



The Harmonizer

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Season's Greetings



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1997 Indianapolis, Ind. June 29-July 6

MIDWINTER

1994 Sarasota, Fla. January 23-30
1995 Tucson, Ariz. January 22-29
1996 Jacksonville, Fla. January 28-February 3

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Season's Greetings to barbershoppers around the world.



In "Seventh" Heaven

by Joe Liles
Executive Director

I recently had a routine vision examination, something you really can't study for. Well, I'll take that back. You can memorize the 20/20 line. I still remember it from grade school: D, E, F, P, O, T, E, C—right?

Anyway, the ophthalmologist asked me if I had any questions. "Yes," I said. "I'm seeing fun spots before my eyes."

"Fun spots? You mean sun spots."

"No, I mean *fun* spots."

"Let me look!"

In a moment he said, "Are you one of those singing barbers?"

"No, I'm not a barber," I replied, "but I love to sing! Why do you ask?"

"Those little floaters in there ... have you noticed? They're tiny pitchpipes!"

"That figures!," I said.

"Can you describe what brings on the fun spots?"

I thought he'd never ask. I told him that, in my view, there is a lifetime of fun to be had in the Barbershop Harmony Society.

- The joy of casual quartet singing
- Tag singing
- Learning new songs
- Getting a group voice lesson at every chapter meeting
- Singing the repertoire (or attempting to) of your favorite quartets
- Singing your favorite songs
- Trips to conventions
- Competing in contests (quartet and chorus)
- Listening to others compete
- Gang singing
- Bonding with others through harmony and becoming lifelong friends
- Performing for the public
- Performing for your own self-indulgence
- Woodshedding
- Envisioning what the Society could be

- Talking about old times
 - Seeing young people get hooked on barbershop
 - Witnessing senior citizens experiencing great pleasure in four-part singing
- I could have gone on and on, but he stopped me and said, "How can I get in on this action?" To this I replied, "If you can see your way clear to go with me to my chapter meeting next Tuesday night, your eyes will be opened to a whole new, wonderful way of life." I knew he would go if I asked him, but then, I take an "optometristic" view of life.

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Chapters interested in bidding for the 1997 midwinter convention must submit their bid to the international office by **February 1, 1994.**

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Quality is our style

by Ernie Nickoson
International President

In the July issue of *Sky* magazine, I read an article entitled "Character Building" by Gil Dorland and John Durland that enumerated eleven principles of leadership. The first one was: *know yourself and seek self-improvement*. I thought to myself, "How fitting, this is what I have been talking about all year." The article went on to point out: *Identify your strengths and weaknesses. Set goals for each weakness or desired improvement. Develop plans to achieve goals. Evaluate progress toward goals*. Although this article was directed toward developing leadership skills, I believe the principles can be adopted by every one of us.

If you remember, back in January, I talked about self-improvement, identifying your weaknesses, picking the most important and setting a program to improve that weakness. To complete this cycle, the authors say we must evaluate our progress. As this year ends, it's time to take inventory and look at what we have accomplished.

I identified one of my weaknesses as that of being a slow learner of music. During this year, I concentrated more than usual during rehearsals, made my own learning tapes when I felt they were needed and worked harder on the music at home each week between rehearsals. I'm still not the quickest learner in my chapter, but I feel I am improving and my music learning curve has been shortened. What have you accomplished in this year of self-improvement? Drop me a note and toot your whistle.

Another of my articles was directed towards the leadership of our chapters. I asked for and received some letters from chapters sharing their "Quality" programs and successes. I will be choosing a "Quality Chapter" for 1993 and will make the an-

nouncement at the midwinter meeting of the International Board. It isn't too late to get your chapter in the running. Evaluate the progress you've made towards your goals and let me know what happened.

Another bright spot in the program of "being your best" is that you did a good job with membership. Recruiting was up the first half of the year and then slacked off somewhat, but I feel that membership has stabilized and we have a slight increase for 1993. Keep up the good work!

Also, chapter programming must have improved—retention is up 20 percent. It appears that something has changed for the better to keep the guys involved.

I want to let you know that the international office staff has been doing its best and has worked hard under some trying circumstances. We owe them a big "thanks" for getting on the "Quality" bandwagon and "being their best." Next time you see one of these folks, tell them that you appreciate their efforts.

It has been a fast and rewarding year. So many things to do and so little time, but we shall continue. I have the most fortunate opportunity to serve you another year as your international president and 1994 will be another year of "Quality is Our Style."

In closing, I want to share a Dennis the Menace cartoon. In the picture Dennis is talking to his little pal Joey. Dennis' words were, "Always be yourself, Joey. Sometimes you're all you've got." I want you to always be yourself and to always seek improvement, but I hope that there will always be someone around to support you. 🐾

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Meet ... The Gas House Gang

by David Wright

It was a warm Sunday afternoon late in the summer of 1987, in a park in Alton, Illinois. I remember it vividly. After an outdoor performance of the St. Charles chorus, followed by a picnic and a softball game, four young men from the chorus began striking up some tunes. They had actually started singing together two months earlier in response to a performance request for which no chapter quartet was available. But most members of the chapter were hearing them for the first time on this particular afternoon in August. The blend was natural and the harmony rang. Everyone listened intently. The four were finding a special joy in singing with each other and had decided to form a quartet. In search of a name which stressed their St. Louis roots, they landed on "**The Gas House Gang**," the nickname of the famed championship St. Louis Cardinal baseball team of the 1930s.

Since that time, this quartet has won the love, admiration, and respect of the worldwide barbershop community. This summer, in Calgary, Ontario, The Gas House Gang lived up to the reputation of their namesakes by resoundingly winning the title and the honor of international champion. As one who has known each of these gentlemen since well before the quartet's formation, it is a pleasure to write about my good friends.

The original foursome consisted of tenor Joe Fink, lead Rich Knight, baritone Rob Henry, and bass Jim Henry. They entered and easily won the St. Louis Area contest in the fall of 1987. After a year of casual singing, they decided to compete at the district level; they won the Central States District championship in 1988. The outgoing champs were the **Gateway City Slickers**, with Rich Knight singing tenor (at that time Rich was singing in *both* quartets) and yours truly singing baritone; Rich and I thus had the honor of presenting the district trophy to the Gang—Rich presenting it to himself! The Slickers disbanded shortly thereafter, allowing the Gang to enter the international arena. In 1989, they qualified for international competition and placed 13th at Kansas City. Encouraged by their first-time success, the quartet worked hard and soared to sixth place at the San Francisco convention in 1990.

During the following year, tenor Joe Fink, whose job with the railroad had presented scheduling difficulties from the beginning, felt compelled to drop out so as to not hold back the quartet. The Gang accepted Joe's

decision with deep regrets; to this day Joe remains a supporter, close friend, and "fifth member" of The Gas House Gang.

The quartet's search for a replacement led them to Kipp Buckner, tenor of the 1987 champion, the **Interstate Rivals**, who were retiring as a quartet. Kipp was living in Cincinnati, but was willing to move to the St. Louis area to seek employment and sing with the Gang. Their next two appearances at international earned them third- and second-place medals in Louisville and New Orleans, respectively, and helped to establish The Gas House Gang as one of the Society's greatest quartets well before their victory in Calgary.

Tenor Kipp Buckner is, as you probably know, the son of Ken and Hollie Buckner. Ken is well-known as a coach, judge, former director of the Louisville **Thoroughbreds**, and current manager of conventions and meetings for our Society. Kipp and his brother Todd grew up amidst the thriving Louisville barbershop scene, inspired by the likes of quartets such as the **Citations** (Ken was baritone) and the **Bluegrass Student Union**, and the leadership of Jim Miller, then a **Thoroughbred** director and lead singer in the **Citations**. Kipp was on stage when the **Thoroughbreds** pulled off their fabulous rendition of "Mardi Gras Medley" in 1981.

His very first quartet, the aforementioned **Interstate Rivals**, formed in 1982, was comprised of Joe Connelly (lead of the 1992 champion **Keepsake**), Paul Gilman, and Jay Hawkins. Kipp wishes to express a special debt of gratitude to these special friends, along with original baritone Geoff Mucha, for giving him his start in quartetting. After winning the gold with the **Rivals**, Kipp moved to Cincinnati, where he sang with the **South-**

ern Gateway Chorus. While living in Ohio, he fell in love with Paula Schmidt of Sidney, Ohio; shortly after his move to Missouri in 1991, he and Paula were married. Kipp and Paula reside in St. Peters, Missouri.

Kipp sings tenor with flair and personality, exuding the fullness of quality reminiscent of the quartets of old. Among Kipp's many talents is his ability to crank out a full-voice high note with thrilling virtuosity. Around here, when anyone really nails one of those hangers, we use the expression "He 'Kipped' it!" After attending my class in barbershop history at Harmony College in 1991, Kipp conceived the idea of a contest set to honor the early Society quartets. This eventually led to the creation of the Gang's popular "Bright Was The Night"—"Shine" package.



Rich Knight and Jan Bultman

Lead singer Rich Knight comes from a musically active family. His parents, Gene and Shirley Knight, are two of the quartet's leading supporters. They have sung for many years with various choral groups, and have always encouraged Rich to pursue his musical goals. In high school, Rich sang in musicals, choirs, and small ensembles.

In 1976, Rich heard the St. Charles chorus singing at an annual town festival. Intrigued by the harmony and the fun they appeared to be having, he became hooked on the hobby. Almost immediately Rich was invited to join **The Gaslight Squires**, a popular CSD quartet with whom he sang lead for some eight years. In the 1980s, I was privileged to sing in two quartets with tenor Rich Knight: the **New Saint Louis Vocal Band** and the **Gateway City Slickers**, both of which won Central States District championships and competed at international.

Rich's unusual versatility as a singer is reflected in his back-to-back district championships, singing two different parts. Moreover, Rich is admired for his loyalty and his true love of barbershop harmony. I've never known anyone who takes more pleasure in



Kipp and Paula Buckner

singing, and in sharing unselfishly with fellow Barbershoppers. He has been active with the chorus as section leader and visual-performance advisor. Rich and Jan live in St. Charles, where Rich teaches mechanical and architectural drafting at Fort Zumwalt South High School.

The brothers Henry, Rob and Jim, grew up in St. Charles, inspired by the barbershop involvement of both their parents, and later by their stepfather, Gordon Manion. Their father, Bob, was a dedicated Barbershopper and prominent coach in the area. He directed the St. Charles chorus for many years and sang in the Gaslight Squires. One of the Gang's more popular songs is a tune called "I Still Can't Say Goodbye," which features Rob in a moving tribute to his and Jim's father, who died in 1980. Their mother, Rose Manion, has sung tenor in several Sweet Adeline quartets, including **Most Chordially Yours**, a regional winner and international competitor in 1977.

As a teenager, older brother Rob Henry was not at all interested in barbershop. At age 18, he left the nest to join the army, and eventually was stationed at Fort Riley, Kansas. It was then that his interest in barbershop harmony was kindled; in 1980 he attended a CSD convention, sang some tags, caught the bug, and immediately after joined the Manhattan, Kansas, Chapter.

Upon completion of his duty in 1982, he came home and joined the St. Charles Chapter, where he has been a leader ever since. He sang briefly with brother Jim in a quartet called **Penny Serenade**. During most of my ten-year directorship of the St. Charles chorus, I enjoyed the great benefit of having Rob as my assistant. Rob continues today in his role on the music team of the St. Charles **Ambassadors of Harmony** chorus, and has distinguished himself as a director, a coach, and an expert in sound and vocal technique. He has expanded his musical horizons by

studying music at the University of Missouri in St. Louis, and singing in the University Choir.

And along the way, he evolved from being a good baritone to being an *awesome* baritone, amazing us with his ability to tune, to blend, to match and to balance. It's hard to imagine how the part could be sung any better. Rob is now employed as an engineer for MB Industries, a surgical instruments manufacturer. (He and Kipp work for the same company and drive to work together). Rob resides in St. Peters with his wife, Becca, who is now the quartet's financial manager.



Jim and Geda Henry with daughter Lydia

And finally, there's Jim Henry. When I first met him he sang tenor in an unchanged voice on the front row of the St. Charles chorus, directed by his father. I don't know where to begin to tell you about the guy who has become one of my closest soul-mates in barbershop. Beyond being a remarkable singer, Jim is a "harmony man" in the true sense of the term. His attraction to barbershop harmony began early in life and has continued unabated.

As a youth, he listened with fascination to the great barbershop recordings, especially those of the **Suntones** and the **Western Continentals**. To this day, he can sing any part to any song they ever recorded. I've never known anyone who can remember parts so well.

Jim's accomplishments in barbershop are too numerous to list. While attending college at Southeast Missouri State University in Cape Girardeau, he was the original bass of the Gateway City Slickers (the other three of us lived in St. Louis), and directed the Girardot Rose Chapter of Sweet Adelines. After four years as an assistant director, he now directs the Ambassadors of Harmony. He is a skilled teacher of directing and vocal

production, and has served on the faculty of the Society's Directors College. He is an accomplished arranger, having written a number of the Gang's more popular arrangements, including "I Still Can't Say Goodbye" and "My Old Man."

Jim is completing his Ph.D. in music theory and composition at Washington University in St. Louis. Last April, to the delight of his friends, Jim married Geda Popp. Geda is a talented singer in Sweet Adelines, and currently sings tenor in the quartet **Sweet Liberty**. Jim and Geda live in St. Louis, with Geda's 11-year old daughter Lydia.

The Gas House Gang are Barbershoppers in the greatest sense of the tradition—men who relish the simple pleasure of harmonizing in the barbershop style. It has been rewarding to witness their musical development and maturation over the last few years. I consider The Gas House Gang to be great among champions. There is artistry and musicality in their singing. There is energy and emotion in their presentation. There is depth in their music. They sing from the heart. There is no pretense or affectation. Beyond ringing chords, they *sing songs*. Always a fine-tuned quartet, they have become a sophisticated musical ensemble, capable of rendering their music with power, subtlety, poignancy and innovation. For The Gas House Gang, winning the international championship was a milestone, but not a culmination. Our ears have yet to hear what they can produce.

Postscript:

All of us in The Gas House Gang want to thank David, not only for writing this article, but for the many other ways in which he has helped and guided us. One of our proudest claims from Calgary is that all six of our songs were David Wright arrangements.

Thank you to all the coaches who have helped us through the years, particularly Jim Massey, a model of what every coach should be. Thanks also to our chorus, the Ambassadors of Harmony; the Central States District; and our costumer, Irene Volker. A special word of thanks is due to our original tenor, Joe Fink, whose heart and character somehow surpass even his singing talent.

Finally, there is no way to adequately thank our families. Moms, dads, brothers, Paula, Jan, Becca, Geda and Lydia, we owe you a debt of gratitude that we will never be able to repay. Thank you all for your constant encouragement and well wishes. We will sincerely try to be worthy representatives of the great Society and this magnificent art form.



Rob and Becca Henry

Meet the Masters of Harmony— 1993 international champion chorus

by Bill Roth, Music Vice President, Foothill Cities, Calif., Chapter

It's a wonderful thing to win an international chorus championship, as the **Masters of Harmony** did in San Francisco in 1990, but it's a much more challenging task to come back and win again after a three-year layoff. The level of competition gets higher and higher every year, and in 1993 the Masters of Harmony knew that they would really have to be in top form if they were to repeat as champions.

The men of the Masters of Harmony range in age from 21 to 75, with the median being 51 years (though the front row averages 35). They live in eight different Southern California counties, encompassing seven telephone area codes and 108 postal codes. With the exception of a rare Saturday rehearsal and a weekend retreat before contests, the chorus meets only once a week, on Wednesdays from 7:30-10:30 p.m.

One of the things that helped the chorus greatly over the last three years was its growth in membership. In 1990, the chorus had 107 men on stage, but in Calgary there were 121. Of those, 37 men (30 percent) had not been with the chorus when it won previously. One of these new men, Jack Harding, earned a quartet gold medal in 1972 with the **Golden Staters**. Now, 21 years later, he has a chorus gold medal to go with it!

The Foothill Cities Chapter has several registered quartets composed wholly of chorus members, and many other members sing in quartets with men from neighboring chapters. Last May, in the local divisional quartet contest, 22 percent of the total competitors were members of the Masters of Harmony, and two chapter members directed other choruses in competition.

sectional rehearsals, they regularly perform with the chorus—both as individuals and as a quartet.



Chapter President Dan Fullerton proudly displayed the trophy at the victory celebration in Calgary.



Within hours of victory, Calgary hosts had presented the Masters of Harmony with a banner signifying the event.

Even though several men drive more than 100 miles each way to attend rehearsals, attendance generally averages greater than 90 percent. The rehearsals are fast-paced and challenging, as the director, Dr. Greg Lyne, constantly works to inspire each man to sing up to his own personal best. While Greg recently accepted a teaching position at Arizona State University, he will continue to direct the Masters of Harmony by returning regularly to Southern California for rehearsals and performances.

Of course, the Masters of Harmony are very proud of **Nightlife**, the 1991 Far Western District quartet champion and this year's fourth-place international quartet medalist. All four members of the quartet sang with the Masters of Harmony in both San Francisco and Calgary, and they are the section leaders for the four voice parts within the chorus. Their commitment and dedication are a major reason for the chorus' continuing success. In addition to serving on the music committee and being responsible for

Over the last three years the Masters of Harmony have attempted to build a diverse and entertaining repertoire, suitable for audiences anywhere. Since July of 1990, the chorus has recorded two albums, each containing approximately 40 minutes of music, and appeared in more than 40 public performances. The shows included a benefit for Harmony Services, a chapter charter show in Hemet, and appearances for other barber-shop chapters in Bakersfield (twice), Modesto, and Las Vegas, Nevada.

Perhaps the most thrilling performance, however, occurred on March 3, 1991, when the chorus sang in the magnificent Crystal Cathedral during Dr. Robert Schuller's televised "Hour of Power." The Gulf War had just ended and patriotism was at an all-time high. The chorus first sang "I Believe," but then, during its patriotic medley of "America," "My Country 'Tis Of Thee," and "God Bless America," an enormous American flag was raised behind the chorus, filling the Cathedral. No one was left unmoved by the event, and the chorus was

asked to sing again later that October—the first group ever to be invited back within the same year.

By contrast, probably the most unusual thing the chorus did was to appear in March, 1992, before the Society of Film Composers and sing the theme from *The Hunt For Red October*, in Russian! While definitely not a barbershop song, the appearance nonetheless introduced barbershopping to a large number of prominent composers who previously had never heard about the Society.

On performance days, an enormous number of important tasks are always lovingly performed by the members' wives and sweethearts. Known as the Harmony Sweethearts, the purpose of this independent support organization, with its own board of directors and 13 different committees, is to provide help for the chorus in every way it can. They handle such things as the distribution and sale of show tickets, act as ushers, sell recordings, put on our makeup, do uniform repairs, provide backstage snacks and cold drinks, wash the chorus's shirts and socks after every performance, raise money each year for two scholarships to Harmony College, and generally do everything they can to help the chorus members focus solely on their performance. It is not an understatement to say that the chorus would not be where it is today without all of the love and encouragement of these fine ladies.



The Masters of Harmony performed a patriotic medley for an international TV audience.



The members of **Nightlife**, 1993 fourth-place bronze medalist, serve as section leaders for the chorus. Shown at the victory celebration are (l to r): Rob Menaker, tenor; Brett Littlefield, bass; John Sasine, lead and Jeff Baker, bari.

In preparing for the July, 1993 contest, the area of Stage Presence received particular attention. Wayne Mendes, the SP coordinator, conducted several Saturday sessions for those men needing special assistance. In addition, all of the men who stood on the risers (rows two through five) were separated into small groups, called "wedges," based on subdividing the risers into one-eighth sections. Each wedge had a front row man as its leader, with a riser person familiar with the specific moves acting as an assistant. The wedges were given opportunities to rehearse separately, with immediate feedback from their leaders, and to perform on the risers while being videotaped.

At a weekend retreat in June, a Wedge Contest was held, with each group performing for the rest of the chorus. The good-natured spirit within and between each wedge was extraordinary. Special retreat guest, Carl Hancuff (bass of the legendary **Salt Flats** quartet and retired Stage Presence judge), served as Chairman of Judges, and inspired everyone all weekend long with his unique brand of humor and depth of barbershop knowledge.

In the way of musical support, the chorus is very fortunate to have Dave Briner on its Music Committee as repertoire coordinator. Until recently the Far Western District Associate C&J Chairman (DACJC), Dave has provided many of the chorus's current arrangements, including this year's contest

uptune—a medley of "I Had Someone Else Before I Had You" and "Who's Sorry Now."

Over the past year, Don Clause again contributed his insightful thoughts concerning interpretation, and Larry Ajer continued to share his talents with the chorus in the area of stage presence. Cindy Hansen, the chorus's choreographer, conveniently lives in the Los Angeles area and not only designed the contest package, but also provided ongoing inspiration and coaching for the entire repertoire.

The Masters of Harmony now look forward to another exciting championship year. In addition to their two annual chapter shows and a Christmas concert, they have been invited to sing for several outside organizations and, again, for both the Modesto and Las Vegas chapters. Moreover, they will record their third album in January, and in the spring plan to collaborate with the Americus Brass Band for a joint recording of authentic songs performed during the Civil War. The most exciting performance of all, however, is scheduled for the afternoon of July 9, 1994, in Pittsburgh, Pennsylvania, when the Masters of Harmony will again have that wonderful opportunity of appearing as your chorus champion on the international stage!

Buckeye Invitational V — The “Joe Connelly Invitational”

by Mike Renner, President, Buckeye-Columbus, Ohio, Chapter and Chairman, Buckeye Invitational

One of barbershopping's most entertaining weekends, the fifth-annual Buckeye Invitational, held August 20–21 in Columbus, Ohio, brought together nine quartets and ten choruses for an outstanding competition.

Joe Connelly, lead of the 1992 international quartet champion **Keepsake**, dominated the 1993 Buckeye Invitational. The quartet performed four times at the Invitational. Then Joe teamed up with Jay Hawkins, Paul Gilman, and Kipp Buckner for the first reunion of the **Interstate Rivals** in more than two years. That quartet hasn't lost anything since they were crowned 1987 international champ. But Joe, apparently not having anything else to do during the weekend, served as a certified judge for all



1987 international champion, the **Interstate Rivals** got together for the first time in two years (l to r): Kipp Buckner, tenor (kneeling); Joe Connelly, lead; Paul Gilman, bari and Jay Hawkins, bass.

four contest sessions on Saturday, filling that role from 10:30 a.m. until after 10 p.m., and that doesn't count the evaluation sessions he conducted. Aside from that, Joe spent most of the rest of the weekend just loafing around and relaxing.

Joe helped get things going with the best Friday evening sendoff in the Invitational's five year history. The traditional bratwurst kick-off cookout was held this year at the dock of the Santa Maria, moored downtown in the Scioto River. While some Barbershoppers toured the ship, others sang at the microphones set up for that purpose, and most enjoyed those home-cooked brats.



The **Summit City Chorus**, Cardinal District representative from Ft. Wayne, presented a Dixieland band package that captured the Standard Contest and Entertainment categories and thus the 1993 Buckeye Invitational overall championship.

Despite the increased inventory of brats for this year's event, the **Singing Buckeyes** ran out of food before all could be served, much to the delight of a nearby food vendor.

The venue shifted across the river to the outdoor amphitheater for the Harmony-on-the-River Show. The host **Singing Buckeyes** chorus really got the weekend rocking by nearly capsizing the floating stage with their outdated stage presence. They were followed by **Heritage Station**, our new international college quartet champ. Then came **Swing Street**, the 1991 Sweet Adeline Queens of Harmony who brought the crowd of more than 1,100 to its feet with their less-than-serious rap music. As the sun set and the Columbus skyline lit up behind them, **Keepsake** closed the show with their first of many Buckeye Invitational performances. Immediately after the show, 48 fortunate reserved-scat holders, including International President Ernie Nickoson, boarded the *Crystal Lady* riverboat for a one-hour tour featuring group singing and special entertainment by **Keepsake**.

An entertaining contest

Saturday was contest day, and what a contest it was. The **Singing Buckeyes** are very proud to see how their unique contest combination of singing and entertainment has been embraced by so many contestants from across the Society. The amount of effort exhibited by choruses and quartets to design an “entertainment package” was not lost on the judges or the wildly enthusiastic audience. The Cardinal District produced its second Buckeye Invitational chorus cham-

pion (**Pride of Indy** won in 1989) when the 76-man **Summit City Chorus** of Fort Wayne, Ind., captured both the Standard Contest and the Entertainment categories. A Dixieland routine, featuring their own Dixieland band, really had the audience clapping.

But the Indiana boys were not the only ones in Columbus prepared to entertain. Second place in entertainment honors went to Dixie District's **General Assembly Chorus** from Research Triangle Park, N. C. Their hilariously staged vaudeville program including props, their own stage curtain, footlights, and the world's largest make-up powder puff had the audience constantly wondering; what next? Also incredibly clever was the **Stone Mountain Chorus**, likewise from the Dixie District and Stone Mountain, Ga.. Their story of the romance between a nerd and a Harley Hussie motorcycle babe, Lulu, was an audience pleaser.

Great entertaining performances were also turned in by Pioneer's **Midstatesmen Chorus**, from Gratiot County, Mich., who created a Beach Party right on the Palace Theater stage. The Holland, Mich., **Windmill Chorus** sang a song in Dutch, danced in their wooden shoes, and featured their own on-stage windmill. The **Midwest Vocal Express** chorus from Greendale, Wis., minstrel show featured a variety of musical art forms, and the **Northwesternaires** from JAD, delivered an emotional Hobo package. We were all surprised by the appearance of the **Blues Brothers**, and the way they assisted the program of the **Lincoln Continentals** from Lincoln, Neb., of the Central



Route 140 Four of the Evergreen District won the entertainment category with its "late" baritone routine.

States District. Though it was plenty warm outside, the Albert Lea, Minn., **Harmony Junction Chorus** came dressed in mittens, stocking caps and carrying snow shovels to present their parody of "Oklahoma" called—"Minne-snow-ta."

New contest categories used

This Invitational was our first contest using the new scoring categories—Music, Presentation and Singing. In the Standard Contest category, Fort Wayne captured the most points from the new judges, followed closely by Stone Mountain. Third place was secured by the 1990 Buckeye Invitational champion, the **Mainliners** from Bryn Mawr, Pa., of Mid-Atlantic. The chorus contest audience was treated to special entertainment by **Success Express**, Region 4 competitor for the upcoming Sweet Adeline International Convention, as well as the ever-present **Keepsake**.

The chorus contest was a thrilling competition, but just a warmup for the excitement of the quartet contest. The Invitational's computerized tabulation of the one hundred audience entertainment judges allows the

totalling of entertainment scores to the hundredth of a point. Yet even with this precision, when the dust settled, there was a dead tie for the overall quartet champion. Mid-Atlantic's **Music Street** and Land O' Lakes' **People's Choice** will have to figure out how to share one trophy. Both were outstanding, with **Music Street's** set performed by four businessmen waiting for a bus to work, and **People's Choice** barbershop version of **Desert Storm** complete with



Mid-Atlantic's **Music Street**, standard contest and overall champion, shown here "boarding their bus."

General Schwartzkopf absolutely delighting the audience.

But neither won the entertainment trophy, that hardware being claimed by **Route 140 Four**, Evergreen's entrant from Oregon. These fellows actually did what most quartets thought they have been doing all along, sang with a dead baritone. They sang very well, but nobody could hear them because of the continual audience laughter. Though **Music Street** captured the Standard Contest category, Southwestern District's **Impromptu** was a very impressive second place. **Spats**, from Johnny Appleseed, might have done even better if their baritone hadn't gone out of control. **Pierce Arrow** from

Seneca Land and **Four Hire** of Cardinal put on outstanding performances. Some might say Dixie's **HummDingers** were a little Mickey Mouse, but they sure sang well. Not enough can be said about **Blue Ribbon Coalition** from Pioneer. When **Opening Night** had to withdraw just two days before the Invitational, Pioneer's alternate quartet, **Blue Ribbon**, stepped in and represented the Pioneer District with distinction.

More than 650 people packed into the 500-seat Hyatt ballroom for the Show of Champions, which kicked off at 10:30 p.m., and when the show closed nearly three hours later, it was still hard to find an empty seat. What a show by choruses and quartets alike! **Joker's Wild**, our reigning international silver medalist, made their only Invitational appearance with a performance on this show. By the time **Keepsake** closed the show, the audience had just seen one of the great barbershop shows of all time.

During the Show of Champions, the Invitational introduced a new feature, a barbershop charitable effort called **Harmony Helping Hands**. A silent auction was conducted

featuring items contributed by many of the competitors, most of which had a local flavor from the area of this great country they represented. The auction raised nearly \$600 which is being sent to help the victims of Hurricane Andrew, still suffering more than a year after the disaster.

The Sunday morning pancake breakfast and church service at a downtown Columbus church featuring barbershop spiritual offerings closed out the 1993 Buckeye Invitational. With the 1993 Invitational an overwhelming success, plans are already underway for Buckeye Invitational VI, scheduled for August 12-14, 1994. Mark your calendars now for a great barbershop experience.



People's Choice of Land O' Lakes tied for overall championship with a **Desert Storm** package.

Big doin's planned for Sarasota midwinter convention

Some special happenings are planned for the 1994 midwinter.

Shopping, shell-seeking and bargains galore

About mid-week during a convention, everyone needs a "shopping fix." To ease this pain, we're arranging for a shop-till-you-drop tour at one of the megamalls near Sarasota. So, don't forget your MBNA America® credit card.

Fun cruise to nowhere

Many of you will remember the great time we had on the casino cruise at the Tampa convention. Well, it was so successful that we're gonna do it again! You'll be bused on Thursday morning to board one of the Europa ships for some afternoon adventures at sea.



The attractive entry drive to the headquarters Hyatt is, by itself, enough to entice winter visitors.

President's oom-pah and four-part harmony dinner

Thursday evening features the international president's "Oom-Pah" dinner at the Old Heidelberg Castle, an authentic German restaurant, and yes, you'll be back from the cruise in time to get ready for the dinner.

AISQC Show

Friday afternoon begins the midwinter barbershopping extravaganza. The Association of International Seniors Quartet Champions will present its very first Parade of Champions. Featured will be:

Silver Tones	1988
Bayou City Music Committee	1989
Grandma's Beaus	1990
Old Kids On The Block	1991
One More Time	1992
Rockies IV	1993



A spectacular view of the marina as seen from the Hyatt.

Sarasota unlimited city tour

Friday, a Sarasota Unlimited tour will include sight-seeing in the area and a stop at the famous Ringling Museum and Mansion.

Best Of Barbershop Show

The Friday night show will feature the Sarasota Chapter's **Chorus of the Keys**, plus the fifth-place medalist quartet **Special Feature** and fourth-place medalist quartet **Nightlife** from the Calgary convention.

Seniors Quartet Contest

The 1994 seniors champion will be selected at the ninth-annual seniors quartet contest on Saturday afternoon. This contest becomes more competitive every year.

A Show of Champions

Saturday night, silver medalist **Joker's Wild** and the 1993 international quartet champion **The Gas House Gang** will headline the Show of Champions. Also featured on the show will be the 1993 Sunshine District champion **Big Orange Chorus** from Jacksonville Big "O" Chapter, the 1993 seniors champion **Rockies IV** and the newly crowned 1994 seniors champ.

All shows will be held in the Van Wezel Auditorium, which is within a short walk of the Hyatt Sarasota Hotel, headquarters for the convention.

More information about all these events, as well as your hotel reservation card, will be sent to you as soon as we receive your 1994 midwinter registration form—see opposite page.

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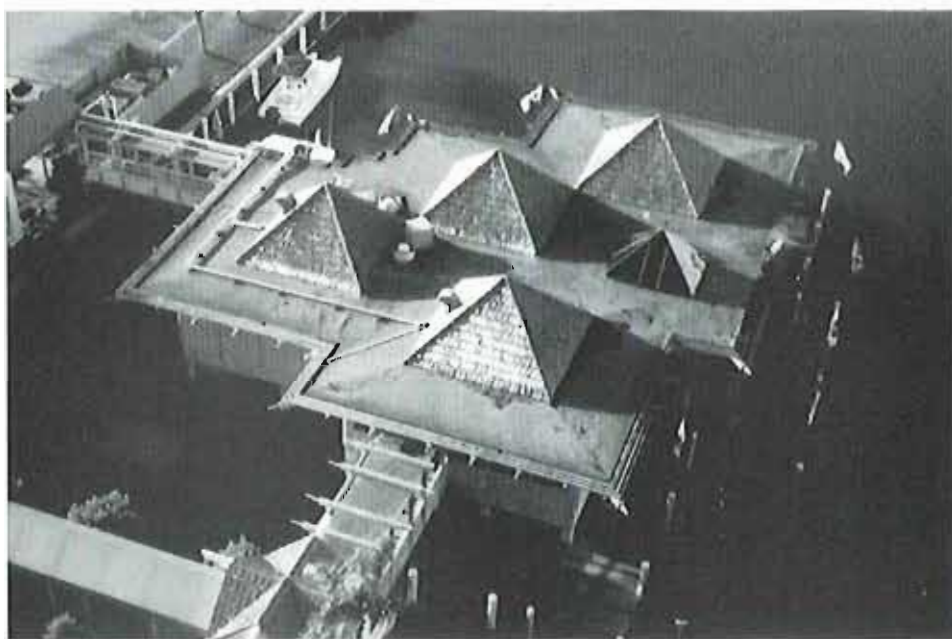
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A view of the Boathouse Restaurant from a Hyatt balcony.

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- ☐
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Registration package includes: a personalized convention badge, preferred seating at the Saturday Night Show, admission to the Saturday Night Afterglow, admission to the Seniors Quartet Contest, admission to the "Meet the Medalists" reception and a ten-percent discount on all purchases at the midwinter Harmony Marketplace. A \$50 value overall.

INSTRUCTIONS

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

A housing application and information regarding convention events and tours will be sent to you following receipt of this registration form.

Preferred seating Saturday Night Show tickets will be assigned on a first-come-first-served basis.

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.

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

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Ideas on quartet image enhancing

by Philo Sopher

Ol' Philo got to thinkin' that unless a quartet has won its share of awards, such as divisional and district championships, or has qualified for and sung at international, it must search around for other ways to show evidence of its talent and capabilities. There are a lot of good, entertaining quartets around, but they seldom get a chance to perform on chapter shows because they are not known from the contest stage.

Philo has searched some of the nooks and crannies of his convoluted gray matter for ways to showcase an obscure quartet, and although it is not always easy to come up with something good and impressive to say about an unknown quartet, he does have some suggestions. Let me 'splain.

First, every quartet, should strive to look good. Even though it may not *sound* as good as the international champ, it could, with a

little effort, *look* as good as any championship quartet. If a quartet looks good, an audience will overlook a few singing defects. How could anyone be critical of four guys dressed up in their best "bib and tucker," the likes of beautiful tuxes with purple cummerbunds and patent leather shoes?

Another idea is for quartet guys to keep track of who they sing against in contest. If the quartet has been in a contest with, say, the district champs, your quartet promotion literature could say you competed against the district championship so-and-so quartet. You wouldn't have to say where your quartet finished. That information is really not important, especially if you finished near the bottom.

A further technique is to let it be known that you have sung on the same stage as an international level quartet. For example, this year our chapter had **Acoustix** on its show. Last year it was **The Naturals** and the year before it was the **Second Edition**. Imagine how impressed people would be if your quartet promo piece said you have shared the same stage as **Acoustix**, **The Naturals** and the **Second Edition**.

Ol' Philo knows that there are some who would call this technique "name dropping." Philo maintains that anything that enhances your own quartet without damaging some other foursome is fair game, as long as you don't outright lie.

For example, let's say at an afterglow, your lead singer sings a tag with your show's headliner quartet, and let's say it was **The Ritz**. Suppose the lead singer makes it a point to sing a tag with every famous quartet that appears on his chapter's shows. Imagine how awesome your quartet resume would sound if it listed information such as, "Lead singer, Philo Sopher, has sung with the **Acoustix**, **The Naturals**, **The Ritz** and the **Bluegrass Student Union**, etc."

Dropping the name of popular arrangers whose songs you use is another clever image enhancer. A statement such as, "This song was arranged for us by Burt Szabo," really sounds good and makes your quartet out to be something special. You don't have to say the song was actually a Society arrangement

and, not only was it arranged for your quartet, but also for all other quartets in the Society.

Another reputation builder has to do with singing at the top contests, like international. For example, if you go to international as a spectator and at the end of the various sessions you stand and sing, along with everyone else, "Keep The Whole World Singing," you can honestly proclaim that you "sang at the international contest." What's really great is if your whole quartet was also there as spectators and all four guys stood and sang "KTWWS." Then your ads could say the quartet sang at such and such international contest.

Even the most obscure quartet can upgrade its status using Ol' Philo's techniques. Here is an imaginary write-up of a hypothetical quartet:

"These guys, when they take the stage, will make you sit up and take notice. Their crisp, tailor-made tuxedos and dazzling black-and-white patent leather shoes are hypnotic in their appeal to even the most sophisticated of audiences. They have been on the same stage as the current international champs, **The Gas House Gang**, as well as former champs **The Ritz**, **Acoustix** and **Interstate Rivals**.

"This quartet has also sung at countless contests including divisionals, district prelims and internationals. Each guy in the quartet, at one time or another, has sung with a former international championship quartet. For booking information contact: Mark Myword."

As you can see, using Ol' Philo's techniques, you haven't told any lies but you have really upgraded the appeal and status of your quartet. Philo encourages all you quartet types out there to sit right down and write a nice piece of "puff" about your group. Send it out to chapters, clubs, churches, etc., and watch your bookings grow. Good luck.

[Philo Sopher is the nom de plume of Dean Wise, Elyria, Ohio, Chapter. Ed.]

INTRODUCING

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THE 4-PART HARMONY NEWSLETTER

Pittsburgh—here we come

by Dee Paris, Washington, D. C., Chapter

All devout followers of Mohammed must make a pilgrimage to Mecca. All loyal Americans should make a trip to Colonial Williamsburg. And, all good Barbershoppers must, at least once in their lifetime, attend an international convention.

Future conventions are scheduled for Indianapolis—1997, Salt Lake City—1996 and Miami—1995. Next year—July 3–10, 1994—the international convention will be held in Pittsburgh, Pa.

"OK," you say, "I'll mark my calendar to order registrations next May." The truth is, buddy, you'll be too late. If you can still get a registration in May, you'll be so far from the stage you'll need satellite transmission to see the contestants.

The last three international conventions have each drawn approximately 11,000 people. The large barbershop population in the area surrounding Pittsburgh—nearly 5,000 members in the Mid-Atlantic District alone—will almost assuredly guarantee an early sell-out. As a matter of fact, more than 2,000 folks ordered their 1994 registrations while at the Calgary convention this year.

"That's not fair," you growl, "because I couldn't be at the Calgary convention. Why should those guys have an advantage?"

Not true! A registration form for the following year's convention appears in *The Harmonizer* as early as the May/June issue. Had you completed it and sent it to Kenosha, with payment by check or credit card, your order would have been placed with the Calgary "early bird" orders and would have been in the drawing for seats that was held after the convention.

You think being one of 2,000-plus in a drawing for seats is long odds? It is—but it sure beats getting a seat after 9,000 seats have been reserved for others.

What's it worth to me?

The current cost of an adult registration for an international convention is \$75. Just what do you get for that price?

There'll be at least 50 quartets competing in three sets of quarterfinals. You will enjoy 100 songs performed by the best quartets in the Society. The semifinal round features the 20 judged to be best of the 50, which

brings your song total to 140. The top ten quartets will sing in the finals, bringing your song enjoyment total to 160. In addition, five championship or just-missed-the-cut foursomes will test the mikes. If you discount the listening thrills you received, you've still paid only 44 cents per song.

But wait, there are 20 or so choruses competing, which adds another 40 songs and some million-dollar-staging acts. Now the cost is down to 36 cents per song, and those are just the ones sung in contest. Your registration badge brings *free* admission to the Chorditorium, an evening parade of quartets following each quartet contest session. And, early in the week, there's a free Gang/Tag Sing in which *everyone* can participate in harmony.

You will also have access to the Harmony Marketplace, where you'll see for sale more recordings, music, manuals and barbershop merchandise than you ever imagined. In the same area, you can enjoy the "Sing With The Champs" program, which benefits Heartspring. For a small fee, you, too, can sign up to sing with an international champion quartet and receive both an audio and video recording for proof and future bragging rights.

There's something for everyone. Tickets for one or more daily special tours of interesting sites around the host city and its environs are available; there's a ladies' hospitality suite and a barberteen room.

Don't forget the MBNA America College Quartet Contest, featuring some of the freshest young barbershop you'll ever hear. The AIC shows present a parade of *championship* foursomes and the awesome ensemble spectacle of all those gold medals singing as one chorus. The World Harmony Jamboree brings together top barbershop talent from around the globe. The Good News! quartet usually holds a gospel sing sometime during the week. Remaining tickets for all these events are available in the registration area, but you'd be wise to order in advance, using forms carried in *The Harmonizer*.

Besides, you can be among the first to purchase registrations for the 1995 convention in Greater Miami and start working on your suntan.



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About that College Quartet Contest

by Jim Kline, bass, 139th Street Quartet

We Barbershoppers are lucky. We've discovered the best hobby in the world. But, what chance does today's youth have to join us in that discovery? Musical styles change. How many songs composed in the past 20 years can you woodshed?

There is a growing movement in a cappella singing today, but its main musical thrust is in '50s- and '60s-style doo-wop. These groups have yet to discover the joy of ringing a chord and, until they do, that movement will compete with barbershop for young voices.

How can we expose children, teenagers and college-age youths to the wonder of barbershop? What can we do to ensure they will not grow up unaware of the potential contribution that our art form can make in their lives? It was out of these concerns that the college quartet contest concept was born.

Germ of an idea

My dad was a Barbershopper, so I grew up with quartet singing around me. What would entice youths, who had never encountered barbershop quartet singing, to want to try it?

It seemed to me that if we could stage a national contest with a substantial cash prize, such as the doo-woppers do, that it might be enough motivation for college students to want to give it a try. If we could make it part of our international convention, where, in addition to having discovered the joy of

ringing chords, the neophytes could be exposed to other quartets and barbershoppers in general, and experience the excitement of our contest and convention events, they would want to become part of it.

Off and running

Pete Neushul and I presented the idea to the International Board and, by October, 1991, the go-ahead was given to stage such a contest at the 1992 convention in New Orleans. Given the short lead time prior to spring preliminaries, the international staff did an outstanding job of putting the pieces together—getting promotional materials out to colleges, responding to inquiries and making arrangements for participation—not to mention setting up the particulars for New Orleans itself. The first contest was a success and the winner, **Water Street Junction**, from Luther College in Decorah, Iowa, went on to make a promotional video for **HARMONY EXPLOSION** and was hired for a one-year singing contract by a Berlin, Germany, musical revue.


The second contest, held at the Calgary convention, was even more of a success, as reported in the September/October *Harmonizer*. MBNA America®, the Society's credit-card provider, partially sponsored the contest, and negotiations have been completed to have MBNA America assume full sponsorship of future College Quartet Contests. [See story, opposite page.]

Additional support for the program has come from the Association of International Champions (AIC). The AIC will pay the first year's international dues for any college quartet member participating at the international contest, who wishes to join the Society. Also, the Society provides registrations for its own contest sessions to these participants at half-price.

What's next?

Preparations for the 1994 contest are progressing well. Thanks to the assistance and cooperation of the respective district associate contest and judging chairmen (DACJCs), college foursomes may enter any preliminary, divisional or other qualifying contests next spring in any district, without regard to school location, as was done this year. The only rules are that (1) no more than two members of a foursome can be Society members and (2) members may be no older than 23 at time of application.

Why not have your chapter "adopt" and sponsor a college quartet? The financial demands of just getting to a contest can be eased in many ways. Nearby chapters could hire college quartets to appear on their shows. It's a benefit to any chapter's future when it can present a young quartet who can make singing barbershop harmony attractive to other young people who might be in the audience.

Hop on the bandwagon. This is about sharing our love of barbershop with the future. 

New Music Notes

by Burt Szabo, Music Specialist/Music Publishing


Four recent publications are now available from the order department at international headquarters.

Executive Director Joe Liles and collaborator Frank Marzocco have come up with another winner. "My Daddy's Still Singing His Song," stock no. 7561, has a heart-tugging lyric that is sure to make a strong impression on your audience, as well as judges. If you are looking for a real "heart" ballad, give this one a try.

Two releases were prepared especially for the 1993 Harmony College Show "Radio Days." The first of these, "Cocktails For Two," stock no. 7729, includes all of the suggested sound effects to enable your chorus to give a "Spike Jones" type presentation of this number. Your audience will be in stitches.

The second release is "Radio Jingles," stock no. 7730. Of course, any show about radio needs a couple of singing commercials

and a singing station identification. You'll have fun singing these.

"Hanukkah Medley," stock no. 7731, an arrangement by James Arns, Jr., includes three seasonal songs that your holiday audiences are sure to appreciate. Included are "Rock Of Ages" ("Maoz Tsur"), "Shalom My Friends" and "Psalm 98." If your chapter is performing during the holiday season, the universal message of this medley is sure to please every singer and listener. 

MBNA America and SPEBSQSA continue to solidify relationship

Director of Marketing Gary Stamm has received word that MBNA America®, the Society's credit card provider, has donated \$20,000 for sponsorship of the 1994 college quartet contest. This event will now be known as the "MBNA America College Quartet Contest."

In a letter to MBNA America Vice President Pat Murray, Stamm outlined the Society's new vision statement [see Sep/Oct *Harmonizer*, pg. 32] and the fact that this contest will be taking on even greater significance for our organization in 1994.

Over the next several years, many programs such as festivals, scholarships, the encouragement of casual singing at club meetings and school events, etc. will be developed to carry out this new vision. These activities will attract positive attention from educators, parents, media and others. The MBNA America College Quartet Contest will stand as an anchor program throughout all of this.

In addition to the full sponsorship of the 1994 college quartet contest, MBNA America has previously provided valuable financial assistance for special appearances at international conventions. These include: the Quiet Don Quartet from the Soviet Union in 1990, Mr. Jack Daniel's Original Silver Cornet Band in 1991 and The King's Singers in 1992. The organization partially sponsored the Collegiate Quartet Competition this past summer in Calgary. The relationship that has developed between MBNA America and SPEBSQSA is very positive and beneficial to both organizations.

MBNA America This Week, the bank's employee publication, recently featured SPEBSQSA as its "Group of the Week" with a very nice article outlining our Society.

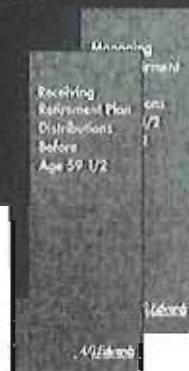
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Please don't fiddle with the arrangement

by Ed Daly, Muncie, Indiana

[Editor's note: *Barbershopper Daly is a retired clinical psychologist and professor of psychology.*]

Why can't chorus directors leave an arrangement alone? Perhaps other Barbershoppers have had an experience different from mine, but mine comes from ten years of singing with several different directors. I have searched for explanations for this phenomenon and have come up with a few notions that I'm willing to share.

Who would change a published or copyright-protected arrangement anyway? Well, some people are born tinkers; they can't leave anything alone. They're perfectionists or they may just like to experiment—to "fiddle."

Then there is the fellow who likes to place his personal stamp or monogram on things—to somehow make them his own. Then too, I suspect that arrangements are changed by people who need to assure themselves that they really do have the (perhaps unrecognized) talent to improve another person's work.

Please don't think that I see all arrangements as holy or as written in stone and handed down from Kenosha. I think that some experimentation can be fun, and I know that some changes are made for programmatic reasons. Sometimes a chorus will feel good about the changed arrangement because it is "theirs," and they'll work especially hard to perfect it. I do, however, think that any such changes are better made before the chorus sees the music.

As a student of the learning, unlearning and relearning processes, I have good reason for this notion. Barring really traumatic occurrences, anything learned remains in the memory much longer than many people realize—and is not erased as easily as a blackboard is erased.

Actually, to use my own analogy—which professional colleagues may think clumsy—the memory trace is more like a message written in wax on a window. Each time the message is repeated, another layer of wax is applied.

Then the director says, "Change the message!" At this point it is as though the brain has only a water-dampened cloth to rub across the old memory trace, and then the new message is written over the old one—again, in wax. Each time the director says, "Remember, we've changed measures 6 and 7," we rub the damp cloth over the remnants of the old tracing, and each time the new arrangement is thought through or sung, another layer of wax goes onto the new message. And so it goes, with the new message growing stronger and the old one weakening in proportion to the director's admonition and the singer's vigilance.

But the old trace doesn't really ever go away, and even decades later, if the light hits the window in a certain way, the old message can still be "seen."

Now, how does all this affect the singing process?

When the change is first made, measures 6 and 7 are muffled as the various members mix the old and the new message: it is hard at first to separate them. Later, with repetition and constant attention by the director and the chorus, the new message becomes stronger and the muffling is less and less apparent. There will be performances in which the change is sung without a hitch. But there will also be performances in which some men—not always the same men—will "see" the original arrangement.


Change also introduces an element of confusion. Some men—not always the same men—will approach measure 6 and freeze—perhaps under the stress of performance—realizing at that moment that something is different here, but not knowing which trace

to "read." Some of them may stop singing for a few measures. Others will worry, and lose their concentration. Some will sing the revised arrangement, reinforcing that trace, while others will sing the original, reinforcing that one. The attention of the men in the vicinity of the confusion will be broken.

Even saying in advance, "Remember the changes in 6 and 7," may not guarantee a clean performance because that focuses attention on those measures and pulls some attention away from the rest of the song.

How can changes be made successfully? First, don't sweat the small stuff; don't exchange colons for semi-colons. Rather a clean performance that is slightly "inferior" in arrangement values than one with muffled sound and diverted attention. Second, make any change as dramatic as possible: write it boldly—in huge block letters! A parody such as Chordiac Arrest's "Forgive Me," which is different from the original in message and feeling, is not likely to be confused with the original. Third, a changed introduction may be more successful than a changed tag because the director's admonition can come immediately before the change is sung. The change is then out of the way and the chorus can focus on the rest of the song with undivided attention.

I haven't covered the entire subject. For example, relearning may be more difficult for some older men than for some younger ones, but basically, what I have said is corroborated by the research evidence.

Let me leave directors with one last thought: whatever your motivation for fiddling with the arrangement in any way after you've given it to the chorus, please "stifle yourselves"—or that "giant sucking sound" which you hear may be your performance of the "improved" arrangement going down the drain. 

A quartet champion's random recollections

by Huck Sinclair, baritone, *Four Harmonizers*, 1943

[Editor's note: Huck, the last surviving member of the foursome, couldn't be present for the tribute to the *Four Harmonizers* made at the Calgary convention, but was kind enough to pass on the following.]

I recall once when the Flying L quartet, en route to a national convention, stopped off in Chicago for a recording session. The *Four Harmonizers* met them for a merry time at their hotel that evening. Word came to us later that, at contest time, they had no voices left with which to perform.

At a Chicago chapter meeting one evening, a quartet of strange faces entered and broke into song. In time, they became national champions ... called themselves the *Mid States Four*.

When Charlie Schwab, our tenor, asked Show Chairman Vince LaBelle how much the *Four Harmonizers* could expect to receive for appearing on the Chicago No. 1 Chapter's show, he got a direct reply. Vince said, "You get just what I get—nothing!"

At the funeral of one of our chapter members, the widow had requested that the *Four Harmonizers* sing the song "Singapore." We couldn't oblige because Leo [Ives, lead] couldn't get off work. Not only that, but the congregation waited and waited for the preacher to arrive. When it was evident that he wasn't going to show, the members of the chorus who were there sang "When You Come To The End Of A Perfect Day," their rendition achieving a thing of beauty never to be forgotten.

Once, at a Friday afternoon jamboree in Milwaukee, the *Four Harmonizers* were on stage, doing tags or wisps, or whatever came to Leo's mind, when he announced we would feature the "cry" chord—remember "My Dearie I'll Sigh, My Dearie, I'll Cry-y-y"? By the time the "cry" chord reached a crescendo, Bill Hess of the *Harmonaires* had leaned so far over the railing that he fell out of the balcony.

Then, there was the Saturday night competition at the 1943 national contest, held at the Medinah Club in Chicago. Leo tried to get the pitch from a German-made pitchpipe that had been presented to him at the preliminary. He was unsuccessful, so he reached in his pocket for his harmonica to give us an F sharp. Maybe he inhaled by mistake, for we found ourselves singing in a strange,

lower key. Backstage afterward, I was incensed, and quit the quartet then and there. Then came the results of the contest ... "and in first place, the *Four Harmonizers* ..." at which point, I promptly rejoined.

A few years later, at a meeting in Madison, Wisconsin, Kay Cole, wife of 1948 International President O. H. "King" Cole, brought down a girl's quartet she wanted me

to hear. After listening, I told Kay I'd like to hear a little more "hound dog" in the bass. "What's 'hound dog'," she asked, and I gave a demonstration. The next time I heard the girls, the hound dog was baying all over the place. We sang on many shows thereafter with the *Chordettes*, who went on to popular fame and fortune. Ginny, the tenor, is "King" Cole's daughter.

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Barbershop Around the World

Jaques de Jong of the Dutch Association of Barbershop Singers (DABS) reports that Dutch physiotherapist Hans de Wilde uses a technique called Haptonomy. The word comes from the Latin *haptos*, meaning a tactile sense and *nomos*, a rule or law, and the technique may be applied to a variety of human performances.

"As important as one's own feelings is how one shows this feeling to the public. Body language must agree with what one means. The things you show with your movements have to be in harmony with what you sing and feel.

"That is what you bring to your audience. Learn to lose yourself in that feeling."



Physiotherapist Hans de Wilde, at right, discussed Haptonomy (feeling) techniques with **Good4tune**, a DABS quartet. Quartet members are (l to r): Chris van den Berg, tenor; Jaques de Jong, lead; Gosse Plantinga, bass and Ad Roskam, bari.

"As for singers," de Wilde thinks, "it's a kind of tuning in on yourself and your group and the group tuning in on the space and the listeners. It's a matter of extending your feelings.

"If one stands with overstretched knees, it might seem stable, but on a rolling ship, you couldn't keep yourself erect. One often sees this in uncertain people—they strain their muscles in search for firmness, but instead they make themselves unstable.

"A singer has more feeling with the earth if he stands smooth and flexible; standing on the forefoot, with knees slightly bent. The effort put forth to achieve expanded sound must not result in tension, especially in the upper body, in the chest or larynx, or one can hear that immediately.

"It's just how you feel with yourself," says de Wilde. "Once you sing with the right feeling, you may sense that this is the best you and your group have ever sung.



When the Ladies Association of British Barbershop Singers (LABBS) held its annual Harmony Colleges at De Montfort University campus in Leicester at the End of July, 35 clubs were represented. In addition to attending classes, "scratch" choruses were put together to perform songs to a given theme on the Saturday night show.

The show was closed by **The Collegeairs**, a chorus formed each year by members who applied beforehand to be coached during the weekend. The group, 70 strong, had been told to bring along outfits of black or white or black-and-white, and the effect was striking, according to National P.R.O. Penny Chisholm. "They sounded great, the moves were slick and it was hard to believe that they had been working on Joe Liles' arrangement of 'Zip-A-Dee-Doo-Dah' since only that morning. LABBS can be proud of our own educators—they certainly had it all 'zipped up'."



A second quartet from Russia, who visited the U. S. as part of a touring choir last spring [Jul/Aug *Harmonizer*], is known as **The Hams** and hails from Petrozavodsk, where the group is busy founding a barbershop club. The group presented a concert in Finland and performed aboard a German ship cruising between Petrozavodsk and St. Petersburg.



The Hams, from Petrozavodsk, Russia, sang a little close harmony during a visit to the Milwaukee, Wis., Chapter last spring. The members last names are Bogdanov, Roitman, Zhutov and Palashin.



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Harmony Marketplace—our merchandising operation

by Gary Stamm, Director of Marketing

As I have told you in past issues, marketing means many things: discovering customers and potential customers' needs and wants, designing or adapting products to fit these needs, and packaging, pricing and promoting the products to make them attractive to the customers. It also includes providing friendly and prompt service to the customer.

In the year since the Marketing Department was created, we have been very busy in all the above areas. We have just received the results of a professional survey of members and non-members. These results and their implications will be thoroughly reported in the next issue of *The Harmonizer*. The results contain a great deal of information to help our Society achieve its goals.

Last issue, I reported on the addition to the Society's vision statement. This historic move gives us charge and license to reach out beyond our organizational boundaries and become a leader in the much-needed mission to re-establish the importance of recreational, vocal music. You will be hearing much more about this and how we can make a difference locally, regionally, nationally and even worldwide.

I set these all-encompassing marketing issues aside to talk about a specific area of the Society's Marketing Department. The holiday season is upon us and you are just receiving your new catalog from the Harmony Marketplace. That is a new name to most of you. Many of us remember the Barbershoppers' Emporium or even the Barbershop Shop. The new name reflects the outward look for our organization. The merchandising operation is important to our Society, but perhaps not as well understood as other aspects of the international office. After all, why does a hobby of harmony singers need a merchandise department?

Historically, the merchandise department evolved for several reasons. In the 1950s, there were very few barbershop arrangements available from commercial publishers, and those few were often poor in quality. Since barbershop arrangements have little mass commercial appeal, publishers are un-

willing to publish a variety of barbershop arrangements to our Society's specifications. Many publishers, however, did give us permission to arrange, publish and print their music.

Of course, almost from the beginning of our organization, there has been a need for member reporting forms, stationery, and other administrative record-keeping items. When the Society's recording contract expired with Decca Recording, other recording companies were not interested in our limited market, but we discovered that we could profitably produce and sell our own recordings. Other items, such as clothing with the Society's emblem, initials, etc., were desired by our members. Before long, we were in the merchandising business.

Merchandise is important to the Society and to our members. ... It should add to the privilege and benefit of being a Society member.

As in any business operation, it is important to look at what benefits each side of the transaction receives. The merchandising operation is important to the Society's financial picture. In 1994, \$914,009 is budgeted for merchandise income. Direct costs are budgeted at \$666,467. Of course, there are indirect costs and salaries, but the merchandise operation still remains profitable, even though it is often less profitable than commercial ventures similar to us in terms of percentage. Perhaps just as important as the profitability, however, is the service provided to the members.

As an organization, it would be difficult to survive without reporting forms, record-keeping items, etc., all of which are serviced

out of the merchandising area. Our hobby would not be nearly as much fun without the audio and video recordings. It would not be as well developed as it is without the manuals and other teaching aids. It would be extremely difficult for 34,000 men to learn common songs without the published music. Even the clothing and gift items fulfill a need for our members to proudly display the love of their hobby.

Merchandise is selected for the Harmony Marketplace in one of several ways. Merchandise Operations Supervisor Betty Madsen and her staff attend giant gift shows in Chicago and Milwaukee and select new items which they feel will appeal to our customers. Of course, sales brochures and visits from sales representatives are commonplace. These are reviewed by Betty, Marketing Specialist Ev Nau and me. Barbershoppers often send in ideas, as well. The Society is also blessed with a hard-working Merchandise Committee, chaired by Jack Pitzer of Alexandria, Virginia, that includes Todd Clodfelter from Tucson and Mark Isler of the Cincinnati area. These gentlemen, and the merchandise and marketing staff, review ideas at an annual meeting, and through correspondence and telephone, throughout the year. The committee is also instrumental in setting merchandise policy and direction.

Pricing of items is done much the same as in any retail operation. Goods are bought at wholesale and then marked up to cover overhead and other costs and, hopefully, provide some profit margin. In the case of the Society, as mentioned, this margin is important to our overall budget; however, the Society's markups are very much in line with traditional retail figures. In fact, considering our limited volume and specialized merchandise and clientele, we compare quite favorably with other organizational retailing operations. For example, while we were at Harmony College this summer, we noticed that a jacket identical to one we sell in our shop, except for the organizational logo, was selling for several dollars more in the Missouri Western State College book store.

While much of the merchandise is purchased through the *Harmony Marketplace* catalog, the shop at the international convention is also a major part of the operation. Also important are district shops, the Harmony College shop, and chapter orders.


When a telephone or mail order is received in Kenosha it is first handled by Cheryl Jankowski or Audrey Paul. They process the order through Oracle, our new computerized accounting system. A packing slip then goes to the stockroom. The order is filled from inventory by Isabelle Olson, Mary Clary or Gail Negri. They also pack the orders and ship them to the customer, usually via UPS. Most orders are turned around within five to seven working days. Of course, a busy holiday season can add a day or two.

Approximately 3,000 items are carried in the Harmony Marketplace. These are warehoused at the Society's Sheridan Road building in Kenosha. As those of you in business know, space is money, so inventories are kept as low as possible. Occasionally, an item you ask for will be back-ordered. We do our best to try to avoid this, however.

What does the future hold for the Harmony Marketplace? Over this next year, we

will be looking for ways to streamline our offerings a bit and also attempting to hold down or even reduce prices on more expensive items.

For the first time, we will add non-member prices to some of our items during 1994: music, recordings and manuals. These items are produced for the education and enjoyment of our membership and some of the labor to develop them is paid through dues and other member-related financing. We want our membership to know that membership in the Society has far-reaching value and worth. Non-members should be responsible to bear some development costs by paying a bit more for some of the merchandise items.

Merchandise is important to the Society and to our members. It should not be a burden. It should add to the privilege and benefit of being a Society member. Of course, you have the option of ignoring it when you wish. We feel, however, that, if we make the operation provide what you need and want, you will embrace it as the positive factor it can and should be. 

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Acoustix visits Saudi Arabia

by Paul Thompson, bass, the Arabian Knights
Saudi Arabia, September, 1993

OK, Barbershoppers, close your eyes and conjure into your imaginations the sounds of Arabia: the chattering of merchants hawking their wares in teeming bazaars; the call to prayer from towering minarets; the groaning of camels heavily laden with dates; perfectly rung barbershop sevenths ... wait a minute! Barbershop sevenths?

To us oil company employees who comprise Dhahran, Saudi Arabia's **Arabian Knights** barbershop chorus, there is nothing inconsistent about four-part harmony in the desert sands—we've been making it since 1989. Sometimes, though, we get to feeling isolated from our barbershopping brethren; and when you're three thousand miles from the nearest chorus, singouts are not a realistic option!

In an effort to connect ourselves with the rest of the barbershopping world (and hopefully to recruit some new members), Knights baritone Orval Wetzel conceived the idea of inviting a top-notch U. S. quartet to Saudi Arabia for a series of public performances. A wonderful idea! But would anybody take us up on our offer?


You bet! To our delight, SPEBSQSA's 1990 international champion, **Acoustix**, graciously accepted our invitation. With barely time to catch their breath after a twenty-five

hour journey from Dallas (via 747, not camel), they were charming audiences in the eastern Arabian communities of Dhahran, Udhalliyah, Ras Tanura, and Abqalq with their distinctive blend of sweet harmony and humor.

A visit to Saudi Arabia is a rare opportunity; the kingdom does not allow tourism. Determined to make the most of their five-day April sojourn, Todd, Jason, Jeff, and Rick managed to squeeze in some haggling in a bazaar and a camel hunt (with camcorder). Particularly memorable was a round of golf on our mixed crude oil/sand fairways and "browns" (greens). Undeterred by the malodorous strangeness of our course, Jason sank a chip shot for a birdie from his patch of AstroTurf.

Memorable for the Udhalliyah audience was Todd's demonstration of something-like-perfect pitch: the guys had left their pitchpipe back in Dhahran! And what kind of impression did they leave on the folks in Arabia? Well, on the wall of Sharon O'Brien's music classroom in the Dhahran Elementary School hang portraits of the great music masters—Bach, Mozart, Schubert, etc. And since last April, there hangs alongside the masters a photograph of Acoustix.

Acoustix wrote to us thanking us for a great time, but believe me, the pleasure was shared by us all! They related in their letter an incident wherein Jason was startled by what he called "a friendly snake" in his Udhalliyah dressing room. Todd rather off-handedly caught and released the critter outside. No big deal. Hey guys! We've got only one species of snake in eastern Saudi Arabia—the asp. You know, the one that got fresh with Cleopatra!

But never mind. We hope visits like this will spur the growth of barbershopping in this part of the world. It was a week that inspired us Arabian Knights, and we eagerly look forward to more like it. 



Members of **Acoustix** pose with a citizen while shopping the bazaars in Saudi Arabia (l to r): Todd Wilson, Jason January, Jeff Oxley and Rich Middaugh.

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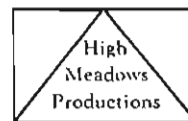
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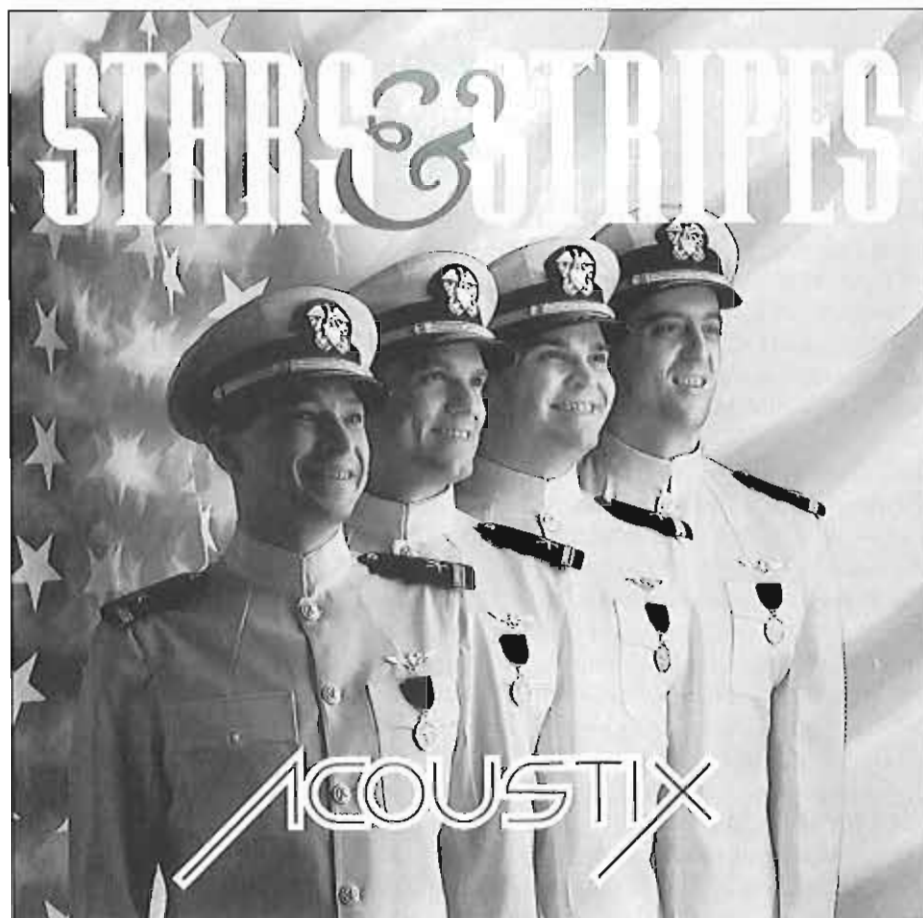
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Letters to the Editor

Dear Editor:

I enjoyed reading the article written by Damon Runyon regarding quartets [Jul/Aug *Harmonizer*]. Runyon's short stories were always favorites of mine; this article introduced a new genre of his writing to me.

In addition to using Runyon in my high school English classes, I frequently use stories by Ring Lardner, another writer of the same era, who is perhaps most famous for his "Alibi Ike" baseball stories.

In researching some of Lardner's collections, I came across a short story entitled "Harmony" that concerns professional baseball players and their search for off-field diversions, such as quartetting. It's probably too long to carry in *The Harmonizer*, but readers who enjoyed the Runyon story might want to look this one up in their local library.

Michael Collins
San Rafael, Calif.

Dear *Harmonizer*:

As a five-month Barbershopper, I'm addicted! I was in the chapter show just two weeks after joining. Then, a month later, our chorus, the **Monmouth Battlefield Chorus** of Freehold, N. J., competed well enough at the division level to qualify for district contest this fall. And, I'm singing lead in a quartet called **Generations ... Apart**.

In August, I attended the mini-hep in Salisbury, Md., where our chorus was one of the "guinea pig" groups to undergo rigorous training for the Saturday night show. It was wall-to-wall singing for a whole weekend—tags, polecat songs and plenty of woodshedding.

But what proved the magic of barbershopping to me occurred when my quartet got to sing for the 1982 champion **Classic Collection**. Four guys who've performed for thousands seemed to be truly entertained by us novices. What a thrill. I'm hooked.

Dave Knox
Eatontown, N. J.

Dear Society:

On behalf of female music educators, we would like to thank you for the incredible learning opportunity provided us by Harmony College. We see music teachers as the link between today's youth and your Society, and by helping us grow in our appreciation, understanding and love of this style of music, you've strengthened that connection.

Never has there been such a need for barbershop singing and the camaraderie that goes with it! Today's youth often turns to drugs—or even drop out—because there are few opportunities for positive involvement. What a powerful alternative we can provide through the HARMONY EXPLOSION format.

We plan to use the resources of local chapters to expose our students to the best the Society has to offer. We further plan to share our experience with our fellow teachers, MENC and ACDA members. Lindi is giving a barbershop workshop for New York state music teachers at their winter conference. You can bet they'll hear about Harmony College, as well as hear her boys—and girls—sing!

We applaud you for opening your doors to us. We promise to spread the word, and help keep the whole world singing.

Lindi Bartney
Joan Feldmeier
Libby Metz



Dear *Harmonizer*:

We want to share a Calgary experience with fellow Barbershoppers. My wife, Phyllis, and I had an available "senior citizen" flight, but the tickets could not be used to fly to another country. Delta serves Great Falls, Mont., so we decided that, so long as **Chordiac Arrest** was not flying the aircraft, we'd fly to Great Falls and take a bus from there to Calgary.

While we were browsing some stores in Great Falls on Saturday before convention week, the proprietor of one asked about our travel plans. "Oh, you must wait and meet Jan Monsos," she said. "She works here. She and her husband, Bill, are also going to the convention in Calgary. She'll be back soon."

After a few minutes of chatting with Jan, she said, "I've got to call Bill. You can ride to Calgary with us. We have a Cadillac with a large trunk. You must not travel by bus."

That night, Bill called and asked if we could go to the baseball game with them on Sunday afternoon. We agreed and Sunday afternoon the Monsoses gave us a tour of the city before arriving at the ball park, where we had box seats.

That evening, we were taken to the home of Gary and Elaine French for burgers and such on the outdoor grill. Gary sings lead, Bill is a bari and I sing bass, so they also invited tenor Dick Schottley and I got to sing with the **Giant Springs Clef Dwellers and Carp Snagging Society** quartet. The next morning, Bill and Jan picked us up and drove us to the Skyline Plaza in Calgary.

After spending two post-convention weeks at Banff and Lake Louise, we caught a ride back to Great Falls with Phyllis' sister, Gerry, and her husband, Dick Cornwell, who sings with Phoenix. Naturally, we took the Monsoses to dinner—at the Bar-S restaurant, which they had previously owned. With me on bass, Bill on bari and Dick on tenor, we hooked up with a Great Falls Chapter lead and formed a new version of the **Giant Springs Clef Dwellers and Carp Snagging Society**.

We Barbershoppers are so lucky. When all else fails, we have each other.

Charles Bristol
Melbourne, Fla.

Students apply learned skills

by Susan Barnes, Communications Specialist

For Sean, independence was preparing food at Copperfield's, the Wichita State University cafeteria. For Tim and Kirk, independence is pushing wheelbarrows, spreading mulch and completing other gardening tasks at Botanica, the Wichita Gardens. For all of them, it's a new-found feeling of handling a job with pride, of reaching a goal.

These simple tasks may seem ordinary and everyday to us, but at Heartspring they're the heart of a special education program called Community Based Instruction. CBI is helping many Heartspring students become independent, self-reliant and capable of succeeding in a variety of environments.

A type of "on-the-job-training," CBI takes skills Heartspring students learn in the classroom and applies them to job situations away from the school. Students begin a CBI assignment with a Heartspring staff member who works with the student and helps him stay focused on the job requirements. This supervisor assists only when necessary and helps the student move toward the independence of completing tasks without any direction or guidance.

Gary Ganning, CBI instructor at Heartspring, doesn't have any set standards for determining when a student is ready to move into a CBI position. Age, conduct in the classroom and ability levels are considered, but the most important factor is whether the student wants to participate. Once the interest is there, it's simply a matter of finding a job the student enjoys and wants to do.

"They have to like the job to be successful," Banning said. "If they don't like it, they're not going to stay with it."

Sean likes his job. He has been so successful in his CBI program at Copperfield's that he was officially hired by the cafeteria last spring and was earning a paycheck, something most CBI participants won't see until after they've graduated.

"The Copperfield's staff was always telling me how much they appreciate him," Banning said. "That's a big part of why he was hired; if he wasn't there doing what he's doing, someone else would have to do it."

Sean's skills increased so dramatically that he left Heartspring to return home at the end of the summer. He will finish his education in his local public school and look for a similar job. The hope is that all students involved in the CBI program will leave

Heartspring and be able to find employment.

"These kids are more like other kids than they are different; they want to succeed and will if they find the right job," Banning said.

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Dateline: July, 1992
Location: Central Michigan University
Function: Barbershop Bonanza Day

Dr. David Gillingham, Barbershopper, arranger, director and college professor, organized a "Barbershop Bonanza Day" at Central Michigan University. Forty high school students from 11 different schools spent the day learning about barbershop music, then performed for an enthusiastic crowd in the evening. Two other barbershop choruses also participated in the evening performance. Dr. Gillingham offers a barbershop chorus class for credit, surely a rare instance, but one that would be great for other universities.

What does the Gratiot County Chapter and the Midstatesmen Chorus do to promote Youth Outreach? I received an article from James R. Hall touting the many activities that the chapter pursues to spread the word about barbershop to the youth in its area. Below are some of the great ideas that your chapter can try.

1. Hold special guest nights for young members

Encourage current chapter members to bring young guests, then make direct contact with all the local vocal music teachers about this special event. Music and activities for the evening can be specifically geared toward a younger crowd.

2. Set aside a number of tickets to your annual show

Give them directly to young men and boys who like to sing. Boys of the middle-school age, grades 7-9 and above, are targeted for this give-away. Every chapter has at least a few empty seats that they could donate as a way of investing in the future of vocal music, and maybe their chapter.

3. Promote singing the national anthem at sports events

This can be a neat event for boys and their fathers to attend.

4. Encourage men to share this hobby with their sons, grandsons, and other young relatives

The Gratiot Chapter has 10 father-son combinations in its group.

5. Use current youthful members to an advantage

Spotlight them as much as possible so they are noticed by community members during sing-outs, as well as by guests during the chapter meeting.

6. Sponsor boys with music scholarships to music camps, district HEP schools, or Harmony College

7. Advertise your meetings in places where young people may take notice

School bulletin boards, posters in school hallways, and through word of mouth by present young members are sure bets.

8. Promote our hobby on the local college campus through the MBNA America College Quartet Contest

Now in its third year and growing successfully, the CQC is a great way to attract young singers.

9. Use new Society programs

HARMONY EXPLOSION, as well as the talents and resources of district and Society staffers, will help you search for young members.



One of the elements of Youth Outreach is presenting barbershop to students in the elementary grade levels. Until recently, we haven't had appropriate musical material to offer to the students of this very young age group. Shawnee Press now publishes a book

called *An Introduction To Barbershop Singing For Youth*, arranged by Tom Gentry. This book is a collection of ten familiar songs that are arranged in unison, two parts and in three parts. It is a great text to use at the elementary level because the songs are easy, familiar, and fun to sing.

The Hoosier Grandpas from the Lake County, Ind., Chapter have been entertaining and educating elementary students for a long time with a show they specifically designed for kids [May/June *Harmonizer*, p. 17]. They are all retired, have a great time and the students really think of them as grandpas. It's a great combination. If your chapter has a quartet of retired men, learn some of these songs and offer to perform for the local elementary schools.



Now that school is back in session, HARMONY EXPLOSION is gaining momentum. A letter is being sent to the more than 800 teachers known to be currently teaching barbershop in their schools, identifying a contact man in the closest chapter. A similar letter will go to the chapter identifying the teacher and offering some suggestions about how to help. More HX clubs are forming every week and, with the new structure, the students will *not* have to pay \$15 dues. For more information on this important aspect of Youth Outreach, call the international office.



The Hoosier Grandpas put on their special Youth Outreach show for students at Reavis Elementary School in Lansing, Ill., last March.

Grow for three in '93? RORF some more in '94!

by Patrick Tucker-Kelly, Music and Membership Specialist

During the first two quarters of 1993, we had consecutive membership increases—the first good membership news we've had in ten years. However, the third quarter showed a decrease. Apparently, we didn't put forth the same effort over the summer months as we did earlier in the year.

But, we have shown that the Society can grow, and we're currently only 50 or so members down from the end of last year, so a strong showing during the fourth quarter can still result in a gain for the year. Let's review the '93 game plan and look ahead for '94.

Gold Rush '93

Our chapter/district recognition program, "Gold Rush '93," produced some excellent results. Eight districts won certificates during the first quarter and 140 chapters, representing all districts, posted *at least* a ten percent gain in members by the end of the second quarter.

To review, a district must grow by at least 50 members over the previous quarter to receive a Gold Medal Certificate; 25 to 49 members to receive a Silver Medal Certificate and 1 to 24 members to receive a Bronze Medal Certificate. Four districts won Bronze Medal Certificates for the third quarter:

- ❖ Cardinal
- ❖ Ontario
- ❖ Southwestern
- ❖ Sunshine

In addition, we have 150 chapters with ten percent or better growth over last year, with that many, or more, others showing some growth so far this year. Chapters will receive certificates for growth based on their 1993 end-of-year membership vs. 1992 end-of-year figures.

Keep up the good work!

RORF some more in '94

In 1994, we will expand our recruitment focus to encompass RORF, an acronym for Recruitment, Orientation, Retention and Follow-up. The idea was coined by John Case, IBM of the Ontario District and current faculty advisor for COTS Membership VP instructors.

Recruitment

For 1994, certificates will be awarded to districts on a monthly basis; chapters will receive theirs quarterly. Chapters meeting or exceeding 1993 end-of-quarter membership numbers by ten percent or more will receive a Gold Medal Certificate; five-to-nine percent garners a Silver Medal Certificate; and any gain, but less than five percent, gets a chapter a Bronze Medal Certificate.

Each district director of membership development (DMD) has received a copy of his district's recruitment history for the past ten years. District awards will be given for meeting or exceeding average recruitment figures for each month. Monthly goals are: the five-year average (1988-1992), the ten year average (1983-1992) and the best total for a given month over the past ten years.

Most guests enjoy the sound and the thrill that comes with contributing to it, but it's our responsibility to educate them as to what it is and why it works.

Districts meeting or exceeding the five-year-average recruitment figure for a given month will receive a Bronze Medal Certificate; meeting or exceeding the ten-year average gets a Silver Medal Certificate, and The Gold goes to a district meeting or exceeding its best recruitment total for a given month over the past ten years. Point totals will be kept and plaques will be awarded to the three top districts for 1994 at the end of the year.

Orientation

We *must* orient new members in barber-shop harmony. Most guests enjoy the sound and the thrill that comes with contributing to it, but it's our responsibility to educate them as to what it is and why it works. The more they know about the craft and the organization that is striving to preserve it, the better members they will be. Later, a broader perspective will lessen the chance that a member will drop at the first hint of some disappointing facet of chapter activity.

We recommend the "Class of '94" program, developed by the Ottawa, Ontario, Chapter, which features a vocal workshop for beginner barbershoppers. It teaches new members how to become comfortable with the barber-shop style, while slowly integrating the member into chapter activities.

The Somerset County, Pa., Chapter is one of the latest to try this program. After holding a series of workshops for guests recently, it appears the chapter will sign up between 15 and 20 new members by the end of the year. Not bad, for an 18-man chapter.

You can make the "Class of '94" a success in your chapter, too. See the 1993 or 1994 *Membership Vice President* manual for a complete description of the program.


Retention

Even though recruitment figures are slightly down, now that third-quarter results are in, retention figures seem to be up, overall. The "Class of '93" orientation program may have played a part in this fact. The "Class of '94" orientation plan could be a real key.

Besides orientation, a second key to retention is balanced programming at chapter meetings. By making sure that there is something at each chapter meeting for every member, you practically guarantee attendance and participation. Check the *Program Vice President* manual for valuable ideas along these lines.

Follow-up

A common thread found in chapters experiencing good retention is an insistence on immediate follow-up on all guests and missing members, *every week*. A phone call to each missing member every week, letting him know that he was missed, will go further than anything else a chapter can do toward retention. The personal touch of individual follow-up by phone or a card assures a guest that his visit was not overlooked amid a meeting's activity and will encourage him to return.

Remember the new catch-words of membership development: recruitment, orientation, retention and follow-up and *RORF some more in '94*. 



Chapters in Action

The Anne Arundel, Md., **Sons of the Severn** chorus joined with other groups in a September concert to help stock the cupboard for the needy and homeless. Sponsored by the North County Emergency Outreach Network (NCEON), a coalition of churches, service groups, businesses and the Anne Arundel County Department of Social Services, the event featured guest appearances by other local Barbershopper and Sweet Adeline groups. The Sons of the Severn were featured, in connection with the concert, in an article that appeared in the Maryland Gazette, which, incidentally, is America's oldest newspaper—founded 1727.



When the Alexandria, Va., **Harmonizers** saw this past summer's flood devastation in newspapers and on TV, they decided they had to do something. That "something" meant more than just passing the hat.

It meant checking with the Salvation Army to determine what kind of help was needed. It meant soliciting other chapters in the Mid-Atlantic District for financial donations. And, it meant contacting a chapter in the flood-affected area to coordinate delivery of the help.

The last part was easy; Harmonizer member Dick Hall simply called his brother, Bob Hall of the St. Charles, Mo., **Ambassadors of Harmony**, and the two picked an appropriate weekend for the delivery.

Five members of the Harmonizers and several of their wives decided to go the extra mile—about 900 of them, in fact—to deliver the aid in person. Dick and Carolyn Hall, Wally Bailey, Dave and Miriam Barton, Joe Nave, Steve Guy and Peggy Wagner and her daughter, April, loaded two vans and two automobiles with \$3,000 worth of cleaning materials and school supplies and drove for 18 hours, with an overnight stay in Dayton, Ohio.

On arrival, the contingent presented Capt. Rock Weindorf of the Salvation Army with a check for \$1,760, which represented donations from the district chapters. They were met by members of the St. Charles Chapter, and spent the next two nights as their guests.

The next day, the hottest Saturday of the summer, the Alexandria folks helped a group from a Baptist church in Arkansas wrestle



The **Umpqua Timbermen Chorus** of Roseburg, Ore., did the honors with "The Star-Spangled Banner" at a semifinal game of the American Legion Baseball World Series in Roseburg in August. Chapter Secretary Ollie Durand suggested using the event as a reunion, which resulted in augmentation of the chorus by a contingent of former members.

contaminated sandbags and clean out two homes that had been inundated. While the men removed sandbags, carried mud by the bucketload from the basements and tore out waterlogged flooring, drywall and insulation, the women cleaned out cabinets and washed down salvageable walls to remove mildew.

After a shower and catfish dinner with their hosts at a St. Louis restaurant, it was time for tag-singing and socializing at the home of one of the hosts. Departing the next morning for the east coast, the Alexandria group joked that their vehicles would ride a little higher on the return trip.

Their hearts surely did. So did those of several flood victims in the midwest.



The four chapters in San Diego County, Calif., have formed the Barbershop Council of San Diego County to promote continuing music education and growth in the county school systems. The San Diego, El Cajon, Rancho Bernardo and Palomar-Pacific chapters are committed to providing funding and recruiting retired persons for volunteer help.

Part of the plan is to provide barbershop music, tapes, videos and teaching materials available from the international office. A four-chapter show is being planned for 1994, with all proceeds to be donated to San Diego school music programs.



Dick Shaw, left, of the Alexandria **Harmonizers**, presented a check for \$1,760 to Capt. Rock Weindorf of the St. Charles, Mo., Salvation Army after an 18-hour drive from Virginia. Other members of the Alexandria group who made the flood-relief trip are shown in the background.



In 1986, the Lakeplains Chorus of Fostoria, Ohio, participated in a benefit for 16-year-old Charlene Stauffer, who needed a heart-and-lung transplant. She was very weak and underweight and on constant oxygen. Although the show itself did not raise significant funds, it alerted the community to the situation, and other fund-raising events were scheduled. Subsequently, Charlene moved away and the chapter lost track of her.

Following a show this spring, a young lady came backstage and introduced herself to the chorus. It was Charlene, looking and feeling great. She told the group she had finally had the operation on Valentine's Day 1992. She had heard they were to appear in Fremont, and came to the show to thank them for their part in her recovery.

As PR Chairman K. H. Speelman put it, "When singers can engage in their favorite hobby and, at the same time, perform a service such as this ... it really makes all the time and effort spent in rehearsal seem very worthwhile."



The Stone Mountain, Ga., chorus was all packed and ready to go to divisional contest last spring. The risers were nestled in the newly purchased trailer, which was spotted in the office parking lot of Music Director Tim Brooks. The next morning, Brooks arrived at work to find the trailer and its contents had vanished! Who would want to steal a trailer full of chorus risers?

Brooks immediately contacted the Marietta Chapter, which, as reigning Dixie District champion, would not be using its trailer or risers at division contest. Marietta graciously agreed to make them available to Stone Mountain. As a matter of fact, Marietta's Big Chicken Chorus had enough spare risers at its rehearsal site to allow Stone Mountain to use the borrowed ones for the several weeks it took to settle the insurance claim and purchase new risers and trailer.

The Stone Mountain Chorus members want to publicly acknowledge the spirit of harmony and cooperation demonstrated by the Big Chicken Chorus. It's great to know that, whenever the chips are down, Barbershoppers always come through!

... more license plates

Each year, we receive a few photos of vanity plates from members who are proud to advertise their hobby to the world. While prices vary from state-to-state, these conversation-starters are a great way to spread the word and maybe bring in a new member or two.



Joe Brown, Santa Fe, N. M.



Dee Paris, Silver Spring, Md.



Bob LeClair, Highland Park, Ill.



Bob LeClair, Highland Park, Ill.



Joe DeCastro, Marshfield, Mass.



Clore Swan, Milwaukee, Wis.



The Battle Creek, Mich., Chapter recently donated \$200 to help defray expenses of a week-long trip to Japan by the Battle Creek Boychoir—about ten percent of the amount the Boychoir needed to raise at the last minute due a rise in money exchange rates. Both groups belong to the 100-member local United Arts Council. Plans are being made for the Boychoir to appear on the chapter's annual show next year, which will have a Youth Outreach theme.



Jim Franceski, Scranton, Pa.



News about quartets



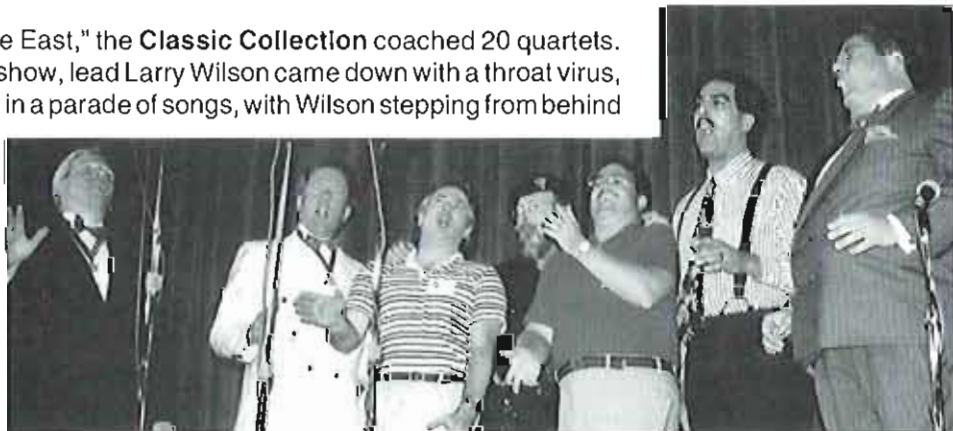
Pictured at left, preparing to sing the U. S. and Canadian anthems at the NHRA Drag Races held in Brainerd, Minn., is **Four On The Floor**, from the Hilltop and St. Paul chapters: Allen Gray, Jim Lutz, Pete Bliss and Mike Brama. The event, which attracted 100,000 fans, was also carried on ESPN. This is the third consecutive year that the quartet has performed the gig.

At right, **50% Off**, a quartet from the Alexandria, Va., Chapter, sang for visitors waiting to tour the White House. This was the second summer the group has entertained on such an occasion, the reward being a front-of-the-line tour of the President's home and a presidential certificate of appreciation. Pictured are (l to r): Geoff Berman, tenor; Doug Smith, lead; Steve Guy, bass and Mick Stamps, bari.



After singing together for 26 years, the members of the **Muddy Creek Four**, representing the Rockland County, N.Y., and Ridgewood, N.J., chapters, were recently featured in the local newspaper, including the fact that the group performed "Lida Rose" more than 2,800 times during local runs of *The Music Man*. Shown at left are (l to r): Tony Lanzilotti, bari; Bill Walther, bass; Walt Corwin, lead and Dick Kurisko, tenor.

At Mid-Atlantic District's "Harmony College East," the **Classic Collection** coached 20 quartets. Scheduled to headline the Saturday night show, lead Larry Wilson came down with a throat virus, so leads of four district quartets substituted in a parade of songs, with Wilson stepping from behind the curtain in time to take each bow. Shown at right, concluding with "Darkness On The Delta," all four joined in (l to r): George Davidson, bari; Terry Heltne, bass; Mike Wallen, **The Entertainers**; Dave Lawrence, **Old Dominion Line**; Kevin King, **BSQ**; Larry Silva, **Gadabout** and Curt Hutchinson, tenor.



When they said, "Let's have that first pitch," they didn't mean a baseball!

by Reid Joyce, bass

My quartet, **Hourglass**, stepped up to the microphone. Our lead, Ron Brooks, leaned toward the mike and confidently spoke the number that appeared in the upper left corner of the 3x5 card clutched in his hand: "Fifteen." As Ron leaned back to begin singing, Tom Harwell (our tenor) and I both began to reach out to tap Ron on the shoulder and suggest that he speak up, since the mike had obviously not picked up his voice. As we raised our hands, Three Rivers Stadium suddenly filled with a rich, full sound:

"FIFTEEN"

Our collective singing careers flashed before our eyes. We knew we were dead. Surely *nobody* could deal with such a monster delay in a sound system. We decided to press on, anyway, and take a shot at singing the National Anthem in this audition for the Pittsburgh Pirates.

We had been standing around for about a half hour, watching the first few of a hundred or so aspiring baseball-game singers try their luck. Several had already crashed and burned when they lost their concentration in the face of that massive delay in the sound system and wound up demonstrating the vocal analogy of anti-lock brakes.

With three years of experience, we've developed a reasonable amount of performing discipline. In the first few minutes, we had observed enough to map out a simple strategy: focus our concentration on our own craft, shut out everything else, and ring those chords.

It worked. Even the other competitors, who had responded with nothing more than

politeness to the folks who had preceded us, gave us a standing ovation. Well, okay, they were all standing anyway, but it *did* look like they thought we'd done pretty well.

Someone took our card and said, in a stunningly neutral tone, "We'll call you."

After a couple of weeks, a call came with an invitation to sing at the Pittsburgh-Montreal game on May 7. We had a feeling that being able to sing "O, Canada," was a factor in our favor.

When we were finally escorted out to the field, we were told that someone from the stadium would have a big video camera, connected to the scoreboard and pointed at us as we sang, and that our picture would be presented along with the sound. Having been through that delay stuff at the audition, we decided that if we so much as glanced at the scoreboard while we were singing, the out-of-sync visual and auditory inputs would turn us instantly to pillars of salt.

We stepped up to the mike, this time for real. On our cue, we sang "O, Canada," then moved right into "The Star-Spangled Banner." Didn't miss a word or a note. Didn't listen to the speakers. Didn't glance at the scoreboard.

When it was over ... oh, man, when it was over ... hey, if you like applause, I highly recommend doing this stadium thing: 40,456 people can make a *mighty* cheerful sound.

Not only did we survive, but on the way out, our host said, "That was great. Call me next week and let's see if we can set up a date in September for you to do this again."



Hourglass, a Pittsburgh-area quartet, overcame massive sound-delay distractions to successfully audition for and perform at Pirates games this year. Shown are (l to r): Tom Harwell, tenor; Ron Brooks, lead; Reid Joyce, bass and Joe LaBue, bari.

Quartets should avoid controversy

A foursome contacted the international office and asked for advice on how to handle an invitation to entertain at a right-to-life (anti-abortion) meeting. Executive Director Joe Liles recommended that the quartet not become involved *as members of the Society*. While this particular type of event is not covered in the Society rules and regulations, as are political rallies and the like, members should be sensitive to the Society's image in such matters.

The governing words are italicized above. The Society cannot, and should not, impose restrictions upon its members' personal beliefs and activities. An individual may attend, and even perform at, any type of gathering he chooses. Doing so *in the name of the Society, or as a part of that organization*, in certain circumstances, could be unwise, even though it may not be specifically prohibited in the Rules and Regulations Handbook. Some activities could even pose a threat to our non-profit status. When in doubt, contact the international office.


♦♦♦

A foursome from the West Portland, Ore., Chapter calls itself **DICE**, an acronym made of their first names: Duane Christensen, tenor; Eric Christensen, lead; Ian Christensen, bari and Charlie Tindall, bass. The quartet's photo made the front cover of the Oregon Chapter Arthritis Foundation newsletter, as performers on its 1993 telethon. Eric (age 12) and Ian (age 14) have been singing with the quartet for two years and sang on stage in Calgary with the **Vocal Gentry**, mike-tester chorus.

♦♦♦

An incorrect phone number for contact man John Korby of **Excalibur** was shown in the September/October *Harmonizer*, page 14. The correct number is (612) 440-5165. Please take note.

♦♦♦

After more than 27 years, countless shows in the U. S. and Canada, plus shows in Sweden, Okinawa, Guam and The Phillipines, Land O' Lakes District's **Night Howls** gave a final show on April 24 in Salem, Ohio, closing an illustrious career. 

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

North Brookhaven, N. Y., is actively soliciting applications for a music director position. The Harbormen chorus is in its 27th year of community service, annual shows and divisional conventions. We have an active administration and a dedicated music team. Please send applications to: Dick Niederbruning, 1178 Town Line Road, Hauppauge, NY 11787; (516) 265-0975.

Charlotte, N. C., Chapter seeks director of proven district championship caliber. Qualified candidates please contact Larry Reger (704) 366-1170 or Rich Donham (704) 846-5774.

UNIFORMS FOR SALE

The South Cook Chorus of Homewood, Ill., has 26 tuxedos for sale to the best offer. The coats and trousers are ivory in color. Some shirts, shoes and other accessories available. Contact Tony Cook, 1249 Jeffery Dr., Homewood, IL 60430; (708) 798-7550 for photo/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., Catasauqua, PA 18032; (215) 264-3533 24 hrs.

MISCELLANEOUS

HELP, I NEED SOMEBODY to donate: a 1974 Medallion, a 1990 convention patch, pre-1978 convention patches. Also, old quartet and chorus buttons and int'l convention programs from 1941, 1942, 1944, 1947, 1952, 1955, 1963 through 1972, and 1977. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072, Dallas, TX 75231 or call (214) 369-5893.

PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for October 1, 1993.

1. The names and addresses of the publisher, editor, managing editor and business addresses are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199; Editor, Dan Daily, 6315 Third Avenue, Kenosha, Wisconsin 53143-5199, Managing Editor, Nonc; Business Manager, Frank Santarelli, 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199.

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin 53143-5199.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) Nonc.

4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statement in the two paragraphs shows the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceeding the date shown above was: (this information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issues) 34,983.

Dan Daily, Editor

The Tag in this issue - from *A Pocketful of Tags No. 3* - stock no. 6026

I'M ALL ALONE

8

I'm all a - lone, feel-ing so blue; I feel so blue o - ver you. _____

all feel - ing o - ver you.

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on a

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WOW!

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