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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1993

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Conventions

INTERNATIONAL

1993 Calgary, Alberta June 27-July 4
1994 Pittsburgh, Pa. July 3-10
1995 Greater Miami, Fla. July 2-9
1996 Salt Lake City, Utah June 30-July 7
1997 Indianapolis, Ind. June 29-July 5

MIDWINTER

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

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On the cover

The HARMONY EXPLOSION logo exemplifies the impact that this new program can have on our Society in particular and on the world of a cappella music in general.



In "Seventh" Heaven

by Joe Liles
Executive Director

So, you heard about *lifeblood* and you haven't seen any manuals, guidelines, videos, etc. You want to do something. You are anxious to get aboard the train to Successville. "Hey, what gives?" you may ask.

Lifeblood is a concept. It is not a program. The statement, "every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony," is a basic philosophy; a guiding principle for chapters, districts and international leadership. It is a golden thread of an idea that runs through everything we do. This remarkable ingredient must have been present at the very first meeting in Tulsa, so it is not a new substance.

The Dream Team: Jay Butler, Lyle Higgins, George Davidson, Bobby Wooldridge and Team Leader Eric Jackson are in woodshed mode. A number of districts vied for the opportunity to have the Dream Team experiment with *lifeblood*. Central States District was selected.

Ten chapters in CSD have been singled out for the first phase of the experiment. In June, ten more will be added and, in the fall, 30-plus chapters will be involved in seeking the best ways to apply the *lifeblood* concept to their chapter meetings and activities.

CSD convention leadership has met with members of the Dream Team to develop some creative applications for conventions. Sounds interesting, doesn't it? I can hardly wait to hear what their plans are.

The Dream Team is in a two-year experiment. Since *lifeblood* is an idea, there may never be a manual or concrete guidelines, as we are accustomed to seeing with new "programs."

In the meantime, I would recommend that all of us, and not just those with leadership responsibilities, absorb the *lifeblood* statement. Apply it to every possible barbershop activity. Let it stimulate your creative thinking. Pay particular attention to "in his own way."

Why? Because there are those who get their full supply of *lifeblood* from casual quartetting only, or from just woodshedding, or from chorus singing, or by standing around singing wonderful arrangements of famous quartets of yesteryear, or by preparing for contests, or through performing for audiences. Of course, there are a few of us who enjoy *all* of it, and crave every opportunity.

As an aside, Tuesday night of our international convention in Calgary will introduce a big convention party filled with gang singing, tag teaching, casual quartetting and lots of ringing harmony. And, it will be free of charge.

Anything we can do to provide for the singing appetites of our members will not only solve retention problems, but will help us to be a growing Society. We all should immediately begin removing from our chapter meetings those things that rob time from opportunities to ring chords in every manner that the membership desires.

Just to throw something wild into the pot, could merely socializing with friends who love harmony be a type of *lifeblood* fulfillment? Maybe so, but for me, socializing in the midst of ringing chords, with my voice being a part of it, just sends me into "Seventh Heaven."

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Quality is our style

by **Ernie Nickoson**
International President

I hope that by now most of you have read my last article and have begun an effort of self-improvement. I would be very interested in hearing about some success stories in this regard that I can share with our members in future articles.

I want to make an appeal to officers and leaders at all levels of the Society. "Leadership is a unique blend of *vision*, *determination* and *inspiration* that excites others to action and enables them to become the best that they can be."

Gentlemen, if you read this quote and take it to heart, then you know we have an awesome responsibility. We owe it to our members to be the best we can be.

As leaders, it is our responsibility to have the *vision* to plan for fun and growth. We must have the *determination* to see that plans are carried through to completion. And, we must provide the *inspiration* in our leadership that will encourage our members to be their best.

Over the years, some of the mottos and programs of Society presidents have had a great effect on me, personally, both as a Barbershopper and as an officer. In 1974, Leon Avakian's motto was "Involvement." That year, I tweaked myself up a bit because I believed, as I still do, that the more we get involved, the more we enjoy our hobby. Leon even had a theme song, "Let's Get Involved," that I liked so much I tried to get it into my chapter's chorus repertoire.

Sam Aramian's motto in 1977 was "Together We Are Something," which empha-

sized the teamwork that is required to get things accomplished, and Roger Thomas's 1978 "Commit/Attain" simply meant that if we commit to something, we will obtain results.

I hope that this year's emphasis on quality and doing your best will get you tweaked up. Try it, you'll like it.

Be your best.

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.**

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HARMONY EXPLOSION moving along nicely

The Society's HARMONY EXPLOSION program is gaining momentum amongst educators and Barbershoppers alike. The concept was originally presented by Executive Director Joe Liles to the Membership Development Committee, and was brought into being through a teamwork effort on the part of volunteers and international staff members.

Three clubs have already been initiated. In addition, the international office has received sponsorship for six more clubs. New materials have been produced and include the following: HX Promotional Video, HX Club Manual, HX Organizational Posters, HX Membership Patch, HX Membership Card, HX Music Series, HX Presentation Kit, HX Educators' Brochures, HX Recommended Songlist, TNT Guidelines, TNT Presentation Outline and a TNT Sample Letter.

The HX Club Manual is a collaborative work of the Music and Marketing departments and addresses topics such as: history of the barbershop style, SPEBSQSA support, benefits, club activities, performance opportunities, recruiting and publicity, funding, rehearsal techniques, quartet activities, and resources.

The HX Music Series will contain popular works suitable to the barbershop style. Currently at the engraver are: "In My Room," "Coney Island Baby" (the original version everybody knows), "Bad Bunch Of Boys Singin' Barbershop," "Shenandoah," "Love Me Tender," "Under the Boardwalk," "When I'm Sixty-Four" and "Yesterday."

The Top Notch Talent (TNT) Presentation Kit and Guidelines contains information necessary to explain the HARMONY EXPLOSION club concept to a prospective club member or advisor. It provides simple instruction in a step-by-step process to insure success.

With the groundwork that has been laid, as well as the network of Youth Outreach chairmen and their assistance in providing support, the HARMONY EXPLOSION concept is off to a fine start. We will continue to update materials and training as we develop a history with the clubs, but for now, it looks as though we are on the right track. ☛

Youthful harmony reigns in Texas and California

by Bill Rashleigh, Youth Outreach Coordinator

Dateline: January 12-14, 1993
Location: Richardson, Texas
Function: Young Men in Harmony Concert
Sponsors: Richardson Independent School District and SPEBSQSA

Music educator Glenda Casey, wife of former staff member Jim Casey, organized this event. The plan was to provide music to all high schools and junior high schools in the Richardson School District, have the music teachers prepare their students in the respective schools, then hold joint rehearsals over a three-day period, culminating in a free public concert.

Music included "Heart Of My Heart," "My Wild Irish Rose," "Darkness On The Delta," "Keep The Whole World Singing," and "Fun in Just One Lifetime."

Upon my arrival in Richardson, I worked with students from seven junior high schools and two high schools during the day and evening on Wednesday. On Thursday, a combined technical and dress rehearsal was followed by dinner and the concert.

The combined concert, which took place before a full house, included performances by the Vocal Majority, 1991 international chorus champion, and Acoustix, 1990 international quartet champion. All three groups earned standing ovations. The finale featured more than 225 singers in a spectacular ensemble closer, "Fun In Just One Lifetime/ I Have A Song To Sing."

The reactions of the students to the VM and Acoustix performances ranged from amazed to dumbfounded. The teachers were pleased with the overall results and are talking about making this a yearly event.

Everybody benefitted. The youngsters had the opportunity to sing with two of the finest a cappella groups around, the teachers learned more about the barbershop style and the performance opportunities it can offer, and the audience enjoyed an evening of outstanding entertainment. As they say in the commercial, "It's doesn't get any better than this."

Dateline: January 16, 1993
Location: Hayward, California
Function: California Music Educators Conference (Bay Area)
Sponsors: Bay Area Metro Pot O' Gold Chorus and SPEBSQSA

Another great shot of barbershop adrenalin for the Youth Outreach Program took place when the Bay Area Metro, Calif., Pot O' Gold Chorus was invited to sing at a Bay Area Music Educators conference, held at Chabot College in Hayward. I was invited to serve as clinician.

First, the chorus performed a demonstration of the barbershop style for about 65 music educators. Moving to another arena, the chorus sang for more than 100 junior high school boys who are a part of the Bay Area Honors Choir. Finally, BAM performed a twenty-minute concert during a luncheon for the administrators of the convention. Standing ovations were the order of the day, and youthful interest in barbershop is very high in the Bay area.

Correspondence received at the international office in response to the above two occasions is indicative of the kind of impact such programs have on music educators and their students.

Glenda Casey, choral director at Richardson's Berkner High School, wrote: "Please note that this was a *major* investment in the future—the promotion of singing and entertaining as a 'lifetime sport.' Your [Rashleigh's] visit here will not be soon forgotten."

Sharon Vela, choral representative for the California Music Educators Association, put it this way: "Your organization is to be commended ... Many non-choral musicians were pleased and inspired by the high caliber of music presented by the Pot O' Gold Chorus. Our junior high singers will be talking about it for a long time." ☛

The Tale of a Tune

by Gerald Marks

It was a Shakespeare-reading meddler, no doubt, who first employed music as effective therapy for mental ailments. The Bard, you remember, was aware almost 400 years ago that "music hath charms to soothe..."

Today, one finds music in hospitals and schools, in factories and institutions. But in 1917, when Ernie Burnett went to war, psychiatry was an infant, struggling for recognition from its parent, medicine.

After basic training, Ernie was shipped off to France, to the mud and muck of Flanders. One dim, frosty morning in the closing days of the war, Ernie's shivering company awaited the whistle that would signal "zero hour." When it came, their advance encountered murderous fire, but they kept moving forward. At the rim of the first German trenches, they engaged the enemy in a desperate hand-to-hand fight. The Yanks were hopelessly outnumbered, but they refused to yield an inch or surrender. Soon, the entire company was wiped out, with one exception—

Ernie. Wounded and bleeding, he lay unconscious. By some quirk of fate, his identification tags had been wrenched from his body and had landed on the chest of a dead doughboy sprawled grotesquely nearby.

A second and a third wave of Americans followed and the Germans retreated after sending out clouds of poison gas to dam the onrushing tide of Yanks. Ernie's still form was enveloped in the gas which billowed over no-man's land like a deadly fog.

In the wake of the American advance came the squad assigned to the grim detail of picking up the dead for identification and interment. In due course, the corpse on which Ernie's tags had fallen was buried and the marker above the grave was inscribed "Ernie Burnett."

In the meantime, Ernie hovered between life and death in a base hospital. One lung had been horribly seared by German gas and his hands had been badly burned. Skillful surgeons labored successfully to save his

life, but they could not restore his memory. Due to battle shock and his terrible wounds, Ernie was suffering from amnesia—complete loss of memory. And there was not a single clue to his identity. His tags were gone and his fingerprints obliterated.

When he could be moved, Ernie was brought back to a veterans' hospital in Chicago. Eight years went by and Ernie was still hospitalized, receiving the best of care from a grateful government. Here, literally, was a living Unknown Soldier.

Then, as today, the great-hearted, generous entertainment world gave freely of its time and talent to entertain hospitalized veterans. One afternoon, a troupe playing a Chicago vaudeville theater came to the hospital to give a performance. One singer, a tiny blonde with a sultry voice, stopped the show cold. "Encore! Encore!" shouted the veterans. Gratified and eager to oblige, she swept into another song. She had sung barely four or five lines

"That's my song!" he screamed. "I wrote that song!"

when she was interrupted by a wild, hysterical cry from Ernie. "That's my song!" he screamed. "I wrote that song!"

Solicitous attendants walked Ernie back to his room, put him to bed and gave him a mild sedative. But Ernie could not be quieted. He continued tossing and squirming; he babbled incessantly of "my song." Finally, a sympathetic nurse went out and purchased a copy of the song, which credited three people as writers. One name, that of a woman, was discounted. The anxious hospital authorities contacted the War Department for information on the other two names. The reply stated that Ernie Burnett had been killed in action and buried in France. Further research disclosed that the third writer credited on the music sheet had died of natural causes three years earlier.

The War Department report did not close the door for Ernie. Hazy, shapeless images floated about in his mind—the mind that had remembered nothing of the past for eight

years. He continued groping for the lost threads. His constant efforts to remember prompted the sympathetic nurse to make a further attempt on his behalf. She took a snapshot of her patient and mailed it to the publisher of the song Ernie claimed as his own. The publisher immediately recognized Ernie, as did several other Tin Pan Alley-ites to whom he showed it.

The rest of the story writes itself. In a short time he was discharged from the hospital completely cured, his memory restored. He spent his remaining years reminiscing about his favorite song, the song whose chance performance in a Chicago hospital had jolted his battle-shattered mind back to normal. The song, known and loved by millions? "My Melancholy Baby!"

According to ASCAP, Burnett returned to songwriting in 1931 and worked in both New York and Hollywood for many years.

Author Gerald Marks is a songwriter of many tunes himself, including "All Of Me." This article will be part of his forthcoming book, *What I Found in the Alley*. Ed.

New Music Notes

by Burt Szabo

This regularly appearing article will keep all readers informed about new releases in the Society's music publishing program.

Those who have been searching for a printed version of the old and easy "Coney Island Baby" should look no further than Society stock no. 8601. It is the first release in the new series called HARMONY EXPLOSION, and was put together by Tom Gentry.

"Keep Your Eye On The Girlie You Love," stock no. 8140, is a Society arrangement of this grand old song from 1916. It sings easily in a bright, sassy tempo, and the inventive lyric has moments of humor that are sure to please.

"When I Sang The Tenor In That Old Quartet," stock no. 7317, arranged by Mel Knight, it's sure to appeal to all nostalgia buffs. Aren't we all? Besides being a not-so-difficult arrangement, your audiences and the judges will enjoy hearing it. The song may not be familiar to you, but we are sure you will enjoy singing it.

"Dearie," stock no. 7318; who doesn't appreciate this neat toe-tapper? It's another great nostalgia tune and was arranged by Don Gray. "Dearie, do you remember when...?"

Everyone had fun in Corpus Christi

International Board meets, acts on several issues

At an all-day meeting in Corpus Christi, the 1993 International Board of Directors was installed, including President Ernie Nickoson and the newest member of the Executive Committee, Tim Hanrahan. In addition, the Board reviewed reports and acted on numerous issues, including several of interest to all Barbershoppers.

The Board approved, pending ratification at its July meeting of final language to be incorporated into rules, the new judging categories of Music, Presentation and Singing, plus the category of Contest Administrator, which will replace Secretary and Chairman of Judges. If approved, the new categories will be implemented at district contests in the fall; *the international competition in Calgary next July will be adjudicated under the current categories.*

In a related action, the Board approved a minimum preliminary score of 2,136 (double panel) for quartets to qualify for 1993 international competition. Those qualifying will be in addition to the two top-scoring quartets from each district.

On the financial side, Vice President-Treasurer Bobby Wooldridge reported that the Society ended 1992 in the black, with a net revenue-over-expenses total of nearly \$70,000. This unexpected windfall was attributed to higher-than-expected attendance at last July's international convention and aggressive cost-containment on the part of both the international staff and the Society's many committees. Wooldridge also presented the 1993 budget, as proposed by the Finance Committee and based on a carefully

considered work plan for the international staff. He pointed out that, although the Society's goal is to stabilize membership at the end-of-1992 level, a conservative budget had been drafted that, even should a one-half-percent decline in membership occur, projects a positive net income.

In another action, the Board approved the selection of Indianapolis as the site for the 1997 international convention. Site bids from four cities for the 1996 midwinter convention will be reviewed by the Convention Management Committee and its recommendation for selection will be presented at the July convention. Also, in response to direction given by the Board at its meeting last July, future international conventions, starting in Calgary, will feature community singing. The ten-minute breaks, normally provided to the judges during quartet competition sessions, will be extended to 15 minutes to accommodate this activity.

Rockies IV new seniors champion

For the second year in a row, a foursome from the Rocky Mountain District has claimed the seniors quartet championship. **Rockies IV**, pictured at left, topped a field of 18 foursomes vying for the title. Bass Pete Tyree is a member of the 1954 international champion **Orphans**.

The top three finishers were:

name	district	total age
Rockies IV	RMD	252
"Deja Vu"	ONT	249
Golden Oldies	SWD	261

There was time for fun, too

Attendees to the midwinter convention can attest to excellent, and reasonably priced, Gulf Coast cuisine. The tours were well-attended and enjoyed; the Saturday night Show of Champions played to an enthusiastic audience and brought a fitting end to a week of good food, fellowship and fun. Start making plans now for midwinter in Sarasota, Fla., next January.



Rockies IV, representing the Rocky Mountain District, won the 1993 Seniors Quartet Contest. Shown are (l to r): Herb Thomson, tenor; Wes Dorsey, lead; Pete Tyree, bass and Jerry Harris, bari.

Achievement awards announced at Executive Committee meeting

One of the more exciting events during a full day's meeting of the Executive Committee was the announcement of the 1992 achievement awards.

(The annual achievement program has been suspended at the international level for at least 1993. Chapters may wish to continue filing reports internally, and in accordance with respective district instructions, for record-keeping and historical purposes.)

The top achieving chapters, by plateau, for 1992 were:

Plateau Seven	Bryn Mawr, Pa.
Plateau Six	Orlando, Fla.
Plateau Five	Daytona Beach, Fla.
Plateau Four	Papillion, Neb.
Plateau Three	Albert Lea, Minn.
Plateau Two	St. George, Utah
Plateau One	Orange, Calif.

Corpus Christi photos



Outgoing President Terry Aramian, left, received his past president's pin from incoming 1993 International President Ernie Nickoson.



There was plenty of action at the food bar during the Meet the Medalists reception, held late Friday afternoon of the midwinter convention. In the foreground, Leo Raiche of Los Gatos, Calif., at left, filled his plate while Lori Green of Westerville, Ohio, center, made small talk with Roger Ross, tenor of **Keepsake**, 1992 international quartet champion.



Shown at left, Buzz Haeger was obviously captivated by the strolling mariachi band during La Fiesta del Presidente on Friday night at the midwinter convention.

At right, a birds-eye view of early gatherers for the massed sing on the Marriott's Pool Deck at the midwinter convention. Society Director of Music Education & Services Mel Knight is shown directing from the stairway at top of photo.



Fifty years of *The Harmonizer* with this issue

by Ray Heller

With this issue, *The Harmonizer* is celebrating its 50th anniversary. A member once described *The Harmonizer* as "the motor that helps the national organization keep going." It is certainly the vehicle that ties the Society to the individual member.

Barbershop Society publications actually began with the November, 1941 issue of *Barber Shop Re-Chordings*, a four-page, mimeographed newsletter, produced on legal-sized paper. The volunteer editor was Joe Stern of Kansas City, who held the title of national secretary-treasurer.

The name of the publication was changed to *The Harmonizer* in March, 1943, when the first issue to bear the new name came off the presses, increased to 24 pages. Carroll Adams, past international president, who lived in the Detroit area, was editor, and production of the magazine was moved to Martin Printing Co. in Cleveland.

Editor Adams guided the content, which consisted primarily of district and chapter news. Circulation for the first issue was about 2,000, as that was the approximate membership of the Society at the time. The cost of producing an issue of the magazine was \$200.

While early issues carried photos of Society leaders and quartets, the first photo of a chorus appeared in 1943. By the late 1940s, reports of chorus activity from chapters were regular occurrences.

Members got their first look at the Society emblem when it appeared in color on the cover of the March, 1944 issue. It was repeated on the cover of the May issue. The precedent of including a message from the current Society president was established in May, 1944.

The primary purpose of *The Harmonizer* changed from reporting news about chapters to acquainting members about international activities and broad Society policies. In this vein, the need for establishing a full-time office for the Society was espoused in the September, 1944 issue.

Society growth made distribution of the magazine a problem. Some chapter secretaries sent stamped envelopes, addressed to their members, to Cleveland, where the

magazines were inserted and mailed. For the rest of the membership, magazines were sent by bulk mail to the chapter secretary, who did a local mailing.

In 1947, a subscription fee of 25 cents per copy was charged to each chapter to cover the cost of bulk mailing. In June the following year, at a board meeting in Oklahoma City, the Finance Committee raised the subscription fee to \$1. By the end of the decade, advertising revenue generated more than \$15,000 annually.

Commencing with the June, 1952 issue, dues were increased another 50 cents and the magazine was mailed to each individual member. *It was not until this action that accurate international membership records began to be kept.*

Carroll Adams continued as editor until 1953, when he retired as executive director. He was replaced by Robert Hafer, who continued the dual role of chief administrative officer and editor of the magazine.

A new nameplate for the magazine appeared on the cover of the March-April, 1979 issue. The type face and format on that issue is still used today.

The Society created a Committee on Barbershop Craft in 1953 that began providing material for a "Swipe Swap Shop" department in *The Harmonizer*. The name of the column was soon changed to "Barbershop Craft" as the pages of the Society publication began to be used as a vehicle to teach Barbershoppers about their musical art form.

Robert Breunig became the Society's first full-time editor in 1954, but when he resigned one year later to take another job, Bob Hafer resumed editorship. Curt Hockett, a young man with professional experience as a writer and editor, became editor for three issues in 1956, then Bob Hockenbrough assumed editorship while Hockett served a stint in the army.

The following year, the magazine became bi-monthly. It carried many photos and articles about the new Society headquarters building in Kenosha, Wisconsin, and was instrumental in promoting the Expansion Fund, which quickly raised the money needed to pay off the mortgage on the property. The new building, known as Harmony Hall, became the home of *The Harmonizer* in 1957.

Hockett resumed duties as editor in 1959, about the time the Society began to purchase and design items exclusively for sale to members. The magazine became a primary conduit for advertising these wares.

Leo Fobart, president of Land O' Lakes District and assistant production manager of Worzalla Publishing Co. in Stevens Point, Wisconsin, joined the international staff as associate editor of *The Harmonizer* in 1961. Production of the magazine moved to Badger Press in Kenosha.

Curt Hockett was named director of public relations in 1963 and Leo Fobart took over as editor, serving in that capacity until his death in 1984. He produced nearly 140 issues of the magazine.

During the 1960s, with increased emphasis on music education, *The Harmonizer* became a primary means of promoting Harmony Education Programs, Chapter Officer Training Schools and Harmony College. The magazine also garnered support for the new Society unified service program, the Institute of Logopedics, now named Heartspring (see article, next page).

The title of the "I See From the Bulletins" column was changed to "Chapters In Action," as content of the magazine became more dependent upon contributions from members. A wide variety of articles resulted, ranging from human-interest stories about members to controversial subjects.

A new nameplate for the magazine appeared on cover of the March-April, 1979 issue. The type face and format on that issue is still used today.

With the death of Leo Fobart in the spring of 1984, two issues of the magazine were produced by Public Relations Director Robb Ollett. The final two issues of the year were edited by a new staffer, Lynne Soto, who had

worked as director of publications for Mount Mary College in Wisconsin.

In 1987, both Soto and Ollett left the staff and Ray Heller, a communications specialist, was hired as editor of *The Harmonizer*. All communications aspects of the Society briefly became a one-man operation, as Heller was responsible for both publications and public relations.

Within a year, he was named manager of communications and engaged Jack Bagby, a retired newspaper man from Oklahoma, as temporary editor until Dan Daily, the current editor, came on board in 1989. Daily, a former chapter bulletin editor, brought a knowledge of desktop publishing to the job.

Although the magazine remains, as it has always been, essentially a one-man job, with the editor responsible for content, production and advertising, improved control of content has been achieved, with significant cost savings, through the use of in-house computerized typesetting and layout. Additionally, production time and cost were reduced in 1990 when the magazine was changed from sheet-fed to web-press printing with a move to Sells Printing Co. in nearby New Berlin, Wisconsin.

In its 50th year, *The Harmonizer* has an annual budget of \$142,000. This is offset by \$75,000 in advertising revenue, so that actual cost to each member for a year's worth of the magazine is about \$2. Not bad, all things considered.

Early contributors

Dick Sturges of Atlanta drew the first *Harmonizer* cover, which featured the **Elastic Four**, posed in front of a barber shop. Sturges also came up with the name for the publication.

C. T. "Deac" Martin served as chief advisor to the magazine; his first column, entitled "The Way I See It," appeared in the December, 1943 issue. Use of that name has continued, with guest writers, to the magazine's 50th anniversary.

Deac Martin and Maurice "Molly" Reagan collaborated on a series of articles entitled, "Barbershop Harmony Defined" in 1944.

O. C. Cash started his "Founder's Column" in 1943, and continued it until his death ten years later.

Joe Stern originated a "Question and Answer" department.

Tom Masengale wrote biographical sketches of early quartets.

Charles Merrill's column, "Barbershop Bafflers," a trivia and musical research series, debuted in May, 1944.

Other early contributors included Hal Staab and E. V. "Cy" Perkins. Phil Embury, George O'Brien and Sigmund Spaeth were contributors of feature articles. Jean Boardman became a major contributor.

Bob Hockenbrough's artwork began to appear in the magazine in 1949; Don Wooton's cartoons were used on several covers.

F. Stirling Wilson's humorous writings began to appear in the 1940s.

Charley Ward initiated the "Share the Wealth" column, which made its first appearance in December, 1950. It was a sequel to a column called "Spark Plugs," begun earlier by Frank Thorne, and was taken over in 1952 by Bob Hockenbrough, who submitted regular columns until 1961. In later years, the column was continued by Dan Knapp, Elmer Vorisek, George Dohn, Charlie Wilcox and Ken McKee.

Under Bob Hafer's editorship, the "News About Quartets" column was begun, and has continued as a department of the magazine to the present time.

Bill Otto began "Through the Years," the historian's column and continued it until 1961 when it was taken over by Calmer Browy. Dean Snyder continued the column in 1980 as "Historical Notes" when he became Society historian.

Bud Arberg, Dick Svano, Pete DePaolis and James Ewin all used the pages of the Society publication as a vehicle to teach Barbershoppers about their musical art form.



Harmonizer editors

1941	Joe Stern
1942 - 1953	Carroll Adams
1953 (2 issues)	Bob Hafer
1954	Bob Breunig
1955 - 1956	Bob Hafer
1956 (3 issues)	Curt Hockett
1957 - 1958	Bob Hockenbrough
1959 - 1963	Curt Hockett
1963 - 1984	Leo Fobart
1984 (2 issues)	Robb Ollett
1984 - 1987	Lynne Soto
1987 - 1988	Ray Heller
1988 - 1989	Jack Bagby
1989 - to date	Dan Daily



New name chosen for the Institute of Logopedics

By Brenda Keeler

Director of Patron Organizations

The Institute Board of Trustees approved a new name for the Institute of Logopedics. The name Heartspring has been chosen to better reflect the atmosphere of care and hope we offer children with disabilities. Even though we are changing our name, we are not changing who we are or our relationship with SPEBSQSA members.

Heartspring signifies the warmth and caring that are a central part of the programs for children with special needs. The "heart" is the center of life and love. Spring is a season of renewal and a time of joy.

The name, Heartspring, will be adapted to fit each part of the organization, such as Heartspring School, Heartspring Hearing Center, or Heartspring Assessment and Treatment Center. Heartspring also fits well with the logo, which was introduced in 1991.

Before making the decision to change the name, the Board took into account both the disadvantages and advantages of a name change for the Institute of Logopedics, as well as the strengths and weaknesses.

Although change creates discomfort, a name change indicates a new era. "We believe this is an appropriate name to better convey our expanded mission of providing life skills learning programs for children with multiple disabilities," says Ann Buckendahl, vice president of marketing and development.

The Wichita community has a positive impression of the Institute, but the name Institute of Logopedics was misleading. We do more than just study and treat speech disorders, as the name implied. Other weaknesses pointed out that the Institute of Logopedics sounded institutional, cold, not child-focused.

Heartspring, a life-skills learning center, is the future for children with disabilities. As members of the Barbershop Harmony Society, your generosity and commitment give children the chance to learn, grow and experience a future full of hope, promise and potential.

Calgary highlights explored

Calgary convention information for barbershoppers with mobility disabilities...

by Ken Buckner, Manager of Conventions

Most of the hotels are near the Light Rail Transit (LRT) system and stations that are accessible to wheelchairs. The regular bus fleet is not wheelchair-accessible but any new buses coming on line will have special access doors. There is, however, a low-floor community-accessible bus within the downtown area on Route 31. This bus has a one-step entrance and a retractable ramp for wheelchairs and scooters.

All LRT stations are wheelchair-accessible with the exception of the South Line (see hotel number 17 on the housing map in the *Harmonizer* convention insert). It is recommended that disabled persons, therefore, stay in hotels downtown, northwest or northeast. The center doors on each LRT car (or C-train as they are known locally) are marked with a wheelchair decal and the vertical grab bar in the doorway has been bent to allow wheelchair access. A wheelchair can be positioned with its back to the seat beside the doorway. A lap belt is provided to guard against movement of wheelchairs while the C-train is moving. Priority seating has been designated beside each doorway for people with disabilities and senior citizens.

The Saddledome, site of all the contests and the AIC Show, has special entrances for wheelchairs. The Saddledome is in the Calgary Stampede Grounds and there are two LRT stations. Only the ERLTON station has wheelchair access; it is a short distance from the Saddledome.

The Saddledome has 45 special locations for wheelchairs at the Concourse Level. These seat locations are at the rear of the auditorium but provide a good view of the stage and big screens. Wheelchairs are *not allowed* on the main floor level by local law and there are *no exceptions* to this policy.

The Jubilee Auditorium, site of the World Harmony Jamboree, has an LRT station beside it. Wheelchair access is by elevators and automatic doors. There is only space, however, for 24 wheelchairs within the auditorium and these are behind the last row of seats on the main floor.

We believe we have addressed most of the situations you may encounter, but may have missed something. We will do everything possible to make your visit to Calgary a memorable experience and we stand ready and willing to assist whenever possible.

Ladies' Breakfast will feature fashion show

The Ladies' Western-style Breakfast will be held in the Crystal Ballroom of the Palliser Hotel at 8 a.m. on Friday, July 2. The Hudsons Bay Company will provide a fashion show, a gift for each attendee and two special door prizes.

Entertainment will be western-style, plus an appearance by a special guest quartet. This event is sure to be a sell-out, so order your tickets early to avoid disappointment. See Special Event 41 in the convention insert.

Gospel Sing and Sunday morning service scheduled

Central United Church in downtown Calgary will be the site for both a Friday morning Gospel Sing, hosted by the *Good News!* quartet, and Sunday morning services. The church is a Protestant Christian church that amalgamated Presbyterian, Methodist and Congregational churches in 1925.

Check your official convention program when you register in Calgary for more details.

Barbershoppers to parade and sing at Calgary Stampede

The Calgary Exhibition & Stampede kicks off a ten-day show on Friday, July 9, with a parade through downtown Calgary that is expected to attract 250,000 spectators. The parade is televised world-wide and, for the first time, Barbershoppers have been invited to participate.

If you are staying over for the Stampede and would like to join local Barbershoppers on the float, the affair is limited to 200 men. If interested, make immediate contact with Don Craig, 8616 44th St., SE, Calgary, AB T2P 2G6; (403) 279-6732 and furnish your name, address and telephone number. You will be expected to bring your chorus costume/uniform and a comfortable pair of shoes.

Golfers will be shotgunned!

The D'Arcy Ranch Golf Club will use a "shotgun" start for the tournament on Friday, July 2, at the Calgary convention. Golfers familiar with this procedure will welcome the news, since it offers more chances for camaraderie and avoids long lines at the first tee.

Foursomes will start simultaneously from each of the 18 tees. Such a start, however, limits play to 72 golfers, so the first 72 barbershoppers to order will be the lucky ones to play this beautiful golf course. Better get signed up for Special Event 31 (see page 5 of the insert) right away!

RV space limited at Calgary

Arrangements for RV parking at the Calgary international convention will be handled by:

Creative World Travel

606 N Carrollton Ave.

New Orleans, LA 70119

phone, within La., (504) 486-7259

outside La., (800) 732-8337

fax (504) 483-8830.

Creative World Travel emphasizes that there are limited areas for good RV parking within the city limits so, to avoid disappointment, contact the agency right away.

A review of the World Harmony Jamboree New Orleans, July 3, 1992

by Marty Mendro, *Mid States Four*, 1949 international champion

Ham station to operate at Calgary convention

Using the call sign CH6IBC and operated by members of the Calgary Amateur Radio Association (CARA), a ham station will broadcast from the lobby of the Calgary Convention Centre during the international convention in July. The operating hours are: Thursday, Friday and Saturday (July 1-3) from 8 a.m. to 11 p.m. Mountain Daylight Time (1400-0500 UTC).

Operating bands/frequencies will be as follows:

20 meters: 14.225 - 14.245 MHz

15 meters: 21.3 - 21.32 MHz

10 meters: 28.3 - 28.32 MHz

2 meters: VE6RYC 146.85- MHz repeater

"Talk-in" operations are available 24 hours a day, year around, on 2 meters, VE6RYC 146.85- MHz repeater. All contacts will be confirmed by a special commemorative QSL card, courtesy of Yaesu USA, a major manufacturer of ham radio equipment. QSL cards are available to short-wave listeners who send a SASE to CH6IBC, Barbershop Singers Station, P.O. Box 592, Calgary AB T2P 2P2, Canada.

The Wednesday night AIC
Stampede of Champions
(second show)
will feature the

THE CANADIAN
BRASS

Don't miss this opportunity
to see and hear this world-
famous ensemble.
See inside front cover and
special insert this issue.

One of the occasional breaks a guy gets is an invitation to attend an extra-special event. My break came last July at the international convention when Jim Miller asked me to fill in for him to take pictures at the WHJ. He was busy rehearsing his (Southern Gateway) chorus—which went on to win the international chorus championship on Saturday!

In a way, it was a shame that people had to pay \$12 per seat, when all afternoon all they did was just sit on the front edges of them! Considering the logistics of bringing to New Orleans two choruses and nine quartets from the four corners of the world, the show was well worth the effort.

From the opening comments by emcee Laurie Peters, past BABS national chairman, to the closing chords of "Keep The Whole World Singing," led by The Ritz, 1991 international quartet champion, it was an afternoon of refreshing, exciting entertainment. The singing opened with the **Hallmark of Harmony** chorus, three-time

BABS champion, under the direction of Steve Hall, and they were *good*. They set a tone and pace that was maintained all afternoon.

I was impressed by the quality of every act. Stage presence and comments by all quartets were well above par, and the costumes worn by some were funny, clever and, in the case of the ladies' groups, very lovely.

There were six sets of mother and daughters in the **White Rosettes Chorus**, five-time champion from LABBS. When **Take Four** from Germany started their numbers, the tempo was set by "ein, zwei, drei," but their English diction was perfect.

I suggest you be sure to get your tickets for this year's performance in Calgary before they're all gone. The Jamboree will take place Friday afternoon, July 2, at 2 p.m. in the Jubilee Auditorium. All seats are reserved, and are only \$12. [See *Special Event 51* in the convention insert.]



Old Spice, representing BABS, displayed some of the more inspired costuming at the 1992 World Harmony Jamboree in New Orleans.

Representing AAMBS, **The Sentimentals** typified the verve and swagger of Australian barbershoppers at the 1992 World Harmony Jamboree in New Orleans.





Why have a chorus retreat?

by Jim DeBusman

As I travel about the Society, I am frequently asked about the value of chorus retreats and how to go about having one. If your chapter is sincerely interested in improving the quality of its chorus, retreats are a great idea.

When the music leadership of a chapter wants to organize a retreat to help improve the chorus, where to have it and who should coach are just two of the many questions to be considered. Here are some ideas on how to plan a successful weekend chapter activity. If you would like additional details or more information, call or write me at the international office.

Benefits to the chapter

Having a retreat can be one of the most important decisions a chapter can make to help the growth and development of its chorus membership. The bonding that takes place, along with the musical improvement, is well worth the effort.

Don't be concerned if you have less than 100 percent support for your *first* retreat. I guarantee, the excitement generated by those who go, when they tell those who did not attend what a great time they missed, will ensure that your next retreat will be better attended.

Planning the retreat

When the music team meets to plan the activities for the upcoming year, it should select at least two weekend dates, one in the spring and one in the fall, for chorus retreats. Schedule them approximately eight to ten weeks before your spring or fall convention, or the annual show, to allow sufficient time to polish the performance details developed during the retreat.

Selecting a coach

Consider the kind of coach you need. One way to determine what type of coach you need is to pick your weakest performance area. After identifying this, try to get the best specialist in that field for the job. Do this in the spring. In the fall, you might schedule a generalist to coach your overall performance.

As soon as you have determined your needs for both retreats, contact your coaches. Many coaches are scheduled a year or two in advance. Send each coach a videotape of your chorus and copies of your music *before* the retreat. This will help a coach to be better prepared when he or she arrives.

Selecting a location

Locate the retreat facility at a distance that encourages an overnight stay; a YMCA or church camp, a convention center next to a reasonably priced hotel, or any location that affords a large enough rehearsal area for the full chorus, plus some breakout rooms for sectionals.

It is a bonus if the facility can provide meals. If it has a kitchen, but no staff, you might consider having a committee of members, or your ladies' auxiliary, plan and prepare meals.

Scheduling the retreat hours

Plan to work Friday evening and all day Saturday. Having the chorus arrive Friday evening will help the members focus better on the work they will be doing during the weekend. If the retreat is scheduled for Saturday only, just getting the chorus focused usually takes the first few hours. Friday evening also provides an opportunity for some afterglow socializing, following an initial two- to three-hour warm-up and coaching session.

Promoting the retreat

Start advertising the retreat as soon as it is scheduled. Put regular notices in your chapter bulletin and make frequent announcements about the importance of this weekend. Prepare a detailed schedule and distribute it to every member for several chapter meetings preceding the retreat. Include a clear map and detailed instructions. Be sure to inform the members of what they should bring in the way of extra clothes, soap, toothbrush, sleeping bag, pillow, etc., as dictated by the facilities.


Retreat expenses

Try to keep the individual member's cost of the weekend to a minimum. The retreat should be an item in the chapter's music budget. Some chapters support a retreat entirely from the general fund; many defray some part of it. It would be a shame if a lack of personal funds kept an interested member from participating during the retreat weekend.

Have an agenda

Make certain that you have an agenda for the entire weekend. A well-planned retreat with variety and fun will make the singers want to return next time. *Don't spend every waking minute of the weekend on just two songs.* If possible, videotape all of the coaching sessions, to use as a reference and resource for follow up by your music leadership.

After dinner on Saturday, hold a short mini-show, have an afterglow and include some tags, gang-singing, and woodshedding. After it is over, chorus members can return home and enjoy Sunday with their families. Don't dedicate your weekend just to hammering on two songs, but enjoy one that will make an overall difference in chorus focus for the weeks and months ahead.

Occasionally, a chapter may feel the chorus will need to work through Saturday evening also, with the members staying overnight and returning home on Sunday. Be sure to get concurrence from the members before adopting this plan. Generally speaking, any additional drill on Sunday morning will be counter-productive, especially if the members have put forth a reasonable effort all day Saturday. On the other hand, if the facility provides food service, a Sunday breakfast affords an excellent opportunity for socializing in general, and for the music team to wrap up the session. 

The show's the thing . . .

by Don Gaffney, Cincinnati, Ohio, Chapter

...to swell the coffers of the Kings. The Delta Kings chorus is the performing unit of the Cincinnati Chapter, which co-exists with the 1992 international champion Southern Gateway Chorus of the Western Hills (Cincinnati) Chapter.

They co-exist easily because they have different objectives and different ways of expressing them. Southern Gateway can stage more than 100 men for competition, concerts and major shows. The Delta Kings put 40 men (and sometimes a female or two) on a theatrical stage in fully scripted, Broadway-style, musical comedies—using barbershop music, of course.

Bruce Newhall, who has written and directed the shows for the past ten years, observes: "The talent that comes to the fore from an active membership of about 50 men is simply amazing. I believe many smaller chapters would find they have the same kind of human resources, should they decide to try a musical comedy production."

One resource that the Cincinnati Chapter has that other chapters may lack is Newhall himself. He is an experienced, published playwright in both musical and non-musical modes. Anyone considering producing such a musical can skip over that talent gap, though, by writing Bruce and requesting a copy of the script and the loan of our archival videotape of a past Delta Kings production.

"It's a lot of work. We usually start learning the music for around 15 new songs in December, a good six months before our usual show date in June," said Newhall. "Tryouts for speaking roles are usually held by mid-February, while set design is started in January with blueprints completed by the end of February."

Bill Cates, a 31-year Barbershopper, has been supervising set construction for many years. He recently has had major help from a relatively new member, Mason Marvin. Both are retired so they have time to devote.

"Every year, Bruce demands more from us," says Cates, a dual chapter member. "In 1991, we built the main street of Dodge City, circa 1860, and a second scene depicting an ornate frontier bar room for the epic *Git Outta Dodge* show."

"For the 1992 show, we built sets for four different scenes along the Yellow Brick Road, including a flashy gambling casino in

'Glitter City' for *The Wizard of Odds* show," said Mason. "We also constructed a replica of a hot air balloon and its gondola to transport 'Danny and DoDo' down to and up from the stage," he added.

"I try not to let 'impossible' enter my mind when creating these extravaganzas," said Newhall. "While keeping practical parameters in mind, I don't mind thinking big, and sometimes bizarre, to achieve the desired end. Besides, I love to challenge the set-makers, yet they never rebel."

In *Mutiny on the Bounty*, for instance, the ship stretched all the way across the stage, with a dimly lit captain's quarters at stage right and the bow at stage left. The stage itself provided the main deck, including a huge mast and sail, plus a poopdeck with a big helm, while Pitcairn Island slowly rolled across the backdrop, creating the illusion that the ship was moving. "Captain Blah and Flusher Christian" were adversaries. Christian won again.

"I look for well-known barbershop songs that can be parodied to fit our story line. Sometimes other songs have to be given barbershop arrangements. For example, in *The Wizard of Odds*, the song 'Kansas City' from *Oklahoma* was changed to 'Glitter City' and given new words about gambling," said Bruce.


The Delta Kings keep their shows clean, but traditional story lines usually take a beating. It's all in fun, however, and the audiences appreciate the creative (and often comy) humor, great sets and imaginative costuming.

Speaking of audiences, they keep coming back every year at a current rate of \$9 a ticket, nearly filling a 2,000-seat high school theater on Friday and Saturday nights. With the 1993 show, *Caesar's Salad*, a Sunday matinee for residents of seniors facilities will be added.

These shows provide 80 percent or more of the chapter's annual income, but the end result of this annual effort has not been just financial health. We have experienced the development of chapter pride, strengthening of fellowship, a growing audience base and new members every year.

Under the direction of Bob McFadden, the chorus is also singing better and is going to contest after a three-year hiatus. It has attracted dual membership talent, and has gratefully accepted the services of one of the Society's most gifted arrangers, Don Gray, for the 1993 show.

Shakespeare's Hamlet said, "The play's the thing wherein I'll catch the conscience of the King." It could also be the thing that lifts the fortunes of, or even spells the salvation of, some smaller chapters in the Society.

Anyone interested in further details should contact Bruce Newhall, 8470 Denallen Drive, Cincinnati, OH 45255. 



Just one of the highly detailed sets built by the Cincinnati Delta Kings chorus for its annual shows, produced in musical-comedy style. This one is from *The Wizard of Odds*. Set construction supervisor is Bill Cates, a 31-year member.



Ed Waesche, chairman of the World Harmony Council, reported last November that funds raised through the annual jamborees at international conventions continue to support travel and expenses for coaches and judges throughout the world-wide barbershop community, while maintaining a healthy reserve. Readers may be interested to know that, outside of North America, male and female barbershoppers total more than 5,000 singers in formal organizations.

BABS chorus receives TV award

Sheffield's **Hallmark of Harmony** chorus entered the "Sainsbury's Choir of the Year" competition and, at last report, had reached the semifinals. The chorus also received an Export Award from Yorkshire Television for "noteworthy progress in export markets in 1992" for its efforts while visiting the U. S.

The British Association of Barbershop Singers is eagerly anticipating its 1993 convention at Harrogate during May 28-31. Several members, notably John Grant, Clive Landey and Graham Sutton, have been providing expertise to other European affiliates.

Brian Hall, a member of the Bradford Club and father of Sheffield Director Steve Hall, is involved in relief efforts to Bosnia, driving truckloads of supplies to the city of Zagreb. The enterprise, which is recognized by the Bosnian government, British Red Cross and local British authorities, has received good support from members of BABS and the Ladies Association of British Barbershop Singers (LABBS).

SNOBS looking to expand into Norway, Denmark

SNOBS units have been requested to present barbershop weekends in Norway and there is a move to establish a local Norwegian organization. A Danish group, the **Amiculi Chorus**, has submitted its application to join SNOBS and intends to compete in May in Helsingborg. A Danish quartet is also expected to compete at this spring convention.

The success of the Society of Nordic Barbershop Singers fall convention in Växjö, Sweden, last October, was due, in part, to the efforts of BABS' Graham Sutton, according to a report by SNOBS President Kjell

Lindberg. Sutton's visit, during which he coached quartets and presented information on other European barbershop activities and the new scoring categories, was sponsored by the World Harmony Council. Lindberg's report expressed the hope that such exchanges would lead to closer cooperation among the European affiliates.

WHC specialist visits BinG! and DABS

Traveling under the auspices of the World Harmony Council, Bill Biffle of Albuquerque spent a week each last fall with groups belonging to Barbershop in Germany and the Dutch Association of Barbershop Singers. In addition to visiting various enclaves in Germany, coaching quartets and choruses, Biffle worked with a directors' school in Dortmund and participated in a barbershop workshop weekend in Coesfeld, along with John Grant, Clive Landey and Alastair Thompson (original tenor of the King's Singers) from BABS.



Honolulu's **Tiki Tones** posed in kimonos outside their hotel in Hamada, Japan, during a singing tour last fall. Shown are (l to r): Ralph Brandt, bari; Bob Short, bass; Steve Elliott, lead and Bill Penhart, tenor.

In The Netherlands, Biffle visited and worked with three choruses and taught Sound classes at the DABS Harmony College, held at Elst. This was the first year that the college faculty included Dutch instructors.

1993 AAMBS convention promoted

Convention Chairman Andy Aberle is distributing colorful newsletters and informational brochures about the second-annual convention of the Australian Association of Men Barbershop Singers, which will take

place in Perth, October 14-17. The association anticipates that 12 choruses and 30 quartets will participate. SPEBSQSA members are invited to include the convention in their travel plans.

Tiki Tones tour Tokyo

Last fall, the **Tiki Tones**, a popular Honolulu quartet, was invited to perform at a music festival in Shimane, a western prefecture on Honshu in Japan. During the six-day event, the foursome, and a string and woodwind quartet from Australia, presented nine shows at schools, community centers and concert halls. Judging from audience reception, barbershop has a great future in Japan.

Following the festival, the group flew to Tokyo to meet with a group of Japanese Barbershoppers who have recently joined the Society's Frank Thorne Chapter-at-Large. At a special concert for 200 invited guests in Mito City, the foursome performed an arrangement of a famous Japanese ballad,

"Harukanatomi," for the composer, Toshi Isobe, who was in the audience. A Japanese quartet also sang and, at the afterglow in a nearby French-style bistro, the Americans helped their counterparts try their hands at woodshedding.

continued next page



A high school quartet made up of members of the school rugby team performed for the student body during a clinic given by the **Chiefs of Staff** in connection with the NZABS convention in Wellington last October.

Society members assist at NZABS convention

At the October convention of the New Zealand Association of Barbershop Singers, the guests of honor were the members of the 1989 international quartet champion, **Chiefs of Staff**. Ed Waesche, Ron Black and Steve Plumb served on the judging panel and Jerry Orloff videotaped the proceedings, while also serving as emcee for the quartet finals.

To help promote high school quartets, the Chiefs of Staff presented a 20-minute package at a nearby high school before a jam-packed crowd of more than 700 students and faculty. Several school quartets also performed, following which the Chiefs of Staff adjourned to a music room for specialized coaching of interested students.

Originally planned as a 14-day visit, the tour was extended to present workshops and performances throughout New Zealand and Australia. Coaching visits were made to chapters and clubs in both countries.

TV or not TV?

One of NZABS' popular quartets, the **Avon City Four**, was invited to sing on a nationally broadcast childrens' TV show. This turned out to be quite a challenge.

For the broadcast, to be taped in Christchurch six days hence, the producers specified that the song was to be "Dry Bones," a number not in the quartet's repertoire. Faced with an opportunity to appear on nation-wide TV, however, the foursome found some sheet music, concocted a barbershop arrangement thereof, and went into emergency rehearsals that continued right into the Canterbury Television Studio's cafeteria on the day of the shooting.

A little nervous, but prepared as well as possible, the quartet began recording before a live studio audience. Happily, the group's spokesman reported, the four members not only were able to remember which bone goes after which, but executed all 14 key changes successfully.



Ron Black (second from left) and Ed Waesche (center) gave "pointers" in proper woodshedding techniques during a workshop at the 1992 NZABS convention.

Free lodging may be available to barbershoppers visiting overseas

Readers of the November/December *Harmonizer* may have noted an ad on page 32 for 'Harmony Exchange' without realizing what the service is all about. Moreover, the address to write for information is in Wales, U. K., and that alone might have put a few readers off. Herewith is some background information.

Rosemary and David Pritchard of Wales have been singing barbershop for about 12 years. In 1991, they combined a holiday visit to friends living in St. Louis, Mo., with a trip to the international convention in Louisville. They had such a pleasant time in the company of fellow barbershoppers, with only the hobby in common at the time, that they decided to launch an enterprise, *exclusive to barbershoppers*, that would allow other people to enjoy similar experiences. They founded 'Harmony Exchange.'

Essentially, they are compiling a directory of barbershoppers all over the world, who would be interested in some form of home-sharing with other barbershoppers. Among the options are: the straight exchange of homes for an agreed length of time; an offer of free hospitality to another family in exchange for a reciprocal arrangement at an agreed time; renting, or offering your home for rent; offering or requesting bed-and-breakfast accommodations; an exchange of hospitality between young family members; and other combinations.

'Harmony Exchange' only puts people in contact with each other. All terms of agreement are between the parties; however, brochures detailing many considerations are part of the inquiry package. A great deal of thought has obviously gone into making this enterprise easy and enjoyable for participants.

The directory is scheduled for distribution in the spring of 1993; therefore, inquiries should be made as soon as possible. After reviewing the material, those who decide to join will be listed in the directory, complete with details of their requirements, and will receive the directory, supplemental updates and other material as time goes by.

Please refer to the ad on page 32 of the November/December *Harmonizer* for the proper address, phone and fax numbers for initial inquiry.

Chapter Eternal

Ben Williams

by Buzz Haeger
and Jim Foley



In 1959, Ward Solberg, bass of the **Kord Kings** and an IBM employee, heard another employee sing at a company social function. Knowing that our Society was always looking for good singers, Ward invited the singer to a chapter meeting. Thus began the barber-shop career of the gentle giant, Ben Williams.

Ben sang with the Kord Kings and later with **The Vigilantes**, who did very well in district competition and would probably have gone on to become district champs, but fate directed Ben along another course.

The **Four Renegades**, international medalist in 1962 and 1963, were losing their lead, Joe Sullivan. Buzz Haeger, the tenor, persuaded Ben to try out for the part. After one practice, Haeger, bari Jim Foley and bass Tom Felgen knew they had something special, and Ben agreed to stay.

In 1965, in Boston, the Renegades took the gold by a margin of more than 400 points.

For nine years, the Renegades had a warm and close personal relationship that lasted beyond "retirement" in 1971. Ben and Jim Foley continued singing together for thirty years.

On January 6, 1993, while driving to West Chicago to see his daughter Diane, "Gentle Ben" Williams died of a massive heart attack. He was 64. At services held in Elkhorn, Wis., eight pall bearers of former quartet members, Buzz Haeger, Jim Foley, Tom Felgen, Dave Boo, John Erickson, Rick Anthony, Doug Smith and Ray Henders, tenderly carried Ben on his last journey.

Bill Conway



Bill Conway, bass of the 1948 international champion **Pittsburghers**, died on February 2, 1993. He was 79. Lead singer Tom Palamone is the surviving member of the championship foursome.

Tom Morris



Thomas Morris died December 29, 1992, of cancer. A thirty-two-year member of the Society, he was 55.

Morris sang with the old Paducah, Ky., chapter from its charter until it folded in the '70s. He and his quartet, **Kentucky Transfer**, Joe Walker, tenor; Phil Fowler, lead; Morris, bari and Harvey Polk, bass, sang with a chorus in Illinois until the Western Kentucky Chapter, which they subsequently joined, was formed. For several years during the '70s, Morris, who owned a computer and audio business, made the official recordings of international contests for the Society.

With John Wood replacing Walker on tenor, Kentucky Transfer became the 1983 Cardinal District quartet champion. Two years ago, Tom's son, Bret, took over as lead and the foursome changed its name to **Second Generation**. That group competed in the 1992 international contest in New Orleans.

During the first quarter of 1993, the following members were reported to the international office as deceased.

Cardinal

Bollinger, Walter Ashland, KY
Bolton, Thomas Louisville, KY
Hendricks, Thomas Greater Indianapolis, IN

Central States

Ebinger, Irvin Cedar Rapids, IA
Fisher, George Davenport, IA
Rausch, Norbert Milbank, SD

Dixie

Leonard, Robert Augusta, GA
Loney, Ralph Columbus, GA
Martin, Virlyn Birmingham, AL
Quinnelly, George Birmingham, AL
Thompson, Charles Hilton Head Is., SC
Voorman, Henry Knox County Metro, TN

Evergreen

Hume, Dick North Vancouver, BC
Roth, Steven Eugene, OR

Far Western

Craven, Leonard Chico, CA
Katz, Martin Tucson, AZ
McClellan, Amos Paradise Valley, AZ
McComb, Robert Whittier, CA

Illinois

Bartholomew, Juul "Q" Suburban, IL
Brown, Henry South Cook, IL

Harris, Jud Lombard, IL
Lancaster, Thomas Lombard, IL
Moore, Clarence Rock Island, IL
Siebert, Willard Bloomington, IL
Williams, Ben Aurora, IL

Johnny Appleseed

Davidson, Joseph Beaver Valley, PA
Dever, William Greater Pittsburgh, PA
Javens, Leonard Beaver Valley, PA
Lee, Richard Fostoria, OH
Newman, Wayne ClevelandE. Suburbanaire, OH
Paddock, Elton Columbus, OH

Land O' Lakes

Bork, Glendon Barron County, WI
Gilligan, Russ Stevens Point, WI
Hoffman, Emil Virden, MB
Kohan, John Swan River, MB
Larson, Jewel Faribault, MN
Thiel, Syl Appleton, WI

Mid-Atlantic

Brooks, Carlton Roanoke Valley, VA
Davis, Arlan Reading, PA
Fenneman, Lawrence Dundalk, MD
Gormley, Daniel Levittown, PA
Gutman, George Greater Brunswick Area, NJ

Hartz, Bernard Levittown, PA
Hubbel, Graham Westchester County, NY
Lee, Raymond Cape May County, NJ
Matten, Paul Reading, PA
Matthews, John Freehold, NJ
Mitchell, Ed Fredericksburg, VA

Northeastern

Greaves, Charles Providence, RI
O'Brien, John Boston, MA
Parker, Valentine Laconia, NH

Rocky Mountain

Crago, Robert Northern Black Hills, SD

Seneca Land

Baranello, William Syracuse, NY

Southwestern

Clark, Irl Dallas Metro, TX
McClure, O. M. Enid, OK
Mountz, William Nacogdoches, TX
Small, James Hot Springs, AR
Stone, John Permian Basin, TX

Sunshine

Brettelle, Phillip Plantation, FL
Gaunt, Kenneth Jacksonville Big O, FL
Leonard, Oliver Pensacola, FL
Matthews, Robert Naples, FL
Zryd, Ace Orlando, FL

Calgary Convention Schedule of Major Events

Tuesday, June 29	Gang-singing and Tag-singing Party	Macleod Hall, Convention Centre	7:30-10:30 p.m.
Wednesday, June 30	Collegiate Quartet Competition	Macleod Hall, Convention Centre	1 p.m.
	AIC Shows	Saddledome	6 p.m. and 9 p.m.
Thursday, July 1	Quartet Quarterfinal Sessions	Saddledome	10:45 a.m., 2:45 p.m. and 7:15 p.m.
Friday, July 2	Sing With The Champs	Exhibit Hall, Convention Centre	9 a.m.
	Massed Sing	Olympic Plaza	12 noon
	World Harmony Jamboree	Jubilee Auditorium	2 p.m.
	Quartet Semifinal Session	Saddledome	7:15 p.m.
Saturday, July 3	Sing With The Champs	Exhibit Hall, Convention Centre	9 a.m.
	Chorus Contest	Saddledome	11:15 a.m.
	Quartet Finals	Saddledome	7:45 p.m.

Registration, special event and tour ticket pick-up information

Convention registrations, special event and tour tickets may be picked up in the registration area located in the Exhibit Hall, Calgary Convention Centre. Registration will open at 10 a.m. on Monday, June 28, and thereafter at 9 a.m. each day; registration closes each day at 6 p.m. Tickets for Monday's tours will be mailed, provided the orders have been received prior to to June 15, 1993. All attendees arriving with next-day tours should make special arrangements for ticket pick-up by calling (800) 876-SING no later than June 15, 1993.

Calgary International Convention Registration • June 27 - July 4, 1993

INSTRUCTIONS

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

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

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

Registrations may be picked up at the convention *or* obtained in advance by mail. If you would like to have your contest tickets mailed, please add \$3.00 postage and handling cost to your order. Mailings will be made during the month of May.

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

1993 CONVENTION ONLY

For office use

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

Quantity	Type	Rate	Total (US funds)
	Adult	\$75.00 ea.	\$
	Jr. (under 19)	\$37.50 ea.	\$
Postage and handling cost		\$ 3.00	\$
TOTAL			\$

☐ I require seating for handicapped ☐ I will be in a wheelchair

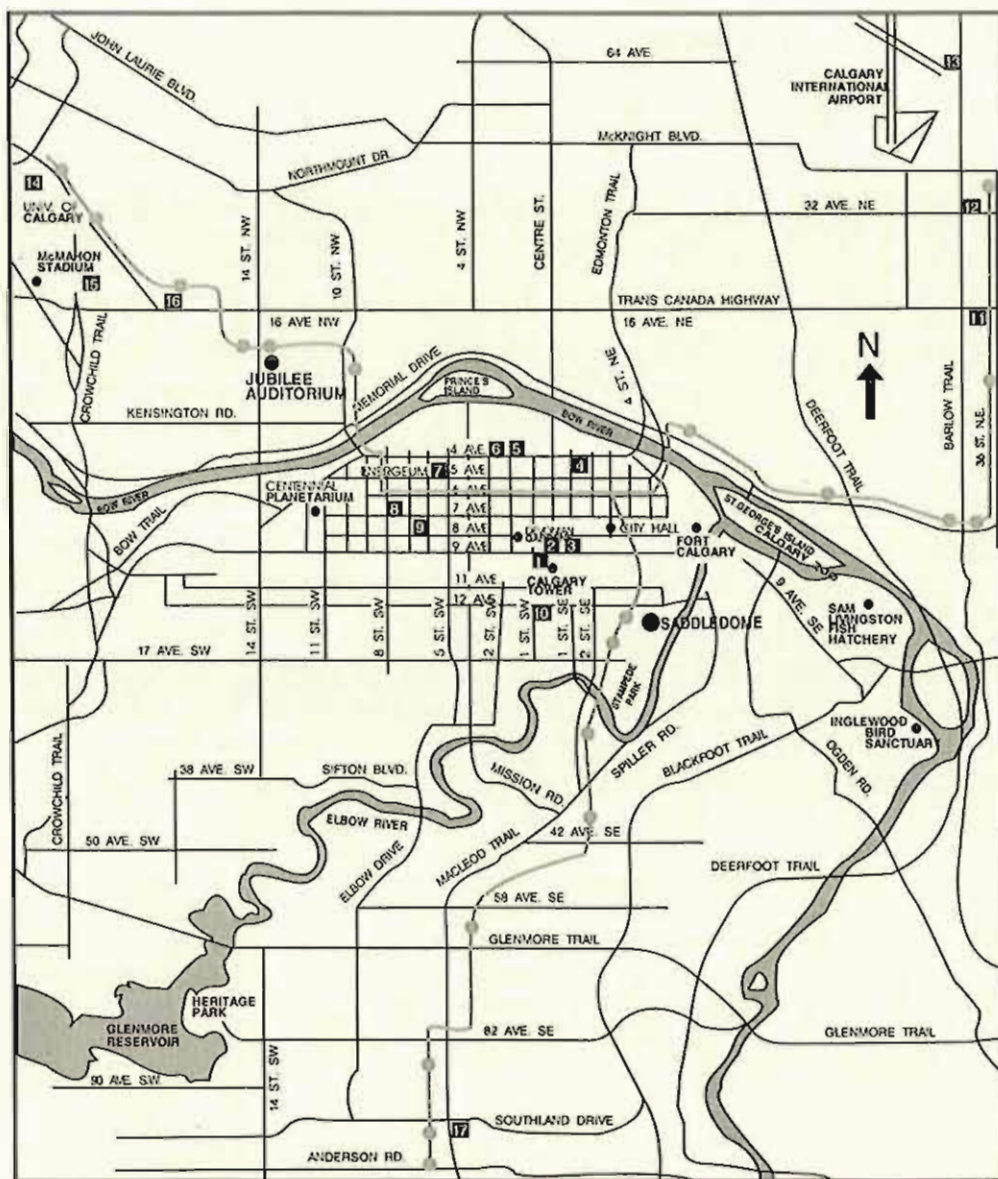
☐ I require nearby reserved seat for a companion

General description of handicap _____

☐ MasterCard ☐ VISA Exp. date: mo _____ year _____

Account No. _____

Calgary map and hotel locations



light rail transit (LRT) station

Saddledome is the site for all contests

- 1 Palliser Hotel (Headquarters)
- 2 Skyline Plaza Hotel
- 3 **Calgary Convention Centre**
- 4 Delta Bow Valley Hotel
- 5 The International Hotel
- 6 Westin Hotel
- 7 Prince Royal Inn
- 8 Quality Hotel - Downtown
- 9 Ramada Hotel - Downtown
- 10 Westward Inn
- 11 Marlborough Inn
- 12 Sheraton-Cavalier Hotel
- 13 Chateau-Airport
- 14 University of Calgary
- 15 Village Park Inn
- 16 Highlander Hotel
- 17 Hospitality Inn

Hotel Information

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

❖ All rates shown are subject to taxes and fees.

❖ Hotel rates are in Canadian dollars.

SGL - 1 person/1 bed

DBL - 2 persons/1 bed

DBL/DBL - 2 persons/2 beds

SUITES - Starting Rates

EX. PER. - Extra person charge

BR - bedroom

PKG - parking

HOTEL	SGL/DBL	DBL/DBL	EX.PER.	SUITES	POOL	PKG.
1. Palliser Hotel (HQ)	\$ 95	\$ 95	\$15	\$115	NO	\$9.75
2. Skyline Plaza Hotel	110	110	\$20	155	YES	9.00
4. Delta Bow Valley Hotel	108	108	15	145	YES	6.00
5. The International Hotel**	84	84	10	105	YES	3.00
6. Westin Hotel-Main	105	105	20	245	YES	6.00
-Tower	120	120	20			
7. Prince Royal Inn*	65 (1 BR)	80 (2 BR)	0	N/A	NO	FREE
8. Quality Hotel Downtown	65	65	6	130	YES	FREE
9. Ramada Hotel Downtown	85	85	0	N/A	YES	FREE
10. Westward Inn	79	79	10	N/A	YES	FREE
11. Marlborough Inn	68	68	10	200	YES	FREE
12. Sheraton-Cavalier Hotel	85	85	10	123	YES	FREE
13. Chateau-Airport	91	91	15	129	YES	1.50
14. University of Calgary (dormitory rooms and suites)						
Kananaskis Hall	\$27 single occupancy/\$18 double occupancy - per person, per night					
Norquay Hall	\$27-38 single occupancy/\$22-25 double occupancy - per person, per night					
Olympus Hall	\$31-46 single occupancy/\$21-28 double occupancy - per person, per night					
15. Village Park Inn	82	82	5	N/A	YES	FREE
16. Highlander Hotel	67	67	0	N/A	YES	FREE
17. Hospitality Inn-Main	78	78	5	176	YES	FREE
-Tower Atrium	89	89	5			

*All suites, NOT air-conditioned

**All suites, air-conditioned



IMPORTANT TRAVEL INFORMATION

For all SPEBSQSA Members and Guests

INTERNATIONAL CONVENTION - CALGARY

JUNE 27 - JULY 4, 1993

CALL 1-800-877-5444*

Mention your Special Access Code: C-4030

ACT NOW! LIMITED availability for the lowest airfares - this is a peak travel period!
CALL our trained staff to learn about Transportation Package Options!

TRANSPORTATION

- Pre/Post Convention Arrangements.
- Cash Rebates on ALL Airline Tickets.
- Air/Rail Combination from Vancouver or Calgary.
- Air/Motorcoach & Air/Train Trips.
- Ask about Group Packages for your Chorus.

PACKAGES MAY INCLUDE:

- Canadian Rockies Air/Rail.
- Banff, Lake Louise, & Jasper.
- Columbia Icefield/National Parks.
- Vancouver, Calgary & Victoria.
- Call for Brochure and Details.

Camelot Travel Services, Ltd.

The Official Travel Agency for SPEBSQSA

CALL: 1-800-877-5444 or FAX: (303) 843-0900

* Call 7 a.m. to 6 p.m., MST • Monday - Friday



World Harmony Jamboree

Friday afternoon ♦ 2 p.m. ♦ July 2nd ♦
Jubilee Auditorium

PRESENTING

from West Yorkshire, England
from Cologne, Germany
from Pa Veere, The Netherlands
from Ottawa, Ontario
from West London, England
from Natal, South Africa
from Calgary, Alberta
from Florida
from Helsingborg, Sweden
from Rönninge, Sweden
from Ypsilanti, Michigan
from Toronto, Canada

Quattro 1993 BABS QUARTET REPRESENTATIVE
Viertakt MENS QUARTET FROM BinG!
Coastline Chorus MENS CHORUS FROM DABS
Capital Chordettes, Inc. LADIES CHORUS FROM HARMONY, INC.
Capital Connection Chorus LADIES CHORUS FROM LABBS
Gift Edge MENS QUARTET FROM SPATS
Stampede City Chorus HOST CHAPTER CHORUS FROM SPEBSQSA
Keepsake 1992 SPEBSQSA INTERNATIONAL QUARTET CHAMPION
Helsingborg Barberboys 1993 CHORUS REPRESENTATIVE FROM SNOBS
The Last Edition 1993 QUARTET REPRESENTATIVE FROM SNOBS
Swing Street 1992 SWEET ADELINES INTERNATIONAL QUARTETTE CHAMPION
George Shields MASTER OF CEREMONIES

Admission \$12 (U.S.)—all seats reserved!

Proceeds to benefit world harmony education

CALGARY SPECIAL EVENTS

Gang-singing and Tag-singing Party: Tuesday, June 29, 7:30–10:30 p.m., Macleod Hall, Convention Centre.

FREE admissionno-host (cash) bar

Collegiate Quartet Competition: Wednesday, June 30, 1 p.m., Macleod Hall, Convention Centre.

Event 21	\$7 (US)
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AIC Show of Champions: Wednesday, June 30, 6 p.m. and 9 p.m. at the Saddledome, featuring the *Canadian Brass* (second show only).

See ad on last page of this insert.

Golf Tournament: Friday, July 2, D'Arcy Ranch Golf Club. A beautiful 208-acre course with an outstanding view of the Rockies. Fee includes luncheon, cart, awards, bag tag, ball, marker, range and practice facilities. The first 72 players will have a golfing experience they won't soon forget. Ladies are invited. Buses leave downtown at 6:30 a.m..

Event 31\$80 (US)

Ladies Breakfast Buffet: A special breakfast buffet prepared by the Palliser's award-winning chef. The Hudson's Bay store will provide a fashion show, a gift for each lady and two special door prizes. All this, plus a guest appearance by **Keepsake**, 1992 international quartet champion. 9 a.m. Friday, July 2, Palliser Crystal Ballroom.

Event 41\$15 (US)

World Harmony Jamboree: This show is rapidly becoming a highlight event of the convention. Enjoy an afternoon of world-wide harmony featuring quartets and choruses from around the globe. 2 p.m. at Jubilee Auditorium. All seats are reserved.

Event 51	\$12 (US)
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Logopedics Breakfast: Enjoy a genuine Canadian breakfast and championship harmony by Keepsake. 9 a.m. in the Crystal Ballroom, Palliser Hotel.

Event 61	\$12 (US)
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ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1993. *Refunds cannot be processed after that date.* A limited number of tickets will be available for purchase during convention week in the registration area—Exhibit Hall, Calgary Convention Centre.

Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, Inc., to:

Collegiate Quartet Competition

21 @\$7 (US) each \$

Golf Tournament

___31 @ \$80 (US) each \$ _____

Ladies Breakfast Buffet

___41 @ \$15 (US) each \$ _____

World Harmony Jamboree

___51 @ \$12 (US) each \$ _____

Logopedics Breakfast


61 @\$12 (US) each \$

Total \$ _____

SPEBSQSA Special Events

6315 Third Avenue

Kenosha, WI 53143-5199

☐ Check Money Order VISA MasterCard

Exp. date _____

Name _____

Street/Box _____

City _____ State _____ ZIP _____

Telephone () _____

CALGARY - - THE STAMPEDE CITY

The Perfect Spot for a Convention

Calgary - a city brimming with good old-fashioned hospitality, skyscrapers rising tall from the plains. Yet, a few miles away are honest-to-goodness cattle ranches, Indian reservations and one of the most spectacular scenic areas in the world, the Canadian Rockies—an absolute must destination for all visitors to Calgary.

TOUR A - GEMS OF THE CANADIAN ROCKIES - Lake Louise and Banff. One of the most glorious treats in the world, the Canadian Rockies offer breath-taking natural wonders. Feast at a gourmet buffet luncheon in the plush dining room of Chateau Lake Louise, overlooking massive Victoria Glacier reflected in the lake. Cruise on Lake Minnewanka, visit a buffalo preserve and shop in the resort town of Banff. Tour includes deluxe buffet lunch and scenic cruise. 9 hours - \$79.00 per person; children under 12 - \$59.00. Depart 7:45 a.m. Monday, Tuesday, Wednesday, Thursday and Friday.

TOUR B - CALGARY CITY SIGHTS - "Stampede City" is noted for its dynamic history and friendliness. This tour features Fort Calgary, the original post of the North West Mounted Police, forerunner of the Royal Canadian Mounted Police; Scotsman Hill, for a panoramic view of the city and Stampede Park; the downtown area; Canada Olympic Park, the \$62 million sports facility created for the 1988 Calgary winter Olympics; the University of Calgary; and residential areas. 3 hours - \$23.00 per person; children under 12 - \$13.00. Depart 1:00 p.m. Tuesday, Wednesday and Friday.

TOUR C - BARBERSHOP LUNCH AT HERITAGE PARK - Calgary's premier historic attraction, Heritage Park, features more than 100 restored buildings and exhibits, with 400 costumed staff to serve you. We begin with a nostalgic coal-burning railroad ride around the park. Smell the aroma of old-fashioned cinnamon buns and sourdough bread baking as we sit down to a delicious lunch, after which we'll gather at a turn-of-the-century band shell where all barbershoppers will be invited to join in the entertainment with a short concert. Also included will be the great harmonies of a championship quartet. Next, we'll all board a paddle-wheeler for a relaxing cruise, after which we'll have time to explore the many exhibits in the park. 5 hours - \$39.00 per person; children under 12 - \$29.00, includes transportation, lunch, train ride, barbershop concert, paddle-wheel cruise and entrance to most exhibits. Depart 12:00 noon Tuesday, Wednesday and Friday.

TOUR D - STROLLING TOUR OF CALGARY - Feel the pulse of this dynamic city. Our tour begins with a panoramic view of the city at the top of Calgary Tower, 762 steps high (but we'll use the elevator). After visiting shopping areas, we'll see Olympic Plaza, with its superb Olympic sculptures and historic City Hall. Next, it's on to relaxing Devonian Gardens, two acres of thousands of imported and native plants to photograph and admire. 2 hours - \$15.00 per person includes admission fees. Depart 12:30 and 3:00 p.m. Tuesday and Wednesday, 10:00 a.m. and 12:30 p.m. Friday.

TOUR E - DERRICKS, DRUMHELLER AND DINOSAURS - Traveling east of Calgary, we pass oil derricks where wildcaters drill for black gold in the rich oil fields of Alberta. In this area, North America's greatest palaeontological artifacts were discovered; now contained in the world famous Royal Tyrrell Museum of Palaeontology. Here, you'll find Drumheller, the area's largest town. We will also visit Horseshoe Canyon for our first view of the Alberta

Badlands; Horseshoe Canyon, with its strange clamshell beds; Hoodoos (erosional remnants from millennia past); and the quaint swinging bridge used by coal miners a century ago. A fascinating way to spend a day. 8 hours - \$45.00 per person. Depart 8:30 a.m. Tuesday only.

TOUR F - MUSIC STAMPEDE, BARBERSHOP STYLE - Most of us will not be in Calgary at Stampede time so we're putting on a stampede of our own on an authentic ranch. A scenic drive to the foothills of the Rockies brings us to the Rafter Six Ranch where real cowboys will be waiting to take us on an old-fashioned hayride. Next, gather at the rodeo grounds for a fun-time rodeo with audience participation. Horseback riding, horseshoe pitching and nature walks are also available. After a lunch of steak, baked potato, ranch beans, salad, pie and beverage, we'll enjoy some Western-style musical entertainment and great barbershop harmony. 8 hours - \$59.00 per person; children under 12 - \$42.00. Price includes transportation, hayride, barbecue, games, fun-time rodeo and entertainment. Depart 8:30 a.m. Wednesday only.

TOUR G - POWWOW DINNER AND SHOW - Along with the buffalo, the Sarcee Indians, who belong to the Blackfoot Confederacy, were the early inhabitants of this area of Alberta. Tonight, we feature the music and dance of these native Canadians. The young braves will celebrate the spectacular hoop dance; the young ladies portray a moving statement for the environment. Then, we'll all be invited to join the circle of friendship in the Round Dance. We'll also have some barbershop harmony, including a special appearance by the Chiefs of Staff. These Chiefs don't wear feathers but they sing up a storm! A delicious dinner, including bannock (a special Indian bread), barbecued chicken, ranch baked beans, garlic toast, salad, buffalo meat sampler, vegetable (corn on the cob), hot coffee or tea, is included. Tour includes Indian dinner, barbershop entertainment and native Canadian entertainment. 5 1/2 hours - \$49.00 per person; children under 12 - \$35.00. Depart 5:30 p.m. Monday only.

TOUR H - POST-CONVENTION TOUR - Canadian Rockies In-Depth and the Calgary Stampede. Sunday, July 4th to Thursday, July 8th. If you can spare the time, spend four magnificent days with fellow barbershoppers in the Canadian Rockies. Tour includes relaxing visits to all the sites in Tour A above plus stops at Castle Mountain, Crowfoot Glacier, Bow and Peyto Lakes, then onward to Jasper National Park and the Columbia Icefields, where we shall take a Snocoach Ride on Athabasca Glacier. We will also be visiting Moraine and Emerald Lakes. Return to Calgary airport or the Holiday Inn in Calgary. (Note: The Calgary Stampede begins on Friday, July 9. The Stampede Kick-off Parade, second-most famous parade in North America, will feature a SPEBSQSA float, and barbershoppers are invited to sing in the parade. (Extended 3-day package to Calgary Stampede available.)

TOUR I - POST CONVENTION TOUR - Canadian Rockies, Vancouver and Cruise to Alaska. What a

fantastic way to end the convention! On Sunday morning, you'll depart Calgary and travel through Banff National Park to Lake Louise. From there, we travel westerly through Glacier National Park to Kamloops, where we'll enjoy an evening barbershop bash with barbershoppers from England and Canada. On Monday, we continue through the Canadian Rockies to vibrant Vancouver, one of the world's most beautiful and pristine cities. Here we'll meet the Vancouver Barbershoppers who will show us more of what Canadian hospitality is all about. On Tuesday, after sightseeing Vancouver, we'll board the fabulous cruise ship Nieuw Amsterdam for a week-long deluxe cruise through the Inside Passage, north to Ketchikan, Juneau, Sitka and beautiful Glacier Bay. Depart Sunday, July 4, 9:00 a.m. from headquarters hotel. Return to Vancouver Tuesday, July 13.

TOUR J - PRE-CONVENTION TOUR - Rocky Mountaineer Railroad Ride. If you want a unique railroad

experience, join fellow barbershoppers as they view the scenic wonders of this two-day rail tour over more than 600 miles of one of the most spectacular regions of the world. From your spaciouly comfortable seat, complete with footrest, you'll see lush coastal forests and interior uplands, roaring river canyons and the glistening peaks of the Canadian Rockies. Tour begins in Vancouver on Tuesday morning, June 29, and ends in Calgary on Wednesday afternoon, June 30, across the street from headquarters hotel.

For brochures and complete details on tours H, I and/or J, please contact Windsor Travel, Ltd. at 312-581-4404 or 1-800-648-7456.

NOTE: ALL TOURS DEPART FROM CONVENTION CENTRE, 9TH AVENUE ENTRANCE. (EXCEPT TOUR J).

TOURS ORDER FORM

Please indicate the number of tickets desired for each tour:

TOUR A: Gems of the Canadian Rockies - 9 hours - \$79.00 (\$59.00 under 12 years of age)

___ A-1. Monday, June 28th, 7:45 a.m. \$
___ A-2. Tuesday, June 29th, 7:45 a.m. \$
___ A-3. Wednesday, June 30th, 7:45 a.m. \$
___ A-4. Thursday, July 1st 7:45 a.m. \$
___ A-5. Friday, July 2nd 7:45 a.m. \$
TOTAL: \$

TOUR B: Calgary City Sights - 3 hours - \$23.00 (\$13.00 under 12 years of age)

___ B-6. Tuesday, June 29th, 1:00 p.m. \$
___ B-7. Wednesday, June 30th, 1:00 p.m. \$
___ B-8. Friday, July 2nd, 1:00 p.m. \$
TOTAL: \$

TOUR C: Barbershop Lunch at Heritage Park - 5 hours - \$39.00 (\$29.00 under 12 years of age)

___ C-9. Tuesday, June 29th 12:00 noon \$
___ C-10. Wednesday, June 30th, 12:00 noon \$
___ C-11. Friday, July 2nd, 12:00 noon \$
TOTAL: \$

TOUR D: Strolling Tour of Calgary - 2 hours - \$15.00 (\$10.00 under 12 years of age)

___ D-12. Tuesday, June 29th, 12:30 p.m. \$
___ D-13. Tuesday, June 29th, 3:00 p.m. \$
___ D-14. Wednesday, June 30th, 12:30 p.m. \$
___ D-15. Wednesday, June 30th, 3:00 p.m. \$
___ D-16. Friday, July 2nd, 10:00 a.m. \$
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TOUR E: Derricks, Drumheller and Dinosaurs - 8 hours - \$45.00 (\$35.00 under 12 years of age)

___ E-18. Tuesday, June 29th, 8:30 a.m. \$
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TOUR F: Music Stampede Barbershop Style - 8 hours - \$59.00 (\$42.00 under 12 years of age)

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Is change inevitable?

by Gary Stamm, Director of Marketing

"We have an organization, nearly fifty-five years old, that is rich in tradition and heritage; we do not need to change a thing in the Society." I wonder how many of our members hold this belief.

Part of the Society's marketing plan for 1993 is information gathering. Who are we? Do we know how our products—membership, merchandise, schools, conventions, etc.—are looked upon by our members? What does the outside world think of us?

We cannot make plans on what to offer, how to offer it and at what price to offer it if we do not have some pretty good answers to the above questions. Although they may seem to be obvious questions with obvious answers, perhaps we will find out that, while we are right about some of the answers, we may be surprised by others. Some of the answers may even suggest that change is necessary.

Maybe we are too close to our hobby and organization. Maybe we have tunnel vision or can't see the forest for the trees.

We do not have to change a thing if we are content with what we have. There is a great deal with which to be happy and content. There are many programs and events that are satisfying to our members and profitable for our organization as well.

Of course, if we don't change a thing, we will continue with what we have been experiencing in recent years: our membership has been slowly, but steadily, declining for the past nine years. The average age of our members has been rising for longer than that.

Through our research, we may discover that there are factors about our organization that are counterproductive to our *real* goals. We must make some decisions as to what we cannot afford to change—what we really want to save. I suspect it's the chords, the fun

and the satisfaction of ringing and busting those chords with some good friends, that is really at the heart of what we want to preserve.

What *are* we willing to change (if necessary) to preserve the music, the singing and the fellowship? To the *lifeblood* experiment being conducted in the Central States District: "every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony," they have added: ANEM—and *nothing else matters*. There is a great deal of truth to this. Perhaps nothing else *does* matter.

However, if change is necessary to retain what we really want to preserve—to preserve and make grow—then let's not be afraid of it. Let's not set our jaws, plant our feet in defiance and stand on tradition—not if that tradition is preventing us from saving our real heritage.

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[illegible]

COTS '94 to feature chapter strategic planning, more

A market-driven approach to Chapter Officers Training Schools (COTS) is spurring an evolution in curriculum planning for 1994 that will provide strong chapter leadership, good strategic planning for chapters and an increased emphasis on participation, music and fun throughout the weekend.

The shift to district-run schools on a bi-annual basis spurred a reconsideration of the COTS curriculum at a January joint meeting of the COTS faculty advisors and district COTS coordinators. The result is a revitalized understanding of the purpose of our weekend schools, based on an informal market analysis of the current programming—perhaps the first real application of marketing techniques to an established Society program.

The marketing function consists of determining or creating consumer needs, and then creating products or programs that fulfill those needs. In the case of COTS, there are two main consumer groups: chapters that attend COTS regularly, and chapters that don't. Both groups share the same basic needs from COTS, though—good leaders, good planning, excitement, motivation toward success—and the COTS program must meet those needs to be attractive and successful.

The faculty advisors applied a number of the concepts currently setting our Society abuzz to their market analysis of the COTS curriculum, specifically the holistic "common ground" concept underlying the new contest judging categories, and the idea of *lifeblood*, "every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony."

After a great deal of brainstorming, the group determined that a fundamental purpose of COTS is to create "energetic, educated chapters, establishing priorities to provide fun in a variety of chapter activities."

With that objective in mind, the group set three basic goals for COTS in 1993:

- Produce chapter leadership that is organized, unified and focused on defined goals and attainable objectives.
- Create COTS weekend events that appeal to more Barbershoppers, whether officers or not.
- Increase the number of chapters participating, and the number of members from each chapter.

A three-pronged approach to COTS weekend programming

The faculty advisors came to realize that chapters do not need *well-trained chapter officers* as much as *chapter leadership motivated and equipped to succeed*. Training individuals in individual office duties, while still an important element of the curriculum, will not be the sole focus of the COTS of the future. Instead, the COTS weekend will be a time for chapters to identify their strengths,

treasurers will learn the ins and outs of the various forms and accounting procedures necessary for healthy chapter operation. Membership VPs will discuss orientation and recruiting techniques, program VPs will discuss chapter programming, music VPs various techniques for music education and growth, and so on.

Chapter development sessions will be joint meetings of officers whose functions are parallel and cross-connected. Membership VPs and PR officers will work together in one session, while program VPs will work with Music VPs. Much like a corporate chief executive officer meeting with his legal counsel and chief financial officer, the chapter presidents will meet with secretaries and treasurers to work out the administrative functions of the chapter.

These groups will in turn meet within their chapter units for more broad-based instruction in chapter evaluation, problem-solving and strategic planning techniques.

This will help them determine their greatest opportunities for improvement and growth in the coming year.

Administrative breakout sessions, tentatively scheduled for Sunday morning, will be short classes, perhaps thirty minutes in length, in which specific topics can be

addressed and discussed by *anyone* at the school, regardless of office. The idea here is to provide opportunities for cross-training and instruction tailored to the needs of individual chapters.

One chapter, for example, might decide it needs help in developing a package for membership-development performances, and send its music VP and president to attend this session, while the PR officer and secretary attend a session on personal recruiting techniques, and the treasurer looks into ways of generating show tickets sales. In another chapter, perhaps, all officers will go to a

Wanted—more COTS faculty members!

If you've always wanted to teach at COTS, this may be your chance! A COTS Faculty Training School will be held July 30–August 1 at Missouri Western State College in St. Joseph, as one of the weekend workshops to be held preceeding Harmony College. If you are interested in teaching COTS and are available to attend the COTS Faculty Training School, contact Pat Tucker-Kelly or Jim DeBusman at the international office for more information.

weaknesses and opportunities for improvement, and to obtain the tools they need to design and implement a strategic plan for success.

Accordingly, the COTS weekend now consists of three major elements:

- Officer-specific instruction.
- Chapter development, featuring instruction in strategic planning and problem-solving techniques.
- Administrative and musical "breakout" sessions.

Officer-specific instruction will be much the same as in years past. Secretaries and

music & fun

seminar on developing community-service projects for increased visibility. Course offerings will vary from school to school, so watch for detailed information in your district publications.

More singing, more fun, more lifeblood

The faculty advisors and district coordinators discussed at length the reasons some districts have consistently high COTS attendance by chapter officers and non-officers alike. The Ontario District COTS, in particular, is a model to emulate. Hundreds of Barbershoppers arrive on Friday evening, and stay through Sunday, for a weekend that includes officer training, music instruction and coaching in a relaxed, fun-filled atmosphere.

The key to the success of the Ontario COTS is its balanced, varied programming, many venues for fellowship, and lots of singing—the very *lifeblood* of barbershop singing.

For years, the COTS curriculum has stressed this kind of balanced programming for chapter meetings. COTS this year aims to instruct by example, by offering a number of musical breakout sessions throughout the weekend. The faculty plans to offer short, come-as-you-will sessions in tag-singing, woodshedding, video watching, voice placement techniques, quartet coaching and more.

In addition to the officers' courses of instruction, additional courses can be devised for non-officers attending COTS. Such courses might include Youth Outreach programs, developing service projects, chorus directing, sight-singing and music theory, "Joe Barbershopper" chorus opportunities, choreography and movement—the only limitations are interest and faculty availability. The goal here is to take advantage of the facilities and faculty already assembled for COTS, and make the weekend into a celebration of barbershopping for all attendees, not just the chapter officers.

Increase in chapter attendance sought

Many chapters already have a strong tradition of COTS attendance, sending officers every year, whether new to their offices or repeating a second or third term. Not

coincidentally, these chapters are among the most successful in the Society. For such chapters, the new COTS programming will provide even more opportunities for chapter growth and development, through expanded course offerings and a more integrated approach to the chapter leadership team.

Some chapters, though, have not sent officers to COTS for years. Some chapter officers skip if they've already attended a class for the office in which they will serve. For these chapters and individuals, the new

COTS program offers choices rather than a set curriculum—choices that will make COTS an exciting new addition to their barbershop lives.

We all love barbershop singing. COTS will be the place where we practice that love, and discover new ways to share that love with our fellow chapter members, our communities and the thousands of Barbershoppers-to-be who are waiting to be a part of the happiest hobby in the world.



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New C&J categories and the role of the Contest Administrator

by Chuck Watson, Team Leader, Contest Administrators

As the development of new categories for scoring our contests took shape, attention was turned to the remaining panel members: the chairman of judges (COJ) and the secretary. At most district-level contests, these two categories have been represented by *at least* three individuals. The question arose: can this number be reduced without sacrificing quality?

The secretary has always been busy, entering and totaling scores for each contestant. In recent years, use of a computer has increased both speed and accuracy; however, because errors can occur in transcription and data entry, a second person has always verified the results.

As viewed from the audience, the chairman of judges has been seen making sure that the sound level is appropriate, collecting the scoring forms after each contestant, and providing a list of qualifiers for the next session, or the contest winners, to the emcee or making those announcements himself.

In reality, the COJ's major concern has been with the flow of the contest, making sure that nothing unduly affected that flow or extended its duration. He had to be alert to anything that might adversely affect either the contestants' performances or the judges' ability to evenly evaluate each performance.

After much discussion, it was decided that the positions of secretary and COJ could be redefined into a single Contest Administrator Category (CA). Depending on size and scope, duties at any given contest may be shared between the appointed CA and one or more certified assistants.

But, the category duties extend far beyond the contest arena. Once advised of his appointment, the CA must contact the general convention chairman, obtain details of the contest location and provide advice and guidance on the needs of the judging panel. He must evaluate the contest setting—auditorium size, sound system, lighting, presence of curtains, drapes, and other stage accessories. He must make plans for the judging panel, such as transportation, meals, pre-contest meetings and briefings, and for the review sessions after the contest rounds. He needs to find out whether any ancillary contests are to be held, about any special awards to be presented, and the approximate number of quartets and choruses anticipated for the event.

As the date of the contest approaches, the CA must advise the panel of pre-contest meeting plans and of any special arrangements the members may need to know prior to arrival. He is responsible for arranging for a proper and adequate supply of scoring forms. He must obtain a final list of the contestants that will be competing and their order of appearance.

Early on the day of the contest, the CA must personally inspect the contest site, rechecking the stage lighting, sound system and judging area. Normally, local convention staff prepares the contest environment, however, the CA must review the arrangements so that any special conditions can be communicated to both the judges and the contestants prior to the contest.

One of the more important pre-contest meetings takes place between the panel and the contestants in a briefing to familiarize everyone with particular plans to keep the contest operating smoothly. It is up to the CA to set the tone of this meeting in a manner that will make the contestants feel comfortable, so they may perform at their best, and

the scoring panel comfortable so they can best observe and evaluate the performances. In this context, the ultimate responsibility for the outcome of the contest rests on the shoulders of the CA.

During the contest, the CA and his assistant(s) will independently tabulate the scores for the contest, cross checking the results. At the end of each contest round, the CA will make the necessary arrangements for announcing the results and any details regarding review sessions.

The CA team is responsible for producing a Scoring Summary Sheet following each contest round, as well as overseeing the review session, if one is scheduled at that time. Following the last contest session, the CA must ensure that all of the necessary contest documents are directed to their proper destinations.

Our contests are a culmination of effort by many persons for the purpose of setting up the best possible conditions. Audiences get their money's worth, and competitors can walk away knowing that they've been fairly evaluated.

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Morey Jennings	1	Hank Hammer	2	Dick Dudash	1	Carroll Peterson	1
Earl Limerick	1	William Johnson	2	Samuel Williamson	1	Lou Schuman	1
Ernie Nickoson	2	Fred Koch	2	Land O' Lakes		Fred Wiese	2
Central States		John Monnich	3	Joe Liles	1	Seneca Land	
Jim Griffith	1	Al Murphy	1	Mid-Atlantic		Jim Eldridge	3
Dixie		Jerry Orloff	1	Jere Richardson	1	Southwestern	
Tony Bowman	3	Illinois		Northeastern		Kent Cornwell	1
Frank Buttler	1	Bob Cearnal	3	John Austin	1	Joseph McCain	3
Don Hawkins	1	Jim Clark	1	Lucian Bernard	1	Bobby Richardson	2
Bob Miquelon	2	Walt Martin	1	Dino Houpis	2	Jim Stone	1
Evergreen		Joe Schlesinger	4	Bob Krodel	2	Sunshine	
Arthur Bandel	1	Tom Woodall	1	Charlie Mansfield	1	Alfred Anton	1
Ralph Gazeley	2			Ronnie Menard	1	George Bridgham	1
Steve Mondau	1			Pioneer		Walt Holt	2
Charles Strub	1			Andy McCann	2	Bob Romaine	1
				Bill Pascher	1	Bert Warshaw	1

North Carolina Harmony Brigade kicks off

by Charlie Rose, Brigade Commander

Mid-Pines Resort in Southern Pines, N. C., was the site of the first of what is hoped to become an annual rally of barbershop quartet singers from North Carolina chapters. Approximately 65 Barbershoppers from 10 of the 15 chapters participated in quartet contests, and the annual show featured three guest quartets, two very large quartets and a performing chorus assembled from quartet members attending.

This weekend quartet experiment, January 22-24, developed when I wrote to the chapter presidents and chorus directors, suggesting they nominate those members of their respective groups who might like to get together for a weekend. They were asked to identify *quartet* singers, including *inactive members*, based on years of Society membership, quartet experience, musical maturity and knowledge, coupled with the ability and willingness to quartet under an informal contest and judging atmosphere.

Any variance in experience level of attendees was equalized to some degree by learning tapes and music that were distributed six weeks in advance. Participants were encouraged to learn the music, which would be the immediate source of quartet contest material. Additional sheet music beyond the 14-song learning tapes was supplied, as well as a survey of other songs thought to be commonly known. This allowed the Music Committee—chorus directors Bruce Atkinson, Chuck Greene, Larry Lane, Tom Parker, Chris Slacke, Archie Steen, and Larry Triplett, the ability to develop a potential show package before the weekend chorus rehearsal.

Participants had to be identified and partial registration paid, due to resort require-

ments, before the learning tapes and music could be mailed. Each participant was assigned, through a random drawing, to a quartet upon registering and paying the balance of his registration fee. Twenty quartets were formed by 8 p.m. Friday night and, after each man had met his partners, an intense but enjoyable experience of song selection began. Each quartet then had just over an hour to select and rehearse a song before performing in the preliminary Friday night contest round. It was exhilarating, to say the least.

After top ten quartets were announced, they immediately began planning which song to use in the final round Saturday night. The remaining hours of Friday evening and the early hours of Saturday morning were filled with quartetting among all present. Barbershoppers had almost exclusive use of the entire resort and conference center, so nothing got in the way of quartetting anywhere four voice parts assembled.

Saturday morning, an initial organizational meeting firmed up the desires of all to make this an annual retreat. During the lunch hour, the Music Committee finalized its show package and, at 2 p.m., the attendees assembled on the risers to rehearse. Learning the music in advance from the tapes and sheet music made for one exciting and enthusiastic chorus.

That evening's chorus and quartet show was sold out in advance. Promotion through the tourism bureau, Chamber of Commerce, newspapers, and assistance by two local Barbershoppers, Arndt Weicksel and Tom West, culminated in a standing-room-only audience. Incidentally, profits from the show covered the cost of learning tapes, music and organizational costs for the weekend.

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Performances by guest quartets—**Spotlight** (Greensboro), **Salem Square** (Winston-Salem), and **Humdingers** (Research Triangle Park), as well as two very large quartets—were interspersed with *ten* songs performed by the combined chorus. Each member of the Music Committee directed at least one song.

After the show, the top ten quartets began final preparation of one last song, having used every available minute to rehearse since the singing order was announced Friday evening. Cumulative scores compiled by contest judges Rick Scannell, Andrew Miller and Gene Fegely, all from the New Bern Chapter, identified the three top-scoring quartets—12 very excited Barbershoppers.

This entire weekend of *lifeblood* was archived on videotape and in more than 150 photographs, which will be made into an album to be shared at future meetings. Society arranger Ed Waesche provided an arrangement of "North Carolina Is My Home," written by Charles Kuralt of CBS. This song and arrangement, learned and enjoyed by all attending, and performed on the Saturday night show by a mini-chorus selected by the Music Committee, is certain to become a Brigade rallying song.

I can't wait 'til next year!





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Harmony Holiday—sure cure for winter blahs

by Fred DeVeau, Syracuse, N. Y., adapted from Syracuse's bulletin, The Onondagan

Wow, what a weekend! That weekend was the 26th Barbershoppers' Harmony Holiday. For the last three years it has been held at the Split Rock Resort in Lake Harmony, Pa., in the Pocono Mountains. Lake Harmony! What a name for a place to hold a barbershop harmony weekend.

Judy and I, together with Fred and Mavis Steul (Fred sings with the Manlius, N. Y., Chapter) have been going to Harmony Holiday for several years now.

On Friday, January 8, we departed at 10 a.m. sharp and headed for the Poconos. Enroute, Judy and I were trying to determine how many years we've been going to Harmony Holiday and came up with a figure of 13. In the early days, it was held at Grossinger's in the Catskills.

After passing through the little town of Lake Harmony and the big lake itself, we arrived at the Galleria, the beautiful facility at Split Rock where everything would happen. We lucked out and got the same suite we had last time—kitchen fully equipped, a big living room, TV, a huge bed and a jacuzzi in the bathroom.

After a delicious Italian buffet dinner, we headed for the Friday Night Show, featuring three quartets: *The Lighter Side* from Rochester, *The Entertainers*, quarterfinalist at New Orleans, and *City Lights*, 1992 Sweet Adelines Queens of Harmony. Following the show, we sat before the big fireplace, watching some late-night swimmers in the glass-enclosed pool, until after midnight.

Saturday morning, Freddie King held his barbershop bash, a craft and technique session, which was a lot of fun. He talked about the new Presentation Category—saying you have to get inside the song to see what the composer was trying to convey. After some gang singing and fun, Fred divided the group into two choruses; each prepared and sang three songs, and each did a good job.

After lunch came the quartet showcase, featuring any quartet who wanted to sing. A mini-chorus from Bucks County, Pa., also entertained.

We enjoyed a cocktail party and dinner, sharing our table with SLD President John Walker and his wife, Margie, as well as two Sweet Adelines from Rochester. The prime-rib dinner and desserts were delicious.

The evening show included last fall's fourth-place medalist *Valley Forge Chorus* of Sweet Adelines International, *Keepsake*, our current international quartet champ, and Freddie King's *Chorus of the Chesapeake*

from Dundalk, Md. We could have listened to them all night.

With a big Sunday breakfast, we skipped skiing, tennis, etc., and just relaxed. A half hour later, they started serving lunch—we went light on lunch.

Before heading for home we made sure to make reservations for next year. All I can say is—Harmony Holiday is really great.

The idea for a Harmony Holiday winter weekend originated in 1965 with a couple of Seneca Land District Barbershoppers as a means of raising funds for the Institute of Logopedics. Over the years, more than \$159,000 has been raised. The event now includes participation from the Northeastern and Mid-Atlantic districts, and attracts 500–1,000 attendees annually. Chaired by Glenn Jewell of Rochester, N. Y., a volunteer committee of ten Barbershoppers and their wives, representing all three districts, makes the arrangements for this fun-filled activity each year. Ed.

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Last summer, the St. Charles, Mo., Chapter was invited by the St. Charles Municipal Opera's executive producer to help in staging about 50 men to augment the professional ensemble in singing "There Is Nothing Like A Dame," as well as filling in other roles as extras, during a seven-day run of Rodgers and Hammerstein's *South Pacific*. The required number of members of the **Ambassadors of Harmony** chorus was eager to take part, even though it meant lots of extra rehearsal time to prepare for the ten performances.

St. Louis' Municipal Opera, better known as "The Muni," is the nation's largest outdoor theater, with a seating capacity of 12,000, and is located on a hillside in Forest Park, site of the 1904 World's Fair. The Muni has staged more than 300 productions in its 74-year history, but this run of *South Pacific* played to the second-largest audience ever, drawing more than 70,000 patrons during the week-long run. A local newspaper review termed "There Is Nothing Like A Dame," with the chorus of sailors slowly filling the stage with sight and sound, a highlight of the production.

Before each evening performance, the members of the Ambassadors of Harmony sang the national anthem as a WWII-vintage B-25 bomber circled overhead. After the final performance on Saturday night, Executive Producer Paul Blake and principal members of the cast, including headliner Howard Keel and actor Todd Susman (of "Barney Miller" fame), were presented with chorus uniform shirts and inducted as honorary chapter members.



A dozen members of the South Bay, Calif., Chapter **Coastliners** chorus, forsaking their own holiday celebrations, joined 60 other volunteers in the Ninth-Annual "Mama Liz" Absolutely Free Thanksgiving Feast, Musical Concert and Variety Show, held at the Hermosa Kiwanis Club and Rotary Hall last year. In addition to collecting and delivering food donated by chapter members to the feast, the group performed some barbershop songs for an appreciative audience as more than 600 dinners were served over a four-hour period. "This is what Thanksgiving is really about," said one of the participating **Coastliners**.



When the Kitchener-Waterloo, Ontario, Chapter celebrated its 45th anniversary last November, 28 former members were treated to a "remember when" evening of entertainment. Three former directors of the past 40 years took turns directing some "golden oldies": Ted Spry, Wayne Brubacher and Ken MacPherson.

Brubacher also joined with the other members of his **Timbre Tones** quartet—Sam Inglis, Rod and Hugh Alexander—to present some of the songs the foursome has been performing since the early '50s. The featured quartet for the evening was **By Design**, 1990 district champion.



Despite the devastation wrought by Hurricane Andrew on its home town last August, the Miami, Fla., Chapter rebounded to send its **Miamians** chorus to district contest in October. In a display of inspiration and sense of humor in the face of adversity, the chorus used the storm as its contest theme, performing parodies of "My Home Town Medley" and "Tumblin' Tumbleweeds" to a very respectable third-place finish.

Props used also gave the **Miamians** a means to thank Florida barbershoppers for support and assistance rendered in the days immediately after the storm. Although some of the zany special effects used had temporarily raised some question of disqualification (DQ), a congratulatory letter from Tampa's winning **Heralds of Harmony** stated that, in Miami's case, DQ could only stand for "Dat's Quality"!



Members of the **Ambassadors of Harmony** chorus from the St. Louis, Mo., Chapter joined a professional cast in presenting ten performances of *South Pacific* during a week-long run at the St. Louis Municipal Opera last summer. Shown above after the final performance, the men applaud as Chapter President Ken Schroer (left) presented a chorus shirt and certificate of honorary chapter membership to St. Louis native Todd Susman, who played the part of Luther Billis in the production.



The **Miamians** rebounded from the devastation of Hurricane Andrew, using the storm as a contest theme at the Sunshine District convention last October, by taking a very respectable third-place finish while thanking other Florida barbershoppers for support in relief efforts.



Four members of the Rapid City, S. D., Chapter took time out to sing for a couple of members who are no longer physically able to take part in chapter activities, Jerry Snedigar and Fritz Gellerman. Shown are at left (l to r): Al Pitts, bass; Rollie Mead, lead; Dick Wade, bari and Pete Anderson, tenor, with Jerry Snedigar (seated). Snedigar, a former Stage Presence judge and Chairman of Judges for the Rocky Mountain District, sang with Pitts, Mead and Jerry Smith in the **Dakotans** quartet for more than a dozen years. He was also a member of the **Pilotones**, a foursome of certified judges, who were also licensed pilots, that only got together when flying in to judge at conventions during the '50s. The other three Pilotones were Pete Bement-Wash., Austin Combs-Fla., and Buzz Haeger-III.

At the annual meeting last November of Mid-Atlantic District's subsidiary of the Society, **DELASUSQUEHUDMAC**, a unique photo opportunity occurred when four international champion chorus directors posed for the photo at right (l to r): Scott Werner, Alexandria, Va., 1986 and 1989; Lew Sims, District of Columbia, 1954; Dave Mittelstadt, Livingston, N.J., 1967 and 1970 and Fred King, Dundalk, 1971.



The Mt. Vernon, Ill., Chapter set up this attractive display in the lobby of the local public library to promote its upcoming chapter show, while publicizing the Society to the community.



The **Merrimack Valley Townsman** of the 28-man Haverhill, Mass., Chapter won a ribbon for this float that was entered in the community's annual Santa Parade last December.



The Way I See It ...

What kind of lunatic not only saves decades of *Harmonizers* and chapter bulletins... but has the perspicacity to remember an obscure article from 1974? Obviously, one Jack Martin, of Orlando, Florida; a guy who really cares about preserving the *lifeblood* of our Society!

Seeing my ancient words in the January 1993 *Harmonizer* gave me a chill of "vujade" and caused me to wonder if 18 years had tempered my thoughts about the true "lifeblood" of our Society.

Since 1963, I've had the privilege of helping thousands of men and women discover the joys of barbershop harmony. Whether wide-eyed novices hearing their first overtone or steely-eyed competitors in their umpteenth contest, the common thread which links us all is *still* that mystical experience of "bustin' a chord."

Of course, some members have a drive for "winning," others have an equal need for keeping the "art" unspoiled by competition. Some insist on maintaining an historical (if elusive) purity of style, other desperately want to introduce more modern sounds. Some

think all choruses should have "degreed" directors, other believe formal training destroys the spontaneity and fun of "natural" singing. So, who's right? They *all* are!

One fact about this venerable art-form is: *the joy of barbershopping excites the deepest passions of an extraordinarily diverse group of devotees.* No matter how we define "barbershop experience," we must remember that it *always* involves a unique combination of sounds *and* emotions.

If barbershopping didn't affect our innermost feelings, we wouldn't get so angry when other members don't do it "our way." We wouldn't spend countless hours preparing for annual shows, or risk jobs and marriages to be in quartets, or travel through life-threatening storms to perform with choruses. We do, 'cuz we care!

Sometimes, in the sincere fervor to preserve "our" Society, we have excluded the very *lifeblood* we meant to protect. A while back, Kenosha started a fine leadership program (COTS) to teach non-administrators how to "run a chapter." The results were truly phenomenal: today many chapters op-

erate with administrative skills every *non-singing* club and organization should covet.

It also created some *great* choruses, some *great* quartets, some *great* arrangers, some *great* judges, some *great* administrators, and about 20,000 guys wondering what happened to "their" *singing* Society!

Hindsight teases me to imagine what might have happened if that much money, energy and creativity had been focused on a *chapter-level music program*. Perhaps something "radical"... like promoting the *joy* of sharing a chord with other men of good harmony, the *thrill* of consistently singing better, the *magic* of woodshedding, the *reward* of actually encouraging *singers* to join the Society, the incredible *satisfaction* of creating new chapters.

So, what is the *lifeblood* of our *singing* Society? It's *still* you and me, Jack... and every other member who, "in his own way," really cares enough to *get involved*... to Keep The Whole World Singing. Thanks for the memories.

Steve Shannon
Houston, Texas



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A quartet remembrance

by Bruce Radder
San Marcos, Calif.

Have you ever noticed that when someone refers to the quartets with which he sings, he always calls it "my" quartet? This is about "my" quartet.

The **Three Century Four** was so named because the ages of the original members added up to that score. In 1982, I was asked to fill in for vacationing bass Dave Stuhlsatz at a gig in the student lounge of Mira Costa College, and so sang for the first time with John Watson, lead; Reggie Sweet, tenor and Stan Wallin, bari. It was fun, although any one of them was old enough to be my father. I hoped I'd get a chance to sing with them again some time.

As Fate would have it, Stuhlsatz passed away, suddenly and unexpectedly, while on his vacation, and I found myself singing with the quartet at his funeral service in Riverside. That experience left me with a mixture of strong emotions that I shall never forget.

Eventually, I was asked to take over as bass in the quartet. After due reflection, because this was a very active foursome, I

accepted, and thus began an eight-year association.

As the months of rehearsing and appearing together continued, the quartet settled into a comfortable routine. I made tapes of most performances and studied them. I thought we were not consistently singing with quality, but couldn't put a finger on the cause.

Finally, I discovered that when Watson found an audience to be receptive, his timing and phrasing became artistic and inspired, and that as I and the other two voices responded to the change, an almost magical quality entered into our singing. I don't know the mechanics of how it happened, but it was palpable and exquisitely enjoyable. While this never happened when singing before the chapter, or for an edgy audience, we continued to enjoy as many bookings as we had time for.

We had many memorable experiences, but I'll never forget the time we sang for a boys' school. Afterward, the more than 150

lads, aged seven to fourteen, lined up to shake our hands. They couldn't seem to get enough of asking questions of Stan, John and Reg. Talk about a generation gap! These men were born when automobiles were a rarity, when there were no radios or television, and here they were, the center of attention for a bunch of kids whose peers were devotees of heavy metal and acid rock!

I know we weren't the best quartet ever, nor the worst. But, Oh! when John got to feeling comfortable and we joined in to match, it took me to a place I'd never been before.

For those of you who are just starting out and wonder if learning all those songs and all those rehearsals are really worth a quartet experience, I urge you to hang in there and keep with it, because you never know when magic will strike. The goose bumps will rise, and you could be on the road to memories you'll treasure for the rest of your life. 🐼



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1992 Northeastern District quartet champion **New Day** has a new tenor, Matt Mercier of Nashua, N.H., who replaces Pat Gilgallon. Mercier has been barbershopping for 16 of his 32 years, previously singing in international quartet competition with **From the Heart** and **Potential Favorites**. Scott Varley remains the contact man for **New Day**.



The contact man's name and particulars for Sunshine District's 1992 champion quartet, **Shenanigans**, as shown in the January/February *Harmonizer*, were in error. Contact Glenn Van Tassell at 3215 Rose St., Sarasota, FL 34239; (813) 922-0056.



This from Larry Gans, tenor of **Expanded Sound**, whose outrageous "biker" costumes cause such a stir at conventions and shows. Gans, an ophthalmologist, travels all over the world teaching eye surgery as a part of Project Obis International. Last year, while camping out in traditional Mongolian tents, a dozen Mongolian eye doctors and the Obis staff were taught a most appropriate barber-shop tag, "You Won't Believe Your Eyes." The activity was documented by an Italian TV crew as one of the local physicians, a baritone, translated the words and chords rang to "Ta Neutondai It'gechque Bai'cha." Dr. Gans says the Mongolians have strong voices and a long tradition of vocal harmony. Don't be surprised to see a Ghengis Khan Chapter of SPEBSQSA in the future.



Dan Henry, front man of the **Merry Mugs** comedy quartet of the '60s, recently retired from a 37-year career in radio and television, most recently as weatherman of WDAF-TV in Kansas City. Much in demand as an emcee, he performed that function at many international conventions over the years.



Phil Carter, lead of the 1968 SLD champion **Gentlemen Songsters** and the 1983 NED champ **Anything Goes**, sang with both foursomes at the wedding reception of his daughter, Laura, last October. Shown at left are the **Gentlemen Songsters** (l to r): Dick Harris, bari; Dick Jones, bass; Carter and Bob Benson, tenor.



Four of the 27 Barbershoppers who, accompanied by their wives, enjoyed a late-fall cruise to Mexico under the auspices of AHSOW are shown bouncing overtones off the walls of the Chichen Itza ruins (l to r): Dave Finlinson, Calif.; Lyn Kaufman, Conn.; Tom Millot, Va., and Jack Jemison, Tenn.



In December, **Friends in Harmony** mailed in its monthly contribution to Heartspring (formerly the Institute of Logopedics)—checks from performances totalling nearly \$2,500—bringing its 1992 total to 109 performances and \$8,697. In the past five years, the quartet has donated \$25,892 in performance fees to Heartspring. The foursome, (l to r) Johnny Fliton, bari; Jerry Lux, bass; Jack Richmond, lead and Glenn Hutton, tenor, represents the Arlington and Fort Worth, Texas, chapters.

At left: a big-screen scoreboard shot of the **Rural Route 4**, 1986 champion, singing the national anthem at Arrowhead Stadium before a Kansas City Chiefs game last fall. More than 78,000 fans were in attendance. Shown (l to r) are: Jim Bagby, bari; Willard Yoder, bass; Cal Yoder, lead and Wes Yoder, tenor.

Let's Harmonize

reprinted from a 1948 Society pamphlet, "Let's Harmonize"

Almost every man gets the urge to sing at some time or other. His voice may be such that, for the sake of his family and peace in his neighborhood, he should confine it to a barrel at the bottom of a deep well, but the urge is still there. Conversely, there are countless males, from 18 to 81, who can sing acceptably and want to sing, but do not have the ambition or the courage to present themselves to a formal choral singing group for a tryout, or subject themselves to the necessary practice and disciplines if accepted. Furthermore, many of them feel that conventional chorus work lacks the spontaneity and sparkle inherent to vocally "doin' what comes nacherly."

Today the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., furnishes the outlet for self-expression that many thousands yearned for but never found, until they joined this organization. However, in no sense does it attempt to replace the conventional men's chorus or glee club.

In the early stages, the Society's members usually made up in volume for what they lacked in quartetting quality. But such a movement was found to attract many really expert practitioners in the noble art of "catch-as-catch-can" harmonizing—grass-roots singing in the American tradition—the kind that can fill the souls (and sometimes the eyes) of the singers and the audience.

One doesn't have to be an expert or possess a musical degree to sing with the "Barbershoppers." However, the intricate

harmony patterns of barbershop quartet singing represent a real challenge to the expert vocalist as well as the average singer. There are many in the Society, with fine musical backgrounds, who marvel at the effects obtained from group singing of four-part barbershop arrangements. So expert have some become that SPEBSQSA choruses are rated highly, even by the music critics who were inclined to take barbershopping with a grain of salt in the early days of its mass revival.

The movement attracted the interest of substantial men everywhere, with the result that the Society is more soundly organized and financed than most international social organizations. Its regional and international contests are news from coast to coast and its voices are heard regularly on local and national radio broadcasts throughout the United States and Canada.

The Society welcomes into membership good citizens from every walk of life who get a lift from being an essential part of a chord of music, whether it originates from the heart or from the official Society arrangements. Its chapters offer a wholesome hobby. It provides an outlet for the man who has the urge to sing. It gives him the opportunity to make lasting friendships both at home and in faraway areas. SPEBSQSA provides a release from the stresses of modern living, through membership in an organization that has gained the respect and affection of millions who turn out regularly to hear its performances. 🎵

The tag in this issue

LISTEN TO THE WHISTLE BLOWIN'

As sung by the SIDEWINDERS, 1964 International Champions

Lloyd Steinkamp, 1959

The great sheet-music price war

by Bill Harvie
Richmond, Va.

Price wars are nothing new. Gasoline stations have been cutting each other's throats as long as we have been driving. But here's the granddaddy of them all.

Back in the 1890s, music stores were selling sheet music for fifty cents a copy. Cost of production was about a quarter, leaving a nice profit, but in order to extend their market, the publishers got department stores to institute Sheet Music Departments. Siegel-Copper, at 18th Street and 6th Avenue in New York, opened such a music counter in 1895, followed by Macy's. Then the price cutting began. Over the next several years, Macy's price went down to 45 cents, then to 30 cents, to 20 cents, to a dime.

At five cents a copy, the publishers got mad and called a halt. They were making no sales at their own places of business, so they got together and formed American Music Stores, Inc., and were able to sign some fifty stores across the nation to sell at a fixed price of 50 cents. Macy and Siegel refused to sign, maintaining a price of six cents.

American Music Stores fought fire with fire. They secretly got one New York store, Rothenburg's, to sell any sheet music in print for a penny. At a production cost of 23 cents, the publishers agreed to take a shellacking for 22 cents difference and to supply Rothenburg with all the stock he needed.

The *New York Evening Journal* ran the ad for the penny price on October 11, 1907, and Rothenburg's was swamped. The police had to be called to maintain order. Simultaneously, the publishers sent fifty subordinates and sympathizers to Macy's and Siegel's, demanding penny music. Bargain day pandemonium left both stores in shambles—fixtures broken, stock strewn all over. Someone set off the fire alarm.

By late afternoon, the stores buckled under and agreed to charge the full fifty-cent price for each piece of music. The great Price War had lasted just one day. Macy and Siegel learned the hard way; clean-up time, repairs and lost public relations cost them dearly.

Adapted from *The Old Woodshed*, bulletin of the Richmond, Va., Chapter, Jack Colgan, editor.



Dear Editor:

Thanks from all of us at the Contemporary A Cappella Society of America (CASA) for the article about our newsletter (in your November/December '92 *Harmonizer*). Your organization has served as an inspiration to all of us, and we look forward to finding ways we can help each other serve the a cappella community at large. Your article has generated a great deal of interest, and every day we're answering calls and letters asking specific questions about our organization and what we're able to do for Barbershoppers.

CASA is a national non-profit organization that exists to foster and promote contemporary a cappella worldwide. For the record, contemporary a cappella includes all forms of unaccompanied vocal music from barbershop, doo-wop, and vocal jazz to pop/rock, classical, r&b, world music, and just about anything else people are doing with their voices only. Some of our better-known members include Take 6, the Nylons, Rockapella, Ladysmith Black Mombazo, and the King's Singers. We're organized differently than SPEBSQSA in this way: we don't have an infrastructure of regional choruses with affiliated quartets; our members are either group members or fans.

How can we help your quartet? First of all, there's the newsletter, which will keep you in touch with the community at large through news, album and concert reviews, interviews, arranging tips, etc. If you have a new album release, send it to us, and we'll review it. We also offer new members a free classified ad, and have a calendar section in which we list all our members' performances for free.

Another helpful service would be our access to arrangements. We have a cappella arrangements for all voice combinations in a wide variety of styles, all available for free. And, if it's not arranged, we can have it custom arranged to your specifications. We're also helpful in helping groups find extra members, and our various databases of a cappella groups and contacts around the world can be quite helpful in planning a tour.

Annual membership for groups are \$20, and for individual subscribers, \$15. Send a check to CASA, 1850 Union St., San Francisco, CA, 94123. If you have any other

questions, please call us at (415) 563-5224. Good luck to all of you, and may the muse of barbershop, Spebsqualia, and our muse, Casaopia, spawn a nation of ravenous a cappella fanatics!

Deke Sharon
President

P.S. The #2 & #4 songs on the Billboard pop charts this week are both a cappella!

Dear Editor:

I appreciate *The Harmonizer* providing this forum for members to air our feelings about our music. My analogy of "clog dancing" last year was not aimed at particular old songs, such as "Sweet Adeline," but was focused on our growing love affair with non-barbershop music, specifically other genres of music.

Real barbershop songs of the highest calibre have been pouring into the public domain for the last few years and will continue for the next twenty years. There's no need to reach for "Java Jive" and "My Funny Valentine" when we have such *great* material as "Down Among The Sheltering Palms" and "Everything In America Is Ragtime." These songs challenge the best arrangers among us.

I'm a long-time member, and I've been a musician all my life, with a thorough grounding in the classics. I've arranged songs such as "Michele" and "My Funny Valentine," not to mention rearranging Bach chorales into barbershop. One of my favorite arrangements of all time is David Wright's version of "The Stars And Stripes Forever" as sung by Acoustix. A terrific song for any quartet that wants to take the time to learn it, but it is *not* the kind of song that should take up an entire chapter's time for six months to a year. Why risk a high turnover of Barbershoppers just to humor the classicists and the rock-and-rollers?

A reader said, "The music that has the most appeal to performers and listeners alike will be the music that survives," and further, "It is only natural that barbershop should evolve and grow, like everything else in nature." These observations are agreeable to me only as a *world view* of music. They are not SPEBSQSA goals, and cannot be. As

much as we might like other kinds of music, we didn't form to preserve and encourage other kinds. They have their own adherents. Moreover, one of the worst mistakes we can make is to let an audience decide what kind of music we should sing. We already know what kind of music we should sing. Applause meters are irrelevant.

Why do so many intelligent and trained musicians have so much trouble with the Society's goals of preserving and encouraging barbershop quartet singing? What do we do with the PR guys who are so ashamed of the word *barbershop* that they call it 'the B-word' and won't use it in their publicity? That is pure mischief.

There are three aspects to this stirring among some of our more inmusical members. One wants to change the harmony. Another wants to change the repertoire. A third wants to change the structure.

One group says we should expand our definition of barbershop to admit some more chords. We would have to admit dissonant chords, then, for we've already accounted for all the consonant four-part ones. Barbershop singing is unique for its exploitation of the harmonic series to produce overtones. Admitting dissonant chords would defeat this end.

A second group says we should allow choruses and quartets to sing other styles of music. Well, who's stopping them? This is, in fact, one of the main deterrents to our growth. Most of our top competitors have already explored country western, gospel, jazz, martial, and classical. The Society itself publishes such childish stuff as "Bibbidi Bobbidi Boo" and "Mickey Mouse March" not to mention that ridiculous paean to war gore, "Battle Hymn of the Republic," all of which have about as much relation to barbershop music as a hockey puck has to a catcher's mitt. Fully a third of the music we publish is admittedly unsuitable for contests! Why, then, do we publish it?

A third group would change the structure of the singing unit by admitting more than four members to make sextets, octets, and other non-choral groups, and by admitting women to comprise mixed fours, fives, sixes, or whatever.

Now, these are all great, wonderful ideas. But they're being offered to the wrong people

and for the wrong reasons. Similar ideas are not being proposed to university chorales, church choirs, and community choruses. No one is joining these groups and trying to get them to sing barbershop while bad-mouthing their repertoire. But it's happening to us.

The reasons for these ideas revolve around attracting more members, selling more tickets, expanding our horizons, showing that we are well-rounded, and holding on to our musical members, and variations of these themes.

On the surface the arguments are persuasive, but, like the person who marries and hopes to change his spouse, the goal is mischief and the intent is hostile. Don't think for a minute that the members who speak of 'the B-word' have *our* best interests at heart.

There is a fourth group, which, I hope, takes in most of us, saying "let's keep it barbershop," which is to say let's stick with our objectives. We opt for integrity. We neither need or want to be everything to everybody. We will not be enticed away from our goals by the siren songs of people who are bored with our hobby and want to change it.

Munson Hinman
Fair Oaks, Calif.

Dear Editor:

The Richmond, Va., Chapter is very proud to have, as a member of **The Virginians** chorus, one of the Society's finest poets and writers in the person of William "Rocky" Peebles. It was his poem, "Dreams," that appeared in the January/February *Harmonizer*, attributed to "Anon." A wealth of his material has appeared in our chapter bulletin, *The Old Woodshed*, over the years that has been republished in numerous other bulletins. Since we love his work so much, we would appreciate your acknowledging his efforts.

Jack Colgan

Publisher, *The Old Woodshed*

I've admired Rocky's work in The Old Woodshed for a long time and am happy to clear this matter up. I had been holding the poem in my computer as "filler" for some time and, search as I might, could not locate the original copy for author credit. Lesson to editors: always include credits on all versions of copy. Ed.

The *Harmonizer* has received a number of letters commenting on Gary Markette's letter regarding "Christmas Shows" that appeared in the January/February issue. That letter was printed only after a considerable exchange of correspondence between Markette and the editor, and after due consultation among the international staff.

Markette subsequently asked to withdraw his letter, but the magazine had already gone to press. He has since made copies of direct correspondence exchanged with other Barbershoppers on the matter available to me, and two facts are evident: (1) further comment in the magazine on this subject would not be productive and (2) we all need to practice a little more tolerance. Ed.



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SIGNATURE



It is the mark of an enduring quartet to keep working on new challenges, rather than sitting on its celebrated laurels after it wins the international championship. A number of champions come to mind over the harmonious years, but for our purposes the 1982 gold medalists will do. Since that glorious evening on a steamy summer night in Pittsburgh, the quartet from Denver has honed its skills ever more. The Classic Collection has steadily expanded its repertoire by keeping alive the memories of outstanding past champions, as well as learning new arrangements. In this, their fifth album, they lend their own distinctive interpretations to such Suntones' (1961) standbys as the *West Side Story* and *Finian's Rainbow* medleys, *Sweet Georgia Brown* and *Jezebel*; the Buffalo Bills' (1950) *Sam, You Made the Pants Too Long* and *Waitin' for the Evenin' Train*; the Four Renegades' (1965) *Makin' Whoopee*; and adding some of their own - *I'll Be Seeing You* and *Hard Hearted Hannah* - for future champions to revive.

Walter Latzko

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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

DYNAMIC, ENERGETIC DIRECTOR WANTED for 90-member **Spirit of Detroit** chorus, a Sweet Adeline chorus meeting in Redford, Mich. As recent international competitors and consistent regional medalists, we are seeking continued musical excellence. If interested, contact K. Moran, 44763 Charnwood Dr., Plymouth, MI 48170; (313) 459-4218 or Shirley Oliphant at (313) 451-6760.

1991 regional championship women's chorus seeks director. The Omaha, Neb., Chorus, 60 members strong, is looking for the direction and leadership needed to make a good chorus better! Contact Jackie Narduzzo, 3326 Willow St., Bellevue, NE 68005; (402) 733-8739

RELOCATING TO THE N. J./N. Y. AREA? 90-member Sweet Adeline chorus headed for second trip to international in November, 1993, seeks dynamic, ambitious director to add his/her talents to our quality music program. If interested in joining this consistent regional medalist group, contact Marie La Porta, 28 Gordon Pl., Glen Rock, NJ 07452; (201) 444-8372

Check the Pine Barons' ad on page 22

ATTENTION, VACATIONERS!

Anyone visiting Nantucket Island between May and November and desiring to engage in some "on-island barbershopping," contact Bob Brown at (508) 257-9866 when you arrive or, prior to May, call me at (215) 664-7329.

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For sale: approximately 65 tuxedos, mixed sizes, light-blue with dark-blue piping on lapels and trouser seams. Coats, pants, light-blue shirts, dark-blue cummerbunds and bow ties, suspenders included. Asking \$950 for entire lot. Contact Carroll Treacy, Dupage Valley Chapter, Naperville, Ill., at (708) 595-1050 during business hours or (708) 420-7181 evenings.

The Frederick, Md., **Catoctones** chorus has 45 uniforms to sell. Coats are dandelion yellow with orange piping; trousers are all-yellow; vests are reversible forest-green and orange; bow ties are orange and green; dickies are ruffled, edged in orange and green. For sale to the highest reasonable bid. Send SASE to D. L. Brengle, P.O. Box 202, Middletown, MD 21769 for picture and sale details.

UNIFORMS FOR RENT

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

FOR RENT: World War II uniforms in quantities up to 50. Includes show neckties and hats. Contact Ray Devereaux, Uniform Chairman, 2702 Logan Street, Camp Hill, PA 17011; (717) 737-8393

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.

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

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Then if you have more time, we'll hop across the Irish Sea for an optional week of four-part harmony in ENGLAND, SCOTLAND & WALES. We'll sing at super Barbershop bashes with BABS Chapters, celebrate a medieval feast in Edinburgh, visit "Nessie" the Loch Ness monster in the Scottish Highlands, and finish at a songsational super bash with the Rainy City Chorus in Liverpool, the 1992 BABS Chorus Champions. Tour sponsored by SPEBSQSA, Inc.



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DOES YOUR CHORUS DIRECTOR WANT TO LOOK LIKE THIS?

Then he probably needs to attend one of the
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WHY REGIONAL SCHOOLS? Although the week-long Directors College in Kenosha has been an unqualified success, there are many directors who cannot afford the time and expense to attend school for a week. By having a shorter school (Thursday night through Sunday noon), and choosing sites that are closer to home, we can offer *all* directors the opportunity to attend.

WHAT DOES IT COST? Only \$210, which includes room, board, tuition, and a wealth of workbooks, manuals, audio and video tapes and other materials.

WHO CAN ATTEND? Emphasis is on the average director who is responsible for his chapter's music program. In particular, we would like to attract those directors who have not recently attended a Society sponsored school. Registration is also open to assistant directors, section leaders or men who just want to become a director. Those who have attended the week-long school during the past three years are also welcome.

WHAT CLASSES ARE OFFERED? Just about *everything a qualified director should know*: conducting, performance skills, vocal techniques, music theory, ear training and leadership. There will be several levels of classes for both the beginner and the experienced director, with appropriate electives for those who pass the pre-entrance tests.



WHY SHOULD OUR DIRECTOR ATTEND? Let's answer that with another question: Does he know *everything*? Of course not ... nobody does. The Regional Directors Colleges will give him the opportunity to sharpen his skills and share his problems and successes with his peers. Those who attended the week-long school have found that the experience changed their lives. We'd like to see *every* director have that same opportunity to grow.

HOW DO WE SIGN UP OUR DIRECTOR? By acting quickly. Applications are being accepted on a first-come, first-served basis, with a maximum of 150 for each school. Registration will close 30 days prior to each school. Simply fill out the form below and send it to the International Office. You may also register by phone 1-800-876-SING. Remember, it's a legitimate chapter expense ... and one that can pay big dividends in the future!

Send to: SPEBSQSA, Directors College, 6315 Third Avenue, Kenosha, WI 53143-5199

Name _____ Member No. _____

Street Address _____

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Check one:

- ☐ Missouri **cancelled** ege ... May 20-23
☐ Alfred University, Alfred, N.Y. ... June 17-20
☐ Carthage College, Kenosha, Wis. ... July 15-18
☐ Heritage House, Albany, Ga. Nov. 18-21

Here is my \$210:

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