



# *The Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1992



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1992 New Orleans, La. June 28-July 5  
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1995 Greater Miami, Fla. July 2-9  
1996 Salt Lake City, Utah June 30-July 7

##### MIDWINTER

1993 Corpus Christi, Texas January 24-31  
1994 Sarasota, Fla. January 23-30

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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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## On the cover

The 1988 international champion quartet, **Chiefs of Staff**, sit atop a dugout with their megaphones during filming of the movie *The Babe*, starring John Goodman as Babe Ruth. The movie is expected to open at theaters in April. See story on page 4.



# In "Seventh" Heaven

by Joe Liles  
Executive Director

Where's our SINGA TAGGA DAYA fraternity? I've got good news, bad news and great news. Good news first!

Many of our tag-lovers and would-be-if-they-could-be taggers have been asking for a book of tags. Well, sir, we have the first book off the press, as of last August, *A Pocketful Of Tags #1*, twenty-five all-time "ringers." And, book #2 is nearing completion.

Almost every active man in my chapter, Milwaukee, has purchased the first issue and we have started a Tag-of-the-Month program, just as we have a Barberpole Cat Song of the Month. My friends, you *must* get this started in *your* chapter.

In doing so, you and your comrades may "Discover a new world ..." leading to more casual singing during the chapter meeting night. It's been our experience that fun foursomes start springing up all over the place. It's a sight to behold and a pleasure to hear.

The bad news is ... if you don't give this a try you will miss out on one of the greatest joys in barbershopping ... something any protagonist will tell you. Even the worst antagonist will be impressed.

The first book has creations by some of our greatest tag writers: Lou Perry, Earl Moon, Burt Szabo, Val Hicks, Gene Cokeroff, Buzz Haeger, Tom Gentry, Jay Giallombardo and others.

Bring the thrill of tag-singing into your chapter. Make it an integral part of every meeting. *A Pocketful Of Tags #1*, Stock no. 6024, is as portable as a pitchpipe, protected by a clear plastic cover and costs only \$2.95 plus shipping and handling. Incidentally, or perhaps *not* so incidentally, S&H for a single book comes to \$1.95. It is always best to combine individual orders into a group order through your chapter secretary. If your chapter orders 40 or more of these little gems, you get a 10 percent discount and total S&H is only \$4.45.

Now for the great news! You say you can't read notes very well? Around mid-

March, 1992, *A Pocketful of Tags #1* learning tape, a cassette with each of the four parts predominant, will be available, Stock no. 4879, for \$5.

Become an expert. Learn all the parts. Teach a tag to somebody else. Let's bring tag-singing back to its rightful place in the barbershop experience. Join the SINGA TAGGA DAYA fraternity. Teach a tag and you're automatically a member.

I understand tag-singing may have started with baseball's Detroit "Taggers." No matter ... the ball is now in *your* court. Take a "swipe" at it!

## 1997 INTERNATIONAL CONVENTION BIDDERS

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

For information, contact:  
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# Discover a new world ...

by Terry Aramian  
International President

When one is engaged in and committed to the business of discovering new worlds, he finds himself daring to take steps never before dreamed. He welcomes the excitement of new challenges and relishes the idea of being the first to venture into new territory. An opportunity for such a bold new step is upon us in two very exciting ways.

First, the 1992 Collegiate Harmony Sweepstakes is well underway. Reports are that at least 70 inquiries from college-age quartetters have been received at Harmony Hall. These inquiries are the result of a first mailing to more than 6,000 college music departments and musical fraternities all over the Society. As this is written, a second mailing is in the printer's hands; this *could* develop into hundreds of contest applications.

It is very gratifying to see district organizations "Discover a new world ..." of outreach in this way. Remember, this is not just an altruistic approach to giving young men a barbershop quartet experience. It is our hope that, by exposing young men to one of the true joys in life, they will join us in membership. That is where every one of us can help. If your chapter is lucky enough to sponsor a quartet, at either the district or international level, do your very best to make these young men feel welcome.

Secondly, the International Board has approved, in concept, a program to initiate *barbershop clubs* in high schools and colleges all over North America. This will be done in full cooperation with MENC. By way of background, the Society and MENC have been courting for many years. After all, we are both in the business of bringing music to the lives of those we serve—our respective memberships. This relationship is blossoming into a welcome marriage of ideals of

the two organizations. In addition, the International Board adopted a resolution recognizing the need to assist MENC in the furtherance of its goals because those goals are, in large part, our goals ... namely, to help assure that music remains in the school now and in the future:

Resolution  
adopted by the Board of Directors  
SPEBSQSA, Inc., February 1, 1992

WHEREAS, an educational crisis exists in our nation's schools today whereby non-core courses—particularly music programs—are threatened with elimination; and

WHEREAS, the Society and the Music Educators National Conference share a common concern for the survival of all school music programs.

BE IT THEREFORE RESOLVED that the Board of Directors of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., assembled this first day of February 1992, in Long Beach, California, expresses its enthusiastic support for music education programs in all schools, and its concern for the ongoing and future opportunities for students to share a musical experience; and

BE IT FURTHER RESOLVED that this Board recognizes the need to build coalitions with any and all interested parties toward the support of school music programs, and particularly pledges its support to those efforts of MENC, and urges the Society membership to take a local interest in musical education programs, recognizing that music does make a difference—a difference which improves the quality of life.

The ways to "Discover a new world ..." are only bound by our creativity and imagination. If you have a great new idea, let somebody else know about it so that, together, we can explore it.

Have a great time at your spring conventions and,

*Keep the new world singing!* 🎵

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## The Chiefs of Staff appear in *The Babe*, a movie about the life of Babe Ruth

**B**aseball and barbershop have shared a long heritage; America's favorite pastimes have included ball games and harmonizing since before 1900. That tradition has been continued recently with participation by the **Chiefs of Staff**, our 1988 international champion quartet, in a new motion picture.

The movie, called *The Babe*, is about the life of Babe Ruth. The quartet plays the part of a foursome of Boston businessmen, called the Royal Rooters, who were part of the cheering section of a 1914 team, the Boston Bean Eaters, of which Ruth was a part.

"The quartet's role was to leap to their feet atop the dugout, with megaphones in hand, and burst into song whenever anyone on the team hit a home run," explained bass singer Don Bagley. There had been no home runs in a long time, so the team hired Babe Ruth.

The film is scheduled for release around April 1, 1992. Previews, in which the quartet appears, have already been seen by some barbershoppers.

Initial contact with the quartet came from an independent production company, Babe Productions, Inc., in Chicago last spring. Michael Simmons, the company's representative, was looking for a quartet to play a role in the film and found the hotline number of the Chicagoland Association of Barbershop Chapters (CABC) in the phone book. He placed a call and reached CABC member Phil Schwimmer, who recommended the Chiefs.

Simmons was also looking for an obscure song that the Rooters were supposed to have sung, "Here Come The Bostons," and was steered to the Old Songs Library at Harmony Hall. He had a set of lyrics for the song, but no music.

The song was not found, but Simmons asked Society Executive Director Joe Liles to compose music and additional lyrics for a barbershop quartet arrangement.

Simmons contacted the Chiefs of Staff and invited them to audition. Everyone seemed pleased with their performance and they were asked to be on location at an old ball park in Danville, Illinois, about 135 miles south of Chicago, where many of the outdoor scenes were to be shot, during the first week in July.

The shooting schedule conflicted with the international convention at Louisville and participation in the movie meant that the Chiefs of Staff would not be able to perform on the Association of International Champions show. The quartet was disappointed, but not enough to miss an opportunity to become celebrities.

*The Babe*, produced by Walter Koblenz, was directed by Arthur Hiller, whose credits include "Hospital," "Love Story," and "Silver Streak." The cast included actor John Goodman, who played Babe Ruth.

Interestingly, an intern director for the production was Mikki Caparelli, whose husband, Bob Lally, is a member of the Foothill Cities Chapter in Far Western District.

Two days prior to the start of shooting for their scenes, the four quartet members took a day off from work and went to Danville to be fitted for costumes. When they arrived, it was lunch time, so they had to wait around while everyone finished eating. After lunch, they were asked their shirt, pants and hat sizes, then were told they could go home.

The Chiefs recorded their song at a studio in Chicago, then lip-synced it in Danville for the cameras. Their shooting schedule involved a little more than a week spent on location.



The Chiefs of Staff posed on location in Danville, Illinois, during filming of the motion picture *The Babe*, to be released in the spring of 1992. With the quartet is actor John Goodman, who plays the part of Babe Ruth. Quartet members are, from left, Tim McShane, tenor; Chuck Sisson, lead; Don Bagley, bass, and Dick Kingdon, baritone.

There were many things the quartet wondered about as they became part of the new, to them, world of motion picture production. "We became instant armchair directors," said lead singer Chuck Sisson.

"We wore straw hats and carried megaphones," Sisson said, "and sat in four chairs on top of the team's dugout. If this had been done at an actual baseball game, we would have blocked the view of the field for about a hundred spectators."

"We sang into megaphones in front of the crowd, but facing the playing field, as Babe Ruth ran around the bases. Why didn't we face the audience?"

"One reason it takes so long to shoot a picture is that they shoot every scene from every conceivable angle, and each shot has to be perfect. One scene in which Ruth hits a home run and then buys hot dogs for the kids in the stands took an entire day to film."

They also learned that they probably would not last long as a quartet if they had to put up with each other at 7 a.m. every day. "I discovered that I'm really not a nice person early in the morning," Sisson noted.

While on location, the quartet lived in four rooms in nearby cottages. They had their own dressing room in a trailer that was between the trailers of actor Bruce Boxleitner, who played a third baseman who was a friend of Ruth, and Kelly McGillis, who played Ruth's second wife.

They ate lunch in a tent that was reserved for the stars of the show. "Extras ate brown-bag lunches," Sisson said. "We felt bad

## Many ballplayers were harmonizers

Barbershop quartets and Dixieland bands were often employed at ballparks to inspire the crowd and entertain them between innings and during slow points in the action on the field. But there seems to have been a strong affinity between barbershop and baseball players.

According to an article that appeared in the Washington, D. C. *Times-Herald* in 1938, singing used to be a big part of baseball, years ago. Before the advent of television and radio, practically every club had its own quartet.

All games were played in the sunshine and between games, time hung heavy on the hands of athletes who, in those days, sought simple pleasures. A man was not a man unless he could digest the *Police Gazette* while having his handlebar mustache trimmed, and could produce a musical note or two.

A famous story entitled, "Harmony," written by Ring Lardner in the 1930s, involves a fading ballplayer with a great tenor voice. When it came time for him to retire, the other players couldn't bear to lose him because he was the best man in their quartet.

They tried all sorts of tricks to keep him in the league, but he finally had to go. Then, along came a rookie with a splendid voice, and the quartet was able to continue.

The Society's first national board of directors was elected in 1939 and the first name in the alphabetical listing was baseball player Sam Breadon of St. Louis. Breadon was a long-time owner of the Cardinals and was an active Barbershopper.

Tommy Hennich, who played with the New York Yankees for eleven years and appeared in four worlds series, loved four-part harmony. He was a member of the Massillon, Ohio, Chapter and sang tenor in a quartet called the **Tom Cats**, who won the Ohio District contest in 1947.

Hennich said the best singer on the Yankees team was batting-practice pitcher Paul Striber. Another quartet man on the team was third-base coach Art Fletcher.

Bobby Bragan, manager of the Milwaukee Braves, appeared on the cover of the May-June, 1964 issue of *The Harmonizer*. He was a member of the Fort Worth, Texas, Chapter, and the word "pitch," to him could mean a curve, fast ball, or a B-flat.

Bragan sang with Carl Erskin and Irv Noren of the Brooklyn Dodgers and with Dale Long and Bob Friend of the Pittsburgh Pirates. His quartet with the Braves included coach Dixie Walker and players Lee Maye and Gene Oliver.

Bragan sang with the Marin Chapter chorus at San Francisco's Candlestick Park in August, 1963.

There is even an old newspaper photo, from the August 21, 1939, issue of the *Seattle Sunday Times*, showing Babe Ruth, wearing a Brooklyn Dodgers uniform, singing in a quartet with center fielder Tuck Stainback, left fielder Buddy Hassett, and another fielder, Kiki Cuyler. Ruth was a coach for the team at the time.

Hassett, who also played for the Yankees, was quite a singer and divided his time between the microphone and first base. Some sport writers said that he was a better singer than a ballplayer.

Other notable big-league singers of the early days of baseball included Al Mamaux, Mike Donlin and Rube Marquard of the New York Giants, and Germany Schaeffer of the Washington Nationals.

about eating with the stars until we found out they were deducting \$12 from our \$47 per diem pay for the meal."

Extras were usually on the set for 12 or more hours each day, and were divided into two groups. The A extras wore period costumes, including coats, ties and hats. The B extras were not as completely costumed and were located where they would be out of focus in the picture.

"For some scenes, we sat in the crowd and were As," Sisson said, "because we had period costumes on. It was hot and tiring work, as they shot scenes over and over again. We spent a lot of time sitting around in makeup, waiting, and it was difficult to act excited and animated when it was our turn to be on camera."

Extras were moved around, according to what camera angles were being shot. If the camera faced the batter from the direction of the pitcher's mound, the crowd was directly behind him. If they shot the batter from the side, they moved all of the extras over to the bleachers on the opposite side. If they shot the infield, the crowd moved over behind center field.

"I'm very glad we had the opportunity to do the movie," said Sisson. "It was a great experience, one that we could only have had because we wear championship medals and the motion picture crew happened to be looking for a quartet in the Chicago area."

"We were not competing and we were all able to take the time off from work."

After production was over, the Chiefs had no idea whether any of their efforts would be seen on the screen. The movie is about Babe Ruth's life, and baseball is actually not a major part of the plot. The quartet is definitely not a major part of the baseball scenes.

"We might be glimpsed briefly on screen, or we might wind up on the cutting room floor," Bagley said, immediately following the production. However, as it turned out, the Society will get a plug in a real motion picture. SPEBSQSA and composer Joe Liles will be listed in the credits.

But to the rest of the world of barbershopping, the Chiefs of Staff join an elite group of quartets who have become movie stars. 🍷

*Editor's note: the Santa Barbara, Calif., Chapter has made arrangements with local*

*theaters for the opening day of The Babe. Registered quartets and pick-up quartets of good quality will sing for moviegoers as they wait in line, while one or two other Barbershoppers, appropriately attired, will pass out barbershop literature. Sounds like a useful recruiting and PR tool that other chapters may want to pick up on.*

## Another quartet in a baseball movie

*The Year the Yankees Lost the Pennant* was a book written by Douglas Wallop that told a story about the Devil and a temptress, Lola, who turned a baseball fan into a star player for the Washington Senators. The fan sold his soul to the Devil so that he could lead the Senators to an American League pennant.

In 1955, the book was made into a successful Broadway show, called *Damn Yankees*, starring Gwen Verdon and Ray Walston. A hit song in the play and a subsequent movie version was "(You Gotta Have) Heart," sung by a quartet composed of the team manager and three of his players.



# International Board meets, acts in Long Beach

by Jack Bagby, Contributing Editor

Salt Lake City was selected as the site for the 1996 annual convention, the 16-year-old Harmony Services Corporation was dissolved and dozens of other matters were handled by the International Executive Committee and Board in marathon sessions at the midwinter convention in Long Beach.

Eleven new Board members—nearly half of the recently expanded 25-member Board—and the 1992 members of the Executive Committee were formally installed at the opening of the meetings. The officers who comprise the latter are Terry Aramian, president; Ernie Nickoson, vice president/treasurer; Bobby Wooldridge and Richard Shaw, vice presidents; Robert Cearnal, immediate past president, and Joe Liles, executive director (a non-voting member).

Four men took their seats as the Society's first directors-at-large: James Warner, Daryl Flinn, Ed Wachsche and George Davidson; Warner and Flinn, however, had served on the '91 Board as past international presidents.

The newly elected IBMs are Jay Butler, Cardinal; Robert Swenson, Central States; Lloyd Steinkamp, Far Western; John Case, Ontario; Michael J. O'Donnell, Pioneer; George Cook, Seneca Land; Perry Baker, Southwestern, and Dave Kolonia, Sunshine.

## Budget approved

Including an orientation session for new members, the Board and/or Executive Committee spent more than 30 hours in various meetings. Much of this time was devoted to consideration of the 1992 budget and staff work plans.

After numerous changes in line items were proposed—some accepted and some rejected—the Board approved an overall budget of approximately \$4.3 million. But the work plans (ultimately including the Five Year Plan) came under close scrutiny, with several members calling for more concentration on membership retention and recruitment, in view of the Society's steadily shrinking enrollment. The staff was asked, as Vice President Bobby Wooldridge put it, to "prioritize projects and reassess or reallocate resources, delaying programs not critical to



The Long Beach Convention Center offered effective and comfortable venues for midwinter convention events. (All convention photos by Jim Miller Photography)

our immediate needs." In the end, the Board tabled the Five Year Plan until its July meeting in New Orleans.

## Convention city bidding modified

Salt Lake City was one of four cities bidding on the 1996 convention, Convention Management Committee Chairman Alex Aikman reported. On the basis of meetings with the representatives of all four communities and in compliance with a rigid set of criteria, the Utah city came out on top, Aikman said, but "the others were all a close second." They were Milwaukee, Minneapolis and Indianapolis.

The Board also accepted a far-reaching recommendation of the committee that, beginning at the 1994 midwinter, international convention sites be selected three at a time, for up to six years in advance.

Thus, the 1997 site will be named next January, but in 1994, three convention cities for the years 1998, 1999 and 2000 will be chosen.

## Harmony Services faces dissolution

The Harmony Services Corporation was formed in 1976 as the legal money-making arm of the non-profit Society. Although its ventures generally have made money, results were not as good as were hoped for, and two years ago the Board employed former

International President Ernie Hills as full-time manager.

But Hills admitted that, for various reasons, Harmony Services "has not been profitable this year," and some of its efforts had drawn criticism from members. The Laws and Regulations Committee reported that changes in tax laws have eliminated the need for a separate corporation to report profits. In the end, the Board voted by a large margin to accept the Executive Committee's recommendation that "shareholders direct an orderly dissolution of the corporation."

## IC&J Committee proposals accepted

Several reports and recommendations of the International Contest and Judging Committee were accepted by the Board. Probably the most significant involves approval for testing of a new system of contest judging. See story on page 8.

The Board also accepted a minimum score of 2,128 points (under a double judging panel) for quartets to qualify for the 1992 international quartet contest in New Orleans. Each district automatically will have two quartets (a motion to reduce this figure to one was rejected), and after that, all entrants scoring 2,128 points or more will qualify for the contest. This is expected to field a minimum of 49 Society quartets, plus



four invited from overseas affiliate organizations.

A request from the Society of Nordic Barbershop Singers to enter two quartets, instead of the one permitted by the present affiliation agreement with SNOBS, was rejected after considerable discussion.

Only minor changes were made in the chorus contest rules. One would permit a dual or transfer member to "participate, either as a director or singer, with more than one chorus in any contest." Details on this rule may be obtained from district C&J chairmen.

The maximum number of choruses in international competition remains at 20 after the Board turned down a motion to increase the total to 22.

### Other business listed

Among its other actions, the Board:

1) Was told by Conventions Manager Ken Buckner that registrations for the New Orleans convention at that point were running about 760 behind those for the 1991 Louisville convention and around 1,100 behind those of the 1990 convention in San Francisco. On the basis of these figures, he estimated New Orleans attendance may be about 9,500.

2) Was informed that the King's Singers, aided by a \$10,000 grant from MBNA America, will present a Tuesday night concert in New Orleans and a workshop on Wednesday morning.

3) Approved an amended cost-sharing plan with the districts to finance the travel of district representatives to the annual Leadership Forum in Kenosha.

4) Approved a change in the dues program to permit members to pay their dues by bank drafts or by arranging for automatic payments to be charged against their credit cards.

5) Heard that approximately 30 members attended a midwinter seminar on chapter fund-raising and the obtaining of grants.

6) Changed the Membership Development, Ethics and Public Relations committees from the classification of Special to that of Standing (permanent) committees.

7) Defeated a proposal to enter a float in the New Years Day Rose Parade, after it was learned the project would cost \$100,000 and the entry form would have to be received by February 21.

8) Adopted a motion to devote two full days to Board meetings at future midwinter and summer conventions.

## Barbershop Clubs concept approved

A concept for the formation of SPEBSQSA "clubs"—in high schools, colleges, on military bases and among senior/retired men—was unanimously approved by the International Board at its midwinter meeting in Long Beach.

Establishment of the clubs, which would be limited-structure units of the Society, was made possible in the schools when the Music Educators National Conference (MENC), a few days before the midwinter convention, endorsed a proposal by the Society's Membership Development Committee.

The proposal calls for the clubs to be under the auspices and supervision of student chapters of MENC, which has approximately 1,000 such chapters in colleges and high schools throughout the nation. The inclusion of clubs for servicemen, or for senior males who are unable or unwilling to attend Society chapter meetings, came from earlier discussions by the committee.

The school clubs, especially, would offer a reservoir of potential future members and, perhaps more important, would introduce the joy of four-part, a cappella singing to schools faced with the loss of any type of musical training.

It was primarily for this reason that MENC "not only approved and encouraged such activity, but desires to co-sponsor and endorse to their units our club concept," Committee Chairman Greg Elam reported. "They await our request and recommendation. They aspire to help build this program."



Past International President Charlie McCann (left) paused during the Food For Thought Breakfast to chat with Society Historian Emeritus Dean Snyder.

At Elam's urging, the Board called for the machinery for setting up the clubs to be in place by the time the fall school sessions open this year. A manual is to be produced on how to organize and run a club, to access the Society's music library and to take advantage of other Society benefits.

The clubs would not, however, be able to compete as single members or as a unit in sanctioned competition, nor be a part of the Society visitation program. But, the committee report added, clubs could be encouraged to perform during district or chapter events, or could be invited to chapters when Kenosha or district music men visit.

### MENC a large organization

The 60,000 MENC membership includes 638 collegiate chapters with 10,000 students who are training to be music teachers. The organization also sponsors 300 to 400 high-school chapters, known as Tri-M Honor

continued next page

## Food For Thought Breakfast sparks ideas

The Food For Thought Breakfast was chaired by Past International President Charlie McCann. Song leader for the event was Austin Combs, who taught the group the "Nursery Rhyme Medley."

Discussion included comments about Society membership and the need to emphasize growth. While retention of existing members is important, the point was made that 100-percent retention equals zero growth.

Other topics included a discussion of the support of affiliates by the World Harmony Fund, and the need to watch the timing of chapter shows so that they are fast-paced and do not run too long. There was a question about reviving the "World's Largest Chorus" performances at midwinter conventions.

There is a need for officers to emphasize the personal touch, especially in larger chapters, so that each man can feel that he is an important part of the whole.

Entertainment at the breakfast was provided by **Grandma's Beaus** and the **139th Street Quartet**.

Societies, which number an additional 10,000 students.

Elam pointed out that both genders are members of these chapters, and that they include instrumental as well as vocal music trainees. While only the male vocal students would be eligible for the clubs, their formation should bring to MENC chapters both the concept and the sound of four-part vocal harmony.

## Details under consideration

Although dues figures and other details are to be worked out, the committee's proposal included these recommendations:

In high schools, a faculty advisor would be required. Membership dues would be \$10 a year to the Society and \$5 to the district in which the club is located. For his money, each member would receive a Society membership card, a quarterly newsletter, a special SPEBSQSA Club pin and a Young Men in Harmony booklet. Each club would receive several *Harmonizers* and district bulletins.

Rules for collegiate members would be the same except for dues, which would be \$15 to the Society and \$5 to the district, and a provision that each member would receive *The Harmonizer* and district bulletins.

Military clubs (for active duty only) would be under the supervision of three administrators or coordinators. Dues would be \$20, plus \$5 a year to district, and each member would receive *The Harmonizer*, district bulletin, quarterly newsletter, membership card, *Barbershoppers' Emporium* catalog and special club pin.

Senior/retired requirements would be the same as for the military, except that a member must be 65 or retired from full-time employment. Many of these prospective members, Elam said, live in areas that have no nearby Society chapters, or for various reasons are unable or unwilling to attend chapter meetings.

An annual club fee of \$24 would be charged in all four categories to cover the shipment of learning tapes, books or other materials.

Club membership would expire on August 31 each year. As a "hook" to attract club members into full Society membership, a club member could, within one year of the expiration of his club membership, join a chapter with no international or district dues levied for the first year. He could, however, opt for a dual membership in a chapter and club at any time.

# MENC endorses Society, programs

Achievement of a goal long sought by SPEBSQSA—full endorsement of the Society and its programs by the 60,000-member Music Educators National Conference—was announced to the International Board at its Midwinter Convention in Long Beach.

Executive Director Joe Liles, the Membership Development Committee and others had met just two days before the convention with MENC President Karl Glenn, senior officers and staff members at their headquarters in Reston, Va. The session resulted in the formation of a coalition of the music educators and Society to battle a nationwide threat to music education in the public schools.

MENC also "endorsed enthusiastically," Committee Chairman Greg Elam said, a proposal for the formation of barbershop

"clubs" among its 623 college chapters and up to 400 high school chapters throughout the nation. See story on page 7.

The largest "arts" organization in the U.S., MENC is composed of 60,000 music educators and college students training to be music teachers. It has state units, each of which holds conventions and other gatherings, and an annual national conference.

"Because of an educational crisis in our schools, with all non-core courses threatened with elimination, MENC sees its members in a state of siege. It is concerned about the survival of all public school music programs, and it recognizes that it needs to build coalitions with any and all interested parties to help impact school boards and state and

## New C&J categories to be evaluated

by Rob Hopkins, Contest and Judging Chairman

At our midwinter convention, the International Board of our Society endorsed, without dissent, an implementation plan for new judging categories submitted by a unanimous International C&J Committee. The plan calls for continued study and practice-scoring of a new three-category judging system in 1992 and 1993. Next January, the International Board will decide whether to institute the new judging system, beginning with the contests in the fall of 1993. If the Board approves the new judging system, a category school for judge candidates will be held August 12-17, 1993, at DePaul University in Chicago.

The proposed new judging system consists of three 100-point categories: Music, Presentation, and Singing. Briefly stated, Music judges would judge the quality of music (musicality) performed in the barbershop style; Presentation judges would judge the quality of presentation in the barbershop style; and Singing judges would judge the quality of singing in the barbershop style.

The Music judge would be responsible for adjudicating the musical elements in the performance: melody, harmony, range and tessitura, tempo and rhythm and meter, construction and form, and embellishments. He would judge the extent to which the musical performance displays the hallmarks of the barbershop style, and

the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme.

The Presentation judge would evaluate how effectively a performer brings the song to life. The judge would respond to both the vocal and visual aspects of the presentation, to evaluate, principally, the interaction of these aspects as they work together to create the image of the song. In short, the Presentation judge would evaluate everything about the performance that contributes to emotional impact upon the audience.

The Singing judge would evaluate the degree to which the performer achieves artistic singing in the barbershop style. Artistic barbershop singing may be defined as the production of vibrant, rich, resonant, technically accurate, and highly skilled sound, created both by the individual singer's use of good vocal techniques, and by the ensemble processes of tuning, balancing, unity of sound and precision. Artistic barbershop singing characteristics would include a sense of precise intonation, a feeling of fullness or expansion of sound, a perception of a high degree of vocal skill, a high level of unity and consistency throughout the full duration of the performance, and a freedom from apparent effort that allows the full communication of the lyric and song.





1991 international champs **The Ritz** performed to a packed house on the Saturday Night Show at the Long Beach midwinter convention. Closing the show were (l to r): Jim Shisler, tenor; "Nic" Nichol, lead; Ben Ayling, bass and D.J. Hiner, Bari.

national governments on the value of the 'whole' child," Elam said.

In recent years, the Society has gained increasing support from MENC, especially in the conduct of its Young Men in Harmony program. But some of the educators remained wary of the Barbershoppers, fearing they regarded MENC primarily as an opening for membership recruitment.

Now, however, Elam said, the organization realizes that: 1) the Society's role is not that of music educators, and thus would not be seen in a self-serving capacity; 2) the membership represents a broad geographic, social and economic spectrum; 3) the two organizations have a common mission of education within music, and 4) the tenets of the Society's operating code are wholesome, offering its members as mature, responsible role models to MENC students.

"The MENC people were pleased, somewhat surprised—and even perhaps envious—at the SPEBSQSA program, support staff,

Harmony College, Directors College, etc., and with the upright style of our organization," Elam said.

"They expressed a desire to work us into all their national programs—to an even greater degree than now exists, and to endorse us more strongly to their state and district units. They want to offer our voice-training tapes (by Paul Mayo) and other items in their members' catalog.

"And, they announced they would change their scholarship program to include Harmony College among their selections."

In response, the Society representatives recognized that "singing is what we are all about" and that they, too, are concerned with the threat to school music programs. They promised to find ways to bring forward the problem, its challenge and seriousness and to recommend that SPEBSQSA explore ways to join with other groups' voices for the value of music in schools.

## Achievement awards announced, analyzed

Finishing in first place in Plateau 7 in the Annual Achievement Award program for 1991 was the Bryn Mawr, Pa., Chapter from Mid-Atlantic District. Plateau 7 consists of chapters with 100 or more members.

Bryn Mawr won its plateau with 2,372 points, of which 840 were earned by "other units," in which four or more chapter members perform, independent of a chorus performance or activity. An additional 400 points were earned in "non-musical activities," which promote the chapter, in which at least 30 percent of chapter members participate.

Plateau 6, including chapters with 75 to 99 members, was won by Orlando, Fla. Orlando scored 1,844 points and 844 of these were earned in the "other units" category.

In Plateau 5, chapters with 50 to 74 members, Arlington, Va. finished the year with 1,845 points to take another first place in Mid-Atlantic District. Here, again, "other units" were a key factor, earning 780 points.

Central States District captured honors in two membership levels. Plateau 4, chapters with 40 to 49 members, was won by Sioux City, Iowa, with 1,847 points. Here, the chorus was the deciding factor, generating 645 points. Sioux City also garnered 390 points in the "non-musical activities" column.

Papillion, Neb. won Plateau 3, with 1,767 points, in competition with other chapters of 30 to 39 members. Here, big winners were the chorus, bringing in 585 points, and "other units," which added 364 points.

Johnny Appleseed District picked up honors in Plateau 2—chapters with up to 29 members—won by the Butler, Pa., Chapter with 1,703 points. Points were fairly evenly distributed among membership gain (360 points), chorus performances (345 points), and activities by "other units" (340 points).

Top point earner for chapters chartered this year was the new Motor City Metro Chapter in Pioneer District. Nearly all of the chapter's 2,630 points were garnered in the membership gain category.



International President **Terry Aramian** (right) presented Immediate Past President **Bob Cearnal** a token of his year of service to the Society—a framed check for \$1.



# One More Time takes gold

**One More Time**, a Rocky Mountain District quartet with an aggregate age of 246 years, is the 1992 international senior quartet champion as the result of the annual seniors quartet contest in Long Beach.

The foursome is composed of Jim Wheeler, tenor; Milt Christensen, lead; Robert Evans, baritone, and Ron Rumel, bass. Second Place honors went to "Deja Vu" from the Ontario District.

Placing third in the 24-quartet contest was the **Model T Four** of the Evergreen District, last year's second-place finisher.

Although they won no medals, the **Goldenaires** from Land 'O Lakes were cited for two distinctions. Baritone Clore Swan, at 87, was the eldest competitor in the contest and put his quartet over the top as the one with the highest aggregate age: 302 years.

While the contest undoubtedly was the highlight of the senior quartets' week, other actions affecting both past and future competitors were taken by the International Board.

It approved rules proposed by the Laws and Regulations Committee for governing the contest but deleted one provision: that scores for only the first- through fifth-place quartets would be published. The others would all tie for sixth place. The Board decreed that since the senior contest operates under the Society's official quartet contest rules, all scores must be published.

Two requests by the Association of International Senior Quartet Champions were granted by the Board. Medals henceforth may be worn on ribbons around their necks. The practice had earlier been prohibited in the concern that they might be mistaken for international quartet champion medals. But the Board, with the concurrence of the AIC, agreed the AISQC medals and ribbons (which are edged in gray) differ from the international champion medals enough that no confusion should exist.

The AISQC also was granted permission to use a likeness of the medal on albums, publications or other material it may produce.

## It pays to advertise

On Wednesday night of convention week, the members of the **Vigortones** quartet took their wives to dinner at Lawry's Restaurant in Los Angeles. A couple seated nearby was celebrating an anniversary and two waitresses sang "Happy Anniversary To You" for them.

The quartet, just finishing dinner, decided to deliver a four-part rendition to the celebrants. While they were singing, the maitre d' came over to Verna Nance, bass singer Bob Nance's spouse, and asked, "Who are *those* guys?" Mrs. Nance explained that they were a barbershop quartet from Iowa, in town for a convention. "Do you think they would sing for Mr. Hope?" asked the maitre d'. "Bob Hope?" asked Verna. "Yes," came the reply. "If you're sure it's not an imposition," Verna said. "I'll check," said the maitre d'.

The maitre d' returned to say Mr. Hope would be delighted to hear a song, so Nance, tenor Dean Kruse, lead Ken Vogel and bari Richard Kruse followed the maitre d' to Hope's table where, after introductions, they performed one of their contest numbers for Hope and his dinner guest. The song was well-received and afterward, the maitre d' asked if the group could come back on Valentine's Day to sing at tables. The quartet demurred, pointing out that Iowa was considerably removed from L.A. and that, besides, they already had a commitment to perform singing valentines. However, the quartet took the maitre d's card and arrangements were subsequently made for a local quartet to perform at Lawry's on Valentine's Day.



**One More Time**, from the Rocky Mountain District, is the International Seniors Quartet Champion for 1992. Pictured are (l to r): Jim Wheeler, tenor; Ron Rumel, bass; Milt Christensen, lead and Robert Evans, bari.

## WIN, WIN, WIN!

Five lucky winners will each receive two registrations for the 1993 international convention in Calgary. Use **CLASSIC WORLD TRAVEL**, the Society's official travel coordinator for personal, business, or Society travel, anytime between January 1, 1992 and June 30, 1992 to be eligible. Winners will be announced at the New Orleans convention. See CWT's ad on page 15.

## Shows, tours highlight convention week

Although the midwinter convention still serves its original role as a semi-annual meeting of the International Board, more than 900 conventioners enjoyed a week of shows, parties, woodshedding, tours, cruises and sun at the 1992 session in Long Beach.

Two different shows, on Friday and Saturday nights in the beautiful Terrace Theater of the Long Beach Convention Center, featured all five of the current medalist quartets and some top choruses.

The Friday "Best of Barbershop" performance opened with the Long Beach International City Chorus, followed by Old Kids on the Block, 1991 international seniors quartet champion. Then came the 139th Street Quartet, fifth-place medalist, who featured octogenarian Hal Purdy in a solo, singing "I Wish I Was 18 Again."

The Sun Harbor Chorus of San Diego, current international fifth-place medalist, opened the second half, to be followed by The Naturals, 1991 fourth-place medalist quartet.

Both halves of Saturday's "Best of '91" show were opened by the Masters of Harmony, Foothill Cities, Calif., 1990 international chorus champion. It was followed in order by the Gas House Gang, Keepsake and The Ritz, third-, second- and first-place medalists, respectively.

In lobbies, hallways and hotel rooms, woodshedding was the order of the day. AHSOW officer Jim Stone reported that of countless auditionees, 15 new members were inducted into the Ancient Harmonious Society of Woodshedders.

Between 150 and 160 convention-goers crowded the yacht *Hornblower* Thursday night for a sold-out President's Dinner and a cruise on the ocean enhanced by the sounds of the 139th Street Quartet.

The ocean liner *Queen Mary*, the awesome *Spruce Goose*, largest airplane ever built, and Shoreline Village were popular nearby attractions, and tours to Catalina Island, Hollywood/Universal Studios, Disneyland and Knotts Berry Farm attracted other conventioners.

A four-day post-convention cruise aboard the *Southward* to Catalina, San Diego and Ensenada, Mexico, provided a relaxing end to the Society's 52nd-annual midwinter convention.



1991 silver medalist **Keepsake** showed its stuff on the Saturday Night Show. Pictured (l to r) are: Roger Ross, tenor; Joe Connelly, lead; Don Barnick, bass and Tony De Rosa, bari.



**Gas House Gang**, 1991 third-place medalist, wowed 'em on the Saturday Night Show; (l to r): Rob Henry, bari; Jim Henry, bass; Rich Knight, lead and Kipp Buckner, tenor.



Opener of the Saturday Night Show, the 1990 champion **Masters of Harmony** received the President's Award for promoting the interests of the Society.

## Midwinter golfers enjoy sunshine

Twenty-four golfers turned out Friday morning in picture-perfect weather for the annual Midwinter International Golf Tournament at the Lakewood Golf Course in Long Beach.

A foursome of Mike Pantelich, Royce Brookmole, Bob LeClair and Jerry Steffen emerged the winners with 5 under par in the scramble format, Chairman Deane Scoville reported.

Entertainment was provided by **Old Kids on the Block**, 1991 senior quartet champion. But it was a toss-up, Scoville added, as to whether the players got a bigger kick out of the quartet or from Pantelich's fashion-plate outfit of red plus fours, white stockings, red cap and matching sweater.



## Masters of Harmony Salute Bill Hanna at Boy Scout Dinner

Longtime Barbershopper Bill Hanna was honored with Scouting's highest honor, the Americanism Award, at a \$1,000-a-plate dinner November 7 in Los Angeles. The award was made in recognition of Hanna's "outstanding support of the Boy Scouts of America," which includes his accomplishments as a Distinguished Eagle Scout and member of the Executive Board of the Western Los Angeles Council, Boy Scouts of America.

The **Masters of Harmony**, SPEBSQSA 1990 international chorus champion, performed for 500 Hollywood luminaries at the gala event, which featured Ted Turner as guest speaker. The chorus gave special tribute to Hanna in the form of a Dave Briner medley of musical themes from some of Hanna-Barbera's most famous cartoon shows, including "Yogi Bear," "Quick Draw McGraw," "Huckleberry Hound," "Top Cat" and "The Flintstones."



Guest of honor Bill Hanna (right) swapped stories with **Masters of Harmony** Director Greg Lyne following ceremonies honoring Hanna with BSA's Americanism Award. (Photo by Rob Briner)

How's this for a quick study? Briner received the music October 25, and prepared written barbershop arrangements, which were distributed with learning cassettes on October 30. The chorus was "off the paper" by November 6, was taught the choreography, and performed the package the next night!

"The Americanism Award is given to an individual who has made an impact on soci-

ety," read the program. "Bill Hanna has displayed his leadership, gained respect from his business associates, and has set an example for many young people with his integrity and accomplishments."

Hanna was similarly honored by SPEBSQSA last summer, when he received the Society's Honorary Life Membership at the international convention.



## World Harmony Jamboree

Friday afternoon ♦ 2:30 ♦ July 3rd  
Regency Ballroom ♦ Hyatt Regency

### PRESENTING

from Vallentuna, Sweden  
from Leeds, England  
from Defiance and Maumee Valley, Ohio  
from Flintbek, Germany  
from Auckland, New Zealand  
from Ashmore, Queensland, Australia  
from Helsingborg, Sweden  
from Anaheim, California  
from East Dorset, England  
from Chicago, Illinois  
from Sheffield, England

*Old Spice* 1992 SNOBSQUARTET REPRESENTATIVE  
*White Rosettes* 1991 LABBSCHORUS CHAMPION  
*The Ritz* 1991 SPEBSQSAQUARTET CHAMPION  
*Take Four* GUESTQUARTET FROM BING!  
*Vocal Minority* 1992 NZABSQUARTET REPRESENTATIVE  
*The Sentimentals* 1992 AAMBSQUARTET REPRESENTATIVE  
*Four U/Vocal 6* GUEST PERFORMERS FROM SNOBS  
*Patche* 1990 SWEETADELINE INTERNATIONAL QUARTET CHAMPION  
*By Appointment* 1992 BABSQUARTET REPRESENTATIVE  
*Kaleidoscope* 1987 HARMONY INTERNATIONAL QUARTET CHAMPION  
*Hallmark of Harmony* 1992 BABSCHORUS REPRESENTATIVE

General admission \$12 ♦ see New Orleans Convention Special Events order form on page 22

*Proceeds to benefit world harmony education*




## King's Singers to perform, present master class

The King's Singers, a world-renowned vocal sextet from England, will appear in concert on Tuesday night, June 30, 1992 at the international convention in New Orleans. Their appearance at this convention is sponsored, in part, by MBNA America®.

Formed at King's College, Cambridge, in 1968, the King's Singers have a repertoire that ranges from Renaissance madrigals to popular songs of the current era. The group has more than 50 recordings to its credit, with new CDs and cassettes appearing regularly on the EMI/Angel label.

They are most familiar to American audiences through regular guest appearances on "The Tonight Show," the Emmy-award-winning "ABC Christmas Special" and cable TV's A&E and CNN channels. Personal concert appearances in the U.S. include Carnegie Hall, Lincoln Center, The Kennedy Center, the Tanglewood Music Festival and on the Minnesota Orchestra series. They have also performed recently at such prestigious venues as the orchestra halls of Chicago and Detroit, the Academy of Music in Philadelphia, Severance Hall in Cleveland, Jones Hall in Houston, the symphony halls of Boston and Atlanta, the Hollywood Bowl, Davies Symphony Hall and Herbst Theater in San Francisco, the Ambassador Auditorium in Los Angeles, and the Seattle Opera House.

The six men include one tenor, two countertenors, two baritones and one bass. For reference, countertenor is the highest voice part sung, extending at times into the soprano range. They can, and do perform barbershop music. Called "The Rolls Royce of barbershop quartets—with six voices ..." by *Variety* magazine, they usually have two men sit out when imitating our style.

In addition to their Tuesday-evening performance at the Superdome, the group will present a master class at the Hyatt Regency headquarters hotel for interested barbershoppers on Wednesday morning. There, they will discuss rehearsal techniques, demonstrate their craft and answer questions from the floor. Quartet men, in particular, will want to take advantage of this unique opportunity to pick up pointers from one of the most accomplished a cappella groups in the world. 



The King's Singers will perform on Tuesday night in New Orleans and host a master class on Wednesday. Shown here are (l to r): David Hurley, countertenor; Bob Chilcott, tenor; Stephen Connolly, bass; Bruce Russell, baritone; Alistair Hume, countertenor and Simon Carrington, baritone. (Photo courtesy EMI Records - UK)

### New Orleans Convention Schedule of Major Events

Tuesday, June 30:	King's Singers Concert New Orleans Superdome 8:00 p.m.
Wednesday, July 1:	King's Singers Master Class Hyatt Regency Ballroom 10:00 a.m. AIC Shows Superdome 6:00 p.m. and 9:00 p.m.
Thursday, July 2:	Quartet Quarterfinal Sessions Superdome 10:45 a.m., 3:00 p.m. and 7:30 p.m.
Friday, July 3:	Sing With The Champs French Market 9:00 a.m. Massed Sing Superdome Promenade 12:00 p.m. World Harmony Jamboree Hyatt Regency Ballroom 2:30 p.m. Quartet Semifinal Session Superdome 7:30 p.m.
Saturday, July 4:	Sing With The Champs French Market 9:00 a.m. Chorus Contest Superdome 11:30 a.m. Quartet Finals Superdome 8:00 p.m.

#### *Registration, special event and tour ticket pick-up information*

Convention registrations, special event and tour tickets may be picked up in the registration area located in the French Market, 3rd floor of the Hyatt Regency. Registration will open at 10 a.m. on Monday, June 27 and thereafter at 9 a.m. Registration will close daily at 6 p.m. ***Tickets for Monday's tours will be mailed, provided the orders are received prior to June 15, 1992. Late arrivers with next-day tours should make special arrangements for ticket pick-up by calling (800) 876-SING.***

## New Orleans awaits barbershoppers

by Michael Khairallah

PR Officer, Greater New Orleans Chapter

### *Bon Jour' Mon Ami*

New Orleans, "the Land of Dreams" bids a warm southern welcome to all barbershoppers from around the globe. Many wonderful and exciting treats are in store for the eager visitor and the Greater New Orleans Chapter (the Mardi Gras Chorus) has made plans to make your visit even more special.

### **Accommodations**

Aside from the hotel arrangements made by our convention staff, provisions have been made for recreational vehicles (RVs) during the event. Creative World Rallies and Caravans has secured a parking area near the campus of the University of New Orleans. The manager of the facility is Bill LaGrange, and he or his assistant, Faye, can be called for reservations and prices. If you are calling from Louisiana, please call (504) 486-7259, and from out of state, call (800) REC-VEES. Approximately 100 sites will be available, and a staff member will be on duty 24 hours a day at the parking area. The area is patrolled by the Orleans Levee Board for security. Water and electricity will be available and sewer pick-up can be arranged through a local service. Public transportation is available, and the pick-up point is within walking distance of the RV parking area. The drop-off point is only one block from the Marriott on world-famous Canal Street. The 30-minute bus ride costs \$1 per person, one way. At present, there are no plans to provide a dedicated convention shuttle bus to and from the RV area.

### **Golf Tournament**

**Definition:** An event where grown people chase little white balls over big green lawns while carrying bags of heavy iron sticks for 4-6 hours. Purpose ... to have fun!

The Mardi Gras Chorus is hosting a golf tournament at Audubon Park Golf Course on Friday, July 3rd. Tee-off time is 7:30 a.m., shotgun start. Included in the \$30 fee is transportation to the course, carts, refreshments and "lanignappe" (something extra) and prizes! There is limited room, so sign up early. Cut-off date for registration is June 15. The course features lots of opportunities for iron shots, but you long hitters will find some nice par 5s too.

### *Pour Madame*

The Ladies' Hospitality Suite in the Hyatt Hotel will be open Monday through Saturday of convention week. An exciting week of activities is planned, so all of the Barbershoppers' ladies should come by to relax, join us for refreshments and find out what makes New Orleans so special.

An extra attraction for the ladies is the sale of a cookbook, compiled by the Ladies' Auxiliary of the Mardi Gras Chorus, filled with typical New Orleans recipes especially designed to please your palate. They will also raffie off an original-design quilt.

Don't miss the Ladies' Breakfast on Friday, July 3, at the Hyatt. It will include great entertainment, New Orleans style, and it will truly be a one-of-it's kind morning to remember. We want you "to be in that number!"

### **Special Treats**

A special lapel pin honoring this convention has been cast and will be on sale throughout the convention area. This is the only time you will have an opportunity to obtain one of your very own. If you can't find one quickly, just ask a Mardi Gras Chorus member (we'll all look alike) for help in finding this very special memento of your attendance at the 1992 international competition.

An original New Orleans International Convention poster is being printed, and it is great. This would make a fine addition to any room in your home or office. Suitable for framing, there will be only a limited number of copies available, signed by the artist. Look for yours early.

For all of the ham radio operators who are just "bacon" to come but can't, we'll have an active radio operator at the convention for your convenience. Frequencies and times will be listed in the May/June *Harmonizer*. **Y'All Come!**

We can't wait for you to visit. Boy, are you gonna have a great time! The Mardi Gras Chorus and the entire international team want to see this convention be the biggest and best ever. You can make it happen, you can make the difference. Don't wait, plan your trip today! 🍷

## Nominees sought for PROBE "Hall of Honor"

by Wade Dexter

Editor, CSD Serenader

Nominations of worthy individuals for induction into the PROBE Hall of Honor in 1992 are solicited. Fully documented nominations may be submitted in writing by any current member of PROBE, but must reach the Selection Committee not later than April 30, 1992.

This will be the third year that PROBE members, current and past, have been picked for this signal honor. Inductees in 1989 were Dee Paris, Wilbur Sparks, and the late Deac Martin. In 1990, selectees were Dick Stuart, the late Staff Taylor, and the late Charlie Wilcox. Last year, in a presentation ceremony during the annual PROBE meeting at the international convention in Louisville, Ray Heller, Stan "Stasch" Sperl, and Wade Dexter were the honorees.

PROBE Hall of Honor membership is limited to those persons whose voluntary contributions to PROBE cover a span of at least 10 years. The service may have been at any level of the Society, but must reflect service beyond that required of any office or position held by the nominee.

Nominations need not be restricted to current or living members. A nominee must have been a member of PROBE during the period of recognized service. Nominations must be in writing and must specifically describe the services rendered and the contribution made by the nominee. The nominator must furnish corroborating evidence, if available.

Nominations must be mailed to:

PROBE Hall of Honor

L-2 Regency Place

Lawrence, Kansas 66049

The 1992 Selection committee consists of Stan "Stasch" Sperl, Ray Heller, and Wade Dexter (chairman). Selectees will be formally inducted into the Hall of Honor during the annual PROBE meeting at the 1992 international convention in New Orleans. 🍷

**A New Orleans Convention  
Special Events Order Form  
may be found on page 22.**

# SPECIAL AIRFARE DISCOUNTS\*

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JUNE 28 – JULY 5

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

Date \_\_\_\_\_ Chapter name \_\_\_\_\_

Name \_\_\_\_\_ Nickname \_\_\_\_\_

Spouse/guest name \_\_\_\_\_ Nickname \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone Bus. ( ) \_\_\_\_\_ Res. ( ) \_\_\_\_\_

Quantity	Type	Rate	Total (US funds)
	Adult	\$60.00 ea.	\$
	Jr. (under 19)	\$30.00 ea.	\$
Postage and handling cost		\$ 3.00	\$
TOTAL			\$

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

☐ Handicapped ☐ Wheelchair ☐ Other (specify) \_\_\_\_\_

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

Account No. \_\_\_\_\_

#### INSTRUCTIONS

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

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

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

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

#### 1992 CONVENTION ONLY

For office use



[illegible]

- ## Hotel Information

- ❖ 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.

SGL - 1 person/1 bed  
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.
1. <b>SOLD OUT</b> Hilton Towers (Porters)	\$76	\$76	\$150	\$5
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



# SPEBSQSA 1992 International Convention Official Housing Request Form



## Instructions

Mail the completed form to:  
SPEBSQSA Housing Bureau  
1520 Sugar Bowl Drive  
New Orleans, LA 70112

**NO RESERVATIONS CAN BE ACCEPTED BY PHONE**

- Please complete all sections below.
- All requests must be made in writing to the Housing Bureau.
- Room assignments are made in order of receipt.
- 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.

## A: Confirmation (please type or print)

Confirm reservations to:

Name \_\_\_\_\_

Street or box \_\_\_\_\_

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

Telephone ( ) \_\_\_\_\_

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.*

You may guarantee your rooms by completing the following:

☐ VISA ☐ MasterCard ☐ AMEX Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

## B: Hotel choices (list three choices in order of preference)

1st \_\_\_\_\_

2nd \_\_\_\_\_

3rd \_\_\_\_\_

Arrival date \_\_\_\_\_ Hour \_\_\_\_\_ a.m./p.m.

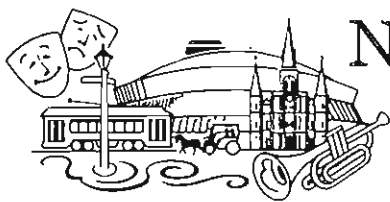
Departure date \_\_\_\_\_ Hour \_\_\_\_\_ a.m./p.m.

## C: Room type (indicate number of rooms and type required)

\_\_\_\_ Single room (1 person/1 bed)    \_\_\_\_ Double room (2 persons/1 bed)    \_\_\_\_ Dbl/dbl room (2 persons/2 beds)    \_\_\_\_ Parlor suite ( ☐ one or ☐ two bedrooms )

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

_____	_____
_____	_____
_____	_____



# 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)

<input type="checkbox"/> A-1. Monday, June 29th, 1:30 pm	\$ _____
<input type="checkbox"/> A-2. Tuesday, June 30th, 1:30 pm	\$ _____
<input type="checkbox"/> A-3. Wednesday, July 1st, 1:30 pm	\$ _____
<input type="checkbox"/> A-4. Friday, July 3rd, 1:30 pm	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> B-5. Tuesday, June 30th, 8:30 am	\$ _____
<input type="checkbox"/> B-6. Wednesday, July 1st, 8:30 am	\$ _____
<input type="checkbox"/> B-7. Friday, July 3rd, 8:30 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> C-8. Monday, June 29th, 8:30 am	\$ _____
<input type="checkbox"/> C-9. Tuesday, June 30th, 8:30 am	\$ _____
<input type="checkbox"/> C-10. Wednesday, July 1st, 8:30 am	\$ _____
<input type="checkbox"/> C-11. Friday, July 3rd, 8:30 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> D-12. Monday, June 29th, 9:00 am	\$ _____
<input type="checkbox"/> D-13. Tuesday, June 30th, 9:00 am	\$ _____
<input type="checkbox"/> D-14. Wednesday, July 1st, 9:00 am	\$ _____
<input type="checkbox"/> D-15. Friday, July 3rd, 9:00 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> E-16. Tuesday, June 30th, 9:00 am	\$ _____
<input type="checkbox"/> E-17. Wednesday, July 1st, 9:00 am	\$ _____
<input type="checkbox"/> E-18. Friday, July 3rd, 9:00 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> F-19. Tuesday, June 30th, 8:00 am	\$ _____
<input type="checkbox"/> F-20. Wednesday, July 1st, 8:00 am	\$ _____
<input type="checkbox"/> F-21. Friday, July 3rd, 8:00 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> G-22. Tuesday, June 30th, 9:30 am	\$ _____
<input type="checkbox"/> G-23. Wednesday, July 1st, 9:30 am	\$ _____
<input type="checkbox"/> G-24. Friday, July 3rd, 9:30 am	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

<input type="checkbox"/> H-25. Monday, June 29th, 7:00 pm	\$ _____
---	----------

**TOUR I: Barbershoppers' Grand Cajun-Deep South Tour**  
Post-Convention - 5 days, departs Sunday July 5th.  
(Contact Windsor Travel, Ltd. at (800) 648-7456 for a brochure describing the itinerary in detail.)

Mail complete form with credit card information or check (in the amount of \$ \_\_\_\_\_), made out to SPEBSQSA, to: SPEBSQSA NEW ORLEANS TOURS, 6315 Third Avenue, Kenosha, WI 53143-5199

☐ VISA ☐ MasterCard ☐ Check ☐ Money Order

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

NAME \_\_\_\_\_

STREET or BOX \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE ( \_\_\_\_\_ ) \_\_\_\_\_

## 350 barbershop singers sing "A Song for Kevin"

They do everything bigger in Texas, it is said, and that applies to acts of kindness. When Preston Hollow Presbyterian Church needed to raise money for a seven-year-old boy, more than 350 Dallas-area barbershop singers came to the rescue, appearing on a benefit show that raised more than \$15,000.

Kevin Hole was born with a congenital heart defect that caused damage to his windpipe. In his short life, Kevin has undergone 42 surgeries. A special experimental airway was placed in Kevin's trachea in 1990, but this needs to be replaced periodically as the youngster grows. The cost for continued medical care is estimated at more than \$200,000.

Preston Hollow Presbyterian Church established a fund to help the Hole family pay for Kevin's medical bills, and sponsored "A Song for Kevin," the benefit show on which SPEBSQSA and Sweet Adelines International groups performed as guest talent.

A number of barbershoppers donated professional services to make the show possible, and Southern Methodist University donated the use of McFarlin Auditorium. Kevin is a grandson of Greg Elam, a Barbershopper who has contributed countless hours to our Society. Although SPEBSQSA bylaws prevent solicitations or contributions by SPEBSQSA chapters when the proceeds benefit a Society member or his family, the prohibition does not apply when these units appear on a program that is sponsored and administered by another organization, as was the case here.

And what a show! Few shows anywhere or anytime are fortunate enough to have a quartet lineup which includes two past international champions, *and* an international chorus champion. "A Song for Kevin" featured performances by six choruses and six quartets, including 1973 champion The Dealer's Choice, 1990 champion Acoustix, 1991 chorus champion the Vocal Majority, the Dallas North Townsmen, Dallas Big "D" Chorus, Arlington Good Times Chorus, Plano Men of Note and the Greater Dallas Sweet Adelines.

While raising funds for Kevin's medical treatment was the goal, the true meaning of the night's events was clear when the curtain rose on the massed chorus, and Kevin was heard to exclaim "Look at all the people!" Is there any better reason to sing than to thrill a youngster?



Shown trying to ring an overtone in the San Gervasio Ruins, remnants of the Mayan culture, in Cozumel, Mexico, are four of the thirty members of the Ancient Harmonious Society of Woodshedders (AHSOW) who took a seven-day cruise aboard the *S. S. Enchanted Seas* in early December (l to r): Bob Bokman, Parma, Ohio, bari; Jim Stone, Shreveport, La., bass; Phil Richards, Wilton, Conn., lead and Don Boland, Chicago, Ill., tenor. AHSOW sponsors a winter cruise annually for its members. This one, coordinated by Past President Jim Stone, also dropped anchor in the Cayman Islands. In addition to woodshedding on all decks, the barbershoppers prepared and performed a 40-minute evening show in the ship's main entertainment lounge, featuring a chorus and five quartets. Barberpole Cat songs predominated and were well-received by the audience.

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Elek-Tek, Fry's Electronics, Leigh's Computers,  
One-Stop Computer Stores, Sam Ash Music, Soft  
Warehouse, Software City, Waldensoftware, & others.

## The song in this issue

"Sleep" has a long, colorful and sometimes confusing history. Composer Adam Geibel was born in 1855 in Frankfort, Germany, and came to the U.S. in 1862. Although blind, he became an accomplished musician, teacher and performer.

In the early 1900s, Geibel composed and published a concert piece for piano solo entitled "Visions Of Sleep." In 1923, using a pseudonym, Earl Lebieg, as composer, he added lyrics to the melody and entitled the composition "Sleep."

The first recording made by Fred Waring and his Pennsylvanians was of this song, and it became his signature music. Tom Waring, Fred's younger brother, wrote some new lyrics to fit the music, and it was published with the title "Sleep, Sleep, Sleep." In 1985, Joe Liles, while arranging the now-public-domain song for barbershop, wrote his own lyrics; those you see here.

By the way, you are probably familiar with Geibel's other famous song, the quartet and glee-club favorite, "Kentucky Babe."

We hope you enjoy singing this latest version of "Sleep." The words and music are especially fitting for the closing of an afterglow or any late-night affair.

# Society staffers keep Kenosha tradition alive

by Gary Stamm

While 35,000 Barbershoppers may not realize it, there's more in the city of Kenosha than just Harmony Hall! Five international staffers participated in service to that community this past holiday season.

Tremper High School in Kenosha has been producing an outstanding Madrigal Feaste for the last 16 Christmas seasons. When the choral director felt he had to cancel the event because of his heavy workload and declining attendance, Ev Nau and I volunteered to take over the project.

Since I'm the Manager of Media & Performance and Nau is a Music Specialist in the performance area, we decided to use some of the methods we teach to Society members to organize and produce a successful show. These "secret" techniques can be found in *Successful Performance for the Quartet and Chorus* manual, the *Music Leadership Team* manual and all the Society officer manuals and COTS classes. These materials explain how to build a group of volunteers into a successful team.



Gary Stamm, shown here in costume with his daughter, April, was instrumental, along with several other members of the international staff, in preserving a Kenosha community Christmas tradition, the Madrigal Feaste.

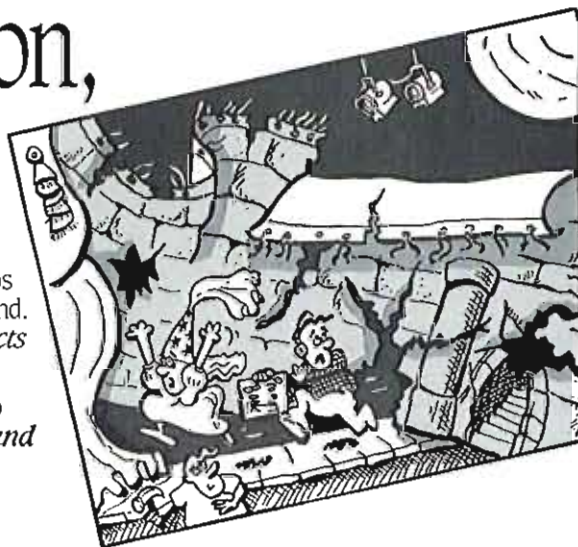
As a result, attendance rose from 1,089 in 1990 to more than 1,500 this year. A support group, called "Friends of the Feaste," was established as a non-profit organization. I served as producer of the event and president of the Friends of the Feaste. Ev was group ticket chairman, Society Director of Music Education & Services Mel Knight directed the brass ensemble, Communications Specialist Brian Lynch helped with the public relations effort and Music Specialist Burt Szabo offered manpower as needed. All of this was done outside the normal work hours and on weekends.

The project provided an excellent opportunity for SPEBSQSA to support quality music programs in the public schools, and perhaps set an example for chapters throughout the Society to help MENC in its program, "Music Makes the Difference."

## If your drops look like Lake Wobegon, Come to Tobins Lake.

For over 50 years, the professionals at Tobins Lake Studios have helped quartets like yours look as great as they sound. *Painted backdrops, draperies, lighting, and special effects* from Tobins Lake Studios make the difference.

Call (313) 229-6666 today for a free catalog & stop looking woe-be-gone. Team up with Tobins Lake and start playing the right side of the tracks.





# NEW ORLEANS SPECIAL EVENTS

## Barberteen Activities

Wednesday, July 1. A visit to the world class "Aquarium of the Americas." Then explore the exciting and novel "Riverwalk Mall." A coupon book for discounts and "freebies" for food, drink and refreshments will be available for \$5.50. Transportation from the Hyatt will be provided. 11 a.m. - 3 p.m.

Event 31, ..... \$9

Thursday, July 2. Join your friends for a trip to the famous Audubon Zoo, one of the finest in the country. Transportation from the Hyatt, admission and a fried chicken box lunch (drinks are extra). 11 a.m. - 3:30 p.m.

Event 32, ..... \$12

Friday, July 3. **Pool and Pizza Party**, FREE but you *must* register at the Barberteen Room by NOON Friday. 7:30 p.m. - 10 p.m.

Saturday, July 4. **Movie Madness** - All day comedy and adventure videos in the Barberteen Room. FREE popcorn and drinks. 10 a.m. - 7 p.m.

King's Singers: Tuesday, June 30, 8 p.m. - 10:30 p.m. at the Superdome.

Event 41, ..... Limited Priority Seating - \$25

Event 42, ..... General Admission - \$15

Golf Tournament: Friday, July 3, Audubon Park Golf Course. Shotgun start at 7:30 a.m. Buses depart Hyatt Regency at 6:30 a.m.

Event 51, ..... \$30

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# Pekin's gold-medal chorus holds reunion

by Don Hannan

*The first Society chorus to win three international championships was the Pekin Chorus from Pekin, Ill., then a community of only 31,000. The championship years were 1959, 1963 and 1968. The chapter was chartered in 1950 and the average member's age in 1959 was 27. In 1968, Pekin staged 48 men to win; the last "small" chorus to win the championship. Interestingly, of that group, 36 were not members in 1959. The chorus director in those years was Jim Moses.*

*In 1991, 61 men who sang in one or more of those championship performances, only five of whom still sing in the Pekin Chorus, participated in a glorious reunion. Here is the story of that event, as described by a charter member.*

It was a hare-brained idea.

To call together scores of men from all over the country who once sang under the direction of Jim Moses with the three-time international championship **Pekin Chorus**, from Pekin, Illinois, to meet and perform over Labor day weekend at Innisbrook Country Club, Tarpon Springs, Florida, at the Sunshine District's annual Jamboree.

It all started as a result of a December, 1990, visit made by Bob McCallum of East Peoria, Ill, to Joe Lamy, ex-Pekin member now living in Cocoa Beach, Fla. Joe brought up the idea of getting some of the old group together at the Jamboree and between them, they felt sure of at least 10 or 12 men.

When Bob came home, he bounced the idea off me and Chuck Gustafson. By nightfall, we had 28 commitments and no—no—turndowns! Guys from D.C., California, Texas—all over. It was the most incredible reception and reaction to any idea I've ever witnessed. You cannot imagine the enthusiasm and exhilaration everyone exhibited. You couldn't even get the story out before you were excitedly interrupted with responses such as: "Sign me up," or "Count me in," or (most often), "Are you kidding? I wouldn't miss this for anything."

Then we had to convince the old nit-picking perfectionist himself, Jim Moses. It wasn't easy. If you know Jim, you know he compromises performance excellence for no man nor for any purpose whatsoever. Never mind that we're all much older. Never mind that we haven't sung together in more

than 17 years. Never mind that many of the fellows had never even met each other, and that only about five of us knew all the material we planned on doing. If we were to do it, it would be done right, or not at all. This was to be no old-timers night at the ball park. If we couldn't still "hit 'em out of the park," we weren't even going to play.

This meant three- or four-hour rehearsals every week for the 40 or so members still living within 100 miles of Pekin, and monthly rehearsals for another five or six from the central U.S. Some guys were so enthused they came in from as far away as Texas, Florida and D.C. for some of these sessions. But most of the "out-of-staters" (numbering 20 plus) learned from music and tapes. We had 16 weeks in which to prepare, and it worked. In fact, it worked so well that we had a "preview" show in Pekin on August 17, with 55 singers from seven states performing for an SRO crowd!

Then to Innisbrook, where yet another dozen men from Connecticut to California joined us on Friday, August 30, for the first rehearsal of the entire chorus. This group included three "ringers" who had prevailed on us to let them participate: Jim Richards of **Grandma's Beaus**, a former schoolmate of Moses'; Bob Franklin, original lead of the **Suntones** and long-time fan of the chorus; and third-generation Barbershopper Jim Prince, from Idaho, who represented his deceased grandfather, Roy, on the risers.

The next night, we performed for an enthusiastic overflow audience, who overwhelmed us with their response. They whistled and shouted and rose to their feet time and again, once getting up on chairs and clapping in rhythm to our gospel number "This Little Light of Mine." To a man, we all agreed that this reunion was the highest of all the previous highs we had enjoyed in our barbershop lives—even more so than any of the championships. It was maybe the most emotionally gratifying experience ever in our lives.

Performing again was only a part of it—a big part for us, true, but only a part. Just seeing and being with the people who had been such an important part of our lives; recalling and reliving the great times—the fun times—the triumphant times; and remembering too, all of our departed brothers and shedding a few tears at our Sunday banquet. Louie Pappas, owner of Pappas' famous Greek restaurant, brought his daughter and uncle and even his waitresses into the room to hear us sing! This and more—much more. Joe Lamy said it best: "The time I spent with the Pekin Chorus was the most precious time in my life. They're not just some chorus I sang with. They're family."

Two years from now, in November, 1993, we're going on a cruise, after which we'll perform at Disney World. Care to join us?



1991 International President Bob Cearnal (left), joined up front by charter member Don Hannan (center) and director Jim Moses (right), read a proclamation of achievement during the **Pekin Chorus** reunion of past champions in Florida last Labor Day.





Institute of Logopedics

## Acoustix films PSA for Institute

by Janet Wright

Director of Patron Organizations

When the opportunity to produce and air national public-service announcements about the Institute's residential school developed in December, it seemed only natural for Barbershoppers to be involved.

"We thought it was only appropriate that 'We Sing That They Shall Speak' should be a part of the spot. After all, Barbershoppers all over the country, through their programs and singouts, help identify children who need the services we provide, so there was no one better to serve as our spokesperson," said Jack Andrews, Institute president.

Staff at the Institute contacted Acoustix, 1990 quartet champion, to see if the quartet would be interested in participating as SPEBSQSA representatives. The quartet was eager to help and, with the assistance of lead Rick Middaugh and tenor Todd Wilson, a date was set for filming.

Working with television and media professionals, the Institute staff began developing the script for 30-, 20- and 10-second public-service announcements about the Institute. Copies of the rough draft and then the final script were faxed to Acoustix for review. Many phone calls later, plans were finally in place for Institute representative Janet Wright and a film crew from the Wichita NBC affiliate, KSNW NewsChannel 3, to travel to Dallas for shooting.

The Dallas Easter Seal Society generously provided the setting for the shoot and, on the evening of December 9, bass Jeff Oxley, baritone Jason January, Todd and Rick, joined Janet and the film crew and patiently went to work.

Background for the filming was the occupational- and physical-therapy gymnasium at the Easter Seal headquarters. With brightly

colored balls and stuffed animals surrounding them, Acoustix sang and hummed "We Sing That They Shall Speak" over and over, making sure the timing was right and the camera angle perfect. Jason was nearly flawless in his delivery of the script, and filming was completed in less than three hours.

Following final production, the PSAs were distributed to WGN, USA Network and WTBS cable super stations for airing. Copies are available to SPEBSQSA chapters for local television use, for the cost of copying. Those interested should contact Janet Wright, (800) 835-1043, to obtain a copy.

This opportunity for the Institute to gain national exposure for its services to children with disabilities was again made possible by Barbershoppers. Many thanks to the members of Acoustix for sharing their time and talent so generously with us.

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### On Woodshedding

by Bruce Keller, Editor, Penn Notes  
Lansdale, Pa., Chapter

A short time ago, one of our chapter members was telling me about his experience at the St. Louis convention.

"A bunch of guys from that woodshedding society let me try singing with them," he said, "but halfway through the second line, the lead said I wasn't singing it right."

In his book, *How to Win a Pullet Surprise*, author Jack Smith provides a list of words that he says have become outmoded, words such as: icebox, slacks (for ladies), undertaker, galoshes, gearshift, skyscraper, slowball, snuggies, BVDs, soda fountain, risqué, double entendre, and girdle. Perhaps we shall have to add woodshedding. Some people seem to think that woodshedding is simply singing Barberpole Cat numbers, songs in public domain, or just very old songs, all from Society-published arrangements.

My daughter, who is a nature-lover, has some records of animal sounds, whales "singing" and wolves howling in a northern wilderness. I like the wolves. They seem to have a pretty good sense of pitch. One wolf will start off and, pretty soon, a second will join in, a perfect fifth up. Then another will harmonize a third. Just like people, they have a few tin ears and monotones in the bunch, but they make pretty good harmony, although they have yet to discover the barbershop seventh. I like to think that wolves are really woodshedding on those dark, lonely nights.

Maybe early man learned to woodshed from the wolves. Picture an ice-age family, lolling around in a large skin-covered tent after a mastodon feast. The menfolk are emitting loud belches or worse, and are trying to top each other with hunting anecdotes, few of which bear any resemblance to real-life experience. Finally, the exasperated women throw out the four worst offenders to collect some more firewood and allow the tent to air out.

The foursome gather up some sticks and logs and dump them into a pile, then start a small fire of their own to dispel the gathering darkness.

"Listen to those wolves," says Forgets-His-Spear. "They sound pretty good—ah-ooooooooo, ah-ooooooooooooo!"

The other three join in, "Ah-ooooooooooooooooooooo!"

One of the womenfolk sticks her head out of the tent and screams, "Cut that out, you're scaring the kids!"

The men stand around, scratching and spitting.

"Hey, Dances-With-Fleas, what's that song you like to sing?" asks one, "'Aurora Lee' or something?"

"Yeah," join in the rest, "C'mon and sing it."

So, Dances-With-Fleas sings his song and the other three try harmonizing. They keep stopping and backing up to try something different with each of the lines.

At one point, Not-Too-Swift, the baritone says, "Naw, that's not right. That's a half-diminished seventh, and you can't—"

BONK!

Forgets-His-Spear says, "Hey, D-W, go tell Speaks-Like-Moose that Not-Too-Swift has fallen and can't get up. See if he wants to come out and ... and ..."

"Woodshed," says Dances-With-Fleas.

"Whatever," says Forgets-His-Spear.


Like almost everything else, barbershop-ping reflects the values and attitudes of the age. O.C. Cash started the Society with the half-serious premise that "Barbershop Quartet singing [was] about the only privilege guaranteed by the Bill of Rights [that was] not, in some way supervised and directed." Nowadays, we are all organization men, with meetings planned to the minute, and our activities monitored by coaches, directors, and experts of every kind. We value discipline, hard work and excellence, and we strive to outdo others in our performances.

There is nothing wrong in this—might as well denounce motherhood and the American flag as speak against the pursuit of perfection. But no activity can engage our interest for a lifetime unless it incorporates

an essential element—play. Woodshedding is our chance to play, to participate with no secondary goal, no timetable, no agenda, *no audience*, just the pure joy of singing and trying a new or different swipe or chord, as the spirit moves us.

This is the public perception of a barbershop quartet. Meredith Willson capitalized on it in *The Music Man* when he had Harold Hill divert the school board time and again by dangling a musical phrase as bait. The victims were invariably trapped into the joy of barbershop harmony and became oblivious to everything else.

People just have to smile at the very notion of a barbershop quartet—four grown men having so much fun with such a simple pleasure—might as well be four boys!

Boys indeed. Want to find the fountain of youth? Try woodshedding. But if someone tries to get serious, see if you can adjust his attitude. 

**Heritage Hall Museum is trying to build its collection of international and district convention memorabilia. We are looking for convention programs, tickets, score sheets, souvenirs, etc., from any year. These items will form part of the permanent archives at the Museum, and will help preserve our past through exhibits and research. If you have such materials, and would like to help build this collection, please call the museum curator, Ruth Blazina-Joyce, at (800) 876-SING.**





## Realism is OK in barbershop singing

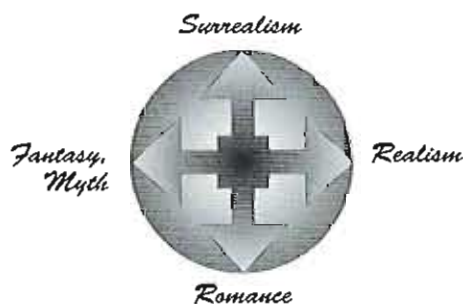
"Realism" is *not* "the doom of art," regardless of what Leverie, Levy and Val Hicks say; although the three do seem to be trying to prove Emerson right when he contended that "The field cannot well be seen from within the field."

As a teacher of literature for many years, I am well aware of the temptation to slip into easy aphorisms. However, with apology in advance to Val, I suggest that our attempts to understand art are not helped when respected music men, such as he is, do it.

To suggest that the realistic illustration of a song or "trying to make performances life-like" is tragic and can be "the downfall of an art form" (*Harmonizer*, Jan/Feb 1992) is to create a dangerous misunderstanding of the relationship between realism and art.

Realism is not, as Val maintains, antagonistic to art, but is an integral part of any art form. If you can bear with me through a brief, but brutally abstract, discussion of it, I will attempt to show its rightful place in barbershop performances. (C&J guns: cover your eyes at this point.)

Think of art as a globe revolving on two axes which are *continua*, running from realism to fantasy or myth, in the one case, and from romance to surrealism in the other, as illustrated below. (I am using the term "romance" here in its broader critical sense, rather than in the restricted boy-girl-relationship sense.)



For purposes of classification, a work of art may be said to fall anywhere along both continua. As works move away from realism toward fantasy-myth, they become increasingly more symbolic and universal. As they move away from fantasy-myth toward real-

ism, they lose universality and symbolic meaning and become increasingly literal and specific. As they move toward romance, they become increasingly optimistic, comforting and coherent. As they move toward surrealism, they become increasingly pessimistic, disturbing and disjointed.

This is an oversimplification of the four modes, but it will have to do for now. Let me quickly get to the connection to barbershop performances.

First, every song is a work of art following the tendencies outlined above. Second, since, like drama, singing is a collaborative art form, a song is never completely created until it is presented by a performer to an audience. In the process of this creation, the performer adds interpretation and staging. Third, the interpretation and staging added by the performer must be in harmony with the modal tendencies of the material the songwriter/lyricist gives him. Should the performer not understand or mistake where, on the artistic continua, the material falls, he may add interpretation and staging quite out of harmony with the original material.

Val Hicks is quite justified in being irritated by the quartet that added realistic interpretation and staging to Mac Huff's song, "Little Girl." This is a song that would fall on the continua at a point away from realism and toward romance. The girl in the song is idealized toward the mythic and sentimentalized toward the romantic. The song requires symbolic and universalizing tendencies in the interpretation and staging.

This is not to say, however, that Barbershoppers should always avoid realism in presentations. It is true that most barbershop songs are romantic and idealized utterances about mothers, fathers, children, sweethearts and friends. Such songs do require symbolic and universalizing treatment in interpretation and staging, in the style of that for "Little Girl."

There are, however, other barbershop songs that are exceptions—notably story songs and comic songs that point to specific situations. "Who Threw The Overalls in Mrs. Murphy's Chowder," "McNamara's

Band" and even an old chestnut such as "Row, Row, Row" are examples. Such songs actually benefit from realistic touches in interpretation and staging. They no more lend themselves to a symbolic and universalizing style of interpretation and staging than would the surrealism of modern rock to the styling of Bing Crosby.

The problem that Val Hicks points to in the performances of quartets and choruses is a very real one, but it is not a problem of the goodness or badness of realism; it is a problem of insensitivity in the performers or, in some cases, the song writers.

That such a problem exists should be a surprise to none. There are many practitioners of any art but few masters. So, lighten-up, Val. Your grumpiness is warping your judgment.

Gerry Gouthro  
Delhi, Ontario

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## Chapters in Action

*Correction to the photo caption on page 16, upper left, of the previous issue: the chorus pictured is the Waterbury-Derby, Conn., Chapter's Valley Chordsmen, not Manchester's Silk City Chorus, as reported.*



The Manahawkin, N.J., Chapter picked a variety theme for its very successful December show, "Something for Everyone II." Featured on the program was a brass ensemble, a regional vocal chorus, a vocal ensemble, soloists, a barbershop gospel quartet and, of course, the **Barnegat Bay Tones** chorus. Proceeds went to Southern Regional Music Scholarship.



TV viewers may have caught Manhattan's **Big Apple Chorus** in the Macy's Thanksgiving Day Parade last November. The 60-man contingent rode the Carousel Float, singing "Seventy-six Trombones."



The Belleville, Ill., Chapter was the recipient of three community-service grants through respective member/employees of IBM, Anheuser-Busch and Union Electric. The \$1,550 total was applied to purchase of new uniforms.



During its 1991 trip to Ireland for the IAMBS convention, Wellesley, Mass., Chapter's **Sound Assembly Chorus** performed for Prime Minister Charles Haughey, following ceremonies to re-open King George's Castle, an 800-year-old structure in downtown Limerick. Chapter President, Music Director and Bulletin Editor Leo Larivee presented the "Wellesley Cup," a four-foot travelling trophy donated by the chapter during its 1989 visit, to the new IAMBS champion, **Lost Chord**, from Skenies.



The Mahanoy, Pa., **Coal Cracker Chorus** performs up to 15 singouts annually as the result of contacts made during annual shows. The 40th-annual show in September was covered as an insert in *Weekender*, a magazine supplement to Schuylkill County's major newspaper. Proceeds from such events have enabled the chapter to purchase and renovate a former one-room schoolhouse as a meeting hall.



Annually, the Aurora, Ill., Chapter combines its Christmas party with a birthday party for charter member Bill Henderson. Henderson, 93, co-founded the **Lamplighters Chorus** in 1946 and remains an active, singing, member. Pictured, presenting Henderson (at right) with the festive cake, is Jack Roller, program VP.



In response to an article appearing in *The Miami Herald* by syndicated columnist Russell Baker extolling the bygone joys of singing for one's own pleasure, Miami Chapter President Gene Bass wrote an echoing article that appeared the following week, informing the readership that such joys were real and present for both men and women. Bass included photos of the **Suncoast Sweet Adelines** and the **Miamians**. The newspaper printed only the ladies' photo. Herewith, the Miamians.



Shown performing at the Richmond, Va., Chapter's Christmas party and installation dinner is the **Virginians'** novice quartet champ of apt name—**Between Two Bills** (l to r): Bill Tinsley, tenor; Charlie Bechtler, lead; Marshall Garrett, bass and Bill Barclay, bari.

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# A brief history of the Old Songs Library

by Ruth Blazina-Joyce, Curator, Heritage Hall Museum of Barbershop Harmony

*The following is a capsule history of the Old Songs Library. The sources for this history are: various articles in The Harmonizer, archival material in the museum collections—primarily from Deac Martin's papers—and minutes of meetings of the Harmony Foundation Board of Trustees.*

The Old Songs Library (OSL) was created in 1947. The headquarters staff was to collect, catalog, and file sheet music donated to the Society.

In the early 1950s, a part-time staffer, Harold C. Hill, began cataloging the collection on 3x5 index cards, keyed by title. The music received between 1947 and 1956 became known as the "Old Songs Collection."

In 1956, the OSL received a large donation from the estate of Walter E. Wade. This was treated as a separate collection—the "Wade Collection"—and Hill began cataloging it with the same system used for the Old Songs Collection.

Ken Grant, an avid collector of sheet music, had planned to volunteer in cataloging and cross-indexing the OSL upon his retirement in 1958; however, he died in 1957. His collection and accompanying catalog was received by the OSL in 1959 and treated as another separate collection—the "Grant Collection."

In 1959, the Society conveyed ownership and management of the OSL to Harmony Foundation. *See story, column three.*

## Storage problems emerged

The entire OSL collection was removed from its steel filing cabinets in 1961 and transferred to open-fronted cardboard boxes stored in shelved oak cabinets for easier access. This move proved to be extremely detrimental to the collection—the transfer of acidic paper into highly acidic storage containers served to compound a natural deterioration process. *Sheet music is now stored in acid-free containers.*

That same year, the Board of Trustees approved a project to catalog and cross-index the collection. Plans were developed to implement the project and merge the

separate collections into one manageable whole. The following year, 1962, Dr. Robert Brooks began volunteering his vacation time to the project. Over the next several years, he finished cataloging the Wade collection by title, indexed the Old Songs and Wade collections by composer, began repairing the sheet music, and kept pace with incoming donations.

Brooks intended to expand the OSL into record collecting, and build a reference library as part of a program to develop the OSL into "a significant research tool in the field of musical Americana." He died around 1966, and his plans were never completed, although recordings on various media that have been contributed are indexed and ready for reference.

In 1970, with the sheet music "in urgent need of preservation," Harmony Foundation began to consider hiring a librarian/archivist. The Foundation also began to explore methods to make copies of the music available to members having difficulty in obtaining them from the publishers.

In 1972, a basic agreement was reached with the National Music Publishers Association concerning distribution of copies of out-of-print music to interested members. It is through this agreement that the Society can provide copies to members at a minimum cost today.

## Full-time staffing approved

In 1979, a full-time position was approved to staff the OSL, provide copyright assistance to members and process Logopedics contributions. Ruth Marks was hired and has held the position since.

A proposal to record the collection on microfilm resulted in the purchase of microfilm equipment in 1983. The initial project was completed in 1985, and is continually updated as new contributions are received.

In 1989, Harmony Foundation approved purchase of a computer and appropriate software for the OSL. A part-time assistant, Tom Barr, was hired in 1990 to aid Marks in transferring the data from index cards into a computerized data base. *See boxed story, next column.*

## Old Songs Library collection computerized in record time

When Ruth Marks and Tom Barr began the laborious task of transferring thousands of index cards of the Old Songs Library into computer storage via a single keyboard, the project was estimated at five man-years.

Actual work on the existing library began in October, 1990, and was completed at 11:45 a.m. on December 31, 1991, a tribute to the diligence of these two staff members. Work continues today, indexing the growing collection.

The Old Songs Library is second only to the Library of Congress in size—three-quarters of a million pieces of sheet music under more than 94,000 titles.

## Harmony Foundation—what is it and what does it do?

Harmony Foundation's most visible activities are administration of contributions to the Institute of Logopedics and management of the Old Songs Library; however, it does a great deal more.

Harmony Foundation was formed in 1959 by the Society to take advantage of tax laws under IRS 501(c)3 regarding non-profit, charitable and educational institutions. Although the Society itself later qualified under the statute, legal advice over the years has been to maintain the subsidiary.

Funds accrued through gifts, wills, bequests and endowments are held in trust and cannot be used for everyday operations of the Society. The funds are invested by Harmony Foundation and are used to further such educational and charitable purposes as the foundation Board of Trustees deems best. These include musical grants and scholarships that will further the interests of the Society. Of direct benefit, it provided funds to initiate the Society's own audio-visual program, in view of increasing commercial costs, and loaned the Society \$200,000, at very reasonable interest, for the purchase of our Sheridan Road building in 1975.

The Board of Trustees is comprised of seven past international presidents, each serving for a term of seven years. Society Director of Development Charlie Green, an endowments specialist, works to further additional funding to the foundation.



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## Afterglow—from Society Archives

We are well into the decade that marks one hundred years since the "Gay Nineties," when many of the songs that barbershoppers sing were written. Let's take a look at what was happening in that tuneful time, and at other periods in the past.

### 100 years ago

Songs of the year 1892 included "After the Ball," written by Charles K. Harris for a minstrel show in Milwaukee. The song became a favorite of band leader John Philip Sousa, who resigned his post as leader of the U. S. Marine Corps band that year to organize his own famous concert band.

One of the songs in an early book of basic barbershop arrangements published by the Society was "Daisy Bell;" it may be better known to non-barbershoppers as "A Bicycle Built For Two." The song was written in 1892 in America by an Englishman, Harry Dacre, but did not become popular in the United States until after an English singer introduced it in London.

In Chicago, plans were being made for the opening of the Columbian Exposition, honoring the 400th anniversary of the discovery of America. The exposition actually opened in 1893, one year late.

In Massachusetts, Lizzie Borden was accused, on circumstantial evidence, of the murder of her step-parents, who were hacked to death in their home. She was later acquitted, but became the subject of popular ballads and fiction.

### 50 years ago

SPEBSQSA was suffering from growing pains. According to National President Hal Staab, "An inherent love for barbershop harmony that seems to be widespread in the United States has caused us to grow, in spite of the fact that, up to now, our national set-up has been inadequate to handle the situation."

A national office was established in Detroit, and Immediate Past President Carroll Adams was installed as Executive Secretary. The second issue of *Barber Shop Re-Chordings* was produced; it had grown from mimeographed sheets of legal-sized paper to 16 pages printed on 8-1/2" x 11" glossy stock.

Four Chicago businessmen formed a quartet called the **Elastic Four** and won the national championship at Grand Rapids,

Michigan. Their rendition of "Sweet, Sweet Roses Of Morn" brought an audience of 5,000 people to their feet.

Sixty quartets competed, twelve in each of five elimination sessions. Among the judges was Frank Thorne, who also sang bass in the winning quartet. The winners, and four runners-up, received medals and a coffee table.

National dues of \$2 per year were proposed.

### 25 years ago

Geoffrey O'Hara died in February. In 1921 he had composed "A Little Close Harmony;" the first four measures of which are the familiar "Old Songs" theme sung by Barbershoppers.



Geoffrey O'Hara composed "A Little Close Harmony," the first four measures of which comprise the "Old Songs" Barbershoppers' theme.

Also passing during the year was Thurlo "Red" Masters. This man, paralyzed for more than 40 years, ran a lucrative insurance business, was a quartet singer, and served on the International Board. His antique barber chair and shaving mug collection are part of the permanent collection in Heritage Hall Museum of Barbershop Harmony in Kenosha.

Jim Steedman, international president, coined the word, "Protention," which means progress through programming for retention of membership. His definition of programming included entertaining meeting nights,

a good meeting place, community service, competition, education, Logopedics, woodshedding, orderly meetings, inter-chapter visitations and a good, active chorus.

The Society had just over 30,000 members and had been holding at that level for about six years.

The **Midnight Oilers** from Chicago and Bob Johnson, director of music services, toured military bases in Vietnam, entertaining more than 10,000 troops. The group spent three weeks in Southeast Asia under auspices of the U. S. Department of Defense.

In the Alhambra, California, Chapter, students at Don Bosco Technical Institute were introduced to a new program called Young Men In Harmony. The program was fostered by Alhambra's Abe Gould.

The international convention was held in Los Angeles and the quartet winners for that year were the **Four Statesmen** from Nashua, New Hampshire; Worcester, Massachusetts; Meriden, Connecticut, and Providence, Rhode Island. The winning chorus was the **Dapper Dons of Harmony** from Livingston, New Jersey, under the direction of Dave Mittelstadt.

### 10 years ago

Bob Johnson, the Society's first Director of Musical Activities, retired after 21 years of service at the international headquarters in Kenosha, Wisconsin. He had assumed the position in February, 1962 after having directed the Dundalk, Maryland, Chapter's Chorus of the Chesapeake to the international championship.

Johnson was instrumental in developing the Society's Harmony Education Program, produced several craft manuals, was liaison between the Society and the Music Educators National Conference (MENC), developed the Society's recordings of championship performers, created the position of District Music Educator (DME), and began work on the Society's Audio-Visual Department. He was succeeded by Joe Liles, our current Executive Director.

Merritt Auman, a member of the Lebanon, Pennsylvania, Chapter, was international president. International quartet winner was the **Classic Collection** from Denver, Colorado, and the **Vocal Majority** from Dallas Metro Chapter in Texas, under the direction of Jim Clancy, won the chorus championship, its third.





## Barbershop Around The World

From BABS comes the news that the Barbershop Harmony Club of Bristol—the **Great Western Chorus**—has now reached a membership of more than 100, the third British club to do so since 1976.



The eight choruses and two quartets who founded a formal barbershop organization during a convention in Gennany last October came up with a ringing name: **BING!** or Barbershop in Germany. The organization is comprised of both male and female barbershop groups. The **Classic Collection** was present for the inaugural ceremonies, as was then-International President Bob Ceamal.



The **Chiefs of Staff** will be in New Zealand during the NZABS Fourth National Convention, October 23-26, in Wellington.



The 1992 BABS convention, its 18th, will take place in Birmingham, Britain's second-largest city, May 1-3. Headlining the associated shows will be the **139th Street Quartet**, which will then travel to Russia to renew acquaintances with the **Quiet Don** quartet.





A complete list of international 1992 conventions is shown below. As always, Society Barbershoppers are encouraged to coordinate visits through Tom Gentry at international headquarters.

DABS ..... April 3-5 ..... Eindhoven  
SNOBS ..... May 1-3 ..... Rönninge  
BABS ..... May 1-4 ..... Birmingham  
SPATS ..... May 29-30 ..... Cape Town  
IABS ..... October 2-4 ..... Cork City  
BING! ..... October 21-25 ..... Coesfeld  
NZABS ..... October 23-26 ..... Wellington  
(No AAMBS convention scheduled for 1992)



Last fall, when staffer Bill Rashleigh journeyed to Britain to coach some BABS groups, hurried arrangements made to transport him from Sheffield to Manchester included a meeting at the M1 Motorway, Junction 26, where an American flag on the car antenna ensured vehicle transfer. Pictured are (l to r): Les Wakefield, director of the Manchester **Rainy City Chorus**, John Grant, director of the Sheffield **Hallmark of Harmony** chorus, and Rashleigh.





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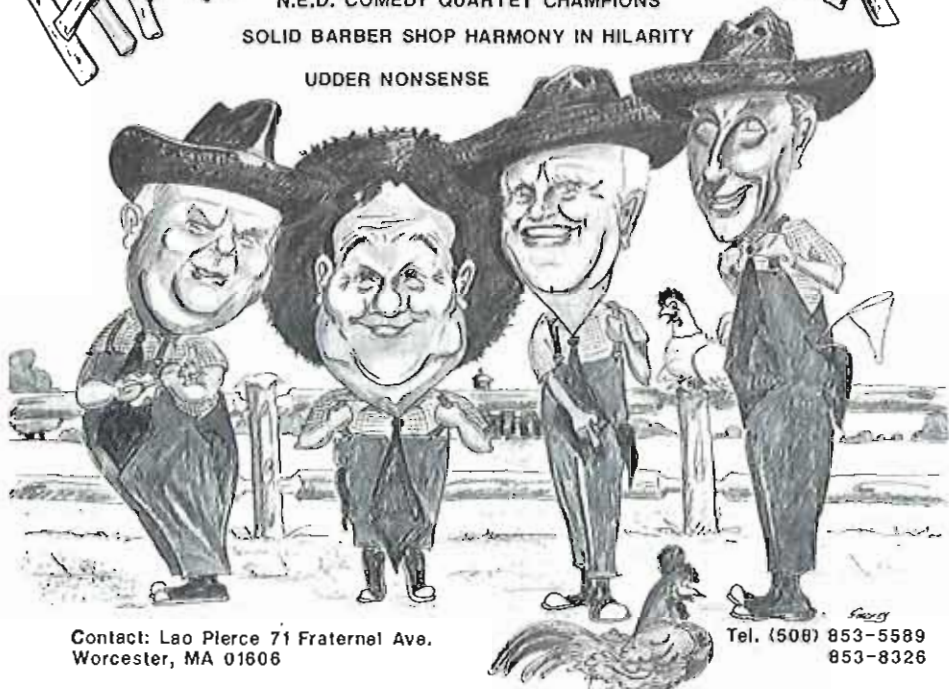
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## News about quartets

At right, **Chessy System**, a quartet representing the Huntington and Charleston, W.V., chapters, performed the national anthem before more than 38,000 fans at a Division I-AA playoff game last December between Marshall University and Northern Iowa University. Pictured in action are (l to r): Steve Waggoner, tenor; Chuck Young, lead; Mike Grose, bass and Stacy Brooks, bari.



### Society recordings now on commercial label

In the days before the Society acquired its own recording and direct-marketing facilities for international contest material, albums such as the *Top Twenty Quartets* were produced and commercially marketed by major studios, such as Decca Records. The Society received a royalty on each album sold.

Last year, Society Director of Finance & Administration Frank Santarelli, while chatting with a Georgia distributor who had been associated with the early-days enterprise, mentioned that it might be timely to again make commercial release of a barbershop album. Thus, the recording of the 1990 *Top Twenty Quartets*, from the international contest in San Francisco, is now available to the general public. The Society will receive a royalty on each unit sold.

A compact disc format was chosen and, since the Society markets this same CD under its own label through the Barbershop Emporium, the commercial distributor, Intersound, Inc. needed a different linersleeve and cover art. Atlanta photographer Terrell Marett was commissioned to find suitable art. Marett scoured rural Georgia for an old-fashioned barbershop to no avail. He contacted George Evans, tenor of the 1956 champion *Confederates*, who passed him on to "Handsome" Dave Philo of the Marietta Chapter.

Philo not only knew of a setting, but volunteered his quartet, the **Chicken Chips**, to pose for the cover photo in their striped blazers and skimmers. The deal was struck; however, the setting was not a real barbershop, but part of the antique decor of Atlanta Toyota Corp., one of America's largest Toyota dealers. An alcove at the dealership had been turned into a replica of an authentic, old-time, one-chair barbershop.

The CD, entitled "Coney Island Baby," is in distribution at record stores throughout North America. It is also listed in many club and discount-distribution advertisements such as those found in Sunday newspaper supplements.



continued next page

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more

## "News about Quartets"

continued from previous page

Pictured in the photo of **Note-Able Sound** at left are (l to r): Larry Scotchie, tenor; Ken Stickler, bass, Willard Scott; Dan Ritz, bari and Gary McCauley, lead. See story below.

### Amateur Hour returns

Orlando, Fla., Chapter's comedy foursome, **Note-Able Sound**, was chosen as one of more than 2,000 acts auditioned to appear on the "New Original Amateur Hour," produced by Al Fisher, who also produced the "Ted Mack Original Amateur Hour" of some years ago.

The new show, hosted by Willard Scott, the personable weatherman of the "Today" show, premiered on Family Channel TV in January. The quartet was one of ten acts appearing on two of the six hour-long segments, Sunday, March 1, at 9 p.m. and Saturday, March 7, at 8 p.m. Top prize was a week's booking aboard a cruise liner; at press time, the winner had not been announced.



Rave Revue, 1991 Northeastern District champ from Poughkeepsie, N.Y., taped "Coney Island Baby" for the Big Apple Circus' 1991-92 show, "Greetings from Coney Island," staged under a big top in Manhattan's Lincoln Center. Three circus clowns and the ringmaster lip-sync to the quartet's recording as each show's opening number.

In December, the foursome and their families, as guests of the Circus, toured the backstage and cavorted with the clowns. The men got a chance to sing from center ring.

The quartet members are: Jim Ziegler, bari; Mark Courtney, lead; Bud Fair, bass and Breck Martyn, tenor.



They're at it again! Past international champs, tenor Al Rchkop, **Auto Towners**—'66 and **Gentlemen's Agreement**—'71; lead Joe Mazzone, **Regents**—'74; bari Glenn Van Tassell, **Auto Towners** and **Gentlemen's Agreement**; have joined forces with bass Tim Brozovich, **One Shot Deal**—Sunshine District 1988 champ, to form a new aggregation called **Starlight Express**, now operating from Florida.

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## Chapter Eternal

### Vern Reed

Vern Reed, tenor of the 1950 international champion **Buffalo Bills**, passed away in January at the age of 73 after a lengthy illness. He is the last surviving member of the foursome that appeared in both the Broadway and film versions of Meredith Willson's *The Music Man*, which brought barbershop to wide-spread public attention.

During a ten-year span between 1957 and 1967, the quartet made 4,564 appearances in concert, on TV, legitimate stage and radio; at conventions, state fairs, night clubs and hotels, plus performing in a major motion picture. The foursome also made 15 record albums.

Reed last appeared on an international stage in 1982, at Pittsburgh, when he "tagged" tenor Kent Martin of the **Boston Common** during the AIC show and took his place for renditions of "Ice Cream" and "Sincere," two barbershop trademarks from *The Music Man*.

Reed is survived by his wife, Mary, two sons and two daughters, a brother, and six grandchildren. Contributions may be made

to the Alzheimer's Research Fund, Northfield, Vt., or to the Institute of Logopedics.

### Roy Ressegue

Roy Ressegue, 83, a long-time member of the Mid-Atlantic District, passed away in December after an extended illness. Fifty-five men from nine chapters sang at the funeral.

District president for two years and serving two years on the International Board, 1984-85, Roy was the founder of the Salisbury, Md., Chapter. A firm supporter of Logopedics, he was recently inducted into the MAD Hall of Fame.

### Ray Barrett

Ray Barrett, a certified C&J secretary and current member of the category board of review, passed away in January at age 67. A retired Foreign Service officer, he was a member of the Wilmington, Del., Research Triangle Park and Chapel Hill, N.C., chapters (dual memberships).

Among other significant lifetime accomplishments, he initiated and prepared the

brochure "Harmonize for Retirement Recreation," which was made available to the International Society of Pre-Retirement Planners. The publication, available in the Barbershoppers' Emporium catalog, promotes barbershop as a retirement activity.

### Harold Ebel

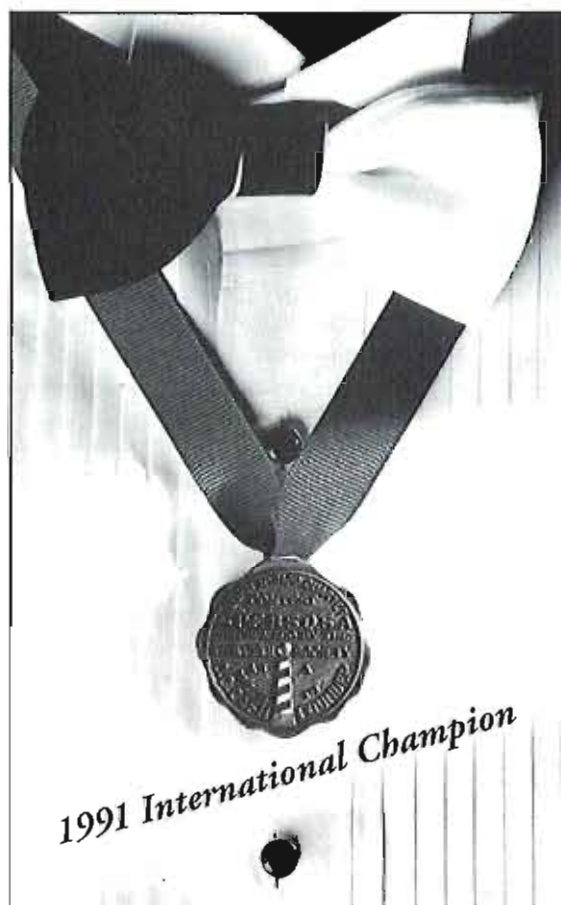
Harold Ebel, certified Secretary judge and former DACJC for Land O' Lakes District, died in late January at age 72.

A member of the Faribault, Minn., Chapter and a past district president, Ebel was LOL Barbershopper of the Year in 1988.

### Non-members of note

Clark Tippet, choreographer of the ballet *S.P.E.B.S.Q.S.A.*, died of AIDS-related complications in January. He was 37.

Harry Wenger, founder of Wenger Corporation, a major manufacturer of chorus risers, died in January at 85.



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Gentlemen:

The enclosed membership renewal check represents the beginning of my fifth year in the Frank Thorne Chapter. While I have greatly missed my old chapter in Huntington, West Virginia, I have managed to carry on my barbershopping while being posted abroad with the U.S. State Department.

In 1987, I was posted to the U.S. Consulate in Guadalajara, Mexico. The pressures of learning a new job left little time to reflect on the tragedy of living with neither weekly chapter rehearsals nor the pleasures of singing with my old quartet, the **River City Rascals**. It was while entertaining another of the Consulate's officers one evening that the opportunity to sing again presented itself.

My guest happened to notice my Barbershopper wall of photos, awards and such, and before I knew it, we were formulating plans to start a quartet. It seems my guest had always wanted to sing barbershop but, as he had been posted abroad for twenty-five years straight, he had never had the opportunity to contact a stateside group and hadn't met a barbershopper overseas.

We started canvassing the other Consulate employees and found two others ready to give forming a quartet a try. One of these was a wonderful Irish tenor whose father had sung barbershop years before. My boss at that time supplied us with an appropriate name, **The Singing Fools**, freely translated by the locals as "Los Locos del Ritmo," and we were on our way.

After several gigs at Consulate parties, we were invited to sing at an open house to celebrate the opening of the Guadalajara USIS American Center. Quite an honor, even if the center director was also our tenor. However, we now had to face an audience of Mexicans—people who consider music to be their second language. Before the performance we had joked that maybe they would be impressed by the fact that we were singing in a foreign language. Well, English lyrics may not have impressed them but the music apparently did. We wound up singing our four-song repertoire three times to a very appreciative crowd.

August 1989 found my family and me in Abu Dhabi, United Arab Emirates (U.A.E.). After getting a slow start with barbershopping in Mexico, I decided that I would start

immediately to organize a group in Abu Dhabi.

Incredible as it seems, there was a group there already. One of the teachers at the American Community School, who had some barbershop experience, had been directing a small group for several years and had just been transferred to Bahrain. All I had to do was to call about five or six people and my large quartet was underway.

It was an interesting group and, due to a lack of male tenors in the area, included two fine female voices. Quite an international group, too, as over the course of two years it included five Americans, four Britons, one Austrian, and one Swiss—a real vowel-matching challenge.

The first year, we sang at the Choral Group Christmas Concert and as one of the acts on an Edwardian music hall show put on by one of the amateur dramatic groups. We were featured performers on this last show due to our shining talent and, possibly, because one of our lead singers was the U.S. Ambassador to the U.A.E., Edward S. Walker, Jr. ("Ned" to us show folk). Ambassador Walker had sung with a group in his college days at Harvard, hadn't sung since, and had jumped at the chance to sing with a group again.

The whole group became "ambassadors" during the 1990 Christmas season, as we were called on to entertain American servicemen visiting the area for R & R from Desert Shield activities. We appeared on quite a few makeshift stages, but never shared one with Bob Hope. These performances proved to be the last for the **Abu Dhabi Very Large Quartet**, due to the outbreak of Desert Storm and my transfer to my current post.

I haven't started a group yet, but I know it will happen because of my initial discovery in Guadalajara, confirmed in Abu Dhabi: no matter where in the world you are, there are always experienced or undiscovered barbershoppers around. And, what better way to represent the U.S. overseas than to perform one of America's unique forms of music?

Jeff Olesen  
Lahore, Pakistan

Dear Editor:

Just before teaching a COTS class a few months ago, I received a copy of *The Harmonizer* containing a recap of the Bryn Mawr Experience. This topic is a perfect example of how a chapter can succeed if it follows the guidelines *already presented in manuals provided by international*.

Specifically, the only significant difference I see between what Bryn Mawr did and what the *Program Vice-President* manual spells out is this: the manual encourages offering various activities, in successive order, during each meeting, whereas Bryn Mawr let the same, varied, activities take place at once.

What's the message here? Follow the *Program Vice-President* manual, which advises chapters to provide *varied and balanced programming* that fulfills each chapter's specific membership's needs.

Steve Rafe  
Warrenton, Va.

Dear Editor:

I have held membership in our great Society since 1948, when I was 22 years old. Simple arithmetic tells you that I am now 65 and have been a member for 43 years.

Back in 1948, the Society was also a youngster, having been founded just 10 years before; however, most men joining at that time were already mature adults. I consider it my unbelievable good fortune to have spent all my adult life as a member.

Now, looking back after 43 years, I have to say that my timing was perfect—I've participated in so many of the things that make up barbershopping. All the right times came along and I jumped in with both feet. My only regret is that I never sang in a fine quartet.

I have made friends whom I dearly cherish. I would never, never have met these wonderful people were it not for SPEBSQSA.

Ken Williams  
Homosassa, Fla.

## Riser maintenance tips

Over the years, many choruses have purchased Tourmaster Risers from Wenger Corporation. These risers last for many years, but should be maintained regularly. As part its ongoing effort to emphasize the importance of safe use of its products, the Wenger Corporation has provided the following tips:

**Problem:** Stiff operation of unit.

**Solution:** Use two people to set up the unit. Spray the pivot points and slide assembly with a non-staining lubricant, such as WD-40. Please

note that Wenger Tourmaster Risers have been designed to be tight-fitting, to prevent unwanted rattles. You may expect less tightness as parts wear in after a period of normal usage.

**Problem:** Carpet "balls up."

**Solution:** Carpet will ball up until excess loose fibers (normal with new carpeting) have been worn off. Vacuum carpet periodically.

**Problem:** Wheels do not turn freely.

**Solution:** Loosen bolts just enough to allow free turning.

**Problem:** Risers rattle when set up.

**Solution:** Check to make sure all nuts and bolts are tightened.

**Problem:** Rubber wheel is not round.

**Solution:** Wheels might form flat spots when in storage. Do not stack units more than five high, and do not stack other weight on units in storage.

**Problem:** Units won't hook together.

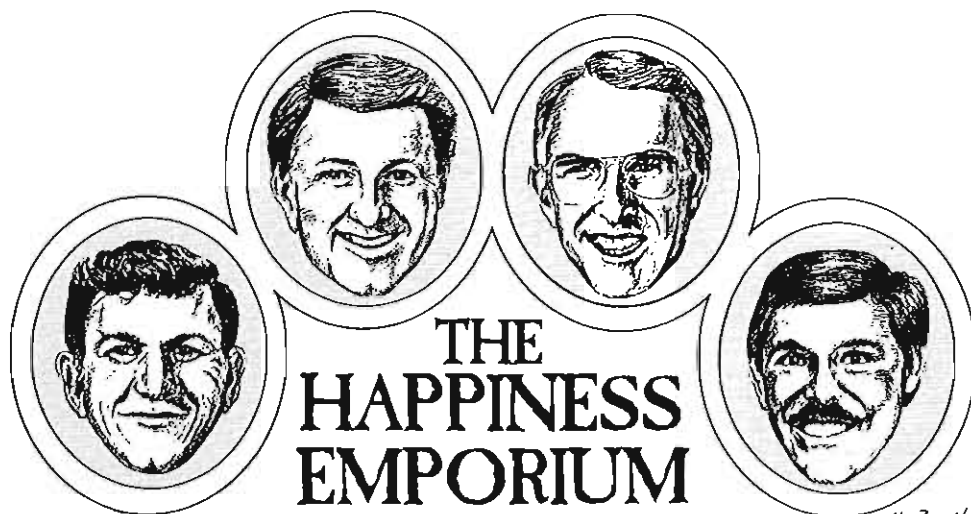
**Solution:** Unit-to-unit locks are out of position. Loosen bolts and readjust the unit-to-unit locks.



## Men of Note

Listed below are the Men of Note with 20 or more credits who added to their totals during the fourth quarter.

Lefholz, Gil	CSD	1
Spellman, Marv	CSD	5
Crabb, Larry	DIX	2
Duncan, Thomas	DIX	2
Mavis, Carrol	DIX	1
Schmidt, Wyman	DIX	1
Allen, Bob	FWD	4
Diamond, Stephen	FWD	1
French, Stan	FWD	2
Gurule, John	FWD	1
Hammer, Hank	FWD	1
Johnson, Bill	FWD	1
Murphy, Al	FWD	1
Short, Bob	FWD	2
Woodbury, Roger	FWD	1
Woolsey, Bill	FWD	1
Cearnal, Bob	ILL	2
Clark, Jim	ILL	1
Mulkin, John	ILL	2
Schlesinger, Joe	ILL	1
Buffington, Frank	JAD	2
Rose, Reginald	JAD	5
Schaefer, Fred	JAD	2
Wentworth, Jack	JAD	1
Williamson, Sam	JAD	2
Richardson, Jere	MAD	5
Strong, Jim	MAD	1
Church, Charles	NED	1
Houpis, C. N.	NED	1
Mansfield, Charles	NED	1
Seely, Russ	PIO	1
Burgener, Bob	RMD	1
Johnson, Doug	RMD	1
Kientz, Ron	RMD	1
Peterson, Carroll	RMD	1
Miller, Elvis	SWD	1
Stone, Jim	SWD	1
Anton, Fred	SUN	1
Bridgman, George	SUN	4
Romaine, Bob	SUN	1
Swan, Larry	SUN	1
Tobin, Jim	SUN	1



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Humble						
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Rise 'N Shine						
Right from the Start						
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Canadian orders specify "U.S. Funds"						
Overseas orders add \$5 & specify "U.S. Funds"						
Total						





## 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.

"Fun through musical excellence"—this ideal should be the cornerstone of the new director of the 1991 third-place medalist Great Northern Union chorus. After an exciting half-dozen years, Roger Williams has made the difficult decision to step down as music director of the Hilltop Chapter. The chorus seeks to fill the ensuing vacancy with an enthusiastic, self-motivated, high-energy individual. The applicant must possess strong leadership qualities, communication and interpersonal skills, and the desire to work closely with an innovative music team. Previous choral directing experience is required, with a college or graduate music degree preferred. If interested, please contact: Bob Warner, 1665 Lamplight Drive, Woodbury, MN 55125; (612) 731-4108.

Directors, thinking about retiring to Florida? Why not consider Vero Beach? This pretty little city by the sea offers every lifestyle one could want, yet has a small-town atmosphere, a great beach, cultural center, legitimate theater great restaurants and great shopping. The Treasure Coasters chorus is 41-strong, and you won't find a more enthusiastic group anywhere for entertaining at retirement communities, rest homes, churches and a host of other places in our area. Contact Bob Schnirel, 909 Jasmine Lane, Vero Beach, FL 32963; (407) 231-2804.

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### UNIFORMS FOR SALE

For sale: 75 colorful uniforms—\$25 each. Pants & vest are maroon, with gold stripe on pants. Coat is burnt-orange with maroon and gold trim. Buy the uniforms and we'll throw in 49 matching maroon bow-ties. Colorphoto available on request. Contact: Pete Anderson, 8601 Melrose Lane, River Ridge, LA 70123; (504) 737-6766 after 6 p.m.

For sale: 39 Gay Nineties uniforms. Royal blue with white piping. Jackets, pants, cummerbunds, bow-ties and dickeys—\$20 each. Two bolts of extra material included with purchase. Contact: Ralph Jeffers, 229 Larchwood Drive, Oakhurst, NJ 07755; (908) 531-4589.

For sale. Due to a recent inventory purchase, the Scottsdale Copperstatesmen Chapter has a quantity of After Six and Lord West straight-cut men's and boy's tuxedos in blue, rust, maroon, brown and beige. For price and sizes, contact: Harold Gill, 106 E. Indigo, Mesa, AZ 85201; (602) 834-7523

For sale—approximately 100 tuxedos, light sand in color, with chocolate-brown trim on coat lapel. Outfit includes coat, pants, chocolate-brown cummerbund and bow-tie, white and fall-color dickeys, and chocolate-brown, patent-leather shoes. Photo available on request. Contact Dave Quinton, chorus manager for the Sacramento Capitolaes, evenings at (916) 967-8817 to make an offer.

For Sale: 32 light-blue show tuxedos, with dark-blue trim. Complete with coat, vest, bow-tie and ruffled shirt—plus 17 extra shirts. \$20 per outfit or \$500 takes all. Good condition. Contact Vern Betz, 402 Kinsington Dr., Belleville, IL 62223; (618) 233-1941.

### 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; 1955 Miami quartet contest score sheets. 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.

### 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.

### SWEEPSTAKES CONTEST RULES

Each purchase made with MBNA® SPEBSQSA Visa or MasterCard cards between September 1, 1991 and May 31, 1992 will constitute an entry into each monthly sweepstakes. 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.

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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.

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