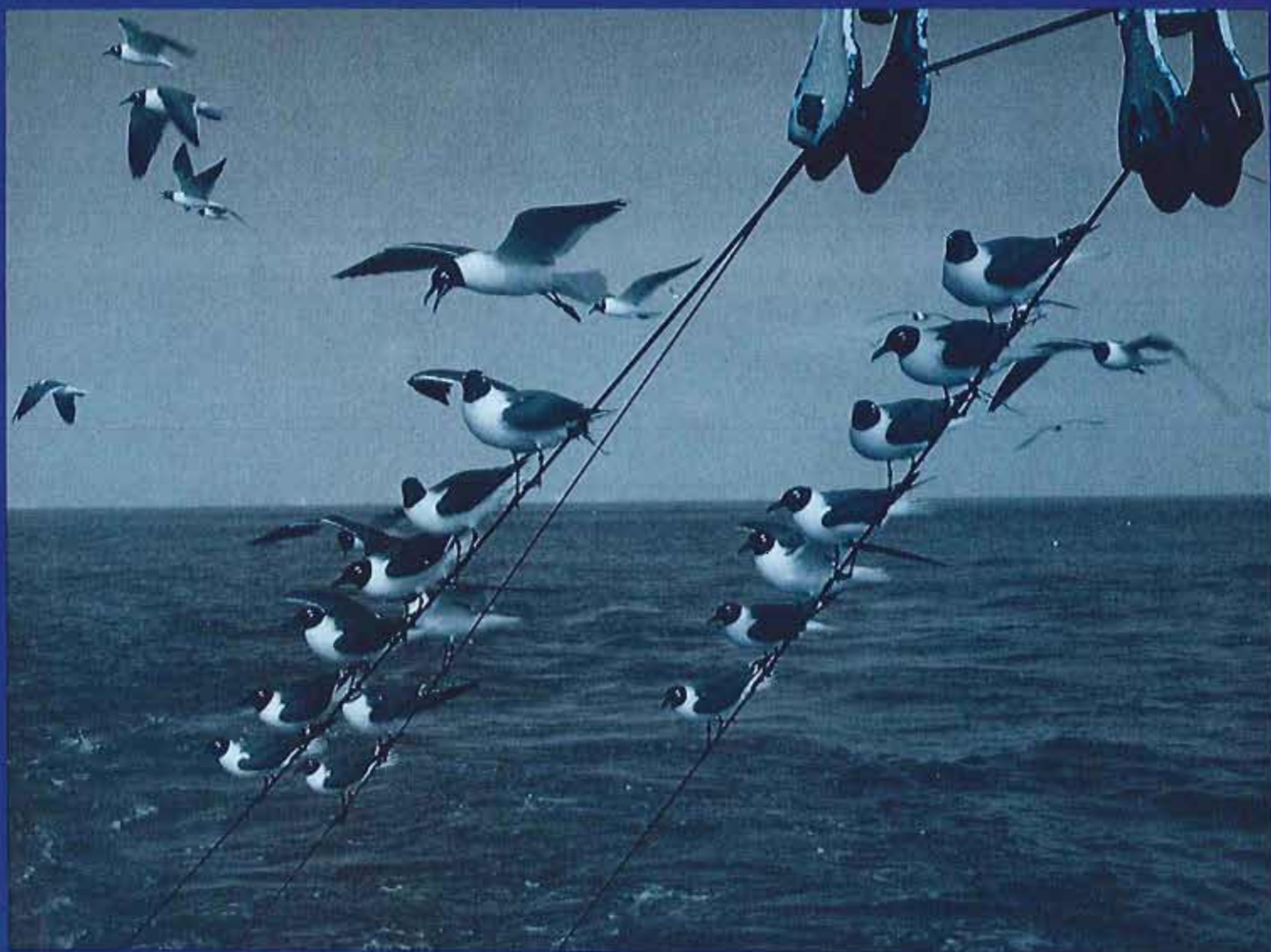




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1992



Midwinter Convention
Corpus Christi, Texas



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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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Seagulls "man the risers" of a fishing boat's cables on Corpus Christi Bay. On shore, the Bayfront Convention Center awaits midwinter convention attendees.
Photo courtesy of *Texas Highways* magazine



In "Seventh" Heaven

by Joe Liles
Executive Director

I can hardly wait for Tuesday nights to roll around. It's my favorite night of the week. It's a time to renew the ringing of chords ... to again experience the sound and feeling that got me hooked on barbershop back in 1967. It's a time to gather with my barbershop buddies to sing lots of songs and tags in quartets, groups and a chorus.

No need to worry about shows and contests. They take care of themselves, if focus and attention are given to the immediate experience ... "every note you sing must contribute to the ring."

You know, I think the Society would have a growing membership if chapter meetings were filled with opportunities for each man to experience the joy of his voice contributing to barbershop harmony. Eric Jackson calls this experience *lifeblood*.

There are some who are fulfilled by standing in the middle of a voice-part section in the chorus, some who get more thrills and chills from quartetting, but every man must have his barbershop fix, each in his own way, at least once per week, or more, if possible.

Chapter leadership *must* take the responsibility of guaranteeing members and guests a full evening of chord ringing, soul-inspiring, heart-healthy harmony, from the warmup session to "Keep The Whole World Singing," and continuing the afterglow through the last opportunity in the parking lot.

Simply singing the right notes contributes greatly toward achieving the experience. You can't beat the right notes! There

is a reason for matching vowel sounds: it helps us ring chords. There is a reason for learning good singing techniques: we can ring chords better.

I must confess, I have visited chapters whose members are trapped into perfunctorily wading through warmup exercises, just for the sake of doing something. They might wander through repertoire and polecat songs, perhaps meander through a forest of new notes on a newly-acquired arrangement, and often sit idle while someone up front drones on incessantly about matters that could be covered much more quickly, with a little preparation.

In meetings like this, little, if any, focus is on capturing the spine-tingling sound of chords ringing and the ultimate joy: each man feeling his voice being an integral part of it.

It is *chapters* who gain or lose members; not an international office or International Board of Directors. As the local chapter goes, so goes the Society.

I want to challenge the administrative and musical leadership of every barbershop chapter in the world. Starting now, plan and operate your meeting nights in a manner that will focus on the one thing that convinced us all that barbershopping is here to stay. Throughout the entire evening, strive to continually bathe the members and guests in the "magic ring" of barbershop harmony.

Sing lots; talk less. Applaud and revel in the very sound of it. Listen for it. Make it be ever-present. Create it and they will come; keep it ringing and they will stay!

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by Terry Aramian
International President



Perhaps someday, you will have a brilliant idea, a brainstorm, a gem, a true pearl of wisdom, which, when pursued to its conclusion, can result in the "discovery of a new world." When one sets out to "Discover a new world ...," one quickly learns that there are those who aren't prepared to take the bold new steps that are required to make the adventure successful. Any new idea will have its detractors and nay-sayers because all ideas, good as well as bad, have detractors. Be dauntless in your pursuit of what you think is the right thing to do.

I suppose it is human nature to shy away from unfamiliar ways of doing things or, for that matter, from doing things that are themselves unfamiliar. Fear of the unknown is common, but should be understood for what it is; because, as it happens, it is really quite easy to avoid. Simply eliminate the unknown.

"Pray tell," you ask, "How?"

It is the job of all chapter, district and Society leaders to provide enough information to convince those they lead that the elements called "unknown" do not exist, at least not to the leaders. After all, isn't it reasonable to assume that you will enjoy a greater following if the followers know where you're going? The main ingredient in this formula for success is to educate and, in the words of brother Bob Cearnal, *communicate, communicate, communicate*. We can all work just a little bit harder in this area.

While we're on the subject of working harder, we must, at the same time, be watchful of taking ourselves too seriously. No, I don't mean to take lightly the jobs we have agreed to perform. What I do mean is to not fall into the trap of taking ourselves too seriously, which can and does happen from time to time.

For many years we have been told that barbershop is not a "serious" art form; to which we responded, "harumph," with great indignation. That charge did not fall on deaf ears, however. Over the last six or eight years, a massive attempt has been undertaken to persuade the musically elite that we are, indeed, a musical art form with which to be reckoned. This was done by first elevating the level of our own definition of the acceptability of our performances; and then by displaying this new standard of performance for all the world to see. From an artistic point of view, phenomenal success has been achieved.

Let's continue doing the great things we do to preserve and encourage barbershop quartet singing. And let's continue to do it with the good humor upon which our Society was founded. Don't forget, our very name was conceived in fun and harmony. Let's be very serious about our charge and the job at hand, but let's not take ourselves too seriously. Above all, lets ...

Keep the new world singing.



1996 MIDWINTER CONVENTION BIDDERS

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

For information, contact:
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From the Galvan house, extreme left, one can view the Littles-Martin and Gugenheim houses in Heritage Park. The Harbor Bridge, Corpus Christi Museum of Science and History, and Bayfront Plaza Convention Center stand in the background.

Photo courtesy of *Texas Highways* magazine

Corpus Christi, midwinter convention wonderland

excerpted with permission from Texas Highways magazine

Jack Lowry, managing editor and author

Sun and surf lovers have flocked to Corpus Christi for decades, for blue water and clean sea air give it its beauty, but the city boasts attractions for everyone.

Corpus Christi's name comes from the bay on which it sits. Explorer Alonso Alvares de Piñeda discovered Corpus Christi Bay in 1519, and claimed the waters and the land beyond for the Spanish crown. A dynamic Pennsylvania businessman named Henry L. Kinney established the first permanent settlement, Kinney's Trading Post, in 1839.

Following the Civil War, settlers and visitors alike began to see the area's resort potential. Today, palm trees line city streets, warm sun glistens on the bay, and squawking gulls create the feeling of a subtropical paradise.

In 1926, the U.S. Government turned Corpus Christi into a deep-water port. Corpus Christi imports petroleum, chemicals, and ores, and exports refined products and grain. The city ranks among the top six United States ports in tonnage and is fourth in foreign trade handled.

Corpus Christi arcs along its namesake bay like a jagged crescent. Shrimp boats, tailed by swirls of seagulls, ply the waters, and at a T-shaped pier on Peoples Street, you can buy fresh Gulf shrimp and crabs. Near the shore, anglers on wharves, jetties, and in weathered dinghies cast for redfish, black drum, and speckled trout. Deep-sea fishermen depart from nearby Port Aransas, the area's outlet to the Gulf.

For narrated tours of the bay and harbor, board Captain Clark's *Flagship* at Peoples

Street. The 400-passenger paddlewheelcer takes you on a leisurely cruise past the downtown skyline and under the towering Harbor Bridge.

Bayfront Park offers many exhibits

The area's past comes alive at the Corpus Christi Museum of Science and History in the Bayfront Arts and Science Park. Near the entrance stands a partial replica of a 16th Century Spanish sailing ship. Visitors can board the dimly lit deck and try navigating with an astrolabe.

The exhibit *Shipwreck!* includes items recovered in the 1970s from the remains of ships that wrecked on Padre Island in April, 1554: large cast bronze bombards, swivel guns, disk-shaped silver bullion, a cigar-shaped gold bar, and Spanish coins of the

1500s. The displays include representations of trade items such as cochineal, a prized dyestuff made from the dried bodies of the female cochineal insect, so valued in Europe that it was second only to silver in value as an export from New Spain in the 16th Century.

A replica of an early Corpus Christi house has walls of shellcrete brick. Shellcrete, made by mixing burnt shells with sand and quicklime, reinforced Kinney's trading post and subsequent pioneer buildings.

Next door, the striking Art Museum of South Texas overlooks Corpus Christi Bay. The museum's art offerings include traveling exhibits as well as its permanent collection. Recent exhibitions have included American Indian baskets, the art of animation, and the drawings, paintings, and sculpture of Gutzon Borglum. Borglum, who chiseled the monumental carvings on Mount Rushmore, also designed Corpus Christi's popular seawall, where folks have hiked, biked, and fished for nearly 50 years. The small museum shop sells folk art, games, toys, and gifts from around the globe.

Shoreward from the nearby Bayfront Plaza Convention Center, site of such midwinter convention activities as the Seniors Quartet Contest and Saturday Night Show, a collec-

tion of nine historic homes known as Heritage Park hints at Corpus Christi's ethnic and cultural diversity. The houses serve as offices for various organizations, but you're welcome to drop in during business hours, and you can view the exteriors anytime.

The two-story Sidbury House stands as the only remaining example of High Victorian architecture in Corpus Christi. To the southwest, the Galvan House is adorned with classic columns, and beveled glass gleams in the front doors and sidelights. The Merriman-Bobys House, the second-oldest structure in Corpus Christi, was built in 1851 with handhewn lumber and square nails.

Downtown invites visitors, also

Back in town, visit the small Museum of Oriental Cultures, which features the world's largest private collection of Hakata dolls and other Japanese art. Nearby in the Water Street Market, feast on fresh Gulf seafood and browse for gifts in a number of specialty shops. Then visit the colorful International Kite Museum and Shoppe at the Best Western Sandy Shores Resort on Corpus Christi Beach. At Sunrise Mall, you can see what purports to be the world's largest hologram store and gallery.

If you're with youngsters, watch their faces light up when they ride the 25-foot-high double-decker carousel at Padre Staples Mall. The hand-painted Italian carousel boasts horses with tails made of real horsehair and bright lights that cast an enchanting glow on riders' faces.

South of town on Staples Street, see the subtropical vegetation that greeted the first visitors to Corpus Christi. The Corpus Christi Botanical Gardens include undisturbed natural wetlands and mesquite brushland. A special collection of azaleas, hibiscus, aloes, and succulents covers an acre next to the information center and gift shop. The gardens include meadows where wild flowers bloom, and a small lake that harbors wading and swimming birds.

For afternoon and evening entertainment, Corpus Christi offers a selection of restaurants that serve pasta, prime rib, seafood, barbecue, Chinese fare, and Tex-Mex specialties. Live music venues also dot the city.

Corpus Christi invites you to bask in the sun, savor mesquite-grilled seafood, and watch windsurfers glide across the water. With music and museums, restaurants, hotels, and all the seaside activities imaginable, this jewel on the Texas coast truly sparkles.

Midwinter Convention Registration | Corpus Christi, Texas | Jan 24 - 31, 1993

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INSTRUCTIONS

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

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

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

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

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

For office use

1993 CONVENTION ONLY

Hal Purdy: Barbershoppers' barbershopper*

by Jack Bagby, Contributing Editor

**Society bylaws decree that, in Society publications, Barbershopper with a capital B shall be used whenever referring to members of SPEBSQSA. Without the capital, the term refers to all other persons who love to sing barbershop harmony. Ed.*

He's sung in barbershop quartets since he was in grammar school. He's a song writer. He's a two-time chorus gold medalist. He's a woodshedder who has busted chords with gold-medal quartets for three decades. He's a baritone. He's a past district president. Professionally, he's a successful golf course architect.

But to thousands of convention-going barbershoppers, Hal Purdy is best known as the genial, white-bearded host of the longest-running, most popular hospitality room at any international convention—the Purdy Corral.

Born in Wabash County, Indiana, in 1905, Hal organized his first quartet in grammar school. By age 20 (13 years before the Society was born), he was singing baritone with **The Beachcombers** in Daytona Beach, Florida.

"It wasn't called barbershop then," he says, "but we sang the same chords—including barbershop sevenths—to many of the same songs we sing today."

In 1950, Hal teamed with his oldest son, Chan, in an Indianapolis foursome, the **Rippleaires**. He formed a 1951 quartet, the **Rip-Chords**, that was one of the first to appear regularly on television, singing for 26 weeks on an Indianapolis TV show.

He was singing with sons Chan and Mal in the Livingston, N. J., **Dapper Dans of Harmony**, when the chorus won gold medals in 1967 and 1970.

So, at 87, has his barbershopping become primarily a spectator sport? No way!

He has cut back a bit on his golf business. After designing or re-designing 130 courses along the Eastern seaboard, he's hoping only

one or two of fourteen prospective projects will materialize this year. After all, he had to leave May 1 on his second overseas tour, this year to the former Soviet Union, with the **139th Street Quartet**. (Hal sings a solo, "I Wish I Was Eighteen Again," on that quartet's latest album.)

He sings with his regular quartet, **Estuary**, named for a segment of the Hudson River on which the Purdy estate is located in Saugerties, N.Y. He'll also be getting a senior quartet together to compete at the midwinter convention, as he's done the last five years. And, there was the Purdy Corral in New Orleans to get ready for.

For nearly 30 years, for quartets and fans alike, the Purdy Corral has been the place to go. Probably every medalist quartet during that time (and certainly every gold medalist) has sung at the Corral, most of them year after year. The Corral's popularity occasionally has given rise to false rumors: "You can't sing there unless you wear a gold medal." "You don't get in to listen without a written invitation."

Hal denies anyone has ever been turned away, although fans, as well as champion quartets, sometimes have waited hours for their turn to enter the packed suite. He admits, though, that he once ejected a quartet for singing an off-color song.

The Purdy family hosted its first Corral at the 1959 convention in Chicago. It's been around every year since 1964, varying only in details: the largest suite available in or near the headquarters hotel, with barbershoppers and friends packing every square foot, and plenty to eat and drink.



Hal Purdy

For many years, Hal and his wife, Ruth, would sit enthroned in easy chairs at the front of the room while son Mal emceed and introduced the quartets; Chan kept the quartet log and manned a TV camera; daughter Mary Jo, sometimes assisted by her sister Kathy (the only non-barbershopper in the family), admitted guests as space became available, or restocked the quartet room with fried chicken, beer and soft drinks. Other family members or close friends would help out behind the bar, in the performers' ready-room or with the long lines of quartets and fans waiting in the hallway.

But then tragedy shattered Hal's world. Mal was killed in an automobile accident in 1983. Chan died of a lingering illness less than six months later. In December 1986, Ruth's death ended a 62-year marriage.

In tribute to Ruth, Hal wrote a song, "In My Album Of Memories." He hasn't yet given it to anyone to sing—"maybe this year." He told friends he considered her passing only a "slight interruption of a life-long love affair."

One of his best-known compositions, "Lost In My Own Home Town," arranged by Director Renee Craig, was sung by her **Ramapo Valley Chorus** in Sweet Adelines International competition. Mary Jo sings bass in that chorus. The ballad also was scheduled to be sung by several Society quartets this year at the New Orleans contest, some coupling it with Hal's latest offering, "Headin' Home."

Don't be surprised if a new Purdy composition proves popular at the contest next summer in Calgary. It's almost certain that sometime early in the week, you'll find Hal woodshedding in the hotel lobby. And it's a sure bet that, come Thursday, Friday and especially Saturday night, crowds again will jam the Purdy Corral.

As to the question of how long the Purdy Corral will continue: "I told Mary Jo I was willing to give it up when she was," Hal recalled. "But she said, 'Dad, we can't give it up—we've got a lion by the tail.' So I set up an endowment to keep it going as long as she and Kathy want it to."

After all, you're only young once. And with Hal Purdy, youth lasts a lifetime. 🐾



The Rippleaires, Indianapolis, circa 1950 (l to r): Al Minnick, tenor; Chan Purdy, lead; Bill Smith, bass and Hal Purdy, bari.

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Why change the judging system?

by Rob Hopkins, Chairman, International Contest and Judging Committee

On January 31, the International Board endorsed an implementation plan for a new judging system with three new categories: Music, Presentation, and Singing. Brief descriptions of the new categories can be found in the March/April 1992 Harmonizer. A final decision to adopt the new system will not be made until January 1993.

Where did the idea for the new judging system come from, anyhow? The proposed new judging system has been under study since March 1989, in response to a Future II Committee report that challenged the IC&J Committee to consider how the contest and judging program might best support Society objectives.

Initially, the judging program was established to pick contest winners, and I believe that our system does that extremely well. But the influence of the contest and judging program reaches far beyond the contest environment. It influences the kinds of music we sing and the ways in which we perform it, whether it be in contests and shows or at chapter meetings and quartet rehearsals. I believe the current contest and judging system has been a very positive influence over the last two decades.

Dual improvement sought

But that is not to say there isn't a better way. The contest and judging subcommittee that met in March 1989 recommended that the International Contest and Judging Committee study a new judging system that would better support the preservation and perpetuation of the barbershop style and increase the enjoyment and growth of our Society's membership.

Some feel that our current contest system is too compartmentalized and pays too much attention to devices and technique rather than overall effect. For instance, in our current judging system we have an artificial separation of visual and vocal interpretation. One unfortunate consequence is that some performers treat interpretation and stage presence as separate elements of a performance, rather than as an integrated whole. Have you ever heard: "We'll work on the interp plan this week and next, and then we'll start working on the SP plan"?

Many believe we should take more of an audience perspective, and evaluate emotional impact through eyes and ears together. As an audience member, our response to the visual aspects of a performance is influenced to a significant extent by what we hear, and our response to the musical aspects is influenced to a significant extent by what we see.

There have been complaints, too, about restrictions and nitpicky details in the Arrangement Category. A particular complaint is that our current judging system does not pay enough attention to the suitability of the song, arrangement, and performance, to the performers. This is especially true in the Arrangement Category, where a judge might feel constrained to tell a performer, who has just scored a +4 on a song, that he should probably choose a *different* song to sing in the next contest because the +4 song is not well suited to his quartet or chorus. But the performer earned a +4!

More than accounting needed

The Arrangement Category has served us well since its inception, but there are quite a few people who think we need a new way to preserve and encourage the style for the 1990s and beyond. We need to move beyond an accounting of various devices to an adjudication of the entire song and arrangement *as performed*. We need to have a scoring system that eliminates negative scores. Many competitors would avoid *any* minus score in arrangement, to the exclusion of good sense and the kind of variety of songs that we would like to hear.

The new categories ask the judges to take a broader view than they do now—one more like a member of the audience might have. Even while evaluating a performance from a particular perspective, an audience member can experience the total performance. Each of the three categories—Music, Presentation, and Singing—will be a particular orientation or perspective from which a judge views the total performance, rather than a blinder that restricts his focus to a certain domain.

The new proposed categories are an effort to respond to some problems in the current category structure. But, they are also an attempt to improve upon some of the things

we now do so well. The International Contest and Judging Committee expects the new categories to ensure:

1. The preservation and perpetuation of the style, with a balance between the two.
2. Elegance and naturalness. Right now, we divide the scoring into four categories, and assume that the adjudication of the separate categories adds up to a summary of the overall performance.
3. An emphasis on arrangements that are easily singable and that create the opportunity for good sound.
4. An emphasis on freely produced, resonant sound.
5. An emphasis on an authentic presentation—one that is from the heart, and that results in appropriate moods and emotions that arise from the vocal and visual presentation.
6. A balance between the vocal and visual presentations.
7. An emphasis on the overall effect, rather than on individual devices.
8. A relatively small number of highly-trained judges who score with consistency.
9. Contest preparations that will support the growth and well-being of chapters.
10. Broad participation.
11. The joy of participating in competition.

The joy of participating in competition has to do with sharing something with an audience and, to a large extent, with a basic joy of singing—the lifeblood of our Society, as Eric Jackson would say. Eric's lifeblood definition is: "Every man, in his own way, must have opportunities, every week, to experience the joy of hearing his own voice contribute to the sound of barbershop harmony."

Heaven knows, we've been talking about *that* joy of singing since the beginning. And because we feel so strongly about it, we have a mission to perpetuate our style by sharing it and our love of it with people of all ages throughout the world. I submit to you that the proposed new judging system supports that mission in exciting ways.

In subsequent issues of *The Harmonizer*, I will share with you more detailed descriptions of the three new judging categories, and the common ground among them. 🎵

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What ever happened to "The Old Songs"?

by April Fenton
Denton, Texas

April is a senior at the University of North Texas, majoring in Public Relations. She is presently involved in a feature-writing class and submitted the following for publication as part of class requirements. It offers barbershoppers a view from a different perspective. Ed.

"Daddy sang bass and Mammy sang tenor," has been true at my house for as long as I can remember, for I was born into this barbershopping thing. I've grown up with a love for barbershop-style music, which became a curse at college, where it's considered "uncool" to blare your stereo with barbershop music in the dorm. But, I've also noticed some changes over the years.

I remember standing by my father's knee and feeling the vibration of close-sounding chords in my heart. I vividly recall tottering among the legs of four men as they would stand around after a rehearsal, show or competition, woodshedding songs that all barbershoppers knew. The sound, so strong and powerful, intrigued me. I fell in love with it.

I grew up going to rehearsals with both my mom and dad. I've heard about a lot of "mommies," "stolen girls," "honeylambs," and "Irish songs"—how many Susies can one guy know? Not to mention the Robert E. Lee, which has docked about four thousand times during my life.

My parents say barbershopping is something they enjoy because it lets them get out of the house for a while and do something they really like. "It's a time to go to rehearsal and not think about the wife and kids, and enjoy working hard at something you love," says my dad, James Fenton.

In recent years, I have noticed that "men's night out" is often a family thing. I can remember when I was the only female at my dad's rehearsals, but I was five years old then, back in 1975. At the last barbershop rehearsal I attended, there were many wives and children in the audience.

Isn't barbershop music supposed to be a cappella? I've seen performances and heard recordings of groups singing with instrumental accompaniment. Although I don't think it is the norm, it certainly represents a departure from the original idea.

Reliance on sheet music seems to have diminished. Teaching tapes are available for

many choruses to use as a learning tool for new songs. My mother, Pat Fenton, likes the new technique. "A quartet sings the song, but your part is the most dominant on the tape and this helps you learn it a lot easier and faster," she says.

Chorus values seem different

A major difference I have noticed is seeing a different type of chorus emerge. Although singing four-part harmony originally developed as a fun, simple, hobby, it has taken, in some cases, the turn into a hair-raising, star-stricken, emotional ride of the competition world. Not all choruses enter the competition side of barbershopping, but for those that have, this old hobby has taken on a new quest: winning. The craze of winning a competition and earning a championship title requires a little more than a "let's get together and sing" rehearsal.

For choruses to enter competition, they must have a commitment from the members to prepare, mentally and physically; to attend coaching sessions and rehearsals; and the commitment of wanting to achieve the best score possible. While they often do make beautiful music, I think it would be too bad if those members were never exposed to the good-old-fashioned pitchpipe-blow-and-go theory of singing just for fun.

When I was younger, it didn't matter what brand of makeup my parents wore on stage, so long as they weren't white as ghosts. Now choruses require members to buy a certain brand of makeup, as if the judges could tell the difference between Maybelline and Cover Girl.

I am not saying barbershopping has taken a turn for the worse, but it has changed in many ways over the years. Some of the changes may benefit the Society as a whole.

For one, I've noticed that a lot of younger men are in the choruses. I attended a show put on by one group that also featured a local high school choir. One of the high school choir numbers was performed by a chorus of 30 young men singing beautiful barbershop harmony. Could there be a chance that barbershopping will peak again?

I've enjoyed barbershopping for 22 years. But some of the changes make me wonder what it will be like when I get out of school and can enjoy the full aspect of being a part of the barbershop world.

When life deals you a lemon, make lemonade

adapted from a submission by the Lewisburg, Penn., Chapter

After the Lewisburg, Penn., Chapter booked *Ambiance*, 1986 Sweet Adelines International Queens of Harmony, to headline a two-night show last March, a scheduling conflict developed. Tenor Shelley Sweet-Rubenic found out that she had to be in Chicago all day Saturday of the performance weekend.

Although it was possible to schedule air travel that would permit her to spend Saturday in Chicago and return to Lewisburg by showtime, the foursome offered to withdraw from the contract and arranged for the *Chiefs of Staff* to appear in their stead. But the chapter had been looking forward to hearing the quartette and elected to stick with the original deal.

The Friday night show was a smash hit, with *Ambiance* showcasing its vocal prowess on such numbers as David Wright's arrangement of (and lyrics to) Gershwin's "Rhapsody In Blue." Shelley then flew to Chicago and, as you might guess, couldn't get back to Lewisburg.

The first plane she boarded returned to the terminal for repairs, and so did the second one. By the time a third piece of equipment was available, it was too late to make the show, or even the afterglow. Shelley notified the chapter by phone and headed home.

Just before curtain time, the emcee informed the audience of the situation, and although a full show would be presented by having chapter quartets, the *River Rogues* and *New Vintage*, add selections to their packages, a full refund of ticket price was offered, since many of the audience had come expressly to hear and see the headliner quartette. Only four patrons took advantage of the offer, and the show went on to a successful conclusion.

At the afterglow, *Ambiance* lead Liz Hardcastle, bari Sandi Wright and bass Diane Huber were casting around for another Sweet Adeline tenor—after all, they'd come all this way and hadn't sung a note all night. Gail Jencik, from the Ramapo Valley Chorus (N.J.), informed them that, although she wasn't a tenor, she might be able to help out.

She and her husband, Dave Schuman of the Manhattan, N.Y., Chapter, had brought along a youthful Manhattan male tenor who knew *Ambiance's* arrangements.

Thinking only to humor the young man, the ladies retired to an anteroom with 14-year-old Robert Sussuma, son of Sweet Adeline Diane Sussuma of the Suburban Sound Chorus (N.J.). Robert told them that his mom had all their recordings and that he had listened to them many times.

"OK," Sandi said. "What do you want to sing?"

"Something's Coming," Robert replied. Eyes rolled. Their arrangement of the *West Side Story* song isn't exactly a woodshed standard.

To the amazement of the quartette members, not only did Robert's boy-soprano range and memorized phrasing fit like a glove, but he nussed only two notes, and by doubling the lead, at that; a situation quickly rectified. He had "Pal Of My Cradle Days" down pat.

It was show time.

To say that the afterglow audience was electrified would be an understatement. Standing ovations were the order of the evening.

Better still, three very nice ladies got the chance to perform, and one young man experienced the thrill of a lifetime.




Robert is the grandson of long-time Manhattan member Fred Clifton, now deceased, and so, in addition to his mom's influence, comes by barbershopping naturally. Not only that, but his association with Gail Jencik and Dave Schuman is more than casual. Dave is the music vice president of the Manhattan Chapter and Gail is a choreography coach for a number of Sweet Adeline International and SPEBSQSA chapters in the area, including Manhattan.

When the obviously talented Robert came into the Manhattan Chapter in late 1990, Gail took him under her barbershopping wing, perhaps in compensation for having lost her

own young son, Manhattan front-row member Matthew Daw, to an automobile/bicycle accident not long before. Schuman's early-bird registrations to the Louisville convention had included Matthew, so the couple invited Robert to accompany them. "I couldn't bear the thought of an empty seat beside me," Gail said.

Dave and Gail had decided to make the four-hour drive to Lewisburg expressly to hear *Ambiance* and, knowing of Robert's interest in the quartette, took him along. And now, you know "the rest of the story."



As Joe Yuschok, VP-PR of the Lewisburg Chapter puts it: "When life deals you a lemon, make lemonade." 

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Code of Ethics guards the haven of harmony

by Brian Lynch, Communications Specialist

"We recognize the inalienable right of men to seek and find a haven from burdensome daily stresses and cares in spontaneous self expression through the medium of old-fashioned vocal quartet harmony."—Canon 1 of the original Code of the Ethics, adopted July 5, 1941.

Since its earliest days, our Society has tried to remain focused on the simple pleasure of performing barbershop harmony, in choruses and quartets. Barbershoppers do not try to change the law, the government or the world; we strive to bring joy into individual lives—those of our audiences, and our own.

To encourage an atmosphere conducive to the enjoyment of barbershop harmony, our founding brothers promulgated a Code of Ethics that we are all pledged to uphold. For the most part, the canons embody our desire to present barbershop harmony in a positive light and to keep the whole world singing. They are self-explanatory, and few ever misconstrue their meaning.

Recently, however, there has been discussion among members regarding the intent of Canon 7 of our Code of Ethics, which states, "We shall not use our membership in the Society for personal gain." Questions on this topic generally center on two topics: 1) business solicitations by Barbershoppers; and 2) fees paid to quartets, coaches and directors.

Business solicitations

An early draft of a Code of Ethics by Carroll Adams, the Society's first executive secretary, speaks to "the desirability of keeping our chapter as free as possible from any high pressure methods ... that will prevent us as members from relaxing to the fullest extent when together, and from forgetting as completely as possible the cares that beset us in our daily lives." Many fraternal organizations have similar rules, to keep the organization from becoming a sales prospecting pool. The Kenosha chapter of Rotary International, for example, prohibits members from even stating their place of employment during meetings, under penalty of a token fine.

Society historian Deac Martin, in a humorous column in the November, 1947 *Harmonizer*, poked gentle fun at Barbershoppers

who made use of the mailing list in the rear pages of the magazine to sell such (fictitious) products as Spoodled Bran Kryspies to their fellow Barbershoppers. "Actually," Martin wrote, "the Directory, which was set up for the benefit of travelling members, will have to be discontinued if misused."

In a 1985 review of the Code of Ethics, the International Ethics Committee concluded that Canon 7 referred to attempts to directly "solicit business for personal gain via chapter rosters and/or contacts within the Society membership." In other words, using a chapter, district or Society mailing list to solicit clients for your widget-repair service would be in violation of the Code of Ethics. Personally buttonholing every member of your chapter and asking him to use your professional services would also constitute a violation.

On the other hand, the same report of the Ethics Committee found that "advertisements in *The Harmonizer*, district and chapter bulletins are viewed not as an individual solicitation, but rather as a service being offered to the entire membership." It is perfectly acceptable to place a business card or other advertisement in one of our publications, the report indicated, just as you might in any commercial magazine or newspaper; indeed, support of our publications with advertising dollars is commendable.

An individual may use his own name in an advertisement, certainly, and his reputation as a Barbershopper may make him recognizable to a wide number of readers. However, it is not proper for ad copy to imply "Buy from me because I'm a Barbershopper." This could be construed as using Society affiliation for direct personal gain, and, as a matter of editorial policy, *The Harmonizer* does not accept advertisements for business-world products or services from Barbershoppers wherein a Society affiliation is stated or implied.

Profits from recordings

Quartets and choruses wishing to sell recordings, however, are permitted to identify their accomplishments as Barbershoppers. Insofar as an international ranking is a measure of the ability of a Society performer, that ranking could conceivably be a factor in a reader's decision to purchase recordings produced by quartets

and choruses. International ranking, however, does not constitute a guarantee of the quality of the recording or selections therein.

The Harmonizer accepts advertising for recordings that have been approved by the Music Department under the following criteria: 1) quality of performance and reproduction; 2) evidence of royalty payments or submission for same; and 3) review of art work and liner copy. All advertisements for recordings must carry the following disclaimer:

"The distribution, sale, or advertising of this recording is not a representation that the content is appropriate for contest use."

Selling prices for barbershop CDs and cassettes are comparable to commercial mainstream offerings, and our quartets and choruses certainly have the right to make a profit from producing and distributing recordings that are unavailable elsewhere. In fact, some distributors offer recordings from a number of different barbershop perform-

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Bob Godfrey—a reminiscence

by Lou Perry
Tucson, Arizona

How many barbershoppers attending past conventions have had the mixed pain and pleasure of being made captive by Bob Godfrey while he sang every song he ever wrote? Once he had your ear, there was no escape. He was persistent, but never to the point of being offensive. His songs were so stylistic that, in spite of yourself, you got caught up in the spirit of the moment!

In his book, *They All Sang*, Edward B. Marks tells of the songwriters in the early years of this century who resorted to all kinds of devices to bring their songs to the attention of the public. They would sing them at any opportunity in music halls, theaters, publishers' offices, and even on street corners and in department stores. Very often, the success of the song depended on how many well-known performers could be persuaded to introduce it.

Bob Godfrey belonged to that era, although it might be said that he was "born too late." It is fortunate for us in the Society that he was born too late, or we might never have enjoyed such songs as "Back In Dad and Mother's Day," "Thirty Five Years Ago," "There's Something I Like About Broadway," "We Kinda Miss The Good Old Songs," "Who Told You?" "The Barber-shop Strut," "That Old Quartet Of Mine," and many others.

Until he retired in 1970 at age 65, Bob was a high steel worker in New York City.

He once told me that high steel workers take over when the building reaches twenty-five stories. He wanted very much to work on the World Trade building, but his foreman reminded him that he had avoided accidents thus far and should not tempt fate. In short, he forced Bob to retire!

Bob could neither read music nor play any musical instrument. Someone would have to "take dictation," and write down the notes as he sang them. This became my job about 1972, starting with "Dad And Mother's Day." The **Boston Common** introduced that song, and every year until they won the championship in 1980, Bob would have at least one new song for them.


Early in 1980, Bob called me from his home in Kitchener, Ontario, to say that he could not seem to come up with anything. He would call from time to time and sing something, usually, in my opinion, a dog. He always admitted that such was the case, but that he was getting desperate! How could "the boys" win without one of his songs?

He called again in April, very excited, and sang the chorus to "That Old Quartet Of Mine." I knew immediately that it was a great song concept, and could scarcely get it written down fast enough. Then I got busy writing the verse. Bob had convinced me several years before that it was a part of my job as an arranger to write verses. He was

most persuasive, and thereafter would not produce one.

I made an arrangement of the song and sent it to the Boston Common to learn in time for the upcoming contest in Salt Lake City in July. Neither Bob nor I were satisfied with the tag I had written, so I suggested that we do a reprise with a new lyric. Bob came up with the new one the *next day*, but instead of a reprise, the sense of his lyric became the eight-bar extension of the song. The rest is history!

Bob's was a completely independent spirit, and consequently he avoided mentioning that his older brother was the late Arthur Godfrey of radio and TV fame. Bob wanted to "do it himself!" However, early this year, I sent him a copy of my arrangement of Arthur's theme song, "Seems Like Old Times." He called me back in tears!

Bob was a great songwriter, and his songs will last forever. We in the Society shall always bless him, for his songs are our songs! 

Godfrey passed away last April 18. Although a resident of Ontario, he had maintained a membership in the San Diego, Calif., Chapter for a number of years. An avid correspondent and clever cartoonist, his envelopes and stationery were invariably embellished with original color art. Ed.

The song in this issue

The 1913 song "In The Heart Of The City That Has No Heart" is one that your parents might have sung around the parlor piano back in those peaceful days when Woodrow Wilson was president. Buffalo nickels, the turkey trot, and Ping-Pong were all new. The world's tallest, the 60-floor Woolworth building in New York, was completed. Arturo Toscanini made his American conducting debut, and Victor Herbert's "Sweethearts" opened in New York City.

1913 was also the year that the 16th Amendment to the Constitution was ratified. Thanks to this amendment, we all pay income taxes today. And, Charlie Chaplin appeared in his first moving picture.

Nothing is known about lyricist Thomas S. Allen except that he wrote words to many songs, including "By The Watermelon Vine, Lindy Lou," "What Do Ye Mean, You Lost Yer Dog?" and "Any Rags."

We know that Joseph Daly was born in 1891 in Boston, studied music and organized vaudeville's first all-girl band, Joe Daly and His Co-eds. He later worked for NBC. Some of his songs are "I'm All Dressed Up And No Place To Go," "It's A Great Life If You Don't Weaken" and "Chicken Reel."

We are sure that you will enjoy Tom Gentry's fine arrangement of this old number, and we thank him for contributing it.

1991 Man of Note champion recruits members with art contest

As the Society's 1991 Man of Note champion, Barbershopper George Sloan will enjoy the contests in New Orleans from a complimentary seat. Sloan, 54, earned nine Man of Note credits in 1991 and sparked a renaissance of the Etobicoke, Ontario, Chapter, doubling its size in less than a year.

In February of 1991, the Etobicoke chapter was down to 23 members, with only 12 to 15 men attending chapter meetings. The average age of the chapter was continuing to rise, and a merger with the nearby Mississauga chapter was contemplated.

Sloan outlined to the chapter board a program designed to increase local awareness of the chapter. "The idea was to reach potential members through their kids," Sloan said. With the cooperation of Gail Kendall and Aris Ansans, art teachers at two local schools, the chapter sponsored a poster/logo contest for students in grades 9 and 10. The students were to design a poster suitable for

campaign followed up on the printed invitations. "You can't always count on the kids to tell their parents what's happening at school," observed Sloan. "When we called, we found that not one parent had seen the printed invitations."

Prizes were awarded for the best poster, the best logo, and a special award to the most imaginative creation. More than 20 local merchants donated prizes for the contest.

The posters were subsequently displayed at a kiosk set up in the local Cloverdale mall. Chapter members manned the booth five days straight, 9 a.m. to 9 p.m., distributing literature, playing tapes and answering questions. Quartets from Etobicoke and the nearby East York and Mississauga chapters also performed for passersby.

From names gathered at the mall and from parents who showed up for the contest judging, 10 new members joined the chapter, although Sloan only took credit for those



George Sloan (left) received the Society's 1991 Man of Note award from Peter Hughes, Ontario District VP Membership.

First Quarter Men of Note

The following members with 21 or more total credits have earned additional credits this year.

	Cardinal	
Nickoson, Ernie	Lexington, KY	2
	Evergreen	
Gazeley, Ralph	Bend, OR	2
	Far Western	
Hammer, Hank	Kailua, HI	1
Koch, Fred	Tucson, AZ	1
Murphy, Al	Palm Desert, CA	1
	Illinois	
Cearnal, Bob	Mascoutah, IL	1
Clark, Jim	Urbana, IL	1
Martin, Walter	Island Lake, IL	1
Schlesinger, Joe	Evanston, IL	2
Woodall, Tom	Charleston, IL	1
	Johnny Appleseed	
Bushong, Lane	Lima, OH	3
	Mid-Atlantic	
Richardson, Jere	Reston, VA	1
	Northeastern	
Austin, John	Burlington, VT	1
Bernard, Lucian	Plattsburgh, NY	1
Houpiis, C. N.	Kecene, NH	2
Krodel, Robert	Norwich, CT	2
Menard, Ron	Nashua, NH	1
	Ontario	
McCann, Andy	Tecumseh, ON	1
	Pioneer	
Pascher, William	Orion, MI	1
	Rocky Mountain	
Peterson, Carroll	Durango, CO	1
Schuman, Marcel	Billings, MT	1
Wiese, Fred	Denver, CO	2
	Seneca Land	
Eldridge, Jim	Warren, PA	2
	Southwestern	
Cornwell, Kent	Tulsa, OK	1
McCain, Joe	Austin, TX	1
Richardson, Bob	Duncan, OK	1
Stone, Jim	Shreveport, LA	1
	Sunshine	
Bridgham, George	Cocoa, FL	1
Holt, Walt	Edinboro, PA	2



Entries in the Etobicoke Chapter's poster contest for local schoolchildren were displayed in a mall kiosk as chapter quartets performed for passersby.

recruiting new members, or logos that publicized the barbershop style.

More than 50 students responded with posters sporting slogans such as "Join an adventure in a barbershop symphony" and "Join the unity with the bad-boy barbers."

The contest was judged at a special potluck chapter meeting to which the contestants and their parents were invited, and more than 60 parents and students attended. "I wish we could get this many parents out to an art event," one of the teachers commented. One key element: a telephone

men he personally recruited during the program. The increased public awareness led to "drop-in" guests for several months following.

The Etobicoke chapter is already making plans to repeat the contest next year. A separate coloring contest for elementary school children, and new judging categories in different media are being considered for older students. Further possibilities to enhance the program include using celebrity and arts-community judges, combining merchant contributions with show ad sales, and promoting performance opportunities.



Institute of Logopedics

Summer program underway

by Janet Wright, Director of Patron Organizations

Dateline: Institute of Logopedics, June 22, 1992

Laughter and greetings of welcome fill the hallways and classrooms at the Institute as the 1992 summer program gets underway. Forty-eight students from 13 states join Institute full-year students to make new friends, learn new life skills, and experience new joys in the special seven-week summer program. This year, students have come from Texas, Illinois, California, Florida, Oklahoma, Ohio, Kansas, New Jersey, Missouri, Wisconsin, Indiana, Nebraska and Washington to share in the fun.

Through the combination of education, life-skills training, camp and recreational activities, students will work toward greater independence and maintain or enhance the skills they have learned during the school year.

Teachers, paraprofessionals and child-care professionals work together to develop and provide consistency in programming for each student. Regularly scheduled team meetings evaluate student goals and progress to insure that individual needs are met.

The Institute's commitment to develop-

ing communication skills means each student has access to professionals experienced in sign language and other alternative communication systems. For children who need occupational and physical therapy, regular sessions will be part of their weekly program. Students will also enjoy music and adaptive physical education activities.

Learning isn't limited to the classroom, however. Students practice their skills in a

variety of settings and have fun at the same time! Everyone participates in a week-long day camp at a local facility. Swimming, fishing, hayrides and cookouts are some of the activities enjoyed there.

Barbecues and cookouts on Harmony Mall, birthday celebrations, a "meet the duck" party before the Great River City Duck Race, and a dance with an around-the-world theme, are all special activities planned for this year's program. There will also be trips to the zoo, parks and movies, plus bowling, skating and swimming for everyone to enjoy.

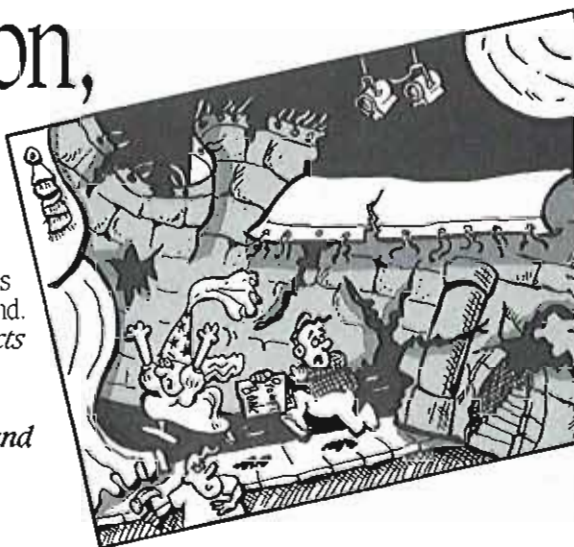
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Zip _____				
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(Circle One)				
CARD # _____				
EXP. DATE _____				
SIGNATURE _____				
Make check or money order payable to:				
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HAR 92				



Maybe the pros know best

I agree with Val Hicks' article in the January/February *Harmonizer*, and I don't believe it stemmed from grumpiness at all, despite Gerry Gouthro's learned dissertation in rebuttal that appeared in the March/April issue.

On a typical muggy, late summer Sunday in a London park, more than 100,000 music lovers gathered to hear Luciano Pavarotti, arguably the world's greatest living tenor, present a free concert to celebrate the 30th anniversary of his first public performance. Also appearing on the program, in support of the principal as well as independently, were the London Philharmonic Symphony and a mixed chorus of 120 voices.

The performance was carried on TV in the U.S. and, as the chorus performed, I watched carefully to see how the real professionals do it. I doubt that any performance of vocal music gets much more professional

than this, and the audience responded with appropriate enthusiasm.

I must report that I saw, from the chorus, no search for focal points. The members did watch the director very intently, while turning pages and glancing at sheet music occasionally.

There were no bobbing heads, no fixed, or supposedly spontaneous, smiles or raised eyebrows, no attempt to appear photogenic. Nor do I believe any makeup was worn, other than what the women would normally wear.

Their faces did have an air of confidence and they seemed to be enjoying doing something well.

I did not see any coordinated hand or arm movements or anything resembling a dance step. There were no on- (or off-) stage costume changes.

At least 90 percent of the lyrics were in a foreign language, but I had the feeling that the chorus members knew exactly what they were saying.

I could show you this on tape. I think you might come to exactly the same conclusion as I—professionals perform choral music in a manner far removed from that which we Barbershoppers employ, and they are very successful at it.

I think it is time to return to getting the singing right and trying to please and entertain our audiences with *music*. The attempt to acquire competition points through the use of visual gimmicks is wasting our time and diminishing our prestige with our non-barbershop audiences.

Bob Seay III

Dundalk, Md.

Adapted from an article in Chiravari, bulletin of the Dundalk, Md., Chapter, Clyde Taber and Bud Laumann, co-editors.

You can't make a silk purse ...

After reading the letters from Art Sabin and Don Maier (May/June *Harmonizer*), I got to thinking about what they discussed: the singing of contemporary songs to attract younger men and of the "goosebump" music of songs that were popular when we were young. I submit that these ideas may not do much to preserve and encourage a singing style that exists only within the Society.

Contemporary music from the '30s through the '80s will not usually "barbershop" well. Most of the songs from this era were written for soloists, with no thought as to their being adapted to a style that has little commercial value to the composer or intended performer. The wonderful music of Rogers & Hammerstein, Gershwin, Cole Porter and Jerome Kern was never intended to be harmonized by a barbershop quartet—nor was Sousa's "Stars and Stripes Forever."

When I first encountered barbershop, I was an instrumental musician. I never sang in high school or college choirs, but I had been harmonizing since grade school. I sang along with the Pied Pipers, the Modernaires, Merry Macs, Mills Brothers, and anything else that offered the chance to harmonize. I thought that barbershop was "old men's music" (and it certainly is), but once I tried to harmonize along with the contemporary songs of the '30s and '40s, I found that "Let Me Call You Sweetheart," "I Want A Girl" and "Give My Regards To Broadway" work a lot better.

When easy-to-harmonize songs were written, there was no radio, no movies with sound, and few phonographs. The songwriters wrote for the big money—sheet music sales for amateurs who gathered around the family piano to sing. Since then, folks have been able to turn on a radio, phonograph or TV and sing along with the experts. But O. C. and his friends longed to do it the old way, and the Society they started gave us definition and purpose. It is a unique style—but it does not make money for songwriters.

The blending of consonant overtones gives us the barbershop sound. As most songs since the mid-'20s were written for soloists with instrumental accompaniment, four unaccompanied singers can only approximate most of the complex chords.

The only place where there is any restriction on the music we sing is in contest, where those songs and styles of singing that do not reflect the best barbershop are subject to penalty. But, anything can be sung in contest if the competitor is willing to take his chances.

Jack Baird

Oak Lawn, Ill.

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Chapter Eternal

Jim Grant

Jim Grant, lead of the 1970 International Champion **Oriole Four**, passed away suddenly on May 22 in Baltimore. He had entered Johns Hopkins University Hospital on the previous day after experiencing breathing difficulty. He was 56 years old.

Grant was an active quartetter in the years following his gold-medal performance; shifting to bass, he sang and competed with the **Preservation Quartet** during the '70s. His last quartet, **Arcade**, the 1992 Mid-Atlantic District champion, had qualified to compete at international in New Orleans.

Hundreds of barbershoppers and friends from six states gathered in Towson, Md., for a memorial service on May 25, Memorial Day. In delivering the eulogy, Fred King, Grant's friend of 41 years and baritone of the Oriole Four, expressed the thought that the service should be a tribute, rather than a mourning.

Grant is survived by his wife, Betty, and two sons. Individual memorials should be directed to the American Heart Association.

Chapter Eternal

Between September 15, 1991 and March 31, 1992, the following members were reported to the international office as deceased.

Cardinal	
Appenzeller, Ed	Porter-LaPorte Cty, IN
Burd, Harry	Fort Wayne, IN
Gentry, Ed	Evansville, IN
Gingher, Harold	Columbia City, IN
Central States	
Addengast, John	Sheldon, IA
Ewert, Harold	Newton, KS
Palmier, Joe	St. Louis Suburban, MO
Parker, Rudolph	Hays, KS
Wright, Evan	St. Charles, MO
Dixie	
Barrett, Ray	Chapel Hill, NC
Corman, Irvin	Greensboro, NC
Funk, George	Hilton Head Island, SC
Mitchell, Alexander	Augusta, GA
Nero, Clark	Nashville, TN
Scott, Joe	Montgomery, AL
Songer, Roy	Marietta, GA
Evergreen	
Brocklehurst, Paul	Nanaimo, BC
Grecne, Russell	Missoula, MT
Ross, Roy	Victoria, BC
Winkle, Willis	La Grande, OR

continued next page



The Oriole Four is shown here in the 1970 international champion photo (l to r): Bob Welzenbach, tenor; Jim Grant, lead; Don Stratton, bass and Fred King, bari.

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_____ Both shows (premier seats) @\$21	_____
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International convention registration prices increased

Beginning with the 1993 convention in Calgary, Alberta, international convention registration prices will be increased. This action was taken by the Executive Committee in early June in response to a recommendation by the International Finance Committee. Convention net profits generate non-dues income for the Society, but over time, inflation eventually reduces the margin to a level that requires an adjustment in registration prices. The last increase was in 1990, when adult registrations were raised from \$50 to \$60.

Since the Calgary registration form that appeared in the May/June *Harmonizer* showed the old price of \$60 for adults and \$30 for juniors, those application forms will

be accepted and honored at those prices through July 15. After that date, adult registrations will be priced at \$75 and junior registrations at \$37.50.

A new registration form reflecting the price changes is to be carried in this and subsequent issues of *The Harmonizer*. Attendees to the New Orleans convention this summer will be able to make advance registrations at the old prices.

When one considers the hours of entertainment and excitement afforded by the six event tickets alone, it's a real bargain, especially when compared to the registration cost of conventions in almost any other field. (*Heck, my apartment rent goes up \$15 a month every year. Ed.*)

Plan now to attend your fall convention

See your Barbershoppers' Emporium Catalog for travel and garment bags, totes, luggage tags, etc.

Chapter Eternal, continued

Far Western

Allen, Robert Peninsula, CA
Barnes, Donald San Luis Obispo, CA
Beaulieu, Bernard San Jose, CA
Brown, James Las Vegas, NV
Dick, George South Bay, CA
Drayton, Bill Santa Monica, CA
Elly, Al Sacramento, CA
Godfrey, Bob San Diego, CA
Gordon, Gerald Ventura, CA
Hammer, George South Bay, CA
Jacobs, Irvin Fresno, CA
Lang, Louis Scotts Valley, CA
Lenihan, William Fullerton, CA
Manning, Jim Walnut Creek, CA
Moore, Harold Palomar Pacific, CA
Moreau, Jim Aloha, HI
Nickerson, Lee Rancho Bernardo, CA
Niner, Kevin Tucson, AZ
Philliber, Stanley Sacramento, CA
Rodli, Gilbert San Mateo County, CA
Shively, Donald Inland Cities, CA
Smith, Richard Peninsula, CA
Stewart, Roy Reno, NV
Ver Vaecke, Clarence Vacaville, CA
Wolfe, John Tucson, AZ

Frank H. Thorne

Haeger, Robert Frank H. Thorne (ILL)

Illinois

Garrett, Aaron Rock Island, IL
Howard, Glenn Decatur, IL
Hull, John Lombard, IL
Lively, Kenneth Peoria, IL
Ragsdale, Kenneth Peoria, IL

Johnny Applesseed

Budd, Robert Beaver Valley, PA
Cada, Philip North Olmsted, OH
Craig, Harold Butler, PA

Eibeck, Walter
George, Norman
Hovey, George
Keener, Robert
Lynch, James
Parkhurst, Ira
Samanski, Vic
Steigerwaldt, Alex
Taylor, William
Trenary, Charles
Wagner, Joseph

Land O' Lakes

Behling, Leroy
Daniels, Kenneth
Ebel, Harold
Feldt, Wilmer
Grund, Burt
Holmes, Vernon
Kotval, Brad
Lueck, Lloyd
Marks, Gerald
Ray, Wilmont
Ruhnke, Roy
Strahm, Fred
Van Evert, Robert
Wickstrom, Erwin

Mid-Atlantic

Arlotto, Michael
Drucker, Arthur
Everett, Leonard
Graziano, Joe
Heim, Richard
Henry, John
McCready, Ben
McQuay, Frank
Noonburg, Frank
Osborn, Clyde
Reed, I. J.
Ryan, James
Schmidt, Robert
Schueler, Arnold
Smith, John

Greater Pittsburgh, PA
Beaver Valley, PA
Cincinnati, OH
Cleveland East, OH
Greater Pittsburgh, PA
Dayton Metro, OH
Washington, PA
Pittsburgh North Hills, PA
Washington, PA
Beaver Valley, PA
Akron, OH

Land O' Lakes

Stevens Point, WI
Menomonee Falls, WI
Faribault, MN
Le Roy, MN
Milwaukee, WI
Stevens Point, WI
Minnetonka, MN
Plymouth, WI
Green Bay, WI
Bloomington, MN
Greater Grand Forks, ND
Barron County, WI
Brainerd Area, MN
Barron County, WI

Mid-Atlantic

Hazleton, PA
North Brookhaven, NY
Wilkes-Barre, PA
Rahway Valley, NJ
Scranton, PA
Somerset Hills-Pinfield, NJ
Dundalk, MD
Dundalk, MD
Ridgewood, NJ
Nassau-Mid Island, NY
Montgomery City, MD
Bowie, MD
Princeton, NJ
Seaford, DE
Prince George's City, MD

Sutta, Irv
Thurston, Robert

Rahway Valley, NJ
Sussex County, NJ

Northeastern

Bernard, Harry
Bourgeois, Ray
Bristol, Richard
Butler, Harold
Godin, Sam
Landry, Sherman
MacInnis, Murdock
McLaughlin, Harold
Pack, Arnold
Pywell, Howard
Weagle, Robert

Portland, ME
Schenectady, NY
Danbury, CT
St. John's, NF
Plattsburgh, NY
South Shore, PQ
Boston, MA
Boston, MA
Laconia, NH
Scituate, MA
Boston, MA

Ontario

Brown, Jack
Jantzi, Ralph
Jones, Stan
Mitchell, Gordon
Raymond, Robert

St. Thomas, ON
Kitchener-Waterloo, ON
East York, ON
Kitchener-Waterloo, ON
Trenton, ON

Pioneer

Bachar, Robert
Lewis, Judson
Spear, Howard

Monroe, MI
Jackson, MI
Battle Creek, MI

Seneca Land

Clark, Gordon
Domes, Irvin
Nye, Roland

Warren, PA
Warsaw, NY
Syracuse, NY

Zimmerman, Charles East Aurora, NY

Southwestern

Rosenberger, Ken

Nacogdoches, TX

Sunshine

Combs, Austin
McCormick, Harry
Nagi, Herbert
Rugenstein, Carl
Shadel, Frank
Wehagen, Allen

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St. Petersburg, FL
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Venice, FL
Sarasota, FL



Dear Editor:

Thank you for the musical gem in the centerfold of the March/April *Harmonizer*. Joe Liles' arrangement of "Sleep" is most elegant in its basic simplicity and sensitivity. The tag, with its beautiful tenor/bari duet and the resolving of the final chord, commands the attention of listeners. Ingenious!

I also appreciate the historical background information that you include in the "The song in this issue" box. During a performance, our quartet has found that appropriate inclusion of this information, when announcing a song, adds much to its meaning and is highly appreciated by the audience.

Finally, "Sleep" is a superb lullaby. Our quartet is making a good-night tape for our children and grandchildren, and we are certainly including, besides Brahms' "Lullaby," "Sleep."

Fred Redmon

Klamath Falls, Ore.

Responsibility for the Society's music publishing program is the purview of Music Specialist Burt Szabo, who also provides the copy for "The song in this issue." Ed.

Dear Sir:

I am 55 years old and I only wish I had joined SPEBSQSA 40 years ago. I love it. I love to see people smile. It makes me happy.

Thanks for adding life to my life.

Fred Peedle

Lathrup Village, Mich.

Dear Editor:

This letter is written from Tokyo, Japan, where I sing with the international touring cast of *The Music of Andrew Lloyd Webber*, starring Sarah Brightman and Michael Crawford.

The other night, as we gathered backstage for dress rehearsal, I heard the familiar sound of barbershop harmony—woodshed variety. Incredible! I was raised on barbershop music and am the proud possessor of a chorus gold medal, won with the **Phoenicians** at Seattle in 1983.

I literally leaped across the hall to declare my musical roots to the group of other cast members gathered there. I found that Michael Bartsch (stage name Gerhart) is the son of a member of Chicago's North Shore Chapter. Now, here we were in Tokyo as professional

performers, singing music from *Phantom of the Opera*, *Cats*, *Evita*, *Jesus Christ Superstar* and the like, and still able to enjoy a little barbershop. What a thrill!

As it turned out, all six men in our ensemble missed the stage manager's cue for dress rehearsal. When he called, "Places, everyone," guess what we were doing. Yup, woodshedding tags!

By the time you receive this letter, we'll be touring Australia. You can bet we'll be busting a few chords along the way.

Gary Mau (stage name Gary Mauer)
Phoenix, Ariz

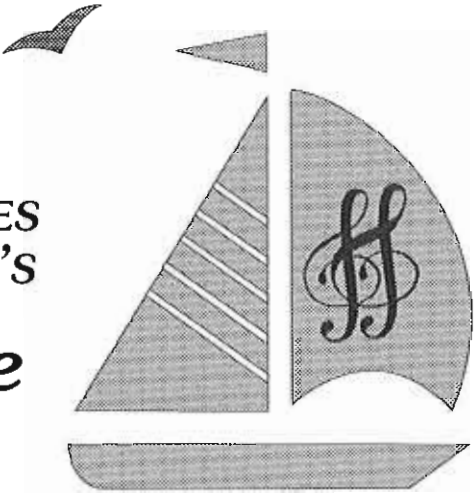
Gary's father, Al Mau, is the tenor of the Western Continentals, 1968 international quartet champion. Ed.

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In May, **Metropolitan Sound**, an ad hoc quartet from the Manhattan and Westchester County, N.Y., chapters, appeared in a Lincoln Center tribute to Meredith Willson, composer of *The Music Man*. The foursome sang the famous "Lida Rose" duet with Barbara Cook, who created the role of Marian in the original Broadway production. After the show, the foursome of Roger Payne, tenor; Scott Brannon, lead; Alan Fennell, bass and Paul Santino, bari, entertained the crowd with barbershop favorites.



1992 Seniors Quartet Champion **One More Time** performed the national anthem before 20,000 fans, and a nation-wide TV audience, at the NBA's opening playoff game between the Utah Jazz and the Los Angeles Clippers in April. Jazz management commented that it was the finest rendition they'd heard all year.



Engaged for a Carribean cruise, the **Chiefs of Staff**, 1988 champion, found one of the highlights aboard this "Love Boat" to be a "beauty pageant." Winner as Cher-look-alike was baritone Dick Grapes, shown here in all his finery.

When Durango, Colo., Barbershopper Mark Semadeni decided to pop the question, he took along some persuasive help in the form of the **Moonlight, Harmony and Romance Society** quartet. Following a couple of sentimental ballads, the foursome tried lyrics such as, "Betty, Betty, give me your answer true" When Betty said yes, Mark joined in for a rousing rendition of "I'm Sitting On Top Of The World."



A letter from David Updegraff, editor of *Harmony News*, bulletin of the East Aurora, N.Y., Chapter, points to an error in an article about Vern Reed, tenor with the **Buffalo Bills** quartet, that appeared in the May/June issue of *The Harmonizer*. "Fortunately, for many people, including Doris Grapes and the members of the East Aurora Chapter," Updegraff said, "Dick Grapes, baritone of the Buffalo Bills when they won the gold in 1950, is alive and well and an active member of the **Friends of Harmony** chorus."

Although Reed was the last surviving member of the quartet that appeared in the Broadway and film versions of Meredith Willson's *The Music Man*, Dick Grapes sang baritone with the group when they won the international championship. Grapes directed



Dick Grapes, baritone of the 1950 champion Buffalo Bills, appeared on the East Aurora, N.Y., Chapter show, which was a tribute to the quartet. Grapes directed the chorus in a rendition of "May the Good Lord Bless and Keep You," which was popularized by the Bills.

the closing number in East Aurora's recent annual show, which was a tribute to the Buffalo Bills.



more about quartets, next page



While on an Easter weekend gig in Nashville, **The Ritz** decided to take in a show at the Grand Ole Opry. Featured on the show was the Four Guys, a group The Ritz had shared billing with on a Carribean cruise. Renewing acquaintances backstage meant mingling with such performers as Grandpa Jones and Roy Acuff. During a performance break, the Four Guys introduced the 1991 international quartet champion to the audience, but when Acuff, emcee for the evening, came back onstage, he called The Ritz from the wings to sing a song for the crowd of more than 4,300. There were thrills on both sides of the footlights. Pictured backstage are (l to r) Jim Shisler, tenor; "Nic" Nichol, lead; Roy Acuff, king of country music; Ben Ayling, bass and D. J. Hiner, bari. Photo by Bobby Blanchard

News about quartets, continued

One indication that a cappella singing is undergoing a revival is a national competition known as Harmony Sweepstakes. Competitors sing all styles of a cappella music and range in size from trios to sextets.

Regional competitions are held and the best group from each regional competes at the national finals. This year, regionals were held in Boston, New York, Los Angeles, Chicago, Philadelphia, Denver and San Francisco. The finals took place May 2 at Marin Veterans Auditorium in San Rafael.



Members of **139th Street Quartet** posed with Clark Burroughs, tenor of the **Hi-Lo's**, popular professional quartet, during regionals of the Harmony Sweepstakes, a contest for a cappella groups. From left are: Jim Kline, bass; Doug Anderson, tenor; Burroughs; Dan Jordan, lead; and Pete Neushul, bari.



Three-time Academy Award winner Hal Roach, producer of Laurel and Hardy, Our Gang (TV's Little Rascals), and numerous feature films, was honored in recognition of his 100th birthday in January at several events sponsored by the Hal Roach Society. One of the festivities took place at Elmira College, in Roach's home town of Elmira, N.Y. Naturally, a quartet from the Mark Twain Chapter in Elmira was engaged for the festivities: **B Four My Tyme**. Observing Roach enjoy his cake are Hal Roach Society members Donna Kerr-Nowlan, on his right, and Ninon De Rosier. The quartet members are (l to r): Glen Chapman, tenor; Terry Gray, lead; Karl Barth, bass and Jim Cole, bari.

The Los Angeles regional contest was hosted by the **139th Street Quartet**. Six groups entered, singing jazz, pop, doo-wop, barbershop and gospel music.

Judges at the Los Angeles event included Bob Duncan of **The Diamonds**; Tom Dustman, professor of music at Cal State, Long Beach and bass singer in a group called **Beachfront Property**; Doug Anderson, tenor for 139th Street; Kevin Knudsen, baritone of the **Knudsen Brothers**; and Clark Burroughs, tenor of the **Hi-Lo's**, a popular group during the 1950s and '60s.



The **Crown City 4**, a popular Pasadena, Calif., quartet during the '50s, was best known for parody and comedy. At the 1948 international convention, the foursome didn't fare so well in the contest, but at the Jamboree, the audience insisted on hearing its "Quartet From Rigoletto" parody ... twice! In 1950, the quartet claimed the largest live audience to that time: the 500,000 people lining Colorado Boulevard at the Tournament of Roses Parade, at which the quartet performed, using throat mikes, from atop the Merchant's Association float. Of 1957's 365 days, the group was out performing on 249 of them, leading to the remark, "Our kids called us 'Uncle Daddy'; our wives didn't call us at all." Pictured (from bottom) are: Tom Wirick, tenor; Jim Powell, lead; Jim Arnold, bari and Joe Borton, bass.



Barbershop Around The World

Organized in 1982 as a high school boy's barbershop choir, the **Helsingborg Barberboys** won the 1989 SNOBS chorus championship with 18 singers. Competing at the Louisville International in 1991, the group staged 45 singers to earn a very respectable 11th-place finish.

This past May, now numbering 65 and still averaging only 24 years of age among its members, the chorus won the 1992 SNOBS championship at an early May convention held in Rönninge, Sweden. The group plans to compete at the 1993 international in Calgary, Alberta, and is coordinating with several Canadian chapters in planning a two-week Trans-Canada performing tour enroute to Calgary. Direct inquiries to:

Helsingborg Barberboys
Tornavägen 3:607
S-223 63 LUND
Sweden
Tel: 01146-46-392100



Fifth-place finisher in the 1991 SNOBS quartet contest was a newly formed foursome, **High Fidelity**. Excited by such a first-time-out result, the foursome decided to engage the services of a Society coach. Shown enjoying a break during an intensive five-day session last February are (l to r) Sven Brodén, tenor; Anders Callmer, bass; Fred King, coach; Sven Alrenius, bari and Torbjorn Molander, lead.



While in The Netherlands to judge in the Interpretation Category at the DABS convention last April, Barry Clapper, of Mankato, Minn., took time to visit several choruses. He is pictured (front row, center) with the **Gaggling Ganders Gang** of Goes, Holland.

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Earning rights of representation to the Calgary International are 1992 BABS champions, the **Rainy City Chorus** of Greater Manchester and **Quattro**, a youthful quartet from the Bradford and Leeds clubs. The early May convention in Birmingham saw a gathering of more than 2,500 singers and supporters. Society representatives in attendance included Executive Director Joe Liles, the **139th Street Quartet**, who headlined four shows staged at Birmingham's new International Convention Centre, and Ed Waesche, who chaired a meeting of the World Harmony Council.

Greater Hartford Barbershoppers perform a "Concert for Courage"

by Stan Fuller, NED DCO

Several years ago, actor Paul Newman founded a special campground in the beautifully wooded area of Ashford, Conn. Named the Hole In The Wall Gang Camp, it was designed and built specifically for children who were suffering from cancer and blood diseases.

In Newman's words: "It occurred to me how rewarding it might be, for us of privilege, if we were able to provide some few weeks for those young people where they could get together and establish common bonds under the umbrella of an old-fashioned camp experience—the likes of which I remember so vividly from my childhood."

When several SPEBSQSA chapters in the Greater Hartford, Conn., area were contemplating a joint service project, the Hole In The Wall Gang Camp was selected. Plans were formulated for a gala "Concert for Courage."

On February 22, 1992, six area choruses and six quartets, plus a guest chorus, the **Sounds of Concord**, from Mass., presented an evening of barbershop entertainment at the Chen Arts Center at Central Connecticut State University in New Britain, Conn.

Choruses, in order of appearance on the show were:

Silk City Chorus - Manchester
Insurance City Chorus - Hartford
Norwestones - Litchfield County
Chordsmen - Springfield, Mass.
Connecticut Yankee Chorus - Meriden
Valley Chordsmen - Waterbury-Derby
Sound of Concord - Concord, Mass.

Quartets, in order of appearance, were:

Broadstreet - Providence, R.I.
Sound Journey - Manchester
An Unexpected Pleasure - Meriden and Waterbury-Derby
Beginner's Luck - Worcester, Mass.
 - 1987 NED champion
Rave Revue - Poughkeepsie, N.Y.
 - 1991 NED champion
Reunion - Manchester, Meriden and Litchfield County
 - 1989 NED champion

The finale was co-directed by Ray Wixed and Tony Szerszen. More than 350 Barbershoppers assembled onstage to sing "America The Beautiful" and "God Bless America" in a setting of American flags and colored lights.

The show was professionally video and audio taped; licensing for reproduction is in process. A check for \$5,000, net proceeds from the show, was given to Newman's camp.



More than 350 Barbershoppers assembled onstage in February for the finale of a "Concert for Courage" to benefit Paul Newman's Hole In The Wall Gang Camp for children suffering from cancer and blood diseases.



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Chapters in Action

The Minneapolis, Minn., Chapter has documentation of its involvement in the formation of more than 28 other chapters in the Land O' Lakes District. Most of this activity took place between 1944 and 1969. Any challengers to such a record?



For the second year in a row, the **Highland Drive V.A. Barbershoppers Chorus** was declared the winner in the National Creative Arts Competition among patients from 215 V.A. hospitals and domiciliaries. The group receives regular Wednesday morning barbershop craft training from volunteer members of the Greater Pittsburgh and Pittsburgh North Hills chapters. The chorus was the featured entertainment at the annual mid-Atlantic conference of the National Administration for Music Therapy last March.



The **Masters of Harmony**, 1990 international chorus champion from the Foothill Cities, Calif., Chapter, had a busy spring. As part of the Orange Coast Performing Arts Series, held at Orange Coast College's Robert B. Moore Theater, the chorus was responsible for the entire program on February 15. The series featured quartets such as the **Four Freshmen** and the **Brothers Four**, both of them college quartets that went on to professional success.

The Masters of Harmony also performed in February at the Disneyland Hotel for the Linda Loma Medicine Alumni Association, and at a fund-raiser for the Crystal Cathedral Choir in Garden Grove. On March 14, the group was featured at a Society of Film Composers luncheon at the Universal City

Sheraton Hotel honoring Henry Mancini. The chorus performed choral music from the film *Hunt for Red October*, singing in Russian, and appeared with an orchestral group from Cal State College at Long Beach.



The Honorable Andrew P. O'Rourke, county executive of Westchester County, N.Y., proclaimed March 27-28 to be **Golden Chordsmen Recognition Days** as the Westchester County Chapter prepared to kick off Harmony Week, 1992. The chapter presented its 39th Harvest of Harmony, as part of the recognition weekend in White Plains, N.Y., where it dressed an empty storefront with chapter and Society material as a feature of the city's Beautification Committee.



Chris Morrow, having served as chapter secretary for 29 years before health considerations prompted his retirement, was

awarded the title Secretary Emeritus by the Alexandria, Va., Chapter in a recent ceremony. His efforts were cited as contributing to chapter growth to a current 217 members, promoting quartet activity—the chapter boasts 43 quartets—and the winning of six Society achievement awards between 1964 and 1992.



For each of the past three years, the Anacortes, Wash., Chapter has donated a major portion of its annual show proceeds in the form of grants to local high school choir programs; to date, more than \$8,000. Grants from the **An-O-Chords** are based on the size of the senior class at each of the eight high schools in the area. One school music director commented that the contribution represented one-third of his annual budget. What a great way to "Keep The Whole World Singing!"

more photos next page



Chris Morrow (center) displays his Secretary Emeritus plaque, awarded by the Alexandria, Va., Chapter for 29 years of service. He is flanked by fellow chapter members and holders of similar honors bestowed by the Society: Historian Emeritus Dean Snyder (left), and Judge Emeritus Wilbur Sparks.



DIRECTOR



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- **Dynamic program and administrative team** – Society's top activity points for 1991, plateau 7.
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Two very funny Barbershoppers got together backstage at the Meyerhoff Center for the Performing Arts in Baltimore last May—Bob Hope and Fred King. Hope was active in the early days of the Society. The occasion was a benefit for the cure for paralysis, sponsored by USF&G, at which the Chorus of the Chesapeake, directed by King, was invited to be Hope's curtain-raiser act.



Burt Schildkraut's appearance on "Jeopardy!" gave him the chance to plug barbershop during introductions by show host Alex Trebek, shown at left. Burt sings with the Brooklyn, N.Y., Chapter. The taped show is scheduled to be aired on July 8, 1992.



Bill Deary, 96-year-old member of the Palm Harbor/Clearwater, Fla. Chapter, was noted performing with the Palm Harbor Crystal-aïres at a Senior Celebration last March by co-host Art Linkletter, who called Bill over for a chat as part of the symposium on growing old gracefully. Deary, a baritone and charter member of the chapter, rarely misses participating in the more than twenty performances per year by the chorus. His barbershopping activity has been featured in the *St. Petersburg Times* and *Tampa Tribune*.

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The Rockland County, N.Y., Chapter Chorus of the **Tappan Zee**, 1992 Metro Division Intermediate Chorus Champion, is seeking a director. He must be competitive, charismatic, energetic, knowledgeable and optimistic in outlook. Rockland County is a much-sought-after suburb of the New York metropolitan area and is central to a five-state sportsman's paradise.

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Bryn Mawr has the answer. See ad on page 26.

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.

Wanted: phonograph records of the top quartets from the 1954, 1956 and 1971 international conventions, to complete my collection. Will pay any reasonable asking price for albums in good-to-excellent condition. Contact Bill Wisdom, 6767 Limerick Lane, Troy, MI 48098; (313) 879-7083.

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For sale: 39 light-blue concert-style uniforms with white and yellow piping. Included are 32 pair of white spats, 33 white dummies, blue ties, white ties and two director's uniforms. Some ties and dummies are new. A great way for a smaller chorus to look sharp at a very reasonable price. \$800 for everything, but will negotiate. Call or write: Maynard Peacock, 395 E. Lincoln Rd., St. Louis, MI 48880; (517) 463-1585 for information, picture or sample.

For sale: 60 powder-blue formal coats with black trim; \$3 each or best offer. Picture available on request. Contact Leroy May, 1065 Molitor Rd., Aurora, IL 60505; (708) 851-0326.

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

For sale: approximately 100 tuxedos, light-sand with chocolate-brown trim on coat lapel. Coat, pants, cummerbund and bow tie (both chocolate), dickie (white and fall colors), some patent-leather shoes (chocolate). Coat sizes 30-50; pants 27-51 waists. Photo available on request. Contact: Dave Quinton, chorus manager, Sacramento Capitolaire, (916) 967-8817 (evenings) and make an offer.

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