



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1992

THAT OLD QUARTET OF MINE

Arranged by
Low Perry

Words & Music by
Bob Godfrey
Jack Sefner
Low Perry



P & TW

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College Quartet Contest
to be held in New Orleans
during international convention



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International Office

SPEBSQSA

6315 Third Avenue
Kenosha, WI 53143-5199
Telephone (414) 653-8440
Toll-free 1-800-876-SING
FAX (414) 654-4048
Office Hours: 8 am - 5 pm
Monday-Friday (Central Time)

International Office Staff

JOE LILES, Executive Director
MEL KNIGHT, Director of Music Education & Services
FRANK SANTARELLI, Director of Finance & Administration
RUTH BLAZINA-JOYCE, Museum Curator/Archivist
KEN BUCKNER, Manager of Conventions & Meetings
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DEE VESEVICK, Assistant to the Executive Director

CHARLIE GREEN, Director of Development
Minneapolis, Minn. (612) 929-0041

Conventions

INTERNATIONAL

1992 New Orleans, La. June 28-July 5
1993 Calgary, Alberta June 27-July 4
1994 Pittsburgh, Pa. July 3-10
1995 Greater Miami, Fla. July 2-9
1996 Salt Lake City, Utah June 30-July 7

MIDWINTER

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

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

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This handmade cross-stitch art hangs in the Tucson home of noted composer/arranger Lou Perry. See Letters to the Editor on page 21 for details.



In "Seventh" Heaven

by Joe Liles
Executive Director

"Music training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul." —Plato (c. 428-347 B.C.) *Republic*

Today, there is a dangerous dual situation in our nation that is threatening school programs in music and the other arts: the neglect of the arts in the national goals and severe budget cuts in state and local funding for education.

To meet this challenge, the National Coalition for Music Education (NCME) has answered the call to action with a multilevel campaign to take the message to the state and local levels, where budget and curriculum decisions are made.

You may recall that our Society collected 9,917 signatures on petitions for the "Music Makes a Difference" campaign last year. Just think, although we obtained more than any other organization, the total of 224,000 signatures could have been *matched* by us if U.S. members had collected only seven each.

NCME national goal stated

The goal of NCME is that "every child in every school will receive a well-rounded education that includes a comprehensive, sequential, high-quality program of music taught by a certified music teacher." The national objectives are:

- Every state will have a coalition for music education by October 1991. (*Done*)
- Every school district (16,000) will have a local advocacy group for music education by October 1993.
- Every state will have a full-time music supervisor by October 1994.
- Every state will have an education code that assures every child K-12 an education in music with a certified music teacher

and that mandates a required unit for high school graduation in music and the other arts by October 1996.

- Every child will study music as part of the basic school curriculum by January 2000.

Action Kit available

Coalitions are working in every state to monitor the education budget and legislation, devise appropriate strategies to accomplish their goals, and serve as a resource and a catalyst for local advocacy groups.

To assist those at the state and local levels, the National Coalition has prepared the *Action Kit for Music Education*, a package of tools to educate and inspire community residents. The kit contains: a how-to manual, *Building Support for School Music*; the book, *Growing Up Complete*; three videotaped presentations; and four brochures, targeted for different audiences, about the value and need for music education.

Almost every barbershop chapter has a member or two, or knows someone in the community, who has persuasive skills and who understands the importance of music and the arts. Provide that person with an Action Kit, to make presentations before the Rotary, Kiwanis and other clubs. Let's press the campaign. Order the kit from National Coalition for Music Education, 1902 Association Dr., Reston, VA 22091 for a discount price of only \$34 (includes shipping).

While lobbying for, or promoting the election of, political candidates exceeds the scope and boundaries of our non-profit, 501(c)(3) status, lobbying at *this* level of grass-roots public opinion is not.

Other opportunities abound

There are a number of activities our members may pursue to further music programs

continued on next page

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Vice President-Treasurer: Ernie Nickoson, 1702 Cameron Ct., Lexington, KY 40505
Vice President: Bobby Wooldridge, 2501 19th St. E., Tuscaloosa, AL 35404
Vice President: Dick Shaw, 35 Vagabond Lane, Winter Haven, FL 33881
Immediate Past President: Bob Cearnal, 416 North Ninth, Mascoutah, IL 62258
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Dixie: Art Wourms, 806 Walters Lane, Columbia, SC 29209
Evergreen: Bun Strom, 4531 Fox Farm Road, Great Falls, MT 59404
Far Western: Lloyd Steinkamp, 10343 San Diego Mission Rd., #131-D, San Diego, CA 92108
Illinois: Syl Wetle, 436 S. Oakland, Villa Park, IL 60181
Johnny Appleseed: Chuck Watson, 784 McCall Ct., W. Worthington, OH 43235
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Mid-Atlantic: Joe Stangl, 11483 Applegrath Way, Germantown, MD 20874
Northeastern: Jim Kissack, P.O. Box 745, Chapachet, RI 02814
Ontario: John Case, 85 Heather Drive, Chatham, ON N7M 3E9
Pioneer: Mike O'Donnell, 1617 Fairlane Ave., NE, Grand Rapids, MI 49505-4826
Rocky Mountain: Dan Baker, 6260 N. Lakepoint Pl., Parker, CO 80134
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and Directors-at-Large
George Davidson, 7524 E. Costilla Place, Englewood, CO 80112
Darryl Flinn, P.O. Box 2879, 7975 Cleveland Ave., N. Canton, OH 44720
Ed Woesche, 6 Vista Lane, Melville, NY 11747
Jim Warner, 6060 Poplar Ave., Suite 295, Memphis, TN 38119

Affiliate Organizations

AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP SINGERS (AAMBS) Eddie Klimowicz, President, P.O. Box 174, Ashmore City, Queensland 4214, Australia
BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS) Bob Walker, Chairman, "St. Catherine's" Highfield Road, East Grinstead, Sussex RH19 2DX, England
DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS) Theo van Dijk, President, Molenstraat 18, 5211 DR 's-Hertogenbosch, The Netherlands
NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS (NZABS) Ross Gainsford, President, 25 Gordon St., Avalon, Lower Hutt, New Zealand
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by Terry Aramian
International President



At one time I thought that to "Discover a new world ..." would be a lonely endeavor. However, from the heaps of mail I receive, I'm constantly reminded that there are many who would venture the same course.

For example, I recently received a letter from Tom Lazerick, one of the 25 or so members of the Manahawkin, Pa., Chapter. He tells of a wonderful program they have been involved in for the last couple of years. In an effort to get closer to the local high school music teachers, they stage an annual "Something for Everyone" show, featuring several talented student instrumental and vocal ensembles and soloists, as well as a barbershop quartet and chorus. (See *March/April Harmonizer*, page 28.)

The front page of the show program clearly states that the entire proceeds of the show go to Southern Regional Music Scholarship. Who, even if only remotely interested in music, would not buy a ticket and attend an evening packed with this kind of entertainment? And what music teacher would not, the day after the performance, be shouting, to all who would listen, the virtues of Barbershoppers and their gifts, both musical and monetary?

Tom finished his letter to me by pointing out that they are a small chapter and, if they can do this, he wonders, what could chapters with 100+ men accomplish? What, indeed?

The reality is that most of our 825 chapters have a membership of around 30 men. It is this block of chapters who, when they embrace the challenge, will make a substantial difference in anything the Society wishes to promote. Today, it is a magnificent combination to meet the challenge of survival and unlimited growth.

Every Barbershopper reading these words can become personally involved by helping

this chapter reach the younger audience. The big chapters can't do it alone. It will take a concerted effort on the part of us all to bring about a change in the direction that our average age is heading.

A learned philosopher and past international president who, incidentally, happens to be someone very close to me, used this slogan during his year at the helm: "Together We Are Something." Here's what he had in mind:

Prior to 1908, Andrew Carnegie coined the term "master-mind alliance" to describe the power unleashed when two or more people are working together in harmony toward a common goal. He believed that when people work with a shared sense of mission and the right spirit is present, the power generated is almost miraculous.

This sort of power can be put to work for us in our belief that the Society will continue to grow, be preserved, and be perpetuated by the influx of new souls, especially the young.

The lead story in this issue of *The Harmonizer* is yet another reminder of new worlds that needed discovering. It relates the efforts of Pete Neushul and the **139th Street Quartet** in their furtherance of the College Quartet Contest to be held in New Orleans. Please read it carefully, as it presents, in detail, the next steps in this grand venture.

These are some of the most exciting times we will ever experience, because events like these will change the course of our existence. Not only do they address the question of longevity for the Society, but they do it with fun, fellowship, and song.

"Discover a new world ..." for yourself and be a participant, not a spectator.

Have a great convention experience in New Orleans ... I know I will.

Keep the new world singing!

In "Seventh" Heaven (continued from page 2)

in our schools:

- Attend school concerts and musical programs.
- Write letters to legislators and school boards in support of music and the arts.
- Send letters of encouragement to music teachers.
- Give concerts to raise funds for special projects such as band or choral trips, equipment, materials, teacher tools, etc.
- Be role models. Sing for school assembly programs. *Young boys need to know that men sing!*
- In coordination with whoever is in charge, invite music educators to area, district and international schools.
- Give a student a music scholarship.
- Invite school music ensembles to perform on your show.
- Hold a YMIH quartet contest or sponsor a music festival.
- Promote singing as a lifelong opportunity.
- Assist with the new Barbershop Harmony Clubs for high schools. Information on this program will be available in the fall of this year.

Our Nationwide Commitment

SPEBSQSA, along with the National Coalition, must seek nothing less than a nationwide commitment to every child's right to an education in music and the other arts. Music education is a key to children's aesthetic, intellectual, and emotional development. Without it, our children's education is at risk, our culture is at risk, our nation's future is at risk, and yes, the future of every barbershop organization is at risk.

"The teachers of the lyre take ... care that their young disciple is temperate and gets into no mischief; and when they have taught him the use of the lyre, they introduce him to the poems of other excellent poets, who are the lyric poets; and these they set to music, and make their harmonies and rhythms quite familiar to the children, in order that they may learn to be more gentle, and harmonious, and rhythmical, and so more fitted for speech and action; for the life of man in every part has need of harmony and rhythm."

—Plato *Laws*

Note to HAMS:
**There will be no ham radio
operation in New Orleans**

First college quartet contest finals to be held in New Orleans

by Pete Neushul, Baritone
139th Street Quartet

A couple of years ago, the 139th Street Quartet was musing about a couple of things. One of the things we mused about was that the United States, with a population in excess of 240 million, only has 35,000 men singing barbershop. Why?

Barbershop is something that gives me withdrawal symptoms if I go for more than a week without it. OK, I admit, I'm a harmony addict. But, there must be more than 35,000 other guys who are potential addicts.

There must be more than that who are interested in almost anything you can name. Why, I'll bet the NAOBAS (National Association of Belchers and Scratchers) has more than a paltry 35,000 members.

Are there potential quartet (or chorus) singers out there? Or is our Society going to dry up and, like old soldiers, fade away? How can we find the answers?

Jim Kline, our bass, suggested a national college quartet contest. That would do several things. Most important, it would answer the musical question: "Are the youth of today even remotely interested in quartet singing?"

Scary.

Executive Committee approves idea

Well, after a couple of years and a lot of bruises, at the end of last October, we got the go-ahead to put on the 1992 Collegiate Quartet Harmony Sweepstakes. Rules were quickly promulgated, posters were designed and printed, cover letters were written and the first mailing went out to college campuses in December. It was followed by a second mailing in January. Then, we held our breath.

Not an auspicious start, since most of the preliminary rounds of competition would have to be held in March and April. We had no idea what the response would be; it was an absolute shot in the dark. I hoped for at least ten entries. Naysayers shook their heads.

But by the time the 100th response was received by Lani Dieter at Harmony Hall, eyeballs were popping out. Some of us were

flabbergasted; others were just gasted. We even heard from a college campus that already had 25 guys singing barbershop and were interested in forming a chapter.

We found out that there are a lot of college-age men who are interested in barbershop quartet singing. Following a round of district preliminaries, a dozen finalist college quartets will compete on Wednesday afternoon, July 1, 1992, in New Orleans.

Contest is on for New Orleans

All of this occurred in a very short time frame, which put us in a crunch in planning and budgeting for the enterprise. We just felt that we had to do it; we had to discover if there were young guys who want to sing barbershop. Now, we really need help. *Your* help.

Tickets to the college quartet finals in New Orleans will cost \$5 apiece. Please, buy a ticket. Even if you're not going, buy a ticket. Just drop your check, money order, gold bars, or your grandmother's jewelry into an envelope and send it to the Convention Manager's Office at the international headquarters in Kenosha, in care of the College Quartet Contest, or use the Special Events Order Form on page 9, this issue.

We will send you a ribbon to put behind your name badge that says that *you* are a sponsor of the *first collegiate quartet contest*. Be the envy of your friends, acquaintances, enemies, mother-in-law. Wear your ribbon proudly.

If you are going to New Orleans, attend the college quartet contest finals. During the event, yell, applaud, scream, whistle, stomp your feet and respond, in a generally rowdy way, to the efforts of the contestants.

Maybe not too rowdy. All firearms, knives, blunt instruments, and objects capable of being hand-thrown that weigh more than two pounds, must be checked at the door. Still, it will be a great time.

Unique judging system implemented

This particular contest will be judged in three parts:

a) The usual bigwigs and ordained experts (certified judges).

b) The audience, i.e., *you*. All barbershoppers are experts. The quartet that gets the most amount of yelling, applause, screaming, whistling, stomping and, in general, rowdy response will be the winner of this category. We will have an applause meter and all ties for this category will be decided by a scream-off.

c) The Best Judges Money Can Buy. This is my favorite category. Do you think that you are a barbershop expert? Of course, you do. Doesn't everybody? Why not be a judge yourself. Here's what you do. Get 25 of your friends to certify that you are good judge material. The certification will come in the form of money. Each one will give you \$10 and you will forward the \$250 to Harmony Hall. Of course, if you have 50 friends, each could give you \$5. Or, if you're like me and have only one friend, he could give the whole \$250 to be sent to the College Quartet Contest, c/o Kenosha. Any of these methods will make you one of the *best judges money can buy*.

In return, you will get:

1. The right to judge the contest.
2. You will receive a certificate, suitable for framing, and an official badge proclaiming your great abilities.
3. You will be a recognized bigwig.
4. You will be invited to a Judges' Luncheon at which you can discuss weighty judgelike problems and express your opinions with others.
5. You will be eligible to buy me a beer at the afterglow.

Attend the informal afterglow following the finals. There, contestants, Society quartets and mainstream barbershoppers will be able to grab a bite to eat, enjoy refreshments, sing and socialize.

continued next page

1992 college quartet contest preliminary entries

How every Barbershopper can help

Find out who the collegiate competitors from your district are. Get your chapter to adopt a local quartet. Invite them to participate in singouts and other chapter functions. They will need a lot of help, of all kinds: music, uniforms, coaching.

Put on a show to raise travel money for the quartet from your district that is going to New Orleans. Hire them to perform on your chapter show. They will need all of the help that any quartet needs in order to get themselves to the international contest.

If you don't want to do it all yourselves, get another chapter to help. Pay for the quartet's hotel rooms in New Orleans. Let them ride with you to the convention. *Anything.*

Start promoting next year's college quartet contest. Contact the music department at your local college or university. Contact the Communications Department at Harmony Hall and ask them for information.

We had more than 100 responses, and more than 30 quartet entries this year. Next year, we'll get 200 responses. We gotta keep the whole world singing!

Central States District

4th Dimension

College of Ozarks, Pt. Lookout, Mo.

Ducktones

Culver Stockton Coll., Canton, Mo.

Smorgaschords

Butler Comm. Coll., El Dorado, Kan.

Southern Gentlemen

Missouri Southern State, Joplin, Mo.

The Four Hoarse Men

Univ. of Nebraska, Lincoln, Neb.

Water Street Junction

Luther College, Decorah, Iowa

Dixie District

Starry Delta Knights

Delta State Univ., Cleveland, Miss.

In Harmony

Union University, Jackson, Tenn.

Soundwaves

Miss. Gulf Coast CC, Perkinston, Miss.

Texedos

Georgia Tech, Atlanta, Ga.

Quartech

Georgia Tech, Atlanta, Ga.

Blue Ridge Blenders

Appalachian State Univ., Boone, N.C.

Carolina Pride

Univ. of N.C., Chapel Hill, N.C.

Crosstown Rivals

Noth Carolina State U., Chapel Hill, N.C.

Evergreen District

Secret 4-mula

University of Oregon, Eugene, Ore.

Far Western District

Unspoken Four

Long Beach, Calif.

Cal-Berkeley Quartet

Univ. of Calif., Berkeley, Calif.

High C Aires

Sierra College, Auburn, Calif.

(no name given)

Univ. of Calif., Santa Barbara, Calif.

Illinois District

The Mad Barbers

Northwestern Univ., Evanston, Ill.

Johnny Appleseed District

(no name given)

Westminster Coll., New Wilmington, Pa.

Backstreets

Hiram College, Hiram, Ohio

Alligator Shoes

Bowling Green Univ., Bowling Green, Ohio

The Hair Tonics

Glenville State Coll., Glenville, WV

Aletheia

Ohio Valley Coll., Parkersburg, WV

The Quartertones

Slippery Rock Univ., Slippery Rock, Pa.

Land O' Lakes District

Too Much!

St. Olaf College, Northfield, Minn.

The Accidentals

Univ. of Wisconsin, Whitewater, Wis.

Mid-Atlantic District

4-malistic

Temple Hills, Md.

Collegiate Choirmen

Bloomsburg Univ., Bloomsburg, Pa.

The HiLo's

Susquehanna Univ., Selins Grove, Pa.

Pioneer District

Silver Lining

Macomb Comm. Coll., Macomb Cty, Mich.

Spectrum

Central Mich. Univ., Mt. Pleasant, Mich.

Seneca Land District

Houghton College BBS Quartet

Houghton Coll., Houghton, N.Y.

Southwestern District

Southern Gentlemen

West Texas State, Canyon, Texas

Reddie To Sing

Arkadelphia, Ark.

(no name given)

Tyler Junior College, Tyler, Texas

The Spiritual Youth

Southern Arkansas Univ., Magnolia, Ark.



Southern Gentlemen, a quartet from Missouri Southern State College, is but one of 38 foursomes to enter the first-ever college quartet contest sponsored by the Society. Coached by Bud Clark, a Barbershopper and director of Choral Studies at the college, the members are (l to r): Eric Nuzum, tenor; Darrin Brower, lead; Eric Evans, bass and Scott Grieve, bari.



Harmony College '92 Offers Expanded Facilities

by Mel Knight, Director of Music Education and Services

So, you thought it was too late to register for Harmony College because it's always full by February 1st? Or, you assumed that, since you've attended in the past, there were no new classes to take? Or, that staying home all summer watering the lawn would be more fun? Wrong, baritone breath!

Missouri Western State College (Harmony College to you) has constructed a new dormitory (see photo above). This provides enough room for 700 Barbershoppers to enjoy a week of singing, socializing, ice cream eating ... and more singing.

You want new, interesting classes? Try *Developing Comedy Routines*, taught by that master comedian, Chuck Olson. *All You Ever Wanted To Know About Chorus Directing, But Were Afraid To Wave Your Arms* offers the opportunity to try your skill as a director without fear of humiliation in front of your own chapter. *New Category Overview* will give you a chance to be in on the ground floor of finding out what the proposed new Music, Singing and Presentation categories are all about. SP Category Specialist Larry Ajer will present a class on *The Energy Cube*, demonstrating how to use energy techniques to create an artistic performance. And, if you are a budding George Gershwin, you'll surely want to sign up for the *Song Writing* class.

In case you've never attended Harmony College, there are 62 classes from which to choose! Everything from arranging to vocal techniques to stage craft is on the menu. If you are in a quartet or are a coach, you can take a number of classes that are guaranteed to increase your skills.

If all this weren't enough, there are many activities outside of class: general sessions with 700 men singing will raise goosebumps in memory years hence; the Wednesday Night Bash/Picnic features great food and many entertaining surprises; woodshedding opportunities abound, with an unlimited supply of tenors!

The highlight of the week is the Saturday Night Show, with the theme this year being the wonderful music of Irving Berlin. Headliner for the show is our 1991 international quartet champion, *The Ritz!*

All of this can be yours for only \$315! And, we haven't even mentioned the lasting friendships you'll make, singing with men from all over our Society and our affiliates.

Share the joy with 699 other kindred spirits. Call the international office to reserve your spot ... then get ready to start telling the story to your grandchildren. 🐾

Mr. Uniform Chairman VISUAL IMPACT!

Get More For Your Uniform Dollar!

You can give your chorus or quartet the winning edge in a close contest. Visual Impact is an important part of the scoring. Why not consider brand new uniforms instead of wimpy, worn-out "hand me downs"? Start inexpensively with a basic uniform and continually add to it as your budget permits.

No need to buy more than necessary because you are assured of a continual source of supply. You can add new life and luster to your present uniforms with the addition of new colorful accessories. Call us with your ideas. We will arrange for you to see samples without obligation. Call Chilbert & Co. when you care enough to have your group dressed the very best.



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Who runs the Society?

The international office receives many letters and phone calls requesting information about SPEBSQSA, its policies and procedures. From the tone of these queries, it appears that many members believe, understandably, that the organization is run by the staff at Harmony Hall.

This is a popular misconception. While the staff does the day-to-day legwork that is needed in order to carry out Society policies, staff members do not set policy, nor are they its governing body.

The International Board of Directors

SPEBSQSA is run by an International Board of Directors that meets twice each year to conduct the business of the organization. The Board consists of one elected member from each of the Society's 16 districts, four members-at-large and a six-member Executive Committee. The Executive Committee includes the international president, the immediate past president, three vice presidents and the executive director, who is a non-voting member.

As members of the Society, we are all affected by the actions and deliberations of our International Board of Directors. It is the Board that oversees, and ultimately approves, our contest and judging system; the board approves sites for international conventions; the board sets the budget and dues structure for the international Society; and the board establishes our policies, rules and regulations.

From the inception of our Society, its leaders have been charged with placing the good of the entire organization ahead of geographic and special-interest factionalism. The geographic diversity in the makeup of the board allows for input from Barbershoppers throughout the Society. The directors-at-large are chosen for the special wisdom they can provide, drawn from their years of service to the Society in various offices.

In an essay entitled "Society-Mindedness," International Historian Emeritus Dean Snyder outlined the development of the International Board's structure.

Our organization grew slowly, and always from the top down. From the beginning, the National (now International) Board was paramount. It granted local charters. It collected dues and approved the budget. It published a magazine. It authorized music publication and made rules and regulations for competition and judging. These and many other details of management were its province

The Society's district structure came later and was not pre-planned. Groups of chapters were brought together (often on one Board member's initiative) for inter-chapter sociability, or to stage a contest, or to recognize geographic proximity. Eventually, district charters were granted by the International Board, and districts were recognized in our bylaws, but they were always considered adjunctive or subordinate, or, in the term used by Past President Rowland Davis, "branch offices of the Society"

It must be remembered that our Society was *not* created, as were the United States and Canada, by an affiliation of sovereign states or provinces The first keyword, therefore, is unity—a unity of purpose and the unity of a single organization headed by an

international board. We are not a commonwealth or confederation of independent parts, whether those parts be geographical segments or special interest groups, or subsidiaries within the Society.


The International Board, then, is the chief deliberative, policy-making body of the Society, responsible for charting its course. The executive director carries out the instructions of the International Board, aided by a staff of professionals at Harmony Hall.

Services available from Harmony Hall

As part of its educational mission, SPEBSQSA employs a staff of professionals who create and edit materials that reflect the best thinking of members throughout the Society in the areas of music theory, vocal production, show staging, public relations, chapter administration, membership development and retention. A wealth of information is available through Society publications, including statistical information, history, information about the contest and judging program, music publishing, copyright, composers and arrangers. The staff can provide names, addresses and phone numbers of officers, committee members, quartets, chorus directors, coaches, judges, and a host of other people.

Music educational publications are subject to scrutiny by the Publications Review Committee. COTS faculty members from across the continent provide input for the various manuals issued to chapter officers. The faculty at our HEP schools, Directors College and Harmony College, consist of volunteers who represent the very cream of the barbershop world.

The Harmony Hall staff works for you, the membership, administering the programs approved by the International Board. While they can also answer questions about Society policy and procedures, any discussion that has to do with establishing, rescinding, or revising those policies and procedures should most effectively be directed to the Board member from your district. Look him up at your next district function, sing a tag or two, and give him the benefit of your input on how, together, we can "Keep the Whole World Singing."

(The names and addresses of all board members can be found on page 2 of each issue of The Harmonizer.) 

1996 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1996 midwinter conventions must submit their bids to the international office by **February 1, 1993.**

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

To have or withhold?

by Ev Nau, Music Specialist, Media and Performance

Recent telephone calls to the international office indicate some confusion regarding the handling of quartet fees for appearing on a chapter show.

Each registered quartet receives an annual letter from the Society that outlines the procedures for quartets and chapters to handle their financial reporting obligations. Currently the procedures are specific:

Any time a quartet receives \$600 or more from a single source in a calendar year, that source is obligated to provide the IRS with a Form 1099 and a copy to the quartet. The \$600 figure includes the performance fee and any unsubstantiated expenses such as advances for airfares, travel expenses, meals, or lodging.

U.S. chapter treasurers are required by law under the new Dividend and Interest Reporting Act (as expanded to include services rendered, No. 83-156) to withhold 20 percent of the fees paid to the quartets if the tax reporting number, or Social Security number, is not provided. The figures will be

included as withheld tax amounts on the Form 1099 filed with the IRS. The chapter treasurer will deposit these monies in a recognized depository and file a Form 941 with IRS.

Remember, all monies that you receive directly or indirectly are reportable as income to the quartet; of course, the expenses the quartet incurs are reductions to that income. Any net profit or loss needs to be accounted for through the appropriate U.S. income tax channels.

Example 1: A quartet appears on a chapter's show for a fee of \$400. They are also paid \$250 for out-of-pocket expenses that they incurred. The quartet must give its employer identification number (EIN), which is assigned by the IRS after the quartet files Form SS-4 (this is done only once), or a Social Security number to the chapter in order to receive the entire \$650. If the quartet does not provide the number to the chapter, the chapter must withhold 20 percent of the entire amount, or \$130.


Example 2: A quartet appears on a chapter's show for a fee of \$400. The chapter handles all of the expenses for the quartet directly with the providers of service, i.e. they pay for the meals, lodging and transportation directly. These expenses amount to \$250. The quartet again must provide an EIN or Social Security number to the chapter or have 20 percent of the performance fee (\$80) withheld.



Example 3: A quartet appears on a chapter's spring show for \$400 and also appears on a Christmas show for the same chapter for \$400. There are no expenses involved. Since the total received from the chapter during the calendar year exceeds \$600, the chapter must file a Form 1099 with the IRS and the quartet. The quartet must provide the EIN or the Social Security number to the chapter or have 20 percent of each fee (\$80) withheld at each occurrence.

Example 4: A quartet appears on a chapter's show for a fee of \$300 and expenses that total \$299. The quartet will not receive a Form 1099, but needs to provide an EIN or a Social Security number to the chapter or 20 percent (\$119.80) will be withheld. The quartet is still responsible to report the income to the IRS.

Example 5: A quartet appears on a chapter's show for a fee of \$400 and expenses of \$600. But rather than being paid by one check, the quartet requests four separate checks. The quartet must provide an EIN or a Social Security number to the chapter. It is the quartet's total, not the individual member's total that is at issue, and a Form 1099 will be prepared for the IRS and the quartet as a whole unit. If the EIN or Social Security number is not provided, the chapter must withhold 20 percent of the total (\$200) due to the entire quartet before any distribution is made. *Separate payments are not recommended by the international office.*

Quartets should provide an EIN or Social Security number to every client as a matter of course to insure that they receive all the monies due them. This provides a challenge for Canadian quartets that appear in the United States, but it is the law in the USA and must be followed regardless of the quartet's home country.

SPEBSQSA is a friendly, fraternal singing organization. The IRS is not! 

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NEW ORLEANS SPECIAL EVENTS

Barbeteen 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 Barbeteen Room by NOON Friday. 7:30 p.m. - 10 p.m.

Saturday, July 4. **Movie Madness** - All day comedy and adventure videos in the Barbeteen 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

College Quartet Contest: Wednesday, July 1, 1 p.m. in the Hyatt Regency Ballroom.

Event 45 General Admission - \$5

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

Ladies' Breakfast: Friday July 3. A very special New Orleans breakfast treat created especially for the ladies. A guest appearance by **The Ritz**, 1991 international champion, plus a New Orleans surprise. Hyatt Regency Ballroom H, 9 a.m. - 11 a.m.

Event 61 \$16

World Harmony Jamboree: Friday, July 3. Enjoy an afternoon of world-wide harmony, as performed by representatives of our affiliate organizations from around the globe. Hyatt Regency Ballroom, 2:30 p.m. - 5 p.m.

Event 71 \$12

Logopedics Breakfast: Saturday, July 4. Start your day with a bang! Experience a genuine New Orleans breakfast and championship harmony by **The Ritz**. Hyatt Regency Ballroom H, 9 a.m. - 11 a.m.

Event 81 \$16

ORDER FORM

Barbeteen Activities

___ 31 @ \$9 each \$ _____
___ 32 @ \$12 each \$ _____

King's Singers

___ 41 @ \$25 each \$ _____
___ 42 @ \$15 each \$ _____

College Quartet Contest

___ 45 @ \$5 each \$ _____

Golf Tournament

___ 51 @ \$30 each \$ _____

Ladies' Breakfast

___ 61 @ \$16 each \$ _____

World Harmony Jamboree

___ 71 @ \$12 each \$ _____

Logopedics Breakfast

___ 81 @ \$16 each \$ _____

Total \$ _____

Advance orders for special events must be received in Kenosha by June 15, 1992. *Refunds cannot be processed after this date.* A limited number of tickets will be available for purchase during convention week in the registration area at the Hyatt Regency.

Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, Inc., to:

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Kenosha, WI 53143-5199

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New Orleans Convention Schedule of Major Events

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



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

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

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

1992 CONVENTION ONLY

For office use

The O.C. Cash Founder's Club ... off to a great start!

by Charlie Green, Director of Development

The O.C. Cash Founder's Club was just an idea—a concept—when introduced to Society members last December. The idea needed men and women to make it become a reality, and a reality it quickly became!

More than \$1.5 million in gift commitments for the Society's endowment fund have been made or revealed these last four months.

Who is making these commitments?

Barbershoppers, Barbershoppers' wives, and even a Society chapter and a quartet! They range from men in their 30s to men in their 80s and include former Society presidents and Joe Barbershoppers, quartet men and chorus singers, and men whose membership in the Society extends from only a few, to more than forty years.

Thus far, more than seventy have made gift commitments of at least \$1,000, and have thus qualified as charter members of the O.C. Cash Founder's Club. Since more continue to arrive each week, the period of charter membership has been extended until May 31, 1992.

How can they make these commitments?

For the most part, they are being made through will bequests, trust provisions or life insurance policies...commitments that can be made today but that may not take effect for many years to come.

Why does someone do this?

The whys are as varied as the whos. Over and over, however, we hear that barbershop-

ping has given so much to them and their families, and they want to give something back.

And, each one of these donors know that his gifts will never be spent. Since the gifts are going into the Society endowment fund and invested, only the earnings will ever be used.

What will the gifts be used for?

Most of the gifts are earmarked for the Society's unrestricted endowment fund, which then, in turn, can support programs of the greatest need.

Some gifts, however, are being restricted for the benefit of: a particular chapter; a district; to establish a scholarship to Harmony College; AHSOW or some other specific purpose. All these gifts will support one or more parts of barbershopping important to that donor.

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

During the Long Beach midwinter convention, many of the men and women who have made gift commitments to the endowment fund were the Society's guests at a special breakfast. During this gathering, former Society President and current Endowment Committee Chairman Merritt Auman announced the gift totals to that point.

Hank Vomacka, current president of Harmony Foundation and former Society president, thanked the attendees for their leadership in supporting the endowment program. Charlie Green, the staff member responsible

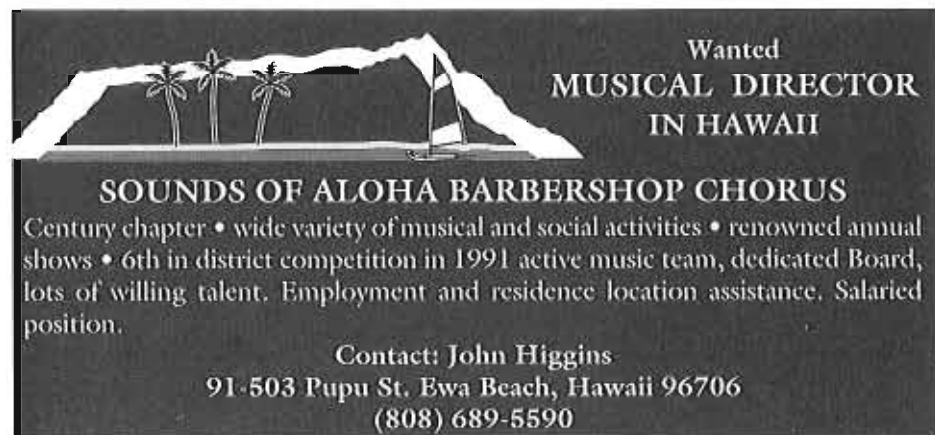
for building the program, provided highlights and an overview of the program's progress.

Our 1991 Senior Quartet Champs, **Grandma's Beaus**, delighted the group with their singing. A similar function is being planned for the summer convention in New Orleans.

How can I learn more?

For more information about the Society's endowment fund or the O.C. Cash Founder's Club, contact:

Charles H. Green
Director of Development
SPEBSQSA, Inc.
4405 Curve Avenue
Edina, MN 55424
Phone: 612-929-0041
FAX: 612-929-0552



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Vern Reed, last of the Bills

The March/April, 1992 issue of *The Harmonizer* noted the death of tenor Vern Reed, until that time the last surviving member of the **Buffalo Bills** quartet, 1950 international champion. For the record, a few more notes about Reed and the quartet follow.

A pretty complete history of the Buffalo Bills can be found in "Heritage of Harmony," the fifty-year history of the Society and the hobby of barbershopping, edited by Dr. Val Hicks.

Hicks notes that on September 20, 1947, Vern Reed and bass Bill Spangenberg were invited to the home of Hershel Smith in Kenmore, New York, a suburb of Buffalo, to do some singing. Smith and lead Al Shea were trying to put a quartet together to sing for a ladies' night at the local barbershop chapter.

Reed, who had a strong voice, had just gotten out of the Army. Born in Buffalo in 1918, he had attended Eastman School of Music and New York University. He was director of a boys' club and a soloist in a local church choir. There was some doubt that he would like barbershop singing, but after a three-hour rehearsal, the choir had lost a soloist and a new quartet had been formed.

The four men tried a number of names for the quartet, but at an appearance at the Buffalo Quarterback Club, they were introduced as the Buffalo Bills. The name stuck.

The quartet entered national competition in the summer of 1948 and placed 16th. The following fall, they were district champions.

The national convention was in their hometown the next summer and they placed sixth. At this point, Smith was promoted by his employer and was transferred to Madison, Wisconsin. After a long search for a compatible voice, he was replaced by Dick Grapes.

In 1950, at Omaha, gold medals were hung around the necks of the Buffalo Bills; they had piled up more points than any other quartet in the history of the international contest. They sang on numerous chapter shows and toured military posts throughout Europe and the Orient.

Then, in 1957, Meredith Willson wrote a stage musical about his hometown, Mason City, Iowa, and put a quartet into the plot.

The Bills were invited to New York City and successfully auditioned for the role of the Iowa quartet. Joining the musical meant leaving Buffalo and Dick Grapes decided to stay behind. He was replaced by Wayne Ward, who had sung with the **Great Scots** quartet from Ohio.

In New York, the quartet sang on the Arthur Godfrey radio and television programs and many other shows, in addition to performing on Broadway with *The Music Man*. Willson said, "The Bills could stop the show at any time with their outstanding performance. Barbershop quartet singing does something to people that cannot be done by any other form of music."

After three years of Broadway performances, a motion picture was made, based on the musical, and the Bills were featured in



The original Buffalo Bills were: (top) Al Shea, lead; Bill Spangenberg, bass; (bottom) Vern Reed, tenor, and Hershel Smith, bari.

the roles they had created on stage. After the film was completed, Bill Spangenberg became ill and was replaced by Jim Jones.

The last performance by the Buffalo Bills was at the Waldorf-Astoria Hotel in New York on May 24, 1967.

When the curtain came down on the quartet's career, they left behind a record that may never be topped in the world of barbershopping—728 concerts, 216 television shows, 1,510 performances on the legitimate stage, 626 conventions, 675 radio shows, 672 night club and hotel appearances, 137 state fair performances, 15 record albums and a major motion picture.

Reed moved to Burlington, Vermont in 1972, where he became the owner of Sundance Leather Co. After suffering health problems that limited his mobility, he was pleased to attend a local theater production of *The Music Man* in 1986, where he enjoyed the show and did a little woodshedding.

Ken Hatton, lead singer of the 1978 champion **Bluegrass Student Union**, said, "Vern will live on, not just on film, but through those of us whom he inspired. Barbershop singing makes people happy and Vern made a lot of people happy. This makes his contribution and his life more worthwhile than most."



Following completion of the motion picture, *The Music Man*, the Buffalo Bills consisted of Al Shea, lead; Vern Reed, tenor; Wayne Ward, baritone, and Jim Jones, bass.

Glenn Howard, a barbershop pioneer

Glenn Howard, the only Society member to have attended every international convention, died February 9, 1992 in Champaign, Ill., at the age of 89.

Howard, born in Moweaqua, Illinois, came from a family of singers. As a youngster, he started harmonizing with his brothers. As a teenager, he became an avid quartet man, singing bass with the Decatur Close Harmony 4.

Seeking the right combination of voices, he settled on the bass part in the **Oriole Four** of Decatur, Illinois, in 1923, but the following year, he moved to lead. The group became very active, singing at fairs, in theaters and at social events throughout central Illinois.

Quartet singing was very popular at the time, especially in the state of Illinois, and was not yet in need of preservation, Howard later recalled. The quartet improvised the harmonies they sang and frequently went to vaudeville shows to listen to the **Stratford Comedy Four**, the **Newsboys** and other professional foursomes, and learn their arrangements. Howard became known as a quartet arranger.

The **Capitol City Four**, organized in 1927 at Springfield, Ill., was composed of four experienced barbershop quartet addicts, each of whom knew all four parts. Dwight Dragoo, once described by O. C. Cash as being among the top barbershop tenors, sang the top harmony. Roy Fox sang lead, Glenn Howard was the baritone and Fred Rancy sang bass. The four stayed together until the death of Rancy in 1940.

For a year and a half, they sang each Sunday on an hour-long radio program spon-



The Whiz Candy Makers were sponsored by the Beich Candy Co. of Bloomington, Illinois. From left, they were: Dwight Dragoo, tenor; Glenn Howard, lead; Floyd Meir, baritone, and George Wendt, bass. They were a "sweet" quartet.

sored by the Schultz Baking Co. In 1939, they appeared on "National Barn Dance," a radio program emanating from station WLS in Chicago that was popular from coast to coast.

In 1937, a year before Owen C. Cash and Rupert Hall started a movement to bring all barbershop singers into one organization, Glenn Howard invited quartet men to a fish fry in Decatur, Ill. Thirty-six men showed up and became the nucleus of the Illinois Harmony Club, a statewide society of four-part harmonizers that had chapters in a number of communities. Howard was the first president of this group.

In 1939, the foursome drove 1,500 miles to attend the first quartet contest sponsored by SPEBSQSA, June 2 and 3. They did not intend to compete, only to listen and learn. They did not even bring uniforms with them.

Arriving at the headquarters hotel, they were invited to sing a song by O. C. Cash. When they had finished, he told them they were in the contest.

The Capitol City Four tied the **Bartlesville Barflies** for first place and were subsequently involved in the only championship singoff in Society history. The Barflies were crowned champions and the Capitol City Four finished in second place, taking home a prize of \$30.

The following year, Howard, singing lead with a quartet called the **Plow City Four** from Canton, Ill., won a preliminary contest in St. Louis and qualified for the national contest, to be held during the World's Fair in New York City. This quartet finished out of the top five. They later reached the finals on the "Major Bowes Amateur Hour" radio program.

In 1940, the chapters of the Illinois Harmony Club joined SPEBSQSA as a body. That year, a revised version of the Capitol City Four made a six-record, 78-rpm album for RCA. At this time, the group included Gene Dragoo, Dwight's son, who sang baritone, with Howard moving to bass following the death of Fred Rancy.

In promoting the album, RCA noted that, "Nothing in our national life expresses the human qualities of our democratic way better than the barbershop quartet."

In 1941, another edition of the Capitol City Four, with John Hanson singing bass, entered the national contest and finished fifth. Howard next organized the **Whiz Candy Makers**, sponsored by the Beich Candy Co. of Bloomington, Ill., who finished sixth in 1942. During World War II, this quartet continued performing, but personnel changed constantly.

They competed until 1945, at which time Howard, the first man to finish in the finals singing three voice parts, decided to quit competing and become part of the audience. From that time on, he attended every annual convention, and by 1950, he was considered to be the only man to have accomplished that feat. His record continued unbroken through the 1991 international in Louisville.

When not singing, Howard worked as a farmer and as production manager for Picture Craft Co., the originator of paint-by-the-numbers. He also served 17 years as township clerk in Cisco, Ill. Illinois Governor James R. Thompson proclaimed September 25, 1988, as Glenn Howard Day in the state, in honor of Howard's accomplishments during six decades of barbershopping in America.



Glenn Howard, as he appeared at the Society's 48th international convention in 1986.

MBNA America® sweepstakes winners go to New Orleans

Nine lucky Barbershoppers will be attending the international convention "for a song," courtesy of MBNA America®, the Society's credit card bank.

Each month, from September 1991 through May 1992, MBNA America® has given away a pair of tickets to the convention, plus \$1,000 "fun money," in a random drawing of members who have used their SPEBSQSA credit cards.

The winners, listed with their chapters, as of April 1, are:

Richard LeBeau - Palomar Pacific, Calif.,
Hugh Hoadley - San Luis Obispo, Calif.,
Thomas Gay - Pottowatomie Territory, Ill.
Paul Fair - Florissant Valley, Mo.
Mike Jaskoski - Upper East Tennessee
F. Thomas Keegan - Chattanooga, Tenn.

It's another way that MBNA America® has shown its appreciation to members who carry the credit card, which features the classic Norman Rockwell quartet art.

There's still the May drawing yet to be held, so be sure to use your SPEBSQSA credit card during May to be eligible.



Bob Wolf (left), first vice president of MBNA America®, presented Dick LeBeau of Palomar-Pacific, Calif., Chapter with a check for \$1,000 and two registrations to the New Orleans convention, as the September winner in the Society credit card sweepstakes, during a chapter meeting in February.



**Kathy Hawkins
and
Jim Miller**

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sang . . . with a photo.

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The song in this issue

'Way back in 1940, at the New York World's Fair, the Society's second-annual international quartet contest was won by the **Flat Foot Four**, a quartet of police officers from Oklahoma City. Columbia Records recorded eight of their songs, including "My Mother's Rosary," the song in this issue. It's a kick to hear these old recordings and to realize how much our singing has changed since those early days.

Jack Baird and Don Gray collaborated on this arrangement, which preserves much of the flavor of the old, woodshedded version.

If you are not familiar with this 1915 gem,

you are in for a pleasant surprise. The arrangement is contest-worthy and there is the advantage that your audience has probably not heard the song in many years, if at all. Our thanks to Jack and Don for their fine arrangement of this oldie.

You will find the names of writers Sam Lewis and George Meyer on a number of other songs, including "When You're A Long, Long Way From Home" (Stock no.7047), "Tuck Me To Sleep In My Old Tucky Home" (Stock no.7069) and "Where Did Robinson Crusoe Go With Friday On Saturday Night?"



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So, you want to be a judge?

by Rob Hopkins, Chairman
International Contest and Judging Committee

The following was mailed to all chapter presidents on April 10, with the request that it be brought to the attention of all interested Barbershoppers. Presidents were asked to provide as many copies as might be needed. This effort was due to the tight schedule, as indicated in bold print below.

We are repeating it here to ensure that every Society member has the opportunity to review the information.

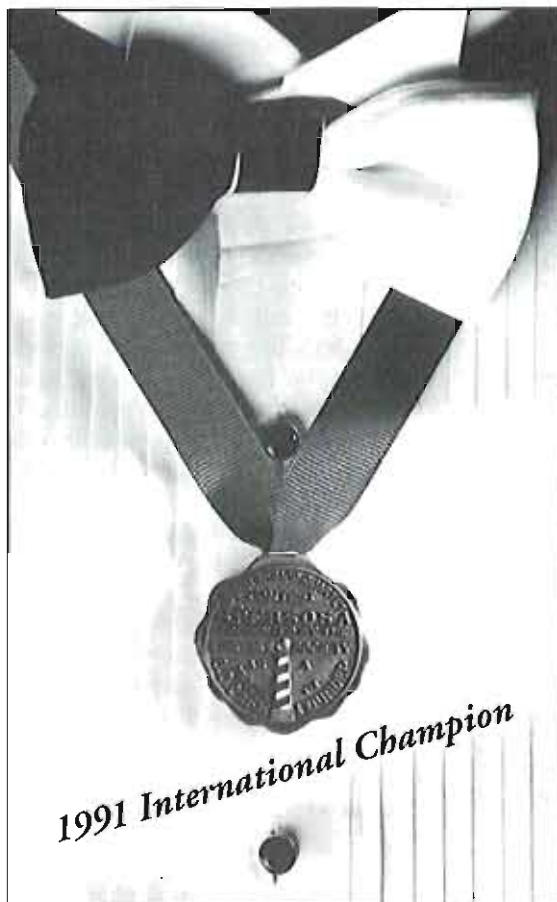
The International Contest and Judging Committee continues to work toward implementation of a new system of judging, as announced in the March/April issue of *The Harmonizer*. If you are interested in applying to be a scoring judge in one of the new judging categories—Music, Presentation, and Singing—now is your chance! Any member of the Society may ask to be considered as a judge applicant.

Application forms and category descriptions are available from your District Associate Contest and Judging Chairman (see your district directory). Should the new scoring categories be approved, new judges will be certified from the pool of applicants.

A judge applicant should be a mature, dependable, cooperative man with considerable leadership ability. He should have good communication skills and substantial contest experience as a performer. An applicant's objectivity, integrity, and sense of fairness should be beyond reproach. In short, his character should be a credit to the judging program and to the Society. He should be a man who has a deep and abiding love for barbershop music; who has the best interests of the Society at heart; and who is willing to give freely of his talents and time for the betterment of the competitor, the judging system, and our Society.

The International Contest and Judging Committee is looking for a few good men! If the International Board approves the new judging system, selected judge applicants who qualify by practice scoring in the spring of 1993 will be invited to attend a category school August 12-17, 1993, at DePaul University in Chicago. Those who pass the school will be certified in the new scoring categories, and will begin judging contests in the fall of 1993. Certified judges in the new scoring categories will be expected to make themselves available for judging at least two weekends a year.

If you are interested, return your application to your district associate contest and judging chairman no later than **June 1 of this year!**



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In the autumn of '76, a dear friend known as "Frenchy" invited me to a barbershop meeting, shortly after which I saw my first barbershop annual show. I fell head over heels for the music style, the camaraderie and emotional highs I experienced with this newfound hobby.

As much as I have enjoyed myself singing and feeling good about myself with these

very talented people, I must say that, as a serious supporter, one thing bothers me. It is the "innocent," almost naive, act of adulteration of the music to one extent or the other.

I can remember very few instances when a piece of music was taught and directed exactly as written! For some time now, I have gone along with the practice of changing a word, or note, or the timing, and even

the interpretation of the style, but I believe it is time for our leadership to hear what it does *not* do for us.

First, the loss of the ability to learn at home, just yourself and the music. Imagine the frustration: to arrive at your chapter meeting after you have spent hours on your own to learn the piece, and right away the pencils are brought out to "make it better" by changing a few notes. This is supposedly intended to improve the sound or meaning of the music, but changes usually continue right up to performance time, because there always seems to be room, to some discriminating ears, for improvement.

I have always heard "study at home and learn the music," but my memory banks kick in and I say to myself, "Sure, and next practice or rehearsal we'll learn it all over again!" That, in my opinion, is what turns every weekly meeting into a one- or two-hour teaching session in which we learn the music as someone else deems correct.

Did I say *learn*? We never really learn the music, and any unfortunate victim of the process can recall how he sounded in performance and would just as soon forget it. Such choruses never seem to improve in contest and their directors tend to lose patience and finally give up. I have seen five examples of this turnover in my own time with SPEBSQSA and I believe most of the membership is aware of the situation.

Second, there is the loss of universality in our craft. On a business trip, I found myself with a few hours to fill in the evening. The local barbershop chapter had a meeting that very evening, and those guys made me feel like I was back at home with my own chapter.

Then came the time for some quartet entertainment and, naturally, the guest was invited to join in and sing a number of his choosing. All went well until, well into the song, inquiring looks started coming my way. It seemed those other three guys were 'way off key and making me sound like an old rusty gate!

The music was brought out and my faulty (faulted) learning was exposed for what it was. Needless to say, I suffered embarrassment, but much more than that, I recalled how many other songs had been given the same treatment back home. Now I hesitate to join in with any chapter other than my own.

continued on next page

You Be The Judge At This Year's Buckeye Invitational

An exciting feature of the Buckeye Invitational last year was audience judging of the entertainment portion of the contests. Entertainment judges have seats closest to the stage. You will have an easy-to-score sheet, will be sent an instruction memo in advance, and will have an orientation immediately before the show. This is not an advisory role. You *are* the entertainment judges.

Those who performed this function at Buckeye Invitational III said it was the best part of our barbershop contest. To qualify, simply order your judge seats on this form. (Note: husband and wife should both volunteer if they wish to sit together.) Entertainment judge seats are limited.

Chorus and Quartet Contests take place Saturday, August 15, 1992, at the Palace Theatre in Columbus, Ohio. The noon **Chorus Show**, with 12 competing choruses, is topped off by *The Ritz*. The 7:30pm **Quartet Show** will include *Gas House Gang* and *Gem City Chorus* of Sweet Adelines International.

See the Buckeye Invitational ad on opposite page for additional information.

**August 14-15-16, 1992
Columbus, Ohio**



**Come to Columbus
on Friday, August 14,
for the Barbershop festivities
at the Ameriflora '92 Celebration.**

AMERIFLORA'92
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BUCKEYE INVITATIONAL IV Entertainment Judge Ticket Order Form

# Tickets	TOTAL \$
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_____ Both Contests \$28	_____
Total (US Funds)	_____

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Make checks payable to "Buckeye Invitational" and send with coupon and self-addressed stamped envelope to: Russ Young
162 Northridge Rd. • Columbus, OH 43214

Practice vs. experience explained

Henceforth, I refuse to go along with any adulteration of our music, no matter what the reason. If the music is not acceptable as written—move on to a piece that is! Then, if you have need to learn a piece in a very short time, use something that I have found to be sure-fire.

In 1980, Joe Liles published his Quartet Teaching Method, and if it is followed to the letter, it is the most effective method I have seen used. Songs can be learned in as little as fifteen minutes and brought to "performance level" in four or five practices. Notice, I said, *to the letter*.

Third, attracting new members is a big concern for all of us. Like most members, I have managed to convince one or more of my friends to come with me to see what fun and fulfillment this hobby is. Follow-up has been less than encouraging, because they generally say, "It's not for me because it's too complicated."

I believe we often fail to demonstrate how simple it really is ... or could be. Our "specialized" treatment of the music, our choreography, and our "boot camp approach" to practices does not encourage new membership.

Finally, there is the desperate attempt to make something better out of a tried and true old favorite by use of parody—a truly sad attempt to equal the composer's ability to produce music! Sure, the audience may applaud your efforts, but I believe they do it more out of loyalty than appreciation. Quite frankly, I have never heard a parody that was even close to the quality of enjoyment of the original song.

Then, there is the final blow. After the show or contest, the number gets pushed to the back of the file and is never heard from again! Yet, it has taken more time and required more effort to learn and perform a parody than would a more complicated song from the Society's publications.

The words of wisdom offered by Toban Dvoretzky and Val Hicks in the January/February *Harmonizer* are so well put that I suggest that everyone go back and read them again, in case you missed their messages.

The Society offers endless opportunity for fun, fellowship and crowd-pleasing entertainment. Let's us Joe Barbershoppers pursue them with a "back-to-basics" attitude and leave the improvisations to the quartets who specialize in them.

Dick McDaniel
Hartland, Maine

Practice is doing the same thing over and over, the same way. Experience is acquired by trying new methods and applying to future practice the lessons learned from them. The distinction, when one thinks about it, seems plain enough, but many of us continue to misuse the word "experience."

We are apt to think like the hired man who, resenting the instructions given him by his farmer boss regarding the way the pota-

toes should be planted, protested, "In all my twenty years' experience, I never heard of planting potatoes that way!"

"In all your twenty years of planting potatoes," retorted the farmer, "you never had any experience. All you had was practice."

Found in The New Notes, Peter Putz, Editor, bulletin of the New Lisbon, Wis., Chapter

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Ticket Order Form for Saturday Shows

# Tickets	TOTAL \$
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_____ Quartet Show (premier seats) @\$12	_____
_____ Quartet Show (regular seats) @\$10	_____
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Chapter Eternal

Robert M. Haeger, "The Moose" 1922-1992

by Lynn Hauldren
Wilmette, Illinois



They called Bob Haeger "Moose," an old football name that stuck. You could write a whole book about this guy, so how do you sum him up on one page? Not easy.

You could talk a little bit about Moose, the quartet man. In competition, his siblings overshadowed him ("Buzz" won a gold medal with the **Four Renegades**, Phyllis with the **Notabelles**), but Moose's **Barber-Q-Four** was tops in its own way. A rollicking, funny, wonderfully entertaining quartet that won its district's title, garnered a sixth place at international, and sang all over the country.

It was during the only contest appearance Moose made with brother Buzz (substituting for lead Bob "Squeak" Tilton in the **Fourtissimos**) that Moose uttered his most famous line. They had changed the tag to "Good-bye, Dixie, Good-bye" just that morning and had worked on it all afternoon. Then, just as the emcee announced, "The next quartet ... from the Illinois District ..." Moose turned to the other three and said, "The old way."

As a coach, Moose was good at it. He never turned anybody down for help, whether it was a champ like **Grandma's Boys**, or the newest, greenest kids.

He carried an old leather briefcase, given to him by a chorus he had coached to a championship, and they had engraved it with the words, "World's Greatest Baritone." Moose misplaced it one night at Midway Airport, and when the PA system boomed, "Will the World's Greatest Baritone please come to the ticket counter?" Moose immediately shouted, "I'm coming, I'm coming!"

In the 1950s, Moose was directing five choruses a week. He never charged a nickel. He represented, as much as anyone in the Society, what barbershopping was all about.

When the **Oak Park Chorus** went to international in 1954 with some late joiners, Moose, unwilling to cut anybody, gave them musical instruments and had them march across the stage while the rest of the chorus sang "The New Ashmolean Marching Society ..."—the first big stage presence move seen in international chorus competition.

Moose was chairman of the International Song Arrangements Committee in the late fifties. Have you ever heard the **Chordettes** recording of "Lonesome—That's All"? Moose did that hauntingly beautiful arrangement for them. Most Barbershoppers know his inspired chart on "I Believe."

As a woodshedder, Moose was quicker than anybody you've ever heard. Let him hear three parts, and he'd have the fourth in a flash. And he had that awesome ability (shared by Buzz) to sing one part while directing two others with up-and-down hand motions.

Nobody could tell a story better. He was a marvelous dialectician with flawless timing. Phil Maxwell, entertainment editor of *The Chicago Tribune*, called him "the best emcee in town." And nobody ever heard him tell an off-color joke.

On a chapter show in Ohio, the **Barber-Q-Four** shared billing with **The Big Four**, a fine quartette of very large Sweet Adelines. Ma Bradley, the bass, had come down with laryngitis, and so, yes, you guessed it, Moose climbed into Ma's dress, donned her funny flowered hat and sang bass with **The Big Four**. Fractured the audience.

You couldn't disguise Moose. On a Saturday night in Racine, Wisconsin, my quartet, the **Masqueraders**, was short a tenor, so Moose got into our clown outfit, very carefully put on the greasepaint and the red, ping-pong-ball nose, looked into the mirror and said, "Good Lord, my own mother wouldn't recognize me." When he walked out the door, the first guy he met said, "Hi ya, Moose!"

He was a tough competitor—to the last. He beat cancer twice before it finally got him on March 19 of this year. Here's to you, Moose.

Haeger is survived by his wife, Shirley, four children and four grandchildren. Memorials may be sent to: The Robert M. Haeger Memorial Fund, Oncology Department, Health Care Foundation, St. Joseph's Hospital, 2900 Lake Shore Drive, Chicago, IL 60657. Ed.

Austin Combs



Austin Combs, Judge Emeritus, a barbershopping stalwart who was among the first certified international contest judges, died March 18, following a stroke ten days earlier. He was 74 years old.

Combs joined the Society in 1950. He directed the **Daytona Beach Surfside Chorus** during the 1950s and 1960s, and also directed women's choruses of Sweet Adelines International. He served on a number of international committees, study groups and fund-raising task forces.

Combs was part of the Society's first instruction class for judge certification, and served on countless panels through the years; when the judging system was modified in the early 1970s, he elected to retire from judging. Combs was honored by the Society last summer with the title of Judge Emeritus, in recognition of his 41 years of service.

Combs grew up in Bristol, Tennessee, and formed his first quartet, the **Harmony Four**, in high school, with another singer of distinction: the bass was Tennessee Ernie Ford.

Combs later sang with Buzz Haeger, Pete Bement and Jerry Snediger in a quartet called **The Pilotones**, whose business card read "Singing and Judging, Anytime, Anywhere." The foursome was notable not only for its barbershop activities, but also for its transportation arrangements: all four were licensed pilots.

"Austin put the first chunk of pancake makeup on my face," said Gene Cokeroff, tenor of the 1961 champion **Suntones**. "He was mentor, role model and Dutch uncle to my first quartet. He was, in all ways, Mr. Barbershopper."

In addition to his barbershop and Sweet Adeline activities, Combs was an active member of a number of business and professional organizations in the Daytona Beach area. He also found time to make a living, running a highly successful real estate business.

Combs is survived by his wife, Marjorie, a son, four daughters, grandchildren, and the thousands of Barbershoppers and Sweet Adelines whose lives he touched. The family prefers memorials to Harmony Foundation, or to the American Heart Association, Volusia-Flagler Division, 345 Beville Road, South Daytona, FL 32119.



Letters to the Editor

Dear Dan,

For a long time, I have been waiting for someone with a good enough camera and enough expertise to take a picture of the needlepoint performed by Phil and Terry Winston of the last half of the chorus and the tag of my arrangement of "That Old Quartet Of Mine." Not long ago, Steve and Connie Delehanty dropped by for a visit and, knowing of her prowess with a camera, I prevailed upon her to try. (See cover, *this issue*.)

The Winstons had planned the needlepoint as a present for my 80th birthday, Sept. 14, 1990. However, permission to publish arrangements were late in coming from the Bourne Co., and the present was delivered as a Christmas present. Phil did the drafting and Terry did the needlepoint, which took four months to finish!

Joe Liles thought that it would be a nice gesture on my part if I willed it to the Society's Heritage Hall Museum, which I plan to do. It had to be a work of pure love, and I shall cherish it as long as I live!

Lou Perry

The Tucson Troll

Dear Editor:

On Monday, November 25, 1991, my 11-year-old son, Mark, disappeared from the area of his home in Del Haven, Cape May County, New Jersey, without a trace. A massive five-day air, land, and sea search effort uncovered nothing, nor did the ensuing investigation.

Mark's situation was brought to national attention when, on Friday, December 13th, his case was aired briefly on John Walsh's "America's Most Wanted." (Ten years ago, Mr. Walsh's son, Adam, was abducted and later found murdered.)

On that same December evening, boxing's heavyweight contender, Riddick Bowe, dedicated to Mark his nationally televised bout with Elijah Tillery in Atlantic City, and pledged \$15,000 toward Mark's safe return.

Private pledges have increased the reward to \$25,000.

It would be impossible for me to thank individually all of the Barbershoppers, aware of my family's dilemma, from across the

division, district, and Society, who have called or written to express their concern for Mark. Through area chapter bulletins, *Mid'l Antics*, and *The Harmonizer*, I can only say, may God bless all of you.

My wife, Maureen, and I are certain that Mark will be found. Obviously, the question is, when? We have placed Mark's fate in God's hands and trust that He has a purpose for what has happened. One of our personal goals is to see that a "Missing Children" type television program is created some day.

As with every letter that we've written since Mark's disappearance, we ask that everyone please continue to pray for Mark's safe return and for the strength that we need to find him.

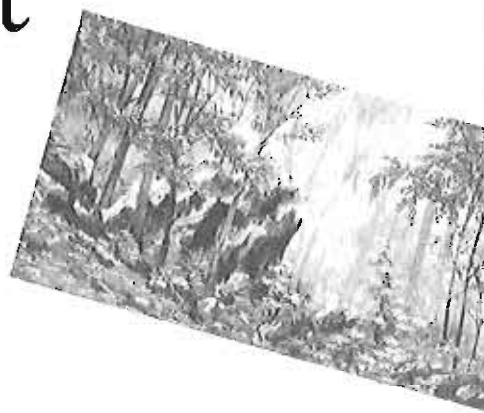
Jody Himebaugh, Music Director
Cape May County, New Jersey

continued next page

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Dear Sir:

I carry a 40-year card. For 20 of those years I was a judge in B&B. I have competed in quartets. My highest district ranking was 11th, three points out of ninth (everyone remembers his high mark). I was in the D.C. chorus that won the first international chorus championship. Please permit me to make a comment.

The "Clog Dancer" seems to miss a vital point. Whatever the game we play, the basic requirement is *survival*. Val Hicks recognizes that we are not doing it well. Find Ken Hatton's article somewhere (*Harmonizer*, Nov/Dec 1990) and absorb it. He hits the mark.

Hatton points out that the songs of one's youth are our most valid recruiting tool, but we have not been recruiting well lately. I used to take my son to meetings, singouts, afterglows ... couldn't get a spark out of him. He was 15, and it was The Beatles or nothing. He is now 40. I sent him a tape of our recent annual show in which "When I'm 64" and "Michele" were sung in barbershop. For the first time, we made a hit with him! How many 40-year-olds have we recruited lately?

When I entered the D.C. Chapter, I learned to sing barbershop arrangements of songs I already knew. My mother taught me "Alexander's Ragtime Band" when I was six, a song of *her* youth. At the same time the D.C. Chapter sang "Old Mill Stream" to win, we were singing Duke Ellington's "Mood Indigo Blues" for shows. Although they sang "Good-bye, Dixie, Good-bye" in competition, the *Confederates* recorded "Chloe," "Summertime," and "Creole Cutie." And we bought them! We have all sung "O Bury Me Not On The Lone Prairie" because it is so satisfying.

Today, *The Ritz* has recorded a fantastic performance of "I'm Beginning To See The Light." This dichotomy has always existed. The talent has always been there to perform it well. Why not contest with it? It would certainly make me happier and, perhaps, Mr. Hicks.

We do not preserve songs, per se, but a style of singing. As we improve our craft of singing, our arrangers improve their craft of arranging. Song writers provide additional challenges. Phil Embury was just what the

Society needed. He got it off the ground, up and running. Then along came Walter Latzko, and Lou Perry. Now Ed Waesche is giving them a run for it. Who wants to do "Sweet Adeline" again and again? You can arrange it till the cows come home, and it's still "Sweet Adeline." For all *The Ritz* does with it, I never wish to hear it again. Any member is entitled to learn and get sick of it too, but he should not be *required* to do either.

If we are to become as restrictive as the "Clog Dancer" wishes, we die. If we are to survive, if we hope to continue the sheer fun and fellowship of all the conventions, we must sing the youth songs of the 40-year-old, not the 90-year-old.

It may be too late for the "Clog Dancer," but listen to Val Hicks. He has always led us well. And pay attention to Ken Hatton. He's 40, ain't he?

Art Sabin
Falls Church, Va.

Dear Editor:

Harry Bernard died recently. Normally, Harry's passing would not make *The Harmonizer*; however, this is one chapter member that we can learn from as we press onward in our endeavor to preserve and encourage barbershop harmony.

Harry was a charter member of the Portland, Maine, Chapter, which began in 1949. He was the lead in the *Off Key Four*, a local quartet whose name wasn't always appropriate. He was a salesman during his working life, so he had the right personality for a lead, raised a sizable family, and was a registered Maine guide for hunting and fishing—fishing being his forte—so he had some neat "people skills." But why do I write all this?

Harry was 85 when he died, and the last few years he was our coffee maker at chapter meetings. However, Harry contributed more than coffee and reheated greasy doughnuts. He knew songs that no one around here had ever heard of. As music director, I would ask Harry to sing something for the chapter to woodshed. Some of us began to think he was

making them up—but the guy could come up with very woodshedable tunes.

In 1990, the Portland Chapter enjoyed the *139th Street Quartet* at our annual show and, at the Afterglow, I asked them if they would like to woodshed a few with our oldest member. They jumped at the chance and gathered around Harry. What a thrill! It was a thrill for everyone who enjoys going back to our roots. The quartet guys were really challenged and had a great time—even made some great sounds, and Harry was thrilled beyond explanation. How many times Harry would tell me later that it was the highlight of his 40-plus years of barbershopping!

When Harry died, my thoughts went back to that night. I fondly remember the blank expressions on the faces of the *139th Street* guys each time Harry started a new one. I still chuckle when I remember the guys putting the exact same tag on the end of each song. And, I remember the faces of our newer members who were seeing "real barbershop" for the first time—no written mu-

sic but good chords and honest-to-goodness fun!

I hope there are lots of Harrys in our Society. I hope that those chapters who are lucky enough to have a Harry will use them so that we, who are the only people in the world able to do this, will never lose our ability to do it. Only by doing honest woodshedding will we be able to preserve woodshedding—the real roots of our style!

God bless you, Harry, and thanks!

Charlie Mansfield
Portland, Maine

Win, win, win!

Five lucky winners will each receive two registrations for the 1993 international convention in Calgary, Alberta. Use *Classic World Travel*, the Society's official travel coordinator, for personal, business or Society travel anytime between January 1 and June 30, 1992, to be eligible. Winners will be announced at the New Orleans convention. See CWT ad on page 11.

Dear Friends,

I am impressed with the thoughtful letters from Toban Dvoretzky and Val Hicks in the January/February, issue (page 26).

Our Circle City Chorus in Dothan, Alabama, has a fine director who has been to Harmony College, and we have frequent sing-outs, both paid and donated. At each of these, we are well-received and we encourage others to join us. We have guest nights and do other things to boost membership. We always make money with our annual concerts. Yet our regular, participating membership is now half of what it was when we so optimistically applied for and received our SPEBSQSA affiliation.

Barbershopping was started by men who wanted to preserve what I call "goosebump music"—that which is delightful to listen to and gives both emotional pleasure and a visceral response. And to *them* the "goosebump music" was the music they remembered because it was sung or played during important times in their lives. A songsheet that was on the piano in the childhood home; a record that was played over and over; a tune that was played during that romantic dance when the excitement of youthful love was first experienced.

I'm in my '70s. My "goosebump music" is a few tunes from the early 1900s that my dad used to play, but mostly it is the music of the '40s and '50s. I got into barbershopping because of a unique experience in California about 25 years ago. My sister and her husband were barbershoppers and they took me to a SPEBSQSA convention. At the opening, the emcee held up his arms in joy, everyone stood up and I heard 5,000 people singing in four-part harmony! I had never heard the tune before (it must have been "Keep America Singing"); never mind—it was *my* "goosebump experience."

I don't remember the contest singing or any of the rest of the program at all. There *must* have been some very fine musical moments there, but they pale in comparison; they didn't sing *my* "goosebump songs." So I didn't get into barbershopping until 20 years later, when I had lost my wife, was retired and lonely and needed something good to do.

I must disagree with Dvoretzky when he dismisses most of the music of the '40s and '50s. Come on, surely with the hundreds of memorable tunes written by Rogers & Hammerstein, Gershwin, Cole Porter and

Jerome Kern, to name just a few, there *must* be stuff that fits wonderfully well into both the spirit and techniques of true barbershopping.

I well remember "May You Always"—a 1958 tune done so well by the McGuire Sisters. It's in the March/April issue of *Sheet Music* magazine, and almost every other chord in it is a barbershop seventh!

And, if we really want to, I'm sure we can find just a few more recent tunes that meet our standards, or some so close we can afford to fudge just a little. It's do that and attract more younger people, or go the way of the buggy whip.

Sure, we must by all means keep "The Old Songs" alive—but to do that, we need to attract more thousands of men to sing them! Our contests could have two parts: the Old Songs and another category—tunes almost everyone remembers—with a tingle!

Don Maier
Enterprise, Ala.

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News about quartets



This 1915-vintage photo of the **Kressley Brothers**, then a teen-aged quartet, who were popular in the Wilkes-Barre, Pa., area over the next ten years, was submitted by Bob Kressley, a 42-year member from the Wilkes-Barre Chapter. Pictured (clockwise) are: Nelson Blackwell, tenor (seated), who later became Bob's uncle; Bob's uncle, Walter Kressley, bari; Ted Turner, bass and Bob's father, Elmer Kressley.



After a five-year hiatus, the **Allied Four**, a popular show quartet from the Cardinal District, is back in business. Shown (l to r) are: Bill Carbon, bari; George Stybr, lead; Jerry Anton, tenor and Dave Walker, bass.

Four on the Floor, from the Minnetonka, Minn., Chapter, sang the national anthem prior to drag races at the Brainerd, Minn., Internationals last August. Jim Lutz, lead, is a NHRA inspector. Other quartet members are John Kleiber, Ed Meehan and Ben Vickery.



Early this year, **Talk of the South**, performed for an international audience of AT&T client company representatives at the Stouffer Waverly Hotel in Atlanta. Pictured (l to r) are: John Ward, tenor; "Handsome" Dave Philo, lead; Jeff Selano, bass and Chris Richards, bari.



Last fall, while in Hawaii during a trip Down Under, **The Ritz** took advantage of an opportunity to audition a new lead singer. "Nic" Nichol, seated, doesn't appear to be thrilled by the idea, while (l to r) Jim Shisler, tenor; the dapper auditioner; Ben Ayling, bass and D.J. Hiner, bari, are obviously having a ball.

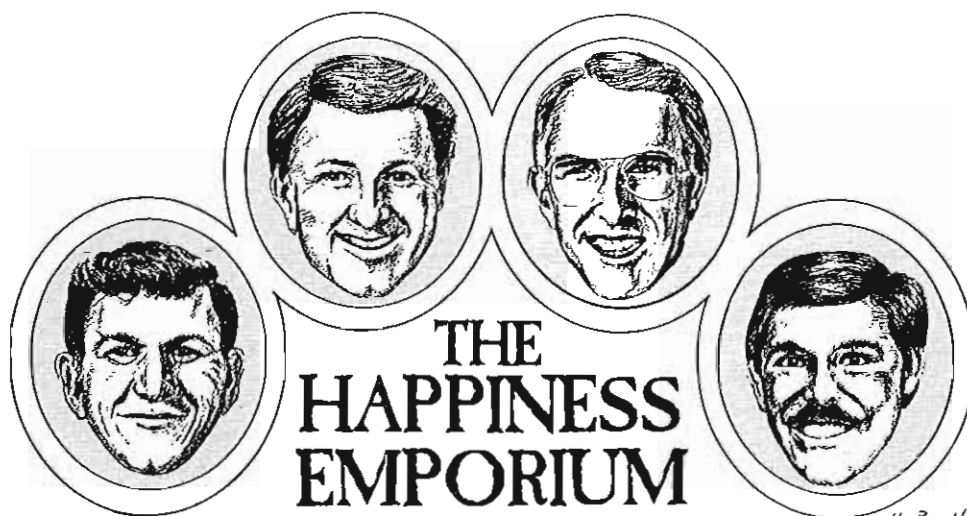
One of the highlights of a trip to England last October by popular Illinois quartet, **Bits 'N Pieces**, was being awarded a framed copy of the Leicester city coat of arms by Lord Mayor Colin Grundy. During the visit, the foursome performed on shows of the Leicester and Wantage clubs of BABS. Shown (right) at the presentation ceremony are (l to r): Leigh Sherman, tenor; Bob Squires, lead; Jim Wealther, bass; Lord Mayor Grundy and Jack Windsor, bari.



A Fort Walton Beach, Fla., Chapter quartet, **Sunrise**, was such a hit at a Christmas benefit party for some two hundred foster parents and children that the foursome has already been engaged for the 1992 event. Shown in action (l to r) are: Joe Breedon, bari; Reed Sampson, bass; Jimmy Tompkins, lead and Warren Sealy, tenor.



During a midwinter meeting in Long Beach, Association of International Seniors Quartet Champions President Frank Lanza, tenor of the **George Baggish Memorial Quartet** (1986) at left, turned over the president's gavel to Bob Reidenbach, tenor of **The Silvertones** (1988).



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Double Feature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Control Yourself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Humble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Now & Then	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Rise 'N Shine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Right from the Start	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Postage & Handling						\$2.00
Canadian orders specify "U.S. Funds"						
Overseas orders add \$5 & specify "U.S. Funds"						
Total						

In March, when the city of Greater Fort Smith, Ark., created a Civic Center Honors program to recognize individuals and corporations that had made significant contributions to the arts in the community, the first act on the show was the **Riverblenders Chorus** of the Fort Smith Chapter. The fact that two members of the planning committee for the event are prominent chapter members probably had something to do with it. Good PR opportunity.



The Hanover, Pa., Chapter, home of the **Standardbred Chorus**, is celebrating its 25th anniversary this year. Notably, six of the 27 charter members are still active.



Noting that the Gratton Elementary School music teacher was funded by a group of parents and teachers, the San Francisco Chapter adopted the school as its major service project, to help provide regular singing experience for all elementary grades.

In addition to participating in the funding of a trained music teacher to visit each of 14 classrooms twice a month, the chapter's **Cable Car Chorus** will perform at money-raising events sponsored by the school or parent groups.



continued next page



Minneapolis-St. Paul area Barbershoppers operated a booth for the second year at the Senior Options Expo in the Minneapolis Convention Center. More than 14,000 seniors from Minnesota and Wisconsin attended seminars, canvassed the booths and enjoyed live entertainment by well-known performers. Barbershop quartets such as **Grandma's Beaus** and the **Roadrunners** performed both from the stage and while strolling the aisles among the 350 booths on the main floor.



When Jimmy Dean, actor, singer, sausage-maker and long-time **Vocal Majority** fan, moved to Virginia, he renewed acquaintances with former VM stalwart, Gary Parker, now director of the Richmond Chapter's **Virginians** chorus. Shown are Jimmy and his wife, Donna, joining the group in "Keep The Whole World Singing" during a visit to a chapter meeting.



Last November was Barbershop Harmony Month at the Phoenix Public Library. The "Valley of the Sun" area boasts three Society and four Sweet Adelines International chapters. These groups set up six attractive displays, such as the one shown at left, in the exhibit area, as a joint project. Sixteen quartets/quartettes took part in three one-hour shows, staged in the library's 200-seat auditorium, on Sunday, November 17.

In celebration of its 50th anniversary, the Bloomington, Ill., Chapter is planning a number of events to mark the occasion. One of them was the resurrection of the **Corn Belt Chorus**, a fixture of the community during the '40s and '50s.

When the chapter chartered in 1942, former vaudevillian John Hanson of Peoria became the first chorus director. By the next year, Hanson was also directing several other nearby choruses. Whenever one group put on a show, the others would show up to help, and the resulting ensemble, often numbering as many as 200 men, was called the Corn Belt Chorus. Between 1944, the year of Bloomington's first formal show, and 1953, Hanson's last show with the chapter (no show in 1945), men representing nineteen different communities participated in the Corn Belt Chorus. With Hanson's departure, the concept lapsed.

This year, Bloomington contacted as many of the former participating cities (chapters) as possible, inviting them to form, once again, the Corn Belt Chorus in celebration of the chapter's anniversary. Ten responded positively, and nearly 150 men showed up for the first rehearsal in January. More than 175 performed on the show in early March.



The original Corn Belt Chorus, circa 1944 (above), the result of director John Hanson's affiliation with several area choruses, performed on Bloomington Chapter No. 1's inaugural show. Men from 19 surrounding communities performed, at one time or another, in the ensemble. The last show featuring the aggregate group was in 1953, when Hanson, who sang barbershop in vaudeville with Jim Jordan (Fibber McGee), and in a quartet with Glenn Howard (see page 15), left the area. See photo caption below for a continuation of this story.



The Bloomington, Ill., Chapter resurrected the Corn Belt Chorus this year in recognition of the chapter's 50th anniversary. Barbershoppers from ten communities or chapters responded to the call, and more than 175 appeared in concert on the chapter show. (Photo by Kent, Normal, Ill.)



The Reading, Pa., **Pretzel City Chorus** joined with the Reading Symphony Orchestra for the orchestra's annual Christmas show last December. This photo shows the groups in combination. The chorus also presented several a cappella Christmas carols in the barbershop style. (Photo by Chad A. DeShazo)

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Barbershop Around The World



Steve Hall, field service officer for the British Association of Barbershop Singers (BABS), has been awarded a Churchill Fellowship for study in The United States.

Steve Hall, four-time BABS quartet champion and current director of the Sheffield Club's **Hallmark of Harmony** chorus, is also a full-time field service officer for the association, visiting clubs throughout England and Wales to provide coaching in the barbershop style.

Recently, Hall was one of 2,500 applicants for a Churchill Fellowship, an endowment established by the British people in recognition of Winston Churchill's leadership during war years. Applying under the category "Music in the USA," Hall was one of 112 recipients of a fellowship award for this year.

The award will allow Hall to spend two months in the USA, during which time he will visit chapters, attend the international convention in New Orleans, and attend both Directors College and Harmony College.



Past International President Charlie McCann, in addition to being the "world's greatest tenor," has achieved other worldwide acclaim. He recently discussed the Society and the hobby of barbershopping on five radio program segments that were to be aired all over the top half of the globe.

World Christian Broadcasting, based in Nashville, was looking for information about barbershop music and contacted McCann, whose telephone number is listed under the barbershop heading in the local telephone directory. The resulting program segments, produced in Nashville, were to be aired over station KNLS in Anchor Point, Alaska. With voice-over translation, the programs are beamed to audiences in China, Japan and Russia.

In addition to interviews with McCann, the program featured four selections sung by **Yesterday Today** quartet and a recording of the **Quiet Don** quartet from Russia singing at the Cow Palace in San Francisco.



Last fall, the **Flat Top Mountain Chorus** of SPATS performed on a TV benefit for the Ithuba Fund, established to promote opportunities among the underprivileged in South Africa. The group garnered a full 45 seconds of nationwide TV exposure.

In response to a questionnaire designed to provide guidance for future endeavors of the FTMC, 91 percent of the members wanted to know what a "riser" was.



Last December, **Singsation**, the Bremen, Germany, chorus of BING! was invited to participate as "cultural ambassadors" in a five-day trip to Riga, Latvia, as part of a period of activities designed to reinforce the historical trade relationship between the two cities. The group was hosted by a youthful Latvian chamber chorus, **Vecriga**.

Singsation performed in the Latvian Philharmony and held joint concerts with its host group in the Anglican Church of Riga. One evening, outdoors in Dome Square, the two groups presented a Christmas-song concert during which identical arrangements were sung in two different languages. On the day of departure, the Germans again performed in Dome Square, this time with TV coverage of the event.

It appears that barbershop music enjoyed an exceptional introduction in Latvia, where, as the saying goes, every Latvian knows yet another folk song. The barbershoppers were showered with standing ovations and flowers by enthusiastic audiences.

The Bremen government has invited Singsation to travel, under similar auspices, to Danzig, Poland, in 1992 or 1993.



SPATS quartet **Gilt Edge** placed second to a non-affiliate group in the Eisteddford contest last year. Clockwise from bottom are: Rhy Scott, tenor; Jack Bird, lead; Barry Talton, bari and Jan Jordaan, bass.



When the **Heart of Holland** chorus from Nieuwegein visited the Nashua, N.H. **Granite Statesmen** chorus last October, a joint show was obviously in order. Shown fronting the DABS chorus is **For Pleasure**, one of its quartets, featuring (l to r): Carl Breitholtz, bari; Rob Osterhout, bass; Ruud Oorschot, lead and Willem Elsink, tenor.



Ducks, quartets and labels support Institute

by Janet Wright, Director of Patron Organizations

Ducks to race

On July 18, 1992, the waters of the Arkansas River in Wichita will once again be filled with bright, yellow, rubber ducks in the second-annual Great River City Duck Race. The 1991 duck race netted more than \$60,000 for use in the direct-care programs and services provided at the Institute. This year's race promises to be even bigger and better.

Ducks can be adopted for the race individually or in flocks for a donation of \$5 per duck. Each duck is numbered to correspond with the purchaser's "lucky duck" number. Thousands of dollars in grand prizes, including an outdoor spa, \$2,500 worth of groceries, jewelry valued at more than \$2,500, and a trip for four to Disney World in Orlando, Florida, await the "adopters" of those ducks crossing the finish line first.

Barbershoppers will have the opportunity to "adopt" their lucky ducks at the international convention in New Orleans. Just stop by the Institute of Logopedics booth in the

convention registration area. It'll be a *reduckulously* good time.

Labels traded for goods

The Institute enjoyed another successful year with the Campbell's Labels for Education project. In March, 1,279,173 labels were shipped off to Campbell's for redemption. Among the items ordered were five stereo cassette recorders, nine 20" televisions, three VCRs, games, puzzles, storage trays, computer software, building blocks, microwave ovens, clocks, a children's encyclopedia, dictionaries, mobile computer stations and computers, physical education and playground equipment and cameras. Seventy-five boxes were filled with carefully counted, trimmed and bundled labels for shipment to Campbell's.

Quartets contribute

Special thanks to the following quartets for their overwhelming support of the Institute during 1991: the Florissant Valley Four,

Drop of a Hat, 4 Crying Out Loud, Antiques, Furniture City Chord Company, The Last Goodbye, Nothin' Fancy, Gas House Gang and Friends in Harmony. Each of them contributed more than \$1,000 in support of the children and services at the Institute.

In addition to the quartets, we wish to thank and congratulate the Pioneer and Dixie districts for 100% participation by their chapters in giving to the Institute. Special thanks also to the 48 chapters who reached the \$50-per-man giving level in 1991. Per-man totals ranged from \$50 to \$184.87. These chapters, quartets and district representatives will be recognized for their accomplishments and generosity at the Logopedics Breakfast during international convention in New Orleans.

From the staff and children at the Institute—thank you!



Calgary International Convention Registration • June 27 - July 4, 1993

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

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

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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, 1993.

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1993 CONVENTION ONLY

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New Tradition leads the way with Young Men in Harmony

by Brian Lynch, Communications Specialist

It was a homecoming of sorts for Director Jay Giallombardo and members of the Northbrook, Ill., Chapter when **The New Tradition** chorus performed at the spring choral concert of New Trier High School in Winnetka, Illinois. Giallombardo is one of seven alumni of New Trier who are members of the Chicago-area chapter.

The Illinois District champion chorus performed on the show to express support for music in the schools, and to demonstrate the lifelong joys of vocal music.

New Trier freshman chorus directors David Bachmann and Joel Streighthoff have worked barbershop and doo-wop into their program as a means of encouraging vocal music from the start of students' high school careers. The 45-voice boys' chorus treated concert-goers to an energetic set of a cappella harmony, highlighted by a sextet performing Mac Huff's (son of Barbershopper Mac Huff) arrangement of "Blue Suede Shoes."

The New Tradition wowed the audience with its vocal mastery, and brought a light into the eyes of admiring youngsters. The evening was highlighted by an impromptu performance of "Lida Rose" by three students who had played the school board in the New Trier production of *The Music Man*, with TNT's Paul Tobin filling in the tenor part.

In all, more than 370 students sang in the six school choruses featured on the show, and joined The New Tradition to sing "Keep The Whole World Singing" at the end of the program.

TNT Community Activities Chairman Steve Holtz, who arranged the appearance, was excited by the opportunity to show his son's peers at New Trier what happens when singers grow up: "There are some things you are exposed to in high school that can continue to provide healthy recreation in your adult life. Young Men in Harmony can become middle-aged men in harmony and even old men in harmony!"

Holtz cites himself as a good example: he sang in a similar group in high school and is now a 27-year member of the Society.

The New Tradition chorus, a four-time international medalist, makes community service a major part of its chapter program. The chorus has also performed many times in local high school showcases.

"The internal grapevine among music educators is our best source for these events," said Holtz. "We were originally approached by a local school looking for a quartet to perform. We ended up doing a chorus performance and workshop, and have been asked back there three times."

Far Western, Mid-Atlantic districts host high school quartet contests

Both Far Western and Mid-Atlantic districts sponsored high school quartet contests in the past six months as part of the Society's outreach program to Young Men in Harmony.

The FWD contest was held in conjunction with the district's fall convention. Each contestant was awarded something tangible in scholarship funds, by virtue of contributions from district Barbershoppers and a \$2,000 contribution from the Association of International Champions (AIC). AIC also presented each contestant with a year's free membership in the Society.

Six quartets, each sponsored by at least one Society chapter, entered the FWD contest. **Harmonic Institution**, from La Crescenta High School and sponsored by the Crescenta Valley Chapter, was judged to be the winner and its members divided \$2,000 in scholarship funds. Other sponsoring chapters were: Bay Area Metro, Sacramento and Placerville, Reno, Aloha, and Pasadena.

In MAD, the Tri-County, Md., Chapter sponsored a high school quartet contest in January. Foursomes from Calvert, Charles and St. Mary's counties were invited to participate. **Chesapeake Music Company**, from Leonardtown High School in St. Mary's County, was awarded first place over four other entries. This earned them the opportunity to compete in MAD's Southern Division high school quartet contest during spring convention in May.

This is the first year that Society groups have held youthful quartet contests in conjunction with regular Society conventions. (See feature story, page 4.) In time, it is hoped that some standardization procedures can be implemented to encourage participation by all districts.



A chorus of 45 students from New Trier High School in Winnetka, Ill., performed barbershop at its spring choral concert on March 18. Featured on the program was **The New Tradition** chorus of the Society's Northbrook Chapter, which makes outreach to area high school music programs a part of its community service effort.



SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED
BALANCE SHEETS
Years ended December 31, 1991 and 1990

ASSETS

	1991	1990
CURRENT ASSETS		
Cash, including \$1,111,000 and \$1,017,000 of certificates of deposit, respectively	\$ 1,465,703	1,363,595
Accounts receivable	508,292	467,492
Inventories, at cost	455,438	354,925
Prepaid expenses and deferred charges	81,519	90,952
Total current assets	2,510,952	2,276,964
OTHER ASSETS, non-current	33,379	64,227
PROPERTY AND EQUIPMENT , net of accumulated depreciation of \$1,128,937 and \$959,718, respectively	967,314	950,292
	<u>\$ 3,511,645</u>	<u>3,291,483</u>

LIABILITIES AND MEMBERS' EQUITY

CURRENT LIABILITIES		
Accounts payable and accrued expenses	\$ 402,719	300,061
District dues payable	51,268	34,070
Deferred revenues	1,371,341	1,201,816
Total current liabilities	1,825,328	1,535,947
DEFERRED LIFE MEMBERSHIP INCOME	45,427	46,067
MEMBERS' EQUITY	1,640,890	1,709,469
	<u>\$ 3,511,645</u>	<u>3,291,483</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED
STATEMENTS OF REVENUE AND SUPPORT AND EXPENSES
Years ended December 31, 1991 and 1990

	1991	1990
Revenue and support		
International dues and fees	\$ 1,402,122	1,283,763
Sales of merchandise	880,971	810,621
Conventions	807,039	676,076
Harmony College	180,399	180,431
Chapter Officer Training School	119,582	126,250
Chorus Director School	78,670	113,238
Harmonizer subscriptions and advertising	133,909	148,173
Other	502,824	502,494
Total revenue and support	4,105,516	3,841,046
Costs and expenses		
Cost of merchandise	509,333	485,644
Conventions	414,479	420,749
Harmony College	146,236	145,436
Chapter Officer Training School	148,613	157,376
Chorus Director School	72,276	98,015
Harmonizer production and distribution	147,740	172,994
Salaries, employee benefits and payroll taxes	1,596,297	1,348,851
Other operating expenses	1,074,428	1,020,997
Total costs and expenses	4,109,402	3,850,062
Deficiency of revenue and support over expenses before appropriations	(3,886)	(9,016)
Appropriations of board designated equity	(84,454)	(15,290)
Deficiency of revenue and support over expenses	\$ (88,340)	(24,306)

HARMONY FOUNDATION, INC.
BALANCE SHEETS
Years ended December 31, 1991 and 1990

ASSETS

	1991	1990
CURRENT ASSETS		
Cash	\$ 380,508	322,616
Interest and other receivables	11,046	9,706
Investments, at cost (market, 1991 - \$517,502, 1990 - \$457,556)		
U. S. Government and agency obligations	225,764	211,120
Corporate obligations	104,284	85,577
Marketable equity securities	95,208	114,739
Property and equipment, net of accumulated depreciation of \$14,031 and \$11,931, respectively	5,626	7,726
	<u>\$ 822,436</u>	<u>751,484</u>

LIABILITIES AND FUND BALANCES

LIABILITIES		
District and chapter contributions payable to the Institute of Logopedics	\$ 456,625	384,503
Accounts payable	6,249	8,320
Total liabilities	462,874	392,823
FUND BALANCES		
Unrestricted	317,281	320,173
Restricted	42,281	38,488
Total fund balances	359,562	358,661
	<u>\$ 822,436</u>	<u>751,484</u>

HARMONY FOUNDATION, INC.
STATEMENTS OF REVENUE AND EXPENSES
Years ended December 31, 1991 and 1990

	1991	1990
Revenue		
Dividends	\$ 4,570	7,792
Interest	37,017	32,699
Arrangement and reproduction income	31,555	25,643
Administrative fee - Institute of Logopedics	33,274	-
Miscellaneous income	591	1,262
Total revenue	107,007	67,396
Expenses		
Administrative fee	15,000	15,000
Grants and awards	38,814	27,847
Librarian	34,440	31,330
Other expenses	28,996	30,069
Total expense	117,250	104,246
Deficiency of revenue over expenses before gains (losses) on securities	(10,243)	(36,850)
Net gains (losses) on securities	7,351	(2,945)
Deficiency of revenue over expenses	\$ (2,892)	(39,795)

In accordance with the bylaws of the Society, our accounts have been audited by Conley McDonald & Co., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1991 and 1990.

The financial statements with audit report have been presented to the Board of Directors and copies are on file at the international office. Excerpts from the financial statements are shown on this page.

A copy of the complete audit report is available to members who provide a stamped, self-addressed envelope.



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; (404) 296-8957 evenings.

HAWAII offers you the opportunity of a lifetime. See ad on page 12, this issue.

Fullerton, California's **Orange Empire Chorus** is searching for a knowledgeable, energetic director. Our chorus of 50 men (on the risers) is growing and needs a dynamic, experienced individual who will help lead us to improved performance and competition. An enthusiastic membership and music team invite you to the challenge in sunny Southern California. Contact Neil Poll, Music VP at (714) 970-7380 (H), (714) 732-1566 (B).

Thinking of moving to Paradise? Na Leo Lani chorus, a chapter of Sweet Adelines in Honolulu, renowned for its clean air and sunny beaches, needs an energetic, dynamic director immediately who can take a small chorus to competition in 1994. Contact Penny Lawhn, 2188 Aha Niu Place, Honolulu, HI 96821; (808) 734-4278.

UNIFORMS FOR SALE

For sale: 50 sky-blue, single-breasted, sports coats—all sizes. Asking \$5 each, but will dicker. For details, contact Cecil Hulton, 414 Oxford St., Northfield, MN 55057; (507) 645-8067.

For sale: 120 mint-green tuxedos, each complete with cummerbund, bow tie and green-edged white dickie. Very reasonably priced and in excellent condition. Contact George Shook, 79 North First St., Bangor, PA 18013; (215) 588-4477.

For sale: 44 After Six tuxedos, plus extra pieces. Light-green coats; dark-green trousers, vests and ties; white shirts with two-tone, light-green ruffles. \$400 for the lot. These are good uniforms, but it's time for a change. Contact Larry Nerison, RR1, Box 99H, Adams, MN 55909; (507) 582-3397.

For sale: Sixty red concert uniforms. Includes jacket, trousers, vests, bow ties. Good condition. \$20 each. For further details and negotiations, contact Jack Seager (716) 692-3971 or Bob Thomas (716) 655-0715.

For sale: 50 mist-green After Six tuxedos with dark-green piping. Includes pants, vests, white-with-green-ruffles shirts, and bow ties. Asking \$30 each or \$1,300 takes all. Contact Charles Lindholm, 14712 Karyl Drive, Minnetonka, MN 55345; (612) 935-6258.

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.

Barbershop records and videos for sale. The 50 or more records date from 1948 to present. The eight videos are from the 1980s. If interested, please contact Larry Koewler, 1125 S. Lincoln Park Dr., Evansville, IN 47714; (812) 473-3220.

For sale: time-share resort condo on St. Charles Ave. in the heart of New Orleans during convention week; Fri., June 26 through Fri., July 3. \$500. Contact Fred Breedon for details; (904) 389-8085 or (904) 771-5071.

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.

RISERS WANTED

Wanted: light-weight risers for 40 men. Contact Bob Tyson, 40 Beech Dr., Mt. Vernon, IL 62864; (618) 244-6739.

SIDEWINDERS

1964 International Champions

The Sensational Clarion sounds and those Marvelous Melodies they sang in the 60's can be yours to enjoy in the 90's —!

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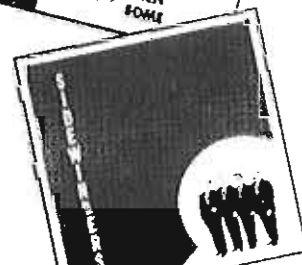
TITLE	NUMBER	AMOUNT
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2. THE SIDEWINDERS		
3. SUNRISE-SUNSET		
Postage & Handling		\$2.00
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WOW!

The Bluegrass/Suntones tour on video!



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For their first time, two of the greatest quartet champions of all time shared the stage for what proved to be a magical moment.

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*The incomparable artistry
of the Suntones ...
The exciting variety of the
Bluegrass Student Union ...
in "Together"*

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Address _____ <small>(Street address required for UPS)</small>			
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Card # _____		Exp. Date _____	
Phone orders: (502) 339-1148 (8 a.m. to 5:30 p.m., Monday - Friday)			
CASSETTE TAPES	After Class	@ \$9.95	QTY _____ TOTAL _____
	The Older, The Better	@ \$9.95	_____
	Music Man	@ \$9.95	_____
	Jukebox Saturday Night	@ \$9.95	_____
	Here To Stay	@ \$9.95	_____
COMPACT DISC	Jukebox Saturday Night	@ \$14.95	_____
	Here To Stay	@ \$14.95	_____
VIDEO CASS.	Live In Concert	@ \$19.95	_____
	Together	@ \$24.95	_____
Shipping & handling charge			\$2.50
ADDITIONAL \$2.50 S&H FOR VIDEO			ORDER TOTAL



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1992 Quartet & Chorus Contest • AIC Show of Champions
Cassettes, Compact Discs and Video • Recorded Live

LOW, EARLY BIRD PRICE PACKAGES

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 Package 3: **Compact Disc** • Top 20 Quartets • 20 Choruses • Regular \$29.90 **Early Bird \$24.90**
 Package 4: **Cassettes** • 1990 Int'l Show • 1991 World Harmony Show • Reg. \$19.90 **Early Bird \$15.90**
Video (VHS) • Top 10 Quartets • 20 Choruses • Convention Highlights • Reg. \$37.00 **Early Bird \$30.00**

Stock #	Item Description	Quantity	Each	Total
4861	Package #1 '92 Quartet, and Chorus Cassette		\$19.90	
4862	Package #2 '92 Quartet, Chorus and AIC Cassette		29.85	
4606	'92 Quartet Cassette		11.95	
4607	'92 Chorus Cassette		11.95	
4608	'92 AIC Cassette		9.95	
4863	Package #3 '92 Quartet and Chorus CD		24.90	
4609	'92 Quartet CD		14.95	
4610	'92 Chorus CD		14.95	
4864	Package #4 '90 Int'l Show and '91 World Harmony Shows Cas.		15.90	
4908	'90 Int'l Show Cassette		9.95	
4811	'91 World Harmony Cas.		9.95	
4044	'92 VHS Video		30.00	
Total for merchandise				
Shipping and handling (see below)				
Subtotal				
5% Sales Tax (Wis. residents only)				
Total amount enclosed				

US and Canadian shipments		Foreign shipments	
Up to \$8.00 add	\$1.95	Up to \$12.00 add	\$4.95
\$8.01 to 11.00 add	2.45	12.01 to 15.00 add	5.95
11.01 to 15.00 add	2.95	15.01 to 20.00 add	6.95
15.01 to 20.00 add	3.45	20.01 to 30.00 add	7.95
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Over 30.00 add	4.45		

Packages sent to separate addresses require separate postage

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