

# BARBERSHOP EXTRAVAGANZA

a Harmony College Show

Stock #4413

## BARBERSHOP EXTRAVAGANZA

At the 1983 Harmony College, a new barbershop show entitled "BARBERSHOP EXTRAVAGANZA" was presented for the first time by the Saturday Night Live choruses.

The purpose of "BARBERSHOP EXTRAVAGANZA" is two-fold. First, it provides the music and production ideas for a chapter's annual show. Act I is entitled "Salute to Disney's Favorite Songs"\* and includes eleven songs or medleys from the beloved Walt Disney films and television presentations. All this wonderful and familiar music is arranged in the barbershop style and is available from the International Office.

Act II is filled by a quartet (either chapter or guest quartet) doing a normal twenty to twenty-five minute package.

Similarly, following an intermission, Act III would be provided by another quartet.

Act IV is entitled "Songs Of A Lifetime" and includes thirteen songs that are old favorites or new songs crafted in the barbershop style and, again, published by the International.

The show, as presented at Harmony College, contained no emceeing or dialogue except for a fifteen second voice-over in "Sing Out A Song," the opening number in Act IV. The show can be presented this way if the applause and start of each song are timed expertly and lighting and other production techniques are used to change mood and atmosphere for the individual songs.

However, to help the show flow a bit more convincingly, a narration has been prepared by staffman Gary Stamm to go along with the show. This narration may best be presented as a pre-recorded "voice" that is fed through the theater or hall's sound system. If this is not feasible, an on-stage narrator or narrators can deliver the script in an easy, conversational manner.

This show, "BARBERSHOP EXTRAVAGANZA" should provide a lot of entertainment and variety for your audience. The show with all four acts, narration and fifteen minute intermission will run about two hours and ten or fifteen minutes. Chapter quartets and double quartets can be employed to perform some of the songs. This provides variety, takes a bit of entire song learning burden off of the chorus and hopefully encourages quartet activity within the chapter. There are also opportunities for solos within particular songs; these are indicated.

The second purpose of "BARBERSHOP EXTRAVAGANZA" is to provide two distinct singout packages for your chapter. Each package, "Salute To Disney's Favorite Songs" and "Songs Of A Lifetime," runs about thirty-five minutes and is perfect for the normal chapter singout. Therefore, by preparing "BARBERSHOP EXTRAVAGANZA" for your annual show presentation, you will also have prepared two distinctive and entertaining singout packages. By now your imaginations must be running wild putting together various combinations of the two themes and quartet packages to form singout packages or minishows of various lengths. The versatility is mind-boggling.

The music is fun, the arrangements are excellent and the packages are solid. Use "BARBERSHOP EXTRAVAGANZA" to dazzle your audiences with good barbershop entertainment.

*\*The Disney Corporation gave us only two titles that we can use. "Salute to Disney's Favorite Songs," or substitute "Tribute" for "Salute." We prefer Salute. Also, we CANNOT use the word WALT in any publicity or in the printed show programs.*

## PRODUCTION AND STAGING IDEAS

As with any production, your chapter should use all the theatrical elements you have at your disposal to make BARBERSHOP EXTRAVAGANZA the most exciting and interesting production possible for your audience.

These elements include scenery, props, costuming, lighting, chorus-stage presence, supplemental choreography, vignettes, pantomimes, or just about any other entertainment device you can imagine.

Remember, the audiences at your show could stay home and *listen* to barbershop records. They have come to witness a theatrical experience which includes both sound and sight; don't cheat them. Feature our unique product — barbershop harmony — and complement it with a solid visual performance.

Following these general remarks, we have given you some more specific thoughts on the show and some production ideas. There are many more ideas that you can and should come up with on your own.

One good idea-producing process that can be used is brainstorming. Divide the chapter into groups. Assign each group a song, several songs or an entire scene. Let the group write down as many ideas as they can on how to stage their song(s) (scene). Tell them to use all the theatrical elements they can think of and not to throw out any idea because it is "impractical." The group which comes up with the longest list can be awarded a prize or some type of special recognition. Once the lists are complete, the show committee can take them, extract the good ideas and use those which work with the total show in mind.

Don't overlook outside help when preparing your show. A local dance school may be thrilled to help choreograph and supply dancers for a specialty number. Likewise, the local little theater group may be able to supply actors for a vignette or two, or provide technical ideas and help. You can return the favor to these groups by providing some good barbershop entertainment on *their* show or annual banquet. (This is a good way to spread the word about barbershopping to fellow, amateur performers).

One more general suggestion is to get some planned movement by the chorus into as many of the songs they perform as possible (certainly on all up-tunes and easy-beat numbers). This accomplishes two goals. It relieves the static "glee club" look and provides some visual entertainment for your audience. It also "loosens up" your singers and helps them get inside the song a little better. Remember, "moves" and "choreography" are not stage presence within themselves. Every chorus member must still work to understand the message or theme of the song and visually reflect that with face, body, spirit and soul.

Suggestions have been indicated in the script on who should perform each song: chorus or quartet. These are only suggestions; flip these around to suit your own situation. Remember, however, that mixing chorus and quartet performances offers variety for your audience, gives a brief respite to the performers and provides opportunities to encourage quartet participation within the chapter. Also, do not overlook the possibility of using solo voices with chorus "loos" in the background. Double quartets are another form of variety.

One last, but important, note. The Society has published a new Show Production Handbook. This is a comprehensive guide that outlines both on and off stage show procedures from A to Z. It offers additional production tips. Every member of your show committee should have one of these excellent handbooks.

## **"SALUTE TO DISNEY'S FAVORITE SONGS"**

It should be understood that all Disney characters, names, films, etc. are copyrighted by the Disney Corporation. Any unauthorized use of Disney material is prohibited; this includes making costumes, or other likenesses of the characters. However, if you buy or rent legally licensed materials you may use them in your show. Check with local or regional costume and scenery supply houses to see if they can supply legal items for your use.

A backdrop for the show could be the title of the segment, "Salute to Disney's Favorite Songs," in sparkling letters or a scene suggesting child-like fantasies. Costumes can be your regular chorus costumes, or a pot-pourri of authorized Disney, character costumes.

The majority of songs in this segment are bright, bouncy up-tunes. A nice cheery, bright stage lighting will help accentuate this. The two ballads, "When You Wish Upon A Star" and "With A Smile and A Song" can be lit softly or with colored gels (blue would be appropriate for "star") if the theater and your costumes allow this. Lighting changes during the Disney Song Medley would help shift the mood between the various tunes.

## **"SONGS OF A LIFETIME"**

This segment really offers the opportunity to present an old-fashioned "barbershop" look. This could take the form of a turn-of-the-century concert in the park, a vaudeville theater, or just about any period setting. You may wish to move set pieces on for particular songs to pinpoint a certain atmosphere (i.e. vaudeville easel, schoolroom props, "fair" scenery).

Costuming could be turn-of-the-century vests, straw hats, derbies, arm garters, spats, etc. These could be all alike or a mixture.

Lighting would be tied into your set, but should be bright and cheery with dimmer variations and colored gel possibilities for the ballads. If your theater has a cyclorama, don't pass up the chance to use it. Colored lights on the cyc can really help get different moods. Try a ballad with the chorus silhouetted against a colored cyc — it's really powerful.

Several songs in this set offer some real staging possibilities. Here are a few suggestions:

"Bring Back Those Vaudeville Days": Here's a good chance to use a front line or some soloist in a nice snappy dance routine.

"I'll Be A Song and Dance Man Again": This time a soft shoe dance by soloists or front line would be appropriate.

"School Days": A pantomime vignette with an older couple reminiscing and "turning into" (through a lighting shift) youthful playmates in the old school house, would be quite effective.

"I'm Always Chasing Rainbows": Silhouette the singers against a cyclorama streaked with rainbow colors during the chorus of the song.

"Meet Me In St. Louis, Louis": The easy waltz beat in the chorus would facilitate a soft shoe dance or a man and woman in period costume waltzing, especially amongst some "1904 World's Fair" scenery.

**“At The Moving Picture Ball”:** A very nice effect is to have costumed silent movie characters strut, pace and chase in front of a strobe light on the darkened stage. This gives a silent movie “flickers” effect for the chorus portion of the song.

Remember, these are only suggestions. We’re sure you can come up with many great ideas. Just keep in mind your audience wants to be entertained. Use all the elements you can think of to provide variety. **HAVE A GOOD SHOW!**



# BARBERSHOP EXTRAVAGANZA

## Act I

### "Salute To Disney's Favorite Songs"

**KAZOOS:** (Behind the closed curtain, about six to ten men play the melody line only in the key of Bb on kazoos to the refrain of "IT'S A SMALL WORLD." This is found at measure 71 through the first beat of measure 85 from the "DISNEY SONG MEDLEY" (Society catalog No. 7675). A second group of kazoos now begins to play the melody line to the verse of "IT'S A SMALL WORLD," also in Bb. This verse is found starting at the pickup to measure 172 and continues through measure 187 of the Disney Song Medley. As this second group starts playing the verse, the first group repeats the refrain. Now the two melodies are being played at the same time.)

**CHORUS:** (At the end of the kazoo duet, the curtain rises and the chorus begins immediately to sing at measure one of the introduction of the "DISNEY SONG MEDLEY" and on through the "MICKEY MOUSE MARCH." Then take the optional ending, measure 37a through 40a which tags out the song. This makes a short, fun, recognizable opener for Act I.)

**CHORUS:** "ZIP-A-DEE DOO-DAH" (No. 7181)  
(MC voice over at measure 24 through 36)

**MC:** Welcome to our "BARBERSHOP EXTRAVAGANZA." Perhaps no one knows more about entertainment than Walter Elias Disney. So what better way to kick off our extravaganza than with a salute to Disney's Favorite Songs.

(If the Disney songs are being used as a separate package outside of the Barbershop Extravaganza, the following voice over could be used.)

Plenty of sunshine always seems to head your way when a song's in the air. And who could imagine any happier and sunnier songs than those you are about to hear, as we offer our Salute to Disney's Favorite Songs.

**MC:** (On applause fade) Music is an important ingredient in any Disney film, production or attraction. He recognized the importance of a song just as much as Barbershoppers do. So why not combine the two? The result is – to borrow a word from a Disney film, "The Happiest Millionaire," – Fortuosity.

### QUARTET OR

**CHORUS:** "FORTUOSITY" (No. 7674)

**MC:** Fortuosity – good luck – looking on the bright side, that was one of Walt Disney's philosophies that he carried through to his films. There always seemed to be at least one musical suggestion in every story on how to approach a problem. In the classic film Pinocchio, the puppet's little buddy, Jiminy Cricket had this to offer.

**CHORUS:** "GIVE A LITTLE WHISTLE" (No. 7671)

**MC:** Let your conscience be your guide – simple old-fashioned morality that is such a frequent element in a Disney movie. It's pretty good advice, too. Why, it worked out fine for Pinocchio – it helped his dream come true. Of course, he had to wish for it in a special way.

CHORUS: "WHEN YOU WISH UPON A STAR" (No. 7670)

MC: Did we say music is important to a Disney production? In the 1967 film "The One and Only, Genuine, Original, Family Band," music is the central theme. Any Barbershopper will agree that singing a good tune will lift you "TEN FEET OFF THE GROUND." So there's only one question to ask.

QUARTET OR CHORUS: "TEN FEET OFF THE GROUND" (No. 7679)

(Chorus goes right in to next number on applause fade.)

CHORUS: "WITH A SMILE AND A SONG" (No. 7672)

(Chorus "loo's" measures 1 through 4, *two times*, which allows the M. C. to give the following voice-over *during* the musical intro.)

MC: There's another ingredient to add to a song and that's a smile. In the 1937 classic animated film "Snow White and the Seven Dwarfs" that's exactly what was suggested. "With a smile and a song, life is just like a bright, sunny day."

(Chorus finishes song)

MC: The 1963 Disney film, Mary Poppins was rich with fun, cheerful songs. And why not? The film's title character was a magical lady that could make work a game and bring out the best in any situation. She was fun just to be around. Why, as the song says, "It's a Jolly Holiday with Mary."

QUARTET: "JOLLY HOLIDAY" (No. 7675)

MC: Mary Poppins is a happy film that seems to light your face with a smile everytime you see it. And what's wrong with a little smile every once in a while? In fact, what's wrong with a big smile a lot of the time? Heck, what's wrong with a lot of laughing all the time?

CHORUS: "I LOVE TO LAUGH" (No. 7677)

MC: But what's that you're saying? You can't laugh all the time. What about those unpleasant distasteful tasks in life. Mary had an answer for that, too. "In every job that must be done, there is an element of fun." You just have to know the right way to take your medicine.

CHORUS: "A SPOONFUL OF SUGAR" (No. 7678)

MC: Of course, there was a group of seven funny little fellas – no, not a quartet who didn't know how to count – that found their own method of making the time pass pleasantly. Snow White's little friends could really "dig" their work when they sang a little Heigh-Ho.

QUARTET OR CHORUS: "HEIGH-HO" (No. 7673)

MC: If you've been listening closely you've heard a very definite philosophy running through all of this Salute to Disney's Favorite songs. "Everything is a satisfact'ill" . . . "Every bit of life is lit by Fortuosity" . . . "Give A Little Whistle" . . . "Dreams Come True" . . . "Everybody's Feelin' Happier" . . . "You're the one who can Fill the World with Sunshine" . . . "Ain't it a Glorious Day" . . . "I Love to Laugh" . . .



“A Spoonful of Sugar helps the medicine go down” . . . “You positively can’t go wrong with a Heigh, Heigh-Ho.” To Walt Disney the optimism and happiness of a child – the child that is in all of us – is to be displayed for all the world to see. Our Barbershop Extravaganza salutes Mr. Disney’s spirit, which is, perhaps, best preserved at the spot that Disney called, “The Happiest Place On Earth.”

CHORUS AND  
QUARTETS:

“DISNEY SONG MEDLEY” (No. 7675)

(Curtain comes down on Act I during applause).

## ACT II

MC: Our Extravaganza moves out of the magical land of Disney and on to the wonderful world of barbershop entertainment at its finest as we proudly present (Name of Guest or Chapter quartet)

QUARTET: (Quartet performs about a twenty minute package)

MC: (After quartet takes final bow) We’ll see you back for the second half of our Barbershop Extravaganza right after intermission, so don’t be late!

## INTERMISSION



### ACT III

**MC:** Welcome back to our "Barbershop Extravaganza." To just about every barbershop singer there is only one true extravaganza. That's when four voices come together in perfect harmony. We can think of no better example of that than our next quartet. Ladies and Gentlemen, for your entertainment (NAME OF GUEST OR CHAPTER QUARTET).

### ACT IV

(Curtain opens up on Act IV, a traditional old fashioned park scene or vintage barber-shop locale. On curtain, chorus launches right in to opener.)

**CHORUS:** "SING OUT A SONG" (No. 7655)

**MC:** (Voice over, measures 33-48.) Yes, we love barbershop harmony and we know you do too. That's why we're going to share a few with you tonight (today); A lot of the old favorites and some new ones. But one thing's for certain, they're all the Songs of a Lifetime.

(On fade of applause chorus goes right into next number.)

**CHORUS:** "BRING BACK THOSE VAUDEVILLE DAYS" (No. 7542)

**MC:** A lot of the tunes we consider to be songs of a lifetime started back in those Vaudeville days. Many were performed by the old vaudeville quartets like the Peerless Quartet. Still others were styled by the kind of Vaudeville himself — the song and dance man. Besides a good toe-tapping melody and some catchy words he only needed a couple other ingredients:

**QUARTET:** "I'LL BE A SONG AND DANCE MAN AGAIN" (No. 7654)

**MC:** You may be asking, what would be a typical tune a song and dance man might have crooned back on the vaudeville stage. Well, if you ducked into the Orpheum back in 1924 you could have heard a lament of childhood days gone by:

**QUARTET:** "ROCK-A-BYE BABY DAYS" (No. 7177)

**MC:** Of course, it's only a small step from the cradle to the school yard. And what memories we all have of those school days. Let's listen in as a little reminiscing takes one pair back to that little school house of days gone by.

**CHORUS:** "SCHOOL DAYS" (No. 8079)

**MC:** All the way from a couple of school kids, high on puppy love, to a fellow depressed and down on his luck — that's the whirlwind trip on which the Songs of a Lifetime can take you. In 1918 a classic tale of woe related the unsuccessful search for the pot of gold.

CHORUS: "I'M ALWAYS CHASING RAINBOWS" (No. 7652)

MC: The gold at the end of the rainbow comes in different forms for different people. Maybe its money or success for some rainbow chasers but for others it's a sweetie like nobody else's sweetie. Why, heck, every fella needs something to brag about.

QUARTET: "LET'S TALK ABOUT MY SWEETIE" (No. 7178)

MC: While it's nice to have a sweetheart to brag about, some of us know that it's not that simple to find just the right girl. Come to think of it, for a lot of us it's not that easy to find any girl. As a matter of fact it's an age-old problem.

CHORUS: "I'VE GOT THE TIME – I'VE GOT THE PLACE" (No. 7165)

MC: *If* you did find a girl, however, and *if* you lived back in 1904, and *if* you could get to a certain mid-west city; there was something going on that might just interest you and your girl. In fact, it interested one girl so much that she didn't wait for her fellow. Poor Louis got quite a surprise.

CHORUS: "MEET ME IN ST. LOUIS, LOUIS" (No. 8080)

MC: When you talk about Songs of A Lifetime, It's hard for a barbershopper not to think of Meredith Willson, the man who brought Barbershop to Broadway in the "Music Man." But Mr. Willson wrote many other songs besides the ones found in that show. A beautiful ballad written in 1941 talks about the ageless topic of love.

QUARTET: "YOU AND I" (No. 7665)

MC: The songs of a lifetime often tell us about the lifetime of the song . . . that is to say, certain songs reflect the popular themes of the day. Our next song was written in 1920 and Hollywood had come of age. It was the golden era of silent movies and just about every kid, or grown up for that matter, knew all the movie stars. And what an event a big hollywood party was.

QUARTET: "AT THE MOVING PICTURE BALL" (No. 7172)

MC: An extravaganza, lil' ours, would not be complete without an inspirational song and a song of patriotism for they, too, are Songs of a Lifetime. To emotionally move the human spirit with music is one of the most powerful forces in existence. You have been a wonderful audience and we thank you for sharing our songs and happiness with us. If we must leave you then it should be done with music.

CHORUS: "I BELIEVE" (No. 7667)

(On applause right into closing number)

CHORUS AND  
GUEST QUARTETS: "BATTLE HYMN OF THE REPUBLIC" (No. 8509)

– CURTAIN –

**1983 HARMONY COLLEGE SHOW  
"BARBERSHOP EXTRAVAGANZA"**

**ACT IV**

**"Songs Of A Lifetime"**

Stock No.	Title	Quantity	Total
-----------	-------	----------	-------

(Recommended for CHORUS)

7655	Sing Out A song
7542	Bring Back Those Vaudeville Days
8079	School Days
7652	I'm Always Chasing Rainbows
7165	I've Got The Time – I've Got The Place
8080	Meet Me In St. Louis, Louis
7667	I Believe
8509	Battle Hymn Of The Republic


(Recommended for QUARTET)

7654	I'll Be A Song And Dance Man Again
7177	Rock-A-Bye Baby Days
7178	Let's Talk About My Sweetie
7665	You And I
7172	At The Moving Picture Ball


---

15% DISCOUNT FOR PURCHASE OF 20 OR MORE COPIES OF AN ARRANGEMENT

---

Ship to:

Name \_\_\_\_\_

Ordered by \_\_\_\_\_

Street \_\_\_\_\_

Chapter/No. or District TOTAL

City \_\_\_\_\_

State/Prov. Zip/Can. Code

Secretary's signature/Date \_\_\_\_\_

