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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY 

September/October 1992

# Keepsake

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#### MIDWINTER

1993 Corpus Christi, Texas January 24-31 1994 Sarasota, Fla. January 23-30 1995 Tueson, Ariz, January 22-29



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

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### On the cover

Members of the 1992 international quartet champion, **Keepsake**, pose with the Ingraham trophy and individual ASCAP trophies (I to r): Roger Ross, tenor; Joe Connelly, lead; Don Barnick, bass and Tony De Rosa, bari.



# In "Seventh" Heaven

by Joe Liles Executive Director

oo many quartets and choruses select music they only *wish* they could sing! Have you ever been a victim of finding your ears to be bigger than your voice?

Having heard one of my favorite champs sing some incredible arrangement and said to myself, "Wow! We've got to sing that on next year's show," I know that, realistically, if my group had started to work on such a masterpiece, five years, and, probably, many lost members later, we would still sound like a train wreck. We'd have wasted precious time that could have been filled with ringing harmony on something we could handle.

Let's face it—there are arrangements some of us will never be able to master. We are not all vocal acrobats able to perform, with accuracy and quality, those fast-moving, awkwardly skipping parts or notes perched out there in the outer regions. But we can, and do, enjoy hearing those who are so gifted and able, and it's only natural to imagine ourselves producing the thrilling sound—a secondhand savoring of someone else experiencing *lifeblood*.

My last article described *lifeblood* as every singer, each in his or her own way, experiencing the joy of having one's own voice contribute to ringing chords in barbershop harmony. Please read Darryl Flinn's article beginning on page 48 in this issue for more information on the *lifeblood* concept.

Haven't you noticed that some of the happiest, most hackle-hoisting times of your life have been when you were participating in producing a ringing chord? You were locked into the sound with *your* voice sometimes hating even to take a breath because it would disrupt the magic moment.

Aren't there certain songs and tags you always gravitate to when you're hankering for harmony? What fun to sing them! Keep building that wonderful pool of pleasure. There are many you've probably not yet discovered.

When starting out, it's best to find a selection of songs and tags that fit you, your quartet or chorus, and choose one or two initial arrangements that provide a comfortable, manageable challenge. This can lead to personal growth and achievement and enlarge your pleasure pool.

Fortunately, the efforts of our music education programs and materials, coaches and teachers, to meet the needs of our members, plus the desire of many individual singers to improve, have enabled singers nowadays to fraternize around some fancier arrangements.

The Society's publishing program provides arrangements for every level of performer. Preview and learning tapes are available to aid quick learning and can take the place of a teaching quartet, if your chapter doesn't have one. You will be ringing chords with a minimum of effort in minutes, instead of hours, weeks or months.

Talking about all of this makes me more excited about going to my chapter meeting next Tuesday night. In the meantime, I'll be listening to some recordings of my favorite super singers and having another vicarious experience.

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till on a barbershop "high" from our wonderful convention in New Orleans, I was gathering my thoughts for this article when I chanced to read the following editorial by Lou Beemer, editor of the *Key Chord*, bulletin of the Inland Cities, Calif., Chapter.

I have asked Lou's permission to share his message with all Barbershoppers through the medium of this column.

"Our Society celebrated its 54th birthday last April and, despite a few stumbles here and there and a slight dip in membership, it seems to be rolling along in pretty good health. The success of the high school and college quartet competitions is refreshing. In spite of the Society's reputation as a harbor for 'has-beens.' there are young men moving into the ranks.

"Still, the bulk of our membership remains on the gray-haired order. I am struck by the power of an organization that can have so many older men, especially in a singing mode, and still seem to maintain its health and vitality.

"What's the secret? Is it the singular music style that does the trick? Is it the social benefits—the camaraderie—the fellowship? Or, are there deeper currents that pulse through our Society's lifeblood?

"As I see it, most people tend to feel that the world gets worse, rather than better. One reason is that the years increasingly force us to compare our looks, strengths, and feelings with those of our swiftly receding youth.

"One of the most powerful forces in life is nostalgia—thus our love of the art of Norman Rockwell and Grandma Moses, and the music of our youth. Somehow, barbershop harmony, with its nostalgic power and the attendant fellowship and opportunity for self-recognition, comes close to convincing us that life is really not deteriorating. That's an even more awesome power when we consider assaults upon it by riots and rap and unemployment.

"But, when we hear ourselves in chorus or quartet, making that great sound, and we feel the unity and joy shared in it with other men, there can be no doubt that barbershop can, in its little capsule of time, transform living. When you sing barbershop, you transcend time, and the world puts on that ineffable gleam and promise that it held in the best days of your youth.

"Recognizing that we have all fallen short of our aims and hopes, failing to make the impression on the world that would bring us the esteem we craved, we discover in barbershopping an exciting way to gain a measure of that esteem. In an almost mystic way, we are moved out of our own selfish centers and begin to find new purposes in service through music to our chapter, our Society, our community, and even our nation. Yes, indeed, those 'old' nostalgic songs have great power.

"But how, you may ask, do all these young fellows coming into barbershopping fit into the nostalgia framework? The same needs are there; if not now so much nostalgia. The musical appeal and need for selfrecognition act powerfully on the young who have the ability and sensitivity to feel them. Given half a chance, a few years of barbershopping will supply the nostalgia."

Thank you, Lou, for this fresh insight into our wondrous hobby. I couldn't have said it better myself.

Keep the new world singing!

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

1998-99-2000 International Convention Bidders

Chapters interested in bidding for the 1998-1999-2000 international conventions must submit bids to the international office by **June 1, 1993.** 

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

## Keepsake 1992 quartet champ; Southern Gateway Chorus takes gold

The 1992 international quartet champion is Keepsake from Polk County, Orlando and Winter Park, Florida. The group was the silver medalist last year.

This year's quartet medalists are, in order: Gas House Gang (CSD), The Naturals (JAD), 139th Street Quartet (FWD) and Joker's Wild (JAD).

The new chorus champion is the Southern Gateway Chorus, from Cincinnati's Western Hills Chapter. The chorus now has its second gold medal; the first was won in 1973. Director Jim Miller holds cight gold medals, having won six times previously as director, and once as a singer, with the Louisville Thoroughbreds. Also, Miller is now the third man to have directed two different choruses to a gold medal.



The chorus trophy is passed. Shown at the moment are (I to r): Jim Clancy, Vocal Majority director; Roy Wergers, Western Hills Chapter president; Jim Miller, Southern Gateway Chorus director (with trophy) and International President Terry Aramian. (Photo by Dick Stuart)

Following Southern Gateway were the Alexandria Harmonizers (MAD), the Thoroughbreds (CAR), Great Northern Union from the Minneapolis area (LOL), and the New Tradition chorus, Northbrook (ILL).

### College quartets, King's Singers add to convention week

A collegiate quartet contest, added to the convention schedule this year, attracted a field of 14 finalists, who sang to a full house at the Hyatt Regency Ballroom. The winner was **Water Street Junction** from Decorah, Iowa. *See story and photos, pages 32-33.* 

With financial assistance from MBNA America®, a presentation by the King's Singers, an a cappella sextet from England, was the first performance of convention week. The group received standing ovations from the audience at the Superdome and at their clinic on Wednesday morning.

This was the first year that quartets from Sweden, England, Australia and New Zcaland were entered in the same competition. The Australian quartet, **The Sentimentals**, was interviewed and sang on New Orleans television.

#### Board put in long hours

A number of matters of Society interest were discussed at lengthy board meetings. Among the items approved was the site of the 1995 midwinter convention, which will be held in Tucson, Arizona.

In other action, the board approved a motion that sing-along sessions be reinstated during breaks at the international contests.

#### Joint shows permitted

Article 6 of the Society's Statements of Policy was rewritten to permit collaboration with Sweet Adelines International and Harmony, Inc. Joint sponsorship of shows and other activities by units of these organizations and SPEBSQSA had been prohibited.

The new policy emphasizes, however, that SPEBSQSA, its affiliated organizations, and non-Society units that perform barbershop music are separate entities, each with its own purposes, rules and procedures. The distinctive and separate identity of the Society shall be respected and maintained in all collaborative efforts.

The International Board officially adopted the organization called Barbershop In Germany (BING!) as the seventh affiliate. BING! was organized October 27, 1991.

#### Cost sharing moves rescinded

Action to share travel costs for the fall leadership conference equally among participating districts, approved by the International Board at the midwinter meeting, was rescinded at the New Orleans meeting. Costs will, instead, be charged according to actual expenses incurred.

With this change, as long as the conference continues to be held annually in the Kenosha area, Pioneer District, for example, will always pay much less for travel cost than Far Western, Sunshine, or others that are some distance away. The move to charge each district equally would have gone into effect with approval of the 1993 budget.

#### COTS program reorganized

COTS classes, as organized and staffed through the international office, will hereafter be held only every other year. This cost-



New champ, **Keepsake**, joined in "Keep The Whole World Singing" after trophy presentations. Baritone Tony De Rosa, shown at right, became the youngest gold medalist at age 19, edging Jim Chinnock of 1952's Four Teens by a few months. (All convention photos, not otherwise credited, by Jim Miller Photography)

saving action will begin in 1993 for 1994 chapter officers.

International COTS classes will be held in half of the districts in odd-numbered years, with the other half holding classes in even-numbered years. With this format, only half the number of faculty members will be required, and travel costs will be significantly reduced.

Districts will be encouraged to hold their own classes on alternate years.

#### Staff salaries frozen

For the 1992 budget, approved at the midwinter convention, pay levels for salaried staff members at the international office were frozen at 1991 levels.

The 1993 budget was presented at New Orleans and will be submitted for approval at the midwinter meeting in Corpus Christi. It contains a recommendation that pay levels for *all* international staff be frozen for 1993.

# **Convention snapshots ...**

In all, 13 members of the Bagby clan attended the convention, four of them competing against each other in the chorus contest. Shown here in their respective uniforms are (I to r): Terry, Denver Tech; Mike, Northbrook; father Jack, OK Chorale and Jim, Kansas City's director.





"Buzz" Haeger, left, introduced Roy Frisby, surviving member of the Elastic Four, during ceremonies recognizing the Elastics' 50th anniversary as champs. Afterward, Frisby filled in with the Chlefs of Staff, displaying a still-firm lead voice.

At right, just part of an appreciative crowd at the Association of International Champions Show. In addition to AIC quartets, the two-part Wednesday night event featured Pete Fountain and his band.





The atrium at the Hyatt was a great place for ringing chords, as demonstrated here by (I to r): Larry Swan, John Flitton, Sean Milligan and Tim Brozovich.



The fourth-level balcony overlooking the Hyatt atrium was also a good place for informal singing. Shown are (I to r): Barry Towner, Scarborough; Jim Gay, Winston-Salem; Harold Silver, Scarborough and Hank Knaack, Kansas City.

### **Convention highlights**

More than 10,000 happy attendees to the 54th International Convention can attest to the warm hospitality of New Orleans. The several tours, including river walks and riverboat cruises, were well-booked, and thousands strolled the fabled streets of the French Quarter during the week.

On Tuesday night, the King's Singers concert was attended by more than 1,800 a cappella aficionados. Wednesday afternoon brought the Collegiate Quartet Sweepstakes, where 14 youthful foursomes thrilled an SRO crowd of more than 1,000. Wednesday night's double shows, presented by the Association of International Champions, featured Pete Fountain and his band, in addition to some of the Society's bestloved quartet champions. The higherpriced tickets to both shows were sold out before the week started.

Thursday, of course, was a full day of quartet quarterfinal competition, with 55 foursomes divided into three sessions. Friday was the day for the **Good News!** quartet's gospel sing in the morning, the Massed Sing at noon, and the World Harmony Jamboree in the afternoon, where barbershop groups from all over the world enthralled an SRO audience exceeding 2,700. The quartet semifinals that evening, thrilling as they were, weren't enough to scratch everyone's barbershop itch the Chorditorium was packed.

The chorus contest and the quartet finals were the highlights of Saturday's events. When The Ritz appeared after the quartet finals to sing away the trophy, the foursome was presented a special award from the Music Educators National Council (MENC) for "... outstanding contributions to the furtherance of music education in the schools and in the promotion of the barbershop style as an American musical art form."

So far as is known, this was the first international convention wherein eontest scores, obtained from the judging computer, were uploaded to electronic bulletin boards. Brian Lynch of the international staff worked with GEnie® and Jack Oliver of the Mobile, Ala., Chapter used PRODIGY®.

# **PROBE-ing around at the PROBE meeting**

At the annual PROBE (Public Relations Officers and Bulletin Editors) meeting, a number of positive comments were made about recent improvements in the appearance and content of *PROBEmoter*, the quarterly newsletter of the Society's subsidiary organization. Editor Herb Bayles received kudos for his efforts to improve communication throughout SPEBSQSA.

Recommendations from the Executive Committee, following a report to them from the Internal Communications Study Committee that was convened last year, were discussed and led to a number of actions.

Winners of the International Bulletin Contest were:

- Ist place—*Red Rose Rag*, Lancaster, Penn., Jeny Roland and Robert Schellhamer, editors.
- 2nd place—Jubilaires Sounds, Pottstown, Penn., Sylvester Buszta, editor.
- 3rd place—*The RTP Record*, Research Triangle Park, N. C., Steve Tremper and John Marriott, editors.

Hockenbrough's by-line and cartoons appeared in *The Harmonizer* for more than four decades. He wrote the "Share the Wealth" column for nine years and was editor of the magazine for ten issues. He has also been a member of the International Board and president of the Decrepits, a Society subsidiary.

McDermott has been a national champion bulletin editor and editor of the Pioneer District bulletin, *Troubadour*. He was chairman of the 1971 international convention and has served as chapter and district historian. He served PROBE as a bulletin contest judge, during which time he rewrote the Content Category, and as vice president and president. He was recently a member of the Internal Communications Study Committee, created by the International Executive Committee.

In other action, PROBE President Bob Arthur will appoint a committee to study ways to get district communications officers in-



Manager of Communications Ray Heller, left, of the international staff, presented Bob McDermott with a plaque recognizing McDermott's induction into the PROBE Hall of Honor. (Photo by Dick Stuart)



IBC Chairman Dick Girvin, left, presented the International Bulletin Contest first-place award to Jerry Roland, co-editor of the Lancaster, Penn., *Red Rose Rag.* Roland accepted on behalf of himself and Bob Schellhamer, co-editor. (Photo by Dick Stuart)

Introduced into the PROBE Hall of Honor were Leo Fobart, Bob Hockenbrough and Bob McDermott.

Fobart, a former president of Land O' Lakes District, was editor of *The Harmonizer* for 23 years. During most of the time he was on the international staff, he served as advisor to, and supporter of, the PROBE organization. volved in governance of PROBE. A new position, vice president for district communications officers, will be added to the PROBE organization.

Revisions of PROBE Bylaws and other governing documents will be made to accommodate changes recommended by the International Executive Conunittee.

### AHSOW met in New Orleans

In addition to holding numerous auditions for membership and allowing ad hoc foursomes to bend impossible chords around the corners of the fourth level at the Hyatt Regency Hotel all week, the Ancient Harmonious Society of Woodshedders (AHSOW) held a general meeting on Saturday morning in New Orleans. In addition to a presentation to Bud Hillier for his years of service to AHSOW, several decisions and announcements were made.

AHSOW has scheduled a cruise that will depart from New Orleans on November 7. Participants will receive music in preparation for performing as a chorus while underway. Also, videotapes are available of woodshedding classes taught by Jack Baird and Earl Moon; anyone desiring a copy is invited to send a blank tape to Jim Stone, 181 Carroll St., Shreveport, LA 71105.

A committee has been formed to determine the status of lead singers in AHSOW. The means of properly inducting leads into the organization will also be discussed.

#### Elastic Four display shown in New Orleans

A new traveling exhibit unit recently acquired by the Heritage Hall Museum of Barbershop Harmony will permit the museum to present interesting aspects of Society history to more of the Society's members. The free-standing unit is easily transported and has a lighted header and shelves and racks for handout materials. It is scheduled to be on display at Harmony College and the midwinter convention.

The unit debuted at the New Orleans convention, with an exhibit about the **Elastic Four** quartet. An informational flyer about the 1942 champion quartet, and the museum's annual report were available as handouts.

At the Archives Committee meeting during convention week, it was announced that additional storage for uniforms worn by championship quartets, and an expanded work area for research and storage are included in the museum's 1992 work plan. Also, an index is being developed for the growing oral history collection of taped interviews of Society leaders and performers.

#### Mid-States featured at Historians Rally

Marty Mendro, lead of the Mid-States Four (1949), related experiences and answered questions about the quartet and its activities to a group of Society historians and other interested Barbershoppers.

Mendro noted that he came from a musical family. His father played in John Philip Sousa's band and his mother was an operatic contralto.

Frank Thome did a number of arrangements for the Mid-States Four, but they worked out many of their anangements by themselves. Baritone Forry Haines knew a lot of songs, which he sang while working out chords on a guitar. Mendro would write down the lyric line and together they would write down the names of the chords, then put the notes down on paper. Sometimes, they changed the melody line slightly in order to produce better chords.

The year before the quartet won the championship, they finished in second place. Scoring was not cumulative in those days, Mendro explained, and each day, the competitors started out even. "We won on Thursday and Friday, but on Saturday the **Pittsburghers** sang their best songs."

The judging system was subsequently changed and a system of five judging categories was developed. Judges were no longer allowed to coach competing groups during the contest. During the early years of the Society, many quartets were sponsored by commercial firms. The Mid-States began life as the **Bell & Howell Four**, then changed their name when they began representing Mid-States Insurance. Other examples of sponsored quartets were the Whiz Candy Makers, the Phillips 66 Barflies and the Westinghouse Quartet.

The Mid-States Four and others entertained armed forces and hospitals overseas during the Korean and Viet Nam wars. Bob Gall, bass of the **Merry Mugs**, a quartet popular during the 1950s and '60s, described their trip to Guantanamo Bay and a tour of hospitals in Viet Nam.

Sadly noted by historian David Wright at the session was the fact that the New Orleans convention was the first one at which Glenn Howard was not in attendance. Grady Kerr mentioned the collection of oral history tapes that are part of the Society's museum collection; among recent additions are his interviews with Gene Cokeroft and Mo Rector.

Historian Emeritus Dean Snyder spoke briefly. Moderator for the session was International Historian Wilbur Sparks.

### ... more convention snapshots

Sing With The Champs did a brisk business and sold out early. The audiences were SRO. Joe Ryan, of Savannah, Ga., got to sing with the **Dealer's Choice**. Shown here are (I to r): Greg Clancy, tenor; Ryan on lead; Gary Parker, bass and Brian Beck, bari.





Others found the spacious Hyatt atrium ideal for a little family harmonizing, such as the Dunns, shown here (I to r): Sarah, 11; Jeff, 13; father Mike, 39 and Mark, 13. Jeff and Mark are twins.

September/October 1992

## ... at the massed sing



Ned Fogler, immediate past president of the Sunshine District, didn't mind the "sizzling" conditions outside the Superdome, but ...



... this young fan was happy to find shade anywhere he could.



Chuck Sisson, lead of the 1988 champion Chiefs of Staff, was treated to a left ear full of baritone by Steve Legters of Joker's Wild, this year's fifth-place bronze medalist.

### AIC meets, 1993 officers elected

Several actions of general interest were taken during the Association of International Champions meetings in New Orleans; for example, all contestants of the 1992 College Quartet contest were issued complimentary AIC show tickets. Additionally, AIC agreed to fund the first year of international dues for membership in SPEBSQSA for each contestant in next year's College Quartet contest.

The third-annual AIC Winter Weekend will be held in Louisville. The show, featuring four international champion quartets, will be January 9, 1993. Jay Hawkins, **Interstate Rivals**, is committee chairman for the event.

The following men were ratified as permanent *associate* members: Dick Treptow, Happiness Emporium; Phil Hansen, Mid-States Four; Matt Rice, Most Happy Fellows; C. O. Crawford, Mark IV and Randy Loos, Grandma's Boys.

Elected as officers for 1993 are:

President	Earl Hagn, Side Street Ramblers
Vice President	Bobby Gray, Jr., The New Tradition
Admin. V.P.	George Davidson, Classic Collection
Treasurer	Ben Williams, Four Renegades
Secretary	Paul Gilman, Interstate Rivals
I. P. P.	Rod Johnson, Happiness Emporium
Board Member	Hank Brandt, Grandma's Boys
Board Member	Brian Beck, Side Street Ramblers
Board Member	Jamie Meyer, Second Edition
Board Member	Jason January, Acoustix 🧠 🎯



AlC President Rod Johnson, Happiness Emporium (1975), at right, presented the President's Award to longtime AlC Treasurer Ben Williams, Four Renegades (1965), at the AlC breakfast meeting.



Enjoying the AIC breakfast meeting are (I to r): Tom Masengale, **Chord Busters** (1941), and Bob Maurus and Bob Lindley of the **Vikings** (1953).





Either reaching for a high one or paying close attention to Society Director of Music Education and Services Mel Knight, who was waving his arms from the dome's rotunda, were Jack and Gladie Somers of Raleigh, N.C. On loan from the Mounties to the Calgary contingent promoting the 1993 convention, Cpl. Carman McKnight, RCMP, was able to keep his uniform neat and crisp, thanks to the kindness of this pretty and, sadly, anonymous lady.

## ... at the massed sing

DateChapt	er name		INSTRUCTIONS
Name		_Nickname	Complete order form and mail wit
Spouse/guest name _		_Nickname	payment to: SPEBSQSA, 6315 Thir Avenue, Kenosha, WI 53143-5199
Address			A housing application and information regarding convention event
City	State _	Zip Code	and tours will be sent to you followin receipt of this registration form.
Telephone Bus. (	)Res. (	)	Preferred seating Saturday Nigh
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### First Place Gold Medalist Southern Gateway Chorus

Western Hills (Cincinnati), Ohio (JAD) Jim Miller, Director If You Had All The World And Its Gold; The Darktown Strutters' Ball/Charleston/ Ballin' The Jack

#### Second Place Silver Medalist Harmonizers

Alexandria, Virginia (MAD) Scott Werner, Director The Church Bells Are Ringing For Mary; Get Me To The Church On Time/For Me And My Gal

> Third Place Bronze Medalist Thoroughbreds Louisville, Kentucky (CAR) Allen Hatton, Director Swanee; That's An Irish Lullaby

#### Fourth Place Bronze Medalist Great Northern Union

Hilltop, Minnesota (LOL) Dean Haagenson, Director Broadway Star/I'm A Star/Happy Feet; There's A Broken Heart For Every Light On Broadway

#### Fifth Place Bronze Medalist New Tradition

Northbrook, Illinois (ILL) Jay Giallombardo, Director I Wish I Had My Old Gal Back Again; All Aboard For Dixie Land/ Floatin' Down To Cotton Town



Haimonizer



#### West Towns Chorus

Lombard, Illinois (ILL) Joe Caulkins, Director Come Take Your Place In My Heart ; Floating Down The River/Floatin' Down To Cotton Town

### Pot O' Gold Chorus

Bay Area Metro, California (FWD) Gary Bolles, Director From The First Hello To The Last Goodbye; Nobody's Sweetheart

### **OK** Chorale



Northwest Sound Bellevue, Washington (EVG) Bobby Gray, Jr., Director Dear Old Girl; Goodbye, Dixie, Goodbye

Sun Harbor Chorus

San Diego, California (FWD) Lloyd Steinkamp, Director Stay A Kid Forever; Tie Me To Your Apron Strings Again

September/October 1992

Harmonizer

### Dukes of Harmony

Scarborough, Ontario (ONT) Steve Armstrong, Director I'm Tying The Leaves So They Won't Come Down; Something To Write The Folks About/ You Ain't Heard Nothin' Yet

> Heart of America Kansas City, Missouri (CSD)

Im Bagby, Director That Old Quartet Of Mine; There'll Be Some Changes Made

### City Lights

Motor City Metro, Michigan (PIO) Bob Whitledge, Director Sonny Boy; Alabamy Bound

Heralds of Harmony

Tampa, Florida (SUN) Joe DeRosa, Director A Friend Of Mine Told A Friend Of Mine; That's An Irish Lullaby

Sound of the Rockies Denver Tech, Colorado (RMD)

Larry Wilson, Director Mr. Radio Man; Play A Vaudeville Song For Me Tonight





Big Chicken Chorus Marietta, Georgia (DIX)

Clay Hine, Director My Mother's Eyes; Down Yonder

Hallmark of Harmony Sheffield, England (BABS) Steve Hall, Director Sing Me That Song Again; Waiting For The Robert E. Lee

### Narragansett Bay Chorus

Providence, Rhode Island (NED) Rick LePore, Director Back When Dad And Mother's Mother And Dad Were Young; The Barbershop Strut

Mainliners Bryn Mawr, Pennsylvania (MAD) Bill Oppenheim, Director Roll On, Mississippi, Roll On; Where Have My Old Friends Gone?

Chorus of the Genesee

Rochester, New York (SLD) Mike Morgan, Director That Old Irish Mother Of Mine; Irish Medley

#### 54th INTERNATIONAL CHORUS CONTEST

New Orleans, Louisiana, July 4, 1992

	SND	INT	SP	ARR	SND	INT	SP	ARR	ADJ	SCORE	MEN
1 Western Hills(Cincinnati)	274	266	282	9	274	273	291	19	274	1962	134
Southern Gateway Chorus											
2 Alexandria, Virginia	272	266	276		269	270	282 .	12	271	1929	141
Harmonizers								_			
3 Louisville, Kentucky	268	273	273	12	276	260	264	8	272	1906	99
Thoroughbreds	0.5.5	264	076		050	260	070		057	1074	100
4 Hilltop, Minnesota	255	264	2/6		259				257	1874	100
Great Northern Union 5 Northbrook, Illinois	270	250	252	4	265	250	262	10	260	1951	05
New Tradition	270	239	255 .		205		203	10	200	1851	95
6 Lombard, Illinois	258	264	247	8	255	251	256	14	257	1810	94
West Towns Chorus	200										
7 Bay Area Metro, California	261	253	246.	6	251	250	249		256	1778	64
Pot O' Gold Chorus											
8 Oklahoma City, Oklahoma	249	255	245.	11	250	262	242	7	250	1771	
OK Chorale											
9 Bellevue, Washington	248	257	238 .	10	242	259	249	15	245	1763	91
Northwest Sound											
10 San Diego, California	244	256	254 .	12	246	258	233	9	245	1757	108
Sun Harbor Chorus											
11 Scarborough, Ontario	239	261	242 .		234	250	252		237	1740	90
Dukes of Harmony	007	0.17	0.40	10	0.40	055	0.40	0	0.40	1720	
12 Kansas City, Missouri	237	247	240.		242	255	248	9	240	1730	
Heart of America	254	227	220	2	246	247	240	1.1	250	1726	65
13 Motor City Metro, Michigan City Lights	234	237	239 .				240		250	1726	
14 Tampa, Florida	247	244	244	1	247	244	236	6	247	1716*	65
Heralds of Harmony	2-17	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	277 .								
15 Denver Tech, Colorado	242		240.						241	1716*	106
Sound of the Rockies											
16 Marietta, Georgia	235	250	236 .	1	230	250	243		233	1682	96
Big Chicken Chorus											
17 Sheffield, England	230	246	242 .		226	239	244		228	1674	62
Hallmark of Harmony											
18 Providence, Rhode Island	222	244	261.			231	241		222	1651	
Narragansett Bay Chorus											
19 Bryn Mawr, Pennsylvania	240	238	239 .		223	234	235	6	232	1649	98
Mainliners	000	007	0.15	*	000	~	000	10	000	1.407	0.0
20 Rochester, New York	229	237	215.		228	241	230			1627	82
Chorus of the Genesee	mbine the	broken b		a in Caus	الملحلة	27 - 5 6	)ffialal f	Contact Ded			
~Ka	inking ne	DIOKEN D	y score	s in sound	I - ARICIO	5 Z / OI C	Micial C	Contest Rul	162		

### The song in this issue

"The Sunshine Of Your Smile" is one of those songs that many of us cut our barbershop teeth on. It has always been a favorite with woodshed singers.

Ed Waesche's arrangement gives everyone chances to make big, powerful sounds while expressing the strong emotions suggested by the lyric. The design of the melody and its implied harmony further add to the strength of this song and his arrangement. Our research has failed to turn up any information about the writers of this 1915 classic. The Old Songs Library contains only two other songs carrying their names, but not as co-writers. There is no listing of the song in the ASCAP files, or any record of its being performed in a Broadway show. Perhaps one of our faithful readers will help us solve this mystery. In any case, it is a great number; one you can really get involved in. Judges and audiences both will enjoy it.

Other arrangements of this song have been rccorded by Dundalk's Chorus of the Chesapeake (1980), the Confederates quartet (1956), the Innsiders (1980) and Louisville's Thoroughbreds (1977, 1978).

#### OFFICIAL SCORING SUMMARY INTERNATIONAL QUARTET CONTEST New Orleans, Louisiana, July 2-4, 1992

1         Respatie         1617         1604         1672         19         810         5722           2         The Gas House Gang         1553         1569         1548         60         777         5507           1         139th Street Quartet         1500         1515         1483         38         751         5287           5         Jaker's Wild         1502         1485         1449         33         751         5287           6         Bank Street         1476         1519         1473         44         5250           7         Special Feature         1474         1526         1440         41         5235           8         Bingo Enobres         1474         1526         1440         4         739         5165           11         Tabas Tradition         1477         1496         1449         4         739         5165           12         Standing Room Chilly         551         926         333         37         476         3394           14         Power Play         948         956         1000         15         475         3394           15         Vestryear         934         978			SND	INT	SP	ARR	ADJ	TOTAL
2         The Gas House Gang,         1624.         1585.         1569.         1548.         60.         777.         5507           4         139th Street Quartet         1500.         1515.         1448.         60.         777.         5507           4         139th Street Quartet         1510.         1485.         1440.         33.         752.         5526           5         Bend Street         1476.         1516.         1440.         738.         5250           7         Special Feature.         1474.         1526.         1440.         41.         737.         5216           8         Broy Brothers         1477.         1496.         1449.         4.         739.         5165           10         Tust Tradition         1477.         1496.         1449.         4.         739.         3410           11         Rightling Room Only         957.         976.         955.         33.         476         3391           12         Stantling Room Only         951.         978.         952.         33.         476         3391           13         Roytim and Rhyme         951.         978.         952.         933.         476         3331	1	Keensake						
3 The Naturals         1553         1569         1548         60         777         5507           4 139th Street Luartet         1500         1515         1483         38         751         528           6 Bark Street         1476         1519         1473         44         738         52235           7 Special Feature         1482         1479         51         741         5235           8 Bark Street         1474         1526         1440         41         737         5216           8 Knucsen Strohers         1477         1485         1449         4         739         5165           10 Luss Tradition         1477         1446         1449         4         739         5165           11 Nightlife         0000         971         936         12         501         3240           12 Standing Room Only         957         976         955         33         473         3341           13 Northwest Spirit         951         976         955         33         476         3394           14 Power Play         939         962         100         15         475         3334           14 Power Play         934         9								
4         132th Street Cuartet         1502         1515         14483         38         751         5287           5         Jaker's Wild         1502         1485         1440         39         752         55268           6         Bank Street         1476         1519         1473         44         738         55260           7         Special Feature         1442         1482         1479         511         5728           8         Bingo Brothers         1440         1476         1442         26         741         5165           9         Knudsen Brothers         1440         1476         1442         26         741         5165           10         Nightiffe         1000         571         3366         12         501         3420           2         Standing Room Only         357         976         965         33         3746         3391           10         Righting Room Only         951         976         955         33         476         3391           15         Roythm and Rhyme         951         976         955         33         476         3331           17         Yestryear								
5         Joker's Wild         1502         1485         1440         39         752         5256           8         Bark Street         1476         1519         1473         44         738         5250           7         Special Feature         1482         1479         51         741         5238           8         Brugo Brothers         1474         1526         1440         4         739         5165           10         Tusa Tracillion         1477         1446         1442         26         741         5165           10         Tusa Tracillion         1477         1446         1449         -4         739         5165           11         Tusa Tracillion         1477         1486         1449         -4         739         5163           12         Standing Room Only         957         976         665         33         476         3391           13         Richereyar         991         976         955         33         476         3331           16         Esprit         934         976         955         33         476         3331           17         Yesteryar         951								
6         Bank Street         1476         1579         1473         44         738         5252           7         Special Feature         1442         1442         1442         26         741         5153           8         Bingo Brothers         1476         1442         26         741         5165           11         Nightlife         0000         971         336         12         501         3421           12         Standing Room Onty         976         955         33         476         3394           13         Ricochet         951         976         955         33         476         3394           14         Northwest Spirit         954         956         100         15         476         3331           15         Northwest Spirit         934         978         962         10         467         3331           16         Esprit         934         978         962         10         464         3310           17         Vesteryear         951         935         954         15         476         33310           18         Rhythm and Rhyme         982         997         29								
7         Special Feature         1482         1479         51         741         5238           8         Bingo Brothers         1474         1526         1440         41         737         5218           9         Knudsen Brothers         1480         1476         1442         26         741         5165           10         Isa Tradition         1477         1496         1449         .4         .739         5165           11         Standing Reom Only         957         976         865         .33         .479         .3410           12         Standing Reom Only         957         976         865         .33         .476         .3397           14         Power Play         .948         .966         1000         15         .477         .3394           15         Northwest Spirit         .951         .925         .933         .16         .677         .3331           16         Exprt         .934         .978         .962         .10         .467         .3331           17         Yesteryear         .951         .935         .554         .15         .228         .1614           20         Dactrepresart								
8         Bingo Brothers         1474         1526         1440         41         737         5218           9         Knudsen Brothers         1476         1442         26         741         5165           10         Nightlife         1000         971         936         12         501         3420           2         Standing Room Onty         957         936         12         501         3410           31         Flicochet         951         986         333         476         3394           4         Power Play         948         996         1000         15         476         3331           17         Vesteryear         951         937         952         10         467         3331           17         Vesteryear         951         935         954         15         476         3331           18         Rhythm and Rhyme         939         962         939         18         470         3328           19         The Untouchables         926         959         446         11         222         1632           20         Outart Precision         476         451         458         7								
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13       Ricachei       951       980       953       37       476       3397         14       Power Play       948       956       1000       15       475       3391         16       Esprit       934       976       955       33       476       3391         16       Esprit       934       978       962       10       467       3331         17       Yesteryaar       951       935       954       15       476       3331         18       Rhythm and Rhyme       939       962       939       18       470       3328         18       Brythm and Rhyme       939       962       997       29       449       3302         11       atrononyWorks       444       464       491       11       222       1632         20       Quart Precision       476       451       457       13       232       1614         25       917       456       472       10       224       1614         26       910       516       472       10       224       1614         26       FRD       447       456       422       1609	11	Nightlife	. 1000					
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30       Heyday       466       436       438       19       233       1592         31       Piper's Alley       457       450       445       8       229       1589         32       Starlight Express       436       470       459       1       218       1583         34       Classic Ring       459       448       434       12       230       1583         34       Doubletake       440       466       455       0       220       1581         35       Opening Night       453       455       435       6       227       1566         36       Main Street Station       453       451       429       6       227       1563         38       Denver City Limits       455       440       417       8       228       1543         40       Back Stage Pass       456       438       413       6       228       1544         41       The Entertainers       415       449       457       9       208       1538         420       Back Stage Pass       456       438       413       6       228       1541         41       The Entertaine	28							
31       Piper's Alley       457       450       445       8       229       1589         32       Starlight Express       436       470       459       1       218       1584         33       Classic Ring       459       448       434       12       230       1583         34       Doubletake       440       466       455       0       220       1581         35       Opening Night       453       455       435       6       227       1566         36       Denver City Limits       453       451       429       6       227       1563         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         9       Vocal Attraction       440       439       439       7       220       1545         40       439       439       7       220       1543       1544         9       Vocal Attraction       440       457       9       208       1538         11       The Entertainers       415       449	29	Flip Side	448					
32       Starlight Express       436       470       459       1       218       1584         33       Classic Ring       459       448       434       12       230       1583         34       Doubletake       440       466       455       0       220       1581         50       Dening Night       453       455       435       6       227       1576         36       Main Street Station       453       451       429       6       227       1563         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         49       Vocal Attraction       440       439       439       7       220       1543         41       The Entertainers       415       449       457       9       208       1538         42       Hijinx       439       439       424       11       220       1533         43       Old Spice Quartet	30							
33       Classic Ring       459       448       434       12       230       1583         34       Doubletake       440       466       455       0       220       1581         35       Opening Night       453       455       435       6       227       1576         36       Main Street Station       453       451       429       6       227       1563         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         40       Back Stage Pass       456       438       413       6       228       1541         41       The Entertainers       415       449       457       9       208       1533         42       Hijinx       439       424       11       220       1533         43       Old Spice Quartet       437       427       42       22       1533         44       Reunion       441       437	31	Piper's Alley				8		
34       Doubletake       440       466       455       0       220       1581         35       Opening Night       453       455       435       6       227       1576         36       Main Street Station       453       451       429       6       227       1563         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         40       439       439       7       220       1545       1544         41       The Entertainers       415       449       457       9       208       1533         42       Hijinx       439       439       424       11       220       1533         43       Old Spice Quartet       437       427       444       3       219       1533         44       Reunion       441       437       427       2       221       1523         45       Gold Rush       438       444	32	Starlight Express	436					
35       Opening Night       453       455       435       6       227       1576         36       Main Street Station       453       451       429       6       227       1563         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1543         39       Vocal Attraction       440       439       439       7       220       1545         40       Back Stage Pass       456       438       413       6       228       1541         41       The Entertainers       415       449       457       9       208       1533         41       The Entertainers       415       449       457       9       208       1533         42       Hijinx       439       439       424       11       220       1533         43       Old Spice Quartet       437       427       444       3       219       1523         45       Gold Rush       438       444       413       9       219       1523         45       Gold Rush	33							
36       Main Street Station       453       451       429       6       227       1566         37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         40       Back Stage Pass       456       438       413       6       228       1541         41       The Entertainers       415       449       457       9       208       1538         42       Hijinx       439       439       424       11       220       1533         43       Old Spice Quartet       437       427       424       3       219       1530         44       437       427       2       221       1528         45       Gold Rush       438       444       413       9       219       1523         45       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432	34							
37       Sonic Boom       446       441       444       9       223       1563         38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         40       Back Stage Pass       456       438       413       6       228       1541         41       The Entertainers       415       449       457       9       208       1533         42       Hijinx       439       439       424       11       220       1533         43       Old Spice Quartet       437       427       2       221       1528         44       Reunion       441       437       427       2       221       1528         45       Gold Rush       438       444       413       9       219       1523         46       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408	35							
38       Denver City Limits       455       440       417       8       228       1548         39       Vocal Attraction       440       439       439       7       220       1545         40       Back Stage Pass       456       438       413       6       228       1541         41       The Entertainers       415       449       457       9       208       1538         42       Hijinx       439       424       11       220       1533         43       Old Spice Quartet       437       427       444       3       219       1530         44       Reunion       441       437       427       2       221       1528         45       Gold Rush       438       444       413       9       219       1523         46       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408       452       431       13       204       1508         49       Quincy Avenue       447 <td>36</td> <td>Main Street Station</td> <td> 453</td> <td></td> <td></td> <td></td> <td></td> <td></td>	36	Main Street Station	453					
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43       Old Spice Quartet       437       427       444       3       219       1530         44       Reunion       441       437       427       2       221       1528         45       Gold Rush       438       444       413       9       219       1523         46       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408       452       431       13       204       1508         49       Quincy Avenue       447       438       384       7       224       1500         50       Something Old, Something New424       432       435       -9       212       1494         51       New Attitude       420       420       442       -2       210       1490         52       By Appointment       412       424       442       4206       1488         53       The Right Stuff       437       419       406       1       217       1482         54       The Lighter Side       414<	41							
44       Reunion       441       437       427       2       221       1528         45       Gold Rush       438       444       413       9       219       1523         46       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408       452       431       13       204       1508         49       Quincy Avenue       447       438       384       7       224       1500         50       Something New424       432       435       -9       212       1494         51       New Attitude       420       420       -2       210       1490         52       By Appointment       412       424       442       4206       1488         53       The Right Stuff       437       419       406       1       217       1482         54       The Lighter Side       414       425       407       5       207       1458	42							
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46       Second Generation       450       430       414       3       225       1522         47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408       452       431       13       204       1508         49       Quincy Avenue       447       438       384       7       224       1500         50       Something Old, Something New424       432       435       -9       212       1494         51       New Attitude       420       420       442       -2       210       1490         52       By Appointment       412       424       442       426       1488         53       The Right Stuff       437       419       406       1       217       1482         54       The Lighter Side       414       425       407       5       207       1458	44							
47       Vocal Minority       433       432       415       16       217       1513         48       Old Dominion Line       408       452       431       13       204       1508         49       Quincy Avenue       447       438       384       7       224       1500         50       Something Old, Something New424       432       435       -9       212       1494         51       New Attitude       420       442       -2       210       1490         52       By Appointment       412       424       442       4206       1488         53       The Right Stuff       437       419       406       1       217       1482         54       The Lighter Side       414       425       407       5       207       1458	45							
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	55	The Sentimentals						
*Ranking tie broken by scores in Sound - Article 27 of Official Contest Rules			*Ranking I	ie broken by scores i	in Sound - Article 2	?7 of Official Contes	st Rules	

### 1992 Quartet Medalists



#### Keepsake - First Place Gold Medalist

Polk County, Orlando and Winter Park, FL (SUN) Roger Ross, tenor; Joe Connelly, lead; Don Barnick, bass; Tony De Rosa, bari. Is This Just Another Song About Love; How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life/It's A Sin To Tell A Lie; Down Where The Swanee River Flows; Roses Of Picardy; May I Never Love Again; 'Way Down Yonder In New Orleans/That Ain't Heaven, That's New Orleans



The Gas House Gang-Second Place Silver Medalist St. Charles, MO (CSD)

Rob Henry, bari; Jim Henry, bass; Rich Knight, lead; Kipp Buckner, tenor. I'm In Love Again/Them Their Eyes; The Moment I Saw Your Eyes; Bowery Boys Medley; So Long, Mother; Bright Was The Night; Shine



139th Street Quartet-Fourth Place Bronze Medalist Indian Wells Valley, San Diego and Whittier, CA (FWD) Dan Jordan, lead; Doug Anderson, tenor; Jim Kline, bass; Pete Neushul, bari. Lulu's Back In Town; Swanee; Crazy Words—Crazy Tune; I'll Hop, Skip, And Jump Into My Mammy's Arms; Seaside Medley; Wait Till The Sun Shines, Nellie



The Naturals-Third Place Bronze Medalist Western Hills (Cincinnati), OH (JAD) Bob Moorehead, tenor; Randy Chisholm, lead; Jim Gentil, bass; Jay Hawkins, bari. If You Were The Only Girl; Alabamy Bound/Alabama Jubilee; Oh! What A Pal Was Mary; By The Beautiful Sea/In The Good Old Summer Time; My Gal Sal; Loading Up The Mandy Lee



Joker's Wild-Fifth Place Bronze Medalist Buckeye/Columbus and Shenango Valley, OH (JAD) Steve Logters, bari; Dave Kindinger, bass; Mark Green, lead; Steve Iannacchione, tenor. If You Had All The World And Its Gold; Sweet Georgia Brown; My Buddy; Can't You Hear Me Calling, Caroline; Sing Me That Song Again; Blue, Turning Grey Over You

### **1992 Quartet Finalists**

#### Bank Street

Albuquerque, NM (RMD)

Farris Collins, bass; Dick Giesc, lead; Toby Balsley, bari; Tony Sparks, tenor. (Oh Suzanna) Dust Off That Old Pianna; I Miss Mother Most Of All; Caroline, I'm Coming Back To You; How's Every Little Thing In Dixie; The One Rose; I'd Give The World To Hear Alexander's Band Again



Special Feature Reno, NV (FWD)

Raymond Davis, tenor; Jamie Arrington, lcad; Billy Hill, bass; Paul Olguin, bari. Miss Annabelle Lee; I Cried For You; When The Midnight Choo-Choo Leaves For Alabam'; Pearl, My Rural Plural Girl; I Don't Remember Her Name; I Just Want To Call You Mine



#### Knudsen Brothers San Gabriel Valley, CA (FWD)

Kevin Knudsen, bari; Jak Knudsen, bass; Lyun Knudsen, lead; Curtis Knudsen, tenor. Something To Write The Folks About; Last Night Was The End Of The World; When It's Night Time In Dixie Land; M-O-T-H-E-R; Roll On , You Riverboat, Roll On ; Lullaby Of The South





Bingo Brothers Lancaster, PA, Alexandria and Richmond, VA (MAD) John Casey, tenor; Lynn Conaway, lead; Gary Parker, bass; Dennis Malone, bari. Looking At The World Thru Rose Colored Glasses; Sonny Boy; Goodbye, Dixie, Goodbye; I'm Alone Because I Love You; Tell Me You'll Forgive Me; Nobody's Sweetheart



Tulsa Tradition Tulsa, OK (SWD)

Tim Ambrose, tenor; Curt Angel, lead; Doug Crowl, bass; Don Conner, bavi. I Never Miss The Sunshine; Chase The Rain Away; Hard Hearted Hannah; Crying For You; The Rose Of No Man's Land; 1 Don't Want To Get Well/They're All Sweeties/The Wild Wild Women

### 1992 Quartet Semifinalists

Nightlife

Foothill Cities, CA (FWD) Jeff Baker, bari; Brett Littlefield, bass; John Sasine, lead; Rob Menaker, tenor. Mother's Boy; Just Because/Shine; Those Roarin', Soarin' Twenties; Roses Of Picardy





#### SRO (Standing Room Only) Phoeniz, AZ (FWD)

Russ Young, bari; Joe D'Amore, bass; Fraser Brown, lead; Gary Steinkamp, tenor. Broken Hearted; 'Deed I Do/Put Your Arms Around Me, Honey; Nobody's Sweetheart/Just A Girl That Men Forget; From The First Hello To The Last Goodbye



#### Power Play

Macomb County, MI (PIO) Don Slamka, tenor; Mike Slamka, lead; Jack Slamka, bass; Mark Slamka, bari. The Moment I Saw Your Eyes; Old Songs Are Just Like Old Friends; The Best Times I Ever Had (I Owe 'Em To My Good Old Dad); The Little Boy



#### Ricochet

Western Hills (Cincinnati), OH (JAD)

Dale Fetick, tenor; Marco Crager, lead; Brian Doepke, bass; Paul Gilman, bari. Yes Sir, That's My Baby/Ain't She Sweet? Last Night Was The End Of The World; Margie/No, No, Nora/My Blushin' Rosie; Song For Mary



#### Northwest Spirit Bellevue and Sea-Tac, WA (EVG)

Dan Tangarone, tenor; Wes Sorstokke, lead; Tom Wilkie, bass; Chuck Landback, bari. B&O Line/My Cutey's Due At Two-To-Two To-day; 'Deed I Do/Put Your Arms Around Me, Honey; Sunny Side Up; You Keep Coming Back Like A Song

### **1992 Quartet Semifinalists**





Yesteryear

Elyria and Maumee Valley, OH (JAD) Rod Nixon, bari; Randy Baughman, bass; Mark Blake, lead; Dan Trakas, tenor. Shine On, Harvest Moon; Mistakes Parody; Let The Rest Of The World Go By; That's What I Call A Pal



#### The Untouchables

Bucks County, PA and Patapsco Valley, MD (MAD) John Brohawn, tenor; Kevin King, lead; Brett Pryor, bass; Jack Pinto, bari. I Had You, I Lost You, I Found You; She Broke My Heart In Three Places; Corabelle; When Your Hair Has Turned To Silver

#### Esprit

Hilltop and Bloomington, MN (LOL)

Sherman Anderson, tenor; Greg Dolphin, lead; Mike Faris, bass; Greg Volk, bari. Back In 1929; Sonny Boy; It Won't Be Long Now/ Ain't She Sweet? My Little Silver Lady



Rhythm and Rhyme Foothill Cities, San Gabriel Valley and South Bay, CA (FWD) Craig Ewing, tenor; Dean Waters, lead; Tim McDonald, bass; Les Dergan, bari. Hello, Dixie; That Barbershop Rag; There's A Rainbow 'Round My Shoulder; Time After Time



Seattle Sound Bellevue, WA (EVG)

Steve Barclay, tenor; Neal Booth, lead; Matt Rice, bass; Bobby Gray, Jr., bati. Emaline; Let's Do It Again; Goodbye, Boys/I Do; I Was Married Up In The Air/When You're Married

HarmonyWorks Hilltop, MN (LOL) Bill Wigg, tenor; Dean Haagenson, lead; Mel Eliason, bass; Dave Nyberg, bari. Lulu's Back In Town; You Must Have Been A Beautiful Baby



Quartz Precision Crawley, England (BABS) Derek Barton, tenor; Brian Schofield, lead; Graham Smith, bass; Andrew Clarke, bari. *That's An Irish Lullaby; Every Tear Is A Smile* In An Irishman's Heart



#### By Design

Kitchener-Waterloo and Scarborough, ON, and Frank H. Thome (ONT) Jim McKnight, tenor; Al Baker, bass; Scott McCarthy, lead; Ron Mason, bari. In The Land Where The Shamrock Grows; Who's Sorry Now?



Western Union Rancho Bernardo and San Diego, CA (FWD) Dave Garstang, tenor; Mike Spencer, lead; Terry Monks, bass; Mike Lawton, bari. *The Captain Of The Toy Brigade; When The Red, Red Robin Comes Bob, Bob, Bobbin' Along* 



Basin Street Quartet New Orleans, LA (SWD) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass; Joel Bourgeois, bari. 1'd Love To Meet That Old Sweetheart Of Mine; I Love To Hear That Old Barbershop Style



FRED (and friends)

Marietta, GA (DIX) Fred Hine, bari; Fred Clay, bass; Fred LaRosa, lead; Fred Carlson, tenor. *Ballin' The Jack; Don't Tell Me The Same Things Over Again/ Lies* 



**Family Ties** Rock Valley, WI (LOL) Paul Harris, tenor; Keith Harris, lead; Roger Harris, bari; John Lowell, bass. *This Little Piggie Went To Market; Take Me To The* Land Of Jazz



Simply Grand LaCrosse, WI (LOL) Ken Kiehne, lead; Jim Larson, bari; Brian Kowalke, tenor; Steve Mendell, bass. *Hello! My Baby; I Miss Mother Most Of All* 



Flip Side Scarborough, ON (ONT)

Robert Swann, tenor; Chris McNown, lead; Bernie Hachey, bass; Steve Armstrong, bari. My Daddy Is Only A Picture; My Honey's Lovin' Arms/Put Your Arms Around Me, Honey



Heyday West Portland, OR, and Frank H. Thorne (EVG) Paul Krenz, tenor; Bob Swanson, lead; Clay Campbell, bass; Matt Campbell, bari. Sing Me That Song Again; Looking At The World Thru Rose Colored Glasses

Piper's Alley

Elgin, Lombard and Northbrook, IL (ILL) David Valpatic, tenor; Dennis Stern, lead; Doug Smith, bass; Joe Bourke, bari. That's An Irish Lullaby; When I Was Twenty One And You Were Sweet Sixteen/When You Were Sweet Sixteen



Starlight Express

Fort Myers, Sarasota and Tampa, FL, and Frank H. Thorne (SUN) Al Rehkop, tenor; Joe Mazzone, lead; Tim Brozovich, bass; Glenn Van Tassell, bari. *Ma (She's Making Eyes At Me); Smilin' Through* 





Lombard, Chicago #1 and Champaign-Urbana, IL (ILL) Kirk Wood, bari; Scott Kitzmiller, bass; Paul Fernando, lead; Rick Anthoney, tenor. If 1 Had The Last Dream Left In The World; Can't You Hear Me Calling, Caroline



#### Doubletake

Montclair, Rahway Valley and Sussex County, NJ (MAD) Bob Rund, bari; Tony Carlini, bass; Bill Stauffer, lead; Jamie Carbone, tenor. *Sailing Down The Chesapeake Bay; Remember* 





Grand Rapids and Lansing, MI, and Frank H. Thorne (PIO) Ken Gibson, bari; Norm Thompson, bass; Clay Shumard, lead; Jim Johnson, tenor. If We Can't Be The Same Old Sweethearts; Hello! My Baby



Main Street Station

Newton, KS and Kansas City, MO (CSD)

Steve Hoskins, tenor; Larry Wilson, bass; Wayne Lankenau, lead; Brent Lembke, bari. Star Trek Medley; If The Rest Of The Worlds Don't Want You



#### Sonic Boom

Vancouver and New Westminster, BC (EVG)

David Cotton, tenor; Dave Vincent, lead; Tom Metzger, bass; Mark Metzger, bari. *That Little Somebody Of Mine; The Sunshine Of Your Smile* 



#### Vocal Attraction Bellevue, WA (EVG)

Stu Turner, bass; Doug Broersma, lead; Ralph Scheving, tenor; Ted Chamberlain, bari. Lulu's Back In Town; Takin' My Time With Tammy



Denver City Limits Denver Tech, CO (RMD) Scott Delude, tenor; Rob Baltensberger, lead; Scot Cinnamon, bass; Doug Kastman, bari. Keep Your Eye On The Girlie You Love/ Somebody Stole My Gal; The Gang That Sang "Heart Of My Heart"



Back Stage Pass South Bend-Mishawaka and Lake County, IN, and Frank H. Thorne (CAR) Ken Limerick, tenor; George Harper, lead; Tom Kentish, bass; Gaylord Miller, bari. Lonesome, That's All; Song For Mary

#### The Entertainers

Patapsco Valley and Dundalk, MD, Alexandria, VA (MAD) Gary Brohawn, tenor; Mike Wallen, lead; Alan Mazzoni, bass; Fred King, bari. The Gang That Sang "Heart Of My Heart"/The Story Of The Rose; Last Night Was The End Of The World





#### Hijinx

#### Alexandria, VA (MAD)

Gary Plaag, tenor; Will Cox, lead; Chip Guffey, bass; Howard Hull, bari. Yes Sir, That's My Baby/Ain't She Sweet? The Masquerade Is Over



#### Reunion

Manchester, Meriden and Litchfield County, CT (NED) Brian Harvey, tenor; Roger Brown, lead; Otto Sabatelli, bass; Ted Brown, bari. *Gotta Be On My Way; The End Of The Road* 



Old Spice Quartet Stockholm, Sweden (SNOBS) Bengt Thaysen, tenor; Mikael Wikström, lead; Karl Ramström, bass; Torbjorn Backlund, bari. You Must Have Been A Beautiful Baby; Gone



Gold Rush Jamestown, NY, and Warren, PA (SLD)

Jerry Pask, tenor; John Berenguer, lead; Jeff Mahan, bass; Paul Mahan, bari. Nobody Knows What A Red Head Mamma Can Do; Nothing Seems The Same Anymore



#### Second Generation

Western Kentucky, KY (CAR) Joe Walker, tenor; Bret Monis, lead (seated); Tom Morris, bari (at rear); Harvey Polk, bass. *If You Were The Only Girl; Mistakes* 



Vocal Minority Auckland, New Zealand (NZABS) Dave Jackman, tenor; Gary Taylor, lead; Paul Hopley, bari; Phil Skaggs, bass. Wait Till The Sun Shines, Nellie; The Church Bells Are Ringing For Mary

Old Dominion Line Norfolk, VA (MAD) Bob Taylor, bari; Bill Heyer, bass; David Lawrence, lead; Don Krudop, tenor. Forgive Me; Kiss Me One More Time



Quincy Avenue Denver Tech, CO (RMD)

Allen Gasper, lead; Doug Porrey, bass; Dave Ellis, tenor; John McCord, bari. Mary, You're A Little Bit Old Fashioned; Take Me To The Land Of Jazz



Something Old, Something New Plattsburgh, NY and Pierrefonds, PQ (NED) Dick Sears, tenor; Mark Lewis, lead; Ed Jobson, bass; Ken Abbott, bari. *Among My Souvenirs; When The Grown Up Ladies Act Like* 

Babies

New Attitude Charlotte, NC (DIX) Larry Lane, lead; David Lorenz, bari; Steve Stricker, tenor; Ted Leinbaeh, bass. If You Were The Only Girl; When They're Old Enough To Know Better





By Appointment Bournemouth and East Dorset, England (BABS) Ron Pike, tenor; Paul Cousins, lead; Terry Bryant, bass; Franz Atkinson, bari. *Heart Of A Clown; At The Moving Picture Ball* 



The Right Stuff Teaneck and Montclair, NJ, and Manhattan and Western Suffolk, NY (MAD) Jim Mallett, bass; Tom Brucia, bari; Steve Peterson, lead; Dane Marble, tenor. If You Were The Only Girl; Sweet Georgia Brown



The Lighter Side Rochester, NY (SLD)

Fritz Fouquet, tenor; Don Stothard, lead; Mikc Morgan, bass; Gary Pixley, bari. Wait Till You Get Them Up In The Air, Boys/Come, Josephine, In My Flying Machine; Wait'll You See My Gal



The Sentimentals Queensland, Australia (AAMBS) Terry Stewart, tenor; Derek Cosburn, lead; L

Terry Stewart, tenor; Derek Cosburn, lead; Linc Abbott, bass; Steve Wooltorton, bari. If You Were The Only Girl; Bye Bye Blues

# Future II and lifeblood

by Darryl Flinn Chairman, Future II Committee

The Future II Committee made a dramatic proposal to the International Board at its meeting in New Orleans: that a steadily declining membership can be stopped and reversed by adopting a new perspective known as lifeblood. The committee members are: Darryl Flinn, Eric Jackson, Joe Liles, Jim Richards, Del Ryberg, Dick Shaw, Dean Snyder, Gary Steinkamp, Brett White and David Wright. This article explains the lifeblood philosophy.

There are many good and wonderful things going on in our Society. We are held up as a model organization by the outside world. We have, indeed, enjoyed success after success administratively, educationally and, most notably, with our musical growth. Many things are going well for SPEBSQSA, Inc. However, Future II suggests that a net loss of 3,100 members since 1983, plus the increasing age of our average member, is an emergency that we can no longer abide.

Lifeblood, in Webster's terms, means ... essential to the maintenance of life; life giving; the vital or animating element; that which is of prime necessity for survival.

Lifeblood, in Future II terms, means ... an answer to the emergency that we find threatening our Society—the ever-shrinking, everaging phenomenon that is diminishing us as a viable international organization.

During 1986, while I was preparing for the next year's international presidency, I was approached by Dean Snyder, then international historian. Recalling an interesting piece of history about a blue-ribbon committee of futuristic thinkers that he chaired back in the early '50s, he sold me on the idea of rechartering such a group to consider the burning issues of today's Society. With Ed Waesche's help, as first chairman of Future II, we put together a blue-ribbon panel of leaders and thinkers to consider the future of this great Society during its journey into the '90s and beyond.

Those who have read that committee's reports will remember the wisdom and impact of Future II's original work. Not only did it give birth to our Society's Vision Statement, but it made recommendations regarding 28 significant issues of the day.

When the current group began its work, it didn't take us long to recognize that since a high of 38,151 members in 1983, the rate of loss has been alarming. During this nineyear membership slide, some 50,000 men joined the Society; however, more than 53,000 dropped out. Moreover, consider that, had each of our 800 chapters entertained just one guest per week during the same nine years, we should have showed our product to nearly 400,000 potential members, yet all but 50,000 turned us down.

That's a lot of lost brothers, a lot of lost dreams, a lot of folded chapters, and a lot of quartets that could-have-been, to say nothing of the unforeseeable loss of dues revenue that has caused our current acute financial condition. It's no wonder that Future II declared an emergency and has spent enornous amounts of time and energy looking for clues to unlock the mystery of this phenomenon.

We reasoned that those 53,000 men quit, and the hordes of guests declined to join, because they weren't getting enough of whatever is necessary to survive as a Barbershopper—enough *lifeblood*, if you will. After much searching for just the right words, Future II finally put down a definition of *lifeblood*:

"Every man, in his own way, experiencing the joy of hearing his voice contribute to the sound of barbershop harmony."

More than just a definition, it should be considered a way of thinking or being, a philosophy and a mission; more strongly said, our very reason for existing.

We then looked for things that can and will disallow the *lifeblood* experience. We found many, such as too much attention during chapter meetings to non-singing activities, or the wrong kind of singing activities, i.e., the two-song syndrome. Due to poor or no planning, an inordinate percentage of time can be spent on choreography or stage presence, on chapter business, or a host of other matters besides singing. When directors or other leaders spend more time talking than they do singing, thus limiting time or opportunity for members to experience *lifeblood*, they contribute to chasing away singers.

Conversely, we found that chapters who

specialize in providing *lifeblood* in large doses are chapters that are growing and having fun. *Lifeblood* chapters not only have higher attendance at every meeting, but the members proudly bring friends, neighbors and family as guests and future members.

#### Concept presented to Board in workshop

At the 1992 International Board meeting in New Orleans, President Terry Aramian arranged for Future II to workshop the *lifeblood* concepts with the Board, district presidents, DMEs, EVPs, the international staff and other special guests. Upwards of 100 men participated in breakout groups to study *lifeblood* and its implications, and, specifically, to help design a new ehapter manual based on the principles of *lifeblood*. This unprecedented, three-hour time of discovery was led by Future II member Eric Jackson, who, through his experimentation with the Bryn Mawr Chapter, is the principal architect of *lifeblood*.

Following this marvelous time of sharing with our Society's leaders, Future II moved for the adoption of a pilot program. The idea is to take a volunteer district, and its volunteer chapters, and, in theory, dissolve all programs in every chapter and in the district itself. Then, with the help of a new *Breakthrough Chapter Manual* and a select team of *lifeblood* coaches, rebuild every program and activity through the looking glass of *lifeblood*.

The Board was unanimous in its adoption of the Future II proposal and *lifeblood* was officially born. President Aramian appointed Eric Jackson to head the *Lifeblood* Facilitation Committee. Its charge is to select the volunteer district and, over the next two years, completely rebuild every chapter and district activity, with the goal of "every man, in his own way, experiencing the joy of hearing his voice contribute to the sound of barbershop harmony."

At the same time, Society Executive Director Joe Liles will review the activities and programs involving the international staff through the eyes of *lifeblood*. The idea is to help our leadership provide lots of *lifeblood* experiences for every man. The promise is, if we provide the *lifeblood* experience, we'll end up with everything we always wanted, but didn't know how to make happen.

What we've always wanted to do is pick the apples. *Lifeblood* reminds us that we must also remember to water the tree.

# Once upon a time ... (because all the best stories begin that way)

by Chuck Greene Asheville, North Carolina

... in Phu Loi, South Viet Nam, in the spring of 1971, I sat at work in the patch van, heart of the Signal Corp base communications system, listening to an 8-track recording of the **Suntones'** latest release, *Watch What Happens*, and dreaming of the day I'd get "short" enough to go home. At age 21, there's a tenible impatience for the next chapter of one's life, and that was heightened not only by the tape Bill Fletcher had sent, but also by his accompanying letter about the upcoming international convention in New Orleans. Neither of us had ever been to an international—heck, we'd only been Society members for about a year.

But, I knew I wouldn't get to go to New Orleans. Even guys with severe family problems, guys with severe drug problems, guys who had special leverage with the brass-nobody was getting stateside leave. So, strictly as a joke and to relieve personal tension, I swiveled to face the teletype, stuck in a leave request form, and began to pound out a most phantasmagorical and exemplary exposition of prose and wit, extolling the mental health benefits accruing naturally to four-part warblers, and further espousing, in terpsichordian P. T. Barnum-ese, the scintillating singing, vocal acrobatics and titillating showmanship that would take place in New Orleans as tonsorial tunespinners from the four rounded corners of the globe migrated ... you get the idea.

I remembered to adverbially split every infinitive and included a sterling list of conveyance alternatives, such as three men in a tub, rickshaw, donkey, the Titanic, etc.

Well, that sucker came back approved!

#### Wherewithal the problem

Elation quickly dissipated, however. I had already spent most of May's \$165 paycheck on storeo gear, shipped home to Raleigh, N.C., so I only had about \$25, plus the Junc paycheck, to count on before leave began. I figured a \$20 convention registration, \$410 round-trip air fare, \$6.25 nightly donn lodging at Tulane, \$10 cab fare from the airport, and \$10 per day for food would require a minimum budget of about \$550. But when a miracle happens, such as approved leave, one must have faith that additional miracles will occur to support the first one.

So, I took the last of my pocket money, purchased a registration and requested Tulane lodging (with no deposit). Still, when the June paycheck came, there were only four days left before my leave began, and my budget remained \$385 short.

Then, I (a lowly Spec-4) was invited to participate in a moderate-stakes poker game that was normally reserved for non-coms. The first night, I pocketed \$273 of the other guys' moncy and quickly bought a plane ticket—on the QT because I had been ordered to play again the following night to



Chuck Greene, author of this story, is pictured above enjoying the 1992 convention in New Orleans.

give them a chance to get their money back. The second night I took in \$140, then broke slightly better than even over the next two nights, thumbed a ride to Saigon, flew to New Orleans and took a cab to the Roosevelt (headquarters) Hotel—arriving about 3 a.m. on the Monday—yes!

#### Taken in tow

Too early to check in at Tulane, awake for nearly 60 hours on pure adrenalin, I thought, who *are* these people in the lobby of this grand old hotel at 3 a.m.?

"Hey, soldier, where ya from?"

"'Nam."

Laughter. "No, really, you came down from Ft. Polk?"

'I just flew in from Phu Loi, South Viet Nam—really. I'm here because there's a barbershop quartet convention in this hotel later this week."

Emotion and incredulity washed across the faces of Doug and Judy St. John and the rest of the dozen or so folks lined up carly to purchase best seat tickets for the following year's international in Atlanta. From that moment on, I never wanted for anything the whole week.

They put me in one of their rooms right there at the headquarters—it's a true culture shock to go from a "hooch" to marble floors, oriental rugs, friuged canopy bedding, polished brass, hand-carved ivory and motherof-pearl fixtures. Upon my awakening, almost 30 hours later on Tuesday morning, they bought me all the breakfast I could eat and drove me to Tulane. They even chipped in and bought me an Atlanta registration as a gift. They insisted I sit with them, fourtb row, center section, in what would have been seats for the **Roaring '20s**. I got to sit there through all sessions because, for the first time, the '20s made the finals.

I sat between Ann Gooch, who was later to become Sweet Adelines International president and a renowned coach and director, and Jean Pyles, later to become a Sweet Adelines International Queen of Harmony (along with Judy St. John), and to direct Gem City to a record number of Sweet Adelines International chorus championships. The personal kindnesses shown bγ barbershoppers that week still bring tears to my eyes. I was not allowed to buy a hot dog, much less a dinner!

Paul Conway brought "civvies" from my mom. At one of the sessions, then Executive Director Barrie Best had me stand and be recognized as the person who had come the farthest to attend the convention. It was the swan song convention for the Four Renegades and, following the massed sing, they backed up to a wall enclosing Jackson Square and sang a half-dozen numbers for just a small group of us.

Ron Riegler, Roaring '20s bari, patiently spent an entire hour teaching me the "Last

Night Was The End Of The World" tag. I woodshedded in the lobby with a hippie named Tom—we made quite a contrasting pair, he in T-shirt, beads, jeans, and elbowlength hair, and I in Class As with a crew cut—but this harmony binds many desparate souls. Oh, Tom's last name—*Gentry!* 

Gentlemen's Agreement won the contest, but I never got close enough to them to say hello or even to hear them sing, other than their contest sets. Finally, Sunday morning came, and with it, a collage of warm, wonderful memories—nuxed with some intense realities. I would go home for two days to see my family, but then it was back to 'Nam for another five months.

Little did I know this fairy tale wasn't over.

#### ... the rest of the story

Three days later, sitting quietly in the Los Angeles airport, I was still four-part-harmony saturated. Since the convention, every time a semi went by or a lawnmower whirred or a jet plane roared, I had imagined chords within the white sound. Now they were there again and *louder*. I thought, gee, that's distinct enough to certify me crazy. Wait a minute! There was a quartet singing in the airport somewhere! So I jumped up and followed the sound ... holy smokes! It was the Gentlemen's Agreement!

Would you believe ... we were on the same flight?

Would you believe ... their destination was Viet Nam?

They were embarked on a USO tour that had been set up months before. Was I dreaming? *No!* 

It's all true. They took me under their wing, guided me through a couple of polecat songs, let me perform a song with them during layovers in Manila and Guam, taught me some casier tags, and Al Rehkop, Drayton Justus, Glenn Van Tassel and Bob Whitledge have been my good friends through all the years since.

It's 1992 now, and another convention has met in New Orleans. It would never be possible to thank and hug all those who touched my life during that July of 1971, but those who of you who read this *now* know that I love and remember you.

Please, don't anyone think this story too fantastic ever to happen again—it will happen because we barbershoppers pass on what we receive. And, besides that, tales like this never end ... they go on happily ever after.

# Tips from the King's Singers master class

Entertainment at the New Orleans convention began with a concert on Tuesday night by the **King's Singers**, an a cappella sextet from England. The event was cosponsored by SPEBSQSA and MBNA America®, our credit card bank.

Formed at King's College, Cambridge, in 1968, the group, as currently constituted, consists of a tenor, two countertenors, two baritones and a bass. Their performance generated standing ovations from the barbershoppers present at the Superdome and the following morning the group held a master class for those who wished to attend, where they discussed some of their performance techniques.

As with barbershop, the King's Singers have to balance their voices so that the melody line is clearly heard at all times during their performance. The inner parts fill out the chords unobtrusively, while the top tenor and bass provide accents that color the presentation.

The group strives to balance each chord, as barbershoppers do. While the harmony parts have to be under the lead in volume, they constantly shift their voice placement so that they blend with the lead. On the other hand, if the bass is on a particularly low note, the other singers have to adjust their voices to balance to the bass which, at that point, is the weakest part.

Chords that close a passage usually contain parts that double or are an octave apart. Since more than one voice is singing these notes, these parts have to soften in order to remain in balance with the harmony parts.

The King's Singers use natural chord progressions that are well-balanced and pleasing to the ear, with no individual part singing outside its capability. Their harmony is not sung loudly, as barbershop often is. They sing at a natural volume level and don't try to push their voices beyond what is comfortable. Chords that ring project well, even if sung softly.

Although they perform without amplification in intimate settings, at the Superdome each member of the group had his own microphone. They have learned to use the sound system to balance their voices in creating a unit sound, rather than balancing within the group, as barbershoppers usually do when working with only one microphone.

The King's Singers prepare to sing mentally, but they don't physically warm up together. They feel that warming-up exercises can sometimes get in the way of the performance.

Their presentation also differs from the current style in barbershop singing in that they do not formally develop the physical aspects of the performance. They don't do choreography, nor do they make particular use of facial features, other than to wear a pleasant, alert expression, yet they are able to generate standing ovations from their audiences.

Where the lyrics call for a planned move, they occasionally do one. For instance, all six men bent their knees while singing a line that contained the words, "weak in the knees." They also did individual interpretive movements, imitating instruments and instrumentalists, while singing "Freddy Fcclgood And His Funky Little Five-Piece Band."

But such moves are infrequent; mostly, these professionals just sing, and avoid institutionalized gestures.

The master class was attended by several hundred barbershoppers, who showed appreciation for being allowed to gain insight to the King's Singers' performance techniques by giving them another standing ovation.



The King's Singers presented a masterful master class in New Orleans

### **Chapter Eternal**

Card	inal
Dressel, Francis	Lake County, IN
Payne, Donald	Peni, IN
Central	States
Hinkin, Paul	Manhattan, KS
Schloss, Donald	Cedar Rapids, IA
Dix	tie
Amsbary, Paul	Asheville, NC
Flowers, Howard	Jackson, MS
Otten, Henry	Greensboro, NC
Pociecha, Ronald	Stonc Mountain, GA
Werle, Earl	Marietta, GA
Everg	green
Bivens, Robert	Great Falls, MT
MacDermot, James	Sea-Tac, WA
Parkins, Edward	Columbia Basin, WA
Roseberry, Don	Salem, OR
Far W	
Bishel, Ralph	Whittier, CA
Broneer, Charles	Inland Cities, CA
Brown, Robert	San Diego, CA
Burt, Morton	Whittier, CA
Houghton, Don	South Bay, CA
Kahl, Roger	South Bay, CA
Millett, William	San Diego, CA
Rodriquez, Charlie	Whittier, CA
Rogers, Norman	Long Beach, CA
Spencer, Wilbert	Long Beach, CA

Pasadena, CA Tanaka, Gary Vacaville, CA Yates, Robert Illinois Ervin, William Harrisburg, IL "O" Suburban, IL Tantillo, John Johnny Appleseed Dolch, Alva Fostoria, OH Warren, OH Pealer, Eugene Land O' Lakes Gaedtke, William Wausau, WI Johnson, Richard Kenosha, WI Manitowoc, WI Purchatzke, Leroy Rondello, Jack Minocqua/Woodruff, WI Swan, Thomas Ozaukee County, WI **Mid-Atlantic** Avery, Frank Red Bank Area, NJ Crim, Woodrow York, PA Donlay, Tom Somerset Hills-Plainfield, NJ Grant, Jim Dundalk, MD Hosterman, William Carlisle, PA La Fleur, Philip Levittown, PA Merlino, Benjamin Reading, PA Minni, Frank Ocean View, DE Morrow, Chris Alexandria, VA Sehneider, William Montclair, NJ Bryn Mawr, PA Shea, Ronald Northeastern Buit, Amold Montreal, PQ

Gotha, William Springfield, MA Saratoga Springs, NY Iocco, John Springfield, MA Labbee, Charles MacLean, Edward New London, CT McGloin, John New London, CT Wakeman, Curtiss Haverhill, MA Walker, Lorne Moncton, NB Young, Richard Laconia, NH Ontario Austin, Walter Markham, ON Markham, ON Cole, Alan Crainer, Meredith Etobicoke, ON Scarborough, ON Dale, Lany Gregory, Joe Oakville, ON Rogers, Ross Huntsville, ON Pioneer McAttee, Harold Lansing, MI Thomson, Robert Monroe North, MI Seneca Land Bernhoft, Rollin Olean, NY Southwestern Brandes, Kenneth Tulsa, OK Lord, George Hot Springs, AR Wesley, John El Paso, TX Sunshine Bell, Wes Palm Beach County, FL Cassidy, Cornelius Vero Beach, FL Lakin, Charles Ocala, FL Morey, Jophat Fort Myers, FL Rappaport, Harold Broward County, FL Verneau, Charles Fort Myers, FL

### Public Relations Awards announced

#### Terre Haute (Indiana) Chapter

For an appearance by their Banks of the Wabash Chorus on the "CBS This Morning" television program.

Tim McShane, Chuck Sisson, Diek Kingdon and Don Bagley

For an appearance by the Chiefs of Staff Quartet in the motion picture, The Babe. Maryann Wetle, Food Service Director, Sears **Technology Service, Schaumburg, Illinois** 

For her suggestion that barbershop quartets be featured in food service promotions for the Marriott organization. The suggestion resulted in quartet performances at Schaumburg and in Los Angeles and Oakland, California.

#### Racine, Wisconsin, Chapter

For sponsoring a Christmas show, "Holly-Days In Harmony," in cooperation with commuuity performing groups, that has raised nearly \$24,000 for the Racine Unified School District to benefit local children with speech and hearing disorders.

#### Tom Lazarick

For working with the Manahawkin, New Jersey, Chapter to sponsor a community concert benefitting the music department at Southern Regional High School.

Prince William County, Virginia, Chapter For support of the National Center for Missing and Exploited Children.

Leon Avakian

For his years as producer of the Festival of International Champions at Ocean Grove, New Jersey.

Ed Cazenas, Scott Werner, Bill Cody and **Dennis Malone** 

For performing as a member of Goin' Nowhere quartet at a national leadership meeting of the Music Educators National Conference (MENC) in Washington, D. C.

Tallahassee, Florida, Chapter

For enabling music educators from the School of Music at Florida State University to attend the Sunshine District Sizzle, a district Hannony Education Program (HEP) school. Santa Maria, California, Chapter

For their project involving recycling aluminum cans and sending proceeds to the Institute of Logopedics. An article about the project appeared in USA Today. 颧

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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.

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

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September/October 1992

### Iowa quartet wins collegiate championship

by Brian Lynch, Communications Specialist

From across the length and breadth of America, from the University of Oregon's Secret 4-mula to Georgia Tech's Quartech, 14 quartets travelled to New Orleans for the first-ever Collegiate Quartet Harmony Sweepstakes finals, and performed before an audience of more than 1,000 barbershoppers, families and friends who jammed into the Hyatt Regency ballroom.

No one knew what to expect; few people had heard more than one quartet in advance. Rural Route 4 tested the mikes, and emcee Jim Kline of the sponsoring 139th Street Quartet introduced the first competitor. The audience drew its collective breath.

No one was disappointed.

As the official scores showed, the neophyte quartets did a creditable job of singing our style of music.

In a close contest, a foursome from Luther College in Decorah, Iowa, emerged triumphant: Water Street Junction, named for the location of the house where three of the men live. The quartet is comprised of tenor Brady Swenson, 22, of Chippewa Falls, Wisc.; lead Jon Kohnen, 23, from Robbinsdale, Minn.; baritone Eric Monson, 22, from Lincoln, Neb.; and bass Travis Shaw, 22, from Council Bluffs, Iowa.

#### Getting there was half the fun

Making the trip to New Orleans was an expensive proposition for the 56 men who participated in the contest; college students are, after all, notoriously broke.

Some quartets received financial assistance from their districts, sponsoring chapters, or quartets. Others raised funds from appearances on chapter shows, held car washes and so forth.

Water Street Junction developed a full, well-rounded show package that included barbershop, doo-wop and comedy numbers, then embarked on a four-city tour, performing benefit concerts arranged by their families and hometown pals.

The Mad Barbers quartet from Northwestern University lived up to their name in grand fashion. Because of schedule con-

#### Tied for sixth place, in alphabetical order:

- The Accidentals, U. of Wisconsin-Whitewater, Whitewater, WI
- Blue Ridge Blenders, Appalachian State U., Boone, NC
- In Harmony, Union U., Jackson, TN; Memphis State U., Memphis, TN and Bartlett High School, Bartlett, TN
- The Mad Barbers, Northwestern U., Evanston, IL
- Reddie To Sing, Henderson State U., Arkadelphia, AR
- Silver Lining, Macomb Community College, Macomb County, MI
- Smorgaschords, Butler County Community College, El Dorado, KS
- Soundwaves, Mississippi Gulf Coast Community College, Perkinston, MS

Varsity Quartet, Penn. State U., University Park, PA

flicts, the foursome and entourage did not leave Chicago until late Tuesday afternoon. They drove 17 hours straight through the night, arriving at the Hyatt at 11:15 Wednes-

continued next page



shows • 6th in district competition in 1991 active music team, dedicated Board, lots of willing talent. Employment and residence location assistance. Salaried position.

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FIRST PLACE Water Street Junction Luther College, Decorah, Iowa Brady Swenson, tenor; Jon Kohnen, lead; Travis Shaw, bass; Eric Monson, bari





SECOND PLACE **The Four Hoarsemen** University of Nebraska Sandro Mesquita, bari; Darin Drown, lead; Ford Clark, bass; Brian Quade, tenor

THIRD PLACE Secret 4-mula University of Oregon Brian Jardine, bari; Gabe Caretto, bass; Nick Larson, lead; Josh Cox, tenor





FOURTH PLACE **Quartech** Georgia Tech Ryan Fuller, bari; Stan West, bass; Dylan Oxford, lead; Jerry Parker, tenor

day morning, a scant forty-five minutes before the contest briefing!

Troupers all, they hastily washed up, dressed and made it on stage for their performance.

SPEBSQSA's first-ever national college quartet contest would not have been possible without the efforts of the district chairmen, contest administrators, coaches, judges and the many supporters who believed in the concept from the beginning. Plans for future contests are being made now, with a goal of involving even more men, schools and quartets next year.



FIFTH PLACE Alligator Shoes Bowling Green State University Craig Jones, bari; Stacy Haney, bass; Jason Cates, lead; Greg Wilder, tenor

Harmonizer



In the past, I've used space in the chapter bulletin as a place for encouraging the troops. Any "opinions" I may have expressed along the way have usually been germane to the chapter alone and have been of the motherand-apple-pie variety, the sort one can hardly find controversial.

In my new role as lamc-duck director, however, I find myself imbucd with a sense of freedom of thought I've not experienced for some time.

The question I'd like to ask is whether or not the "put the 'Q' back into SPEBSQSA" crowd has a valid argument.

First, let me concede that if the question is: "Should we have more men singing in quartets?" my answer is "Yes!" But, let me ask in return, "At what cost?" I believe there is a cost to implementing the kinds of ehapter-centered quartet programs that some are calling for.

To begin, let's review the arguments presented by the "put-the-Q-back" crowd. They reason that our Society was originally founded as a quartet society, not a choral one. They are right. They argue that singing in a quartet gives a man a greater sense of personal satisfaction and is more "fun" than singing in a chorus. Here, too, they have a point.

They hold that a smaller percentage of our members regularly sing in a quartet than was the case years ago. Correct again. So, we're losing the core, the heart, of our Society if we lose the quartet, right? Well, yes, but only if we lose the quartet, and that is far from happening thus far. One might even argue that a choral performance *medium* might be able to preserve the barbershop *style*, even though that style was originally developed via the quartet medium. So if we lose the original medium, we may still retain the style.

ft's a moot point, really, because the level of quartet singing in our Society seems to be as high as it ever has been. But, didn't I concede that a smaller percentage of members are active quartet singers than was the case in our Society's early years? Yes, the percentage is smaller, but the number and quality of quartets has grown steadily.

As the Society grew dramatically from the late 1950s through the '60s and early '70s, more and more of these new Barbershoppers were inclined to do more of their singing in a chorus than in a quartet. And yet, the quality of quartet singing increased dramatically as well. So from the Society's vantage point, quartet singing has never been better.

"But," I hear the Q-crowd asking, "wouldn't it be better for all Barbershoppers to be in a quartet?" Well ... yes, and no. Locking chords solidly in a quartet is certainly a different experience than doing so in a chorus.

The vocal skills needed to sing in a quartet go beyond what one may be able to "make do" with in a chorus. Ah, there's the rub! Has anyone in the Q-crowd ever stopped to ask how it is that our Society numbers swelled so dramatically at exactly the time that the barbershop chorus and chorus contests developed?

If the chorus had never developed, would all of those new Barbershoppers have been suitable quartet men by 1950 standards? By 1990 standards? All right, I'll come right out and say it: the Society grew numerically because the chorus provided safe haven for weak-sister singers (gasp)!

Why then, is it that the so-called "superchorus" crowd is accused of elitism? Without choruses, our Society would actually have to become *more* elite.

The Society's musical standards are now more exacting in some respects than in the 1940s. Recording fidelity is super-high and there is a new standard in intonation. High standards have been set by vocal and a cappella groups. The "average" quartet of 1957, while comprised of some well-trained amateurs, might not get very far with today's public.

Thus, the current state of chorus singing is better, overall, than it has ever been. Because chorus singers have pushed their directors to improve their choruses, what may have been a haven for lazy singers is fast becoming a respectable vehicle for delivering the barbershop style. Today, the chorus is the primary place in which neophytes (ever more inexperienced in singing our songs and ever more musically illiterate) learn our style, learn to sing, and learn to know others with whom they might eventually form quartets.

"Sure, sure, that's okay, but can't we spend one-third to one-half of our chapter meeting quartetting and still have a decent chorus?"

My experience as a director says "not a chance."

The task of teaching a dozen songs to the point of memorization and then dancing to three or four of them is too great to be accomplished in one-and-a half hours a week. No other choral organization would even consider it.

But more importantly, why do four men in a quartet need to be with 30 or 40 other men, also all in quartets? Quartets, once they exist, need time away from the group to develop their own sound and sing their own songs. Yes, some chapter time is needed for quartets to sing and even for woodshedding (another skill only the musically capable can really enjoy), but not one-third or even onefourth of a rehearsal night.

The barbershop chorus is, whether we like it or not, the principal carrier of our style to the public and to potential Barbershoppers.

We treat it disrespectfully at our own peril.

#### Jeff Taylor

Long Beach, Calif.

Found in Barbershop Clippin's, bulletin of the Fullerton, Calif., Chapter, Bob Hein, editor.




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ADD

# What's the Presentation Category all about?

by Larry Ajer and Rob Hopkins

Next January, the International Board will decide whether to adopt a new judging system with three equally-weighted scoring categories: Music, Presentation and Singing. Larry Ajer heads the team that is developing the new Presentation Category; Rob Hopkins is the International Contest and Judging chairman.

You may have heard that the proposed Presentation Category mercly combines the current judging categories of Interpretation and Stage Presence. *Not* true; it's just not that simple.

Now, it *is* true that the creation of the Presentation Category is, in part, a response to the arbitrary division we have made between visual and vocal interpretation. Many competitors, following the current judging system to its logical conclusion, have worked to perfect their skills in a segregated manner.

We have all seen the results: performers who look wonderful but sing poorly, or who sing like birds but look like statues. In either case, the performers are cheated by not feeling their song completely, and the audience is cheated by not seeing men who believe in themselves and their music. Ultimately, the composer and arranger are cheated because their work is not well presented.

Simply changing the judging categories will not make everyone a dynamic and lively performer. It will, however, disabuse folks from trying to see the whole picture by looking at a single piece of a puzzle. We hope it will mean that performers will be able to be more naturally expressive. We are asking performers to develop a feeling for the song and express that feeling to the audience. Doesn't that sound like more fun?

### Category focus and scoring ideals

The proposed Presentation Category focuses on how the performer brings a song to life and offers it to the audience. Without vitality, without giving and without sharing, singing is no more than a vocal exercise, lacking in entertainment value.

The scoring of Presentation is designed to measure the degree of entertainment value in terms of *effect* and *believability*. These benchmarks measure all styles and types of performance and include both vocal and visual elements. The presentation must be believable and appropriate. Each quartet or chorus has the freedom to explore its own individual expression, so long as that expression does not break the bounds of good taste or contemporary standards of barbershop performance.

Songs have great potential for emotion. At various points in a song, the greatest source of emotion may be found in the lyrics, or it may be in the melody, the rhythm, or the harmony. Presentation of the song should have as its primary goal the capturing, nurturing, and delivery of that potential. People may not like certain songs because they have not heard them presented very well. The art has not been explored, the illusions have not been created, the song has not been fully given.

### Craft vs. technique explained

The methods used to explore, create, and deliver a song are many and varied, and arc limited only by the imagination and skill of the performer. Within the limitations of the composition and its arrangement, which are themselves gifts to the performer, a singer seeks elements that he can use to best convey his message and that of the song. Such elements are called techniques, and they are critical. All singers must have a solid foundation in the craft of the art form and use all of their skill to expand upon that foundation.

With a solid base of craft, the singer can select those elements that will produce the highest levels of believability, effect on the audience, and entertainment value. Some may, in fact, select vocal elements and neglect visual elements, or vice versa. That is the choice of the performer, and the presentation judge will tell him how well it worked.

Most of the time, we hope, singers will have the good sense to understand the necessary integration of visual and vocal elements. Remember that the audience interprets a presentation through their cyes and ears simultaneously.

Barbershoppers often ask about the value of technique. First, it is necessary to understand the difference between craft and technique. Craft includes proper use of the voice, appropriate posture, feeling for tempo, understanding of lyrics, proper balancing of chords, accurate intonation, good vocal quality, and much more. Technique, on the other hand, involves the elements of performance that enhance various moments of the song. Techniques could be used to add value to a given phrase, to provide physical motion at a given time, or to use some non-singing device (costume, props) to make a point. As skill improves, technique becomes transparent. It is present, but it is simply not apparent.

For the weaker performer, usually lacking experience, adding technique can start the process of musical growth. That does not mean that more and more technique equals more and more score. It does not. The weakest performance, quite lacking in performing skills, is on a par with the performance overladen with technical devices and tricks designed to carn a score. Judges do not reward technique, they reward effect.

When planning a performance, a singer should look at the Presentation Category score sheet and do a self-analysis to see how every element of his work is being displayed. Word inflection, vocal color, body language, mood, tempo, flow, vitality, expression, energy, and unity are obvious markers along the road to a successful performance. An audience, even subconseiously, hears and sees every one of the elements in a performance, so singers must be attentive to them.

### Consistency is the key

If there is a single word that tends to separate levels of result, it is probably *consistency*. The best performers are consistent in their believability, visual and vocal artistry, unit presentation, and control of the moments on stage. The result allows the audience to experience the song and all of its wonder, free from distractions and free from performance errors.

At the other end of the score is the group who lacks any expression, does not have a unit feel or control of the stage. Such a performance is uncomfortable for both the singer and the audience, and the song is absolutely lost in distractions.

If the new judging system is approved, you will see changes. There will be differences in performances, preparations, and results. More natural, clegant, and entertaining performances will be rewarded at the highest level. Those who sing from the heart, who have committed themselves to sharing their song with the audience in a believable way, will reap their rewards.

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Afterglow—from Society Archives

### The Prosser Pops-40 years of hometown harmony

Death, in 1991, of bass singer Carl Crawford, at the age of 87, ended the career of one of the Society's oldest quartets. The Prosser Pops, located in a small town (pop. 4,000) in southeastern Washington state, had been entertaining local audiences for nearly 40 years.

Their final performance took place at the retirement home where bass Crawford lived, to an audience of 75 people, who gave them a rousing ovation and demanded encores. Tenor Jim Rogers, the youngster of the group, was 75 at the time. Besides Crawford and Rogers, members of the quartet were John Schryvers, lead, and Roland Lindburg, bari.

All four men had sung in high school glee elubs and church choirs, and sang their first notes as a foursome in 1952. The quartet joined the Yakima, Washington, Chapter, 55 miles away, in 1955 and became a registered Society quartet two years later.

They transferred to the nearby Tri-Cities Chapter when it chartered in the fall of 1972.



In the mid-1970s, the Prosser Pops of Prosser, Washington, were, from left: Roland Lindburg, bari; Jim Rogers, tenor; Carl Crawford, bass; and John Schryvers, lead. The quartet sang with the same personnel for 39 years.

The quartet later became founding members of their singing was done for members of of a new chapter in Grandview, a town only 10 miles away.

During their career, they performed at the Expo '74 world's fair in Spokane, but most their local community, bringing the happiness of a barbershop song to friends and neighbors.



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### Barbershop by the Nile

by Chuck Hunter, Jr. Member, San Jose, Calif., and Alexandria, Va., chapters

Egypt, home to one of the world's oldest civilizations, is a land that has experienced many things. Until 1992, however, barbershop harmony was not among them. That changed on April 14, 1992, with the broadcast of a 30-minute selection of barbershop on the most popular music program of Egypt's state-owned radio station.

Let me explain briefly what brought me to Cairo in the first place, and how this all came about. I am a Foreign Service Officer employed by the U.S. Information Agency, which is the public diplomacy arm of the American government overseas. Our motto is "Telling America's Story to the World," and we pursue this goal by means of educational, cultural and informational exchanges to encourage mutual understanding between the U.S. and peoples of other countries. Because barbershop has been part of my life

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Through my work, I made contact with Mohamed Shebl, host of Egypt's top-rated music show. Mohamed, though just over forty, has been working the airwaves for 25 years, bringing his listeners old movie soundtracks, jazz in all its many forms, and the latest Top 40 hits. But never barbcrshop; he'd not even heard of it before I approached him. He was intrigued with the idea, and decided to expand the umbrella of his eclectic "Jazz Fusion" rubric to include this "new" kind of vocal music. It was a little disappointing to get only thirty minutes of the twohour taping session, but I decided that barbershop's Egyptian debut would be memorable regardless of its length.

I asked Mohamed to modify the opening sequence slightly so that we'd bring up the music right after his introductory voiceover, rather than staying with the interview format he had in mind. The harmony would speak for itself and convince listeners to stick around in order to learn more about this unaccustomed sound. It seemed fitting to lead with a classic performance by our 1991 quartet champion, The Ritz, of the quintessential barbershop song, "Sweet Adeline."

From the first notes, I could tell Mohamed thought we really had something here. He signalled impatiently for a pair of headphones so he could listen more closely; a broad smile came over his face as the group hit a great "Chinese" 7th chord just past the key change and built toward the tag. This was going to be a fun show.

The time really flew, with Mohamed's eagerness to inform himself and his audience about this new discovery helping overcome my nervousness. After saying a few words about the style's characteristics, I wanted to give people a sense of how performance has evolved. For this I turned first to another song that has helped shape popular ideas (or stereotypes) about barbershop-the Buffalo Bills singing "Lida Rose" from The Music Man-and then to the Interstate Rivals' presentation of "Manuny O' Mine" from the 1987 contest album. The latter gave me an opportunity to mention international conventions in general, and New Orleans in particular.

Then I departed from a "keep it barbershop" song selection, but for good cause. By playing the rap-inspired "Barbershop in Modern Version" by the Swedish group, the Vocal 6, I was able to demonstrate not only the flexibility of the style but also its international presence. This twist really grabbed Mohamed, who decided to use the song on his Sunday morning show as a tickler for the main broadcast on Tuesday evening.

Down to my last few minutes. I regretfully had to skip a selection by Ambiance that would have shown how far women have taken the art form. But thanks to the rendition of "Hello! My Baby" by Second Edition and the Growing Girls, listeners did get to hear the "best of two worlds." Noting that the basses of those two quartets are now married, I pointed out that barbershop is often a family affair; the best gift my dad ever gave me was a Society membership for Christmas in 1973. This father-son connection provided a segue, via Todd and Harlan Wilson, into the last song of the too-brief program, "Irish Blessing" as sung by Acoustix. We had timed things to perfection-Mohamed's signoff accompanied the great, ringing chords of the tag, and we wrapped up a first in the history of Egyptian broadcasting.

A few bars before the end of the song are the lyrics, "and until we meet again ....." Well, apparently, the show got a favorable enough response that the station rebroadcast it in May. And (as they say in this part of the world) insha'Allah-if God wills-music fans in Egypt may meet Mohamed and me again on the air in another few years for more of the best in barbershop. I'm due to leave Cairo at the end of June to begin a two-year stint as press attache at our embassy in Algiers (after getting a barbershop "fix" in New Orleans). That assignment might keep me too busy to spread the word about barbershop. But you can be certain I'll give it a try, and will continue urging USIA headquarters in Washington to include barbershop in its musical offerings to the field. Stay tuned ....

### $\diamond \diamond \diamond$

Last Memorial Day, the men of the Dhahran Men's Barbershop Chorus were the featured performers in a "Salute to America" that took place at Khobar Towers

in Dhahran, Saudi Arabia. Nattily attired in white shints and dark vests, bow ties and trousers, the chorus performed such numbers as "Down By The Old Mill Stream," "Coney Island Baby," "I Miss Mother Most Of All" and "Let Me Call You Sweetheart."

According to member Rich Van Slooten, the group has provided more than homespun harmony for the troops. When they first arrived, forces involved in Desert Shield and Desert Storm were quartered in tents, with only ready-to-eat rations (MREs). At least once a week throughout the campaign, members of the chorus participated in a program to provide home-cooked "meals on wheels," hospitality and laundry services for newly arrived troops.

The chorus, usually numbering about 20, rehearses regularly and performs whenever an opportunity exists to introduce another audience to, in Van Slooten's words, "our unique harmony hobby."

### $\diamond \diamond \diamond$

When the Snohomish County, Washington, Chapter's Windjammers chorus submitted an application to appear in an international music festival, to be held in Sidney, Australia, in 1992, few members of the chorus had much faith that the required video tape of their smallish group would lead to its sclection as a participant; but it *was* selected. The event, still more than two years away at the time, provided a focus for the group to polish its performing skills.

By spring of 1992, the chorus numbered more than forty, and had raised its performing level considerably, as evidenced by its more-than-respectable placement in division and district competitions. Special music for the trip to Australia was prepared, including "We're Bound For Botany Bay," arranged by Brian Ayers; it received an especially warm reception "down under."

In addition to the July 6 performance at the famous opera house, and at other venues in Sidney, the Windjammers entertained audiences in Cairns, Brisbane, Penrith, and on a boat trip to the Great Barrier Reef. Music Director Dave Law, attending Directors College later in the month, characterized the trip as one of the high points of his barbershopping experience, and emphasized its importance as a focal point that led to the rejuvenation of the Snohomish County Chapter.

### In Memory

## Larry Autenreith dead at 62

by Leo Sisk

Larry Autenreith, lead of the 1963 international quartet champ, Town and Country Four, died in Tucson, Arizona on July 8. He was 62, and a member of the Tucson Chapter at the time of his death.

I had the extreme pleasure of singing with Larry for 17 years—10 years with the T&C4 and later with the Golden Touch and Road Show quartets.

I am now the only living member of the T&C4 since bass Ralph Anderson died in 1976 and baritone Jack Elder passed on in 1986.

Larry's talent as an arranger and musician made it possible for the T&C4 to have a repertoire geared to our voices and vocal abilities. It was a tribute to Larry and the quartet to know that two of his arrangements "Down Where The Swance River Flows" and "Yes Sir, That's My Baby/Ain't She Sweet?" medley were sung at the 1992 international quartet competition at New Orleans; "Swanec" by no less than the new champ, **Keepsake**, and "Yes Sir, That's My Baby" by our Johnny Appleseed District's own **Ricochet**, who finished 13th.

Larry's musical talents extended to piano; he was a skilled accompanist for many singers in the Pittsburgh area in the '50s and '60s. He was chapter president and chorus director of the Greater Pittsburgh Chapter for many years before relocating to Tucson, Arizona in 1976. He was also a coach and arranger for the **Gibson Girls**, 1961 Sweet Adeline champion. He was always ready to help quartets and choruses in JAD.

Larry is survived by four children, Todd, Jeannie, Steve and Bill. Those wishing to send cards should notify his son, Todd Autenreith, 8965 N. Twain St., Tucson, AZ 85741. Memorial contributions may be sent to Tucson Medical Center Hospice, c/o Joan Egan, 5301 E. Grant Road, Tucson, AZ 85717.





Dear Dan:

While in New Orleans, I was involved in a conversation with several Barbershoppers and I've had it on my mind ever since.

The gist of the talk was about increases in dues, registration fees and about the cost of barbershopping, in general. Frankly, I found it disturbing. To my way of thinking, the barbershop experience is the best leisuretime value there is. The expenses involved in almost any other hobby far exceed those of barbershopping and, besides, the joy of making music is unparalled by any of them.

The services we get in the way of music, arrangements, instructions and nearly everything we need to help the uneducated Barbershopper succeed and enjoy this hobby are a bang-up bargain. Let's all understand that gasoline is not \$.30 a gallon anymore. The price of everything keeps going up, but I feel my barbershop dollar is still the best bargain in my life.

**Jim Miller** Louisville, Ky.

### Gentlemen:

Recently, we took a tour with Frank and Marge Pipal of Winsor Travel, Ltd., to Europc. As an added attraction, we were entertained by a friendly, helpful, cheerful and talented quartet called **Acoustix**, who enhanced our trip tremendously and made our tour memorable. Needless to say, SPEBSQSA champions, as an added attraction, are an asset to a tour.

Rose and Mary Dziadosz Mahanoy City, Pa.

Dear Editor:

It is a great joy to be singing barbershop harmony again after a six-year leave of absence. In February, I rejoined the North Coast, Ohio, Chapter and sang with the Johnnycake Ridge Singers chorus at our annual spring show in May. It was just like old times, and a wonderful personal experience for mc.

The old, as well as the new, members of the chapter have made me feel just as welcome as if I had never been absent. My family and I wish to thank SPEBSQSA for just "being there."

Hal Engel Painesville, Ohio

### Dear Dan:

Upon arriving home from New Orleans, after another exciting international convention, I had to sit down and express my gratitude to the Society. I was very impressed with the level of talent presented.

On Tuesday evening, in the Superdome, the **King's Singers** performed miracles in vocal music and, if that wasn't enough, they gave a master class the next morning at the Hyatt Regency. What could possibly top that? Let me tell you!

Wednesday evening was the AIC Show and all of our champions' performances wcrc fantastic. The bonus was the booking of Pete Fountain and his band to end the second half. As guests at the Hilton Riverside, where Pete's club is located, my wife and I were surprised to find the club was closed July 1-6; therefore, the AIC Show was the only opportunity to see Pete Fountain during the week. As a show closer, the AIC Chorus joined Pete and the band on stage for a rousing rendition of "When The Saints Go Marching In." The entire audience was on its feet. What a show!

The performances of these great entertainers, along with our champions and competitors at the international convention, is a sure sign of growth in public awareness of what we bring to their great cities. This kind of thing will spark interest not only in barbershoppers but in the local populace, as well.

This convention was an all-around class act. I am proud to be a member of this Society and hope to see the combination of barbershop and professional entertainment at future conventions. Many thanks to all involved!

**Jim Mazza** Library, Pa.

### Dear Dan:

Border crossings are usually a big pain for Canadians travelling home from the United States. Lines are long and the officials have the humor of road tar. Under the slightest pretense, they issue a pink slip that subjects you, your vehicle and all your personal effects to microscopic scrutiny. Well, five of us lucky Canucks had an experience on the way home from Directors College that should go down in barbershopping history. Having picked up our duty-free goods from the Port Huron, Mich., exit, we crossed the St. Clair River to Sarnia, Ontario. Lo, all the entry lines were short, promising a quick event; but it was not to be.

Although there were only seven or eight cars ahead of us, whoever was manning the Canadian Customs and Immigration booth was giving *everyone* a hard time, and almost every car was being "pink-slipped" for additional inspection. By the time it came our turn, we had been at the border for several hours. Sure enough, the officer was young, suggesting over-officiousness, and bored, judging by the way he was holding his chin in his hands. With a resigned sigh, he began his litany of seemingly senseless, but probably required, questions.

Finally, he asked us what we had been doing in the U. S. "Singing barbershop harmony!" we chorused. Eyebrows raised, he said, "OK. Sing a song." Clearly, a departure from routine.

By the fourth bar of "My Wild Irish Rose," the officer on the other side of the booth had craned his neck around to see what the commotion was all about, and the look on his face was worth the price of admission. Meanwhile, with a smile on his own face, our officer listened through to the tag.

Apparently satisfied that we were being truthful about our sojourn to the south, he waved us through with a grin. *No pink slip!* Before pulling away, I suggested that he contact a local chapter; that he'd come to love barbershop as much as we do.

Besides, you never know when it may come in handy.

Andreas Hackner Mount Forest, Ontario

### Men of Note

Members with 21 or more total credits who earned additional credits in the second quarter. Total credits show in the third column.

(	Cardinal		
Jennings, Morris	Marion, IN	21	1
Fa	r Western		
Johnson, Bill	Long Beach, CA	28	1
Orloff, Jerry	Aptos, CA	112	l
	Ontario		
McCann, Andy	Tecumseh, ON	29	1
5	Sunshine		
Romaine, Bob	Pensacola, FL	34	Ι

# **Barbershoppers and Sweet Adelines, take note!**



Your choice of two delightful cross- stitch designs offered in chart or kit form! The barbershop quartet was featured on the cover of the May/June 1992 issue of The Harmonizer. The chart packet contains the chart, plus a colored picture of the finished piece. The kit contains fabric, floss, needle, chart, picture, and complete instructions. The ladies and gentlemen are color-coordinated to compliment each other.

A striking combination for every singer's home, office, or rehearsal hall!



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	DUSSION OUARTET AMPIONS	OFFERED IN DIGITALLY. RECORDED COMPACT DISCS AND CASSETTES	YESI I want A'COU'STIX THE NEW SCIENCE OF SOUND in digitally-recorded stereo.    Name    Address    City  State  Zlp    Telephone    Visa  MasterCard  Exp. Date    Acct. No.    Signature    Please send me the following copies of A-COU'STIX THE NEW SCIENCE OF SOUND:    Compact Disc/s a \$is, each \$    Shipping  \$  2.00    Total  \$    Canadian and overseas orders add as\$ payable in U.S. funds. Texas residents add 8.253 State Sales Tax.    MALYOUR ORDER TO:    ArCOU'STIX    The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contents use.

Early last spring, Commonwealth Chord Company of Bangor-Penn Argyl, Pa., was the featured entertainment prior to a speech by President George Bush in Allentown. Bob Kriebel, tenor; Don Dennis, lead; Alan Winkler, bari and Vern Blose, bass, were given 15 minutes onstage. The foursome managed to squecze in a half-dozen songs and elicited a chuckle from the crowd by disclaiming knowledge of any four-part arrangement to "Happy Days Are Here Again," a Democratic Party theme song.

A funny thing happened when Contemporary Sound, 1987 SWD Seniors Quartet Champion, was engaged to sing for the luncheon crowd at Mr. B's Bistro, a popular New Orleans French Quarter restaurant, on St. Patrick's Day this year. In the middle of a song, people suddenly rose from their seats, turned their *backs* to the quartet and began to applaud. The quartet couldn't see what was going on, but the room was abuzz with excitement.

After the flustered foursome finished its song, the restaurant hostess came up and said they must sing at once for the party that had just arrived, but to be careful not to block the Secret Service men's view of Ronald Reagan! The quartet obliged with "It's A Great Day For The Irish," received a presidential smile, salute and thanks, and went back to its set.

About ten minutes into its break time, the foursome was approached by one of the



Engaged to perform for the St. Patrick's Day lunch crowd in a New Orleans restaurant, **Contemporary Sound**, 1987 SWD Seniors Quartet Champion, wound up giving a command performance at the table of Ronald Reagan. Shown here are (I to r): Ron Redmann, bari; Sol Heiman, bass; Don Grush, lead and Bill Raborn, tenor. Secret Service, who asked them to come back and sing another song for the president, possibly "When Irish Eyes Are Smiling." When the foursome complied, the president was allowed to fifth-wheel. The command performance closed with "An Irish Blessing."

#### $\diamond \diamond \diamond$

Tenor Chuck Strub reported that, when the **Puget Sounds** quartet was staying several days in Cairns, Australia, as part of the Snohomish County, Wash., Chapter's tour *(see story, page 43)*, and the foursome was doing some "rehearsing" in the lobby of the Colonial Club Resort, the manager approached with what the group was sure would be an order to cease and desist. Instead, he was bearing a request from his daughter, an employee, that they sing John Denver's "Country Roads" for her.

Noting a small name tag on her blouse that stated, "I am deaf—please speak slowly and clearly," the group began singing, paying close attention to vowel matching and mouth shapes, as she was obviously lip reading. She must have heard some sounds or felt vibrations, because whenever the quartet really locked a ringing chord, her eyes would light up.

The song completed, the young lady signed to her father, who relayed the message that she had enjoyed the music but had some problems with the singers' accents! As readers may recall, bass George Peters of Chordiac Arrest had throat surgery last August. Unexpectedly, he lost his singing voice and has not been able to recover it. Baritone Lynn Hauldren reports that Peters had a second operation in June that seems to have brought improvement. Meanwhile, Earl Meseth, Illinois District president, is singing bass with the foursome, which hopes to compete in Calgary next summer.



When a Guelph, Ontario, branch of the Royal Bank of Canada wanted to entertain its members during the celebration of Canada's 125th anniversary in July, the manager called upon **A-Chording To Us** to belt out some barbershop. Shown (I to r) are: John Wilkie, bass and Bill Vermue, lead (standing); Paul Tamblyn, bari and Richard Crozier, tenor.

 $\diamond \diamond \diamond$ 



Acoustix posed with famed pitcher Nolan Ryan after singing the national anthem in Arlington Stadium last May. Ryan autographed a few baseballs in exchange for the quartet's latest CD. Shown (I to r) are: Rick Middaugh, lead; Todd Wilson, tenor; Ryan; Jason January; bari and Jeff Oxley, bass.

**Mirage**, a foursome from the North Bay, Ontario, Chapter, was awarded secondplace prize money in the local Rotary Club annual talent contest last April. Pictured (I to r) are: Bob Pyper, tenor; Brian Etmanski, lead; Gary Bower, bass and David Hampel, bari—the chapter music director, music VP, president and bulletin editor, respectively.

Surf Sounds, from the Daytona Beach, Fla., Chapter, recently completed six performances of *The Music Man*, during which the group recruited two new Society members from the show's cast. Shown at left (I to r) are: Harry Williamson, tenor (Regents - 1974); Jim Landry, lead; Bob Vander Vliet, bass and Ed Williamson, bari---the chapter's show chairman, PVP, MVP and music director, respectively.

# wants to know... Would you like to direct?

This active, century-plus-member chapter is seeking applications from EXPERIENCED, QUALIFIED MUSIC DIRECTORS. The chapter has a strong and active music team to support a new director. Assistance will be given in securing employment in the Houston area if requested. The chapter will provide an income supplement. All replies will be handled on a confidential basis. If you are interested in this position, contact any Houston Tidelander member or write:

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Harmonizer



a book review by Don Richardson, Phoenix, Ariz.

I suspect that I am not the only reader of The Harmonizer who skims or even skips the articles on Logopedics. Yes, I pay lip service to our unified service project, but I dislike feeling harangued, and I'd rather let other people see to the details. However, after admitting my lack of responsibility, I want to point out a book that might give you some insight into the Institute: Grandpa's Boy and What Became of Him, by Clyde Cochran Berger.

Clyde Berger was born in 1917 with cerebral palsy, "a disability resulting from damage to the brain [cerebral] and outwardly manifested by muscular incoordination and speech disturbances [palsy]" (Webster's Seventh New Collegiate Dictio*nary*). When he wrote this autobiography in 1981, he had received 23 years of speech and physical therapy at the Institute of Logopedics, and had been employed for 37 years as the Institute's librarian. But what is remarkable about Berger is that he received no speech therapy whatsoever before arriving at the Institute at the age of 21.

Berger tells a straightforward and interesting tale of growing up in Hutchinson, Kansas, cared for by his grandfather, his aunt Alma, and his uncle Jack. After his father left for service during World War I, his mother died in a home accident, which left Berger the ward of his grandfather, especially since his father remarried and, in essence, disowned Clyde. Unlike other handicapped children of those days, however, Berger was not hidden away from society. His grandfather took him along to visit his GAR (Grand Army of the Republic) cronies, and Berger was allowed to be a boy as much as his handicap permitted.

Berger tells how he was taught to read and how he discovered religion. What he wanted most, however, was to go to school. He was helped along in this by a crew of construction workers who bought him a tricycle, which gave him the mobility that he had lacked. For a year, he prayed to be allowed to go to school; finally, his wish was granted. But all this time, no one except his immediate family and his classmates could comprehend his speech. Since he could not master cursive writing, he was forced to type notes (using one finger), a method which served effectively for all of his classwork through grade school, junior high, and high school; the only exception being mathematics.

Berger relates that he wanted to buy a portable typewriter, so he took a job selling Liberty magazine on the streets of Hutchinson. The sight of him pedalling his tricycle and selling his magazines became a regular weekly occurrence, and he got his typewriter.

After he was graduated from high school, Berger was placed in the County Home, where many handicapped peopled were shunted in those days. Fortunately, he was freed when one of his teachers told him of the work of Dr. Martin Palmer at Wichita Municipal University. In 1934, Palmer had been instrumental in founding the Flo Brown Memorial Research Laboratory, known today as the Institute of Logopedics. Berger entered Wichita Municipal University (now Wichita State University) and while there, rcceived therapy at the Flo Brown Laboratory. Following graduation, Berger was offered the job of librarian at the Institute, where he has been employed ever since.

Since taking that job in 1943, Berger has earned a Master's degree and continued to take speech therapy. He was married for twelve years, and has been very successful professionally.

What is impressive about this book are Berger's continuing positive outlook, his trust in others, and his faith in God. His humility is truly inspirational. If you have ever seriously doubted the efficacy of the Institute, or if you need a personal testimonial, read Grandpa's Boy. It is a remarkable story of one man's path to successfully dealing with cerebral palsy that should inspire everyone.

Grandpa's Boy by Clyde Cochran Berger is published by Rand Publishing Company, ©1981, Institute of Logopedies, Inc. To order the book, write the Institute, 2400 Jardine Drive, Wichita, KS 67219. 8

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# So, that's what barbershop is all about!

by Judi Prickett Mobile, Ala.

I don't sing barbershop. I don't sing harmony. In fact, I don't sing at all. My experience with barbershop music has been limited to attending a few shows by the local **Pride of Mobile** chorus and listening to a **Boston Common** cassette tape. I was totally unprepared for the experience of the barbershop convention in New Orleans, which I attended with friends only because it was so close to home.

I got a premonition of what the convention held in store as I waited to meet my friends outside the Barbershoppers' Emporium that first afternoon. The third floor of the Hyatt was thronged with people—people registering for the convention, getting food, shopping in the Emporium, milling around, buying tickets and greeting friends. As I waited, I began to notice a definite pattern emerging. Everywhere I looked, there were squares of four men, singing, planning to sing, talking about singing, working out the chords for a tag, or trying to remember the words to a song.

As I watched and listened, I found that I was grinning from car to car, as I began to get caught up in the spirit, the fun, the feeling, the *harmony* of those four musical, magical days in New Orlcans. I leaned against the wall and listened to one group of "Golden Oldies." They were doing songs that even I, as a non-Barbershopper knew, such as "Wait Till The Sun Shines, Nellie" and "Sweet And Lovely," and they gave me a wonderful preview of what the next four days would be like. One of their wives kept tugging her husband's arm, trying to get him to leave and go up to the room to unpack.

"Please, honey, just one more song," he pleaded. "Please, honcy, just one more."

### Harmony transends many differences

As the winning college quartet put it so magnificently, 10,000 people "engulfed in the lifestyle of barbershopping" and "one more song" is merely an example of what the lifestyle is all about—a lifestyle of making music, making friends, and people coming together in harmony from literally all over the world. Harmony that transcends four voices singing four parts. A *feeling* of harmony as well as a sound. A feeling that also transcends class and culture and country

to create a truly synergistic effect, where the whole is greater than the sum of its parts.

There was harmony evident even in the food courts, as long, long, lines formed during the break between the Association of International Champions shows on Wednesday night. A lot of hungry people were waiting to be fed and only two shops were open. No one pushed. No one shoved. No one shouted. Instead, four different quartets in two different lines picked up "My Wild Irish Rose," and the sounds of "Turn Your Radio On" came from the German quartet. People seemed to forget their hunger for a moment, and the lines seemed to move more quickly.

I saw literally hundreds of people in perfect silence in the upper conidors of the Superdome, as they waited for food or watched the chorus competition while standing at the railings eating lunch. There was hannony evident in hallways, clevator bays, the mall corridors and on the walkways to the Superdome, as quartets formed and reformed and sang for the sheer joy of it. There was harmony from the 1,844 voices in the competing choruses and in 8,000 audience members who never coughed, never left their seats and were never less than outrageously enthusiastic and appreciative of each song and each singer.

### Harmony is universal

I was astonished at the universality of barbershop. Were the guys from Expanded Sound, who looked as though they would be perfectly comfortable in the roughest section of Los Angeles, in their biker clothes and covered with tattoos, actually going to sing barbershop songs? My astonishment turned to amazement as they opened their mouths and the purest strains of "As Time Goes By" filled the air with beautiful sounds that belied the singers' appearance. My amazement turned to disbelief when they began to sing "Some Day My Prince Will Come." And, were those four, fresh-faced, boyishly wholesome 17-year-olds who made up Global Effect actually going to "bust a coord tonight," or were they lost on their way to a U-2 concert? A pick-up quartet comprised of guys from St. Charles, Mo., Norfolk, Va., Providence, R.I., and Virginia Beach, Va., worked out a new tag to "Lida Rose," making it up as they went along, and surprised even themselves with how great they sounded.

The differences of age, profession, attire, financial status and geographical background all seemed to blur into one, just as voices would meld to create that one note that hung so purely in the air. I heard barbershop transcend the distance between a young girl and her boyfriend in Texas as a quartet sang the tag from "From The First Hello To The Last Goodbye" over the phone as a goodnight to him ... giving new meaning to the phrase "phone tag."

The lifestyle of barbershopping even transcended national citizenship as the Canadian half of the **Something Old, Something New** quartet gave me a small Canadian flag and proclaimed me an honorary Canadian citizen, by virtue of the fact that I love both chocolate and barbershop. How beautiful. What a vision of harmony! What a peaceful, harmonious world we could create if we all became honorary citizens of each other's countries just because we shared some small commonality. We would do away with conflict, war and racism ... we would *live* in harmony.

### Harmony is contagious

I got caught up in the just-one-more-song mentality myself over those incredible days in New Orleans, and Sunday morning found me still standing in the lobby of the Hyatt, having listened to music literally all night long. I went from the quartet finals, to the Chorditorium, to sitting on the floor with **Nightlife**, to listening to the **Chiefs of Staff** try out some of the new Western material they were preparing for next year in Calgary. I saw countless pick-up quartets standing not two feet away from one other, singing different songs, yet somehow each note blended with the others and created an overall pattern of song and sound that was quite pleasant.

I walked the corridors of the Hyatt and talked to people and listened to people and drank coffee to stay awake so that I wouldn't miss a single chord. My own convention experience ended a little after 6 a.m., listen-

continued on page 51



Noting a small article last fall in the Colorado Springs, Colo., *Gazette Telegraph* mentioning a Festival of Learning, to be held this spring, chapter bulletin editor Dave Olson saw it as a good PR opportunity. The affair, sponsored by a non-profit arm of the local school district, was conceived as a sort of trade fair, where citizens could be shown the opportunities for learning available in the community.

Olson prepared a plan whereby members of the **Heartland Harmonizers** chorus would man a "sing-a-tag" booth, inviting passersby to try the joy of barbershop harmony. To maximize overall appeal and spread expenses, the local Sweet Adeline International chapter shared the booth.

Several simple, but elegant, tags were blown up to poster size to provide lyrics and an idea of note placement to potential tag singers. As crowds thronged by, likely prospects of all ages were invited to partake. As they did so, this naturally piqued the curiosity of others, and a steady flow of customers resulted. Some didn't want to quit.

Traditional tag-teaching techniques were used. Each participant was registered and presented with a certificate: "I Sang a Tag with a Barbershop Quartet."

Besides being lots of fun, the gig resulted in several leads for chorus or quartet performances, 11 prospects for new Sweet Adeline members and 22 new-member prospects for the Colorado Springs Chapter.

#### $\diamond \diamond \diamond$

During the Akron, Ohio, Chapter's annual free show for senior citizens and handicapped persons, its 1992 Award of Harmony was presented to a 12-year-old boy, Frankic Walker. The award is an annual presentation to one whose "efforts are directed to promoting peace and harmony in the community."

Walker was watching when a youthful gang robbed a van parked in front of a market. He observed them pocket cash and a watch, but discard such things as credit cards and a drivers license. The teens spotted him and threatened him with harm if he told anyone.

But Walker informed the police and the market owner anyway. Thanks to his vigil, the van owner's ten credit cards, drivers license and \$180 watch were recovered. "It was just the right thing to do," Walker said. "I didn't think the man should lose his drivers license and all."

#### $\sim \sim \sim$

Like most chapters, the District of Columbia Chapter books a headline quartet more than a year in advance for its annual Harvest of Harmony Show, held each November. For three consecutive years, relying on the recommendation of veteran handicapper Dec Paris, the chapter has booked foursomes that subsequently struck gold, enabling it to feature recently crowned international champions: the Chiefs of Staff in 1990, The Ritz in 1991, and Keepsake for 1992. This trend may be a good omen for The Naturals, booked for 1993.



Members of Calgary's Stampede City Chorus performed last Fathers' Day at HeritageParkHistoricalVillage in Calgary. The village features turn-of-the-century displays: Dutch windmill, drilling rig, fort, steam locomotive, roundhouse, paddle wheeler, coal mine, Northwest Mounted Police headquarters, plus homes and churches of the period. It is scheduled to be one of the optional tours at the 1993 international convention.



12-year-old Frankie Walker received the Akron, Ohio, Chapter's 1992 Award of Harmony from President Tom Kardasz during ceremonies at a chapter show. Witness to a crime, the youth was instrumental in assisting police recover stolen property.

### <u>trivía</u>

### Little-known facts about The Music Man revealed

With many Society quartets following in the footsteps of the **Buffalo Bills** as the singing school-board foursome in local productions of The Music Man, we thought the following might be of interest.

Composer Meredith Willson was born in Mason City, Iowa, 90 years ago last May. He began writing music for the silver screen in 1940, starting with *The Great Dictator*, which starred Charlie Chaplin. A year later, he wrote his own theme song, "You And I."

In 1950, while working as music director of the *Tallulah Bankhead Show,* he wrote "May The Good Lord Bless You And Keep You," which was subsequently used every week on the show.

The Music Man was Willson's first musical comedy. He was the composer, fyricist and librettist.

The Music Man was named the best Broadway musical for 1957, besting another now-classic production—West Side Story.

The first American musical to be performed in China was *The Music Man*.

### So, that's barbershop

### continued from page 49

ing to a pick-up quartet that included the tenor from Keepsake and the lead from Throat Culture. Appropriately, the last song I heard was my own personal favorite barbershop song, "Lida Rose." Even at that early hour, after hours of singing, rehearsing, and competing, those four men seemed as fresh and excited about the song as if it were the first number in a show. Singing to this bleary-eyed, somewhat grimy, non-singer with an "I Love Barbershop" sticker on the shoulder of a bedraggled T-shirt as if I were one of the judges of the quartet final. They hit every note! They gave it their all!

Physicists tell us that energy never totally dissipates. Once energy is released, it always exists in some form. The energy that was released into the Hyatt and into the Superdome during the convention will never totally disappear. It will continue to exist in the form of vibrations of harmony, of song, of goodwill and of friendship that will permeate the very walls, floors, stands and seats. When the Superdome fills with thousands of cheering Saints fans this fall, some of them will be haunted by a sound they can almost, but not quite, hear. It will be the faintest hint of a pitchpipe blowing B flat and the vibration of four male voices singing.

It will be a feeling, as well as a whisper of sonnd ... the feeling of friendship and goodwill and respect and joy. It will be the same feeling and the same vibration that remains with each of us who attended the convention.

As I heard someone say, at sometime during the weekend, "Thank you, Lord, for harmony."

# How about that?

Maureen McGovern, whose fouroctave range has made her one of the most popular singers of the day, was asked recently how she got started. Here's her answer:

"When I was five or six years old, my father used to sing with friends in a barbershop quartet. They'd come to the house and rehearse around the dining room table, and I'd just start to sing along with them. I didn't really start any training until I came to New York some 11 years ago to do *Pirates* of *Penzance*."



When You Look in the Heart of a Rose Someone is Losin' Susan Sally There'll Be Some Changes Made When It's Darkness on the Delta Lil, from Daffodil Hill It's the Same Old Shillelagh Stick In the Land Where the Shamrock Grows Keep Your Eye on the Cirlie Yuu Love Little Silver Lady Put Me to Sleep with an Old Fashioned Melody Volume 2 — A Barbershop Album Nobody Knows What a Redhead Mama Can Do Everybody Wants to Go to Heaven Sweetheart of Sigma Chi Oh, You Beautiful Doll All the World Will Be Jealous of Me Con't You Hear Me Callin' Caroline

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Volume 4 — The Classic Collection Moonlight Becomes You With Plenty of Money and You Miss You I'm a Ding Doog Daddy from Dumas If You Were the Only Girl in the World Bill Bailey Won't You Please Come Home Toot, Toot, Tootsic Sleepy Time Gal Goofus If I Could Be With You My Blue Heaven Remembering Time

Volumes 1 thru 5 are available on cassette at \$10 each. Volumes 4 and 5 only, are also available on CD at \$15 each. Please add \$2 for shipping. To order, send check or money order, along with your name, address and plone number to: The Classir Collection, 7524 East Costilla Place, Englewood, CO 80112, or place your phone order by calling (800) 873-5467 oc (303) 770-3447. VISA or MasterCard orders include eardholder name, account number and expiration date.



## 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

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 oplimistic 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.

The right man will help us in our quest for excellence and growth. Although chartered for more than 30 years, we are emerging from an eight-year hiatus of relative inactivity. Our 37-man chorus has two recent competitions under its belt and we are looking forward to future division and district contests. Contact Mike Zweiter, 1 Ridgeway Terrace, Spring Valley, NY 10977; (914) 354-4121.

Looking for paradise? See ad on page 32.

The Santa Fe Harmonizers Chorus of Santa Fe, New Mexico, chartered in 1984, is looking for a knowledgeable, energetic director. With a growing membership of 20-25 and an experienced assistant director, the Santa Fe Chapter needs a dynamic leader who can help us to an improving performance level. Located on a plateau in the Sangre de Cristo Mountains of the southern Rockies, Santa Fe is famous for clean air, a marvelous climate and splendid mountain views. Contact Bob Peck, 292 Los Arboles Dr., Santa Fe, NM 87501; (505) 983-2873.

Houston has the answer. See ad on page 47

Thinking of moving to paradise? Na Leo Lani Chorus, a Sweet Adeline International chorus 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 Pl., Honolulu, HI 96821; (808) 734-4278.

Watch for your new Barbershoppers' Emporium catalog with the November/ December Harmonizer

### UNIFORMS FOR SALE

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 Capitolaires, (916) 967-8817 (evenings) and make an offer.

### 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 memorabilla, prior to 1986. Desire cloth convention patches, 1974, '75 '80, '81; 1955 Miami quartet contest score sheets. Don't throw *anything* away that is Society memorabilia. Call or send to me. Will pay postage. Wm. B. Watson, 201 Maple Ave., La Porte, IN 46350; (219) 362-8992.

### UNIFORMS FOR RENT

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

### UNIFORMS WANTED

Tux uniforms wanted. We always call too late. Looking for 30 to 50 After Six outfits for small chorus in New Mexico. Thinking of selling? Call Cliff at (505) 437-8126 days; (505) 437-6865 evenings.

### MARKETING YOUR CHAPTER WEEKEND SEMINAR

Over 25 Barbershop & Sweet Adeline Chapters Recommend Bob Arnold!

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