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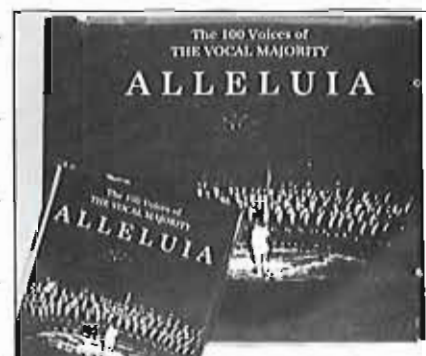
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1994 Pittsburgh, Pa. July 3-10
1995 Greater Miami, Fla. July 2-9
1996 Salt Lake City, Utah June 30-July 7

MIDWINTER

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

The Harmonizer

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

Features

- 4 **Meet Keepsake, new quartet champ**
Florida foursome members have deep barbershop roots
- 6 **Southern Gateway Chorus champion again**
pursuit of excellence over the years pays off
- 8 **Corpus Christi awaits midwinter convention**
special events promise "fun in the sun"
- 10 **Singing Valentines are for real**
1992 success stories presage planning for 1993
- 13 **Them was the good old days?**
a perspective
- 14 **Harmony College was a ball**
a quartet's review
- 15 **Convention Management Committee asks aid**
dedicated group seeks input from members
- 16 **A cappella singing on an upsurge**
national organizations formed
- 18 **Music Category explained**
second in a series on new categories
- 22 **Buckeye Invitational IV**
story and photos of annual August event

Also in this issue

- 17 **Logopedics**
- 24 **Chapters in Action**
- 26 **The Way I See It . . .**
- 28 **Letters to the Editor**
- 30 **News About Quartets**
- 32 **Swipes 'n' Swaps—bargains for barbershoppers**

On the cover

Covers of November/December *Harmonizers* of the past 49 years, arranged left to right, top to bottom, should bring back memories for long-time members. The magazine turns 50 next March.



In "Seventh" Heaven

by Joe Liles
Executive Director

Some new revelations are coming to light for me. I've been discussing the concept of *lifeblood* with some of my friends. You may have done the same thing. *Every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony.*

Most feel this is the basic ingredient that proved to be the hook pulling them into our organization. To a multitude of our members, it still holds them fast and they long for a fix of ringing chords every week. That hunger may be satisfied by serious quartetting; casual, spontaneous quartet singing; woodshedding; gang singing or participating in a chorus ... one, some, or all of these.

However, something begins to grow from this *lifeblood* experience. The roots quickly go deep and a beautiful tree of many branches springs forth. The consistent presence of *lifeblood* seems to nourish the outreach, producing boughs of fellowship, communion, brotherhood and caring. Barbershop is love.

My friend Charlie Metzger put it beautifully: "Those who make sounds together for years and years gain a different sense of harmony; one which, to extend the metaphor, really gets into their blood, under the skin. And that harmony is the harmony they experience in getting to know and love each other in the context of the emotions, the sounds, the songs, the problem-solving and the fellowship of barbershopping."

My friends, *that* is the direction the concept of *lifeblood* will take us. Are you upset with yourself that you have not introduced an outsider to this wonderful world of harmony? As the new year

approaches, dedicate your energies to acquainting someone with the joys of barbershopping. You may well give that person the greatest sort of gift; one that will lead to lifelong friendships and goosebump experiences. There's a world of prospective Barbershoppers out there waiting for your invitation.

Resolve now ... to *just do it!*

1998-99-2000 INTERNATIONAL CONVENTION BIDDERS

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

For information, contact:
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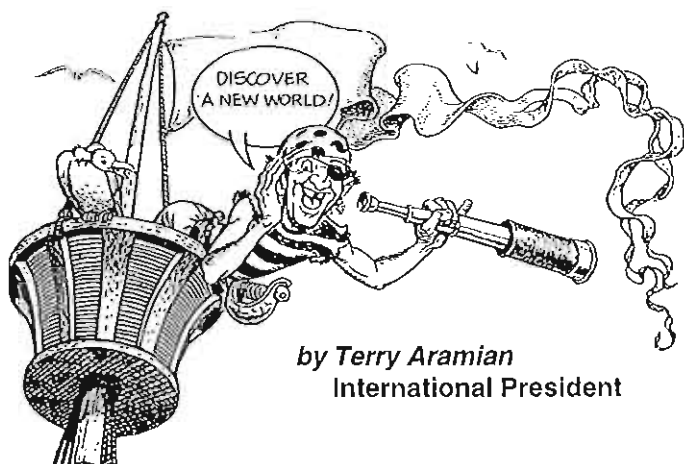
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by Terry Aramian
International President



It is hard to believe this is the last article I will be writing, as president, for *The Harmonizer*. While the year has virtually flown by, almost all of it can be chalked up as one of the best experiences of my life.

We accomplished a lot this year, mostly because of the high caliber of men with whom I have had the privilege to work. These included the staff in Kenosha, the International Board, committee chairmen and members, leadership at the district level, and others. It seems appropriate to do a little horn-blowing for them.

Contest and Judging

We are very close to a whole new approach in adjudicating contest performances. For all categories, the new criteria will come much closer to judging a performance the way people in the audience do. Each category judge will evaluate a performance using more of his senses than in the past. It is an exciting new way of looking at performances, and one that will have wide appeal for audiences and competitors alike.

Youth Outreach

For more than 25 years, the Society maintained an arms-length relationship with the Music Educators National Conference (MENC). We always appreciated the limited exposure we were allowed, but then, in the last year, the door of mutual cooperation was opened to the extent that MENC is now endorsing the establishment of barbershop clubs in high schools and colleges across the land. What more fertile fields could be

plowed and nurtured? After all, were it not for the youth who eventually come to know the joys and wonders of barbershop quartet singing, with whom would we eventually sing?

Collegiate Quartet Harmony Sweepstakes

In New Orleans, at our international convention, the first-ever college quartet contest was held. According to all observers, it was an unqualified success. The level of interest and participation from the college quartets who responded to our invitation to compete was far beyond our wildest anticipations. Because of the success of this experiment, a committee has been appointed to manage the conduct of the second-annual event, to be held in Calgary. Once again, we are encouraged that youth is more than receptive to the feeling one gets when one hears his own voice contributing to the sound of a barbershop chord.

Senior Outreach

Although the pursuit of youth is the single most important element to the perpetuation of our Society, it is not the only avenue we seek. We are an aging, graying Society that will eventually benefit from the influx of new blood. But today, we need to expose our Society to the millions of men who make up the fastest-growing segment of our population ... the seniors.

A committee has been appointed and given the task to fast-track the development of ways to pursue this phenomenal market. Watch for this to develop quickly.

Lifeblood

Not a new program, but a new way of considering what is, and what is not, appropriate in the pursuit of our hobby. The major tenet of the *lifeblood* concept is captured in the adoption of the following resolution by the International Board.

"We, the 1992 International Board of Directors of the SPEBSQSA, Inc., do hereby proclaim that the *lifeblood* of barbershop-ping is ... every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony." This should happen on a weekly basis, at least, and speaks to the very reasons that you and I joined this great organization.

These are only a few of the accomplishments we voyagers into the unknown have achieved. The uncharted waters of our mission were navigated with the help of men who rose to the challenge. And with the help of each of you, our ultimate goals will be realized. Together, we have taken bold new steps to ... *discover a new world*.

Thanks, and see you at the next afterglow.



Due to a slip-up during the press run, a number of copies of the September/October *Harmonizer* were incorrectly assembled. One 16-page signature was missing and another was duplicated. Replacement copies may be obtained by calling the international office switchboard at (800) 876-7464. There is no charge for replacements.

Once Upon A Time ... Keepsake

by Lois De Rosa

Once upon a time, four young men aspired to sing in a quartet known for its musical excellence—a means for touching the hearts of every audience they sang for, and a way to make their musical dreams a reality. These dreams were fulfilled as they joined hands in New Orleans, singing “Keep the Whole World Singing,” after a rousing ovation declared **Keepsake** the 1992 international quartet champion. Roger Ross, Joe Connelly, Don Barnick and Tony De Rosa had captured the gold medals and the hearts of the audience as well.

The song, “Once Upon A Time,” has become symbolic of the quartet’s ability to share emotion with audiences. Tom Spirito, lead of the **Four Rascals**, who later sang with the **Boston Common**, describes **Keepsake** as unique because, “they reach out and grab people’s hearts. They have that special quality of using their talent to make the music come alive.”

Songs arranged or written by Lou Perry, Rence Craig, Bob Disney, Greg Volk and Clay Hine have given the quartet a chance to entertain audiences with very dynamic, challenging musical material. **Keepsake**’s “Roses of Picardy” became the song of the contest this year.

Tenor Roger Ross, a 21-year member of the Society, joined the *Terre Haute, Ind.*, Chapter, where his dad was a member, at the age of 11. “They supported and encouraged a youthful singer like me when it wasn’t the thing to do. They could have turned me off, but instead they welcomed me. They’re my roots.”



Keepsake members (l to r) Roger Ross, Joe Connelly, Don Barnick and Tony De Rosa celebrated their victory with a champagne toast at a reception hosted by the Association of International Champions.

Upon moving to Florida in 1977, Roger and his dad organized the **Elements of Harmony** quartet. In 1980, the **Center of Attraction**, with dad and brother Rusty, provided the first of Roger’s international quartet experiences. In all, he’s made nine trips to international with foursomes that also hold district champion titles: **Popular Choice** (1982), **Cheerful Noise** (1985), **One Shot Deal**, with Tony De Rosa (1988), and **Keepsake** (1991). Roger is the only member of the Sunshine District to have been in four district champion quartets.

As a member of Orlando’s **Orange Blossom Chorus**, Roger traveled to three international competitions, and later took over as chorus director. He directed the **Winter Park Sunshine Jubilee Chorus** to a district championship in 1988. Roger has been appointed permanent dean for the **Sunshine Sizzle** (HEP School), and was the 1987 district **Barbershopper of the Year**.

Roger is a commercial analyst for the Orange County Property Appraiser’s office, and is a permanent “sub” for the **Dapper Dads of Disney World**. He lives in Orlando, not far from his parents, Bob and Millie Ross.

As a boy, living in Cincinnati with his mom and dad, Christy and Mike, lead Joe Connelly grew up listening to dad’s **Roaring ’20s** quartet rehearsals. In 1978, at age 13, Joe joined the **Southern Gateway Chorus**, and sang with it seven times at international. He later sang with the Louisville **Thoroughbreds**, under the direction of Jim Miller.



Lead Joe Connelly and his new bride, Debbie, share a love of barbershopping; she sings lead in **Showtime**, 1991 **Sweet Adeline International** silver medalist quartette.

Formed in 1982, the **Interstate Rivals**, with Joe singing lead, won the Cardinal District championship that year. The group’s efforts at the international level culminated with the championship in 1987 in Hartford.

When Joe moved to Florida, he joined Polk County’s **Pride of Polk** chorus, competing with it in two internationals. He later became director of the Orlando **Orange Blossom Chorus**, guiding it to the district championship in 1989.

Joe has been on the staff of **Harmony College** for many years, is a certified Interpretation judge and is on the advisory board for the new Presentation Category.

His years of experience make him a much sought-after coach for men’s and women’s choruses and foursomes everywhere. One of the quartettes he coached was **Showtime**, **Sweet Adeline International** 1991 silver medalist. Three weeks after the New Orleans convention, Joe married **Showtime** lead Debbie Allen.

Don Barnick is the only two-time gold medalist to win as both tenor and bass. He always had music in his family: mother Norrie sings with the **Sweet Adelines** and dad Jack plays a mean honky-tonk piano.

Don first heard barbershop at a choral festival when he was in 7th grade, and soon formed the **Tuncagers** quartet, which per-



Tenor Roger Ross received a "shave and a hair cut" from **Dapper Dans of Disney World** (l to r) Neel Tyree, Joe Hudgins, Bruce Brann and Buddy Seeburg. Ross has been a four-part "sub" with the Dapper Dans for 15 years. Other Dapper Dan members are Bub Thomas and Steve Culpepper.

formed often for school and community functions.

A 27-year Society member, his first chapter was Lakewood, Ohio, where he sang with the **Gold Coast Chorus**. At age 18, Don began directing the **Lake Erie Seaway Chorus** of Sweet Adelines, an association that continued until 1973, when he graduated from Cleveland State University and moved to Florida.

After singing in several quartets, such as **Brush Lather 4**, **American Tradition**, and **Phase IV**, Don moved to Chicago and the Northshore Chapter to sing tenor with **Grandma's Boys**, who won the international gold in 1979. After GB retired in 1985, Don returned to Florida to sing baritone with the **Sidekicks**, a group that placed in the top ten three times at international.



Bari Tony De Rosa shared a fond moment with his father, Joe, during the AIC reception following the quartet finals. Joe had directed the Tampa, Fla., **Heralds of Harmony** chorus earlier in the day.

A member of the Winter Park Chapter, Don often coaches quartets at district schools, and has been on the Harmony College staff. He is a systems manager for the Technical Computing Center of Martin Marietta, and is a three-part "sub" for Disney World's Dapper Dans. He and his wife, Ellen, live in Longwood, and sing together in **3 Flirts and a Skirt**. While he enjoys golf and tennis, he spends more time these days giving piggyback rides to daughter Laura, 4, and son John, age 2.

Baritone Tony De Rosa, at 19, is the youngest Barbershopper to win an international quartet championship, yet his membership card reads 12 years! He was brought into barbershopping at age 7 by his dad, Joe De Rosa, then director of the **Chorus of the Genesee**, in Rochester, New York.

In 1981, after moving to Florida, Tony sang with the **Pride of Polk** chorus under his dad's direction, and the family enjoyed performing on chapter shows in mixed-voice, four-part harmony from the time Tony was 8 and sister Chris was 11. Today, dad directs the **Tampa Herald's of Harmony**, while mom relives winning a Harmony, Inc. crown in 1979, and Chris sings with the **Sweet Adeline Toast of Tampa** chorus.

At age 10, Tony sang tenor in the **Cypress Chord Club**, Sunshine District champion in 1984 and 1985 international competitor. He sang bari in **One Shot Deal**, with Roger.

As a schoolboy, Tony's musical activities were numerous. He was assistant director and section leader of the **Pride of Polk** chorus, and played first chair trumpet in the **Pride of Winter Haven** band. He earned all-county and all-state band honors for four years and was a drum major for three years.

Tony is currently a student at the University of Florida, where he finds it tough, between studies, to find as much time as he'd like to spend with barbershop friends and his girlfriend, Amy.

For the members of **Keepsake**, the dream has gone far beyond what they imagined. The support of their loved ones is always at the top of their gratitude list—followed closely by that of the great Sunshine District. Coaches Larry Ajer, Jim Casey, Dave LaBar and Paul Gallagher have guided and inspired them. They have shared hugs and tags with many wonderful people, and they've made hundreds of new friends.

There's more excitement ahead with chapter shows, another recording, and a trip to Italy and the French Riviera in the spring. But, the roar of the New Orleans crowd in the Superdome, and the encouraging warmth of caring family and friends will always be, for these four guys, their own personal "keepsake."



Bass Don Barnick and his wife, Ellen, form a swinging quartet with daughter Laura, 4, and son John, 2. Mom and Dad also sing together in a foursome called **3 Flirts and a Skirt**.

It don't mean a thing if it ain't got that zing!

by Tom Emmert, Southern Gateway Chorus, Western Hills (Cincinnati), Ohio



At top, Jim Miller and the Southern Gateway Chorus lay it all on the line with their ballad in New Orleans. Bottom: a chorus "shutout"—at the end of the uptune, professional photographer Miller took a snapshot of the singers. Photos by Dick Stuart

If **Southern Gateway Chorus** members are nothing else, we are persistent. We have traveled to more international conventions, entertained at them more often, and sung at the medalist level more times than any other chorus in the history of SPEBSQSA. But, for all our persistence, the gold medal has been remarkably elusive. Only twice, nineteen years apart, have we brought home the championship trophy.

Four years ago, we were a 80-to-85-man chorus on the decline. After a record-breaking string of medals in international chorus competition, we finished out of the medals in Kansas City in 1989. Our performance was clean and "nice," but had no zing!

At that point, our membership VP, Jim Stoecklin, drafted a vision statement that by 1990 we would put 120 men on the risers in San Francisco. We implemented a plan to improve the quality and entertainment value of our singing. We were also blessed with a stroke of luck; our efforts attracted "Mister Barbershopper" Jim Miller, who had directed the Louisville Thoroughbreds to six gold medals, to join our ranks.

Thus, with a combination of planning and

luck, we actually put 121 men on stage in San Francisco in 1990. For the first time in SGC's 35-year history, we were the largest chorus in an international competition. The next year, we had 143 men on stage in Louisville.

But, you don't achieve excellence because you're big; it's the other way around!

Our "strict" audition requirements, in order to rehearse, perform and compete, are: a man must be willing to work hard, learn quickly, and demonstrate the capability to sing "Happy Birthday" in tune, from memory, without too much help.

We have many, many people and groups to thank for their encouragement, advice, inspiration, and support. We can't possibly

mention them all, but a few really stand out:

In a big-hearted organization, our music director, Jim Miller, has the biggest heart of all. He has an incredible feel for our music, and uses every molecule in his body to communicate its warmth, drama, and joy to the singers and to an audience. Each man quickly learns that to make Jim smile is a singer's joy; to make him frown is a grievous sin. Jim is the consummate team player; he views any adversity as merely a challenge to help build more character and team spirit in the chorus.

Most of the music we sing is solid, contestable barbershop music, predominantly from arranger Don Gray's pen. Yes, there are a few "renegade" numbers, but even these have a majority of good, ringable chords. For nearly 30 years, Don has blessed us with exciting, singable arrangements. His music was an easy choice for the Saturday evening acceptance show in New Orleans—genuine barbershop music with a traditional Dixieland flavor, showcasing three of our grassroots chapter quartets and the SGC Dixieland Jazz Band.

Our full-time coach, Bob Mucha, is also a true team player. The M&M partnership (Miller and Mucha) achieved truly great things together in honing our amateur singers to gold-medal level. The biggest tributes to their success are the achievement of our goal of a marriage of excitement and technique and the retention of contest skills by the chorus, with near-automatic canyover to non-contest music.



An elated Gary Ellerhorst proclaimed SGC's finish while exchanging hugs with fellow SGC member Harry Pearce and Harry's wife, Annetta.

We also thank our extra coaches this year: Ken Buckner, Gary Wulf, Lance Heilmann, former SGC'ers Larry Ajer and Scott Brannon, Sweet Adelines Julie Weindel of the **Seven Hills Chorus**, and Jean Barford and Judy St. John from the **Gem City Chorus**.

And, a really special thanks must go to our ladies' auxiliary, the Gateway Gals, who provide outstanding assistance in uniforms, fundraising and social events. They make us feel like champions, both onstage and off.

The contagion of barbershop harmony has infected our families, particularly our sons and sons-in-law and grandsons. How many other chapters have fielded a mini-chorus made up of ten fathers with their ten sons? And, how many other chapters have six families with both husband and wife wearing gold medals?



Steve Sick, center, celebrated victory with his fiancée, Holly Miller, and Billy Crutcher, Jim Miller's grandson.

Southern Gateway's rich heritage has seen the leadership of men such as Ed Weber and **Roaring '20s** original baritone Ron Riegler, both genuine pioneers in the craft of stage presence, who placed Southern Gateway and its quartets in the forefront of barbershop entertainment for many years. Through their guidance, the charter principle of "quality entertainment first" was established. Although both men are now gone from our earthly ranks, they live on in our hearts and in every one of our performances.

We have a reputation as an incubator for outstanding quartets, including five JAD champions and three international medalist quartets, each with all four members from SGC ranks; **Roaring '20s**, **Cincinnati Kids** and **The Naturals**. We also had two or more members in two additional international champion quartets; **Rapscallions** in 1984 and **Interstate Rivals** in 1987. (After the Rivals won the championship, all four became SGC members.) In return, these quar-

tets share their enthusiasm, talent and inspiration with us through outstanding coaching.

We thank our Society for providing us with a convention and contest system, so all of us can measure progress and assess areas that can be improved. We also thank the gold-medal choruses who have gone before us and set the bar high.

Thanks to our fans and supporters, who can't resist the compelling ring of our barbershop harmony. Thanks to Seton High School for providing the auditorium in which we prepare for contests; to Barry, Pete, Tom, Barb, and Linda, and all who make up our stage crew; to the thousands of repeat attendees of our shows; to Maestro Erich Kunzel and the Cincinnati Pops Orchestra for their encouragement and artistic support; to our road-show audiences in and around JAD; and to our fellow Harmony Lodge tenants, the original Cincinnati Chapter and Seven Hills Sweet Adeline Chorus, for their tolerance and patience.

With this support, we've enjoyed a few highlights over the years: 23 JAD chorus championships in the last 30 years; 18 chorus medalist performances at 23 international contests, including one prior gold, in Portland in 1973, with Tom Gentil as director. We shared the stage with Glen Campbell and John Hartford during the 1988 Tall Stacks Steamboat Regatta on the Cincinnati



Howard Johnson got to carry the trophies around during the Saturday night festivities in New Orleans.



Coach Bob Mucha, right, pinned the gold medal on chorus director Jim Miller.

riverfront; performed with the Cincinnati Pops Orchestra and The New Christy Minstrels at the Riverbend Performing Arts Center in 1990; and, a special thrill, appeared with the Dukes of Dixieland and Al Hirt at the Cincinnati Pops New Year's Eve concert last year.

This year in New Orleans, Southern Gateway brought home the "big one"—we're still basking in the love and congratulations of ten thousand fellow barbershoppers. We were welcomed home for a victory performance series as guests of Maestro Kunzel and the Pops in Cincinnati's Music Hall, Sept. 11-13.

For the remainder of our year, we plan to do a first-class job representing SPEBSQSA as the 1992 chorus champion. This plan includes another "victory lap" at the JAD fall convention and Tall Stacks '92, where we appear on the televised closing ceremony.

We plan still more performances with the Cincinnati Pops, at Music Hall and at Riverbend, and several guest appearances on fellow barbershoppers' chapter shows around the USA. Our plans include the CABC show at the Chicago Theater in January and the Big Apple show at Carnegie Hall next June. Our own annual show will be five performances in February. Then, we plan a performance to remember in Calgary next July.

So, that's our story. The quest for a gold medal takes planning, inspiration, a lot of hard work, and a certain amount of luck. We plan to work even harder, to grow some more in our singing and entertainment skills, and to return to the international competition stage in Miami in 1995.

Midwinter convention in Corpus Christi to offer superb special events



Sightseeing cruises regularly depart the downtown T-head pier to ply the waters of Corpus Christi Bay. A Wednesday evening Moonlight Cruise and Texas Barbecue for Barbershoppers are scheduled aboard the *Flag Ship*, shown at left in photo.

Photo courtesy of Corpus Christi Convention & Visitors Bureau.

The midwinter convention in Corpus Christi will offer outstanding special events.

On Tuesday, January 26, attendees at the 1993 midwinter convention may spend a fascinating day strolling the streets in the historic border towns of Laredo, Texas, and Nuevo Laredo, Mexico, looking for bargains or just people-watching. The motorcoach trip passes through south Texas agricultural, ranch and oil field areas.

Wednesday's tour features the 825,000-acre King Ranch, which typifies the Texas cattle- and horse-breeding industry. Tourists will learn about the daily life of real cowboys, one of whom will take them on a tour of the ranch. Also included in the tour will be a short visit to the Conner Museum in Kingsville, which features the flora, fauna and history of south Texas. The tour includes lunch at the Farmers Market in Kingsville.

Wednesday evening's special event is a Corpus Christi Bay moonlight cruise and Texas barbecue aboard the paddlewheeler *Flag Ship*. Special music will be provided by a mariachi trio, onboard for the cruise. Out on the bay, tourists may view the romantic skyline and enjoy an all-you-can-eat barbe-

cue, featuring mesquite BBQ brisket, Texas smoked sausage, barbecued chicken, potato salad, camp-style beans and more. There will also be some great barbershop entertainment.

Thursday's special event features a motorcoach ride to Mustang Island for a Tex-Mex beach party and old-fashioned hayride. This one will offer plenty of fun, musical entertainment and good food! There should be some great gang-singing along the magnificent beach. The hayride will conclude with a mouth-watering, poolside buffet of chicken sausalito, spinach chicken salad, Mexican spiced beef tacos with all the fixin's, refried beans, Spanish rice, pineapple-upside-down cake, sliced fresh fruit, coffee and tea. Strolling mariachis will serenade during dinner, and there will be other surprises before the motorcoach trip back to the headquarters hotel.

What would a midwinter convention be without the annual midwinter golf scramble? The Friday morning battleground will be the beautiful Northshore Country Club, home of the Ben Hogan South Texas Open. Buses will be provided and golfers should be able

to complete their rounds by 2 p.m., which leaves plenty of time to enjoy a second special event of the day. Lunch and refreshments will be available at the course.

Friday will also offer sightseeing through the wonders of the Corpus Christi area. The tour will include a visit aboard the historic aircraft carrier, U.S.S. *Lexington*, commissioned February 17, 1943. During WWII, the "Blue Ghost" was responsible for downing more than 1,000 enemy planes. Also included will be a visit to Padre Island, with its miles and miles of beaches; Aransas Pass, to see the colorful shrimp boat fleet; the Rockport artists' colony; and a city tour of Corpus Christi, including its waterfront drive of lovely luxury homes. Lunch will be available at one of the many seafood restaurants in Port Aransas.


Friday evening will bring the *La Fiesta del Presidente*, to welcome incoming International President Ernie Nickoson. The Marriott chef is preparing a special Mexican feast just for this occasion. Mariachis will entertain during the reception and dinner, but attendees shouldn't be surprised if some medalist quartets drop in to sing for them.

Saturday morning is the time for the annual Food for Thought Breakfast. This event is an opportunity to share a great meal and partake in interesting discussions on topics of interest to Barbershoppers.

Society business, seniors quartets and shows will also mark the occasion

Society officers will meet during the week to discuss midwinter business. The International Board meeting on Friday is open to all interested Barbershoppers. A chapter fundraising forum is also scheduled for Friday.

The annual Seniors Quartet Contest will take place Saturday afternoon and Saturday night's Show of Champions will feature all five medalist quartets from the New Orleans contest and convention.

All in all, Corpus Christi offers a week of fun in the sun and the chance to avoid the midwinter blahs. It's not too late to register and get in on the action. See registration form on opposite page. 

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

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1993 CONVENTION ONLY

Singing valentines are for real

Each year, it seems, more and more chapter quartets are reaping rewards, both emotional and financial, from the singing valentines program. From the many articles in chapter bulletins and letters to the editor of *The Harmonizer*, it is evident this area of community activity is almost tailor-made for barbershopping; the many sentimental ballads that our style accommodates so well make a memorable gift.

Now is a good time to start planning for 1993 singing valentines; nothing beats adequate preparation for bringing success. The following descriptions of 1992 singing valentine efforts, selected at random, offer your chapter helpful hints for improving your own program. For those who've not tried it, perhaps these heart-warming experiences will inspire you to do so. The project will also add a few dollars to the coffers of your chapter, quartet or favorite charity.

Anacortes, Washington

Four quartets from this 50-member chapter delivered 42 singing valentines in several communities, including the U. S. Naval Air Station at Whidbey Island, where 13 valentines were generated through the Morale, Welfare and Recreation office (MWR). MWR earned \$5 of the \$25 charged for each singing valentine they booked.

One valentine went to an Anacortes teacher who had been using a video tape to teach American folk music, including barbershop, to her class. She had run the tape several times to be sure the class could identify the fourth harmony part in barbershop. (Guess which one!) Her husband, knowing of this, ordered a singing valentine, which was delivered during a recess. After the first song, the teacher asked her class to gather so they could hear some *real* barbershop.

"Participation in a singing valentine program continues to be one of the most memorable experiences any Barbershopper can have," said one singer.

Atlantic City, New Jersey

For its first attempt at singing valentines, the Atlantic City Chapter began by ordering the *Singing Valentine Manual* from the Santa Rosa, Calif., Chapter (see inset, this page). The manual is quite detailed, and contains

many ideas, including advice on materials and promotion.

Deciding upon a modest first effort, the chapter elected to try for a dozen singing valentines, solicited through word-of-mouth. Material costs were reduced to a dozen silk roses, purchased through a local craft store; a box of valentine cards, personalized with 1-inch Society logo stickers; confetti, which is cheap and plentiful around New Year's; and a roll of film for photos.

Lack of an organized quartet didn't stop this bunch. A sextet was formed, sheet music of Barberpole Cat ballads was procured and the chorus director coached the group to an acceptable performance level. A press release was sent to local newspapers.

Order your
Singing Valentine
Manual today!

Send check for \$15 to:

Redwood Chordsmen
12354 Henno Road
Glen Ellen, CA 95442



Uniformed with red vests, bow ties and arm garters, the sextet delivered eight valentines over a three-hour period. The recipients were surprised and delighted, and the chapter made a small profit. Best of all, the singers had fun.

As a bonus, when the uniformed group later dined at a restaurant, they were asked to perform, and the husband of one recipient hired them on the spot to sing for a church supper the following month. Singing valentines are good PR!

Austin, Texas

A quartet delivered a singing valentine to a hearing-impaired person by having bass Bill Thornton "sign" the message of the song while singing. The event was filmed by an ABC television crew and aired on the evening news. Another PR-oriented foursome delivered a "Val-O-Gram" to the local NBC affiliate news anchor, much to the glee of her newsroom staff. A quartet delivered an

evening valentine to a customer who had planned it, along with dinner, wine and candlelight, as part of his proposal of marriage.

Delivering singing valentines from 8 a.m. to 10 p.m., the Austin Chapter raised more than three thousand dollars, and a lot of people shared a warm, romantic moment with, or from, a loved one.

Carroll County, Maryland

Located in a rural area, this 32-man chapter thought 30 valentines, at \$20 each, might be all it could sell. PR officer Jim Botelle opined otherwise. Starting right after Christmas, he designed and distributed flyers on bright pink paper, advertised in local newspaper "calendar of events" columns, sent public service announcements to local radio stations and placed brief announcements in church bulletins. Three members with answering machines provided their numbers for use in accepting orders and providing additional information. Inclusion, in the recorded message, the fact that the number was a private line satisfied a phone company ruling on commercial messages.

As a result, a radio station conducted an interview and aired a feature story on the two weekends before the ordering deadline. The local paper featured a quartet's picture and story on the front page as a tie-in to a pre-Valentine's Day story.

There were 59 responses!

Armed with long-stemmed roses, personalized cards, three-oz. boxes of chocolates and a Polaroid camera, two chapter quartets sallied forth, each putting in two twelve-hour days and logging more than 700 miles. For their efforts, the chapter netted in excess of \$1,000. Moreover, when one quartet sang for a radio reporter on February 14, to thank the station for its support, the foursome was put on the air for a quick interview and a song.

Thoughts for 1993's singing valentines include: start the planning process and issue public notices earlier; get more quartets involved, as well as more non-singing help in the program; take potential weather delays and meal breaks into better account when scheduling; and think big!

continued next page

Charlotte, North Carolina

Five quartets, four of them pick-ups, including one group of seven men who alternated as individual schedules permitted, delivered one red rose, two songs and a million sweet memories to 71 singing valentine recipients. Dressed in their chorus blazers and ties, the groups performed in offices, nursing homes, residences and restaurants.

At \$30 per order, this first-time effort garnered a nice piece of change for the Charlotte Chapter. As with most, the chapter is planning ahead for 1993.



Barbershoppers (l to r) Richard Dagenhart, Wally Miles, Ted Leinbach and Hal Litaker serenaded Betty Hartsell (left) and Pat Roberts at Charlotte's Park View Restaurant on Valentine's Day as part of the Charlotte, N.C., Chapter's singing valentines program.

Photo © The Charlotte Observer. Used by permission.

Dundalk, Maryland

One of Dundalk's quartets, Calliope, made a point of targeting media folk for singing valentines, as a means of increasing public awareness of barbershop, as well as to promote chapter shows. Fortunately, many studios are located on Baltimore's "Television Hill," so the foursome was able to make six stops between 9 a.m. and noon and still put in an afternoon's work at their respective places of business.

At WBAL Radio, the recipient was Roz Hamlett, producer of the station's morning show, earmarked because of her cooperation in promoting past chapter shows and for frequent featuring of live quartet appearances on the show. After the presentation, Hamlett took the foursome down the hall, where the Allen Prell program was in progress. Prell decided that the quartet should broadcast a love song to his audience for the occasion.

The next stop, WBAL-TV, was in the same building and Thelma Bedkey, the

executive assistant, elected to receive her valentine in the reception area. She was a little embarrassed by the attention, but accepted her candy, rose and certificate of the occasion anyway.

The next "victim" was Doris Riddal, executive assistant at WJZ-TV, two blocks down the street. She called the news room for a camera crew to record the action and, by the time the first song started, a sizable crowd, including the station manager, had gathered outside her office. Following the valentine, the quartet was requested to sing

At WMAR-TV, the recipient was Peggy Paxton, news room secretary. After the usual crowd had gathered and applauded in the main lobby, a camera crew arrived and set up for videotaping. Tony Pagnotti, late-news anchor, wanted to take over the lead part and make his wife a singing valentine video featuring himself. The quartet complied.

At the last stop, WLIF-FM, the contact was Mary Cay Hamilton, an attendee to all the chapter shows of the last few years. WLIF has been one of the chapter's biggest boosters in carrying information about the shows.

Two stations carried the quartet on the noon news and WBFF-TV closed its evening news with the foursome.

Quartet contact man Dan Dekowski offered this tip for establishing a contact at a radio or television station: call and ask the receptionist for the name of the *executive assistant*, who is almost always female. When connected, be very up front about who you are, the chapter you represent, and tell her you want her to receive a singing valentine. As an alternative, ask her to name someone else at the station who should receive one, in recognition for public service announcements done in the past or in hope of future PSAs. It almost always works, and the chapter gains a valuable PR ally.

Nashville, Tennessee

Three registered quartets, plus three formed for the occasion, delivered 136 singing valentines for the Nashville Chapter. The event was well-planned and carried out in one day. The quartets met at 8 a.m. to pick

continued next page



Calliope, a quartet from the Dundalk, Md., Chapter, posed after singing a valentine to its contact at WLIF-FM in Baltimore. Pictured are (l to r): Dan Dekowski, bar; Bob Gulas, lead; Mary Cay Hamilton, recipient; Bob Rogers, bass and Bill Redmon, tenor.

Singing Valentines

continued from previous page

up gifts, assignment sheets and final instructions.

One valentine was presented on the TV show "Nashville Now," as part of a Valentine's Day special aired that evening on the TNN cable network. The most distant delivery was in a town 30 miles away.

In the early evening, the six tired-but-happy quartets gathered with their own wives and sweeties for a special valentine dinner, over which they shared the experiences and emotions of the day. All agreed that it had been a very heart-warming, enjoyable and fulfilling day. Also, not so bad for public relations, as a local personality had given it some great promotion in a broadly based market.

Oh, yes, the chapter made a nice profit, too.

Northwest Arkansas, Arkansas

At the time the most newly licensed chapter of SPEBSQSA, Northwest Arkansas presented 150 singing valentines, gained seven prospective members and raised \$4,000, with only 12 men doing the singing. Here's how they accomplished it.

A week-wide delivery window of Monday through Friday (Valentine's Day) was selected, with prices dependent on how it was utilized by the purchaser. For a delivery any time during the week, to include a card, a long-stemmed rose, a barbershop love song and a Polaroid photo of the occasion, the price was \$25.

For each day of the week the window of opportunity was reduced by the customer, price increased \$5. A specific day cost \$45. For delivery in a half-day window, price was increased to \$65; a one-hour window cost \$100 and for a specific time of day, the price was \$250.

The purpose of the pricing structure was not so much to increase revenue as to facilitate scheduling throughout the week, allowing a small number of men to maximize public exposure to barbershop in recognition of a special occasion. No one paid \$250, but several evidenced interest in doing so next year. A couple of customers paid \$100 for a one-hour window, several opted for the \$65 half-day and many went for the \$45 one-day special.

The remainder paid from \$25 to \$70, as extra cards and roses could be had for an

additional \$5 each. To gain exposure for the venture, 30 complimentary valentines were delivered to sponsors who had provided public service announcements on radio, TV, in newspapers, or who allowed flyers or posters in their places of business.

The chapter went in for a high-tech approach, setting up a command post with an answering machine that was purged each day, beginning with the first publicity, by a chapter member who would then call purchasers to take their orders. Mobile phones were used during the valentines week to maintain communication between the quartets in the field and the command post. This was important because listeners-in to singing valentines provided a ready source of new customers.



One of Salem, Oregon's, quartets was commissioned to present a singing valentine to Oregon Governor Barbara Roberts. Shown (l to r) are: Lynn Turner, tenor; Bob Cox, lead; Governor Roberts; Larry Andrews, bari and Steve Morin, bass.

Palomar-Pacific, California

1992 was Palomar-Pacific's third and most successful year of singing valentines, with five chapter quartets delivering about 20 each on Valentine's Day. As always, participants enjoyed the experience so much the derived revenues seemed almost incidental.

While it is not unusual for tears to appear in the eyes of recipients, an occurrence that frequently leads to lumps in the throats of singers, that wasn't so in the case of a captain at the Oceanside Police Department. But, despite appearing a little embarrassed, he couldn't conceal a smile.

Thunder Bay, Ontario

When a constable for the Thunder Bay, Ontario, police was seriously injured in the line of duty, the Policeman's Association decide to hold a benefit for him. To provide publicity for the benefit, the **Harbour Tones** quartet, from the Thunder Bay Chapter, was commissioned to sing at the hospital for the constable and his family. The early-February event was covered by television and newspaper media. During the session, the quartet mentioned that it would be presenting singing valentines on Valentine's Day; proceeds to go to a local charity.

Both the TV and newspaper stories included advertisement of the quartet's singing valentines program. The quartet was invited to sing and advertise on a local

country/western radio station. The four-some was inundated with calls for singing valentines.

The quartet presented nearly 50 singing valentines and had requests for twice that number. One of the singers was wheelchair-bound, so Bayway Transit provided a wheelchair-accessible van for the day, all of which made good copy for a follow-up feature story on the chapter in the local paper. 📰



The good old days—when?

by David Patterson
Clinton, Mass.

It's human nature to live in the past, or to at least be attracted to it. Barbershoppers (and politicians, mothers and salespeople) love to talk about "the good old days."

This really struck me when I recently heard someone bashing our beloved barbershop Society. This fellow has been a Society member for 15 years and, thus, is obviously an expert in all fields—one of the world's foremost authorities. He was moaning and complaining about how different things are now, and how great things were then. He was complaining about how the Society is falling apart, losing touch, too much this, too little that, blah, blah, blah. He was extolling how great things were when he joined the Society back in "the good old days."

Gee! I was a Society member then, and those days weren't so great for me, although they were okay, I guess. But, let me tell you, I was a member for 17 years *before* that. Now *those* were some great times. Let me tell you about the time when ... catch my drift?

If the present is not going the way we think it should, we retreat to a familiar haven, the past. That's normal, accepted, behavior. Whenever we dwell in the past, the present pales in the comparison.

We like to relive the past because it's so easy to recapture. The past is comfortable. It *always* seems better in recall. The more we escape to the past, the easier it is to avoid the present.

Some chapters become consumed by past glories. Predictably, the present will never measure up. As a result, the present situation can continue to deteriorate.

We can learn from the past, but we can't live in it. We can recapture the essence of the past, but we can't recreate it. We cannot change the past, but we control the present, and we certainly are responsible for the future.

We have to take the present on its own terms in order to create a meaningful and productive future, because, believe it or not, *these* are the good old days.

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Why my quartet had a ball at Harmony College

by Earl Truax, lead, Vintage '21

Please allow me a few remarks regarding Vintage '21 quartet's wonderful experience at Harmony College. Our bass and contact man, Jack Hardie, has written individual thank-you letters to our Harmony College coaches, but I felt all Barbershoppers might be interested to know how much a quartet can enjoy and benefit from the school.

The quartet coaching sessions truly lived up to the word "encouragement" in SPEBSQSA's name. I have never had so much encouragement in all my 31 years of barbershopping. Each coach stressed positive aspects. Nothing was ever presented in a negative manner, even on things that needed correcting.

But let me give it to you session by session, so you can sense how our enjoyment built over the week.

After our initial session, at which we taped our regular performance package, we met with two apprentice coaches, one of whom was David Byrd, director of the Orlando, Fla., chorus. At the end of our first song, he rubbed his arm and said, "You guys give me goosebumps. I love your blend." David then worked with us on diction and enunciation for an hour, rubbing his arm for goosebumps whenever we locked a chord he liked. We left his session on Cloud Nine.

After dinner Monday night, we met with Gary Wulf. We told him we had a new song, just "off the paper," and asked him to give us a stage presence plan, so we could perform it on the Parade of Quartets on Saturday afternoon.

The song was "Old Bones," arranged by Mo Rector. Gary thought it a perfect song for us senior quartetters. He spent the hour working out a great SP package for us. We were sailing with excitement.

We ended the day with a session with Joe Connelly. We told him we were supposed to sing "Easter Parade" on the Saturday night show, and asked for his help in upgrading a "plain vanilla" arrangement we had received from the Society. For the next hour we sang, he sang, we sang together, all the time with our faces about three feet apart.

Joe altered the chord structure, at the ends of the intro and verse, and at the tag, for a stronger sound. He also changed tempos on various phrases, inserted dynamics, and gave

us a few stage presence moves. Our excitement peaked. What an experience!

Over ice cream that night, the quartet agreed that we had received our money's worth if the college closed down right then. Baritone Ken Vradenberg and I were so excited we couldn't sleep. We sat up and talked until very late. When I did get to sleep, I kept going over "Old Bones" and "Easter Parade" in my dreams. Seldom have I been so excited about anything as what we were doing on those two songs.

Our spirits sagged a bit during our first session with Bill Myers on Tuesday afternoon when, in a positive way, he explained why we weren't doing a very good job of matching vowel sounds, so we backed up to square one and started over.

Then, along came Ron Browne, who told us that our quartet was the talk of the coaches in Pod #2 ... our fine attitude ... our desire to learn ... our quick adaptation to new ideas ... our ability to remain on pitch during key changes, etc. Again our spirits soared. We showed him what we'd learned from Gary and Joe on our two numbers, and he added some helpful hints in carrying out the moves.

Back we went to Gary to demonstrate what we'd retained from the first session. We added some new moves, refined others. The same with Joe Connelly ... another fan-

tastic hour of full-voice singing. Those chords were really ringing.

The Wednesday afternoon general session on quartetting was excellent, and perfectly placed in the schedule. The quartet did audition our Saturday show song, softly, for Ev Nau in his room, but that's the only singing we did on Wednesday.

During Thursday's total-performance session with Ron Browne, we just talked through moves. Then came a non-singing session with Paul Engel, "Dr. Fixit," in place of our regular session with Gary Wulf. We didn't sing until Thursday night when we asked Joe Connelly if we could skip our show songs and have him give us some interpretation pointers on another of our arrangements. We developed a great plan for "Daddy's Little Girl."

Our last session on Thursday was with Bill Myers. We brought a set of his vowel photos and asked him to give us a drill or two that we could use to start future quartet practices. He did, and then again worked with us on matching vowels in our two songs for Saturday.

Friday was cleanup day with Ron, Gary, Joe and Bill. When we sang our songs for the last time for Bill, he said, "You guys wouldn't believe how far you've come this week."

continued next page



Vintage '21 made good use of skills taught at the 1992 Harmony College. Shown are (l to r, standing): Hal Knowles, tenor; Jack Hardie, bass and Ken Vradenberg, bari. Seated is Earl Truax, lead.

You're a completely different quartet than you were on Monday." We were thrilled.

Saturday morning's show rehearsal was a near-disaster! We were shown where to stand and then retreated to the wings for our cue. Just as we started on stage, a stage hand was going front to back carrying a 2x4, which missed the head of our tenor, Hal Knowles, by inches. I thought Ev Nau was going to have a heart attack.

We went to our spot and started to sing, but, boy, were we nervous. We couldn't find the microphones. We wondered if we were singing loud enough, and we could feel all 50 pairs of eyes on us from the chorus on stage. About the time we reached the chorus of the song, Ev came out and put his arm around our tenor, just to let us know we were all friends. That helped a lot.

Still, we were angry with ourselves when we got off stage. We went directly back to our room and talked about it. We decided we weren't going to blow a solid week's work that afternoon and night.

The afternoon Parade of Quartets was a stroll in the park. At the end of the first phrase of "Old Bones," I looked down and saw Greg Lyne smiling. Then I noticed all of the other coaches were smiling ... including Gary. I sang his song to him.

The quartet wasn't prepared for the standing ovation at the end of the song. Barbershop audiences are always kind, but that ovation will remain in our hearts forever.

At dinner that night, we also were thrilled when three different guys came up to us and told us that their class had voted our quartet as the quartet who did the best job of presenting its song.

And, to top it all off, as we were waiting in the hall to go on stage for the Saturday night show, Gary Steinkamp came by to congratulate us. He said he had scored us in the new Presentation Category and had given us a 92. He said the other judges had teased him for being too easy, but that we had just "blown him away" with what we did with our song.

With that as a confidence builder, our quartet had no trouble on the show Saturday night. We sang Joe Connelly's song to him the way he had coached us. It was a wonderful end to a wonderful week.

At our ages, I'm not sure when, if ever, Vintage '21 will return to Harmony College, but I hope someday we can. In the meanwhile, we have a memory for a lifetime!



The Convention Management Committee needs your help!

by Alex Aikman, Chairman

"We didn't have enough buses." "Why did they schedule the College Quartet Contest for Wednesday afternoon?" "What happened to gang-singing during contests?" "Why can't we do X during the conventions?" "I really enjoyed Y this year; I hope they do that again next year."

These and similar comments and questions arise during and after every convention. As John Adams is reputed to have said, during the Philadelphia convention that led to the Declaration of Independence, "Is anyone listening, does anybody care?" Yes and yes: the Convention Management Committee.

The CMC was created by the Society Board of Directors three years ago to assist in selection of host cities for the international and midwinter conventions. Its duties quickly expanded to include general overview of each convention's schedule, planning, and execution. It supplements and complements the work of the Society's convention management staff.

Four of the five committee members are past general chairmen of internationals and three are responsible for their districts' conventions. Altogether, they have attended 122 internationals. Members for 1992 are: Alex Aikman, chairman, plus Gil Lefholz, Henry Lutz, Larry Knott, and Jack Hines. In New Orleans this year, committee members observed each major activity of the convention to see what to recommend for change in Calgary and what to keep. The committee was also on the lookout for longer-term issues and problems that should go back to the Executive Committee and Board of Directors to be addressed.

As the committee has considered what works and what doesn't work at conventions, the question often has come up of how Joe Barbershopper would react to an idea. The committee members like to think of themselves as representative of Joe Barbershopper, but they are only five members out of 35,000, and would like a broader perspective. Please help. Think about the questions in the column at right and drop the committee a note. Use it as the entrée for your idea to the Board of Directors

and Executive Committee. Not every new idea will be adopted—if nothing else there are limits of time, space, and sometimes, money as to what is possible—but every letter will be reviewed and given consideration.

The Convention Management Committee is here to help make your conventions better and more enjoyable. Help out now and remember it in the future.

The committee wants to hear from you, whether you have attended 25 conventions, one, or none. Here are some suggested areas to address.

1. Why do you attend conventions?
2. If you do not attend every year, what factors lead you to choose one convention over another?
3. If you have never attended a convention, why not? What would make a difference to you and cause you to attend one?
4. What part, or parts, of a convention do you particularly enjoy?
5. What part, or parts, of a convention should be dropped or curtailed?
6. What would you like to see added to our international or midwinter conventions?
7. If the city in which the convention is held is important, what makes a particular city appealing or unappealing to you?
8. Should there be a limit on hotel costs per night that we include in the hotel block, or should there continue to be a range and let each attendee choose the hotel he or she desires?
9. Should conventions continue to be planned with family attendance, including children, in mind or should they not be taken into account?
10. How do you feel about going to five or six cities on a rotating basis rather than being open to going to any city that wants us and can accommodate us?

Write the Convention Management Committee, care of Alex Aikman, 10250 Parkwood Drive, Unit 11, Cupertino, CA 95014, with your comments, observations and suggestions.



A cappella harmony enjoys upsurge in America

Barbershoppers are not alone in wanting to experience the delight of participating in unaccompanied vocal harmony. In fact, a cappella singing is undergoing a revival around the country.

Most groups of people who share a common experience want to start an organization to perpetuate that experience, and the new a cappella singers are no different. An organization called The Contemporary A Cappella Society of America (CASA) has been created, based in San Francisco, with chapters in Houston, Texas, and Medford, Mass.

All organizations have a publication and, again, CASA is no exception. A monthly magazine, called *CAN, the contemporary a cappella newsletter*, is its official organ.

CASA has quite a few parallels with our organization, especially in our Society's earlier years. Reading its newsletter, there is evidence of an excitement among its members about producing and listening to a cappella harmony that is reminiscent of Barbershoppers, particularly in the 1940s and '50s.

That spark of excitement can still be seen in the eyes of new SPEBSQSA members

who have just sung a really ringing chord, or heard their first good quartet. It can be found among affiliate members for whom ringing chords is still a new experience, and it was evident among the college quartets that competed in New Orleans.

There are vestiges of that spark remaining among members of the Pioneers group that meets annually near Chicago's O'Hare airport, and it can be seen once in a while among other scattered groups of woodshedders. It is more rare at some of our chapter meetings at which the chorus rehearsal is the high point of the evening.

CASA includes in its organization all manner of vocal styles, including doo-wop, jazz, gospel and folk music. Much of the music seems to spring from college campuses, and it is joined by others, most of them young, who are trying to make it in show biz, or who just enjoy harmonizing.

The August, 1992 issue of *CAN* contained an article about a Denver nightclub called Acappella's that features unaccompanied vocal music. There were reviews of performers at two a cappella concerts in the Bay Area. The publication reviews performers,

praising some, and panning others.

The August issue also contained a review of three barbershop recordings, one by the **Classic Collection** quartet, another by the **Masters of Harmony** chorus and a third by **Ambiance**, a champion Sweet Adelines quartette. CASA gave the Classic Collection a top rating of "definitive," and the other two recordings were rated down one notch, but still, "superlative."

A lengthy article that we would call "craft" was titled, "Classical Principles in Contemporary Arranging." It contained an interesting discourse on arranging vocal harmony, written in a language that could easily be understood by novice harmonizers.

There are classified advertisements that typically involve groups looking for a missing part, offers to arrange music, and recording engineers and studios. A calendar on the back page lists appearances by leading groups, including the dates of a couple of barbershop events.

Anyone interested in investigating the world of a cappella music outside of barbershop may want to take a closer look at CASA. It could be a good means of meeting others with like interests.

Contact Deke Sharon at (415) 563-5224 or write to 1850 Union St., Suite 1441, San Francisco, CA 94123. Annual subscriptions to *CAN* are \$20 for groups and \$15 for individuals. ☛

The song in this issue

"I Love The Whole United States," circa 1915, was sung many years ago by the 1949 international champion **Mid-States Four**, and it's about time an arrangement of the song was made available. It is a fine, patriotic toe-tapper and foot-stomper. We know you will enjoy it.

The year 1915 saw John Mears set a new record for around-the-world travel—35 days, 21 hours and 36 minutes. Modern art, in the guise of cubism, expressionism and futurism, invaded the U.S. Movie serials were new. The silent movie "The Vampire" gave rise to the leading-lady type known as "The Vamp."

Little is known about lyricist Roger Lewis, except that he was born in Colfax, Illinois, in 1885 and died in Chicago in 1948. He contributed words to a few other songs, including "Oceana Roll" and "Down By The Wingar Woiks."

Ernie Erdman, born in Pittsburgh in 1879, was the pianist in the Original New Orleans Jazz Band, and later worked on the staff of several Chicago music publishers. In his songwriting, he collaborated with Gus Kahn, Ted Fiorito, and several others. Among his songs are "Toot, Toot, Tootsie, Goodbye," "Nobody's Sweetheart," "No, No, Nora," "Sail On Silv'ry Moon" and "I'm Going Back, Back, Back To Carolina."



This will be the last arrangement to appear in *The Harmonizer* for at least a year. We are studying the cost factors involved in providing music in the magazine, and hope to be able to again include music sometime in the future. ☛

In Memory

Wes Meier, 25th president of SPEBSQSA, died September 13, in Walnut Creek, Calif., from pneumonia and other complications, following a fall in which he broke his leg. He was 77.

Meier, a member of the Society since 1946, was a senior judge in the Harmony Accuracy Category, and also served as International C&J Chairman. A tenor, he had been active in a number of quartets.

Before being elected to the International Board in 1963, Meier served three years as president of the Far Western District. He was international president in 1968. ☛



Transitioning—a therapy that works

by Pam Reeb, Publications Coordinator

Even as a student arrives at the Institute of Logopedics, the staff already is planning for his or her departure. From the very beginning, staff members are at work with school districts, parents and other professionals and agencies to set goals so that the student can move back into his or her community at the earliest feasible time.

This process, called transitioning, helps a student leave the Institute and move to a less restrictive environment, as mandated by law. The ultimate goal is to include the student in the community, whether that is a school or vocational setting, to the fullest extent.

"The process begins the day the student arrives," said Jon Rosell, vice president of program services. "It is our goal to transition students back to their home communities as quickly as the student is able to do so."

Transitioning can be a fairly slow process. It consists of having a student learn new skills or behaviors; informational sharing between agencies, parents and schools; and finding or developing appropriate placements in their own communities. The average stay of a student is two to three years.

"The key is to develop a systematic approach to transitioning," said Dan Christian, director of education. "We must do it at a rate that is successful for the child."

To help students move from the Institute setting to a public school setting, the Institute and the Wichita public school system work together to find ways to integrate and include students in regular or special-education classes within the school district.

"The local school district has been very cooperative in allowing our students to follow a continuum of services in their schools," Rosell said. "Ideally, there should be steps between enrollment in the Institute and full inclusion in the public school. Having our students attend schools with non-handicapped peers, and even exceptional students, allows the flexibility for students to progress or move back to the Institute at their own rate. It is very individualized."

Currently, two Institute students attend Wichita public schools at least part of the day. Melissa, 12, of California, attends a local middle school for part of the day, and Sean, 18, of Illinois, attends a high school for

several classes. Both are accompanied by Institute staff members.

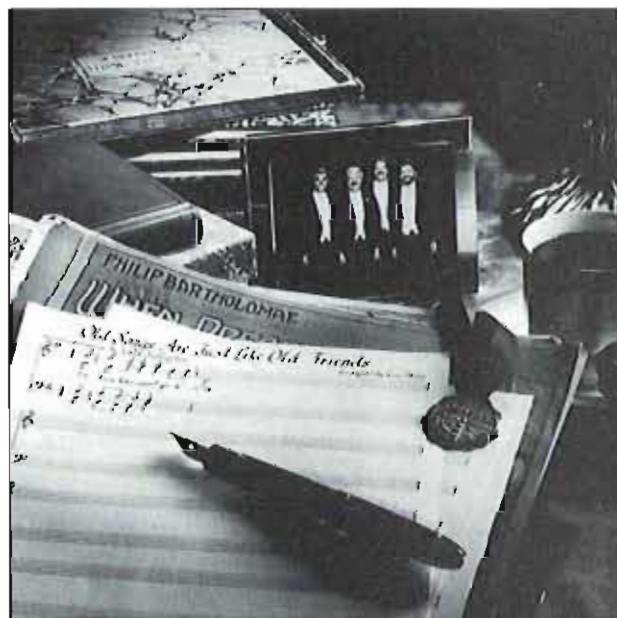
"While institutionalizing a child may seem restrictive, for our students, this is the least restrictive environment," Christian said. "The child needs this type of structured, intensive programming before it can benefit from education, let alone know how to behave and interact with its peers."

For Sean, transitioning includes working in a vocational setting. He attends regular high school classes for a couple of hours, then goes to work at a restaurant on the Wichita State University campus.

When Sean arrived at the Institute in 1989, he didn't like to have a lot of people around him. Now, he has learned to walk in hallways that may have up to 1,000 Wichita State students on their way to classes.

"It's exciting to think that we have made a difference in the spectrum of this child's life with our program," Christian said. "We are just a shortstop for our students. Without transitioning, we would be a dead-end, instead of offering a program that opens doors to different options and opportunities."

"We know we aren't going to cure our students," Rosell said, "But we are confident that we can help them develop skills that will allow them to return to where we think they should be ... with Mom and Dad in home communities."



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The new Music Category—not a 100-point Arrangement Category

by David Wright and Rob Hopkins

Next January, the International Board will decide whether or not to adopt a new judging system with three equally weighted scoring categories: Music, Presentation, and Singing. David Wright heads the team that is developing the new Music Category; Rob Hopkins is the International Contest and Judging Chairman.

The Music Category is being proposed in the hope of encouraging a higher level of musical artistry, while steadfastly preserving the barbershop style. The new Music Category is definitely *not* a 100-point Arrangement Category, however. Music judges will evaluate the song and arrangement, *as performed*.

Let there be no doubt that the Music Category is a performance category, rewarding performances that artistically integrate the basic musical ingredients—melody, harmony, lyrics, rhythm/meter, and form—to generate good barbershop music. Thus, the category will promote the use of music that is strong, as written, and that fits the abilities of the performer, as well as promoting his development of the skills and understanding to render it with musicality.

In judging musical artistry, Music judges will integrate certain domains now judged by the Sound, Interpretation and Arrangement categories. The major elements in the Music Category are consonance, theme, embellishment, execution, delivery and musicality.

Harmony is the foremost hallmark of the barbershop style. The degree of *consonance* is of prime importance to the musical value of any barbershop performance. Consonant chords, such as barbershop sevenths and major chords, should be abundant in any barbershop arrangement. Moreover, the performer will be judged on the degree to which consonance is actually achieved in performance. This is an intended overlap with the Singing Category (to be discussed in the next *Harmonizer*), which deals directly with vocal technique.

The degree of consonance is largely a reflection of the performers' ability to sing in tune, but it also reflects how well-suited the arrangement is to the singers. Consonance is

often lacking, for example, when a tag is too high for the voices, or when the arrangement is too difficult for the singers to handle. No rewards will be given for singing a difficult arrangement.

Theme will be one of the keywords of the Music Category. The theme is the overriding musical statement, or effect, of a song. Two common types of themes are lyric and rhythm. Most ballads have the lyric as the theme, while uptunes often feature rhythm. An effective musical performance of "Little Pal" will skillfully exploit a set of voicing and embellishments that have been crafted to feature the lyric. By contrast, a performance of "Ain't She Sweet" most likely excites the listener with its rhythm; hence, the musical devices enhance the rhythm. Whatever the theme, the music is strongest when all elements support a common goal.

Closely related to theme is the overall concept of music, the skill with which the various pieces (introduction, verse, chorus, interlude) are organized, and the performer's use of this construction to create a unified and satisfying musical effect. The Music judge adjudicates the artistry in the horizontal flow of the music—the sense of forward motion.

Embellishments are devices such as swipes, echoes, key changes, bell chords, etc., some of which ought to be present in any barbershop music. The current Arrangement Category evaluates the embellishments by their intrinsic value; that is, as they exist on paper. By contrast, the Music Category would evaluate them by how well they support the theme *as performed*. Thus, when a Music judge hears a key change, he notes how accurately it was performed, whether it had its intended effect (often a heightened intensity), and whether that effect makes sense where it appears. A swipe in a particular spot might be a great idea, but if the performer doesn't sing it well, the swipe might actually detract from the song. Conversely, the swipe may be well-performed, but in a place where it doesn't make much sense. Either way, the embellishment is not very effective.

We use the word *execution* in reference to accuracy, and this applies to the cleanliness

of harmony and rhythms, synchronization, and steadiness of tempos. Skillful execution is important, since it determines how clearly the listener is actually hearing the song. Good music is clean and tight; poor music is often ragged and rough. Many barbershop devices require good synchronization to work—bell chords, for example, require crack precision.

Delivery refers to the meaningfulness with which the musical elements are rendered, reflecting the singers' understanding of their musical roles. The easy sway of a swing tempo, the driving force of any uptune, the intensity of a climactic moment, the caressing of a ballad's lyrics, the subtle lift at the end of a swipe that maintains the forward motion—these are what give *musicality* to a performance. Here, we have some convergence with the Presentation Category (see the last issue of *The Harmonizer*), which focuses on believability; again there is an intended overlap of categories. However, the Music judge's orientation is toward musical artistry rather than emotional impact.

Good music entails both skillful execution and sensitive delivery. Consider, for example, a song with a lyric theme, where an ad-lib style is chosen by the performer. To be musical, it must be together and in tune (good execution), and it must be sung lyrically, with a natural flow through the words and phrases (good delivery).

The Music Category will require that all music sung in contest be in the barbershop style. The essential characteristics of the style are carefully laid out in the category description. The judge's guardianship of the style is a filter through which the music must pass. He notes when one or more of the basic criteria are not met, and the defect is reflected commensurately in his score. Thus, what would have been a B-level performance may receive a C score, or lower. In extreme cases, a score of zero (forfeiture) may be given.

Some readers may be wondering if the style, as defined by the Music Category, is the same as that of the Arrangement Category. It is, for the most part. There are a few current restrictions that the Music Category

continued next page

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continued from previous page

would relax. For example, lyrics are not required to resemble those that were written in the 1900-1930 era. However, the basic chord vocabulary and the insistence on lots of barbershop seventh chords and circle-of-fifths progressions remain unchanged.

The Music Category rewards performances that demonstrate understanding and mastery of the musical elements. Elegant simplicity works to the advantage of the performer; complexity is a risk. Gimmickry

and contrivedness are discouraged. Artistry and the musical product are paramount.

It can be said that the Music judge deals with those hard-to-define qualities that distinguish music from other mediums of communication, and from other forms of art. He perceives the extent to which those qualities are present in a performance; in a sense, he evaluates the degree to which he is *actually hearing music*. The ability of the performer to exude these qualities is called *musicality*. This, above all, is the keyword of the Music Category.



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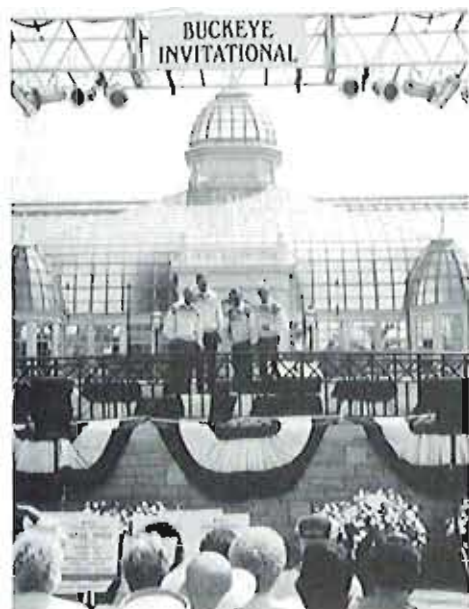
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Fourth-Annual Buckeye Invitational biggest and best ever

by Mark Pomeroy, Columbus, Ohio, Singing Buckeyes



The spacious AmeriFlora outdoor venue provided Buckeye IV quartets with plenty of audience appeal. Shown here is **Sound Connection**, from New Zealand.

Approximately one thousand barbershoppers converged on Columbus, Ohio, August 14-16, for a weekend of harmony, fun and fellowship at the Fourth-Annual Buckeye Invitational. From Barbershop Day at AmeriFlora '92, late night afterglows and woodshedding in hotel lobbies, to two great shows at the Palace Theatre, the Show of Champions and the Sunday pancake breakfast, the weekend was so saturated with activities that no one could participate in all events.

AmeriFlora '92 is a six-month celebration of discovery in Columbus, with exhibits from the Smithsonian Institution, the WorldSong movie presented by General Motors, always-changing floral and horticultural displays, exhibitions from many countries, and Wendy's America's Showcase. Barbershop Day at AmeriFlora on Friday was held under the banner of Wendy's America's Showcase, and included 10 shows from morning to late evening at various locations throughout the park.

The **Alumni Chorus** of the Columbus Chapter, and the **Barber Polecats** quartet kicked off the festivities with a 10 a.m. show at the front gate. **Sound Connection** from New Zealand, **High Fidelity** from Sweden

and the **Kingpins** from Canada were part of the World Harmony Show presented from the special stage constructed just for Barbershop Day. Also appearing were the **Last Resort** from Fort Wayne, Indiana, and the **Lake Shore Four** from Mentor, Ohio.

For two hours, a parade of quartets entertained the crowds at the Old World Bazaar. These included **Formation** from Columbus; **Right Arrangement**, Sweet Adelines from the Columbus and Gem City Chapters; **Expanded Sound** from St. Louis, doing their hilarious biker/food set; **Sound Effects** from Strongsville, Ohio; **Four in Accord** from Milwaukee and **Spats** from Columbus.

At 4 p.m., a massed sing, led by Society Executive Director Joe Liles, also featured **Water Street Junction**, the 1992 collegiate quartet champion, and New Orleans quarterfinalist **Family Ties**, from Madison, Wis. Several quartets filled the next hour at Stage Americana: the **Metrognomes** from Knoxville, Tenn., **Circa 1904** from St. Louis, **Old Gold** from Milwaukee, Wis., and **Maple Street Review** from LaCrosse, Wis.



Ambassadors of Harmony, from St. Charles, Mo., was the winning chorus in all categories at Buckeye IV.

The **Singing Buckeyes** kicked off the first of the two evening shows, performing their Columbus package in recognition of the 500th-anniversary year of the voyage of Christopher Columbus to the New World. They were followed by **The Gas House Gang**, 1992 silver medalist, and the 1991 international quartet champion, **The Ritz**. The late evening show featured **The Ritz** and the **Gem City Chorus** of Sweet Adelines International.

Ohio Governor Vinovich arranged for awards be presented to **The Ritz**, Gem City and, in absentia, the 1992 International Chorus Champion **Southern Gateway Chorus**, saluting their accomplishments as Ohio's contributions to excellence in the world of barbershop harmony. The Governor also declared the week of August 9-16 Barbershop Music Week in Ohio, hailing both the Buckeye Invitational and the annual barbershop bash on Middle Bass Island, also held that weekend.

Local media covered the events well. The **Silvertones**, 1988 Seniors Quartet Champion, made a half-hour appearance on the local NBC-TV affiliate.

The chorus competition began promptly at noon on Saturday. The **Ambassadors of Harmony**, representing the St. Charles, Mo., Chapter, went home with all the trophies and ribbons, placing first in both the standard contest and entertainment category. Their gangster saloon routine was exactly what was intended when the Buckeye Invitational opened its contest to "entertainment."

After competition, the LaCrosse and Milwaukee chapters carried on the Land O'Lakes District tradition of hosting a beer-and-brats bash. As the cookout continued, another show was taking place on the banks of the Scioto River, where a lifesize replica of the Santa Maria is docked. Using the forecandle as a stage, **Northeastern Border Connection**, **Water Street Junction**, **Family Ties** and 1992 Fifth-Place Medalist **Joker's Wild** thrilled the hundreds lining the shore.



Sound Legacy, representing CSD, won the overall quartet trophy (l to r): Randall Weir, bari; John Hayden, bass; Chris Johnson, lead and John Vaughan, tenor.

Meanwhile, other quartets were performing at the City Center Mall: **Dutch Masters** from Holland, Mich., **Trade Secret** from Knoxville and **Chord of Appeals** from the Heart of Ohio Chapter, as well as **Expanded Sound**, Circa 1904, Maple Street Revue, Four In Accord, the Silvertones, Last Resort, Northeastern Border Connection and the Metrognomes.

The quartet contest opened to a near sell-out crowd. As with the choruses, each quartet was limited to 12 minutes for its entire package. The Kingpins took first place in the standard contest with some original arrangements, but **Sound Legacy** completed the Central States District's sweep of the entertainment category and won the overall first-place trophies. The foursome fit a solid package of five songs into an entertaining 12 minutes that also took a third-place finish in the standard contest. After-

ward, The Gas House Gang entertained, as did the Gem City Chorus, more than 120 women strong, filling the stage with the dazzling choreography and harmony that has won it the Sweet Adelines International chorus competition so many times.

After the evening show, most of the barbershop faithful made their way across Capitol Square to the Hyatt ballroom for the Show of Champions. The show was commenced by a reunion of the **Bowery Boys** from JAD. The St. Charles chorus, Kingpins, Sound Legacy, Jokers Wild and The Gas House Gang closed out the evening.

It was an exciting weekend, packed full of barbershop harmony. The Singing Buckeyes look forward to hosting the Fifth-Annual Buckeye Invitational, August 20-22, 1993. So, mark your calendar and plan on being in Columbus next year!

Contestants at Buckeye

Choruses:

Summit City Chorus, Fort Wayne, Ind. (CAR)

Ambassadors of Harmony, St. Charles, Mo., and **River City Chorus**, Mason City, Iowa (CSD)

Metro Chorus, Knox County, Tenn., (DIX)

Penn-Ohio Singers, Shenango Valley (JAD)

Coulce Chordsmen, LaCrosse, Wis., and **Festival City Chorus**, Milwaukee, Wis. (LOL)

Harmony Heritage, Macomb County, Mich., and the **Windmill Chorus** from Holland Mich., (PIO)

Harmony Express chorus, Jamestown, N.Y., (SLD)

Quartets:

Sound Legacy (CSD)

HummDingers (DIX)

Grand Slam (ILL)

Chairmen of the Boards (JAD)

Prime Time (LOL)

Coast-to-Coast (MAD)

Sound Connection (NZABS)

Kingpins (ONT)

Gangbusters (PIO)

Harmony Avenue (RMD)

Bayside Boys (SLD)

High Fidelity (SNOBS)

Back In Style (SWD)

New Foundation (SUN).



Spats, From JAD, was but one of the colorful quartets entertaining at the Old World Bazaar during Buckeye IV (l to r): Dog Smeltz, bari; Mark Stock, bass; Gary Wulf, lead and Don Pullins, tenor.



Expanded Sound, from St. Louis, surprised crowds at the Old World Bazaar with its combination of sweet songs and "biker" costumes (l to r): Tom Hegle, bari; Charlie Buehrle, bass; Bill Benner, lead and Larry Gans, tenor.

Over its 20-year existence, the Dallas Metropolitan Chapter estimates that some 500 men have sung as members of the **Vocal Majority**. In August, when the chapter hosted a 20th-anniversary reunion, 92 "alumni" attended, coming from all over the U. S. Joe Hoofnagle and his family traveled all the way from Saudi Arabia for the occasion. The weekend event featured a Saturday-evening social, where more than 400 people enjoyed barbecue, sharing memorabilia, videos of past chorus performances and performances by a number of past and current VM quartets.



The newly formed **Cape Chorale**, of Cape Coral, Fla., made its singing debut at the Sunshine District's annual Labor Day Jamboree in Tarpon Springs. During the proceedings, SUN President Wayne Brozovich presented Chapter President Bob Martin with the Society's certificate of charter.



The Emporia, Kan., Chapter enlisted the aid of another ten chapters in the area to stage a combined chorus on an August show to benefit the Institute of Logopedics and Central States District college quartet funds. Since **The Ritz** would be in St. Joseph, Mo., for Harmony College, the quartet was asked to headline the show, if transportation could be worked out. Topeka radio station WIBW arranged for an airplane, and The Ritz donated their time, fronting a combined chorus of 90 men.



The Boise, Idaho, **Boise Valley Chordsmen** performed at the annual Boise River Festival last summer. The concert took place before a live audience, estimated at 50,000, and was aired to another quarter-million on TV.

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29 RF			23 3B
32 DH			35 1B
17 3B			21 DH
15 1B			12 RF
23 LF			20 C
10 C			45 CF
2 SS			14 SS
BLUE JAYS			WHITE SOX
22 P	UMPIRES PL 10 1B35 2B32 3B 3 RF LF		27 P

The scoreboard at Chicago White Sox Park says it all. The **New Tradition** also performed the Canadian national anthem, since the Sox were playing the Toronto Blue Jays that day.



Proud members of the **Chattanooga Choo Choo** chorus pose with the chapter's new trailer (l to r): David Collins, donor of the chassis; James Coulter, project chairman; Fred Jesse, chapter president; Bernard Peek, builder of the trailer and Niles Fowler, who put on the finishing touches.



Actor/director Edward James Olmos was the recipient of the Los Angeles Chapter's Harmony Award for his efforts in soliciting volunteers to help clean up the city following the destructive riots of last April. Pictured (l to r) are: MVP Larry Goodfried, Olmos and PRVP Ray Rosenbaum.

PUBLISHER'S STATEMENT

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Dan Daily, Editor

DIRECTOR



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On performance

Both Val Hicks and Bob Seay, III, have written in this column that our attempts at movement and facial expression place us at a disadvantage in comparison with the "real professionals." Val's comments were of a general nature and it was difficult to assess his specific objections. Bob, on the other hand, referred to a Pavarotti performance in London in which a mixed chorus sang with the London Philharmonic Orchestra to an audience of more than 100,000.

Insofar as we advertise pretensions and perform like that London chorus, we can expect to be judged by its members and by their audiences. Indeed, our Society includes members and choruses who are able to perform in the mode represented by that chorus, and I would add in this connection, that many of our choruses and quartets could perform such music as the "Battle Hymn Of The Republic" and the national anthem very creditably in that manner.

However, barbershopping typically does not meet Seay's professionals on their own ground, which derives from cathedral choirs and community groups such as Welsh choruses. Rather, we typically perform in a style derived from *commedia dell'arte*, showboat productions, minstrel shows, and vaudeville—as does the American musical theater. So, the professionals from whom we invite judgment are the entertainers who perform in cabaret productions and in musical comedies. We should expect to be judged by *their* audiences.

There are representatives of this field in our Society and I think that we have been guided appropriately by them. If Val or Bob has a specific objection to a specific performance or bit of stage "business," I wish that they would address it. Meanwhile, Val's letter has had a positive effect in that it provoked a couple of learned and informative letters on interpretation.

Also, we must not be misguided by the size of the audience that heard the London chorus. Those people were not there to hear the mixed chorus—or even the London Philharmonic Orchestra—but to hear Pavarotti, who is no stranger to "visual gimmicks."

Ed Daly

Muncie, Ind.

On preservation

As we rapidly approach the turn of this century, we are getting further away from the "good ol' days"—that era in which barbershopping has its roots. If we want to keep our unique art form vibrant, each of us who holds membership in SPEBSQSA must make an effort to both recruit singers and educate audiences. To do so, we must be ever vigilant to accurately portray the authentic barbershop style.

It is tempting to sing non-barbershop music at singouts, shows and on recordings. Perhaps we may want to showcase our musical talents, and feel barbershop is too limiting, simplistic or outdated. Whatever the reasons, by singing non-stylistic songs, we misrepresent our form of harmony to the very people we seek to help us perpetuate the Society.

There are many creative arrangements of contemporary music being sung by our quartets and choruses, and I'm not advocating that they should not be performed. It is my opinion, however, that we must balance the unauthentic music at each performance by clearly labeling the type of music we are offering.

The "P" and "E" in our Society's name make it our responsibility to preserve the barbershop style of singing. Not only to preserve it, but to encourage that it be sung. I hope we wholeheartedly embrace our responsibilities as members of a barbershop community. I see that role as caretakers of a special American musical form. We must remember to let the music be the message.

John Fencer

Golden, Colo.

On emcees

The obligation of a master of ceremonies (emcee) is to keep the show moving. The position is almost as important to the audience's enjoyment of a show as are the performers themselves. The audience comes to be entertained. Anything that interferes with that entertainment lessens the audience's enjoyment.

In our contest situation, the emcee can set the audience up, or down, for a performer by the tone of the introduction that is used. Participants in our contests, judges as well as contestants, have spent much time in preparation. Emcees should do no less. *It is unforgivable for an emcee to mis-state names of performers or the chapters they represent.*

Barbershop audiences are inherently forgiving of competitors who, perhaps, execute poorly due to stage conditions or nervousness, but we should rightly expect our emcees to be competent to do the job under almost any circumstance. This requires training and experience.

All too frequently, an emcee is selected more for his position in the Society than for his skill at the microphone. It is fitting that officials receive due recognition, appropriate to the convention at hand, but only those who have demonstrated meaningful skills for the task should be asked to emcee. It is unfair to audiences and performers, alike, when those responsible for selecting emcees choose people who have no competence for it.

Joe Bradbury

Ontario, N.Y.

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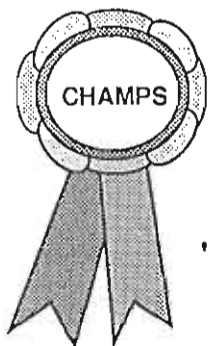
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Letters to the Editor

Dear Editor:

After having a wonderful time at the New Orleans convention, 26 of us decided to continue our barbershop camaraderie by joining Frank Pipal's Windsor Travel tour of Cajun Country. We enjoyed the hospitality of the deep south, visiting the beautiful old mansions and their fabulous gardens, cruising the bayous and feeding the 'gators, dining on Cajun food and listening to Cajun music.

Following an excellent seafood dinner at Randol's Restaurant, in Lafayette, La., the 14 men in our group, including two from BABS, took the bandstand during a band break and sang several barbershop songs, to the apparent pleasure of the other diners. One of them, Representative Don Higgenbotham of the Louisiana House of Representatives, was so tickled that he joined our party. To reciprocate, he taught us how to dance the "Cajun Two-Step." He and I exchanged calling cards.

When we were touring the capitol building in Baton Rouge, we showed Representative Higgenbotham's card to our tour guide and explained how we came by it. We were then invited to sing in the Senate Chamber, where the acoustics were great!

Upon returning home, I received, courtesy of Representative Higgenbotham, a commendation certificate from the Louisiana House of Representatives, signed by Speaker J. A. Alain, Jr., for "contributions to barbershop singing." Since it was intended for all of the "Fab Fourteen," this letter is the only way I can share it with them.

Chuck Butterworth

Banning, Calif.

Dear Editor:

I have been a member of the Frank Thorne Chapter just a short time. I have enjoyed receiving *The Harmonizer* and catching up on Society news and personalities. My earliest memories of barbershop music date back to an open air bowery in Milwaukee (which included the Schmitt Brothers) in the early '50s. My father was a member of the Milwaukee Chapter in those days. I joined SPEBSQSA as a member of the Ogden, Utah, Chapter, then directed by Gene Smith of the Evan's Quartet. I was later a member of the Murray, Utah, Chapter, directed by Turk Evans.

I was intrigued by the letter of Jeff Olesen in the March/April issue of *The Harmonizer*. I, too, have been overseas in the Foreign Service for a number of years, and have missed the Old Songs, although I have a collection of records, tapes and sheet music that keep me close to the barbershop sound. I did manage to attend the international convention in San Francisco in 1990, my first in more than 20 years. It was marvelous!

I started and directed a chorus in Islamabad, Pakistan, in early 1987. After a few weeks of spreading the word around that I was forming one, the chorus had 14 members—four leads, four basses, three baritone, and three tenors—made up of 11 Americans, a Brit, a Canadian, and a Pakistani. We practiced and had a great time for several months, singing for several civic groups and clubs. The crowning performance was at the American Center in Islamabad, where we were included with other groups of Americans singing Broadway songs for the local audience.

The last few years I have spent in India, but this summer I am moving to Frankfurt, Germany. I was delighted to read in *The Harmonizer* that BING! exists and will have a convention this October.

Thanks for a great magazine. Our sound surrounds the world!

Lee Wohlgenuth

New Delhi, India

Dear Sir:

I would like to respond to the article by Jack Baird in the "The Way I See It ..." column in the May/June issue. I think he has a couple of errors in his argument, one partly a matter of judgement or taste but the other a matter of fact—or, at least, interpretation.

The first thing I disagree with is his statement, "Contemporary music from the '30s through the '80s will not usually 'barbershop' well." I think he sets his early cutoff too early. I believe that a large part of the music from the '30s and even the early '40s will barbershop reasonably well. But that may be, as I suggested, a matter of taste.

Where I think he has his facts, or at least his interpretation of them, wrong is in regard to the performers for whom music was written at different periods. It is probably true that the writers of the songs that he regards as easy to harmonize wrote for amateurs to sing

around the family piano. But they were not usually written for harmony; just about everybody sang the melody. Certainly, many of those songs were introduced by prominent soloists of the time, whose reputations induced the public to buy the sheet music. I will note that the sale of sheet music was still important in the '30s, too.

What happened is that, toward the end of the '40s, and in the early '50s, with the growing influence of the likes of Elvis Presley, even the melody became less significant in popular songs. Rhythm began to grow in importance, and the melody might be reduced to a couple of phrases, with only one or two different chords. Even if you could harmonize it, that doesn't give much range for harmonic expression.

And, how is it that the family piano is not "instrumental accompaniment"?

George Trigg

Brookhaven, N.Y.

Dear Editor:

Last May, I took a tour with Windsor Travel, Ltd. It was an exciting experience for me, for I had never been to Europe. Hungary and Czechoslovakia are beautiful in May, and the tour ended in the Bavarian Alps with an opportunity to hear Aconstix sing in concert with Austria's Vocalitas a cappella octet.

Some 20 Barbershoppers on this trip organized themselves into a chorus, under the direction of Saul Schneider of New Orleans. It was a treat to sing with new friends.

I appreciate having a magazine such as *The Harmonizer* that carries applications for Windsor Travel tours. I hope I may take another one soon. It's great to be a Barbershopper!

Bob Sopher

Ada, Ohio

Last chance!

Excess copies of back issues of *The Harmonizer* are still being offered at \$5 per copy, as long as the supply lasts. Proceeds benefit the Heritage Hall Museum of Barbershop Harmony. Contact Lani Dieter at (800) 876-7464.

Dear Dan:

I read Darryl Flinn's "Future II and life-blood" article with great interest (Sep/Oct *Harmonizer*). Even though I'm a fairly new member in the Society, I've noticed the problems mentioned in the article, in particular, non-growth in chapter membership, and therefore the Society.

Sometimes I wonder if one of the reasons might be that the chapter practices for competition, the annual show and other commitments so much that it forgets to simply get on the risers and sing for fun—and I mean just for fun. I believe we can always find twenty minutes for just-for-fun singing, except, possibly, just before competition and the show. I believe that such singing can serve to recharge the batteries and bring back to all members just what this is all about.

H. H. Kahlke
Flemington, N.J.

I've been singing and harmonizing for more than half a century, man and boy, and have some great memories to show for it. I've sung in church, high school and college choirs, in glee clubs, in military choruses, and in barbershop quartets and choruses. Over the years, and blessed with only average talents, it's been my good fortune to sing on radio, on TV, at Carnegie Hall and on the international stage in barbershop contest.

But my fondest memories, the most fun I ever had in singing, were those unstructured moments when, as a teen-ager, a few of us neighborhood boys would sit around on a front porch on summer nights and harmonize, just for the fun of making the sounds. Making up the harmony was almost as much fun as making up new words for parodies.

While in the military, several of us spent many a leisure hour harmonizing Mills Brothers-type songs for our own amusement. We rarely had four parts—usually just lead and bass, with a third part filling the holes. I doubt we ever sang a song the same way twice, but some of the chords were gorgeous to our ears. One buddy and I used to work out in the gym, and afterward, in the cavernous, all-tile showers, we'd two-part the chorus to "Old McDonald's Farm" in infinite variations, just to hear the overtones when the intervals were pure and the vowels matched.

One night, my barbershop quartet was warming up before a chapter show, singing

a non-show song, and I threw in an intermediate note on a bass swipe. When the bari and tenor followed, everybody got goosebumps. Funny, how that memory stands out so vividly.

For me, those moments are what life-blood means. Oh, I've enjoyed many a chill and thrill singing in a structured environ-

ment, winning a contest or performing before a noteworthy assembly, but the sweetest flowers in my garden of musical memories are those that bloomed casually and unexpectedly amongst just the singers.

Those golden moments only came about because free time was available to guys who were gathered together anyway. Ed.



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Walter Latzko



The **139th Street Quartet** is featured on Neil Diamond's new Christmas CD, which should be in stores by Thanksgiving. Diamond sings lead, with Dan Jordan supporting in the background.

Moreover, the foursome has taped an HBO special with Diamond that will air on HBO between Thanksgiving and Christmas. Check your local listings.



Broadway has a new lead singer—Joe Pollio—maybe best remembered as lead of the **Preservation Quartet**, a foursome that competed numerous times on the international stage. The group is accepting bids for engagements in 1993 and beyond.



The second-annual **HarmonyWorks** Open charity golf tournament was held at Fox Hollow Golf Club in Rogers, Minn., in August. Some 60 enthusiastic golfers took part in the event, raising more than \$2,500 for the Make-a-Wish/Minnesota Foundation, a nationally recognized charity for children and young people suffering from life-threatening illnesses. Under the sponsorship of **HarmonyWorks** quartet, the tournament has now raised more than \$4,000 for the foundation.



An Illinois quartet, the **Antiques**, celebrated its 22nd year as a foursome by visiting the Heritage Hall Museum of Barbershop Harmony in Kenosha. Over the years, the foursome has donated many items of barbershop memorabilia, in addition to significant cash support, to the museum.

Averaging 20 performances a year, the quartet contributes all fees to Society causes.



Studio Four, from Markham, Ontario, celebrated its tenth anniversary this year: Dave Feltrin, bass; Ken Hawkins, lead; Dave Streeter, bari and Cam Black, tenor. Their wives presented them with a commemorative poem, too long to print in entirety, that ends:

"They've been singing ten years,
And when anyone hears,
They say our four guys are a prize." 🎵



A song written by Barbershopper Frank Dahlberg and performed by the **Vocal Edge** quartet has aired numerous times on the Rush Limbaugh Show, which is broadcast by more than 500 radio stations to an estimated 12 million listeners. Pictured are members of the **Vocal Edge** (l to r): Frank Dahlberg, tenor; Kevin Hendricks, bass (seated); Dave Thorell, lead and Ron Zeeman, bari.



A St. Louis foursome, **Rivertown Sound**, performed at a private party, harmonizing "Shenandoah" with noted folksinger Arlo Guthrie, before singing the national anthem at a Cardinals baseball game. Shown socializing afterward are (l to r): Tom Scharfenberger, bari; Doug Landholt, tenor; "Fred Bird"; Ron Grooters, bass and Dan Monahan, lead.



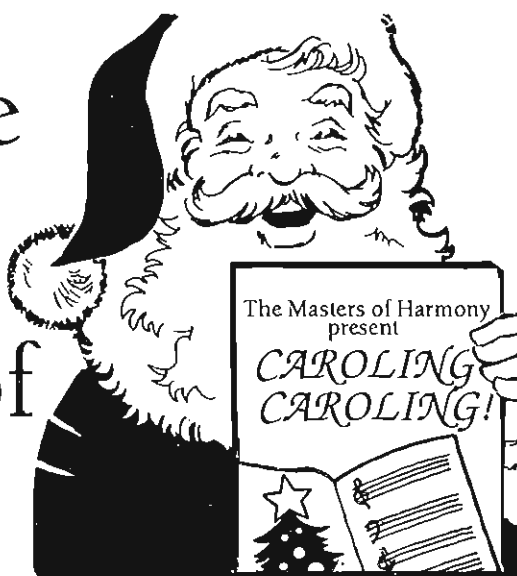
Four Degrees West, from the Lompoc, Calif., Chapter, was the lucky foursome that got to sing for 1992 Miss America Carolyn Sapp during her appearance at the Town Center Mall in Santa Maria. Shown (l to r) are: Jim Pate, bari; Ron Stewart, lead; Miss Sapp; Todd Wooley, bass and Robert Wilson, tenor.

At the June 15th awards program of the Mount Vernon Hospital Golf and Tennis Classic, a foursome from the Alexandria, Va., Chapter, the **Cardiac Four**, performed heart-surgery parodies of popular barbershop songs. Originally formed by four recipients of major heart surgery, including Past International President Wilbur Sparks, the group has acquired several "subs." Shown at right (l to r) are: John Adams, tenor; Bruce Bolstad, lead; Tom DeHaven, bass and Jack Shields, bari.



Off The Record, from Lancaster, Pa., performs regularly at chapter functions, at nursing and retirement homes, and in local events, including three golden wedding anniversary celebrations this year. Pictured at left are (l to r): John Zimmerman, tenor; Mike Riordan, lead; Charlie Sherts, bass and Harold McCampbell, bari.

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HAR 92				



Swipes 'n' Swaps

Swipes 'n' Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$10 per column inch or portion thereof. All ads subject to approval by the publisher.

CHORUS DIRECTOR WANTED

Women's barbershop harmony chorus is searching for a director with knowledge and experience in barbershop, and skills in conducting and vocal production, currently living in the area of Toledo or Bowling Green, Ohio; Ann Arbor, Ypsilanti or Monroe, Michigan.

Must be willing, and able, to work with a new group in the early stages of organizing and growing.

Degree or formal education in music important, but not a deciding factor; could be a learning or practical-application experience for degree in progress.

Send letter telling about yourself and resumé to:

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MISCELLANEOUS

NOT QUITE SO DESPERATE. Thanks to all who have donated memorabilia over the past five years. To help make room, we're offering near-complete sets of *The Harmonizer* for a \$250 donation to the Heritage Hall Museum of Barbershop Harmony. If you lack a few copies to complete your set, write me: Grady Kerr, SWD Historian, 8403 Manderville Lane #1072, Dallas, TX 75231 or call (214) 369-5893.

Racine Dairy Statesmen alumni are invited to a 50th-anniversary reunion weekend May 14-16, 1993. For additional information, contact Ed Qualheim (414) 634-4735

**Going to Harmony
College? See info
on back cover**

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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: Terry Johnson, 309 Tioga St., Catasauqua, PA 18032; (215) 264-3533 24 hrs.

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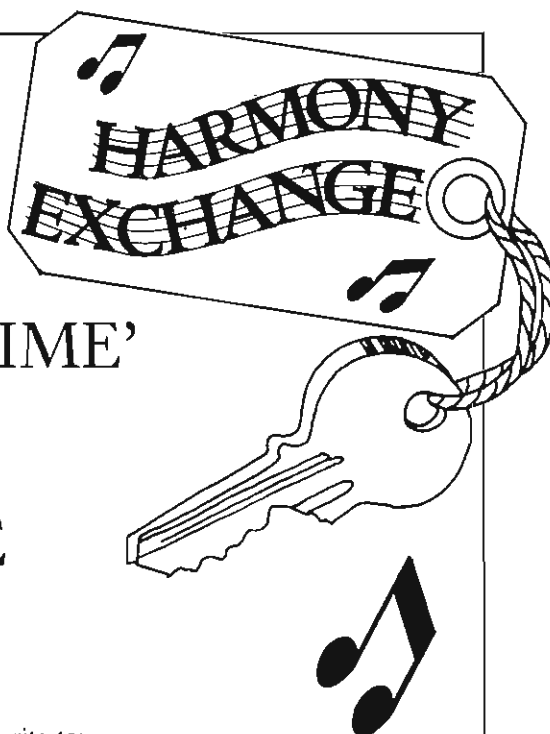
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Send to: SPEBSQSA, Harmony College '93, 6315 Third Avenue, Kenosha, WI 53143-5199

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