men all over the country doing waltz clogs and soft-shoe stuff. Great fun!

As time went by, we got serious about presenting large numbers of dancers clogging together, which we called troupes. Every chapter had a troupe. We began to hold troupe contests, and pretty soon, most chapter meetings became troupe rehearsals.

As we became more serious about teaching ourselves correct clogging techniques, we produced manuals and sent out field reps. We began to take in members who were experts in dancing, and they wanted to teach us to *dance better*.

Some began to lobby for changes. Instead of just clogging, which can be so boring and monotonous, they suggested that we learn *other styles* of footwork, so we'd be *well-rounded*. Contests, of course, would be limited to clog dancing, but our shows would feature fox trots, tarantellas, calypsos, and an occasional gavotte. Our audiences would love it! We would attract *more members*, too.

In a couple of generations, say 35 years, we lost sight of our original goals. Clog dancing was buried within an avalanche of jigs, waltzes, sambas and turkey trots. Some chapters didn't have any clog dancers at all, but you should have seen those great bossa nova lines.

What's in the future? Co-ed, probably. I mean, after all, doesn't *everybody* dance?

Goodbye, old friends, I'm hanging up my soft shoes.

Munson Hinnman
Fair Oaks, Calif.



Kathy Hawkins
and
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CHORUS DIRECTORS WANTED

Allanta, 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.

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

The **Chilliwack, British Columbia, Rainbow Chorus** is searching for an energetic, enthusiastic music director to rebuild the chorus. Although small in numbers at present, the potential to regain its previous 40-man size is present. Come join us in a growing community of 55,000, surrounded by spectacular mountains. Fishing, hiking, boating, skiing, and other wintersports are available within a small radius of this excellent and active arts community. Contact John Urquart (604) 795-8428/585-6865 or Harry Squires, Tel/Fax (604) 792-4420.

Albuquerque, New Mexico, a city of beautiful scenery, economic opportunity, skiing and other outdoor sports, with one of the best climates on the planet, is looking for a barbershop chorus director. The right person will step into an active, well-organized chapter that has won the Rocky Mountain District chorus championship four of the last six years. We have some exciting goals! Please contact Mike Taylor at (505) 296-8894 (H); (505) 345-7866 (B).

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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.

In desperate need of midwinter convention programs and related memorabilia, prior to 1986. Desire cloth convention patches, 1974, '75 '80, '81. Don't throw anything away that is Society memorabilia. Call or send to me. Will pay postage. Wm. B. Watson, 201 Maple Ave., La Porte, IN 46350; (219) 362-8992.

Lou Perry Harmony College Scholarships

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

Here's how to apply: each applicant submits four copies of his best barbershop arrangement, plus four copies of a brief statement explaining why he is interested in receiving a scholarship. This material should be sent to Don Gray, Arrangement Category Specialist, 9 Filson Place, Cincinnati, OH 45202.

Entries will be judged by Gray and the Arrangement Category Board of Review. The criteria include:

- 1) song selection (is it a contest-worthy barbershop song?)
- 2) arrangement (does the arrangement serve the song?)
- 3) the arranger's potential to contribute to the barbershop repertory.

The arrangement submitted need not be of "expert" quality, but should indicate the basic skills of the arranger.

The deadline for having the paperwork in the hands of Don Gray is April 1, 1992.



Winners of scholarships to Harmony College 1991 were Munson Hinman, a dual member of the Folsom and Sacramento, Calif., chapters and Randy Conner, a dual member of the Fullerton and Palomar-Pacific, Calif., chapters.

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