



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • January/February 1991



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The Song in this Issue

One of the songs that came out of England in the early days of World War I is "Sister Susie's Sewing Shirts For Soldiers," which just goes to prove that even in a nation's dark hours, humor has its place.

The writers, R.P. Weston and Herman N. Darewski, composed words and music for numerous stage shows, both in London and in New York City.

The year 1914 was a good one for songs. Also appearing were: "By The Beautiful Sea" (#7123), "Can't You Hear Me Callin' Caroline," "I Love The Ladies," "Mary, You're A Little Bit Old-Fashioned" (#7250), "St. Louis Blues," "When It's Night Time In Dixieland" (#7905), "When You Wore A Tulip" (#7023), "Too-Ra-Loo-Ra-Loo-Ral, That's An Irish Lullaby," and one of the first woodshedding songs that we remember, "By The Watermelon Vine, Lindy Lou." We hope you are singing some of these fine, old songs.

Our arrangement comes from the pen of Russ Foris, who has contributed other songs to our publishing program, including "Pal Of my Cradle Days" (#7269).

CONVENTIONS

INTERNATIONAL

1991 Louisville, KY June 30-July 7
1992 New Orleans, LA June 28-July 5
1993 Calgary, Alberta June 27-July 4
1994 Pittsburgh, PA July 3-10

MIDWINTER

1991 Tampa, FL January 28-February 3
1992 Long Beach, CA January 27-February 2
1993 Corpus Christi, TX January 24-31

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The Harmonizer

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 Louisville Thoroughbreds assemble at the *Belle of Louisville*, welcoming Barbershoppers to the 53rd international convention. The *Belle of Louisville*, built in 1914, is the oldest authentic excursion sternwheeler in the United States. The Indiana skyline rises above the far banks of the Ohio River.



In "Seventh" Heaven

by Joe Liles
Executive Director

Two years ago, this column explained the necessity for having an international office, with the associated organizational benefits to the membership, and outlined an impressive set of membership services derived from a 79-cents-per-week-per-member international dues structure. Since then, a number of people have inquired about the relationship between dues income and non-dues income and how they impact the Society budget.

In 1984, dues supported about 42 percent of an annual budget of \$2.6 million. With expanded services, not to mention inflation, the annual budget grew to \$3.8 million in 1990. When the International Board approved the 1990 budget, a \$54,000 deficit for the year was anticipated. However, with frugal management, an unexpected increase in merchandise sales, the advent of the MBNA credit card and successful conventions—all non-dues revenue sources—we actually ended the year in the black. Membership dues accounted for only 31 percent of our 1990 income.

The American Society of Association Executives (ASAE) keeps data on associations throughout the U.S. Their records show that the average organization such as ours, accrues 42 percent of its financial support from membership dues. The numbers show that our success in raising non-dues revenue, over the past six years, is far above that of the average association. Moreover, the international office continues diligently to seek out new sources of non-dues income.

Total income for the 1990 budget breaks down as follows (in thousands of dollars):

Dues	\$1,201
Education	1,239
Other non-dues	1,402
Total	3,843

Income items listed under education are

such member services as: conventions, COTS, Harmony College and Directors College. Of course, most of this income goes to defray the costs of the service itself.

Other non-dues revenue includes income from: merchandise sales, rent (from our Sheridan Road building), interest on investments, MBNA credit card use, *Harmonizer* advertising and Harmony Foundation and Harmony Services activities.

In 1991, and, hopefully, for many years to come, the new *Lifeline* long-distance telephone service will bring us additional financial support. We have budgeted for about \$20,000 in income from this service for 1991.

We will maintain an all-out effort to keep the Society on a healthy financial footing. There will be necessary dues increases along the way, but these will be minimized through the development of new non-dues revenue sources. The Society and Harmony Foundation recently hired Charlie Green as manager of development to get our endowment program, the "Keep A Melody Ringing Fund," off and running.

It is very likely that no other educational and charitable organization offers so much bang for the member's buck. Were we to attempt to run our music, training manual and magazine publishing programs, our on-scene craft sessions, our barbershop harmony promotion efforts, as well as maintain a well-stocked warehouse of sheet music, recordings and unique barbershop merchandise on income from dues alone, the cost to each member would be well over \$100 annually.

Some of the non-dues programs *do* require membership support to be effective. If you haven't subscribed to *Lifeline*, do it now! Those who may be in a position to do so should begin planning *now* to support the endowment fund. We do, after all, want to keep the whole world singing.

International Officers

International Executive Committee

President: Robert L. Ceamal, 416 North Ninth, Mascoutah, IL 62258
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PRogress begins with PR

by Bob Cearnal (ker•nel)
International President

Assuming the role of president of this wonderful brotherhood of barbershoppers makes me feel quite humble, indeed. When I think of my immediate predecessors—Darryl “DYNAMO” Flinn, Jim “A Golden Ring” Warner, and Jim “Our Future is Now” Richards—I realize that my greatest challenge will be to maintain the momentum which they have created. Their vision, wisdom, and dedication have improved our Society immeasurably.

And how can I ever expect to fill the gigantic shoes of Immediate Past President Charlie McCann? Simply put: I can't! Charlie's down-home philosophy, combined with his business acumen and shrewd insight into the desires of Joe Barbershopper, will truly be a tough act to follow.

Fortunately, I won't have to do it by myself. With a devoted staff at Kenosha, multi-talented committeemen, and district leadership behind me, I anticipate a challenging, yet most enjoyable, year as we continue to make strides into this new decade of harmony.

My guiding principle in 1991 will continue to be that which has guided us since 1988—the vision statement proposed by the Future II Committee and adopted by the International Board:

“Our Society is to be a widely-recognized, ever-growing singing fraternity of men, drawn together by their love of the four-part, a cappella, close-harmony style of music known as barbershop, whose mission is to perpetuate that style by sharing it and their love for it with people of all ages throughout the world.”

President McCann's thrust, as you know, concerned the “ever-growing” aspect of that statement. His slogan, “MEMbership begins with ME,” focused our attention on

our declining numbers and challenged each of us to turn the tide in the opposite direction. In the last quarter of 1990, Greg Elam, as Charlie's membership chairman, provided us with an all-member mailing entitled, “A Time to Re-member.” Although the outcome of the drive is unknown at the present time, I feel confident that our efforts will bring positive results in the very near future.

In an attempt to follow up on Charlie's emphasis on membership, I have chosen as my theme, “PRogress begins with PR,” which stresses the “widely-recognized” concern of the vision statement. In my opinion, it is time we put the “barbershop is the best-kept secret in town” cliché to rest.

With that in mind, last November, at the District Leadership Forum in Kenosha, I asked the district presidents, directors of membership development, district music educators, and district communications/public relations officers to establish several goals. I encouraged them to continue to concentrate on membership. In that vein, I requested that they strive for a realistic and attainable 2-percent increase in membership. I told them to increase attendance at mini-HEP schools by 12 percent and improve DYNAMO activity to include at least 10 percent of their chapters.

Then I directed their attention to improving our internal and external communications. I suggested that they accept no less than 100-percent participation from their chapters regarding bulletin publication, even if only a one-pager from the chapter president. I also asked them to seek a 10-percent increase in performances from their choruses and quartets, but urged them to be ever-mindful of our public image.

Another stereotype I can do without is the public's picture of barbershoppers as

four drunks singing “Sweet Adeline” under a lamppost. We simply *must* strive for better standards of performance. When we arrive at that higher level, we can sing with pride, and make our choruses more inviting to audiences, thus increasing our membership.

Finally, through the efforts of chairman John Ward and the other members of the International Public Relations Committee, the DCOs, the PR COTS faculty, and the chapter communications officers, we will learn how to publicize our Society with optimum results.

Before I forget, none of this will be possible without the commitment of all Barbershoppers. We need *your* support in order to make progress in 1991, and I look forward to the coming year with eager anticipation.

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By Ed Tyler

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A & R SESSION





The Louisville skyline has changed dramatically in the past decade, with a floating restaurant and nightclub, Presbyterian headquarters and \$60-million Humana Tower (second from right). The headquarters Galt House complex includes the building with the crane atop and the structure to its right with the vertical columns of light.

C'mon down, c'mon to Derbytown

by Richard Riedel

Perhaps best known as the home of the Kentucky Derby, "the most exciting two minutes in sports," Louisville also enjoys the reputation of being one of the best and most affordable convention sites in North America. Barbershoppers who attend the 53rd annual international convention will be pleasantly surprised with the transition of what once was primarily a manufacturing community into a busy and energetic business and medical center.

This will be the first time that an international barbershop convention has been staged in Louisville. But, with the genuine southern hospitality, fine convention facilities, world-class hotels, and ample area attractions, you will want to return to the river city again and again.

Louisville, pronounced "Loo-uh-vul" by its natives, was founded by Gen. George Rogers Clark in 1778 at the falls of the Ohio

River, primarily as a base from which to harass British troops during the American Revolution. Today, Greater Louisville is the "bluegrass state's" largest city, with a population of approximately one million scattered over seven Kentucky and Indiana counties.

The city and its people are a contrast in cosmopolitan sophistication and small town charm. It is home to one of the world's largest health-care providers, Humana Corporation, with its architecturally controversial multi-million-dollar downtown headquarters. Yet, within a 20-minute drive of the inner city can be found the rolling hills of Thoroughbred breeding farms.

The Louisville convention may be the most accessible and affordable gathering ever offered by the Society. Louisville is consistently ranked as one of the world's lowest-average-cost-per-day convention cities with regard to hotel, food, and trans-

portation expenses, and is located within one day's drive of more than 60 percent of the population of the United States. It offers easy accessibility via three major interstate highway systems and a modern airport.

In addition, Louisville is only a 90-minute drive from the Cincinnati International Airport, located in Florence, Ken-

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Society initiates discount travel program

SPEBSQSA has joined with Classic World Travel, Inc. to provide members and friends with a year-round discount travel program. This program offers discounts, not only for conventions and society meetings, but also for vacations and business travel as well.

Air fare savings range from 3 percent on any carrier at any time of year to convention travel discounts, ranging from 5 percent off super-saver fares to 40-45 percent off standard fares, depending on the designated carriers and type of fare chosen. In addition, senior citizens are eligible for a 10-percent discount offered through the various carriers (age 50 on American Airlines and 62 on all others). Classic World Travel will include an additional 3-percent refund off the already discounted fares. This refund is paid directly to the purchaser upon completion of the trip.

In addition to the important member advantages, the Society and the member's home district receive benefits as well. Classic

World Travel will contribute a portion of their commission to our organization. This contribution is based on the total amount of sales generated by members and friends.

Classic World Travel also allows each district to receive credit for sales to their members. These funds go to support district programs. To ensure proper credit, be sure, when calling in, that you tell the reservation agent your district name.

With your first ticket purchase, you will receive a personalized membership card. This ready-reference card includes the toll-free telephone number to call and the Society's master account number—a "discount access code" that will provide you with savings on future travel purchases and allow faster handling of your call.

When planning convention, business or vacation travel, try Classic World Travel first. This service is provided to our members and friends as a means to save on travel costs while providing income to the Society and your district.

1996 INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 1996 international convention must submit their bids to the international office by **June 1, 1991**.

For information, contact:
Ken Buckner, Manager,
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Kenosha, WI 53143-5199

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Churchill Downs is America's oldest and best-known thoroughbred track. The \$7.2-million Kentucky Derby Museum is located there.

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tucky, which offers direct flights from London and connecting flights from major U.S. gateway cities.

The convention co-headquarters hotels will be the Galt House and the Galt House East. These 25-story hotels are connected by a pedway and are located on the southern bank of the Ohio River. Each hotel offers a panoramic view of the Falls of the Ohio, the Belle of Louisville and recreational river activities. Every major downtown hotel has been booked for the convention and all are within walking distance of the headquarters hotels or accessible by a free trolley.

While not located downtown, consideration should be given to the Executive Inn and Executive West. Both hotels are a five-minute drive from the airport and a five-minute walk from the contest site. Each will be serviced by convention shuttle buses.

In all, the city offers an abundance of hotel rooms in the metropolitan area, ranging from ultra-modern national chains to restored, grand, old southern hotels, all providing affordable housing for those who are

barbershopping on a budget.

Shuttle bus service has been arranged to transport conventioners from all convention hotels. From the headquarters hotels to the contest site is a 12-minute trip.

The quartet and chorus competition will be held at the Kentucky Fair & Exposition Center. With more than 700,000 square feet of covered, air-conditioned meeting space, it is one of the world's largest multi-purpose buildings. Freedom Hall will be the specific site of the contest and will be configured to seat 10,000 barbershopping enthusiasts. This state-of-the-art facility is also home to the University of Louisville basketball team, which perennially is one of the nation's top basketball powerhouses.

The Kentucky Fair & Exposition Center will also be one of three RV sites available for the convention. Harmony City will be located on the grounds of the center and is within walking distance of Freedom Hall. The location is five miles from the convention headquarters hotel and one mile from shopping. RV spots for 240 units will be available, 140 with electric and water hook-ups and 100 with electric only. Showers and restrooms are available on site. Cost

per day is a flat-rate \$20.00. Reservations for this location are available *only* through convention services by calling Jack Lambert (502) 267-4485 (W) or (502) 228-3183 (H). Other RV locations are: Louisville Metro KOA, (812) 282-4474 (7 miles from the contest site) and ADD-MORE Mobile Home Park, (812) 283-6001 (10 miles from the contest site).

Freedom Hall is air-conditioned and for good reason. Summertime in the Ohio Valley is usually warm, but is subject to rapid change. For maximum comfort, pack shorts or cool, light-colored clothing for your trip. A light jacket or sweater will be welcome during the competition sessions, as Freedom Hall is kept on the chilly side.

No less than 10 museums can be found, where exhibits range from fine art to the fine art of coffee making. These include the new 7.2-million-dollar Kentucky Derby Museum, located right next to 116-year-old Churchill Downs.

Actor's Theater and its internationally recognized Humana Festival of New American Plays and Classics in Context, a month-long celebration of the arts, can be found in Louisville. On any given summer evening,

Louisville Convention Schedule of Major Events

Tuesday, July 2:	Jack Daniels Original Silver Cornet Band Galt House East 8:00 p.m.
Wednesday, July 3	AIC Shows Commonwealth Convention Center 6:00 p.m. and 9:00 p.m.
Thursday, July 4	Quartet Quarterfinal Sessions Freedom Hall 11:00 a.m.; 3:00 p.m.; 7:30 p.m.
Friday, July 5	Quartet Semifinals Freedom Hall 7:30 p.m.
Saturday, July 6	Chorus Contest Freedom Hall 12:00 Noon Quartet Finals Freedom Hall 8:00 p.m.

Registration Pick-up Information

As in previous years, we will not be mailing registrations or tickets. All convention registrations, special event and tour tickets may be picked up in the registration area which will be on the second floor of the Galt House East. Registration will be open from 9:00 a.m. to 6:00 p.m., Monday - Friday of convention week and from 9:00 a.m. to 11:00 a.m. on Saturday.

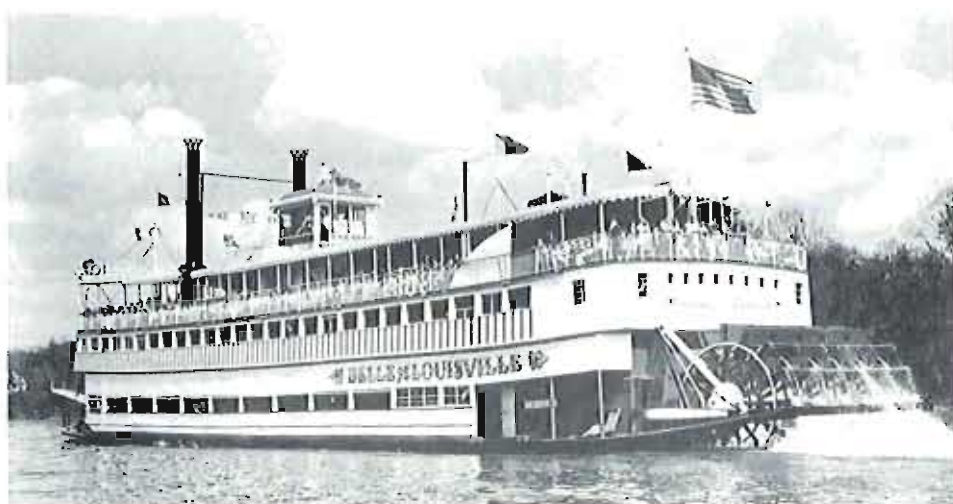
the city is alive with a bluegrass music festival or an ethnic heritage celebration of its diverse neighborhoods.

The city boasts more than 400 restaurants, offering visitors a wide variety of choices, from southern-style to international cuisine. A trip to Derbytown would not be complete without sampling two local dishes, the Hot Brown and Derby Pie.

Shopping opportunities abound, with seven major fashion malls in the area and countless antique and specialty shops.

Several optional tours have been planned for convention goers, including trips to Mammoth Cave, Historic Bardstown, My Old Kentucky Home, Fort Knox—and the George Patton Museum—and the Lexington-area bluegrass horse country. An Ohio River cruise on the historic and authentic *Belle of Louisville* sternwheeler is planned. Also in the works is a post-convention trip to Nashville's Grand Old Opry.

A special emphasis has been placed on Barberteen activities for this convention. Teens will be able to compete for prizes in video games and organized contests. A pool party is planned. Also, trips to a Redbirds minor-league baseball game with



One of the oldest, authentic sternwheelers in the nation, the *Belle of Louisville* still sails on the Ohio River, with daily cruises from Memorial Day through Labor Day.

lazer show and fireworks, a water park, a Laser Tag center and Kentucky Kingdom Amusement Park are planned.

The entire community is looking forward to sharing in the barbershop experience. With its central location, plus low hotel and food costs, the Louisville convention promises to be a fun-filled and affordable event that the whole family will enjoy and remember.

Plans are afoot for a World Harmony Cabaret on Friday, July 5, at the Galt House. Watch for details in the March/April issue.

Louisville International Convention Registration • June 30 - July 7, 1991

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Chapter Name _____

Name _____ Nickname _____

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INSTRUCTIONS

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

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

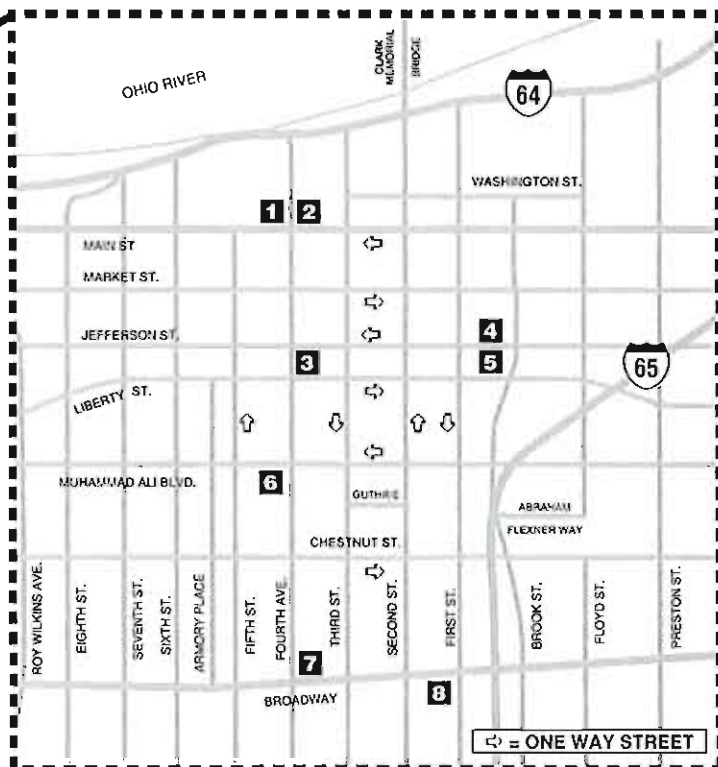
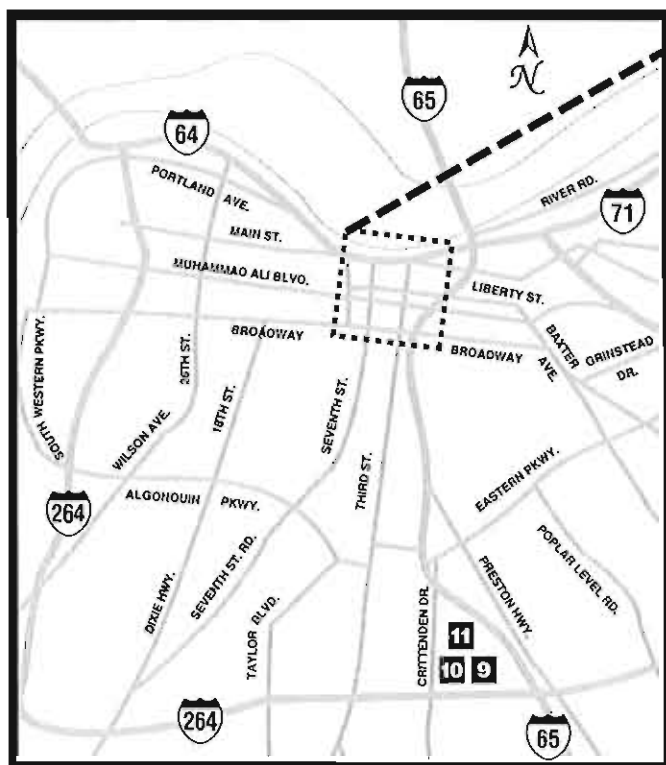
If you register for more than one person, please furnish *complete* information for each person on a separate sheet and attach to this order form.

For office use

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1991 CONVENTION ONLY



1991 LOUISVILLE INTERNATIONAL CONVENTION MAP AND HOTEL RATES



#	Hotel	Sgl/Dbl	Dbl/Dbl	Suites	Ex. Per.	Pool	Prkg.
1.	Galt House Headquarters	\$69.00	\$69.00	\$250.00 up	\$10.00	Y	Free
2.	Galt House East (All Mini Suites) Headquarters	79.00	79.00	475.00 up	12.00	Y	Free
3.	Hyatt Regency	69.00	69.00	130.00 up	8.00	Y	\$6.00
4.	Days Inn	54.00	54.00	64.00 up	0.00	Y	Free
5.	Quality Hotel	54.00	54.00	89.00	5.00	N	Free
6.	Seelbach Hotel	69.00	69.00	145.00 up	10.00	Y*	6.00
7.	Brown Hotel	69.00	69.00	195.00 up	6.00	N	6.00
8.	Holiday Inn Downtown	59.00	59.00	125.00 up	0.00	Y	Free
9.	Executive Inn	67.00	67.00	90.00 up	7.00	Y	Free
10.	Executive West	67.00	67.00	90.00 up	7.00	Y	Free
11.	Freedom Hall — Contest Site						

* Pool located at adjacent athletic club

Although the age limits may vary, all hotels allow children to stay free in the same room as parents.

All rates shown are subject to state and local taxes.

Sgl - 1 Person/1 Bed
Dbl - 2 Persons/1 Bed
Dbl/Dbl - 2 Persons/2 Beds
Suites - Starting Rate



SPEBSQSA 1991 International Convention Official Housing Request Form



Instructions

Mail the completed form to:
SPEBSQSA Housing Bureau
400 South 1st Street
Louisville, KY 40202

NO RESERVATIONS CAN BE ACCEPTED BY PHONE

- Please complete all sections below.
- All requests must be made in writing to the Housing Bureau.
- Room assignments are made in order of receipt.
- Be sure to list definite arrival/departure dates and times, and all room occupants.
- Reservations will be held only until 6:00 p.m., unless guaranteed by credit card, check or money order. Details will be outlined in the hotel confirmation. Do *not* send check or money order deposits to the Housing Bureau.
- Reservations must be made by June 10, 1991.

A: Confirmation (please type or print)

Confirm reservations to:

Name _____

Street or box _____

City _____ State _____ Zip _____

Telephone () _____

After receipt of confirmation, all changes (arrival/departure dates and cancellations) should be made in writing to the Housing Bureau.

Within 15 days of the convention date, all changes must be made directly with the hotel.

Acknowledgement will be sent from the Bureau and confirmation from the hotel will follow.

You may guarantee your rooms. Provide a first night's deposit by completing the following:

☐ VISA ☐ MasterCard ☐ AMEX Card No. _____ Exp. Date _____

Signature _____

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

1st _____

2nd _____

3rd _____

Arrival date _____ Hour _____ a.m./p.m.

Departure date _____ Hour _____ a.m./p.m.

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

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

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

_____	_____
_____	_____
_____	_____



LOUISVILLE TOURS - 1991

TOUR A - AMAZING LOUISVILLE HISTORIC TOUR - Tour includes River City Mall, Founders Square and Actors Theatre, a national historic sight, Riverfront Plaza, Louisville Falls Fountain, Old Louisville's St. James Court and Central Park with its Victorian townhouses. You'll also visit Cherokee Park with its statue of Daniel Boone and some of Louisville's elegant residential areas. 3 hours - \$14.00 per person; children under 12 - \$10.00. Depart 9:30 am - Monday, Tuesday, Wednesday & Friday.

TOUR B - CHURCHILL DOWNS AND THE KENTUCKY DERBY MUSEUM - No visit to Louisville is complete without a visit to Churchill Downs. Price includes outside guided tour of Churchill Downs, entry into Kentucky Derby Museum where you'll re-live the excitement of an actual race as a 360° multi-media spectacular using 96 projectors surrounds you with stereophonic sound. Weigh in on an historic jockey scale. Climb on a horse in a real starting gate. 3 hours - \$14.00 per person; children under 12 - \$10.00. Depart 1:30 pm - Monday, Tuesday, Wednesday and Friday.

TOUR A&B - COMBO TOURS - This tour combines tours A & B, 7 hours - \$26.00 per person; children under 12 - \$18.00. Depart 9:30 am - Monday, Tuesday, Wednesday and Friday.

TOUR C - BLUEGRASS HORSE COUNTRY This is the premier attraction of Kentucky. Learn why it's called "The Sport of Kings". Motor along Bluegrass Drive which includes views of many famous Bluegrass horse farms with their million dollar mansions. Tour a 1,032 acre working horse farm, the Kentucky Horse Center where you'll view thoroughbred horses close-up including mares and foals, watch work-outs and view a spectacular multi-media presentation "To Race the Wind." We'll also visit the Kentucky Horse Park, a multi-million dollar tribute to man's love of horses. A super never-to-be-forgotten day! Entry fees included. 8 hours - \$37.00 per person; children under 12 - \$24.00. Depart 8:30 am - Monday, Tuesday, Wednesday and Friday.

TOUR D - MAMMOTH CAVE - One of the seven wonders of the world, Mammoth Cave is a fairyland for all ages. Included is a tour of great Onyx Cave, one of the many caves available in the area which is surrounded by 600 acres of natural wildlife. You'll also visit Mammoth Cave Wildlife Museum. Entry fees included. 8 1/2 hours - \$33.00 per person; children under 12 - \$18.00. Depart 8:00 am - Tuesday, Wednesday and Friday.

NOTE: All tours depart from headquarters hotel.

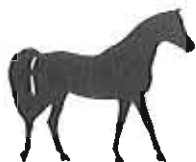
TOUR E - MY OLD KENTUCKY HOME - No trip to Louisville would be complete without a tour to Bardstown to visit the lovely old mansion immortalized by Stephen Foster and known as "My Old Kentucky Home". You'll also visit Talbott Tavern built in 1779 and St. Joseph Proto Cathedral, the oldest Catholic church west of the Allegheny Mountains. Completing the tour will be a visit to Hodgenville and the Abraham Lincoln Birthplace National Historic Site. Entry fees included. 7 1/2 hours - \$33.00 per person; children under 12 - \$18.00. Depart 9:00 am - Tuesday, Wednesday & Friday.

TOUR F - FORT KNOX-GOLD & TANKS - Just a short ride southwest of Louisville is America's "Gold Vault", Fort Knox. Here you'll be able to view (from a distance, of course) the U.S. gold depository. Also located here is the Patton Museum of Calvary with artifacts from the Revolutionary War to the present. Entry fees included. 6 hours - \$30.00 per person; children under 12 - \$15.00. Depart 10:00 am - Friday only.

POST CONVENTION TOURS

TOUR G - NASHVILLE - 4 days - July 7-11, 1991 Music lovers will delight when they savor this slice of Americana. **GRAND OLD OPRY** - A **PADDLEWHEELER CRUISE** - A **REAL LIVE RECORDING SESSION** - **OPRYLAND** - **THE HERMITAGE**, President Jackson's home - **MUSIC HALL OF FAME** and **NBC STUDIO "B"** where Barbra Streisand, Perry Como, Elvis Presley and hundreds of others have recorded. **WHAT A GREAT WAY TO SPEND FOUR DAYS!** Price includes: transportation, first class hotel, cruise, Grand Old Opry, entry fees, full time tour escort and more...only \$279.00 per person. Third person in room \$209.00. Single Supplement is \$99.00. Depart 11:30 am - Sunday, July 7, 1991. Return to Louisville 1:00 pm Thursday, July 11, 1991 (or you may return home directly from Nashville.)

TOUR H - STEAMBOATIN' ABOARD THE LEGENDARY DELTA QUEEN - 7 days - JULY 7-14, 1991 Listen! The bell's clanging. The whistle is blowing. The calliope's playing. It's your turn to go back in time on board the Delta Queen where this grand tradition of Steamboatin' lives on today. Join in this rare opportunity to join with fellow Barbershoppers on a paddlewheel journey up the Ohio River all the way to Pittsburgh. Also included are visits to My Old Kentucky Home and Bluegrass Country. Price may vary with cabin category. Depart 10:30 am - Sunday, July 7th. For complete details send in coupon on following page.



COME EARLY!

PLENTY TO SEE!

STAY LATE!

Tours Order Form



Please indicate the number of tickets desired for each tour:

TOUR A: AMAZING LOUISVILLE HISTORIC TOUR

3 hours - \$14.00

(\$10.00 under 12 years of age)

☐ A-1. Monday, July 1st, 9:30 am \$ _____
☐ A-2. Tuesday, July 2nd, 9:30 am \$ _____
☐ A-3. Wednesday, July 3rd, 9:30 am \$ _____
☐ A-4. Friday, July 5th, 9:30 am \$ _____
TOTAL \$ _____

TOUR B: CHURCHILL DOWNS AND KENTUCKY

DERBY MUSEUM - 3 hours - \$14.00

(\$10.00 under 12 years of age)

☐ B-5. Monday, July 1st, 1:30 pm \$ _____
☐ B-6. Tuesday, July 2nd, 1:30 pm \$ _____
☐ B-7. Wednesday, July 3rd, 1:30 pm \$ _____
☐ B-8. Friday, July 5th, 1:30 pm \$ _____
TOTAL \$ _____

TOUR A & B: COMBO TOUR - 7 hours - \$26.00

(\$18.00 under 12 years of age)

☐ A&B-9. Monday, July 1st, 9:30 am \$ _____
☐ A&B-10. Tuesday, July 2nd, 9:30 am \$ _____
☐ A&B-11. Wednesday, July 3rd, 9:30 am \$ _____
☐ A&B-12. Friday, July 5th, 9:30 am \$ _____
TOTAL \$ _____

TOUR C: BLUEGRASS HORSE COUNTRY - 8 hours

\$37.00 (\$24.00 under 12 years of age)

☐ C-13. Monday, July 1st, 8:30 am \$ _____
☐ C-14. Tuesday, July 2nd, 8:30 am \$ _____
☐ C-15. Wednesday, July 3rd, 8:30 am \$ _____
☐ C-16. Friday, July 5th, 8:30 am \$ _____
TOTAL \$ _____

TOUR D: MAMMOTH CAVE - 8 1/2 hours - \$33.00

(\$18.00 under 12 years of age)

☐ D-17. Tuesday, July 2nd, 8:00 am \$ _____
☐ D-18. Wednesday, July 3rd, 8:00 am \$ _____
☐ D-19. Friday, July 5th, 8:00 am \$ _____
TOTAL \$ _____

TOUR E: MY OLD KENTUCKY HOME - 7 1/2 hours

\$33.00 (\$18.00 under 12 years of age)

☐ E-20. Tuesday, July 2nd, 9:00 am \$ _____
☐ E-21. Wednesday, July 3rd, 9:00 am \$ _____
☐ E-22. Friday, July 5th, 9:00 am \$ _____
TOTAL \$ _____

TOUR F: FORT KNOX-GOLD AND TANKS - 6 hours

\$30.00 (\$15.00 under 12 years of age)

☐ F-23. Friday, July 5th, 10:00 am \$ _____
TOTAL \$ _____

TOUR G: NASHVILLE - 4 Days - \$279.00 per person

double occupancy - Depart 11:30 am

☐ H-24. Sunday, July 7 to Thursday, July 11 \$ _____
☐ Third person in room \$209.00 \$ _____
☐ Single Supplement: \$99.00 \$ _____
☐ Please find me a roommate
TOTAL \$ _____

TOUR H: STEAMBOATIN' ABOARD THE LEGENDARY

DELTA QUEEN - 7 Days. Departs Sunday July 7th.

(Send for details - see below)

Mail completed form with credit card information or check (in the amount of \$ _____), made payable to SPEBSQSA, to:
SPEBSQSA LOUISVILLE TOURS - 6315 Third Avenue, Kenosha, WI 53140-5199

☐ VISA ☐ MasterCard ☐ Check ☐ Money Order

Card # _____ Expiration Date _____

NAME _____

STREET or BOX _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (_____) _____

☐ Please send me complete information about Tour H: Steamboatin' aboard the legendary DELTA QUEEN.

Meet your new Society president—Bob Cearnal

by John Mulkin

Bob Cearnal stands in awe of barbershop. The new Society president says the experience continues to provide a kaleidoscope of emotions . . . love, enthusiasm, and excitement. It's what you might expect of a small-town guy, a chorus director in a chapter of 35 members and an English teacher in a secondary school of 850 students in a town of 5,500 persons (Mascoutah, Illinois).

In his home-town restaurant, everybody knows Bob and calls him by name. Conversations invariably include questions and comments about barbershop harmony. He clearly demonstrates that sophistication is not essential to being considered important. For Cearnal, standing before the photographic array of championship quartets and choruses in Harmony Hall is a never-ending thrill.

Cearnal (pronounced ker-nel) joined the Society in 1968, the same year he started his teaching career in Mascoutah. During an initial meeting with school officials, the English department chairman revealed that he was a member of the Belleville Chapter. Recalling his parents and his aunt singing the old classics and hearing international champions on the Ed Sullivan show, Bob decided immediately that he wanted to join.

He soon linked up with a foursome called the Accutones. It won the St. Louis area contest, finished second in district competition and stayed together until 1973.

He then joined a quartet called *Male Delivery*. Over the next 15 years, *Male Delivery* appeared on more than 100 chapter shows, from Manitoba to Disney World, and picked up an Illinois District championship in 1978. Both *Male Delivery* and the Accutones garnered the Illinois District Quartet Service Award, an annual recognition to the quartet performing the greatest amount of public service.

In 1976, Cearnal's chorus director decided to give up the job. The chorus members insisted that Bob take the position even though he assured them that he didn't know the first thing about directing and couldn't read a note of music. They said he could learn, and he did. He's attended Harmony College seven times, starting with the beginning-director classes. He also enhanced his training at District schools and in the Direct Hit program. The chorus did not compete for many years, but it finished in first place in 1988, 1989, and 1990 in the St. Louis area contest. Cearnal received the Illinois District's Award for Barbershop Excellence in 1988.

Cearnal has more than 40 Man-of-Note awards. He teaches the presidents' classes at COTS and is a member of AHSOW. He is the first Society president from the Illinois District since the legendary Frank Thorne.

Cearnal is as enthusiastic about his teaching position as he is about barbershop.



Bob Cearnal and wife, Jo, posed for the photographer at the 1989 Valentines Dance given by the Mascoutah High School Students Against Drunk Driving club. Cearnal teaches English at the school and is the faculty sponsor for the SADD club. Jo is a secretary in the school's Guidance Counselor office.

Although he started out as a basketball, baseball, and golf coach who also taught English, he now teaches such innovative English courses as studies in humor and detective fiction. He has sponsored a group of mixed voices called the Harmony Singers and today sponsors the Students Against Drunk Driving club at the high school.

A past president of the local National Education Association, Cearnal has served the North Central Association, an accrediting agency for secondary schools. On his classroom wall is a Certificate of Appreciation from the National Council of Teachers of English, and he is listed in *Who's Who in American Education*. Eastern Illinois University singled him out for an Excellence in Teaching Award in 1988.

Bob and his wife, Jo, have two children: son Scott, who is 28, and daughter Cindi, 27. Cindi has given the Cearnals two grandchildren: Christopher, 6, and Jessica, 3.

It has been said that a successful man needs a good wife to stand behind him, but Bob will be the first to point out that Jo is never that far back. Barbershopper friends of the family are convinced that the Society will need to create a new office for Jo. Among her *unofficial* titles for the coming year will be secretary and general factotum to the new president.



Male Delivery, 1978 Illinois District champion, performed in more than 100 chapter shows during its 15-year span and was awarded the district's Quartet Service Award. (l to r) Al Mueller, tenor; Lyle Wilson, lead; Bob Cearnal, bass and Rich Pilch, bari.



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Happiness Emporium 1975

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Rural Route 4 1986

Acoustix 1990

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THE SECOND SHOW - PART THREE

AIC Chorus

Chiefs of Staff 1988

Second Edition 1989

THE SECOND SHOW - PART FOUR

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*This year you have a choice: attend first show OR second show OR buy a **Super Ticket** and attend both!*

**WEDNESDAY EVENING
JULY THIRD 1991**

FIRST SHOW (PART 1 AND 2) 6:00 P.M.
SECOND SHOW (PART 3 AND 4) 9:00 P.M.

The first show will be predominantly square barbershop, while the second show will be mostly show barbershop. The shows will be held at the downtown Commonwealth Convention Center in Louisville, within short walking distance of all hotels (except those at the airport). The 4500-seat hall is connected to the Hyatt by a walkway. No buses—no long lines! If you plan to attend both shows, pack a lunch and enjoy the hour-long "intermission"!



The AIC will honor the 30th Anniversary Special Performance of the **SUN TONES**, 1961 International Champions, perhaps the finest show quartet to ever hit the boards. This is a "must see" for all barbershoppers—those who still remember their great shows and recordings, and those who have never had the pleasure! *The Sun Tones will appear on the 9 o'clock show ONLY!*



The AIC will also feature the **ACOUSTIX**, 1990 International Champions. Their appearance on this show is noteworthy because, for the first time in our Society's history, a father and son are wearing gold medals in championship quartets—thirty years apart—the Sun Tones' Harlan Wilson and the Acoustix' Todd Wilson.

Reserve your tickets by phone on your MasterCard or VISA. Call 1-800-876-7464 extension 50, between 1:00 p.m. and 4:00 p.m. CST. Your tickets will be waiting at the door 1 hour before showtime.

Mail orders will be accepted if postmarked before June 3, 1991. Send check or money order (payable to AIC) to AIC IN FOUR PARTS, 533 Oak Crest Lane, Coppell, TX 75019.

SEATS	SUPER SHOW	- OR - CHOOSE ONE		QUANTITY	TOTAL
FRONT ROWS*	<input type="checkbox"/> \$80 Both Shows	<input type="checkbox"/> \$50 First Show	<input type="checkbox"/> \$50 Second Show		
NEXT BEST*	<input type="checkbox"/> \$40 Both Shows	<input type="checkbox"/> \$25 First Show	<input type="checkbox"/> \$25 Second Show		
REAL GOOD	<input type="checkbox"/> \$25 Both Shows	<input type="checkbox"/> \$15 First Show	<input type="checkbox"/> \$15 Second Show		
WHAT'S LEFT	<input type="checkbox"/> \$20 Both Shows	<input type="checkbox"/> \$12 First Show	<input type="checkbox"/> \$12 Second Show		

*Quantities limited.

Total Order \$ _____ (plus \$1.50 postage and handling)

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Address _____

City _____

State/Zip _____

1990 District Quartet Champions



CARDINAL
High Spirits

Louisville, Ky., Terre Haute and Indianapolis, Ind.

Scott Bradford, tenor; William Book, lead; Brian Doepeke, bass; Dick Treptow, bari.

Contact: Brian Doepeke, 4250 Fox Harbor Circle, Indianapolis, IN 46227
Phone: (317) 784-4712



CENTRAL STATES
Main Street Station

Newton, Kan.

Steve Hoskins, tenor; David Hill, bass; Wayne Lankenau, lead; Brent Lembke, bari.

Contact: Wayne Lankenau, 2432 S Glendale #101, Wichita, KS 67210
Phone: (316) 682-8461



DIXIE
Sound Standard

Knox County Metro, Tenn.

Jim Phifer, tenor; Mike Tipton, lead; Mark Beeler, bari; Bob Eubanks, bass (in rear).

Contact: Bob Eubanks, 1906 Cedar Lane, Knoxville, TN 37918
Phone: (615) 688-2979



EVERGREEN
Sonic Boom

Vancouver and New Westminster, British Columbia

Tom Metzger, bass; David Cotton, tenor; Dave Vincent, lead; Mark Metzger, bari.

Contact: David Vincent, #2301-1150 Jervis St., Vancouver, BC V6E 2C8
Phone: (604) 685-8925



FAR WESTERN
Special Feature

Reno, Nev., and San Diego, Calif.

Raymond Davis, tenor; Jamie Arrington, lead; Billy Hill, bass; Paul Olguin, bari.

Contact: William Hill, 4460 Mira Loma Dr., Reno, NV 89502
Phone: (702) 826-4132



ILLINOIS
Classic Ring

Lombard, Chicago #1 and Champaign, Ill.

Kirk Wood, bari; Scott Kitzmiller, bass; Paul Fernando, lead; Rick Anthony, tenor.

Contact: Kirk Wood, 2314 E Grand, Lindenhurst, IL 60046
Phone: (708) 356-2443



JOHNNY APPLESEED

Joker's Wild

Shenango Valley and Buckeye-Columbus, Ohio

Clockwise from lower left: Mark Green, lead; Dave Kindinger, bass; Steve Legters, bari; Steve Iannacchione, tenor.

Contact: Mark Green, 4813 Powderhorn Ln., Westerville, OH 43081

Phone: (614) 890-4909



LAND O' LAKES

Simply Grand

LaCrosse, Wis.

Jim Larson, bari; Steve Mendell, bass; Ken Kiehne, lead; Brian Kowalke, tenor.

Contact: Steve Mendell, P.O. Box 3222, LaCrosse, WI 54602

Phone: (608) 787-5594



MID-ATLANTIC

The Untouchables

Patapsco Valley, Md.

John Brohan, tenor; Kevin King, lead; Brett Pryor, bass; Mike Sotiriou, bari.

Contact: Kevin King, 25 Village Road, Baltimore, MD 21208

Phone: (301) 653-3805



NORTHEASTERN

Something Old, Something New

Plattsburgh, N.Y. and Pierrefonds, Quebec

Richard Sears, Tenor; Mark Lewis, lead; Ken Abbott, bari; Ed Jobson, bass.

Contact: Ed Jobson, 187 Beacon Hill Road, Beconsfield, PQ H9W 1T5

Phone: (514) 697-3192



ONTARIO

By Design

Kitchener-Waterloo, Scarborough and Frank Thorne, Ontario

Jim McKnight, tenor; Scott McCarthy, lead; Al Baker, bass; Barry Towner, bari.

Contact: Al Baker, 12 Swayze Ct., Thorold, ON L2V 4Y9

Phone: (416) 227-5031



PIONEER

Checkmate

Wayne, Mich.

Craig Pollard, lead; Bruce Lamarte, tenor; Brian Kaufman, bari; Scott McNutt, bass (in rear).

Contact: Craig Pollard, 30905 Leelane, Farmington Hills, MI 48024

Phone: (314) 474-1485

1990 District Quartet Champions



ROCKY MOUNTAIN Sound Syndicate

Denver Tech, Colo.
Ken Potter, tenor; Doug Porrey, bass;
Jerry Smith, lead; Jeff Click, bari.
Contact: Jerry Smith, 3832 S. Eaton St.,
Denver, CO 80235
Phone: (303) 986-5878



SENECA LAND Lake Effect Harmony

Geneva, N.Y.
Art Maeske, tenor; Ron Butler, bass;
Pete Covert, lead; Keith Langdon,
bari.
Contact: Keith Langdon, 247 Washing-
ton St., Geneva, NY 14456
Phone: (315) 789-4900



SOUTHWESTERN Tulsa Tradition

Tulsa, Okla.
Tim Ambrose, tenor; Curt Angel, lead;
Doug Crowl, bass; Don Conner, bari.
Contact: Tim Ambrose, 4554 S Louis-
ville, Tulsa, OK 74135
Phone: (918) 747-4828



SUNSHINE Saturday's Heroes

Fort Myers, Fla.
Don Clause, Jr., bari; Walt Smith, tenor;
Dave Wilkenson, lead; Bob Summers,
bass.
Contact: Robert Summers, 531 Prather
Dr., Fort Myers, FL 33919
Phone: (813) 489-1762



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St. Paul, MN 55126 (612) 484-9738

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New music notes

by Burt Szabo

Editor, Music Publishing

It's hard to imagine that a year has passed since I prepared "New Music Notes" for the January/February, 1990 issue of *The Harmonizer*. Time does, indeed, fly. Here is a quick review of recent publications, all calculated to help you get the year 1991 off to a grand start.

Back To The '90s

That was the title of our 1990 Harmony College show which featured music popular in the 1890s. There are some real gems here that we think you will enjoy.

"The Old-Tyme, Gay-Nineties, Parlour-Piano Medley," #7712, includes "Sweet And Low," "Stars Of The Summer Night," "Sweet Genevieve" and "Seeing Nellie Home." I remember learning these songs in elementary school back in Huntington, Ohio. They embody perfectly the spirit of that period before the turn of the century.

One of the most enduring sacred songs from the past is "Amazing Grace," #7713. Tom Gentry has given us an arrangement elegant in its simplicity, and easy for all singers.

Burt Szabo again contributed to the Harmony College show with a medley including "The Sidewalks Of New York," "The Bowery," "Daisy Bell," "After the Ball" and "The Band Played On." Titled "A New York Medley In Three-Quarter Time," #7714, the familiar tunes will entice your audiences to sing right along with you.

One of the most popular items on theater bills during the 1880s and '90s was the melodrama. Villains and heroines encouraged the audience to boo and hiss. Burt Szabo's arrangement of "Those Wedding Bells Shall Not Ring Out," #7715, is one composer's attempt to set the melodrama to music.

Two of the liveliest minstrel songs of the era are "Ta-Ra-Ra Boom-De-Ay" and "A Hot Time In The Old Town," #7717. This SPEBSQSA medley could be a great opener and/or closer for one of your show packages. Another favorite is "There Is A Tavern In The Town," #7717. SPEBSQSA's arrangement preserves all the good fun and some of the pathos of this fine old song.

Tent shows and revivals were a part of the 19th-century scene, much as they are today. Burt Szabo's arrangement of the spiritual, "There's A Meetin' Here Tonight,"

#7718, captures the excitement of these rousing events.

Three of the arrangements for the 1990 Harmony College show were taken from the publication "Heritage of Harmony Songbook." They are "Sweet Rosie O'Grady," #8114, "She Is More To Be Pitied Than Censured," #8115, and "Sweet Sixteen," #8121.

Two additional songs complete the music for the show "Back To The '90s." They are "Asleep In The Deep," #8120, arranged by SPEBSQSA with a bass melody throughout, and "Who Threw The Overalls In Mrs. Murphy's Chowder?" #8119, an arrangement that is sure to tickle the funny bones of singers and audiences alike.

Harmony Heritage Series

Continuing the discussion of songs from the '40s, several other songs in this series appeared in 1990. From England comes "Come Along My Mandy," #8113. Burt Szabo provided the arrangement of this excellent song. If you are searching for an up-tempo contest number with a bit of a challenge, this could be it.

Szabo also resurrected "In My Merry Oldsmobile," #8116, and created an excellent show/contest arrangement of this familiar song. It appeared in the May/June 1990 issue of *The Harmonizer*.

Jack Baird contributed his arrangement of the well-known "Ballin' The Jack," #8117. Stage presence possibilities abound and it is sure to be an audience pleaser.

From the pen of Rob Campbell comes "Waiting For The Robert E. Lee," #8118, an exciting arrangement that is just challenging enough for every singer in your chapter.

The Harmonizer issue for July/August 1990 contained Dave Briner's and Lloyd Steinkamp's arrangement of "I'm In Love With The Mother Of My Best Girl," #8112. Here is a fine song for show or contest with a clever lyrical twist.

One of the classics of popular music in the 1890s is the ballad, "I Wish I Had A Girl," #8123, which was released in the September/October *Harmonizer*. SPEBSQSA created this arrangement to satisfy many, many requests.

#8124, "He'd Have To Get Under—Get Out And Get Under," arranged by Burt

Szabo, is one of those songs of which everyone knows a line or two, but no one seems to know in its entirety. It is another great show/contest uptune with neat opportunities for creative visual enhancement.

Bob Margison, a long-time Barbershopper from London, Ontario, makes his first appearance in our catalog of published arrangements with his fine work on the lovely old song "Just A Dream Of You, Dear," #8130. The arrangement provides wonderful possibilities for sensitive and artistic interpretation. The arrangement came to you in the November/December issue of *The Harmonizer*.

Songs Composed By Barbershoppers

Three barbershop composers contributed to our catalog of arrangements in 1990. They include Gene Cokeroff, whose song and arrangement, "Light Up Your Life With Harmony," #7711, was the theme song of the 1989 Association of International Champions show. It's exciting, fun, smashing.

Frank Buffington composed, and Lou Perry arranged, "I Want You To Be My Sweetheart," #7557, a tender and loving treatment of a sweet message. Try this for your Valentine's Day performances; it came in the January/February 1990 issue of *The Harmonizer*.

The March/April 1990 *Harmonizer* included Mel Knight's composition and arrangement, "Why Not Say Goodbye The Way We Said Hello," #7558. We have heard it sung a couple of times in contest to enthusiastic audiences.

Songs For Men Series

This series, numbered 7001-7290+ includes arrangements of songs that are under copyright to various commercial publishers. All the arrangements in this series are suitable for use in barbershop contests. Many titles in other series are suitable, as well, but all of the titles in the Songs For Men series are good for competition use. Nine songs in this series were issued in 1990.

Rob Hopkins' arrangement of "Louisville Lou," #7282, is full of good humor, a bit challenging, and offers excellent opportunities for visual enhancement of the presentation.

"Too Many Kisses In The Summer," #7283, is a song we had not heard until arranger Paul Engel "discovered" it. It is an excellent ballad with a strong lyric message. Paul's fine arrangement highlights

continued next page

the lyric most effectively.

Bob Graham and Lou Perry teamed up on an arrangement of "That Wonderful Mother Of Mine," #7284. This is a lovely, heart-tugging ballad.

Lou Perry has arranged a number of songs by Barbershopper/songwriter Bob Godfrey. "Who Told You," #7285, was popularized by the international champion quartet Boston Common. Lou graciously offered his arrangement in answer to many requests.

The Perry name pops up frequently in our catalog, this time in collaboration with Ed Waesche on the song "I Called You My Sweetheart," #7286, another song that was new to us. Lou and Ed have given us numerous magic moments in this arrangement.

"Why Don't My Dreams Come True," #7287, is one we remember from younger days of quartet singing and woodshedding, and one we have not heard for quite some time. Lou Perry's fine, sensitive arrangement should help to repopularize this beautiful song.

Burt Szabo found the song "There's Something About An Old-Fashioned Girl," #7288, in the Old Songs Library. It's a lovely ballad.

"Living A Ragtime Life," #7289, is no doubt a result of the ragtime craze in popular music. You'll enjoy Steve Jamison's treatment of the ragtime dog, the ragtime wife and the ragtime job. Lots of good humor in this one.

One of the most requested arrangements of recent years is "My Wife Is On A Diet," #7190. Tom Gentry contributes his talents on this one, with loads of lyrical humor and stage presence possibilities.

Archive Series

The third issue in the Society's Archive Series is "Sugarcane Jubilee," #8403. The song was written by Ozzie Westley, an arranger for, and coach of, numerous quartets in the 1940s and '50s. Our arrangement is by Westley and "Buzz" Haeger. A complete history of the song and arrangement is included with the music. We guarantee loads of fun with this lively, up-tempo number.

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The Lifeline program and how it works

by Jack Bagby
Contributing Editor

The concept, operation and potential rewards of *Lifeline*, the new long-distance telephone system sponsored by the Society, are almost mind-boggling.

Consider: When a barbershopper/subscriber in most (although not yet all) of the United States sends in his enrollment form, his long-distance service is switched to the carrier offering *Lifeline* the best rates in his area. He can then pick up a phone and dial someone in any other part of the country, get the quality of service to which he is accustomed and automatically generate a donation to the Society.

Although it has cost him nothing to subscribe, he gets a 5- to -15-percent discount from standard AT&T rates, and only one bill each month (from his local phone company) for both local and long-distance service.

Best of all, the barbershop society, as a non-profit organization, will automatically receive 10 percent of the cost of all his calls and those of other subscribers. The annual benefit to the Society could amount to hundreds of thousands of dollars. And the caller, at the end of each year, will be mailed a statement (for income-tax purposes) of the exact amount he has contributed to barbershopping.

Obviously, the conduct of such a project must require a sizeable staff and a tower full of computers—right?

Wrong. The headquarters staff of Ameri-Tel Communications, set up by the Heart of America Foundation to manage and market *Lifeline*, consists of exactly eight persons. They occupy modest offices in a one-story building in Norman, Oklahoma, a few miles south of Oklahoma City. A sophisticated computer system is necessary, of course, to keep track of the accounts of thousands of subscribers and handle the disbursements to non-profit groups. This work is contracted to the RAM Group in Oklahoma City, one of the nation's largest accounting and asset-management firms.

(Of interest to computer buffs may be the fact that the computer handling the job is the recently released IBM AS 400 Model 65 mainframe, which boasts 48 megabytes of internal RAM memory and five gigabytes [five billion bytes] of main storage.)

In setting up the *Lifeline* program, Marketing Vice President Gary Brown said, the Heart of America Foundation was inspired by President Bush's "Points of Light" vision: that Americans, without government help, can make a difference in their world by finding creative solutions to some of the nation's problems. *Lifeline* was developed as an alternative method for non-profit and charitable organizations to generate revenue from a previously untapped source: long-distance phone billings.

Surveys show the average residential long-distance bill in the U.S. is \$20.52 a month.

"Obviously, the discount to subscribers is not a major incentive in signing up," Brown said. "While the amount of the discount depends on the time of day and distance of the call, five percent of \$20 is, after all, only a dollar."

But the returns to the Society, based only upon this \$20-dollar average, would be \$24,000 a year for 1,000 subscribers, \$120,000 from 5,000 or \$360,000 from 15,000—less than one-half of the membership.

Nor is the *Lifeline* program restricted to Society members or even to residential customers. Family members or friends—anyone who wishes to support the Society—also may subscribe to the service. Business firms, many of which have long-distance tolls of hundreds of dollars a month, may enroll through *Lifeline Priorities*. Up to four percent of the gross long-distance billing from commercial accounts will be donated to the Society.

"The percentage returned depends primarily upon the type of billing the business requires," Brown said, "but for most it's a straight four percent."

Lifeline application forms may be obtained from the international office in Kenosha; they include a box to be checked for information about commercial accounts.

The Heart of America Foundation was organized in 1988 in Everett, Washington, and moved its headquarters to Oklahoma City late in 1989. Ameri-Tel was formed in March 1990. In fewer than seven months it had signed up more than 9,000 subscribers from 310 non-profit organizations. The

continued on page 21

barbershop harmony society is one of the largest, with more than 1,000 subscribers, so far. Many of the other groups are churches or church-affiliated organizations.

"Several other companies offer charitable long-distance services," Brown said, "but all have run into obstacles. One of the major blocks is the need to obtain certification in states requiring it—a sometimes lengthy process. Others are attempting to operate without certification, and at least one has been shut down in several states. Ameri-Tel is the only one known to seek certification wherever it operates," he said, "and by this spring it will be certified in at least 44 states." International calls, however, will not qualify for discount rates or rebates to the Society. The program also is not yet available to Canadian members. That country requires an entirely different type of certification, but, "We're working on it," Brown said.

Society Executive Director Joe Liles has urged all members to try the new service. If, at any time, a subscriber is dissatisfied with the operation, a single phone call will switch him back to his former service.

"It's an everybody-wins situation," Liles said.

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Chapters in Action



"Getting there is half the fun" might have been the slogan used by the San Antonio **Chordsmen** for their journey to the recent SWD convention in New Orleans. Thanks to the efforts of chapter travel organizer Mike Cain, more than 70 chorus members, wives and friends were treated to a 13-hour trip aboard a *private car*, provided by AMTRAK. When the head conductor heard the barbershop harmony going on in this car, he hooked up the PA system so that all passengers on the train could share in the music.

The Riverside, Calif., **Citrus Belters**, their wives and guests from other chapters enjoyed an innovative and entertaining



Baritone Bruce Bachofer commutes more than 300 miles by air to attend Greendale, Wis., chapter meetings. A district sales manager for TWA, Bachofer's travel benefits came in handy when he was transferred from Milwaukee to St. Louis. Two chapter buddies alternate providing ground transportation and a place for Bachofer to stay on Monday nights; he catches a Tuesday-morning flight back just in time for work. A two-year Barbershopper, Bachofer says that if jet-lag ever gets him down, St. Charles' **Daniel Boone Chorus** rehearses just three miles from his home.

chapter meeting in October—"Sing with the champs night." Quartet promotion chairman Ralph White engaged the **Sidewinders**, 1964 international champion, for the evening and announced several weeks in advance that the chance to sing with the champs would cost \$10.

Twenty-four singers signed up, including Dan Jordan, lead of **The New Tradition**, 1985 champion. Each singer received a photo and a cassette

recording of his performance. The net proceeds were donated to Logopedics in the name of the late Joe Daniels, original lead of the **Sidewinders**.

* * *

The Greater Jacksonville, Fla., Chapter obtained an agreement from the local chapter of the American Lung Association to market 226 tickets to the **River City Chorus's** September show. In return for one-third of each ticket sold, the Association



Herb Lawson, of the Estero Island, Fla., **Beach Tones** chorus, posed with some "special ladies" from the Allen Park Elementary School for Hearing Impaired Students. The chorus raised enough money from a performance at a Fort Myers retirement center to donate an Apple computer to the school. Lawson, a "snowbird," sings with the Nashua, N.H., **Granite Statesmen** except during the winter months.

initiated a mail solicitation with telephone follow-up to more than 4,000 supporters and set up tables in shopping centers. In addition to revenue from the ticket sales, the Barbershoppers received free publicity throughout the community.

* * *

Last September, twin-city-area Barbershoppers picked up lots of good will and publicity, not to mention more than 2,000 names to be added to show-patron lists. Members of the Anoka, Bloomington, Hilltop, St. Paul and Minneapolis, Minn., Chapters manned a barbershop booth at the Senior Options Expo, held in the St. Paul Civic Center. More than 14,000 senior citizens and thier families attended.

The booth distributed information packets on the history of barbershopping, Logopedics and local chapter activities. A drawing was held every fifteen minutes for a free Minneapolis **Commodores** chorus recording. Continuous videos were run of international conventions, featuring championship performances by quartets and choruses.

Bloomington's **Random Sample** quartet wandered the main exhibition floor, singing at various booths. The quartet also performed on the Show Hall stage with Tony Randall and Steve Allen and did a song package on the Exhibition Hall stage, which faced the 300 booths.



Lansing, Mich., Chapter President Frank Richards congratulated chapter member and cyclist Roger Nelson upon the latter's return from a Race Across America qualifying event that took place in upper New York in September. Chapter members pledged a per-mile rate for the Institute of Logopedics. Nelson pedaled 530 miles in 42 hours, finished 11th in a field of 31 and raised \$260 for Logopedics.

Harmony is the "hook"

excerpts from an address given by David Wright
at the DECREPITS Breakfast in San Francisco, July 5, 1990

A love for barbershopping led me into a study of barbershop history.

My curiosity was aroused a few years ago while sitting in an Arrangement Category meeting where a vigorous discussion was transpiring about whether or not some particular chord or cliché is traditional. I was amused by the fact that all the statements being made—pro and con—were based on current perception; never once did anyone suggest looking back to ascertain what the past tells us.

With help and encouragement from Val Hicks, Dean Snyder, and others, I began my own investigation and, as a result, for the last few years I've taught the Harmony College barbershop history course. I am particularly struck by how one facet of barbershopping has remained the same over time. Barbershopping is, and has always been, something akin to a disease one contracts and harmony is the virus.

Glenn Howard is the only person who has attended every one of our fifty-two conventions. But, before the first one, he had been quartetting in central Illinois for twenty years. One day, in 1919, he was invited to harmonize a bass part with three others to the song "Bright Was The Night" and, from that moment on, Glenn Howard's life was changed forever.

In the late '30s, a man from Warsaw, New York, was listening to a radio program called "Sweet Adeline." A quartet was singing songs from Ed Smalle's book of barbershop arrangements. The emcee of the show mentioned O.C. Cash and a newly formed organization of harmonizers in Tulsa, Oklahoma. The listener arranged to visit Cash in Tulsa and attended a barbershop convention in New York City in 1940. For this man, Phil Embury, life would never again be the same; he was thereafter devoted to the music he loved.

One day, in Topeka, Kansas, before there was a SPEBSQSA, another young man, Huck Sinclair, fell victim when he heard an itinerant quartet singing "After Dark" on a street corner. He became a lifetime enthusiast and sang baritone in the Four Harmonizers, our 1943 quartet champion.

In 1915, *McClure's* magazine published a short story entitled, "Harmony," written by

Ring Lardner. It told of four players on a major-league baseball team who had a quartet. When the tenor, an aging pitcher, was sent back to the minor leagues, the team scout, who was also the baritone, recruited a young outfielder. As the story unfolded, readers learned that the scout was totally unconcerned with this outfielder's baseball talent—the young man was recruited only because he was a great tenor! The story was filled with humorous references to the players' obsession to harmony, making it unmistakably clear that the syndrome which characterizes us as barbershoppers had been identified by 1915, and that Ring Lardner understood it well.

As one listens to the Columbia Quartet's 1908 recording of "Way Down Yonder in The Cornfield" and, as they scoop and swoop in that old-fashioned way, joyously prolonging the tag until it becomes an entity as long as the song itself, one easily recognizes the symptoms. Their passion for harmony was no less than ours.

If I were asked to complete with one word a sentence which begins "Barbershop is..." I wouldn't hesitate for an instant to say, "Barbershop is harmony." The annals of history resound with the certainty that harmony is barbershop's most defining and alluring component. Harmony is the "hook." You and I love the songs we sing primarily because of the harmony.

The supremacy of harmony in our style is evidenced by the amount of time we spend singing tags—a barbershop curiosity devoid of nearly all musical elements except harmony. No form, no symmetry, no rhythm, often no melody, indistinguishable meter—and we don't miss them. We just love to experience the harmony, again and again. We enjoy learning new tags but, when we really need a fix, an old familiar one will do just fine. "When it's sleepy time down south," "When I leave the world behind..." "My dream is o'er to live no more; last night was the end of the world..." "Falling in love over again with you, foolish over you..."—I get chills just thinking about them. A tag may well be barbershop in its purest form, with all extraneous matter

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Nuggets are not linear

by Connie Keil & Larry Ajer

The following is a summary of a discussion, held during Category School in Philadelphia last August, on the differences between a technically correct performance and one that is truly artistic. An idea that captured the fancy of those assembled was to attach a single word or phrase—a "nugget"—to each performance.

Every musical performance, from the most artistic to that of the raw beginner, presents some specific ingredient by which it can be described. A song should not be presented, and cannot be evaluated or appreciated, as a linear event. If the performer merely sings the words and notes in sequence, the audience will neither appreciate the music nor perceive any sense of artistry.

By contrast, if a song is performed with an objective of focused feelings, the craft, technique, words and notes will function to create artistry. This discussion is designed to bring performers to an awareness of the need to establish an objective and work their craft to produce a believable focus on the result.

As an element of the barbershop quartet art form, our Society has developed the system of Contest and Judging, wherein we attempt to put a numerical value on an artistic event. The challenge presented in this system is both difficult and dangerous: difficult because art cannot easily be reduced to a score and dangerous because singing is such a personal event that reasonable men can disagree on the effect and believability being expressed.

To best reflect the striving for excellence that any contest system suggests, the style of music and the audience's and performer's interests *all* need to be considered. Both performers and audiences should have the same goal—enjoyment of the song.

When our judging program is at its best, the trained judge will seek out, identify and quantify the consistency and quality of the overall song presentation. Specific details of technique or craft are used, during Analysis and Recommendation sessions, to explain the cause behind the effect produced.

Many barbershop singers simply focus on the words, notes, chords and meter of a

song. There is no chance of producing artistry in such an environment and a performance presented on the contest stage will lack that "nugget" of beauty that can be expressed in a single word or phrase. The judge will make a brief note regarding the presentation, but it will not be positive. It may be something such as "fragmented, tentative, mechanical, timid," or even, "uncomfortable," and the judge will list specific mood disruptions that caused such an effect.

At the other end of the spectrum are the truly artistic performances in which the audience shares the object of the song with the performer. When this occurs, a viewer's emotional memory is awakened in the context of the song and it becomes totally real. The "nugget" of such a performance might be described as "classy, powerful, enchanting, moving," or even, "the thrill of pure excitement." There are many terms to describe reaction to a top-quality performance. Consider how you, as an audience member, performer or a judge (aren't we all, really?) would give a name to an overall performance. This is the "nugget" of description that tells how you felt after the song ended. When feelings are described, the effect of a performance is evaluated.

In training contest judges, much time is spent in learning the art of evaluating the performance "nugget." The contest judge tries to present specific details to illustrate why the believability level was so high. The judge then checks the elements of presentation producing the result and puts a grade to it in terms of quality and consistency.

It is obvious that, if the "nugget" used to describe a performance is "pure energy," then the score will be above-average. On the other hand, if the feeling is described as "uncomfortable" the score will be below-average.

An element of the contest system receiving recent emphasis involves helping the performer to achieve a greater enjoyment of his work. In describing the concept of working toward a clear and focused objective, far above the simple words, notes and chords, the issue of enjoyment is fundamental. People enjoy communicating best

when they are achieving a distinct and positive effect. When a linear approach is taken, there is no enjoyment; there is only functionality.

The next time you attend a contest or a show, consider the consistency and quality of the musical "nuggets" offered for your enjoyment by the performers. If you come away able to list a chronology of events, the performance was most likely poorly done. If you recall exciting moments and strong feelings toward the songs, then the performance was probably exceptional.

"Hook"

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stripped away, allowing us to get right to the thing we love most—the harmony.

My historical ramblings don't really explain the mysterious attraction that harmony holds for us, they merely confirm that it was there from the beginning. The ringing of a chord can make a permanent impression, even change the direction of a life. Like Glenn Howard, Phil Embury, Huck Sinclair, the Columbia Quartet and countless others, you and I are inevitably drawn to harmony; to sing it, to hear it and to propagate and preserve it.



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So, how qualified are the judges, anyway?

by Bill Rashleigh

Music Specialist and Sound Judge

How qualified are the judges, anyway? The entire process for becoming a certified judge in a scoring category can be found, in detail, in the Contest and Judging (C&J) Handbook but, perhaps, the following abbreviated version can answer some questions.

Certification is a long process

The first step in entering the judging program is to fill out four application forms provided by the District Associate Contest and Judging Chairman (DACJC), listing five people whom you feel will recommend you for the program. After the forms are signed by your chapter president, they are forwarded by the DACJC to each of the people listed on the application, as well as to individuals of his own choosing.

These people fill out the evaluation portion of the forms and return them to the DACJC. The recommendation for "passing" is that two of the five evaluations should average 80% positive and the remainder should average above 60%. Even if the evaluations are positive, the DACJC, the Category Specialist (CS), and the Assistant International Contest and Judging Chairman (AICJC) must approve them.

After all the necessary officials have approved the application, the International Contest and Judging (ICJ) Office in Kenosha will send a letter to the applicant stating that he has been accepted into the program.

A General Knowledge Test, which must be completed within 60 days of receipt, accompanies the acceptance letter.

This open-book test, covering the rules of the contest system, is graded by the ICJ office. The ICJ office informs the applicant by letter if he was successful in this step and encloses a series of Category Tests.

The Category Tests are specific to the individual categories and deal with rules, knowledge of the elements of the category, Analysis and Recommendations (A&R) techniques and teaching techniques. Each category has a slightly different testing procedure but all explore the full range of category elements.

Completed tests are graded by the CS. If a passing grade is achieved, the applicant is

eligible to take the next test in the series.

As an example, the Sound Category test consists of four tapes containing the recorded performances of eighteen quartets and fifteen choruses, each performing two songs. Official Judging Forms are provided and a proctor monitors the testing process.

The performances are heard and scored, including appropriate A&R comments. The test takes about four hours to finish, after which three choruses and three quartets are selected for a mock A&R session.

The tape of the A&Rs and the score sheets, along with the performance tapes, are sent to the ICJ office for grading. The applicant's scores are compared to scores given by as many as twenty certified judges who have previously scored the perform-

All attributes required to represent the Society as a certified judge are evaluated, including the individual's knowledge, ability, attitude and image.

ance tapes.

The tapes are then sent to the CS, who listens to the A&R comments and evaluates the applicant. If the CS gives a passing grade on the mock A&R tape, and if the scores are within a 70% accuracy range, compared with those of the certified judges, the applicant becomes a judge candidate in the Sound Category.

Candidacy is just the first hurdle

Once the applicant becomes a candidate, he begins a series of practice scorings. He must practice-score a minimum of one quartet contest and one chorus contest at a division, district or international preliminary level, and one combined chorus and quartet contest at the district or international preliminary level. These sessions must be separated by a minimum of three months but by no more than eighteen months.

Although three practice contests are the

minimum, most candidates complete four or five before feeling comfortable with the numbers because, after each contest session, the candidate compares his numbers and clinical notes with those of the official panel. (Incidentally, the official scores undergo computer analysis for discrepancies; a difference of ten points or more between judges must be discussed prior to A&R. A discrepancy report is then forwarded to the CS for further action.)

The candidate then must make a mock A&R tape, consisting of three eight-minute A&Rs, with the certified judge(s) acting as the contestant(s). The certified judge(s) will ask questions of the candidate as if in a real A&R situation, then fill out an evaluation of the A&Rs given by the candidate. This will count as 40 percent of his total grade for the weekend. The evaluation of the scores for the contest by the candidate count 40 percent and 20 percent of the grade is based on the comments and grades given by the certified judge and Chairman of Judges.

The candidate must then, within 24 months, attend a four-day category school before he can take a final examination for certification. Annual category schools consist of a minimum of thirty hours of classroom instruction, testing, practice judging and student evaluation.

During the school, candidates, along with certified judges, practice-score hundreds of performances. They practice A&R techniques and discuss category positions and concepts. Each takes a series of tests for scoring accuracy, attends combined meetings between the categories and discusses teaching techniques.

The CS determines a candidate's passage or failure at the school. All attributes required to represent the Society as a certified judge are evaluated, including the individual's knowledge, ability, attitude and image.

If the candidate passes the school, he is scheduled for a final exam, serving as a panel member at a district or international preliminary contest, outside of his home district, in which both quartets and choruses

continued on page 27



What a bright way to wake up America," commented co-hosts Harry Smith and Paula Zahn of CBS Network's "This Morning" show when Topeka's **Rip Chords** quartet was featured on the October 17 show. Registered since 1962, the Rip Chords pose in their "Music Man" costumes at the Kansas Museum of History's Atchison, Topeka and Santa Fe exhibit; (l to r): Herschel Stroud, lead; Bob Fox, tenor; Tom Knoebber, bass and Bill Hamm, bari.



Chordially Yours, a quartet from the Lawrence County, Pa., Chapter, was featured in the Pittsburgh Ballet Theater's world premier of "The Mighty Casey" last October. Vocal music by the foursome was woven throughout the presentation. Four more shows are scheduled for April 1991 at Pittsburgh's Benedum Center for the Performing Arts. Posed in back of "Casey" and "Betsy" are (l to r): Gary Murphy, tenor; Jeff Gehm, lead; Dave Winkle, bass and Dick Jones, bari.

When Bill Dunnett, music director of the Northern Kentucky Chapter's **Sons of Dixie** chorus was asked by Northern Kentucky University to coordinate an Elderhostel program to instruct a group of senior citizens in barbershop music, he found that, of the 16 men, four were former Barbershoppers. Dunnett rehearsed the group on

three barbershop "chestnuts" which were then performed on a show for seniors.

Also appearing on the show was Dunnett's quartet, the **Keynoters**. Last summer, the Keynoters sang the national anthem before a Cincinnati Reds-New York Mets game which was carried on NBC television. The quartet also performs on a

regular basis at Covington Landing, Ky., the largest entertainment complex on inland waterways in the U.S.



Two quartets from the Greater Uniontown, Pa., Chapter combined to sing at a Barbershop Wedding ceremony recently. Posing during the reception were **Dutch Treat** and **Whatever Four** (rear, l to r): Sid Guest, bari; Kevin O'Brien, tenor and Ken Miller, lead, of Dutch Treat; Dan Caldwell, bari and John Trump, bass, of Whatever Four. (Front, l to r): Don Hershberger, tenor; Archie Miller, lead (and father of the bride) of Whatever Four and Jerry Provance, bass of Dutch Treat.



Last October, Illinois Governor James Thompson invited the **Harmony Sound System** quartet, from the Oak Lawn Chapter, to perform at a private "Octoberfest" held on the grounds of the Governors Mansion in Springfield. Pictured (l to r) are: Bob Tuohy, lead; Ernie Kopp, tenor; Governor Thompson; Gerald Buikema, bari and Harold Pastoor, bass.

are competing. Usually, the panel will include the CS or a member of the category board of review (BOR).

The DACJC evaluates the candidate's performance and prepares a report which is sent to the CS, BOR, and AICJC for evaluation. If the report is satisfactory, the ICJC, acting on behalf of the International Board, certifies the candidate.

Certification is not the end of the line

"Wow," you may think, "that's a long process." Well, you're right, but the certified judge is not finished with training. He must submit a tape of his A&R comments once a year for review. He must also attend category school once every three years for re-certification.

The concept of "once a judge, always a judge" is not true in the Society. If a certified judge doesn't submit a tape, if the tape is unacceptable, or if he doesn't attend and pass category school, he is put on administrative leave. While on leave, he cannot judge in any Society-sponsored function.

It is sometimes easy to forget that judging a contest performance is just a momentary evaluation of two repertoire songs. The whole purpose behind the judging program is to benefit the contestant. The judges go through a lot to get the training and education needed to accurately score and wisely advise a contestant. And that is how it should be.

The next time you ask yourself, "So, how qualified are the judges, anyway?" take a glance at the C&J Handbook and remember that the system is at work for you, the competitor.

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Thoughts or reflections about our trip to the U.S. *from the Quiet Don Quartet*

I finally find time to write my impressions about our visit to the United States for I feel more relaxed and composed and free from euphoria which is experienced by every visitor from Russia to the United States.

The first most powerful shock I got when we reached New York City was by the reception given to us; it was beyond our expectations. Never before were we met by an official properly dressed man with a revolver at his side. Such honor is given only to important individuals or to big criminals. Though we do not classify ourselves to the last category, yet we were pleasantly relieved when Paul Santino, a member of the barbershop quartet [Society] appeared with a smile and greeted us. Our baritone, Sergei Tarakanov, observed that there is an ample supply of good-natured people with lots of enthusiasm among the barbershoppers.

Just a few months ago we were sure that we were conforming to the barbershop quartet's form and style. At the same time we were aware of our shortcomings and imperfections. Our self-confidence and sense of self-assurance in May was upset in the month of June when we realized that there was much more to the art of performance of the barbershop quartet than we imagined.

Our singing in Carnegie Hall did not satisfy our expectations. We were not sure of the reaction of our audience. At times we thought that our popularity hinged on the visit of President Gorbachov, who was in the U.S. at that time. In the middle of our sojourn we began to think that we have achieved recognition on our own strength. Toward the end of our trip, though we were

not achieving a good imitation of American barbershop quartet style, we became reconciled with our own style.

Those that attended our concerts might remember a song, "Mame," which we enjoyed singing so very much. We put an effort to mouth the words in English and we were proud of doing it. We realized that in fast tempo we were able to give better English pronunciation.

During our stay we were able to attend Broadway theater, Disneyland, Hollywood and meet a number of men from the field of politics. We visited children's hospitals and gave interviews to representatives of newspapers, radio and TV. We enjoyed motor boat rides and eating in good restaurants and clubs. We felt we were following in the footsteps of "movie stars."

We were impressed with the kindness and helpfulness that the men and women showed us during our visit and because of this we made many friends. This made a profound impression on us. I cannot forget that moving event at our last performance at the Cow Palace on July 7th; at that time our tenor, Yuri Vasiliev, gave the farewell speech and we sang "Moscow Nights." Because of the emotional state, my voice failed me and there was a painful feeling of impending parting with so many good friends.

Our visit is in the past [but] now we know that barbershop singing is just beginning for us. Now we know that barbershop is not only a style of singing but it is also a style of lives, which unites different people and which brings out the most wonderful spiritual feelings. And we believe that in the near future this singing will conquer the whole world.

Oleg Kovalenko, bass
Rostov-on-Don, USSR

The younger generation speaks

Dear Sir:

A few issues ago, one of your articles made reference to the fact that rock and roll, while evolving as a musical style, does not exactly inspire a young man to burst into song. If that is true, then why are there literally thousands of rock bands throughout North America comprised of teenagers and young adults? These age groups are not well represented in the membership of SPEBSQSA.

There are hundreds of tender rock ballads that can stand their own against ballads of any other genre. If this were not so, why would accomplished musicians such as Arthur Fiedler, Issac Stern and Placido Domingo perform versions of this music? Furthermore, a large proportion of contemporary recordings have a lead vocal supported by two- and three-part harmony.

I am a former member of SPEBSQSA and have listened, with great envy, to performances by Sweet Adelines, who mix traditional barbershop style with more contemporary music. Suggestions within my own chapter to include a smattering of contemporary music in our repertoire fell on deaf ears. I am but one of several young barbershoppers who joined and then left the Society because of its fossilized attitude about the kind of music that fits the barbershop style.

I am not suggesting that Barbershoppers should perform medleys of the latest heavy-metal hits, but simply incorporate some of today's finer music into the barbershop inventory. This is the only way you are going to attract and retain large numbers of young singers to represent the future of the Society.

Cholly Boland
Ottawa, Ontario



Don't forget to register for the Louisville convention



Membership opportunities abound

At a recent chapter meeting, I had the opportunity to talk with two ex-members. Both of these men contributed greatly during their years with us. When I extended an invitation for them to return, both expressed reservations. One felt that shift work interfered and the other lacked the old drive and enthusiasm.

To them, and to any other inactive or past-member, I suggest the following. Enjoy the hobby to the extent you are able. Participate to the degree that is acceptable to you.

Years ago, I wasn't that flexible or understanding. I thought that members who fell by the wayside were lost. Therefore, I encouraged those working on membership to focus on new recruits.

Now, having been there myself, I can assure you that there are a zillion reasons why men stop barbershopping. The reasons range from the ridiculous—not being able to enter a contest hall without buying a ticket—to the more believable—job pressures, family considerations, other interests, etc.

However, we do see men returning. Priorities change with circumstances and time. This opens up a powerful recruiting tool: our past membership rolls. There are men out there who may be thinking of returning to our hobby. We need to extend invitations to them *and provide barbershopping activities that match their participation limits*. It takes planning, but I'll bet we could find more than a few good men in the process.

Roger Snyder
Dundalk, Md.

Group loyalty studied

Several years ago, I read a report of a study on the elements of kinship. I've long since forgotten the names of the researchers, but I'll never forget the results.

The bonds and loyalty within a group are related to sharing common experiences. Within some groups, individual behavior is mostly self-serving, while in other groups,

individuals act almost without regard to themselves.

For example, military units in combat and athletic teams seem to evoke behavior that causes individuals to do things that can result in serious injury to themselves and to continue to perform, even though injured. The common denominator is the sharing of intense emotional experiences. These experiences lead to a bond of loyalty that motivates people to behave so as not to let the group down.

Perhaps this study explains the bond that keeps us barbershoppers together. What more intense emotional experience can there be than locking chords in a good performance before an involved audience?

Gale Demaree
Joplin, Mo.

All of us are really only members of the chorus

If a human voice can be said to be rusty, mine was. Certainly it squeaked; it had been nearly 10 years since I sang in any organized chorus, and the decaying vocal cords didn't work quite the way they used to.

It wasn't that I ceased *wanting* to sing. No sane human being desires to abruptly change from singing five days a week to not singing at all. I was simply a victim of circumstances.

Upon graduating from college, I plunged rather quickly into graduate school and, all-too-simultaneously, fathered three wonderful children. Suddenly, there was simply no room in my life for singing, except at the children's bedtime. Later, as graduate school and diapers gave way to preschool and a career, organized singing just didn't automatically reclaim a role in my life. Who had time anymore?

Then last spring, after months of career-oriented deliberation and preparation, I uprooted my family, abandoning the green hills of Pittsburgh for the reputedly toxic plains of New Jersey. One night, feeling decidedly middle-aged as I awaited the movers, I realized that if I didn't start singing again soon, I probably never would. I

resolved to begin singing as soon as I was settled in Morristown. And so, last fall, I did.

If surgeons could establish a direct link from my brain to my word processor, and if I exercised that link for a thousand lifetimes, I could not describe the rapture that gradually grew inside me as I became once again a practicing member of an organized choral group, and as I discovered for the first time the joy of singing in the *barbershop* style.

Nearly all singing is a joyous, wonderful feeling. But singing in a chorus is an ever-so-slightly bittersweet joy that makes an interesting contrast to the daily life of an ambitious man in the world. To do well in that world is to excel, to stand out from the crowd. Success in material society depends, in large part, on being different.

Yet, in contrast to the soloist, the chorus member excels by blending in. He can do well only by recalling his relative insignificance, by merging his voice into a sound amidst which it can never be isolated. The chorus member must humble himself in a way that the ambitious man does only under duress or at prayer.

Furthermore, since one cannot sing in a chorus without imagining oneself a soloist, it is an experience that forces most of us to confront our own limitations. A pathetic part of me will always yearn to be better than Pavarotti.

The beauty of music, however, is such that one can enjoy it anyway. When I feel my body stretching automatically, making me briefly an inch taller as a high note rings out just right, I savor something much greater than my aural achievement. I experience a brief visceral awareness of something that is always true but often obscured: the fact that I, a living creature, am a small but meaningful part of a great and glorious larger world.

We are all of us members of the chorus, citizens of the living world that sustains us, but we often and easily forget. A smaller part of a great whole is, in the end, what each of us truly is, and we are ultimately happiest when we can embrace this reality.

Nathaniel Borenstein
Montclair, N.J.

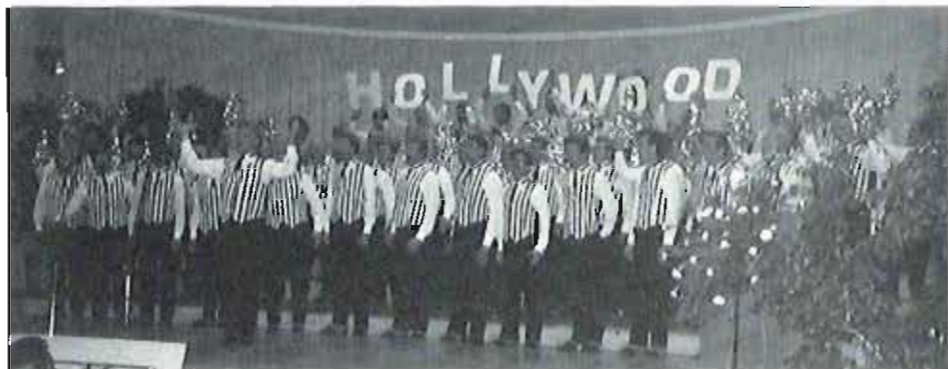


Barbershop Around the World

Two years in planning, the trip to Germany and Sweden last August by the **Sun Harbor Chorus** from San Diego was a huge success. More than 90 chorus members made the trip, accompanied by friends and family members who swelled the tour group's size to 157 persons.

After a stop in Munich, and an impromptu performance at the famous Hofbräuhaus, the Americans moved on to Kaiserslauten, near Ramstein AFB, for a formal concert sponsored by the USO. Two German quartets, **Take Four**, from Kiel, and **Bars and Stripes**, four servicemen from Hahn AFB, were featured on the show.

Two days later, the highlight of the German portion of the trip took place at a specially planned party/afterglow event in the small town of Spei, near Koblenz, on the Rhine River. More than 100 German barbershoppers, including men's and women's choruses from Cologne, converged on the site to share barbershop harmony. The event was so successful that the Ger-



The **Sun Harbor Chorus** appeared on a USO-sponsored show in Kaiserslauten, Germany.

man singers have decided to hold a national convention within the next year.

In Sweden, the San Diegians were hosted by the **Vocal Vikings** chorus in Stockholm, in return for their having hosted this Swedish chorus during its 1988 California tour. Joining the Sun Harbor Chorus on a show in the Konserthaus, where the Nobel Peace Prizes are awarded, were the Vocal Vikings,

Stockholm's **Sun Light Chorus** and the **Rönninge Chorus**—both from Harmony International, as well as the SNOBS silver-medalist quartet, **Old Spice**, and **Growing Girls**, current Queens of Harmony.

At a show two nights later in Nyköping, the San Diego chorus filled out the program with performances by seven chapter quartets.



The **Flat Top Mountain Chorus** from Capetown, South Africa, now numbering 16 men, mostly from the southern suburbs, will be limited to 20 to preserve the quality of singing, according to director Chris Molyneux (far right in photo). The photo was taken when the men attended a workshop presented by Ann Gooch, (third from right) satellite chairman of Harmony International's worldwide region, for women of Capetown. Gooch altered her presentation to accommodate the men, emphasizing vocal techniques in general. Later, she attended the chorus's second public performance and reported that it was quite creditable, complete with costumes and choreography. The racially integrated group was also invited to participate in the Stellenbosch Festival in October.

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An Invitation



The Irish Association of Barbershop Singers invite all Barbershoppers from across the seas to join with

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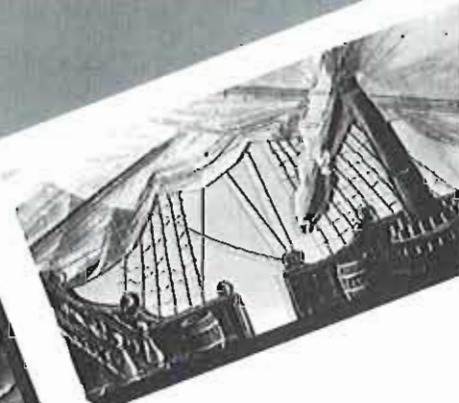
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Jim Bob

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CHORUS DIRECTORS WANTED

Atlanta, Georgia's **Peachtree Chorus**, chartered in 1954, is looking for an energetic and knowledgeable director. With an active membership of 35 and enthusiastic membership and music teams, as well as two experienced assistant directors, the Atlanta Chapter is on the rise and needs a dynamic individual to help bring it all together for performance and competition. As the economic and cultural hub of the southeast, Atlanta offers almost unlimited employment and social opportunities. Come join a growing chapter in a growing city. Contact Ken Worley, 4803 Elam Rd., Stone Mtn., GA 30083 or (404) 296-8957 evenings.

The St. Catharines' **Singing Saints Barbershop Chorus**, chartered in 1951, is seeking an energetic and knowledgeable director who would welcome the challenge of making a good chorus better—in performance and in competition. The chorus has an active membership of 45 singers, a dedicated administrative team and an experienced music team, with assistant directors prepared to work hard with the new director.

St. Catharines, located on the south shore of Lake Ontario in the Niagara Peninsula, is fifteen miles from scenic Niagara Falls and easily accessible to Toronto, Ontario, and to Buffalo, New York. Any current assistant director seeking the challenges of a chorus directorship is especially invited to pursue this opportunity. Come join and lead a proud, dedicated and hard-working chorus. For further information, candidates are encouraged to contact: Bill Siddall (716) 745-3081 or Bob Laing (416) 892-2336 or write to B.L. at 1277 Pelham St., Box 761, Fonthill, ON L0S 1E0.

UNIFORMS FOR SALE

The Faribault, Minn., chapter has 40-plus show coats, dark blue with black velvet trim, in assorted sizes, for sale at a reasonable price. Contact Cecil Hutton (507) 645-8067 or Harold Ebel (507) 334-5703.

For sale: approximately 45 yellow and black tuxedos. Uniform consists of yellow coat with black trim, black pants, white ruffled shirt, black bow tie and black cummerbund. Special pricing of \$325 for the lot F.O.B. Monroe, Mich. Contact Gene Finley, 212 Cranbrook, Monroe, MI 48161 (313) 241-7129.

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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: Tom Russell, Riverbend Drive, Box 254A, Mystic, CT 06355. (203) 572-9121 24 hrs.

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MISCELLANEOUS

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