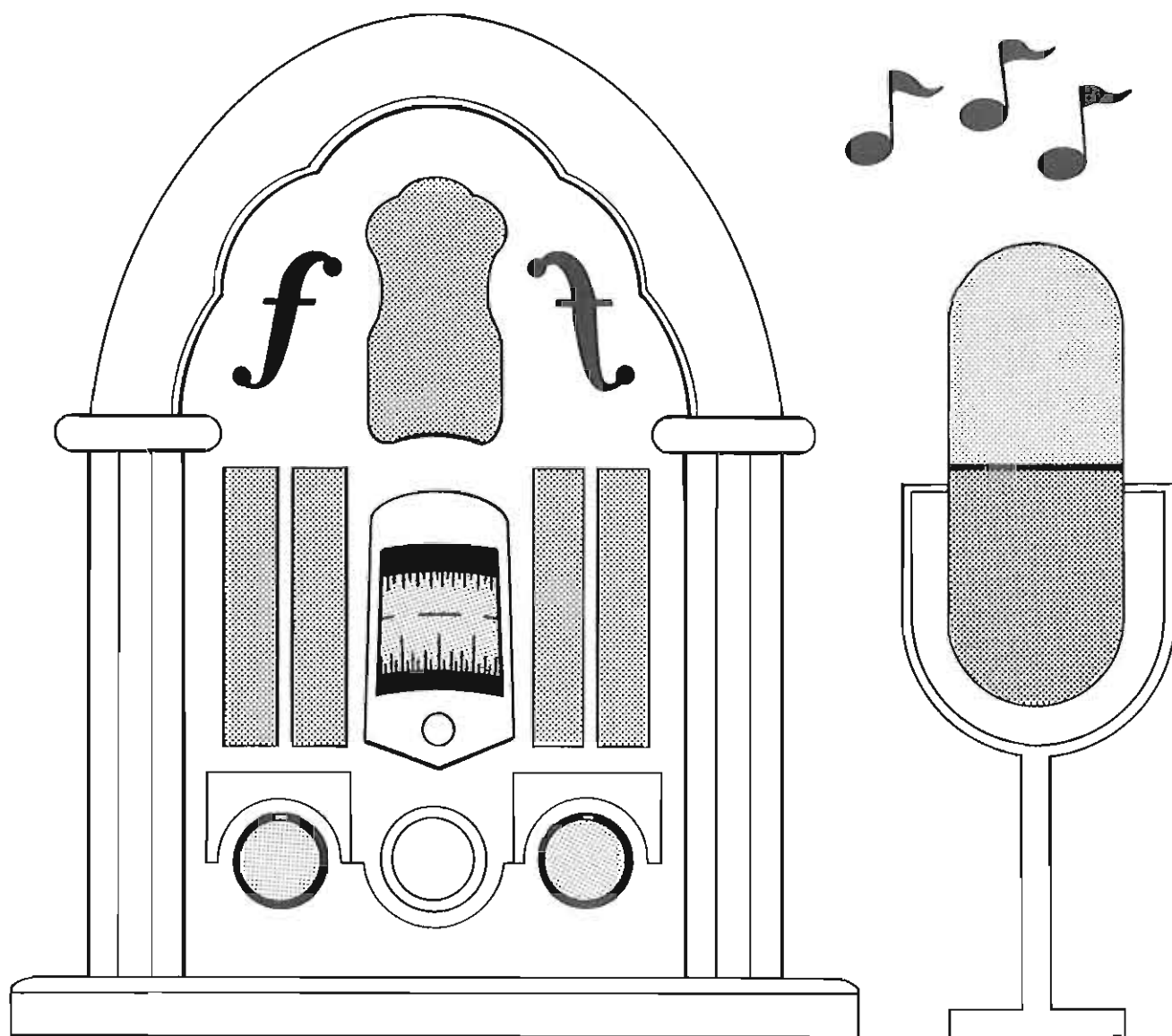




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The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Second-class postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the international office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$18 yearly or \$3 per issue; foreign subscriptions are \$27 yearly or \$4.50 per issue (U. S. funds only). ©1993 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

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1995 Tucson, Ariz. January 22-29

The *Harmonizer*

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

Features

- 4 **Harmony College '93 offers skills, thrills and chills!**
something for everybody
- 5 **A craft lesson**
the "think" system works
- 8 **Whad'ya mean—"marketing the Society"?**
concepts explained
- 9 **Membership matters**
extracts from bulletins
- 10 **Barbershop recordings used by armed forces**
from the archives
- 11 **On brotherhood and barbershopping**
camaraderie in competition
- 14 **Barbershoppers teach the teachers**
a Youth Outreach report
- 18 **About tag singing**
insights on a favorite activity

Also in this issue

- 8 **New Music Notes**
- 12 **Barbershop Around the World**
- 13 **Heartspring and Service**
- 16 **Chapters in Action**
- 20 **News About Quartets**
- 22 **Letters to the Editor**
- 24 **In Memory**
- 26 **Annual financial statement**
- 28 **Swipes 'n' Swaps—bargains for barbershoppers**

On the cover

The theme of Harmony College '93 will be "Radio Days," harking back to the golden era of the '40s and '50s. Original art by Kevin Bollendorf, print and production supervisor at the international office.



In "Seventh" Heaven

by Joe Liles
Executive Director

As I was preparing for this issue of *The Harmonizer*, the March issue of *Pal-Pac Chorusponent*, bulletin of the Palomar-Pacific, Calif., Chapter, crossed my desk. I was so impressed by an article on "comfort zones" that I asked the author, long-time Barbershopper Gene Hartzler, for permission to reprint an adaptation of his thoughts on the subject.

Comfort zones are those aspects of life that are "comfortable" for us, such as what we eat, how we sit, and the people with whom we associate. Unless prompted by some drastic event, we all tend to remain pretty much where we feel this comfort, and seldom choose to leave it.

We Barbershoppers are all probably guilty of subconsciously avoiding certain new people, because we feel more comfortable or "at home" with those we know well. What a shame—to lose the chance to make a new friend, maybe even discover a great lead or bari for the quartet you always wanted to form—because of a reluctance to step up to a chapter visitor, extend a hand with a smile and make a new friend.

On the other hand, what a nice way to make a new man feel comfortable right off the bat! You'll find he suddenly enters into your comfort zone almost like magic. Eureka! You've made a new friend, and chances are that he will be anxious to come back next week. And aren't you a better man for it? Sure you are.

Admittedly, most of us are reluctant to greet new faces because, even though we probably won't admit it, we are initially affected, either posi-

tively or negatively, by visual things such as mode of dress, hair style, physical stature—tall or short, thin or obese—even color of hair or skin. We should look into the eyes of a new person, because that's the very best way to communicate—all other physical characteristics pale by comparison.

I firmly believe that this so-called comfort zone is what spawned the ugly word, "clique," because those who embrace comfort zones like a security blanket never step out to make visitors feel comfortable. Are they held back by some sense of fear that the new visitor or member might not quite measure up to those already in their own little comfort zone? How will they ever know?

This could be the reason that so many men visit our chapters each year, and never join. They just can't penetrate the comfort zones of the members; no one takes the trouble to go up to that new guy to engage him in small talk, introduce him to some friends, or ask him to sing a tag.

It's time to break out of our comfort zones, expand our horizons and reap the rewards of new friends by putting forth the effort. It can reward us immeasurably. Who knows, this new man might become your chapter president—all because you made him feel comfortable in *your* comfort zone.

Thank you, Gene, for allowing us to share your thoughts with all Barbershoppers. Insights such as these are what can help us become the "ever-growing singing fraternity of men" to which our vision statement aspires.

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Quality is our style

by **Ernie Nickoson**
International President

I can't believe that this year is nearly half over; it seems only yesterday that I was writing my first article. Oh well, time flies when you are having fun and I hope that all of you, in your own way, are having more "quality" fun in this great hobby of ours. How are you coming along with your individual self-improvement programs?

I receive and read a lot of chapter bulletins, and one of the best is *The VOICE of the Townsmen*, the official publication of the Dallas Town North Chapter, edited last year by Grady Kerr. A column that caught my interest is called "In My Opinion," a vehicle in which members speak out with responding comments by the chapter president. In one particular article published last September, the response was by Earl Hagn, then chapter president. Earl, bass of the 1983 quartet champion **Side Street Ramblers**, is the current president of the Association of International Champions (AIC).

One member wrote of his concerns over membership, and suggested a chapter merger in order to put together a large enough chorus to be a contender. He also suggested that inactive members be transferred to the Frank Thorne Chapter-at-Large and that the quality of singing be raised by weeding out those men who cannot add good sound to the chorus. Earl's response is what I had in mind when I thought of "quality" as a theme for 1993:

"We all want to be the best we can. Some of our members have more experience and ability than others. It is up to them to help and challenge the

others to be their best also. Granted, we will never be stronger than our weakest link, but where does that link fall? Not all of us can sing like Jim Casey [a well-known vocal coach and member of the Town North Chapter], but we can sell more tickets to the show, or ads for the program, or help set up the risers, or offer leadership in other areas. Should musical strength be the only concern we have?

"Our strength comes from the ability to work together for a common goal, and to help each other as we go. Your music team and chapter board will continue to challenge the chorus to maintain the interest of those more musically advanced, and there may be some members unable to keep up. If you feel yourself lagging behind, please make it a point to seek the assistance of your section leader. That is his job—to help you be your best."

Have you ever offered assistance to a fellow member to help him be the best he can be, or asked for any help for yourself to be the best that you can be? All of us are in this together, and the better we become as individuals, the stronger our chapters, districts and Society will become. There are only two basic rules to remember:

- #1. If we don't take care of our members, somebody else will.
- #2. When all else fails, see rule #1.

Until next time, strive to be your best.

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Harmony College offers skills, thrills and chills!

by Mel Knight, Director of Music Education and Services

Think about that wonderful part of your life called "barbershopping." What's the most barbershopping fun you've ever had? Singing in a quartet? Woodshedding? Performing on your show with the chorus? Arranging music? Listening to great quartets and choruses? Writing scripts? Painting scenery? Competing at a division, district or international contest? Singing tags? Making new friends?

Some of these are available to you on a weekly basis in your own chapter. But, how would you like to get together with 600 other guys, who are just as enthusiastic about their hobby as you are, and spend one whole week doing *nearly all* of these things? Well, that's what Harmony College is all about. Sound too good to be true? Just keep reading.

Skills

This week of pure barbershop bliss is called Harmony College because we offer classes on a wide variety of subjects that will help you learn more about your hobby and make it even more enjoyable. Held at Missouri Western State College in St. Joseph, Harmony College has been the ultimate in educational opportunity for barbershoppers around the world since 1970. It has received glowing praise from music educators as being the finest musical training *anywhere*.

It all starts with a great faculty. Every year, Harmony College selects the "stars" of our Society to teach a wide variety of classes. How about David Wright's "History of the Barbershop Style"? Want to learn about the new judging categories? Try "Scoring Categories" with Rob Hopkins, Ron Black and Steve Plumb. Want to sing better? There are no finer vocal teachers around than Brian Beck, Jim DeBusinan, Jim Casey or Farris Collins. Have a flair for arranging? Take a class from such master arrangers as Dave Briner, Val Hicks, Dennis Driscoll, Tom Gentry or Burt Szabo. Eric Jackson's "Master Teaching" class gives one of the Society's finest teachers a chance to work his magic.

If you belong to a quartet and seek the very best in coaching, we've got it at Harmony College. Any quartet should want to die for the likes of Al Baker, Jim Bagby, Lou Benedict, Ken Buckner, Joe Connelly or Gary Steinkamp, just to mention a few. And, you'll also receive help with your musical

arrangements and have your performance package videotaped and reviewed.

But that only scratches the surface. Classes are available in "Physics of Sound," "Successful Performance," "Coaching Techniques," "Marketing," "Repertoire," "Fundamentals of Chorus Directing," "Woodshedding," "Show Production," and much more.

The educational aspects of Harmony College will be of great personal value. Your chapter will also benefit when you return home to pass along your new-found knowledge. And will your chapter members ever be impressed!

Thrills

Education is only part of the excitement of Harmony College. From the time you climb off the bus from the Kansas City airport until the final chords ring on Saturday night, the thrills are almost too numerous to count. Whether you belong to a small, 20-man chorus or a 150-man medalist juggernaut, when more than 600 men gather for the opening session and sing "The Old Songs," you know you're in barbershop heaven. Each day, the entire student body gets together for two sessions to learn new music, taught by some of the Society's greatest arrangers, and to sing some old favorites. You'll laugh ... and cry ... and share the joy of locking four-part chords.

Other thrills come from singing tags in Earl Moon's "Tag Singing" class. Or woodshedding into the night with three other fellows you've never met before. Or singing through dozens of new songs in the "Repertoire" class. Or maybe learning how to do the soft-shoe or waltz clog and performing with your group as an added attraction on the Saturday afternoon show. There's also the thrill of meeting fellow barbershoppers from all around the world; Sweden, Germany, New Zealand, Australia, Holland and England. We've even had men from Singapore and Saudi Arabia!

On Wednesday evening, classes are cancelled for the Beef/Chicken Bash. But first, join the members of the Aloha Chapter before dinner for their annual Mai Tai Party, engage in athletic events, such as horseshoes and swimming, or take a trip to the Patec House Museum in downtown St. Joseph.

After the outdoor barbecue, an informal show takes place. Not your average barbershop show, it features comedy acts, sing-alongs, melodramas and many surprises.

The prime event of Saturday afternoon is a Parade of Quartets. What a thrill to hear as many as 24 quartets strut their stuff on stage to show everything they've learned during the week. And, once in a while, a guest quartet will just "drop in" to sing a couple of songs ... little-known foursomes such as **The Gas House Gang**, **Pros 'N' Cons** or **Rural Route 4!**

If it's your first year at Harmony College, you'll have the "thrill" of wearing a freshman beanie. Along with that honor goes the pride you'll feel in competing with the red- or blue-beanie chorus for the Harmony College championship and all the rewards that go with that!

Chills

Each year, a full-scale show is put together by two "Saturday Night Live" choruses. This year's show is "Radio Days" and features many great songs by the choruses and selected quartets. To headline the show, we've engaged the 1992 international quartet champion, **Keepsake**. If this group doesn't send chills up your spine, you're probably brain-dead! A superb afterglow, with more singing and camaraderie, follows the show.

Maybe the biggest "chill" of all is *ice cream!* Beginning with the very first Harmony College, the great ice-cream-eating derby has been a tradition. Last year, 752 gallons were consumed, including 239 gallons of vanilla, 371 of various other flavors and 142 gallons of diet ice cream. On top of all that—208 gallons of nuts and toppings!

As if all these skills, thrills and chills weren't enough, there are the lasting friendships to be made. The love that barbershoppers have for four-part harmony is exceeded only by their love for each other ... for this is a team sport, a unique hobby that can only be enjoyed when others join us in ringing chords. One song, one great chord, and we're friends forever!

That's Harmony College. As Earl Moon says, "If you never do anything else, go to Harmony College, just once." It will give you skills to use, thrills and chills to inspire you and memories to last for a lifetime. ☺

A craft lesson ... from a non-craft viewpoint

by S. P. "Ace" Philler, Des Moines, Iowa Chapter
reprinted from *Harmony Overtones*, John Petterson, editor

Many years ago, I read a book by Dr. Maxwell Maltz about the process of psycho-cybernetics. In general, psycho-cybernetics is the scientific explanation of Professor Harold Hill's "think system" from *The Music Man*.

When I first read the book, I thought how amazingly simple the process was; then I applied it. My first approach was to apply Dr. Maltz' principles to skiing—I was able to improve to the point that I became an instructor.


Over the years, I applied the Maltz "think system" to my job and, amazingly enough, to singing! Yes! It works to improve singing skills!

There are two steps that worked for me as a result of reading Dr. Maltz' book. The first requires deep concentration. I did it by sitting back in a comfortable chair, relaxed, eyes closed, then pictured, in my mind's eye, singing my part. As I mentally sang the song, I would also picture my facial expressions and imagine the director imploring that the word "I" be sung "ah-ee" with the diphthong turned, and not cut off by singing "ah." In addition, I would see myself inhaling from the diaphragm and supporting the notes and words being sung.

The second step is maintenance. I no longer have to concentrate on the first step. When there is new music, I apply the Maltz

"think system." I think about the music when I'm driving, or during various quiet times at home or work. I use the learning tapes and then "think" them over later.

Breathing from the diaphragm is natural for me now. When Randy [Weir] stops during a song and asks, in his own way, "Who sang 'wahled' on 'My Wild Irish Rose'?" I know it wasn't me. I turned the diphthong and sang "wah-eeld." Dr. Maltz' psycho cybernetics, or "think system," gave me the key to self-improvement.

I prefer to sing correctly. It's not my idea of having fun to cause hoarseness, when I can sing longer and just as strongly by applying the basics. 

The "think system" works ... really!

by Jim DeBusman, Music Specialist

The above article about using the "think system" has a great deal of merit. The process works in many ways.

One interesting aspect is that when one "thinks" a pitch, the vocal folds automatically shape themselves to that pitch. While it might not be possible for Professor Hill's unschooled trumpet players to "think" the correct valve to push for a given note, the human voice box responds directly and correctly to whatever signal the brain sends out. In other words, whether singing out loud or just thinking about it, one's vocal folds shape themselves precisely to whatever is going on in the mind. Thus, applying the "think system" to a barbershop song during quiet moments can improve and reinforce pitch accuracy.

One word of caution: when Barbershoppers "think" through their given part in a song, there is an underlying awareness of the complete chords. Without peri-


odic reference to the sheet music or a learning tape as a double-check, it's possible to occasionally "think" one's part into some incorrect notes within the chords. Additional "thinking" at this point will simply reinforce these errors. This is surprisingly true of songs in the repertoire to which parts were memorized long before. It's a good idea to pull out the sheet music occasionally and check yourself.

Good posture and diaphragmatic breathing are vitally important to quality vocal production. Visualizing these aspects while using the "think system" will help them become, as Philler infers, almost automatic when actually singing. This can really enhance a rehearsal if everyone does it.

Before one can "think" good posture and breath support, however, one must know the fundamentals. Some are:

- stand nice and tall;
- elongate the back of the neck;

- look to the horizon;
- hold the chest high;
- relax the shoulders;
- spread feet to shoulder width; and
- weight forward on the balls of the feet, but heels still touching the floor.

Several aids to proper breath management and tone production are available in print; among them *Sing Out Like Never Before* (stock no. 4087) and *Improving Vocal Techniques Through the Warm Up* (stock no. 4068) from the *Barbershoppers' Emporium* catalog. Vocal technique courses are offered at most district mini-HEP schools, as well as at Harmony College. A number of chorus and quartet coaches are also good vocal production technicians, and most are more than happy to help any singer who seriously wants to improve. 

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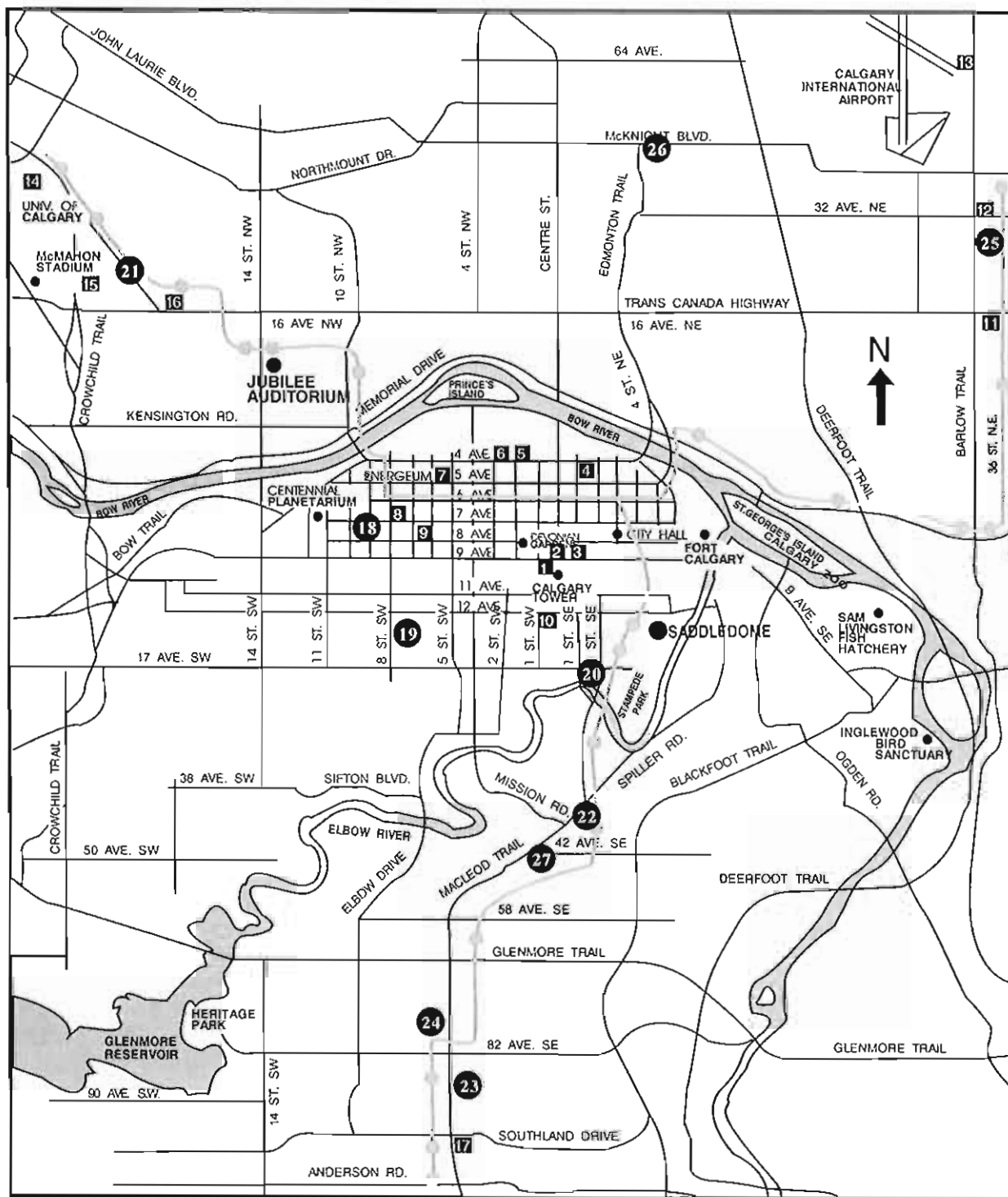
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Requests for hotel accommodations at the international convention have exceeded all expectations. In order to meet this demand, the Calgary Housing Bureau has obtained rooms in a number of hotels not previously listed. These are shown as numbers 18 through 27 on the map. Note: 21 is a relative location for several motels. If necessary, additional hotels may be added.



Whad'ya mean—"marketing the Society"?

by Gary Stamm, Director of Marketing

Many members may be unfamiliar with the terminology or misunderstand the philosophical basis of marketing. The following is excerpted and paraphrased from an article, "Market-driven to success," that appeared in the November 1991 issue of *Association Management* magazine.

Association professionals debate whether *market-driven* is the best term to describe associations that use the tools of marketing-directed management, because *driven* denotes a single-mindedness of purpose that does not reflect reality for most associations. In truth, the terms *market-directed* or *market-focused* are more appropriate.

Some people think that market-directed organizations must be totally market-driven as well as highly entrepreneurial, or money-driven. This is not true. By applying basic market-directed techniques to improve income-generating ability, association leaders also can improve the capacity to subsidize unprofitable activities to meet members' needs, enhance their skills, encourage philanthropy or advance the association at large.

Being market directed does not mean that every single product or service must be profitable. Associations frequently support important but unprofitable products, services, and activities; their members insist that they do so. Advancing the overall good

through such devices is a clearly stated member need. Such associations are *strongly* market-directed, rather than *totally* market-directed.

Associations have embraced market-directed behavior in response to several sets of problems:

- major changes in the association's environment;
- stagnant or declining membership;
- unsuccessful products and services;
- organizational crises; and
- untapped opportunities.

The basic tools of marketing-directed management include: strategic planning, marketing research and assessment (both formal and informal), sales, promotion, membership development, and strict accountability of product and services, based on their effectiveness or profitability. The market-directed association is active; not reactive. It engages aggressively in marketing research and strategic planning to define the present and future needs of its membership. It then offers a program of services tailored to meet those needs.

All associations are confronted with a more extensive set of worthy potential activities than they have the energy or financial resources to support. Because of their focused approach to research and planning, however, market-directed associations are better able to identify and assess their op-

portunities to make quality choices from many alternatives. As a result, a market-directed association is more vital, financially viable, and confident in its ability to capitalize on emerging opportunities to address member needs.

The challenge is ours

Our Society has experienced most of the problems that prompted other associations to adopt a market-directed approach to management. By shifting to this approach, we believe we can make significant inroads on these problems.

It should be pointed out, however, that even experienced association executives and marketing managers in other associations have underestimated the time, effort and investment necessary to become strongly market-directed. Many have taken five years or more to develop the organization, infrastructure and professional team necessary to change orientation. Moreover, the task is never complete, since a market-directed association must continually assess its environment and constituents, adjusting itself to match needs and opportunities.

With the limited staff resources of the Society, it is vital that our members be responsive to our planning, research and assessment efforts. Your support of these efforts will make all the difference.

New Music Notes

by Burt Szabo, Music Specialist/Music Publishing

Songs for Men series

"Back In The Good Old Days" (stock no. 7315) arranged by Burt Szabo; up-tune, neat lyric, contest-suitable.

"Dear Hearts And Gentle People" (stock no. 7316) arranged by Rob Campbell; a familiar song; contest-suitable.

"When I Sang The Tenor In That Old Quartet" (stock no. 7317) arranged by Mel Knight; neat ballad and lyric; a natural for barbershop; contest-suitable.

Harmony Heritage series

"Keep You Eye On The Girlie You Love" (stock no. 8140) arranged by SPEBSQSA; up-tune; clever lyric; contest-suitable.

"Meet Me With Spangles And Bells On" (stock no. 8141) arranged by Burt Szabo; quick waltz tempo; clever lyric; contest-suitable.

HARMONY EXPLOSION series

This is a new series featuring more recent songs and songs especially suited for younger voices of high school and college age.

"Coney Island Baby/We All Fall—Medley" (stock no. 8601) arranged by SPEBSQSA; not for contest.

"In My Room" (stock no. 8602) arranged by Tom Gentry; song popularized by the Beach Boys; easy to sing; not for contest.

I see by the bulletins ...

by Patrick Tucker-Kelly, Music and Membership Specialist

We certainly enjoy reading all the chapter and district bulletins we receive at Harmony Hall. Several recent district bulletins have had some interesting things to say regarding membership, and we'd like to share a couple of them with all members.

Frank Caldarazzo, Sunshine District director of membership development and editor of the district bulletin, *The Sunburst*, spoke to a subject that crops up almost every day here in Kenosha. It is one thing to promote the name of the chorus of which one is proud to be a member. It's quite another to credit that chorus for activities or events that properly fall under the purview of the chapter in whose name the charter is held that permits the chorus to exist as a Society unit. In any formal communica-

tion, both names should be shown, as in "the **Vocal Majority** chorus of the Dallas Metro, Texas, Chapter" or, less formally, "Dallas Metro's Vocal Majority." Caldarazzo spells it out plainly.

There seems to be some controversy about the Frank H. Thorne Chapter-at-Large. Some members feel that chapter-at-large membership should be restricted to those who reside remote from any organized chapter. Others would like to see an expansion, and offer some form of associate membership within a chapter-at-large structure. Gary Fisk, himself a Thorne member, offered several thoughts about the myths and misgivings of this "Thorne-y" issue in the Seneca Land District bulletin, *Smoke Signals*.

Thorne Chapter is alive and well in Seneca Land

by Gary Fisk, adapted from Seneca Land's Smoke Signals

Let me tell you about the Frank H. Thorne Chapter-at-Large. I spoke with Historian Emeritus Dean Snyder, from Alexandria, Virginia, who has been around barbershopping a long time. Dean, who turned 90 in April, knew O. C. Cash and has known every international president.

In 1950, Snyder was appointed chairman of a committee to do an organizational study regarding membership. We think it's bad now? In 1951, membership dropped from 29,600 to 22,900 in a short period of time. The main reason seemed to be the 20-man [chapter] membership requirement. Chapters were folding or, as Dean said, international was forcing them to commit suicide.

Some men went to other nearby chapters and some just disappeared. At that time the Society formed a membership-at-large chapter. Two years later it was called the Frank H. Thorne Chapter-at-Large to honor the 1946 international president, the only one who had sung in an international championship quartet—the **Elastic Four**, 1942.

Thorne, a well-to-do Chicago industrialist and dedicated Barbershopper, was an accomplished musician and arranger. Snyder said, "Not to take anything away from any other president, but I would have to rank Thorne as one of the top two."

The Frank H. Thorne Chapter-at-Large has been helpful for many years in allowing men to belong to the Society and stay abreast of what was going on. Members were able to sing whenever and wherever they could. One disadvantage was they couldn't compete, but that was changed a couple of years ago when it was decided Frank Thorne members could compete at both the district and international level in a quartet, but not in a chorus. Frank Thorne members now number 432 Barbershoppers worldwide.

There are 14 Seneca Land members. I contacted the other 13 by mail and asked why they didn't belong to a local chapter and whether they were actively barbershopping otherwise. All but one of those responding were still barbershopping in one form or another. They were all in registered quartets. One man is helping the district form a new chapter and also coaching. I am quartetting and co-directing a chorus and assisting them in a recruitment program. The one inactive man said his job prohibits him from being active, but he's hoping this will change.

Most of these guys are long-time members. As for their reasons for leaving their chapters, all were about the same. They didn't agree with the musical or administrative direction of their chorus. One said that

On membership

by Frank Caldarazzo, adapted from
The Sunburst, Sunshine District
bulletin

I've got a problem with most credits I read or see that don't mention a chapter name. Most make reference to only the chorus name, and this is not the way it should be.

As an example, at the installation of officers banquet in my own chapter, the program read: "Orange Blossom Chorus Installation Banquet." I don't know of any chapter that has *chorus* officers.

This may seem trivial to some, but I see it as a trend to put choruses before chapters. No one goes to chapter meetings anymore; they go to chorus rehearsals. The original intent was to have meetings, maybe with chorus rehearsals as part of them. At this rate, any member who prefers just quartetting or woodshedding will soon get upset and do the very thing we are trying to stop—*drop out*.

Could this be why so many members in the Society are dropping out? We need choruses, but we also need well-rounded chapter meetings to preserve what we are trying to preserve. I hope all bulletin editors who read this will see fit to incorporate the chapter's name in their bulletin mastheads. 🍀

when he was a member, the chapter never even sent him a bulletin. Some said friends turned against them after they left the chorus and went to Frank Thorne. Boy, do these things sound familiar.

The biggest complaint was the two-songs-for-three-hours-on-the-risers syndrome. As a former director, I kind of got caught up in that for a while myself. But there are other things to do at a chapter meeting, such as quartetting, woodshedding, craft, building repertoire, and the like.

I just felt that people should know about Frank Thorne and that we are not just "social members," taking and not giving. Many of us are active Barbershoppers, returning what talent we may have for the betterment of our great hobby. Maybe someday we'll all return to a well-rounded, versatile chapter, but in the meantime, long live the Frank Thorne Chapter! 🍀

Armed forces used recordings to teach barbershop



In a photo taken around 1952, two Air Force men, Airman 2/c William Moore, left, and Capt. Francis Strack, examine an album of 78-rpm recordings that were precursors of today's learning tapes. The Eighth Air Reserve District stressed harmonizing at their meetings and boasted one of the only squadron quartets in the reserve program. Moore was a member of the Shreveport, La., Chapter at the time.

One of the possessions of the Old Songs Library is a two-album set of recordings that were the forerunners of today's Society learning tapes. These records, four to an album, had a separate cut for each voice part, to teach quartet members to sing four-part harmony.

Entitled simply, "Barber Shop Quartet Album No. 1" and "No. 2," the albums were produced by the U. S. Army for use by service personnel during the Korean War. The albums are red with gold lettering;

according to Historian Dean Snyder, the Air Force had a similar set done in blue and gold.


Inside the first album is a photo of the finalist **Potomac Clippers** quartet and a discussion of SPEBSQSA and the barber-shop style of music. Liner copy notes that the armed forces recommended quartet singing as a recreational activity.

Members of the Clippers were: Louis Metcalf, tenor; Norman MacLean, lead; Busey Howard, baritone and Gene Watson,

bass. All were members of the Washington, D. C., Chapter.

Selections in Album No. 1 included "The Old Songs," "Tell Me Why," "After Dark," and "Coney Island Baby."

Album No. 2 featured a photo of the medalist **Antlers** quartet from Flint, Michigan: Jay Morton, tenor; Barney Brooks, lead; Bill Schindler, baritone, and Hap Augsburg, bass. Songs in this album included "Red River Valley," "The Band Played On," "I've Been Working On The Railroad," and "Riding Down The Canyon."

Songs on the 78-rpm discs were sung in four-part harmony by the quartets, then, in turn, each individual voice sang his part with the others humming in the background. This technique was quite new at the time, but was effective in teaching men to sing in harmony and is still used in Society learning tapes. 



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On brotherhood and barbershopping

by John Krizek, Communications Officer, Far Western District
reprinted from Westunes, FWD bulletin, Owen Edwards, editor

At an afterglow recently—which is where most important matters are handled—the discussion centered on barbershop competition. Not whether competition is good or bad, but rather on a perceived erosion of our traditional sense of brotherhood in any competition environment. The lament was that we are seeing too many “beat those other guys” expressions of competitive stress, compared to the traditional well-wishes among barbershop brothers.

There's no doubting the importance of barbershop competitions, as showcases for the art form as well as major underpinnings of the Society's financial welfare. Perhaps some of the doubts raised by many of our former brothers about the “two-song chorus syndrome” has more to do with emphasis on winning or beating another chorus than emphasis on simply doing your best, and enjoying the experience. It's a matter of defining success.

We have a long and wonderful history of competitive fellowship in barbershopping. Top chorus directors are forever traveling to coach competing choruses. Judges go out of their way to help quartets improve. Backstage is a scene of handshakes, hugs, and wishes of good luck. We take for granted the common understanding that the better each of us does, the better our whole being is received and appreciated.

I remember my first experience on the international stage. In 1974, the upstart **Peninsulaires** from the FWD almost upset the mighty Louisville **Thoroughbreds** in Kansas City. In those days, the winning groups recorded their songs in a separate studio after the contest. As we waited for the winning chorus to finish their cut, our adrenaline-stoked high was being replaced by disappointment that we had come so close to our goal, but in the end had come up short. How could we go in there and give it our best shot for posterity?

When the **Thoroughbreds** came out, the two choruses passed in the hall. To our surprise, they broke into spontaneous applause, for us! They were shaking our hands and saying things such as, “Wow, what a performance!” “We thought you won!” “Great job, guys!” And they meant it.

We were thrilled. We went in there and did a great reprise of our contest performance.

Several minutes later it was our turn to greet the Dallas **Vocal Majority**, waiting their turn to record. (It was their first shot at international, and they came in third.) We applauded them. You could see their spirits rise. I'm sure they in turn lifted the spirits of the chorus that came in fourth.

I believe that kind of backstage spirit still prevails for the most part. Last fall in Phoenix, for example, as the **Valleyaires** left the stage, the **Masters of Harmony** were waiting to go on, and they gave us a big hand—and they hadn't even heard us!

Apparently at some recent contests, there have been more incidents of the opposite kind, of competitors openly out to beat somebody—gloating if they do, or snarling and complaining if they don't.

Maybe it's a function of the increasing competitiveness of our whole society.

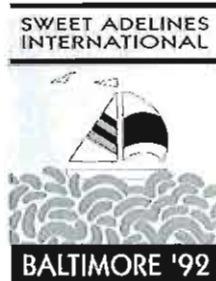
Maybe it's watching too many showboating football and basketball players dancing over fallen foes, doing their “In your face, I'm number one!” gyrations for the TV cameras.

I used to carry around an ad that was very apropos. It featured a photo of a very glum Little Leaguer, sitting disconsolate and alone in the stands. The caption read: “When winning is everything, more than the game is lost.” Many times we put ourselves in the position of that Little Leaguer.

Barbershop competition is a means to an end, not an end in itself. The bond of brotherhood in harmony transcends all else. It's up to all of us to communicate that spirit, that hope, that love to all our fellows on stage. The whole is greater than the sum of the parts. Let's all help the new guys understand that.

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Barbershop Around the World

Knowledgeable readers may have noted a horrendous error under this column in the March/April issue: the quartet photo captioned as *Old Spice* is actually *By Appointment* from BABS. *Old Spice* is a *SNOBS* foursome. Ed.



Members of the **Flat Top Mountain Chorus** of Durbanville, South Africa display souvenirs acquired by Music Director Chris Molyneux during his trip to the U. S. after last fall's election. Norma, official mascot of the SPATS group, stands in front.

World Harmony Jamboree publicity chairman Geoff Howe of BABS points out that many patrons of past jamborees were critical of the "flat" floor seating provided by hotel ballrooms. This year, in Calgary, the event will be held in the 3,000-seat Jubilee Auditorium.

Built for the people of Calgary by the provincial government and funded from Alberta's oil revenues, this beautiful theater has staged entertainment of every kind and, according to Calgarians, there isn't a bad seat in the house. The auditorium may be reached in minutes from downtown on the "C" train, which is free to all convention badge holders.



In response to a request from Kurt Gerhardt of WDR Radio in Cologne, Germany, a tape transcription of a quartet performance from our earliest archives and a barbershop fact sheet were provided by the Society's international office. Media Production Coordinator Russ Foris used a newly acquired digital audio workstation to re-record a 1905 rendition by the **Haydn Quartet** of "My Wild Irish Rose," producing a clean tape from the original pressing. A series of programs on barbershop is planned and the producer wanted an old recording to play in comparison with modern CD recordings.



Several members of the Reading, England, Club participated in a ceremony handing over a 16th-century barber's bowl from a private collection to the town of Reading. The bowl, valued at \$10,000 and dating from around 1730, was manufactured somewhere in the Thames Valley between London and Bristol, and is an example of very rare tin-glazed earthenware. It will be on permanent display in a reconstructed 100-year-old barbershop.

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Heartspring also reaches out to parents

by Brenda Keeler
Director of Patron Organizations

In an effort to better serve families of children with developmental delays and disabilities, Heartspring Assessment and Treatment Center provides a broad range of interdisciplinary services to address rehabilitation needs.

Heartspring recognizes the importance of intervention for children, especially in the first few years of life. To help promote normal child development within our local community, the Heartspring Marketing and Development Division is developing a series of six newsletters for parents of children—newborn through three-year-olds. This newsletter, "Ready, Set, Grow!" will provide information on child development and other areas of interest to new parents.

On a national level, the Heartspring Assessment and Treatment Center will offer a choice of three evaluation programs: short-term assessments, extended assessments and a summer assessment. All concentrate on the specific needs of each child.

A grandchild of a Barbershopper from Minnesota visited Heartspring last November and participated in the short-term assessment program. The costs of the child's short-term assessment were provided by Barbershopper funds. The child received a comprehensive assessment: augmentative and facilitated communication, occupational therapy (sensory processing), behavioral, psychological and medical components.

Following the evaluations, the evaluation team met with the parents of the child and summarized the results of each test. Information was provided regarding communication skills, sensory processing abilities, behavioral issues, IQ and medical issues. It was suggested that, upon returning home, the parents seek out assistance in their home community, based on the information provided to them while at Heartspring.

Over the years, Heartspring has become a leader in providing integrated lifeskills-learning programs for children. Barbershoppers also have become leaders by their commitment to giving children the chance to learn, grow and experience a future full of hope, promise and potential. 🍀

Minneapolis Chapter contributions to local charity recognized

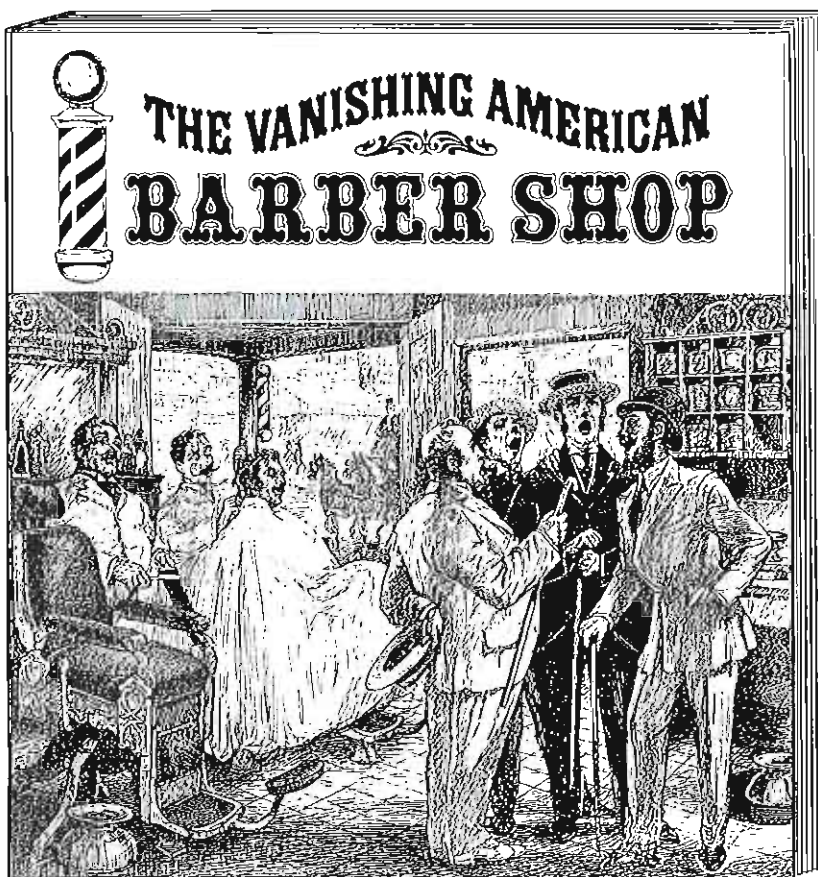
In a recent letter to the international office, the University of Minnesota Hospital and Clinic chronicled a brief history of its relationship with the Minneapolis Chapter.

In 1950, the chapter entered into an agreement to make contributions to the Variety Club Heart Hospital on the campus in exchange for the privilege of staging annual

shows at Northrup Auditorium. Previously, only highly celebrated professional groups had been permitted use of the facility.

Proceeds from forty-one years of annual shows in Northrup Auditorium have enabled the Minneapolis Chapter to contribute an aggregate \$304,557 to the hospital's Special Research Equipment Fund.

Director of Development Fred Bertschinger closed the letter with: "We are honored to have earned the continuing support of this group of congenial men of good character who love harmony in music." 🍀



The Vanishing American Barber Shop, 1860-1960

Remember the good old days when the local barber shop was a men's club, a perfumed repository of spicy magazines, comic books, and a wall full of pin-up art? Can you recall when the peach fuzz first appeared on your cheeks and you secretly borrowed Dad's razor?

Ronald S. Barlow serves up a rollicking history of tonsorial art in his latest book, *The Vanishing American Barber Shop*. Learn how blood-letting monks evolved into battlefield barber-surgeons of the 15th century, and later established shaving shops where they pulled teeth, dressed wounds, applied leeches, and cut hair. Read the fascinating memoirs of 19th-century boy-barbers who began as ten-year-old apprentices. Learn about the price wars of the 1870's when beer and cigars were offered free with a haircut and shave.

Other chapters include: How to give professional haircuts, Barber-supply catalog reprints of 1882, 1894, 1902 and 1921, the story of King Camp Gillette, rare photographs of barbershop interiors from 1870 to 1940—including child barbers, black barbers, bald barbers and female barbers, Figaro and the origins of barber shop singing, Burma-Shave roadside advertising, and much more.

An added bonus is the illustrated price guide which gives up-to-date collector values for antique shaving mugs, barber bottles, barber chairs, poles, razors, signs, backbars, shoeshine stands, and advertising ephemera.

This book belongs in all public and college library collections and would make a great gift for any barber, hairstylist, history buff, or antique collector. (First edition, 1993.) 224 pages. 9 x 12 Paperback. ISBN 933846-05-5. \$16.95 plus \$2.00 postage. DEALER DISCOUNT 5-50 copies 40%.

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Youth Outreach includes introducing barbershop to music teachers

by Bill Rashleigh, Youth Outreach Coordinator

One of the elements of Youth Outreach is music teacher education. The YMIH program focused primarily on this area for a number of years. In traditional music education, barbershop is not part of the curriculum; thus, it is not surprising that most music teachers are unfamiliar with our style or how to teach it to their students. In light of this, the Society is creating new means to help "teach teachers" more about our style.

Music Educators National Conference (MENC) and American Choral Directors Association (ACDA) Conventions

The Society has presented exhibits and demonstrations at more than 30 MENC and ACDA conventions in the last four years. Most recently, we participated in the Northern Division MENC conference in Minneapolis and the national ACDA convention in San Antonio.

During these two events, we added 200 names of interested music teachers to our database. This database now contains the names and particulars of more than 2,800 teachers who have requested information about barbershop music. Of these, *more than 800* are currently teaching barbershop in their schools.

Clinics and Festivals

Festivals, organized in cooperation with local barbershop groups (see the January/February *Harmonizer*), are a great way to introduce students and teachers to barbershop harmony. More of these are in various stages of planning.

School visits

International staff members have visited more than 30 schools since the beginning of the year, in conjunction with regularly scheduled trips to their assigned districts.

Harmony College and Directors College

As part of the Youth Outreach Program, both Harmony College and Directors College have been opened to music teachers. A special Harmony College curriculum has been designed for them.

This opportunity is open to *any* music teacher, male or female, who is interested in learning more about barbershop from one of the best faculties ever assembled. *Your chapter could sponsor a teacher to attend!*

For more information, call the international office.

Dateline: Jan 29-30, 1993

Location: Cranberry, Pa.

Activity: Chamber of Commerce/MENC/SPEBSQSA-sponsored Clinic and Concert

Barbershopper Hal McIntosh was instrumental in organizing a vocal arts festival and seminar to bring the business community, the music community (MENC) and the Society together for a day to discuss common objectives, and to showcase local ensembles in concert. The Society's support of MENC's efforts to keep music alive in the schools was a key topic.

Family Ties, 1991 LOL District quartet champion, demonstrated the barbershop style to the seminar attendees after Saturday morning coffee and introductions, and was very well received. Following a break, I discussed types of activities that may occur at a typical chapter meeting.

Pat Carone, 12th district representative to the Pennsylvania legislature, explained a new state proposal called Outcome-Based Education. Carol Meyers, president of the Eastern Division of MENC, encouraged increased cooperation between MENC and the

Society. Dr. Natalie Ozeas, president of the Pennsylvania Music Educators Association (PMEA) emphasized the necessity of music in the schools.

Dr. Ozeas, a member of the faculty at Carnegie-Mellon University, highlighted a PMEA philosophy: "Just as there can be no music without learning, no education is complete without music. To this end, we must destroy, once and for all, the myth that education in music and the other arts is a nonessential or frivolous element in a school curriculum."

An evening concert following the seminar showcased several choral groups. The day was an outstanding example of cooperative efforts between a business community, MENC and the Society. There are plans to make it an annual event in Cranberry and to share the project with nearby communities.

Dateline: January 21-22, 1993

Location: Osage Beach, Mo.

Bud Clark, Barbershopper, music professor, vice president in charge of choral activities for the Missouri MENC and baritone of **Special Touch** quartet, requested that I demonstrate the barbershop style at a Missouri MENC conference in Osage Beach. Special Touch came out of retirement for the session. The more than 200 teachers present thoroughly enjoyed the presentation.



The **Seneca Valley High School Barbershop Quartet** was one of the groups performing on the Winter Festival of Vocal Arts held in Cranberry, Pa., last January. Sponsored by the local chamber of commerce, the evening program followed an all-day seminar among representatives of the business community, the Music Educators National Conference (MENC) and SPEBSQSA.

Canadian college barbershop group performs for educators

Campbell Collegiate is a high school of 1,450 students in Regina, Saskatchewan. More than 700 of the students take music for credit in four concert bands and two concert choirs. About 125 of them also participate in one or more of five jazz bands and three vocal jazz ensembles. In fact, the school is recognized as having one of the finest jazz programs in North America, with performances at the International Association of Jazz Educators in Washington, D. C., the International Society for Music Educators conference in Seoul, Korea, and at the Canadian Music Educators Association conference in Kitchener-Waterloo, Ontario.

Last fall, the school unveiled its latest musical aggregation at the Saskatchewan Music Conference, a joint conference of several provincial music organizations, by



The Campbell Collegiate Barbershop Chorus of Campbell Collegiate High School in Regina, Saskatchewan, is but one of 15 performing music groups that represent a student body of 1,450. Shown in action under director Stewart Wilkinson, a Barbershopper, the group consists of the tenors and basses from the 180-voice Campbell Collegiate Concert Choir.

staging the Campbell Collegiate Barbershop Chorus. Under the direction of Barbershopper Stewart Wilkinson, the group consists of the tenors and basses of the 180-voice Campbell Collegiate Concert Choir, and

meets for just one 45-minute rehearsal per week. It has already won the recognition of educators as having a strong and positive impact in the school and community.



Winner of the Greater Tulsa Area High School Barbershop contest last February, sponsored by the Tulsa Chapter **Founders Chorus**, is the **Jeremy Goggans and the Sunshine Boys** quartet. At left, the John Loots Memorial Award for first place is shown being presented by Irene Loots, widow of the baritone of the 1958 international quartet champion **Gaynotes**, for whom the trophy is named. Members of the quartet are (l to r): Jeremy Goggans, tenor; Kyle Jernigan, lead; Joel Rownak, bass and Jeremy Brim, bari. (Photo by Cornelius Photograph, Tulsa)

Last year, the Spokane, Wash., Chapter established a summer school for barbershop quartet work as part of its Young Men in Harmony program. More than 40 interested youths signed up. Shown at right, aboard the *Mish-an-nock* lake cruiser during an excursion on Lake Coeur d'Alene, Barbershopper Ed Jeffers conducts a floating workshop.



In Marietta, Ga., the principal landmark since 1963 has been the Big Chicken Restaurant, with its 56-foot-high folk art creation of a chicken. The bird is a steel structure covered with painted sheet metal, complete with rolling eyes and a moving beak. The fixture is commonly used in local radio and TV advertisements and has become so well-known that when the Marietta Chapter chartered in 1986, it naturally adopted the name, **Big Chicken Chorus**.

Rare gale-force winds during a storm last winter tore away most of the sheet metal and the bird's current owner, Kentucky Fried Chicken, finding that the understructure had weakened over the years, decided it was not worth a \$150,000 repair bill.

"Fowl play!" responded Marietta residents whose feathers were ruffled over losing their famous landmark, and more than 10,000 called KFC headquarters in Louisville to cluck their displeasure. The Big Chicken Chorus, faced with the prospect of having to find a new name (Thoroughbirds? Yolk-al Majority? Roasters of Harmony?), offered to do a benefit performance to save the bird.

KFC officials, surprised by the uproar, asked the chorus to perform at a press conference KFC was hosting to announce its decision to the local populace on whether to rebuild or not. When the chorus arrived for the 11:30 a.m. on-site conference, it was apparent that the media had turned it into a major news event. All of Atlanta's radio and TV stations had crews on the scene, as did *USA Today*, Associated Press and CNN. KFC vice president Chuck Hawley took one look at the crowd, decided his company had laid an egg, and proclaimed, "The Big Chicken will be saved!"



In order to encourage barbershopping in Lethbridge, Alberta, where a group of enthusiastic men have been trying to license a chapter, six choruses and five quartets from the Evergreen District chapters of Great Falls and Havre, Mont., and Medicine Hat, Red Deer and Calgary, Alberta, joined the men of Lethbridge for a joint show and workshop in January. The combined chorus staged more than 130 men before a capacity crowd in the University of Lethbridge auditorium.



Marietta's famous landmark, battered by gale-force winds last winter, looms above the local chapter's riser trailer. The **Big Chicken Chorus** performed at an on-site news conference called by the bird's owner, Kentucky Fried Chicken, where the decision was made to restore the big bird to its former glory. (Photo by A. M. Tamasi)

Twenty years ago, members of four chapters in northern Indiana formed a plan for a Logopedics Spectacular. The show featured the **Chorus of the Dunes** from Gary, the (then) **Chanteurs** from La Porte, the **Ambassadors of Harmony** from Michigan City and the **Valleyaires** from South Bend-Mishawaka, abetted by quartets and the **Gateway Chorus** of Niles-Buchanan, Mich., and netted \$1,000 for Logopedics.

Two years ago, many of these Barbershoppers, now retired, started meeting once a month for lunch and some barbershop singing. The group, named "Grandpa's Gang" decided to hold another such show, this time netting more than \$2,600 for the Institute. Encouraged by the success of these joint shows, the group will stage another spectacular this summer in Michigan City, proceeds to go to Heartspring in the name of a little girl from the Gary area.



The **Northern Lights Chorus** of the Bismarck-Mandan, N. D., Chapter titled its 20th-anniversary show this spring *Everything Old Is New Again, Again*, since its 10th-anniversary show was called *Everything Old Is New Again*. The musical-historical package was based on life at Fort Abraham Lincoln near Mandan, where Gen. George Custer was stationed in the 1870s. The enlisted men at the fort were known to have enjoyed singing as a pastime, so the chorus had replicas of authentic uniforms from the era designed for them to wear as "Sons of the Seventh Cavalry."



After the Pinehurst, N. C., Chapter's **Golf Capital Chorus** adopted a local charity, the Sandhills Children Center, performance opportunities increased considerably. In addition to an annual show, the group performed 17 times during 1992, including ten times in December alone!





The **Hoosier Grandpas**, a Very Large Quartet of retired men from the Lake County, Ind., Chapter, perform regularly during weekday hours when the **Chorus of the Dunes** is not available. The group has sung at luncheons, senior citizen meetings and, primarily, at area elementary schools, where adults subsequently express surprise at the interest shown by the children in this form of entertainment. (Photo by Olan Mills)



Cardinal District Communications Officer Dick Nyikos (left) and Jackie Smith, who sings with the Heart of Indiana Chorus of Harmony, Inc., are helping bring barbershop to the Indianapolis area. Dick promotes local public performances and events while Jackie is in charge of the "Barbershop Harmony Hour," which airs every Saturday at noon from WSYW Radio. Barbershop groups, male and female, who would like to contribute recordings for airing on this program should send them to Jackie Smith, WSYW Radio, 8203 Indy Court, Indianapolis, IN 46214.

Early last year, after the **Vocal Majority** performed at a banquet for President Bush in Dallas, PR Officer Bob Arnold wanted to get a photo of the president with the chorus, but the Secret Service wouldn't allow it. Instead, the agency offered a photo opportunity by inviting Arnold and director Jim Clancy to join the reception line. Shown at right are (l to r): Bob and Susan Arnold, George and Barbara Bush, Jim and Judy Clancy and (foreground) their son, K. C.



For many years, faculty member Dick Mathey of Bowling Green University has been promoting barbershop as part of the university's music program. A number of BGU graduates belong to the Society, including members of **The Ritz**, 1991 international quartet champion. The Maumee Valley, Ohio, Chapter has maintained a close relationship with the university music program. Shown at left, members of the Bowling Green Men's Chorus join the Maumee Valley **Seaway Commanders** in a joint rehearsal.

About tag singing

by David Goff, adapted from an article in *Concho Capers*,
bulletin of the San Angelo, Texas, Chapter, Michael Hunter, editor

I remember six years ago when a fellow invited me to attend a chapter meeting. I was overwhelmed by the music and sound the chorus was putting out. I sat in the baritone section, since that part seemed similar to what I had sung in our church choir, but boy, was it different!

The intervals made me feel extremely inadequate, and I thought, "Maybe I can hide behind the other voices in the section." I quickly began to doubt whether or not I would fit into the barbershop style. I really loved the music, but it seemed so difficult.

Then a not-so-wonderful thing happened at the break. I was invited to sing a tag. I say "not-so-wonderful" because I never imagined singing when people could isolate my voice. However, timid and shy as I was, I gave it a shot. With smiling encouragement, the other three guys taught me the baritone and lead parts to such favorites as "My Way," "Behind," and "A Pal."

As notes and chords began to fall into place, I became excited, and sang with more confidence and volume. When break time was over, I could hardly wait until the end of the meeting to try again. But, no one

asked me, and I went away disappointed and hurt, supposing I wasn't good enough.

My third week as a prospective member, I was encouraged to sing lead. I was happy about that, since both of the tags to "My Way" and "Behind," which I had been practicing, had only two notes—and they were the same notes! I couldn't wait for someone to ask me to sing a tag; I was ready!

No one asked.

The very next week I decided that maybe, just maybe, if I asked, someone would sing a tag with me. At the break, three or four groups formed and started singing tags, but I was too timid to ask. The meeting came an end. I had my two notes down pat, so I summoned the courage and tentatively asked someone to sing a tag with me. He said, "Sure, how about 'Last Night Was The End Of The World'?"

I went into instant panic. But, he found two others who had the patience to teach and, after a few minutes, we finally locked chords and overtones flew. I was hooked. Never again would there be barbershop singers standing around that I would not ask to sing a tag with me.

I don't think I realized it at the time, but the simple act and pleasure of singing tags has been the most instrumental part of my barbershopping. I learned to listen, match vowels, use dynamics, and interpret those two or three measures at the end of a song. I built confidence, breath support and stamina—all from tag singing. I venture to say that had I not ever sung a tag, I would not be singing in a quartet today.

Let me encourage all Barbershoppers to get involved in tag singing. This is an enjoyable hobby, and one of its greatest joys lies in singing with men you never sang with before.

This first-person observation not only illustrates the value and enjoyment to be found in tag singing, but alludes to two other points that cry out for emphasis. Experienced Barbershoppers sometimes forget that our music can seem intimidating to a novice. Tags offer an ideal way to break the ice.

Also, like all-too-many prospective members who really want to participate, Goff, who later became chapter president, went away disappointed from several early meetings, because no one invited him to sing a tag. A less-determined person might have given up and not returned. We all need to remember this most important form of encouragement. Ed.

The tag in this issue

YOU LEFT ME LONELY NIGHTS

nights;

8 You left me lone - ly, oh, so lone - ly nights; You left me
You left
nights, left me lone - ly nights.
8 lone - ly nights. I'm lone - ly, you on - ly left me lone - ly nights.
nights,

Earl Moon, late 1950s

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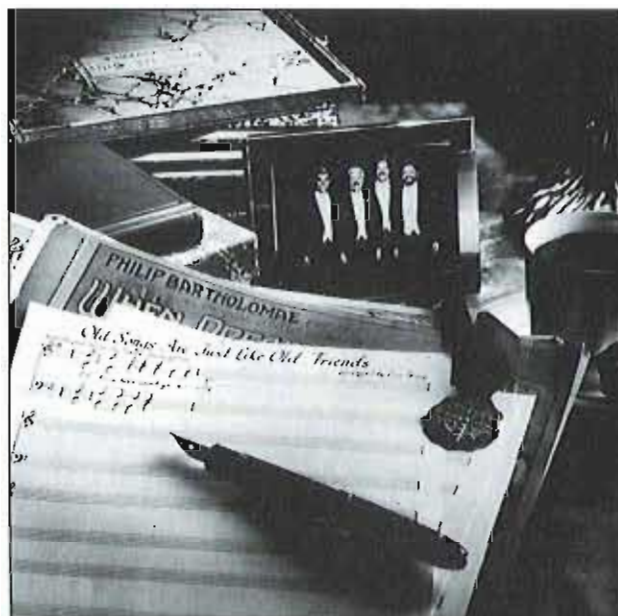
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Recently, the members of **Second Edition**, 1989 international quartet champion, reunited to perform on the Cape Coral, Fla., Chapter's inaugural show. Tenor Fred Farrell, now a member of the Cape Coral Chapter, invited his buddies from Kentucky to appear in exchange for a little fun and sun for themselves and their wives.

The four members, who had not sung together since the quartet's swan song at the 1991 international convention in Louisville, decided they were as good as ever, if not better, and are entertaining the idea of once again accepting show bookings. If interested, contact Jamie Meyer, 10500 Bay Pointe Court, Louisville, KY 40241.



Although the 1988 champion **Chiefs of Staff** are still going strong, lead Chuck Sisson and bari Dick Kingdon have banded together with bass Doug Smith of the **Sundowners**, a six-time medalist quartet during the '60s and '70s, and Joel Lancaster on tenor to form **Echo Lane**. The new aggregation gives the guys a means to once again enjoy the thrills and chills of competition.

When the **Copper Tones** quartet of Salt Lake City was invited to sing during the city's annual Festival of Trees last December to benefit the local Primary Children's Hospital, the foursome's wives decided to decorate and donate a special Christmas tree—a barbershop tree. Straw hats, barberpoles, sheet music, garlands and emblems of various international and district insignia were constructed for the purpose, and more than a dozen championship groups contributed tapes and records to garnish the tree. Shown in action above right are (l to r): John McDonald, tenor; Javier Rodriguez, lead; Scott Perkins, bass and Larry Kent, bari. Posed with their handiwork below right are the respective spouses (l to r): Cherie, Julie, Paula and Susie.



The Edge, a youthful foursome from the New Westminster and Vancouver, British Columbia chapters, came up with the above promotional gimmick. Capitalizing on the title of the popular novel and motion picture, the postcard is used to acknowledge contacts for shows and for thank-you notes to patrons. Shown are (l to r): Mark Metzger, bari; Ed Dempsey, tenor; Dave Warkentin, lead and Tom Metzger, bass.



Pictured at right is **Denver City Limits**, just before being escorted to center court of McNichols Arena to sing the National Anthem before a Denver Nuggets basketball game (l to r): Scott Delude, tenor; Rob Baltensberger, lead; Scot Cinnamon, bass and Doug Kastman, bari. When asked by fellow members of the Denver Tech Chapter how the foursome got the gig, Baltensberger replied, "It was simple; I just called and asked."



Backstage Pass has the distinction of being the first district quartet champion to be crowned under the new judging categories. This came about at last fall's Cardinal District convention, when district officials realized that the judging panel represented the team leaders of the as-yet-unofficial categories, and petitioned for trial of the new system, since the *quartet* contest applied to district standing only. Members of Backstage Pass—shown above (l to r): Tom Kentish, bass; Ken Limerick, tenor; George Harper, lead and Gaylord Miller, bari—had nothing but praise for the system, especially the comprehensive Analysis & Recommendation session afterward.

quartet photos continued on page 24

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Letters to the Editor

Dear Dan:

I had just finished reading "The Tale of a Tune" in the March/April *Harmonizer* when my wife called, "Supper's ready." No answer. Concerned, she came to the living room and found me in tears and so choked up I couldn't speak.

As a former hospital employee, I have a personal experience in working with music therapy and strongly believe in it. Ernie Burnett's song, "My Melancoly Baby," will always have a special meaning for me.

What a wonderful story. Thank you for printing it.

Stan Ebin

Independence, Ohio

Dear Mr. Daily:

Your March/April issue contains a very touching story by Gerald Marks, "The Tale of a Tune." I note, however, that Mr. Marks credits Shakespeare with a quotation from William Congreve's play, *The Mourning Bride*, Act 1, Scene 1: "Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak."

The Bard occasionally gets credit for stuff that never appeared in his works.

Cal Claus

Evanston, Ill.

Dear Editor:

During the late '40s and '50s, my quartet, the **Four Chorders**, appeared on many shows in the U. S. and Canada. I would like to hear from anyone who has tapes or records of our performances, old show programs or other memorabilia. They can contact me at 258 Highview Crescent, London, ON N6J 4E3, Canada; (519) 685-1166.

I look forward to seeing many old friends in Calgary.

Ron Sterling

London, Ontario



This photo of the Racine, Wis., Chapter's **Dairy Statesmen** chorus won state and national blue-ribbon awards at the recent annual convention of the Wisconsin Professional Photographers Association. A print of the photo, taken by Nancy Nicholson, wife of chapter president Tom Nicholson, will go on display at the National Professional Photographers Association convention in Nashville in June.

Wanted—volunteer computer expertise for special project

A number of quartets and choruses are using music from *Legal Arrangements on File with Harmony Foundation*, catalog stock no. 4352 for \$5. This is a list of hand-written arrangements that are not published, but that have been cleared for copyright and may be used by Society performing groups for a small royalty fee. Many of them are of a more contemporary nature than our current publishing program accommodates and are used for show purposes only.

Some of these arrangements are quite good; however, the manuscript quality of many of them makes them difficult to read, which is unfortu-

nate. While the international office has a computer program for music composition, Music Printer Plus, the Music Department staff simply does not have the time to rescript these arrangements into a clean, legible format.

If you have a music printing program on your PC and would be interested in helping your fellow Barbershoppers by keyboarding a few of these arrangements into better copy, please contact Burt Szabo or Ruth Marks at the international office. Specify how many you can handle, depending on your time and availability.

The Music Department will compile a list of the most-requested arrangements and start with those. The staff will proofread the rewritten copy and, if necessary, mark corrections for you to make with *your* system to ensure consistency. Your assistance on this project would be a great service to quartets and choruses throughout the Society.

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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.

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As Time Goes By, from the Ottawa, Ontario, Chapter was declared the winner of a television talent contest last fall, sponsored by the "Home Grown Cafe" show, the most-watched regional program in Canada. In the finals against a magician, the foursome got a break when the magician's "burning hands" special effect refused to extinguish. Shown at right are (l to r): Rod McGillivray, tenor; Rod McKenzie, bass; Jim Whitehead, lead and Dave Forrester, bari.



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Keep Your Eye on the Girlie You Love
Little Silver Lady
Put Me to Sleep with an Old Fashioned Melody

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Loadin' Up the Mandy Lee
Seems Like Old Times

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 *Jezabel*; the *Buffalo Bills*' (1950) *Sam, You Made the Pants Too Long* and *Waitin' for the Evenin' Traia*; the *Four Remigades*' (1965) *Makin' Whoopee*; and adding some of their own — *I'll Be Seeing You* and *Hard Hearted Honnah* — for future champions to revive.

Walter Latzko

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Sleepy Time Gal
Gonfus
If I Could Be With You
My Blue Heaven
Remembering Time

Volumes 1 thru 5 are available on cassette at \$10 each. Volumes 4 and 5 only, are also available on CD at \$15 each. Please add \$2 for shipping. To order, send check or money order, along with your name, address and phone number to: The Classic Collection, 7524 East Castilla Place, Englewood, CO 80112, or place your phone order by calling (800) 873-5167 or (303) 770-3447. VISA or MasterCard orders include cardholder name, account number and expiration date.

In Memory

John Austin

John Austin, international board member from the Northeastern District, died suddenly and unexpectedly March 15. Austin was waiting in the Philadelphia airport for his flight home to Vermont, having been snowed in by the Blizzard of '93 after attending the Mid-Atlantic District spring convention, when he suffered a massive heart attack. He was 61.



A 22-year member of the Burlington Chapter, Austin had been district president, was a certified judge and the chapter bulletin editor. He sang in several quartets over the years, most recently in the seniors contest at the 1989 midwinter convention.

Reedie Wright

Reedie Wright, 1966 international president, died March 19 after a prolonged illness. He was 85. Wright was instrumental in having the Institute of Logopedics named as the Society's Unified Service Project in 1964 and served as chairman of the International Logopedics and Service Committee from 1974 to 1988.



This issue of *The Harmonizer* to former members

When a member lets his membership lapse, or in other words, "drops out" of the Society, he receives a dropped-member questionnaire from the international office. Returned questionnaires are acknowledged, including answers to specific questions.

From these questionnaires, it is obvious that very few dropped members had a quarrel with "the Society"; most were dissatisfied in some way with their local chapter. To the best of our knowledge, none ever decided they didn't like barbershop music anymore or were bored with ringing chords.

A program begun last January of individual letters to recently dropped members, inviting them to participate in the visits by staff members to their respective districts, has already resulted in several subsequent membership renewals. Since few dropped members really had a gripe about the Society in general, just its local extension, we feel that many more might be attracted to some alternative means of association, particularly if some interest were shown in them.

As an experiment, copies of this issue of *The Harmonizer* are being sent to 500 members, selected at random, who have dropped their membership in recent years. This action will be followed up with a special questionnaire to these men, from which we hope to derive some alternatives for dropped members who still love four-part harmony. We suspect there are a lot of 'em out there.

The premise is that, with continued communication in some form about the doings of the Society, we can maintain some level of interest among our lost brethren that may one day entice them back into the fold, particularly when personal problems have been overcome, lifestyles have changed, or any of the myriad reasons for dropping out no longer pertain.

AISQC meets, elects officers

All eight championship quartets were represented at the midwinter breakfast meeting of the Association of International Seniors Quartet Champions in Corpus Christi last January, including five complete four-somes: **Bayou City Music Committee**, 1989; **Grandma's Beaus**, 1990; **One More Time**, 1992; **Rockies IV**, 1993 and the **Silvertones**, 1988. Six of the eight groups have made a commitment to appear on the show during the 1994 midwinter convention in Sarasota, Fla.

Elected as association officers and serving for 1993 are:

"Grif" Griffith, president
Jim Richards, vice president
Thom Hine, secretary
Dick Merritt, treasurer
Frank Lanza, board member
Sam Love, board member
Bob Reidenbach, board member
Dave Ewing, board member
"Doc" Sause, board member

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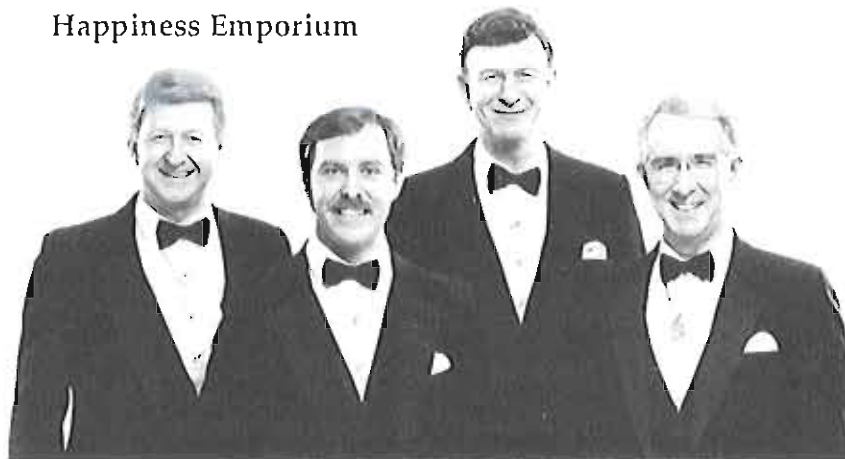
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The distribution, sale, or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest.

Society Financial Statement

In accordance with the by-laws of the Society, our accounts have been audited by Conley McDonald & Co., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1992 and 1991.

The financial statements with audit report have been presented to the Board of Directors and copies are on file at the international office. A copy of the complete report is available to members who provide a stamped, self-addressed envelope.

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED BALANCE SHEETS Years ended December 31, 1992 and 1991			HARMONY FOUNDATION, INC. BALANCE SHEETS Years ended December 31, 1992 and 1991		
ASSETS			ASSETS		
	1992	1991		1992	1991
CURRENT ASSETS			CURRENT ASSETS		
Cash and cash equivalents	\$470,225	354,703	Cash and cash equivalents	\$ 491,684	380,508
Accounts receivable	496,853	508,292	Interest and other receivables	3,577	11,046
Inventories, at cost	443,144	455,438	Prepaid expenses	442	-
Prepaid expenses and deferred charges	104,720	81,519	Investments, at cost (market, 1992 - \$459,236, 1991 - \$517,502)		
Total current assets	<u>1,514,942</u>	<u>1,399,952</u>	U. S. Government and agency obligations	124,888	225,764
INVESTMENTS AND OTHER ASSETS			Corporate obligations	98,605	104,284
Certificates of deposit, approximate market value	967,000	1,111,000	Marketable equity securities	153,915	95,208
U.S. Treasury Notes, approximate market value	190,000	-	Property and equipment, net of accumulated depreciation of \$16,131 and \$14,031, respectively	<u>3,526</u>	<u>5,626</u>
Other assets	<u>6,204</u>	<u>33,379</u>		<u>\$ 876,637</u>	<u>822,436</u>
	<u>1,163,204</u>	<u>1,144,379</u>			
PROPERTY AND EQUIPMENT, net of accumulated depreciation of \$1,302,102 and \$1,128,937, respectively	<u>1,007,947</u>	<u>967,314</u>			
	<u>\$ 3,686,093</u>	<u>3,511,645</u>			
			LIABILITIES AND FUND BALANCES		
LIABILITIES AND MEMBERS' EQUITY			LIABILITIES		
CURRENT LIABILITIES			District and chapter contributions payable to the Institute of Logopedics	\$ 479,192	456,625
Accounts payable and accrued expenses	\$344,363	402,719	Accounts payable	<u>12,396</u>	<u>6,249</u>
Current maturities of contract payable	5,780	-	Total liabilities	<u>491,588</u>	<u>462,874</u>
District dues payable	59,060	51,268	FUND BALANCES		
Deferred revenues	<u>1,497,607</u>	<u>1,371,341</u>	Unrestricted	301,862	317,281
Total current liabilities	<u>1,906,810</u>	<u>1,825,328</u>	Restricted	<u>83,187</u>	<u>42,281</u>
LONG-TERM LIABILITIES	58,554	45,427	Total fund balances	<u>385,049</u>	<u>359,562</u>
MEMBERS' EQUITY	<u>1,720,729</u>	<u>1,640,890</u>		<u>\$ 876,637</u>	<u>822,436</u>
	<u>\$ 3,686,093</u>	<u>3,511,645</u>			

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED STATEMENTS OF REVENUE AND SUPPORT AND EXPENSES UNRESTRICTED FUND Years ended December 31, 1992 and 1991			HARMONY FOUNDATION, INC. STATEMENTS OF REVENUE AND EXPENSES UNRESTRICTED FUND Years ended December 31, 1992 and 1991		
	1992	1991		1992	1991
Revenue and support			Revenue		
International dues and fees	\$ 1,590,642	1,402,122	Dividends	\$4,674	4,570
Sales of merchandise	884,241	880,971	Interest	33,292	37,017
Conventions	755,484	807,039	Arrangement and reproduction income	31,058	31,555
Harmony College	167,008	180,399	Administrative fee - Heartspring	32,566	33,274
Chapter Officer Training School	116,434	119,582	Miscellaneous income	<u>1,567</u>	<u>591</u>
Chorus Director School	58,052	78,670	Total revenue	<u>103,157</u>	<u>107,007</u>
Harmonizer subscriptions and advertising	134,129	133,909	Expenses		
Other	<u>456,840</u>	<u>502,824</u>	Administrative fee	15,750	15,000
Total revenue and support	<u>4,162,830</u>	<u>4,105,516</u>	Grants and awards	38,220	38,814
Costs and expenses			Librarian	35,633	34,440
Cost of merchandise	492,877	509,333	Other expenses	<u>37,206</u>	<u>28,996</u>
Conventions	286,263	414,479	Total expenses	<u>126,809</u>	<u>117,250</u>
Harmony College	143,307	146,236	Deficiency of revenue over expenses before gains (losses) on securities	(23,652)	(10,243)
Chapter Officer Training School	150,995	148,613	Net gains on securities	<u>8,233</u>	<u>7,351</u>
Chorus Director School	62,721	72,276	Deficiency of revenue over expenses	<u>\$ (15,419)</u>	<u>(2,892)</u>
Harmonizer production and distribution	144,943	147,740			
Salaries, employee benefits and payroll taxes	1,681,073	1,596,297			
Other operating expenses	<u>1,099,423</u>	<u>1,074,428</u>			
Total costs and expenses	<u>4,061,602</u>	<u>4,109,402</u>			
Excess (deficiency) of revenue and support over expenses before appropriations	101,228	(3,886)			
Appropriations of board designated equity	<u>(25,000)</u>	<u>(84,454)</u>			
Deficiency of revenue and support over expenses	<u>\$ 76,228</u>	<u>(88,340)</u>			

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and
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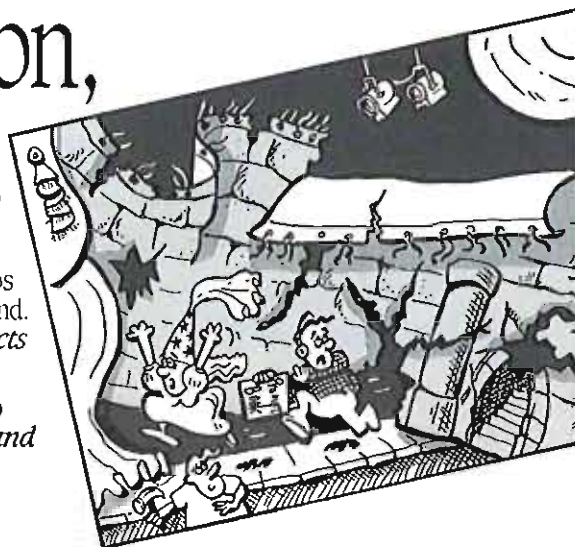


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Swipes 'n' Swaps

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.

UNIFORMS FOR SALE

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.

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.

CHORUS DIRECTOR WANTED

Dynamic, energetic director wanted for the Fresno, Calif., Chapter's *Gold Note Chorus*; two-time international competitor and consistently a top competitor in the Far Western District. Contact Chuck Irwin, 733 E. Peralta Way, Fresno, CA 93704; (209) 441-7343.

UNIFORMS FOR RENT

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

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

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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CALGARY SPECIAL EVENTS

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

FREE admission no-host (cash) bar

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

Event 21 \$7 (US)

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

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 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. Friday, July 2, at Jubilee Auditorium. All seats are reserved.

Event 51 \$12 (US)

Logopedics Breakfast: Enjoy a genuine Canadian breakfast and championship harmony by **Keepsake**. 9 a.m. Saturday, July 3, in the Crystal Ballroom, Palliser Hotel.

Event 61 \$12 (US)

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:

SPEBSQSA Special Events
6315 Third Avenue
Kenosha, WI 53143-5199

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 \$ _____

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