



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1994



# STARS & STRIPES



NEW FROM  
**ACOUSTIX**  
 INTERNATIONAL QUARTET  
 CHAMPIONS

Featuring  
 THE AMERICAN POPS ORCHESTRA  
 THE VOCAL MAJORITY & PANACHE

The Stars and Stripes Forever • The Star Spangled Banner  
 God Bless The USA • A Song Like Daddy Used To Play  
 Blackbird Medley • Unchained Melody • And So To Sleep Again  
 If There's Anybody Here From Out of Town • God Bless America  
 This Is The Moment • So Many Voices Sing America's Song

PLEASE SEND ME: Order Date \_\_\_\_\_  
 \_\_\_\_\_ Stars & Stripes CD @ \$15. \$ \_\_\_\_\_  
 \_\_\_\_\_ Stars & Stripes Cassette @ \$10. \$ \_\_\_\_\_  
 \_\_\_\_\_ The New Science of Sound CD @ \$15. \$ \_\_\_\_\_  
 \_\_\_\_\_ The New Science of Sound Cassette @ \$10. \$ \_\_\_\_\_

Payable in U.S. funds. Shipping/Handling \$ 2.50  
 Overseas orders add 25% Texas Tax (if applicable) \$ \_\_\_\_\_  
 residents add 8.25% sales tax. Total \$ \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip \_\_\_\_\_  
 Country \_\_\_\_\_ Phone ( ) \_\_\_\_\_  
 VISA  MasterCard Exp. Date \_\_\_\_\_  
 Acc. No. \_\_\_\_\_  
 Signature \_\_\_\_\_

Mail your order to: ACOUSTIX Productions, 10455 North Central Expressway  
 Suite 109-118, Dallas, TX 75231-2211. (214) 265-5111 (TX 1849).  
 Fax your order to: (214) 265-9555.  
 The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

## CITY LIGHTS

Sophisticated Swing

Jazz Me Blues  
 Hey Daddy  
 Ellington Medley  
 Sir Duke  
 The Rose

Presented by the

## 1992 Queens of Harmony

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City/State/Zip \_\_\_\_\_

\_\_\_\_\_ Compact Discs @ \$15.00 each = \$ \_\_\_\_\_  
 \_\_\_\_\_ Cassettes @ \$10.00 each = \$ \_\_\_\_\_

**MAKE CHECKS TO:**  
 City Lights  
 8 Woodland Road  
 Maplewood, N.J. 07040

Subtotal \$ \_\_\_\_\_  
 S/H \$ 2.00  
**TOTAL** \$ \_\_\_\_\_  
 (US FUNDS ONLY)

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

Five percent of the proceeds from the sales of this recording have been pledged to the Young Singers Foundation.

*The Harmonizer* (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Second-class postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the international office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$18 yearly or \$3 per issue; foreign subscriptions are \$27 yearly or \$4.50 per issue (U. S. funds only). ©1994 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

#### International Office

SPEBSQSA  
6315 Third Avenue  
Kenosha, WI 53143-5199  
Telephone (414) 653-8440  
Toll-free 1-800-876-SING (7464)  
FAX (414) 654-4048  
Office Hours: 8 a.m. - 5 p.m.  
Monday-Friday (Central Time)

#### International Office Staff

JOE LILES, Executive Director  
DAN NAUMANN, Director of Music Education & Services  
FRANK SANTARELLI, Director of Finance & Administration  
GARY STAMM, Director of Marketing  
RUTH BLAZINA-JOYCE, Museum Curator/Archivist  
KEN BUCKNER, Manager of Conventions & Meetings  
DAN DALLY, Editor of Publications  
JIM DEBUSMAN, Music Specialist/DME/World Harmony  
LANI DIETER, C&J Coordinator/Quartet Registry  
RUSS FORIS, Media Production Coordinator  
WARREN LEISEMANN, Manager of Information Systems  
BRIAN LYNCH, Communications Specialist  
BETTY MADSEN, Merchandise Orders & Shipping  
RUTH MARKS, Harmony Foundation Program Coordinator  
EV NAU, Music Specialist/Performance/Marketing  
BILL RASHLEIGH, Music Specialist/Youth Outreach  
GREG RISMOEN, Computer Network Manager  
BURT SZABO, Music Specialist/Music Publishing  
PATRICK TUCKER-KELLY, COTS/Membership  
DEE VESEYICK, Assistant to the Executive Director

CHARLIE GREEN, Director of Development  
Minneapolis, Minn. (612) 929-0041 FAX: 929-0552

#### Conventions

##### INTERNATIONAL

1994 Pittsburgh, Pa. .... July 3-10  
1995 Greater Miami, Fla. .... July 2-9  
1996 Salt Lake City, Utah ..... June 30-July 7  
1997 Indianapolis, Ind. .... June 29-July 6  
1998 Atlanta, Ga. .... June 28-July 5  
1999 Anaheim, Calif. .... June 27-July 4  
2000 Kansas City, Mo. .... July 2-9

##### MIDWINTER

1995 Tucson, Ariz. .... January 22-29  
1996 Jacksonville, Fla. .... January 28-February 3

Internet: brian-lynch@genie.geis.com

# The Harmonizer

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

## Features

- 4 **Sarasota was a blast!**  
report on midwinter convention
- 8 **"Mini-chorus" wins Seniors Quartet Contest**  
new champion's entire name too long to fit here
- 10 **Virginians visit London, England**  
Richmond, Va., Chapter invited to perform at festival
- 12 **Three messages about harmony**  
public relations tips for Barbershoppers
- 16 **Barbershoppers on cruise**  
AHSOW, Pekin reunion (overleaf insert) find fun in the sun
- 11 **How to get good convention seats**  
manager of conventions provides tips
- 21 **Harmony College 1994 to have two choruses**  
two top-notch directors to "do their thing."
- 22 **Top ten reasons for not having a will**  
director of development offers advice

## Also in this issue

- 8 **Marketing the Society**
- 15 **Direct Line**
- 19 **Heartspring and Service**
- 20 **New Music Notes/suggested arrangements**
- 23 **Barbershop Around the World**
- 24 **Membership Matters**
- 24 **Men of Note**
- 25 **Chapter Eternal**
- 25 **In Memory**
- 26 **Youth Outreach**
- 28 **News About Quartets**
- 32 **Swipes 'n' Swaps—bargains for barbershoppers**

## On the cover

Barbershopper Mike Patti discovered the cover art in a flea market, and provided a replica to hang in Harmony Hall. Reproduced on our cover by permission.  
© The Curtis Publishing Company



# In "Seventh" Heaven

by Joe Liles  
Executive Director

**"H**ey, sir! What do you think about the lack of learning and all the apathy in our chapter?"

"I don't know, and I don't care!"

We often hear people talking about apathy within a chapter. Quite often, what is viewed as apathy is merely a perception by leaders when they cannot get others to do what they want them to do. It has a lot to do with power and control, and little to do with poor attitude on the part of the members. It has been proven over and over again: people react with positive interest when they have a stake in the outcome. Caring motivates a person to action.

If you are paying to put a child through college, you care about his or her grades. If you actively serve on a committee, you develop interest as you contribute, and you care about the outcome. You perform better when you know others are depending upon you. The more you do, the more you want to do and the more you care. The less you do, the less you want to do, and the less you care about what anyone else is doing.

What do people want? What do they need? What can the local chapter, the district and the international office do to help? Here are a few thoughts.

**People want to be what they are not.** They want to achieve. In our organization, an average singer, with three other matching voices or in the middle of a unified section of voices, can produce a glorious sound that lifts him into heavenly, thrilling, ringing chords—something he could never accomplish on his own.

In our Society, a man can become a president, a committee chairman, a Barbershopper of the Year, a quartet man, or

serve in a number of ways, regardless of his profession or background. In our organization, a person has an opportunity to expand his life beyond the tedium of the daily grind. The opportunity to grow and develop within the context of pleasurable activity is one of the greatest gifts our Society can give a member.

**People want to do what they are not required to do.** Just to keep up with responsibilities of everyday life, many people are placed on, what seems to be, a never-ending treadmill. A member of our Society has the power to volunteer for what is often *demanded* of him elsewhere. The right to say "yes" (get involved) or "no" (choose not to participate) is a psychological empowerment. If a man chooses to sing in a quartet only, reward him with every opportunity possible, but don't criticize his decision. If he wishes to be only a chorus singer, don't try to force him to be in a quartet. Whatever his leanings, *make him feel appreciated!*

**Many individuals want to give something back for their successes.** Success can be a marvelous motivator. It can make people feel grateful and develop in them a burning desire to help others. Harness this motivation and watch good things happen.

**An individual wants to be recognized and to be involved with something greater than himself.** This gives him an identity and promotes values, security and pride. The title song of the TV show *Cheers* contains a line, "You want to go where everybody knows your name." It is the responsibility of the Society's organized units to provide a

continued on page 3, column 3

## International Officers

### International Executive Committee

President: Ernie Nickoson, 1702 Cameron Ct., Lexington, KY 40505

Vice President/Treasurer: Dick Shaw, 35 Vagabond Lane, Winter Haven, FL 33881

Vice President: Tim Hanrahan, 215 Hedgecock Court, Satellite Beach, FL 32937

Vice President: Ed Waesche, 6 Vista Lane, Melville, NY 11747

Immediate Past President: Terry Aramian, 47A Dot Avenue, Campbell, CA 95008

Executive Director: Joe Liles *ex officio*

### International Board Members

Cardinal: William Campbell, 8410 South East St., Indianapolis, IN 46227

Central States: Fred Teller, 1520 Crestmoor Dr., Hastings, NE 68901

Dixie: Dick DeBote, 732 Greeley Dr., Nashville, TN 37205

Evergreen: Bun Strom, 4531 Fox Farm Rd., Great Falls, MI 49404

Far Western: Dick Girvin, 34888 Lyn Ave., Hemet, CA 92545

Illinois: Earl Meseth, 15611 Glendale Lane, Lockport, IL 60441-3202

Johnny Appleseed: Joe Jenkins, 6594 Strathecona, Dublin, OH 43017

Land O' Lakes: Judd Orff, 115 E. Linden St., Stillwater, MN 55082

Mid-Atlantic: Jack Bellis, 28 Oakley Dr., Huntington Station, NY 11746

Northeastern: Jim Kissack, P. O. Box 745, Chesham, NJ 02814-0997

Ontario: Rick Snouten, 23 Bradenton Dr., Willowdale, ON M2H 1Y4

### CANADA

Pioneer: Roger Lewis, 20125 12 Mile Rd., Battle Creek, MI 49017

Rocky Mountain: Phil Hoffman, Jr., 2140 Clark Ave., Billings, MT 59102

Seneca Land: Dick Benner, 3795 Lyell Rd., Rochester, NY 14606

Southwestern: Bruce Clark, 2469 Osford Ave., San Angelo, TX 76904

Sunshine: Ned Fogler, 14928 Feather Cove Rd., Clearwater, FL 34622

### and Directors-at-Large

Dan Baker, 525 Belvedere Dr. #10, Hot Springs, AR 71901

Eric Jackson, 202 Howard St., Riverton, NJ 08077

John Schneider, 3 Rip Van Winkle, Houston, TX 77024

George Shields, 1 Valleybrook Dr. #400, Don Mills, ON M3B 2S7

### CANADA

## Affiliate Organizations

### AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP

SINGERS (AAMBS) Mell McMichael, President, 16 Booral Street, Buderim, Queensland 4556, Australia

### BARBERSHOP IN GERMANY (BinG)

Hans-Jürgen Wieneke, President, Mühlgasse 8-12,

60486 Frankfurt am Main, Germany

### BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)

Tony Searle, 145L Margaret's Grove, Great Kingshill, High Wycombe, Bucks HP15 6HP, England

### DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)

Herman Feitsma, President, Klavermeen #1,

Handersvyk 3844 BR, The Netherlands

### NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS

(NZABS) Ross Gainsford, President, 25 Gordon St., Avalon,

Lower Hutt, New Zealand

### SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)

Kjell Lindberg, President, Norrängsvägen 54,

S-141 43 Huddinge, Sweden

### SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)

Chris Moynaux, President, P.O. Box 1765, Durbanville 7550, South Africa





# Quality is our style

by Ernie Nickoson  
International President

Last year, my "Quality" program emphasized self-improvement. I announced that I would choose the chapter and district that were most improved during 1993. At the meeting of the International Board in January, I announced the **Hunterdon County, N. J., Chapter** as the "Quality Chapter of the Year" and the **Evergreen District** as the "Quality District of the Year."

The Hunterdon Chapter hired a new music director, switched the chapter meeting night, set a musical goal of being the most improved chorus in the following division contest, and advertised its sound program (free singing lessons) through all media.

These efforts brought in more than 40 guests over a three-month period, and increased the chorus size to 44 singers by the May contest, for which outside coaching was acquired. At division contest, the group was, in fact, named the Most Improved Chorus by virtue of a 300-point increase over 1992. Moreover, the group was named AA plateau winner, Appalachian Division Intermediate Chorus Champion and took second place overall. At district contest in the fall, the chorus improved its ranking from 15th to 10th.

The chorus learned 11 new songs during 1993 and became a greater part of the annual show. Overall membership growth was 36 percent, with 17 new men singing barbershop. The chapter's 1994 goals are to move up another rung on the contest ladder while attempting to maintain a small-chorus ambience in its now-medium-sized chorus.

The Evergreen District finished first in a close race with the Ontario and Rocky Moun-

tain districts. All three districts showed improvement in their programs, but Evergreen's membership growth broke the tie. Evergreen's accomplishments included maintaining COTS and HOD attendance the same as 1992, while increasing attendance at both the spring and fall conventions. Membership was increased by 3.75 percent (80 new members), with two new licensed chapters and one new chartered chapter.

During 1994, another year of "Quality Is Our Style," I will again encourage you to improve yourselves, but I also want to encourage *teamwork*. The Hunterdon Chapter and the Evergreen District did not improve because of a hotshot president or a couple of hard-working individuals. Their successes were due to team efforts between their boards and their members.

Teamwork occurs when individuals are willing to work together with a common vision. It is the ability to focus individual accomplishments within organizational objectives. It is the concept that allows common people to attain uncommon results.

I want to encourage cooperation within chapters and between chapters; within districts and between districts; among the International Board members; within the international staff, and between the staff and our stalwart corps of volunteers. In other words, we are all in the same canoe—it's important that we all paddle in the same direction.

Gentlemen, it will work, if we want it to. All we need is the desire to succeed. Strive to *be your best*.

continued from page 2

"light in the window" ... a warm place to be recognized ... and full of harmony. This is not just the responsibility of the elected leaders, but of every member. Make an effort to make all members feel wanted and needed. Chapter meetings should be homes away from home. Conventions are best when they represent family gatherings. Barbershoppers and their families should feel part of the worldwide barbershopping movement.

On the eve of D-Day, Dwight Eisenhower invited all of his commanders to a meeting at which he invited each man present to attempt to push a string across the table. When no one could accomplish the task, Ike rose and said, "That's right! Machines can be pushed, but people need to be led. Lead them, show them the way, and there is little they cannot do." He then put his finger on the string and pulled it across the table.

The lesson is clear for us at every level—chapter, district and international. Involve the members. Give them responsibility. Provide them with a way to meet their needs, and make them feel special. Help them have fun, and there is *nothing* our members can't or won't do.

TAKE THE RIGHT TURN TO . . .

## SWING STREET

1991 International Champion  
Queens of Harmony



Fantastic

## BARBERSHOP

singing & great

## ENTERTAINMENT

for your show



## NOW BOOKING FOR '95

Some choice 1994 dates still available. Call now to get headed in the right direction!



For show bookings or recordings, call Sue Snow at 313-434-4563.

# Near-record attendance at midwinter convention

compiled by Gary Stamm, Director of Marketing

Sarasota, Florida, beckoned more than 1,100 barbershoppers, many of whom were escaping an arctic cold snap in the northern states, to its warm climate for the Society's 1994 midwinter convention. The near-record crowd was not disappointed. Temperatures ranged from the 60s at night to the low 80s during the day, under mostly sunny skies.

Just as warm as the temperature was the hospitality extended by the hosting Sarasota Chapter and convention chairman, Jim Tobin. Tours offered the best of fun and shows presented the best of barbershop harmony. Meetings of the Society's Executive Committee and International Board, as well as the many committee meetings and other official events, were very productive, laying plans to keep our organization on a positive and progressive path.

Tours included a "fun cruise to nowhere," a shopping trip, and a tour of the famous Ringling Museum and Mansion. A well-attended dinner and evening of entertainment at the Old Heidelberg Castle—the "President's Oom-Pah-Pah and Four Part Harmony Dinner"—included an authentic German meal and entertainment by a German combo, a piano player/singer, twin acrobat/contortionists, a comic trampolinist and our own 1992 international quartet champion, **Keepsake**.

Friday afternoon, the Association of International Seniors Quartet Champions (AISQC) presented a Parade of Champions, featuring the 1988 through 1993 winners. AISQC hopes to make this an annual event and, from the enthusiastic reception of this first attempt, it's bound to become a fixture at future midwinter conventions.

The Friday night "Best of Barbershop" show featured the Sarasota Chapter's **Chorus of the Keys** as well as Sunshine District quartets **Backbeat** and **Shenanigans**. Headliners were 1993 fifth-place medalist **Special Feature** and fourth-place medalist **Nightlife**, in a show that really rocked Sarasota's Van Wezel Auditorium.

On Saturday night's "Show of Champions," a sellout crowd was entertained in very fine fashion by the 1993 Sunshine District Chorus Champion, the **Big Orange Chorus** from the Jacksonville Big "O" Chapter; the

1993 Seniors Quartet Champion, **Rockies IV**; the newly crowned 1994 Seniors Quartet Champion, **The New and Improved Industrial Strength Mini-Chorus**, [see story page 6]; the 1993 silver medalist quartet, **Joker's Wild** and our 1993 international champion quartet, **The Gas House Gang**.

## Highlights of Executive Committee, International Board meetings recounted

The Society's Executive Committee and International Board each met for a full day during the week and made some monumental decisions. The highlights of their deliberations are as follows:

- Three cities were awarded future international conventions: 1998-Atlanta, 1999-Anaheim, 2000-Kansas City.
- A youthful vocal group from the Cleveland, Ohio, area, **The Singing Angels**, will appear on Friday night at the Pittsburgh convention.
- Chorus walk-ons at international competition will be eliminated.
- A general membership meeting will be held at the Pittsburgh convention.
- Retiring international chorus champions will be asked to give a clinic at the next international convention.
- Effective with the 1995 international convention, a \$3 shipping and handling fee will be added to each registration, and *all* registrations will be mailed out in advance of the convention.

- The Society ended 1993 with income exceeding expenses.
- Bill Moreland [see page 5] was presented a Distinguished Leadership Award.
- The qualifying score for quartets to reach the 1994 international competition (with the exception of the two highest scoring quartets from each district) was set at 1800 points (double panel).
- A new category of membership for non-participating fans and boosters, an Associate Membership, was approved in concept. The Laws and Regulations Committee will make the appropriate changes to the Society's Rules and Regulations.
- A committee will be formed to study international board, international committees and international staff restructuring.
- President Ernie Nickoson announced that the 1993 Quality Chapter of the Year is the Hunterdon County, New Jersey, Chapter of the Mid-Atlantic District, and the 1993 Quality District of the Year is the Evergreen District. [See page 3.]
- The Laws and Regulations Committee will look at the possibility of removing the restriction on chapters running games of chance.
- A committee will be formed to look at chorus director development at both the Society and district level.
- Section 2.c. of the Society's Statements of Policy, which stated that chorus directors must be members of the Society, was removed. This means the choice of a female director is now a local chapter option. 🍷



International President Ernie Nickoson (left) presented keynote speaker Bill Moreland, following his address (see opposite page), with a special Distinguished Leadership Award, in recognition of his many services to the Society.

# What do we pass to the 21st century?

by Bill Moreland, Marketing and Management Consultant, member of Dundalk, Md., and Naples, Fla., chapters

Many years ago, a young man sat in the front row of an auditorium waiting to see a performance. With the opening of the curtain and the marvelous sound made by 100 men's voices, he knew he had found what he wanted.

Within a week, he became part of the group and went on to experience some of the greatest emotional highs of his life. This experience helped lead him to new opportunities—even a change in careers. Friendships, with outstanding people, were made that are still maintained today.

I was that young man. The year was 1957 and it was the first Dundalk Chapter show. I appreciate this opportunity to speak to you, the leaders of today.

## An analysis of our past

When Rupert Hall and O. C. Cash sent out their letter of invitation for a songfest, it included a Dutch lunch. Notice this was not labeled a rehearsal, like most of our notices of today—an important point for our consideration in planning new chapters or clubs.

The turnout at this first meeting was very good, and they must have enjoyed it, because they started a movement that has been supplying enjoyment and inspiration ever since. It took 19 more years for me to get any type of invitation, and it wasn't in the form of a letter, but a community-service newspaper article.

By 1957, the Society had 629 chapters and 25,864 members. Quite a growth, coming through the turmoil of World War II and the Korean conflict. An average growth of 35 chapters and 1,437 members each year.

By 1983, the Society had hit a high point, but also a brick wall, with a total of 825 chapters and 38,000 members, having averaged about eight chapters and approximately 21 new members each year during the previous decade. A snail's pace growth, but a plus.

From 1983 until now it has been downhill. However, indications are we will show very little loss of membership in 1993. That is a positive sign and was a goal established in our 1993 plan.

What I have just described, in "marketing terms," is the maturing of a product. It has had its early acceptance and growth, but

now finds itself in a new competitive market and environment.

What about other organizations? Many of them are in trouble also. A survey conducted among adults by the Scripps School of Journalism at Ohio University revealed that only 34 percent of the population belongs to any volunteer social group. James Coffey, president of International Association of Lions Clubs, states, "Younger Americans mainly say that they are too busy, that they have children in school, and that they don't have time. We have to get people away from the television."

The Lions report an alarming decline in membership in the U. S. in the last decade—more than 60,000 lost members. Kiwanis Clubs and PTAs have dwindling numbers. Says Charles Wiles, president of Optimist International, "What we have done wrong is that we have offered the same product that we offered in the 40s, 50s, 60s and 70s."

To help us understand our own situation better, a survey was recommended to the Society by our Marketing Committee and is now complete [see article starting page 8]. The public at large has a very low awareness of either our Society or our music. In my opinion, this is our number-one problem.

To increase the Society's recognition runs through our goals and strategies for 1994, and beyond. It can only be addressed by making the required marketing plans and providing the funds to carry them out.

## A proposal for our future

The changing environment we face today will force us to change. We should welcome change, because a rigid organization will not survive.

Last February, I offered the following "hard truths," which should form the basis for deliberations and recommendations regarding the Society's future:

(1) We may never have a Society with a core membership of more than 50,000. Historically, and based on our current assessment of our potential growth, this appears to be realistic.

(2) An increase in membership is secondary to increased participation and interest levels by our loyal fans and followers. Let's give them a greater opportunity to

participate and be part of our Society and its mission. The establishment of an Associate Membership would be a first step in this direction.

(3) We need to be part of, or the originators of, a national effort to improve the lifestyle of our citizenry through singing in the family and the community. Let us lead a national movement, along with the music educators, of replacing guns in schools with music and singing. Let's get other musical organizations, such as church choirs, gospel groups and chorales to join us in this effort.


In reviewing the records of our past growth, it is apparent that new chapters and clubs mean more members. Rather than waiting for someone to ask to form a chapter, as we have in the past, I recommend that, working with the districts, we evaluate where we now have chapters and, depending upon population shifts, economics and industry, we prepare and initiate a plan for expanding geographically, as most successful marketing groups such as McDonalds and Wal-Mart have done.

In addition, I recommend a national membership effort, planned and supported by the international staff, providing printed material and public service announcements for television and radio. Go to the media to tell our story, not just to promote the next show.

When we go public on a wider scale, we must be even more concerned with our performance quality and content. Continued improvement in the quality and style of our product must be intensified, and expanded to meet the artistic and entertainment expectations of today and tomorrow.

To honor our greats of yesterday and today, I see an International Barbershop Music Hall of Fame, housed in a facility where the media and the public will want to come. A theater as well as an exhibit.

The business end of our organization needs to be run by business people who can provide the leadership and management know-how necessary to meet these new challenges. We need professional direction to manage the performances of our star quartets and choruses.

We need media exposure—let's get the whole world singing. That's what we can pass on to the 21st century. 

# “Mini-Chorus” wins Seniors Quartet Contest

Representing the Illinois District, **The New and Improved Industrial Strength Mini-Chorus**, a seniors foursome composed of veteran quartet men, edged **Reminisce** of the Mid-Atlantic District, a formation also representing many years of experience. Placing third was Sunshine District’s **Saturday’s Heroes**.

Jim Foley and Ray Henders returned to the foray in the “min-chorus” after winning in 1991’s **Old Kids on the Block**, joined this time around by Bob Squires, lead of the highly popular show quartet, **Bits ‘n’ Pieces**, and Buzz Haeger of the 1965 international champion **Four Renegades** (Foley also sang with the Renegades). Henders holds an international gold medal from 1981 with **Chicago News**.

Giving the “mini-chorus” a run for its money by a margin of just seven points, the Alexandria, Va., foursome: John Adams, Scott Werner, Alan Durick and Dick Whitehouse have trod many a board in district competitions. Adams, Werner and Whitehouse competed for many years at international contests in the **Nova Chords** and Werner went on to become a medalist more than once with **Vaudeville**.

Winning a bronze medal in a field of 23 quartets, several others of which featured a gold medalist in international competition, was no mean feat for the Florida foursome: Walt Smith, Dave Wilkinson, Neil Plum and Bob Summers. All the seniors foursomes can be proud of their very entertaining performances.



**The New and Improved Industrial Strength Mini-Chorus (ILL)**  
*First-Place Gold Medalist*

Jim Foley, Bari; Bob Squires, lead; Buzz Haeger, bass; Ray Henders, tenor.  
Contact: Jim Foley, 1320 McDowell Rd., Naperville, IL 60563; (708) 416-0824.



**Reminisce (MAD)**  
*Second-Place Silver Medalist*

John Adams, tenor; Scott Werner, lead; Dick Whitehouse, bass; Alan Durick, bari.  
Contact: John Adams, 8201 Oxbow Ct., Alexandria, VA 22308; (703) 780-2683.



(at left)  
**Saturday’s Heroes (SUN)**  
*Third-Place Bronze Medalist*

Walter Smith, tenor; David Wilkinson, lead; Robert Summers, bass; Neil Plum, bari. Contact: Robert Summers, 531 Prather Dr., Ft. Myers, FL 33919; (813) 489-1762.





At left, the AISQC chorus performed as part of the *first* Association of International Seniors Quartet Champions show, held during the midwinter convention in Sarasota.

At right, celebrants form a "conga" line to German music during the "President's Oom-Pah-Pah and Four-Part Harmony Dinner" at the midwinter convention. (all convention photos by Jim Miller Photography)



## EXCALIBUR

*Music On The Cutting Edge*

\* 1993-94 L.O.L. District QUARTET CHAMPIONS

\* 1993 Minnesota State Fair AMATEUR TALENT CHAMPIONS

*Excalibur is thrilled to introduce our very first recording. The wide variety of songs from traditional barbershop harmony to modern jazz is sure to please any ear. Songs like I Wish All My Children Were Babies Again and the Original Dixieland One-Step, to You've Lost That Lovin' Feelin' and our title track, Gonna Build A Mountain and many more. Most songs were arranged by our own Greg Volk.*

*Enjoy!*

### "Gonna Build A Mountain"

Please send (indicate number)

\_\_\_ Cassette Tapes at \$8 and/or \_\_\_ Compact Discs at \$13

Please add \$2 for postage & handling. Mail check or money order (U.S. Funds) payable to: Excalibur 4239 19th Ave. So., Mpls., MN 55407

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_



**EXCALIBUR**  
*Music On The Cutting Edge*

The distribution, sale, or advertising of this recording is not a representation that the content appropriate for contest use.



# Survey shows who we are, where we should be going

by John Krizek, Chairman, International Marketing Committee

With the establishment of the Society marketing function a year and a half ago, one of the first orders of business was to undertake some serious, professionally-guided market research. For any enterprise to succeed, whether in the business world or in the nonprofit arena, it is essential to have a thorough and unbiased understanding of those it seeks to influence or attract. Otherwise, well-intended efforts to reach those people or attain marketing goals may fall flat.

The Society had not undertaken such a research project since 1974. Our Society, and the world around us, have changed a lot since then. In spite of the ever-rising quality of our musical and educational offerings, we have suffered a slow but steady erosion of our membership. It was time to do some homework.

We wanted to know the answers to such questions as:

- What motivates people to join us?
- How do satisfaction levels vary by age groups within the Society?
- How can we attract more 25-to-40 year olds?
- What is the market for barbershop products beyond active membership?
- How are we perceived? Do we have an image problem? Do we have any ethnic or racial problems?
- Are we deluding ourselves with any perceptions about ourselves?
- How can we make the best use of our resources to satisfy our present membership and attract new members and audiences?

The research firm selected to assist us, Dieringer Research Associates of Milwaukee, conducted telephone interviews of 500 Society members who had joined in the last three years, and 1,000 men over the age of 18 representing a cross section of the male population in the U.S., during the summer of 1993. The research firm convinced us that, in order to answer our questions about the broader marketplace for barbershop products, including membership, it would first be necessary to take a look at our newer members, who would most closely resemble those out there we want to reach. We're glad they did.

### Revealing information generated

We're still digesting the wealth of data the surveys produced. As in any project of this

type, the biggest challenge is in analyzing and interpreting the information gained, and translating it into programs and activities to benefit the organization. In the limited space of these pages, here is our report on the most significant findings of the survey. As the song says, "we're beginning to see the light."

1. *Barbershoppers are more educated, have higher incomes, are whiter and more stable than the general population.* No surprises here. While the largest concentrations of the general public are between ages 26 and 55, the barbershop population is most concentrated between ages 41 and 69. The "stable" observation comes from the statistics that show we are more likely to be married (76.6 percent to 62 percent for the general population) and less likely to be separated or divorced (3.8 percent to 6.4 percent).

**Interestingly, less than ten percent of members surveyed said "too much emphasis on competition."**

2. *Barbershoppers are active, busy people.* We are much more likely to play a sport than watch a sport. Non-members are much more likely to be couch potatoes. The most popular spare-time activity listed by non-members was fishing. Barbershoppers also are twice as likely to be affiliated with other organizations.

3. When it comes to *musical experience* before joining the Society, more than 70 percent of the newer members between 26 and 55 sang in a church choir. More than 70 percent of those 25 and under play a musical instrument; 64 percent of those 25 and under sang in a school choir. Of those under 40, two-thirds sang in community theater or musicals. This suggests that church choirs are good recruiting territory for middle-aged and older members, while community theater groups could be a good source of younger members. It also reminds us of the importance of keeping school music programs alive.

By contrast, only 15 percent of the non-member male population has ever sung in a church choir, and only 3 percent has ever sung in community theater.

4. *Our members join for the music; they stay for the friends.* This may sound like an over-simplification, but it is a truth that rings through several statistical pages.

When asked, "What were your reasons for joining the Society?" 63.4 percent said, "Enjoy singing." Only 2.2 percent cited camaraderie and friendship, and 13.4 percent said meeting new people. When asked, "What do you like most about barbershop singing?" 44.6 percent of the new members said "Camaraderie and friendship." Among those 56 and older, it was 51.5 percent. Enjoyment of singing opportunities stayed about the same.

When the answers to these questions are broken down by age, some interesting patterns emerge. Of the factors rated as "very important," "having fun" is at the top of everybody's list (76 percent). "Singing in a chorus" was rated next-highest (59 percent) and "spreading good cheer to audiences" was next overall at 56.4 percent. The opportunity to improve singing was rated much higher by those 25 and under (more than 70 percent) compared to 50 percent for those 26 to 55. Meeting new people and singing traditional barbershop songs were both rated much higher by those 25 and under as well as those 56 and older, compared to the middle age groups. And nearly half (48.9 percent) of the younger members said "to compete" is important, compared to only 13.5 percent of those 26 to 40.

5. *Overall, the Society is doing a good job of meeting member needs.* When asked, "What do you like least about Society?" more than a third (35 percent) volunteered, "Nothing!" Interestingly, less than ten percent said "too much emphasis on competition." This latter number varied by type of member, as we will see. The Dieringer people pointed out that our member satisfaction level is exceptionally high compared to other organizations, which was nice to hear.

6. *Psychographic analysis and types of members.* Here's where it really gets interesting. The researchers analyzed us according to a number of motivational factors and concluded we fall into three basic types of members.

## Barbershoppers fall into three groups

**Group I, Hobbyists.** These members regard barbershop singing as a pleasant outlet, a worthwhile activity, a fun thing to do. They tend to be more laid back in their attitude. They comprise 29 percent of the new members.

**Group II, Socializers.** These men are driven by the need to meet and be with people, and to be part of the musical brotherhood. They need to feel good socially. They are 32 percent of the new members.

**Groups III, Achievers.** These are the members who are most driven to perform, excel, improve, and compete. They are really into all aspects of barbershopping. They are the largest group of new members, at 39 percent.

The achievers tend to be younger. The socializers tend to be older. The hobbyists tend to be in the middle.

Remember, these are our newer, and possibly more enthusiastic members, chosen because they provide our best "window" to potential new members. A survey including veteran Barbershoppers might have produced different results.

Probably many of us fit into more than one category. But it's interesting to apply these "cluster" definitions to our own barbershop friends and chapters. For example: The hobbyist is the guy who has to be dragged out of his chair to participate in a tag quartet. He is least likely to be in an organized quartet, never volunteers for anything, hardly ever looks at his music during the week, and is most likely to grumble about chorus qualifications. Yet he attends faithfully and sells a lot of show tickets.

The socializer is the guy with 49 patches on his vest standing in the barbershop convention lobby. He likes to gang sing at afterglows, always volunteers for rest-home singouts, doesn't particularly like too much chorus hard work but goes with the flow and volunteers as uniform chairman.

The achiever is the first guy up in a pickup quartet. He likes to sing paint-peeling tags, learns his music during the week, joins a quartet, becomes a section leader, and throws himself wholeheartedly into the show committee. He may, however, become impatient with a slow-learning chorus, and gravitate to a more competitive chorus, if one is nearby.

Recognize anyone?

When it comes to the satisfaction levels among these three groups, all are having fun, but the achievers are the most satisfied, followed by the socializers. The achievers crave performance opportunities and singing improvement, as well as the social brotherhood. They want it all! The socializers are happy with their activity and their role in the community. Meanwhile, the hobbyists are most

likely to be cynical about competition, the music, and singing professionalism.

All three groups believe strongly that the Society should support charitable activities. No group raised any serious concerns about dues levels. Looking more closely at the question about emphasis on competition, 14.4 percent of the hobbyists raised this concern, while only 5.7 percent of the achievers did so.

When asked for their suggestions to broaden the appeal of the Society, only 1.8 percent of the total new member sample suggested less emphasis on competition. So, apparently, this is not the problem some people think it is. It all depends on who you ask. Only 11 percent suggested including more modern or current music. Allegiance to traditional barbershop music was highest among the under-25 and over-56 age groups. Of course, everybody wants more publicity and attention.

What lessons can we learn from all this? Obviously, programming needs to take into account the needs of all three types of Barbershoppers. That's where program variety and *lifeblood* come in. It may be increasingly difficult to keep all three member types happy in one chapter, although many are doing it. It may be necessary to decide what kind of chapter you are, or want to be, and structure your programming and recruitment exclusively toward attracting those types of members.

**It may be necessary to decide what kind of chapter you are, or want to be ...**

## Facts learned about non-Barbershoppers

In the non-barbershop public part of the survey, several questions were posed to respondents in various ways, so as to measure awareness of the Society, levels of interest in music and musical activities, leisure time pursuits, and potential interest in Society participation. This is where the researchers' science/art form really comes into play. Here are some highlights of what we've learned.

In total, 21.2 percent of all respondents were aware of the Barbershop Harmony Society. This suggests we may not be as much of a "best kept secret" as some have feared. Awareness was higher among the older age groups, which stands to reason because they've been around longer. However, among those 25 and under with singing experience, only 8 percent were aware of us. This tells us we really have our work cut out for us to reach that prime target audience. We have the tools—

our high school and college quartet contests and HARMONY EXPLOSION program.

When asked about their musical listening preferences, 21.7 percent said they "like" barbershop music. This was lower than the figures for popular music, jazz, country western or gospel music, but still represents a healthy number. If there are 100 million males over the age of 18 in the U.S. and Canada, that would translate into a potential audience of 21 million who "like" barbershop. If we could extend this level of "like" to the whole population, it would mean a potential audience of more than 40 million people.

When asked, "What do you like to do in your spare time?" 1.2 percent said, "sing." That might seem like a low number, but using the same population base estimate as above, that could translate into 1.2 million men who might be potential members. If we subtract the 1.2 percent who sing in their spare time from the 21.7 percent who like to listen to barbershop music, that suggests an *enormous* potential market—more than 20 percent of the population—for barbershop products and non-singing participation through associate membership and other means.

Another interesting and hopeful statistic is that 52 percent of the respondents said they sing around the house or in the car, but nothing formally. Some 36.6 percent of our newer members came to the Society with just such credentials. Even more promising: of the 25 and under crowd, 72 percent said they indulge in such spontaneous vocalizing! Of those who said they don't really sing at all, the highest percentage was in the 41 to 55 age group (47.5 percent). So there are plenty of potential harmonizers out there among the younger generation, if only we can reach them.

Respondents who had heard of the Society were asked a series of questions about the Society. Almost half—48.6 percent—strongly agreed that the Society has a good reputation; only 1.4 percent disagreed. More than a third—35.4 percent—agreed that the Society is very professional in its approach to singing, while only 2.8 percent said no. Only 4.2 percent said the Society consists of mediocre singers performing poorly, while 39.6 percent disagreed with that assessment. So we have a very good image among those who are aware of us.

There are many conclusions we can draw from all this. One, we are on the right track with our Youth Outreach and Senior Outreach programs, and other efforts to tailor our programming and our products to specific population segments and individual needs. We are on the right track with our plans for an associate member category, to tap the huge reservoir of support that exists in the public at large.

continued on page 19

# Virginians visit London for Christmas, New Year

by John Simmons, Richmond, Va., Chapter

British weather, history and manners were all true to form as the **Virginians**, the Richmond, Va., Chapter chorus, brought its barbershop repertoire to a rainy London for the city's international Music Festival and Parade during the Christmas holidays of 1993. Large audiences greeted the Southern Division champion chorus in performances at the festival at famous Wembley Arena and at the parish church of Richmond-Upon-Thames (our namesake city). Our blend of show tunes, country/western, pop music and original compositions was a hit with all audiences.

Under the direction of Gary Parker (of **Vocal Majority** and **Dealer's Choice** fame), the Virginians put together a 45-man chorus. Parker also substituted in the chapter's **CitySlickers** quartet; the **Virginia Breeze** quartet was pulled out of retirement and a new Sweet Adeline quartet rounded out the London performers.

According to festival officials, the chorus was among more than 100 performing music groups from all over the world participating in the festival and parade. Madrigal singers, fife and drum corps, handbell choirs, marching bands, jazz and brass bands, and string quartets were but a few of the musical groups representing the continental United States, Hawaii, Australia, Japan, and all the major European countries.

This was the ninth London Parade and Music Festival to celebrate a New Year holiday. The performance at Wembley Arena attracted an audience of more than 2,500, with more than 40 musical groups performing over a three-day period. Those performances were broadcast throughout Britain, with some satellite transmissions to Europe and the U. S., according to Powell Johann, U. S. representative for London's Lord Mayor of Westminster.

"The Virginians put forth, by far and away, the best performance by a musical group the festival has seen in years," Johann said, providing feedback from the panel of judges there. The judges provided constructive critical input for the many marching and instrumental bands.

During the week-long stay, some of the Virginians' entourage toured Windsor and Hampton Court; famed for the famed Tower of London; Oxford University and Stratford-



Richmond's **Virginia Breeze** quartet came out of retirement to make the London Music Festival with the **Virginians** chorus (l to r): Ned Dunford, tenor; Charlie Bechtler, lead; Vic Owen, bass and Dave Barbour, bari.

on-Avon, birthplace of Shakespeare. Others visited the British Museum, Westminster Abbey, St. Paul's Cathedral, Madame Tussaud's Wax Museum and attended a variety of theater productions. A few adventurous barbershoppers even made it to Trafalgar Square (the London equivalent of New York's Times Square) to celebrate the passing of 1993 along with thousands of Londoners.

"What a great opportunity the trip gave to this chorus," Virginians director Parker said. "The chorus and the quartets performed particularly well, under unfamiliar circumstances, and represented our a cappella har-

mony craft with excellence." The Richmond-Upon-Thames parish audience was particularly supportive, nearly filling the 17th-century stone church in the London suburb. After the one-hour performance, parishioners put on a warm reception for the chorus and quartets, before the group continued its tour of historical castles.

Despite the daily rain and the lengthy trans-Atlantic flights, the singers were fascinated with London and the friendly nature of Londoners. Besides, while they were entertaining Londoners barbershop style, five inches of snow and ice blanketed their homes in Virginia.



Virginians director Gary Parker sang with the chapter's **CitySlickers** quartet during a performance at the 17th-century Richmond-Upon Thames parish church (l to r): Glen Van Tyle, tenor; Bob Caldwell, lead; Gary Parker, bass and Hardman Jones, bari.

## How come I never get a good seat at the convention?

by Ken Buckner, Manager of Conventions & Meetings

Many of you may recall the days when convention seats at the contest sessions were assigned according to the date they were ordered. I remember Barbershoppers setting up camp at the registration booth as early as the Sunday before a convention opened on Monday. On occasion, some waited in line all night to purchase large quantities of registrations, as many as 300 or 400, for chapter members and friends.

This not only created considerable congestion in the registration area on Monday morning, but was strongly protested by (1) those not at the convention who had to order through the mail, (2) those who had waited in line for quite some time, or arrived later in the week, only to find out that someone in front of them had bought up all the "prime" seats in quantity, and (3) Barbershoppers in general who felt they were being victimized by the "process."

### New, fairer, procedures initiated

To improve the registration ordering procedures, and make the process fairer for everyone, the following guidelines were put in place several years ago:

The registration form for the next year's convention now appears in the May/June issue of *The Harmonizer*; prior to this it had first appeared in the July/August issue. The move to May/June was to afford those who couldn't attend the convention in July (to buy there) the opportunity to purchase sooner and have an equal chance to get in on the early draw.

All registrations received (not post marked) on or before July 15, following a convention, are placed in a container and drawn at random. They are numerically coded, as they are drawn, and seats are assigned according to this code. It's not unusual for the early registration sales to fill more than 40 percent of the total number of seats available.

Those registrations ordered *after* July 15 are coded chronologically, as they arrive in Kenosha, and seats are assigned accordingly.

### Seats are charted

Before *any* assignments are made, a seating chart of the contest facility is prepared with the best-to-worst seats identified. Then, a limited number of front section seats are reserved for Society leaders and selected guests from other singing organizations, such as our affiliate presidents and representatives of MENC, ACDA and ASCAP. We save at least one-half of these "super seats" for regular Barbershoppers. Those who register early and who get the "luck of the draw" are assigned to these up-front seats.

Contrary to popular belief, competing choruses are treated just like everyone else. There are no special seats or sections reserved for choruses. The same applies to competing quartets. A seating section is reserved for members of the Association of International Champions.

### Here's what to do

Now ... how can you help yourself? First, there's always a chance of getting a good seat for the next convention if you register before July 15. After that, since we always receive more than

2,000 early registrations, you can anticipate being assigned in the back two-thirds of the auditorium. And, the longer you wait, the greater the odds of being toward the back or upper sections of the arena, so register early.

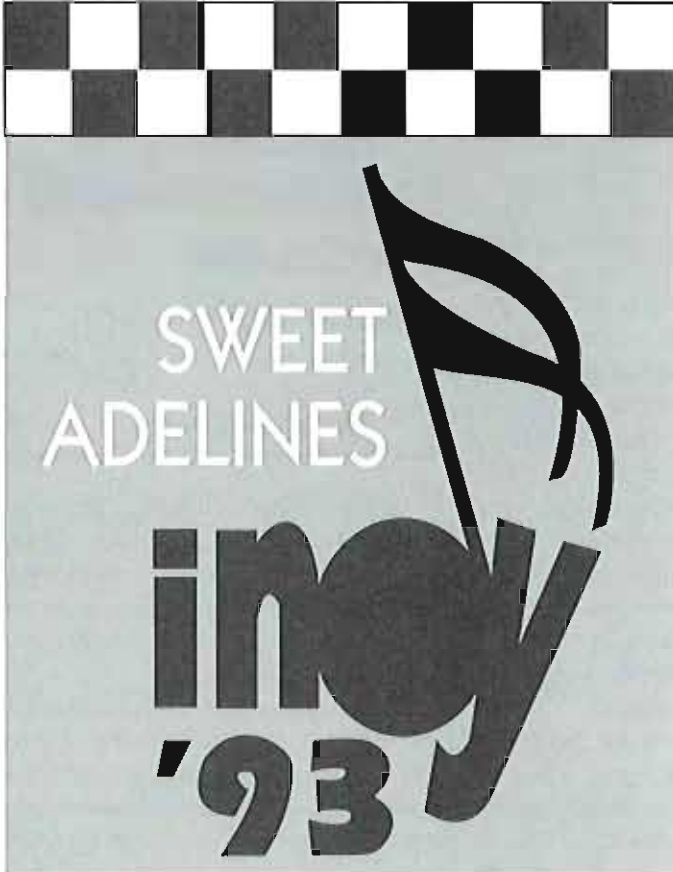
Second, don't ask to sit with a friend unless you send the registration orders together and indicate that you wish to sit together. Otherwise, if you order *your* registration early and get a good seat assignment, then ask to sit with your friend who has a not-so-good seat because he ordered later or his name was drawn later, you'll have to

decide whether you want to sit with your friend but in a seat not as good as your original assignment. I'd guess you'd elect to stay in the good seat. I'm sure you can see that it wouldn't be fair to others to request we move your friend nearer to your good seat assignment.

Here are a couple of other ways to get a really good seat: enter and win the Heartspring raffle, become international president, or win the international quartet championship. These will get you front row seats ... for one year. 🎉

## Spring for it.


Recordings feature the 1994 international champions  
Showtime Quartet  
and the Toast of Tampa Chorus  
at their very best.



SWEET  
ADELINES  
**inoy**  
'93

Remember the harmonies of Indianapolis again this spring with the audio and video recordings of our spectacular 47th annual international convention and competition. Separate quartet and chorus videos, \$30 each; separate quartet and chorus audio cassettes, \$7.00 each.

Order from  
Harmony  
Bazaar,  
918-622-1444;  
8 am-4:30 pm  
CT weekdays.  
Box 470168  
Tulsa OK  
74147-0168.

 **SWEET ADELINES INTERNATIONAL**  
*...an educational organization promoting four-part harmony, barbershop style, for women.*



# Three simple messages describe barbershop harmony

by Brian Lynch, Communications Specialist

In the course of teaching at COTS this past fall, I was pleased and impressed with the tremendous activity among chapter and district public relations officers in bringing greater public attention to the barbershop hobby. I heard many exciting stories of performances for governors, chambers of commerce, or at major events.

"Great job!" I'd tell them. "Now, how many members did you get out of it?"

"Uh, I don't know. But we were on TV!"

"Great—how many members did you get?"

Tattoo this motto on your forehead: *publicity must ultimately equal membership*. Anything else gives you a warm feeling, but no one notices. Improving awareness is important, but bringing folks in the door for membership or performances even more so.

Every public relations opportunity offers three strategic objectives:

- Project the image *you* wish projected.
- Issue a call for action.
- Provide a mechanism for response.

## Image is everything

Contrary to what we Barbershoppers sometimes let ourselves believe, the perception of barbershop harmony and SPEBSQSA among the general public is surprisingly high. The independent marketing survey conducted last year [see page 8] showed that, of the general public who are aware of the Society, 48 percent believes, to some extent, that SPEBSQSA has a good reputation, and 35 percent agrees the Society is very professional in its approach to singing.

The image your chapter tries to project, then, should reinforce this belief. But do so skillfully; our professionalism can occasionally work to our disadvantage.

How often have you heard this from a friend, audience, or prospect? "You were wonderful. I could never sing with you guys—you're just too good!"

The challenge is to project our high-quality image while still making the hobby accessible to John Q. Public. To do this,

every time you speak to a potential member, or to an entire audience, or to a news reporter or television station or whomever, make sure you convey three basic messages: barbershop singing is easy, it's fun, and you can do it, too. Then, be sure you *show* them. Here's how.

## Barbershop singing is easy

"Easy to do, hard to perfect" might be more accurate. Not everyone can sing at the level of an international champion, nor should they try to. *Barbershop harmony is about participation, not perfection.*

The very roots of our style come *not* from trained musicians teaching vocal technique and vowel shapes; they lie in average guys, with average ability, enjoying the sound of their own voices contributing to barbershop harmony.

**Three simple messages describe barbershop harmony:**

- It's easy
- It's fun
- You can do it, too!

Then, be sure to show them.

While it may be difficult to perfect, barbershop harmony is not difficult to do pretty well. As Jim Miller says, "it's just a bunch of guys doing the same thing, in the same way, at the same time." Everything else is just a refinement on this.

However, you can stress that many skilled musicians in SPEBSQSA have, over the years, developed a number of materials and methods of making barbershop even easier for the average guy. Learning tapes make it possible for singers to become proficient without ever looking at a sheet of music, much less knowing how to read it.

## Barbershop singing is fun

This is the area where most PR guys can really shine, waxing rhapsodic on the joys of busting a chord with friends. Try to convey the concept of creating a sound greater than the sum of individual voices, likening it to the close integration of a basketball team or a classic double-play in baseball.

Research shows that most men join the Society for the music, but end up staying for the friendships they make. Every Barbershopper has stories to tell of night-marish road trips and bizarre stage experiences they've shared, of wonderful audiences, of touching moments bringing joy to shut-ins—all these serve to illustrate the great pleasure we derive from our hobby.

## You can do it, too

More than a third of SPEBSQSA members had never sung formally before joining the Society. Less than one percent are formally trained musicians. By comparison, about half of the general population say they have never sung formally.

Clearly, there are plenty of men out there who, like a third of our members, have never sung formally, but like to sing. If you can show them they too can do it, they just might become members.

To illustrate the universal appeal and accessibility of barbershopping, take inventory of your chapter, noting the variety of men who choose harmonizing as an important part of their lives. Look for contrasts in age, occupation, religion, education, race, and musical experience. The wider range you can show, the more likely the viewer will find a reference point that lets him say, "Hey, maybe I could do this too."

## Show them!

The very best way to convey the three basic messages is by example. Share a little *life-blood*: get your prospect or reporter to sing with you!

continued next page

Everyone should know the easy tag to "When It's Sleepy Time Down South." Give a prospect the two-note lead part, surround him with sweet harmony, and let him discover for himself how sublime a well-rung chord feels.

Create opportunities to demonstrate this. After a performance, instead of racing for the door, make a concerted effort to mingle with your audience. Give them a chance to thank you, and more importantly, to sing with you.

During a broadcast, try to arrange for your host to sing with a quartet. Do this by prior arrangement, of course; a poor showing by the host hurts your cause.

### Generating response

The most skillful image-making in the world only works if it prompts activity. Viewers need an invitation to respond and an easy way to do so.

For face-to-face public relations, a leave-behind of some type is essential, be it a chapter brochure, chapter business card, or "Come Join Us In A Song" card from the *Harmony Marketplace* catalog (stock no. 3019, page 50). The latter is particularly effective, because it provides an easy way to give the prospect something to take home, while simultaneously recording his name for your own records and follow-up. Equip every member of your chapter with a supply of your business cards, and get them into the habit of using them.

For shows and public performances, many chapters enjoy success with program inserts offering a door-prize chance. Provide space for name, address, and telephone, and check boxes to indicate interest in show mailings, quartet/chorus bookings, and membership opportunities.

For television or radio, be sure to mention your chapter phone number at least three times. An easily-remembered number helps, such as 555-SING, and might be available from your local phone company.

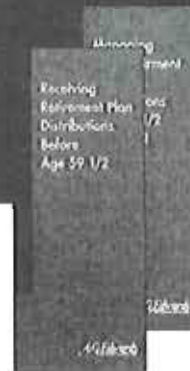
### Now what?

Of course, getting them in the door is just a starting point. Now, you need to impress your guests with your enjoyable chapter meetings and your efficient, easy approach to learning new music ... all the things that show a new adventure is just beginning. ☎

## So you're leaving your job or your job is leaving you ...

Now how do you avoid leaving 20% of your retirement money behind?

Send for one of these new brochures from A.G. Edwards and find out what you need to know in concise, easy-to-understand terms. ➔



Don't let the new 1993 rollover law roll over your future plans. If you receive money directly from your retirement plan, your employer must withhold 20% for federal taxes. But by transferring your distribution to an A.G. Edwards Full-Service IRA, you'll not only keep that 20% for yourself but benefit from a complete array of services that can help you work toward a comfortable retirement.

What's more, our commitment to every client means you get the knowledgeable advice and friendly assistance you need. Call us today or return the coupon below.

**YES, I'd like more information about how to manage my retirement distribution money. Please send me one of the following brochures:**

- Receiving Retirement Plan Distributions Before Age 59 1/2       Managing Your Retirement Plan Distributions: Ages 59 1/2 to 70 1/2

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE (W) \_\_\_\_\_ (H) \_\_\_\_\_

If you are an A.G. Edwards client, please provide the name of your investment broker for even foster service: \_\_\_\_\_

**A.G. Edwards**  
INVESTMENTS SINCE 1887

Member SIPC  
1993 A.G. Edwards & Sons, Inc.

DTR-123-2652b

AT NO COST OR OBLIGATION, CONTACT JOHN PREVOST TODAY FOR PRIVATE PHONE CONSULTATION

**John L. Prevost**  
VICE PRESIDENT - INVESTMENTS  
639 Loyola Avenue, Suite 1200  
New Orleans, LA 70113  
(504) 522-1571  
**(800) 233-5041**

IN-HOUSE COMPANY RETIREMENT-PLANNING SEMINARS NATIONWIDE (SOME RESTRICTIONS MAY APPLY)

# New format for COTS '93—more in '94.

by Jim DeBusman and Patrick Tucker-Kelly, International Staff COTS Coordinators

"What a great new format for COTS this year!"

"I wasn't sure coming this year would be worthwhile, but it was!"

These are just a few of the many positive comments made by Barbershoppers who attended COTS last fall. The new format for 1994 received rave reviews, and attendance was up noticeably in most schools. At the COTS planning meeting in Milwaukee in January of 1993, all the district coordinators, deans and faculty advisors made a commitment to improve COTS even more, and to try to make it *the* place to be for every chapter officer in the fall.

One of the biggest changes last year was adding "breakout" sessions throughout the weekend. These sessions provided an opportunity to do some singing, learn more about our hobby, and participate in some "fun" activities. A few examples of the Saturday breakouts were: the 8-Point Program (eight elements of a successful chapter meeting), Gang Singing, Holiday Chorus, Marketing & Public Relations, Show Production, Quartet Activities, Tag Singing and Woodshedding. We hope that by showing your chapter's leaders how to successfully run break-out sessions, they will be motivated to give 'em a try at your chapter meetings.

The Sunday Operations Break-Outs covered such topics as budget, chapter programming, copyright laws, effective board meetings, effective music teams and fund raising.

Two reasons for this new format were to add some variety to COTS and to remind everyone *why* they were attending the officer training seminar. We suspect very few Barbershoppers join our Society because they want to be great administrators.

The schools started with gang singing, introduction of faculty and dignitaries, news from Kenosha and a leadership presentation. The leadership presentation addressed the concept of the "vision" of a leader. The office-specific classes were enhanced by Team Meetings later on in the day. Teams of officers were divided into two areas (development & administrative) with two groupings in one area, MVP/PR and PVP/MuVP, and Presidents/Secretaries/Treasurers in the other area. These meetings outlined building blocks for a good chapter leadership team.

The final activity on Saturday was Team Coaching. This time was used to bring all the good ideas from the office-specific and the team meetings together. In addition to chapter team building, this time was also used to start the short- and long-range planning for 1994. Sunday included the operation break-outs, a final officer-specific class and a closing session.

## Planning initiated for 1994

The COTS coordinators and office-specific faculty advisors met again this January to debrief the 1993 schools and plan for this coming year's COTS. The meeting was filled with good ideas, story-boarding of new and old ideas, and schedule adjust-

ments to help the instructors and students enjoy the seminars even more. One of the new ideas generated is to develop a single Chapter Operations Manual to replace the seven office-specific manuals that now exist. Accompanying this manual will be addenda to supplement the material needed for the office-specific classes.

The COTS leadership has made a proposal to the district presidents that half of every COTS faculty at each school be district-based, and that the balance of each faculty come from outside of the district. This would ensure a two-year rotation of the faculty, so that each district can have the benefit of outside faculty, for each office, every other year. In addition, the COTS leadership has proposed that Chapter Officer Training Schools be renamed as Chapter Operation Training Seminars, to more adequately reflect the variety and types of training now offered.

Another positive step is to create a COTS committee to oversee coordination of the programs—a function heretofore handled solely by the international office—thereby making more use of the talents and skills of some of our dedicated members. The new COTS committee will be chaired by past International President Burt Huish.

A year ago, when we all met in Milwaukee and developed a new format for COTS, we could only hope that it would be successful. There is no question that the new format is a huge success, and 1994 looks to be even better!

---

## Hams to operate at Pittsburgh

A special "ham" radio station, WA3BAK, will transmit from the Westin William Penn Hotel, from Thursday through Saturday, during the 56th international convention this summer. Station WA3BAK will be in operation July 7, 8 and 9 from 9 a.m. to 11 p.m. EDT (1300-0300 UTC).

"Talk-in" operations are available 24 hours a day, year 'round, on 2 meters, 220 meters and 440 meters. The three frequencies are linked.

Operating bands and frequencies will be:

20 meters:	14.225–14.245 MHz
15 meters:	21.3–21.32 MHz
10 meters:	28.3–28.32
2 meters:	146.61–
220 meters:	224.000–1.6
440 meters:	444.950+5

All contacts will be confirmed by a special commemorative QSL card, courtesy of Yaesu USA, a major manufacturer of ham radio equipment. QSL cards are also available to short-wave listeners who send a SASE to: WA3BAK, Barbershop Singers Station, 4952 Esther Dr., San Jose, CA 95124, USA.





the latest in a series of articles for chorus directors

# Selecting repertoire for the chorus

by Dan Naumann, Director of Music Education and Services

Choosing appropriate songs is not only one of the most important functions you are involved with as "spiritual leader" of your chorus, but it's also one of the most difficult. Wise music selection can be the difference between success and frustration. So, how does one choose wisely?

One of the best, most concise sources of advice in this regard is found in the Music VP manual, *The Music Leadership Team* (stock no. 4042), beginning on page 44. Another great resource is the manual *Successful Performance For The Quartet And Chorus* (stock no. 4055). Since these sources detail very well the "who, why and how" aspects of the process, I'd like to address just one source of frustration for some of you with whom I've talked: building familiarity with a large body of repertoire.

Certainly, there is no lack of arrangements. There are hundreds of titles in the

Society catalog, as well as in the list of unpublished legal arrangements. Conventions and shows are great places to hear a number of good, solid arrangements. The subscription service and preview programs have been helpful to those who have used them. Repertoire classes are very popular at Harmony College and Directors College. And, lots of us have spent many tedious hours at the keyboard playing through unfamiliar music. But, is there a better way we directors can hear and evaluate a lot of music, especially new arrangements, in a shorter amount of time?

Ever hear about music-reading clinics? These are familiar to those of you who are music teachers and/or church choir directors. These clinics, typically hosted by music-teacher organizations, are an invaluable resource for directors. They are very popular, heavily attended events. Led by an

experienced clinician, the participants get the opportunity to sing through and evaluate the quality and appropriateness of literally stacks of music ... and enjoy themselves in the process.

Perhaps similar music-reading clinics could be as valuable a service to our Society directors, as well as to coaches, judges and quartet and music-team members. Reading clinics could be held as a part of conventions or schools, or as stand-alone events. Sessions such as these offer tremendous potential benefit.

Directors, and other interested Barbershoppers, I'd like your opinion. Write me a note or call. If there appears to be some interest, we'll begin to look into the feasibility of the idea.

A parting reminder, fellow arm-wavers: *Let 'em have fun!*

## Considerations in music selection:

### A checklist

by Bill Rashleigh, Music Specialist

- ✓ Copyright law!
  - All music purchased legally
  - No illegal photocopies
  - Legal learning tapes
- ✓ Chord choices and voicings
- ✓ Appropriateness to the situation
  - Style
  - Programmatic needs
  - Presentation opportunities
- ✓ Appropriateness to the chorus
  - Range
  - Difficulty level (listed in catalog)
  - Presentation (can the chorus perform it believably?)
- ✓ Variety
- ✓ Are most songs familiar to the chorus and the audience?
- ✓ Do both you and the chorus like the song?
- ✓ Music Selection Committee process: "Is everybody happy?"

## Share the "GOOD NEWS!"

Select two-album cassettes "Just for Listening" (with no voice predominant), or a set of four learning tapes and song books. Get started singing great barbershop arrangements of gospel hymns and spirituals.

### Learning Tapes (Quartet on Side A; Voice Predominant on Side B)

Select Voice Part (Side B) :  Tenor,  Lead/Melody,  Baritone,  Bass

All Gospel Song Arrangements are in Good Barbershop Style

Item	Album I	Album II	Album III	Album IV	Price Each	Total
Cassette					\$ 10.00	
Song Folio					\$ 4.00	
Cassette & Folio					\$ 13.00	

### Tapes Just for Listening (No Voice Predominant)

Item	Album I & II (QTY)	Album III & IV (QTY)	Price Each	Total
Cassette			\$ 12.00	

Album I - 12 songs including: *There's Something About That Name, Amazing Grace, & Something Beautiful*  
 Album II - 15 songs including: *The Gloryland Way, Whispering Hope, Just as I Am, & Just a Closer Walk with Thee*  
 Album III - 15 songs including: *Good News, Victory in Jesus, Great is Thy Faithfulness, & Precious Lord*  
 Album IV - 10 songs including: *Ain't-a-That Good News, I Wouldn't Take Nothin' for My Journey Now, The Longer I Serve Him & Onward Christian Soldiers*

Postage & Handling \$2.00

Total Amount \_\_\_\_\_  
(Foreign & Canadian orders Specify US Funds)

Name \_\_\_\_\_ Phone (\_\_\_\_\_) \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send all Orders to: Jerry Falchld 671 W. Cypress Redlands CA 92373 Call (909) 792-8818

# AHSOW Cruise a rousing success

by Jack Bagby, Contributing Editor

More than 150 Barbershoppers and wives, most of the men members of AHSOW, helped the Aliens quartet celebrate its 25th anniversary in December with a seven-day cruise of the Caribbean aboard the *Sovereign of the Seas*, one of the newest and largest cruise ships afloat.

The trip was organized by Jim Stone, of Shreveport, La., a long-time member of the Ancient and Harmonious Society of Woodshedders, both as a hoped-for annual AHSOW event and a tribute to the Aliens. The quartet, from the Portland, Ore., area, was winding up its 25th year of entertaining throughout the world. It is one of few foursomes of that longevity to have retained its original personnel: Jim Richards, tenor;

Bob Wiggins, lead; Chuck Olson, bari, and Jay Thornberry, bass.

The cruise group, from 22 states, two Canadian provinces and one member from England, put together a 50-man chorus under the direction of Jim Bagby, director of the Kansas City Heart of America chorus and baritone of the Rural Route 4, 1986 international quartet champions.

After two-a-day rehearsals from Saturday night through Tuesday morning, the chorus, Aliens and other quartets presented shows at St. Thomas in the Virgin Islands Tuesday afternoon and aboard ship on Wednesday. Other ports-of-call during the week were San Juan, Puerto Rico, and Co-coa Cay in the Bahamas.

Another feature of the cruise was a woodshed quartet contest conducted by Lou Chacos, of Bethesda, Md. Fourteen quartets competed, with only the lead of each foursome being familiar with the song to be sung. The winning quartet, dubbed the Tupperwhipples, consisted of Tom Millot, tenor; Bob Wiggins, lead; J.R. MacDougall, bari, and Dick Buxton, bass.

Also joining the barbershoppers and entertaining were The Sandpipers, a mixed quartet from California, and The Bavarian Village Band from New Braunfels, Texas.

Writer Jack Bagby suffered a stroke and passed away on January 18. See "In Memory" column on page 25. Ed.



Posed on the fantail of the cruise ship *Sovereign of the Seas* is the AHSOW chorus, trained and directed by Jim Bagby (center). The cruise marked the 25th anniversary of the Aliens quartet (kneeling). At left and right are members of the Sandpipers, a mixed quartet.

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

## BY THE BLUE CRYSTAL FOUNTAIN

8

By the blue crys - tal foun - tain I found the one that I love. \_\_\_\_\_

## Pittsburgh Convention Schedule of Major Events

Tuesday, July 5	Gang/Tag Sing ..... Pittsburgh Hilton ballroom ..... 7:30-10:30 p.m.
Wednesday, July 6	MBNA America College Quartet Contest .. Pittsburgh Hilton ballroom ..... 1 p.m. AIC Shows ..... Civic Arena ..... 6 p.m. and 9 p.m.
Thursday, July 7	Quartet Quarterfinal Sessions ..... Civic Arena ..... 10:45 a.m., 2:45 p.m. and 7:15 p.m.
Friday, July 8	Sing With The Champs ..... Lower Lobby, William Penn ..... 9 a.m. Massed Sing ..... Mellon Square ..... 12 noon World Harmony Jamboree ..... Heinz Hall ..... 1:30 p.m. Quartet Semifinal Session ..... Civic Arena ..... 7:15 p.m.
Saturday, July 9	Sing With The Champs ..... Lower Lobby, William Penn ..... 9 a.m. Chorus Contest ..... Civic Arena ..... 11:15 a.m. Quartet Finals ..... Civic Arena ..... 7:45 p.m.

### Registration, special event and tour ticket pick-up information

Convention registrations, special event and tour tickets may be picked up in the registration area located in the Pittsburgh Room, William Penn. Registration will open at 10 a.m. on Monday, July 4, and thereafter at 9 a.m. each day; registration closes each day at 6 p.m. Tickets for Monday's tours will be mailed, provided the orders have been received prior to June 15, 1994. All late-arriving attendees with next-day tours should make special arrangements for tour ticket pick-up by calling (800) 876-SING no later than June 15, 1994.

## Pittsburgh International Convention Registration • July 3-10, 1994

### INSTRUCTIONS

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

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

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

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

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

### 1994 CONVENTION ONLY

For office use

Date \_\_\_\_\_ Chapter name \_\_\_\_\_

Name \_\_\_\_\_ Nickname \_\_\_\_\_

Spouse/guest name \_\_\_\_\_ Nickname \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone Bus. ( ) \_\_\_\_\_ Res. ( ) \_\_\_\_\_

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

I require seating for handicapped     I will be in a wheelchair  
 I require nearby reserved seat for a companion  
 General description of handicap \_\_\_\_\_

MasterCard     VISA    Exp. date: mo \_\_\_\_\_ year \_\_\_\_\_

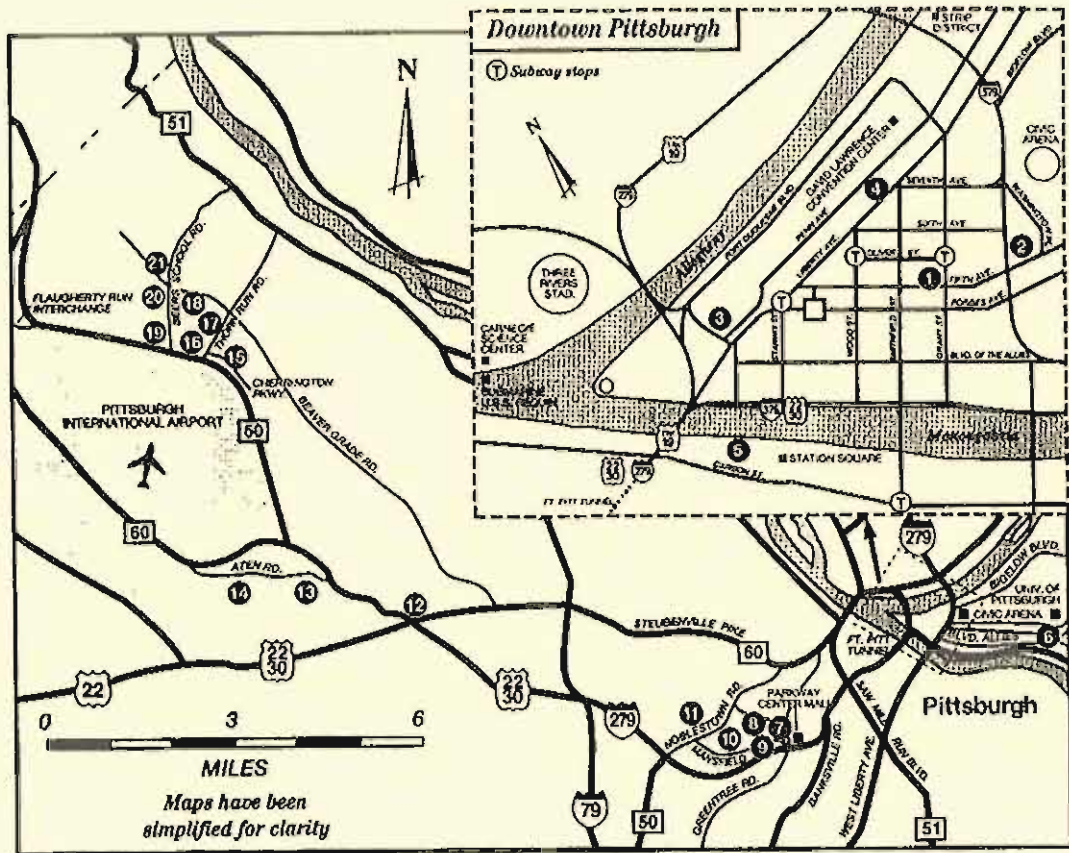
Account No. 

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--



## Pittsburgh Hotel Information

Free shuttle-bus services will serve hotels 6 through 21 to the HQ hotel all week. On contest days, the Civic Arena will be added to the routes.



HOTEL	SGL/DBL	DBL/DBL	Ex.PER.	SUITES	POOL	PKG
1. Westin William Penn (HQ)	\$99	\$99	\$10	\$220	N	\$8
2. Hyatt Regency Pittsburgh	80	80	10	132	Y	8
3. Pittsburgh Hilton and Towers	99	99	20	270	Y	10
4. Pittsburgh Vista Hotel	96	96	10	380	Y	13
5. Sheraton Station Square	105	105	15	300	Y	FREE
6. Hampton Inn - Playhouse Square (#,+)	79	79	0	79	N	FREE
7. Best Western Parkway Center Inn (◆)	68	68	6	N/A	Y	FREE
8. Holiday Inn Greentree (◆)	89	89	10	N/A	Y	FREE
9. Hampton Inn Greentree (#,+◆)	79	79	0	79	N	FREE
10. Pittsburgh Greentree Marriott (◆)	80	80	0	90	Y	FREE
11. Hawthorn Suites Hotel	83	83	0	N/A	N	FREE
12. Red Roof Inn - Airport (+,@,◆)	41	50	0	N/A	N	FREE
13. Pittsburgh Airport Marriott Hotel (◆)	64	64	10	189	Y	FREE
14. Best Western Airport Inn (◆)	54	54	10	108	Y	FREE
15. Embassy Suites Hotel - Airport (*,◆)	99	99	10	N/A	Y	FREE
16. Days Inn Airport (#,+◆)	48	48	6	N/A	N	FREE
17. Royce Hotel Airport (◆)	65	65	10	94	Y	FREE
18. La Quinta Inn (+,@,◆)	53	53	0	N/A	Y	FREE
19. Pittsburgh Plaza (◆)	49	49	5	67	Y	FREE
20. Ramada Inn - Airport (◆)	59	59	0	N/A	Y	FREE
21. Holiday Inn Airport (◆)	65	65	10	130	N	FREE

Although the age limits may vary, all hotels allow children to stay in the same room with parents with no additional charge.

Rates shown do not include taxes, currently 11%, subject to change.

SGL - 1 person/1 bed

DBL - 2 persons/1 bed

DBL/DBL - 2 persons/2 beds

Suites - Starting Rates, call 1-800-876-7464 for additional information.

Ex.Per. - Extra adult person charge.

PKG - Parking fee, subject to change.

# Includes continental breakfast.

\* Includes full breakfast and evening cocktails.

+ No dining room.

@ Nearby restaurants.

◆ Complimentary airport shuttle



# SPEBSQSA 1994 International Convention Official Housing Request Form



## Instructions

Complete and return this form by mail, or fax (412) 644-5512 to:  
 Greater Pittsburgh Convention & Visitors Bureau  
 SPEBSQSA Housing Service  
 Four Gateway Center, Suite 514  
 Pittsburgh, PA 15222

**NO RESERVATIONS CAN BE ACCEPTED BY PHONE.  
 IF YOU REQUEST RESERVATIONS BY FAX, DO NOT  
 MAIL A DUPLICATE!**

- Please complete all sections below.
- All requests must be made in writing to the Housing Bureau.
- Room assignments are made in order of receipt.
- Be sure to list definite arrival/departure dates and times, and all room occupants.
- Reservations will be held only until 4 p.m., unless guaranteed by credit card, check or money order. Details will be outlined in the hotel confirmation. Do *not* send check or money order deposits to the Housing Bureau.
- Reservations must be made by June 3, 1994

## A: Confirmation (please type or print)

Confirm reservations to:

Name \_\_\_\_\_  
 Street or box \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone ( ) \_\_\_\_\_  
 Fax ( ) \_\_\_\_\_

After receipt of confirmation, all changes (arrival/departure dates and cancellations) should be made in writing to the Housing Bureau. Within 30 days of the convention date, all changes must be made directly with the hotel.

The Housing Bureau will inform you by Fax of your hotel assignment. If you cannot provide a Fax number, you will be notified by mail. A confirmation will follow direct from the hotel. Please be aware that some hotels may request an advance deposit at time of confirmation.

You may guarantee your rooms by completing the following:

- VISA    MasterCard    AMEX   Card No. \_\_\_\_\_  
 Discover    Diners Club

--	--	--	--

Signature \_\_\_\_\_

Exp. Date \_\_\_\_\_

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

1st \_\_\_\_\_ Arrival date \_\_\_\_\_ Hour \_\_\_\_\_ a.m./p.m.  
 2nd \_\_\_\_\_ Departure date \_\_\_\_\_ Hour \_\_\_\_\_ a.m./p.m.  
 3rd \_\_\_\_\_

- Non-smoking    Accommodations for handicapped  
 In the event accommodations are not available in the hotels of your choice and another hotel must be assigned, is location  or price  more important to you?

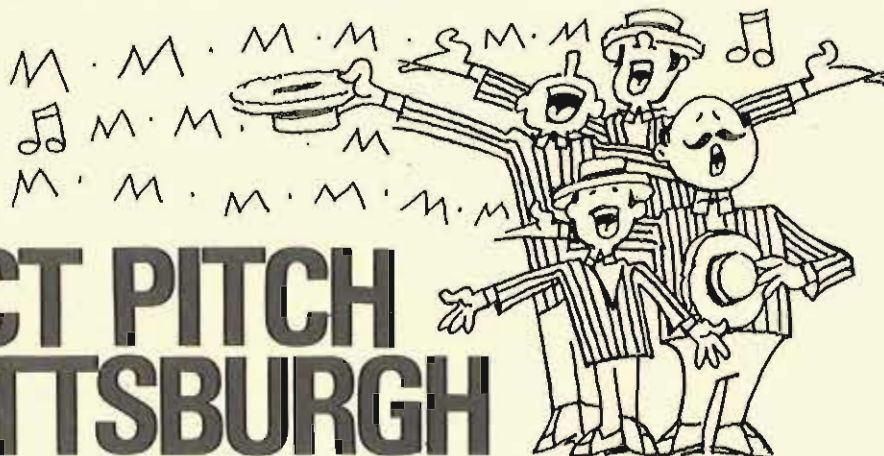
## C: Room type (indicate number of rooms and type required)

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

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

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# GET IN PERFECT PITCH FOR PITTSBURGH



FOR 1994 INTERNATIONAL SPEBSQSA CONVENTION • JULY 3-10, 1994



**HARMONIZE YOUR TRAVEL PLANS...**

**CASH REBATES OR REDUCED FARES ON ALL AIRLINES!**

**SPECIAL DEALS FOR GROUPS OF 10 OR MORE TRAVELING TOGETHER!**

Mention SPEBSQSA Code: C-4030.

**CALL: 1-800-877-5444**

"The Official Travel Agency for SPEBSQSA"

**CAMELOT**  
TRAVEL SERVICES



JAMBOREE V

## WORLD HARMONY JAMBOREE

Friday • 1:30 p.m. • July 8, 1994  
HEINZ HALL

Presents . . .

Potton, England  
Stockholm & Ronninge, Sweden  
Ramapo Valley, N.J.  
Isle of Wight, England  
Burlington, Vermont  
Newton Abbot, Devon, England  
Ronninge, Sweden  
Bramcote, Nottingham, England  
St. Charles, Missouri  
Cincinnati, Ohio  
Manhattan, New York

HARMONIX Quartet from BABS  
OLD SPICE Quartet from SNOBS  
CITY LIGHTS 1992 Queens of Harmony SAI  
ISLAND ENGAGEMENT Quartet from BABS  
CHAMPLAIN ECHOES CHORUS Ladies Chorus Harmony Inc.  
THE CHORDETTES CHORUS Ladies Chorus from LABBS  
THE EntertainMen CHORUS Chorus from SNOBS  
THE GRAND CENTRAL CHORUS Mens Chorus from BABS  
GAS HOUSE GANG 1993 SPEBSQSA International Quartet Champions  
SOUTHERN GATEWAY CHORUS Chorus from JAD  
ED WAESCHE Master of Ceremonies MAD



ADMISSION \$15 All seats reserved (order early, last year sold out)

BOB BISIO (FWD) Producer JAMIE & NAMIA MEYER, (CARD SAI) Co-Directors

*Harmonizer*

convention insert

# PITTSBURGH SPECIAL EVENTS

**Gang/Tag Sing** - This was one of the most popular new events in Calgary. Special directors and guest appearances. Come early and stay late. Tuesday, July 5 at 7:30 p.m. Ballroom at the Pittsburgh Hilton.  
 FREE admission      Cash bar

**MBNA America College Quartet Contest** - The third annual now sponsored by MBNA America. These young quartets contending for the collegiate title offer an exciting afternoon of barbershop harmony. Wednesday, July 6, 1 p.m. in the Hilton Ballroom. Open seating.  
 Event 21      \$5.00

**AIC Show of Champions** - Two great shows again. This year featuring **The Four Freshmen**, famous foursome performing your favorites from the fifties (second show only). Wednesday, July 6, 6 p.m. and 9 p.m., Civic Arena.  
 See ad on page 8 of this insert

**Ladies' Breakfast** - The William Penn chef is preparing a special breakfast for this occasion. Many surprises are being planned by the Pittsburgh ladies, along with a special appearance by **The Gas House Gang**, 1993 International Champion. Friday, July 8 at 9 a.m. in the Urban Ballroom at the William Penn.  
 Event 31      \$15.00

**World Harmony Jamboree** - This show, in its fifth year, has become a keystone event at the convention. Enjoy an afternoon of global harmony in the beautiful setting of Heinz Hall, home of the Pittsburgh Symphony. All seats reserved. Show time is 1:30 p.m., Friday, July 8.  
 Event 41      \$15.00

**Heartspring Breakfast** - Start the day off with a good breakfast, good fellowship and good harmony. Drawings for the fantastic district prizes, four front row seats at next year's convention in Miami and a guest appearance by **The Gas House Gang**. 8:30 a.m. Saturday, July 9, in the Urban Ballroom, William Penn.  
 Event 51      \$15.00

## ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1994. Refunds cannot be processed after that date. A limited number of tickets will be available for purchase during convention week in the registration area—Pittsburgh Room, Westin William Penn.

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

<b>College Quartet Contest</b>					
__ 21 @ \$5 each		\$	_____		
<b>Ladies' Breakfast</b>					
__ 31 @ \$15 each		\$	_____		
<b>World Harmony Jamboree</b>					
__ 41 @ \$15 each		\$	_____		
<b>Heartspring Breakfast</b>					
__ 51 @ \$15 each		\$	_____		
<b>Total</b>		\$	_____		

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

Check     
  Money Order     
  VISA     
  MasterCard

\_\_\_\_\_ Exp. date \_\_\_\_\_

Name \_\_\_\_\_

Street/Box \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Telephone (    ) \_\_\_\_\_

# SURPRISING PITTSBURGH - A DELIGHT

## Come Early - Enjoy Pittsburgh's Numerous Attractions

**TOUR A - Barbershop Day at the Races.** What a grand and glorious way to celebrate Independence Day. We begin with our National Anthem being sung by a quartet. We leisurely relax in the preferred section of the air-conditioned clubhouse as we cheer home our chosen horses and drivers. We'll enjoy an all-we-can-eat buffet of sliced Eye of Round with mushroom gravy, Pennsylvania sausage and sauerkraut, pasta, veggies, salad, rolls, dessert, coffee, etc. There will be plenty of woodshedding and we'll even have a special "Barbershop Seventh Race" that we'll all be sure to bet on. (Minimum bets are \$2.) Tour includes roundtrip air-conditioned motorcoach transfers, entry fees, preferred air-conditioned clubhouse seating and buffet. 5-1/2 hours. Monday, July 4 only. Depart at 11:30 am. Return 5 pm. \$32 per person.

**TOUR B - July 4th Captain's Dinner Dance & Cruise.** Treat yourself to a very special evening of elegant dining and dancing aboard Pittsburgh's finest floating experience, the Gateway Clipper Fleet. Feast on a sumptuous Captain's Buffet Dinner as the riverboat glides along Pittsburgh's three rivers. A most romantic and scenic way to view the city at sunset. There will be live music to dance to and, of course, a bit of barbershop entertainment for one and all. Price includes delicious deluxe buffet, cruise, dancing, entertainment, gratuity, taxes and transfer. Monday, July 4 only. Depart at 6:15 pm. Return 10:30 pm. \$30 per person.

**TOUR C - City Sighting.** Ride the Duquesne Incline, a European-style funicular, to the top of Mount Washington for a panoramic view of the Pittsburgh skyline; view the Golden Triangle; see Allegheny West and Millionaires Row, Three Rivers Stadium and the colorful strip district. Tuesday, Wednesday and Friday. 8:30 am to 11 am. 2-1/2 hours. \$14 per person (children under 12 - \$7).

**TOUR D - Architectural Tour of Pittsburgh.** This tour highlights Pittsburgh's architectural gems including Heinz Memorial Chapel, a French Gothic masterpiece with remarkable stained glass windows; the Nationality Rooms in the Cathedral of Learning at the University of Pittsburgh; the P.P.G. Wintergarden; Clayton, the plush 19th-century mansion and estate of millionaire-industrialist and art collector Henry Clay Frick and the famous Tiffany windows of Calvary Methodist Church. Entry fees included. Tuesday, Wednesday and Friday. Noon to 4:30 pm. 4-1/2 hours. \$32 per person (children under 12 - \$18).

**TOUR E - Pub, Sub and More.** Includes the fantastic \$37 million dollar Carnegie Science Center where you can board a real WWII submarine, see the gigantic domed screen in the OMNIMAX theatre and tour the galaxies. Then it's on to the Allegheny Brewery, a landmark on the National Register of Historic Places, where we'll tour the brewery and have an authentic Deutschland lunch complete with beer or coffee. Tour also includes the Stephen Foster Museum and Concert Hall. That's right, folks - our country's first professional songwriter lived in Pittsburgh (not Kentucky or on the Swanee River). Time

allowing and subject to possible performance scheduling, we'll also visit the backstage and Grand Lobbies of Heinz Hall, one of the most elaborate theatres in the country. Entry fees, German lunch, taxes and gratuity included. Tuesday, Wednesday, Thursday and Friday. 9:30 am to 4:30 pm. 7 hours. \$45 per person (children under 12 - \$30). Tour limited to 90 persons per day.

**TOUR F - Amish Country.** The Old Order Amish still retain a simple and strict way of life: horses and buggies, immaculate fields, bearded men in wide-brimmed hats, women in long skirts and bonnets. Tour includes a visit to Amish areas where hand-made quilts are sold. You will be treated to a superb home-cooked lunch of ham, scalloped chicken and all the trimmings including their famous sticky buns at the Tavern on the Square in New Wilmington, Penn. Lunch, taxes and gratuity included. There will also be time for shopping. Tuesday, July 5 and Wednesday, July 6 only. 8-1/2 hours. Depart 8 am. \$45 per person (children under 12 - \$30).

**TOUR G - Fallingwater.** An architectural gem, Fallingwater is a private home dramatically cantilevered over a cascading waterfall. Designed by Frank Lloyd Wright, it has been voted the most architecturally significant building in America. Our route takes us onto the Pennsylvania Turnpike and through magnificent scenic wild mountain land. Stops will also be made at the Lenox Shop and L.A. Smith Glass Factory for discounts on crystal, porcelain and silver, with lunch at Seven Springs, a lovely mountain resort nearby. Entry fees, lunch, gratuity and taxes included. Wednesday, July 6 only. 7-1/2 hours. 9 am to 4:30 pm. \$45 per person (children under 12 - \$30).

**TOUR H - Post-Convention Tour. Atlantic City and Cape May.** Sunday, July 10 to Wednesday, July 13 (4 days/3 nights). Sunday morning we depart for Atlantic City, traveling through the lush, verdant mountains of Pennsylvania with a stop at the Civil War battlefields of Gettysburg. Your three evenings in Atlantic City will be free to enjoy the many casinos and shows. Monday will be spent in Cape May, which lays claim to being the nation's oldest seaside resort with all its "Victorian splendor." Take the trolley, horse and carriage or stroll the gas-lamped street lined with gingerbread-trimmed cottages. On our drive back to Atlantic City we travel through scenic wetlands onto Seven Miles Beach Island, a 7-mile-long paradise where many homes are mansion-like estates. Before arriving at our hotel we stop to visit Lucy the Elephant, a 6-story tall, 90-ton structure which was once a hotel. (The only elephant you can go into and come out alive.) Tuesday we visit Wheaton Village and the Museum of American Glass, containing 7,500 glass pieces and an 1888 glass factory, where we can see the fine art of glass-blowing. Next we'll visit the Renault Winery and Gourmet Restaurant, the "most romantic restaurant in South Jersey." Once we have toured the winery, we will enjoy dinner and dancing before returning to Atlantic City. Wednesday we head back to Pittsburgh. NOTE: If you are flying to Pittsburgh, you may wish to consider returning from Philadelphia airport on July 13, 1994. Details in brochure.



**TOUR I - Post-Convention Tour, Washington, D.C. and Williamsburg.** Sunday, July 10 to Friday, July 15 (6 days/5 nights). Drive through the scenic, rolling Allegheny Mountains of Pennsylvania, past the Civil War battlefield areas of Maryland and Virginia, to Williamsburg, Virginia's "Colonial Capital." Here we'll spend a day where the 18th century still lives. Visit historic homes, taverns, gardens, shops and the Governor's Palace. Next we'll see Jamestown Festival Park, commemorating America's first permanent English settlement, and replicas of the three ships that traveled from England to Virginia in 1607. We'll also visit Mt. Vernon, the ancestral home of George and Martha Washington. Then it's on to our nation's capital for an exciting view of past history and present day history in the making. We'll

see the White House, the Capitol Building, Ford's Theatre, the F.B.I. Building, the Smithsonian museum complex, and many of the monuments and memorials honoring past presidents and patriots. On our return trip to Pittsburgh, we'll have a guided tour of historic Gettysburg. NOTE: If you are flying to Pittsburgh, you may wish to consider flying out of Washington, D.C. airport on July 15, 1994. Details in brochure.

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

NOTE: ALL TOURS DEPART FROM CONVENTION CENTER.

## TOURS ORDER FORM

Please indicate the number of tickets desired for each tour:

**TOUR A: Barbershop Day at the Races - 5 1/2 hours - \$32**

\_\_\_ A-1. Monday, July 4th, 11:30 a.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR B: Captain's Dinner Dance & Cruise - 4 1/4 hours - \$30**

\_\_\_ B-2. Monday, July 4th, 6:15 p.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR C: City Sightseeing - 2 1/2 hours - \$14 (\$7 under 12 years of age)**

\_\_\_ C-3. Tuesday, July 5th, 8:30 a.m. \$ \_\_\_\_\_  
 \_\_\_ C-4. Wednesday, July 6th, 8:30 a.m. \$ \_\_\_\_\_  
 \_\_\_ C-5. Friday, July 8th, 8:30 a.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR D: Architectural Tour of Pittsburgh - 4 1/2 hours \$32 (\$18 under 12 years of age)**

\_\_\_ D-6. Tuesday, July 5th, Noon \$ \_\_\_\_\_  
 \_\_\_ D-7. Wednesday, July 6th, Noon \$ \_\_\_\_\_  
 \_\_\_ D-8. Friday, July 8th, Noon \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR E: Pub, Sub and More - 7 hours - \$45 (\$30 under 12 years of age)**

\_\_\_ E-9. Tuesday, July 5th, 9:30 a.m. \$ \_\_\_\_\_  
 \_\_\_ E-10. Wednesday, July 6th, 9:30 a.m. \$ \_\_\_\_\_  
 \_\_\_ E-11. Thursday, July 7th, 9:30 a.m. \$ \_\_\_\_\_  
 \_\_\_ E-12. Friday, July 8th, 9:30 a.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR F: Amish Country - 8 1/2 hours - \$45 (\$30 under 12 years of age)**

\_\_\_ F-13. Tuesday, July 5th, 8 a.m. \$ \_\_\_\_\_  
 \_\_\_ F-14. Wednesday, July 6th, 8 a.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

**TOUR G: Fallngwater - 7 1/2 hours - \$45 (\$30 under 12 years of age)**

\_\_\_ G-15. Wednesday, July 6th, 9 a.m. \$ \_\_\_\_\_  
**TOTAL: \$ \_\_\_\_\_**

NOTE: For Tours H and I, please contact Windsor Travel, Ltd. at 312-581-4404 or 1-800-648-7456 for brochures with complete details.

**TOUR H: Post-Convention Tour - Atlantic City and Cape May. 4 days, departs Sunday, July 10th.**

**TOUR I: Post-Convention Tour - Washington, D.C. and Williamsburg. 6 days, departs Sunday, July 10th.**

Mail completed form with credit card information or check (in the amount of \$ \_\_\_\_\_), made payable to SPEBSQSA, and mail to SPEBSQSA PITTSBURGH TOURS, 6315 Third Avenue, Kenosha, WI 53143-5199.

\_\_\_ VISA    \_\_\_ Master Card    \_\_\_ Check    \_\_\_ Money Order

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

NAME \_\_\_\_\_

STREET or P.O. BOX \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE ( \_\_\_\_\_ ) \_\_\_\_\_



AIC Presents



# The FOUR

# FRESHMEN

Wednesday, July 6 at the 1994 International Convention in Pittsburgh

Special Guests:

Roger Blackburn and the Philharmonic Flavor

Send your check or money order payable to AIC.

(International orders - please send International Money Order in US Funds or give credit card information.)

to: AIC Tickets, 533 Oakcrest Lane, Coppell, TX 75019

To order by phone using MasterCard or VISA (only), call the AIC Hotline at 1-800-877-6936

Harmony Hall will not take AIC orders.

Tickets will be mailed via first-class mail beginning May 1, 1994.

All orders received after June 10, 1994 will be held for pick-up at the AIC ticket booth in Pittsburgh.

## "A Little Peace of Harmony"

Two great shows at the Civic Arena

6:00 pm show: Second Edition, The Ritz, Keepsake, Chiefs of Staff and The Acoustix

9:00 pm show: Rural Route Four, Classic Collection, Gas House Gang and featured guests: The Four Freshmen

Both shows will feature the AIC Chorus performing "A Barbershop Ode to Joy...O, Canada and the Star Spangled Banner" and a spectacular new finale "A Tribute to World Peace" arranged by Jay Giallombardo.

Seats

Front Row\*

Next Best

Real Good

Super Ticket

\$80 both shows

\$40 both shows

\$25 both shows

-or- choose from either column

\$50 first show  \$50 second show

\$25 first show  \$25 second show

\$15 first show  \$15 second show

quantity total

..... \$.....

..... \$.....

..... \$.....

\* Limited quantities

Total Order \$..... Please include an additional \$1.50 for postage and handling.

Name ..... Phone No. ....

Address .....

City ..... State ..... Zip ..... Country .....

MC  Visa Account No. .... Exp. Date .....

# Great Caribbean Chorus Cruise a winner!

by Jerry Orloff

What could be better than singing for two gold-medal chorus directors? How about rehearsing and performing with them as you cruise through the western Caribbean? It took a lot of work on the part of cruise coordinator Don Hannan and cruise treasurer Cliff Hasselbacher, of the Pekin, Ill., Chapter, but what a fantastic experience!

Originally initiated as a second reunion of 65 ex-members of the **Pekin Chorus**, it was expanded to barbershop friends and family from all over the USA. There were 83 Society members and 10 Sweet Adelines sharing seven days of Caribbean weather, cruise luxury, and 24-hour-a-day harmony last November, splitting their time between the sun deck, woodshedding, midnight buffets, chorus rehearsals, shopping in various ports, sightseeing ... and yes, performing on

boardship! The two directors were Jim Moses, who took the Pekin Chorus to gold medals in 1959, 1963 and 1968, and Jim Miller, who directed the Louisville **Thoroughbreds** to six chorus championships and is director of the 1992 champion **Southern Gateway Chorus** of Western Hills (Cincinnati).

Singers from 17 states—as far apart as New York, Florida and California—got their learning tapes ahead of time from Jim Moses, and performed on the final day's show aboard ship. Most participants in the pickup quartet contest met for the first time on board. After surviving the rigors of rehearsals sandwiched between all the other activities the winning quartet was the **Seaward Sentimentals**: Fred Sellers, tenor, Northbrook, Ill.; Kim Orloff, lead, Mission Valley, Calif., Sweet Adelines; Harry Faye, bari, Peoria, Ill. and

Jeb Stewart, bass, Pensacola, Fla.

The **Great Caribbean Chorus**—nearly 80 strong—performed to a packed house, as the ship returned to its home port of Miami. Stan Sharpe of the Sacramento Chapter directed a California contingent of 18 Barbershoppers and several Sweet Adelines. Also on the show was the quartet, **Mixed Metafour**; Bev Wesley, Elmer Fairbanks and Kim and Jerry Orloff.

Several other quartets performed at various times during the week: the 1991 FWD Seniors Champs, **Erin Boys**; Clark Daniel, Tom Keehan, Elmer Fairbanks and Jerry Orloff. The **Rocky Butte Boys**, Lloyd Oksen, Frank Arsenault, Elmer Fairbanks and John Staley, sang until they lost their voices. There's already another cruise being planned, so stay tuned!



Members of the Great Caribbean Cruise Chorus gathered on the sun deck for a photo op during last November's excursion.



At left, organizers and leaders of the "Great Caribbean Cruise" (l to r): Stan Sharpe, Sacramento, Calif.; Don Hannan, Pekin, Ill.; Jim Moses, Pekin, Ill. and Jim Miller, Western Hills (Cincinnati), Ohio.

# "Chain Gang Quartet" serenades judge

by Roger Perkins, Nevada-Placer, Calif., Chapter

Nevada-Placer Chapter member Bill Lipschultz, also being a well-known Auburn, Calif., attorney, conspired with a couple of deputy sheriffs to surprise Placer County Judge Robert McElheney on his birthday last December. Bill called me to see if I

could help put together a quartet for the occasion, so I lined up Gene "Smitty" Smith, tenor; Jim "Wink" Kraywinkel, lead; Jim Campbell, of the Folsom, Calif., Chapter, bari; while I humbly sang bass.

We met Bill at the Placer County Jail and

the bailiffs gave us orange prison garb to put on. We were then taken into the courtroom and chained together, as is customary. Judge McElheney entered at 1 p.m., as scheduled, and seeing the attorney in court, asked him what he had.

Mr. Lipschultz told the judge that he was representing a Mr. Perkins, whose arraignment was at the top of the pile. The phony complaint, made up by the court clerk, showed that one Roger Perkins had been arrested for violating code 415PC—Disturbing the Peace. Lipschultz told the judge that he had a couple of character witnesses in court, including a former bailiff and Frank Calbretta, a well known local bail bondsman who has attended our shows.

The judge replied, "If those are his character witnesses, he may be in jail a long time." This, of course, got a big laugh from the entire courtroom.

However, Mr. Lipschultz put on a serious face and informed the judge that this was no joke to his client, Mr. Perkins. The judge apologized and acknowledged that my situation was not very funny.

Since I had already supposedly served three days, the judge asked the D.A. if they could dispose of the case. The D.A. was reluctant, saying that he had not had a chance to look the case over and could not comment yet.

Lipschultz then proceeded to tell the judge that, during the three days I had been in jail, I had been a model prisoner and had even done some rehabilitation with three other disreputable inmates, who were chained to me in court. He asked that we be allowed to demonstrate the extent of our rehabilitation.

Judge McElheney gave the go-ahead, so I pulled out my pitchpipe, blew a B-flat, and we launched into "Daddy, Get Your Baby Out Of Jail."

As you can imagine, the judge and everyone else in court almost fell on the floor laughing. As soon as we finished "Daddy," we began singing "Happy Birthday To You." It wasn't hard for the judge to figure out that he had been set-up. He then came over and stood in front of us for pictures. The event was also videotaped from the back of the courtroom for posterity.

Bill said that the event was the talk of the courthouse for several days, and was one birthday the judge will never forget. It was a lot of fun for us quartet members, but we were very glad to get our chains removed and back into street clothes—what if our stunt had backfired?



Four Barbershoppers, posing as "jailbirds," got together for Placer County, Calif., Judge Robert McElheney's birthday. Standing in the dock behind the judge are (l to r): Roger Perkins, bass; Jim Campbell, bari; Jim Kraywinkel, lead and Gene Smith, tenor. Campbell is a member of the Folsom, Calif., Chapter; the others are from the Nevada-Placer, Calif., Chapter.

## City of Lakes Chorus

Sweet Adelines International

PRESENTS

The Best of Times

### CD and Cassette Tape

	U.S.	Other Countries
Tape	\$12.00	\$15.00
CD	17.00	20.00

Make Check Payable (in U.S. funds only, please) to: City of Lakes Chorus  
AND MAIL TO: City of Lakes Recording  
17036 DAVENPORT STREET NE  
Anoka, MN 55304

**VISA Cardholders**

Signature \_\_\_\_\_  
Card Number \_\_\_\_\_  
Expiration Date \_\_\_\_\_

_____ CDs	\$ _____
_____ Tapes	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

NAME \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_

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

## Recreation/leisure activities provide outlet

by Brenda Keeler  
Director of Patron Organizations

Fourteen-year-old Ashley is like a lot of girls her age. She's crazy about horses, loves to play basketball, is a whiz at bowling and is absolutely fearless when it comes to rollerskating. She's very sociable with her friends at school, and her mom says she's a regular shopaholic when it comes to buying clothes.

But unlike most girls her age, Ashley can't speak, write with a pen or pencil, or walk without assistance.


Ashley's mom, Judi, says that Ashley has blossomed while at Heartspring, thriving on the challenging work she's been given and enjoying an active social life with her friends. She's given regular opportunities to bowl, swim, ride horses and go roller skating (with assistance).

Heartspring students enjoy swimming at the YWCA, nature walks at various Wichita parks, ballroom dancing at a local dance studio, gymnastics through the school district, bowling at a local alley, and special local events, such as walk-a-thons and attending a circus.

The adaptive physical education theory practiced at Heartspring has transitioned into recreation/leisure activities. Whereas adaptive physical education modifies activities to fit the student's needs, recreation/leisure is an advanced extension, combining unaccomplished skills with fun. Surveys are conducted among the students, parents, and IEP (individualized education program) team members to determine what activities will be most helpful and enjoyable.

The greatest advantage in moving from adaptive physical education classes to life-long recreation/leisure activities is that the students seem to excel more quickly and take a greater interest in what's going on.

"Watching Ashley, who is confined to a wheelchair, cross the width of the swimming pool by herself is an exciting thing to see!" says Suzy LeValley, physical education instructor and recreation/leisure coordinator at Heartspring. Suzy admits that recreation/leisure is a lot of work, but there have been a lot of successes.


"You see little miracles all along the way," she concludes with a big smile. 

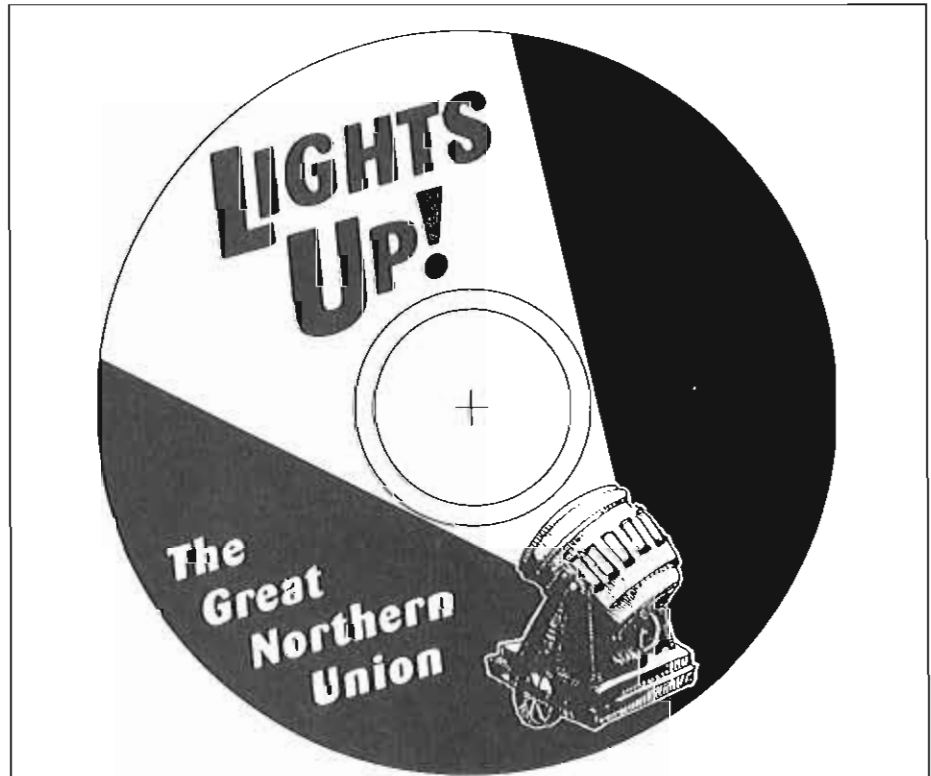
## Member survey

continued from page 9

We still face an uphill struggle to educate the younger generations, especially those born in the last 40 years, who didn't grow up with our music or our songs. We have to compete with all the societal pressures on working families and young people today. And we have to overcome the prevalent attitude among many young men, especially teenagers, that it isn't considered "cool" to sing in a school choir.

[For complete copies of the surveys, contact the Order Desk and ask for stock no. 4357. A charge of \$5 per set will be necessary to cover printing and S&H of the 119-pages of the reports. Ed.]

But we have many things going for us, including our tradition, our size and infrastructure, the strength of our musical programs and a positive image. In the helter-skelter world we live in, we're a cultural oasis. A genuine American jewel. And since the beginning, our uniqueness, even our strange and oddball name, has been an asset. The world needs us. We have every reason to go forth with pride, and "Keep The Whole World Singing." 



Announcing the release of the Great Northern Union's first CD and cassette! Enjoy the pure sound and diverse repertoire of the four-time International Medalist chorus, with arrangements by Waesche, Clancy, Beck, Perry and more. Featuring the 1993 International Chorus Contest Set recorded LIVE in the Saddledome.

ORDER FORM		Number	x	Price	=	Amount
	Compact Disk	_____	x	\$14.95	=	_____
	Cassette	_____	x	\$ 9.95	=	_____
						SUBTOTAL = _____
						Plus Shipping and Handling \$4.00 _____
						TOTAL _____
Enclose Check or Money Order For Full Amount						
Name _____						
Mailing Address _____						
City, State, Zip Code _____						
Phone Number _____						
Mail To: Lights Up! The Great Northern Union, P.O. Box 21547, Eagan, MN 55121-0547 Questions? Call 612-643-4GNU						

The distribution, sale, or advertising of this record is not a representation on the part of any licensee for correct use

© 1991 Hillyer, Chappell, SPT/BSQSA H 191

# Great arrangements await discovery

by Burt Szabo, Music Specialist/Music Publishing

Every quartet and chorus director is eager to find exciting, easily singable music that is sure to please an audience. Barbershoppers continually call the international office asking us to recommend music. It occurred to me that there are many fine arrangements available from the international office that are not sung as often as they should be. This issue, I'll review several that may be just what you are searching for.

Ballads ... everyone wants at least one heart-tugging ballad. If you have not sung one of these, I suggest you look them over:

"I Wonder What's Become Of Sally" (stock no. 7203) is a fine treatment of a great song. It is a bit challenging, not so much because of the arrangement, but because the song demands a somewhat heavier, fuller harmonic handling. The half-step-up key change on the repeat of the bridge provides a tremendous emotional lift, and the harmonic structure of the tag will challenge a few, and inspire many. You should not

overlook this one.

"Call Me Back, Pal O' Mine" (stock no. 7233) is another song with a great emotional message. The design of the melody accommodates the lyric beautifully. A dynamic half-step change of key leads to the reprise, which features the melody in the bass for a few measures, a rare thing. A stylization of the melody in the final measures leads to an especially fine tag, again featuring the bass. There is an alternate key change, taking the music up a whole step (even stronger emotionally) that can provide an even more exciting and telling climax.

Up-tunes ... if you're tired of hearing the same few up-tunes sung over and over by just about everyone, here are a couple that are worth your examination:

Think of Al Jolson or Eddie Cantor belting out a toe-tapping tune about going back to Dixie. Think of a song with the lyric freshness of "Alabama Bound," with the rhythmic excitement of "When The Mid-

night Choo-Choo Leaves For Alabama." Put them all together and you have "Hello! Swance—Hello" (stock no. 7230), a terrific number with a really bright and infectious melody that won't let you keep your feet still. By contrast, the minor-key verse establishes a different mood that permits some neat interpretive business. A return to the chorus allows the excitement to build again to a high-powered climactic finish.

For a neat, easy-beat kind of rhythm song by one of America's best songwriters, Walter Donaldson ("How 'Ya Gonna Keep 'Em Down On The Farm?" "My Mammy," "Carolina In The Morning," "Sam, The Old Accordion Man"), take a look at "We'll Have A Jubilee In My Old Kentucky Home." This song even quotes a fragment from "My Old Kentucky Home." The music is full of duet bits, syncopated swipes and echoes, topped off by a driving, rhythmic tag that doesn't let go until the final cadence.

These arrangements are listed in the 1994 *Harmony Marketplace* catalog, along with many others that you should examine. There is a wealth of great music available to you. Take a chance—try something different.



---

## New Music Notes

by Burt Szabo, Music Specialist/Music Publishing

Please refer to the previous issue of *The Harmonizer* for a complete listing of all 11 songs that have been released in the HARMONY EXPLOSION series of music. You will want to be sure to try some of these with your quartet.

There are two brand new issues in the Harmony Heritage Songs series that we think you will enjoy. "Put Me To Sleep With An Old Fashioned Melody" (stock no. 8142) is a great song from the year 1915, and just as good today as it was then. Burt Szabo prepared the arrangement. It is a bit challenging, but offers brief solos for the baritone and bass singers. We think the song is quite suitable for competition under the new category guidelines, but you might want to check with a Music Category judge or two, just to be sure.

The second new song in this series is stock no. 8143: "I Will Love You When The Silver Threads Are Shining Among The Gold." This quintessential barbershop ballad is from the year 1911, and its pure, solid-gold harmonies will please audiences and judges alike. Ed Waesche, who has contributed immeasurably to the Society's catalog of barbershop music, is the arranger.

Think of all the great quartets who have sung "No One Loves You Any Better Than Your M-A-Double M-Y." If you would like to join them, you may, with Tom Gentry's arrangement of this fine 1922 song. It is a great arrangement, one that will excite singers as well as an audience. The stock no. is 7320.

The team of composer Frank Buffington and arranger Lou Perry has given us several

songs, including "Old Songs Are Just Like Old Friends," stock no. 7559, and "I Want You To Be My Sweetheart," stock no. 7557. Now, along comes another gem from this highly talented duo—"Day Dreamin'." You may have heard it sung by our 1991 international champions, **The Ritz**, who introduced it at the 1992 Association of International Champions Show in New Orleans. If you enjoyed Lou's and Frank's two earlier collaborations, you will fall in love with "Day Dreamin'."

Why not call the international office today and become a new-music subscriber? You will receive all new-music issues in the mail direct from international headquarters as soon as they are released.



# Bagby, Massey to direct Saturday Night Live choruses at Harmony College 1994

by Ev Nau, Music Specialist/Performance/Marketing

Don't look now, but there have been some changes made for the Saturday night show at Harmony College in 1994. The Saturday Night Live choruses will be directed this year by two of our best ... Jim Bagby and Jim Massey. Both bring a world of experience with them.

Jim Massey has been barbershopping for 44 years and has led the OK Chorale of Oklahoma City to the international stage many times, where its music and theatrics have gained it Society-wide notoriety. Massey is a certified Presentation judge, a member of music faculties for both SPEBSQSA and Sweet Adelines International and a highly sought-after coach ... just ask **The Gas House Gang!** He firmly believes that our hobby should be fun, and vows that his chorus at Harmony College will be a fun-filled experience. And he should know about fun, for his highly entertaining comedy quartet, the **OK Four**, has been appearing on barbershop shows since 1965. The group's longevity stems from the apparent naturalness and spontaneity of its performances—each member has a consistent comic character within which he performs.

Jim Bagby also has both SPEBSQSA and Sweet Adelines roots, as well as being a gold-medal baritone with the **Rural Route 4**. He is the product of our Society's director-training programs and has coached at Harmony College for many years. Bagby directs the **Heart of America** chorus of Kansas City and has led them to the international stage on many occasions. He claims his directing style is "a cross between St. Vitus Dance and a bent slinky." Like Massey, Bagby is a certified Presentation judge and a much-sought-after coach. Not only that, he has served the Society as a member of the Future II Committee and claims to be taller than a Steinkamp.

Soooooo ... if you want to find out what it's like to sing for one of these two fun-loving directors, just sign up for Harmony College, and be sure to choose Saturday Night Live as a course selection. You'll learn some great rehearsal techniques and have a great singing experience. What a

deal! Singing in Jim's chorus will develop an appreciation for good performance traits. And, we guarantee that you get into "Jim's" chorus.

By the way, Jim says that his chorus will definitely be better than Jim's! Hmmm.

Sounds like we'll need your help to settle this one. I suggest that you join the chorus directed by the one who's a Presentation judge ... or better yet, the one who sings in a great quartet ... and have a Jim-dandy of a time.

## Your Barbershop Collection just isn't Complete!...

Until you have any or all of the recordings by The Ritz.

The 1991 International Champions have recorded all of your favorites from the hilarious "One More Minute" to the classic Ritz rendition of "Sweet Adeline."

Order today and soon you'll be... Puttin' On The Ritz!

# The Ritz

PLEASE INDICATE QUANTITIES

Old Songs are Just Like Old Friends

\_\_\_\_\_ C.D.(s) @ \$15. = \_\_\_\_\_  
 \_\_\_\_\_ CASSETTE(S) @ \$10. = \_\_\_\_\_

I'm Beginning to See the Light

\_\_\_\_\_ C.D.(s) @ \$15. = \_\_\_\_\_  
 \_\_\_\_\_ CASSETTE(S) @ \$10. = \_\_\_\_\_

The Ritz on Moonlight Bay

\_\_\_\_\_ C.D.(s) @ \$15. = \_\_\_\_\_  
 \_\_\_\_\_ CASSETTE(S) @ \$10. = \_\_\_\_\_

The Ritz

\_\_\_\_\_ CASSETTE(S) @ \$10. = \_\_\_\_\_

SUB TOTAL = \_\_\_\_\_  
 SHIPPING & HANDLING = \$2.00  
 AMOUNT ENCLOSED = \_\_\_\_\_



Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send this order form and your check made payable to: "The Ritz" (Foreign orders specify "U.S. Funds") Ritz Recordings, Box 126, Oakwood, Ohio 45873

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

# Top ten reasons to *not* have a will

by Charlie Green, Director of Development

There must be some powerful reasons to avoid making a will, since so many people die without one. As a public service to the seven out of ten of you who will depart sans will, we are presenting the top ten reasons for you *not* to make a will. You can recite them the next time you can't get to sleep.

In reverse order:

10. I don't have enough money that a will matters.
9. I want my family to argue over who gets what.
8. A will costs too much money.
7. The probate judge can pick out a better personal representative for my estate than I can.
6. I don't care what happens to my collection of Barbershop memorabilia.
5. I trust the State Legislature to use my estate tax dollars better than the trustees of Harmony Foundation would use a charitable bequest.
4. My minor children won't mind if a stranger becomes their guardian.
3. I want my spendthrift son to blow my hard-earned money on fast cars and loose women.
2. I agree with my state legislature that my money is better spent on my third cousin once removed than on promoting barbershop harmony far into the future.
1. There's no better way to show my family how much I love them.

And, like David Letterman's "top ten" lists, these reasons are just as facetious. Nevertheless, people unwittingly affirm these reasons, or others, year after year as they continue to avoid making a will.


As one who has seen the problems, anger and grief that can arise when this job is not done, I urge you to take action now. Your family will appreciate it. The charities you support will appreciate it. And, you will appreciate the peace of mind you will get from fulfilling this important responsibility.

It's important to find an attorney who does estate-planning work and with whom you feel comfortable. Like many people, you may not yet have an attorney. In that case, consider asking a fellow Barbershopper (one who already has a will) who *he* used and if he would recommend the attorney.

To help you get started on this process, you can contact me at (612) 929-0041. I can provide you with helpful material on making a will and, if you like, supply information on ways you can include charitable giving in your estate plans.

Caring for the disposition of your assets is simply too important for you to delay any further. It's important for you, for your

loved ones and for the Society.

If you think you might benefit from learning more about wills, please fill out and mail the coupon below. Also, it would help us greatly to know whether you have included—or would like to include—the Society in your estate plans. You may qualify to become a member of the O. C. Cash Founder's Club when you do so. 

## PLEASE COMPLETE AND MAIL TO:

SPEBSQSA  
c/o Charlie Green, Director of Development  
6315 Third Avenue  
Kenosha, WI 53143-5199

- I (we) do not have a current will.  
 Please send free literature about making a will.  
 Please contact me about a personal visit or other assistance.

- I (we) have a current will.  
 I have provided for the Society in my will.

Please include additional information you may want us to know:

Name: \_\_\_\_\_

Address: \_\_\_\_\_


City: \_\_\_\_\_ State: \_\_\_\_ Zip: \_\_\_\_\_

Telephone: (     ) \_\_\_\_\_

## Heritage Hall of Museum Barbershop Harmony receives archival material

The Heritage Hall Museum of Barbershop Harmony has been recently enriched by receipt of material from the estates of Willis Diekema and Bob Godfrey; photos, correspondence and music ... some in original manuscript form. Curator/archivist Ruth Blazina-Joyce will index and store these materials for future research into our Society, its history and rich trove of remembrances.

Both Diekema and Godfrey were remarkable composers, as well as dedicated Barbershoppers. Diekema is perhaps best known as the composer of "Keep America Singing," while Godfrey's best-loved song is perhaps "That Old Quartet Of Mine."

In addition to financial support from members, the museum welcomes such memorabilia of unique interest, as a means of preserving our Society history. 





## American housewife brought barbershop to The Netherlands

by Jaques de Jong, DABS World Harmony Council Representative

It was an American housewife who introduced barbershop singing to The Netherlands. Kit de Bolster-Diggs might well have turned to ballet instead of barbershop harmony. Had she done so, Holland might never have known barbershop.

In 1968, Kit was working for the General Electric Corporation in Philadelphia when she met Jack de Bolster, a Dutchman who had only been in the U. S. for one day. Six months later, they were married, and last December, they celebrated their silver wedding anniversary.

During their first year together, the couple lived in England. One day, Kit mentioned to Mike Barrett, a friend, that the only singing available in the neighborhood seemed to be opera or church choirs. When Barrett informed her that there was also barbershop, Kit immediately sought out and began singing with a ladies' barbershop chorus.

Unfortunately, the chorus began holding rehearsals during the daytime, and Kit dropped out, as she had to take care of her little boy during the days. She turned to ballet as an outlet for her musical interests, but when the chorus reinstated evening rehearsals, Kit returned to barbershop.

In 1977, the de Bolsters moved to IJsselstein, The Netherlands. Kit soon organized a group of ladies who enjoyed singing harmony. It became the IJsselstein Chorus of Sweet Adelines International—the first barbershop in The Netherlands. About a year later, the ladies persuaded their husbands to become involved, and the Heart of Holland Chorus was born, the first male barbershop chorus in the country.

Since then, barbershop singing has flourished in Holland like the tulips in the bulbfields. Today, there are about 600 male singers in 15 choruses and 20 quartets, singing under the banner of the Dutch Association of Barbershop Singers (DABS), and more than 800 ladies singing in as many choruses and quartets as Holland Harmony members. Those numbers are quite good for a small country like The Netherlands.

Kit de Bolster-Diggs is still an active participant. For the past four years, she has been the director of the Flying High Singers, a Sweet Adeline chorus based in Nieuw Vennet, The Netherlands. All Dutch barbershoppers owe her a vote of thanks for bringing her unique American music to our shores.

## Former staff member takes sabbatical "Down Under"

Tom Gentry, formerly a music specialist on the international staff in Kenosha, spent six months of 1993 in Australia and New Zealand. His 17-page report of his sojourn, released in January, recaps his individual visits to the barbershop groups in both countries.

Supported by travel funds from the World Harmony Council and hosted by local barbershoppers, Gentry spent time coaching and teaching 12 choruses in Australia, plus attending AAMBS' second national convention in Queensland in October. Later in that month, he attended the 5th-annual NZABS convention in Christchurch, New

Zealand. Before returning to the U. S., Tom spent some time with the four NZABS choruses who competed at the convention.

During July and August, Gentry took a "break" in his home country, though, attending the international convention in Calgary, Harmony College and category school, before resuming his Down Under visitations. In addition to providing musical counsel to male barbershoppers, he also worked with Sweet Adeline groups and local school programs, the latter to help introduce and promote barbershop singing among the young folks.



## Tuxedo Wholesaler

Free 40 page Color Catalogue  
call toll free (800) 828-2802.

### NEW BLACK TUXEDO

In Polyester  
\$99.00

**\*NEW \*NEW \*NEW \*NEW \***

New Wing Collar Shirt	\$15.75
New Laydown Collar Shirt	\$15.75
Tie & Cumberbund Set in Poly/Satin	\$8.95
Tie & Cumberbund Set in Lamé	\$12.95
Bow Tie Poly/Satin	\$3.00
Bow Tie in Lamé	\$5.00
Men's Tuxedo Pant (ex. waist, black)	\$24.00
Men's Tuxedo Pant (ex. waist, black)	\$36.95
Shawl lapel full back Vest*	\$22.50
Shawl Lamé lapel full back Vest*	\$29.50
V Neck Lamé Vest	\$36.00
Suspenders all colors	\$5.00

Prices subject to change without notice

\*Vests come in Red, Royal  
and Black with black lapels

Call a Sales Representative today  
(800) 828-2802



Free Catalogue  
Samples Available  
(Please secure with a  
credit card.)

Tuxedo Wholesaler  
7750 E. Redfield Rd.  
Scottsdale, AZ 85260



# Recruitment or retention? The debate is over!

by Patrick Tucker-Kelly, Chapter and District Development

**R**ecruitment or retention, which is more important? The Society has kicked this issue around for many years. I believe the key to reversing more than a decade of membership decline is recruitment. And, I think I can prove it.

I have just finished compiling membership statistics since 1983. I looked at raw numbers and percentages for both recruitment and retention during that period. In 1983, the last year the Society showed a membership increase, we retained 82 percent of our members. Last year, our retention rate was 87 percent, a solid 5-percent gain. That's great! However, in 1983, we recruited a total of 18 percent new members, but in 1993, we recruited just under 13 percent new members, a 5-percent loss; our membership declined .5 percent in 1993.

We ended the year with 34,301 members, 183 fewer than we had on January 1, 1993. Had each of our 810 chapters recruited just *one* extra man last year, the Society would have grown by 627 people! That would have been a growth rate of 1.8 percent—with only *one* extra recruit per chapter.

Here's a simple formula you can use to see if you are on track in your recruiting. On average, the Society loses 14.9 percent of its members each year (the sum of the annual

percentage decline divided by the number of years). If your chapter will set a goal of recruiting 15 percent of its January 1 membership each year, the Society should then grow by at least .1 percent each year. Let's take a look at what this means in real numbers to chapters like yours and mine.

A 30-man chapter should set a goal to recruit at least 5 new members during the year, as 15 percent of 30 is 4.5. Similarly, a 50-man chapter should set a goal to recruit at least 8 new members and a 75-man chapter's goal should be for at least 12 new members. A 100-man chapter should set a goal to recruit at least 15 new members, a 125-man chapter's goal should be at least 19 new members, while a 150-man chapter should shoot for at least 23 new members during the year. If every chapter in the Society will set this goal, and give it the best shot possible, we *will* see the declines turn into increases. It can happen in 1994.

Here's a look at actual 1993 statistics for two chapters—one declined by 3 percent, the other grew by 3 percent. Chapter A had a 3-percent decrease, from 69 to 67 members during the year. It recruited 5 new members, or 7.3 percent. Had it recruited 15 percent (11 members), it would have ended the year with 73 members, or a 5.8 percent

increase in total membership for the year. Chapter B had a 3-percent increase, from 59 to 61 members during the year. It recruited 8 new members, or 13.6 percent. Had it recruited 15 percent (9 members), it would have ended the year with 62 members, or a 5-percent increase. There's that *one* extra member!!

There were a total of 149 chapters with a gain of 5 percent or less in 1993. I wonder how many members we would have gained if each of these chapters had recruited its 15 percent? There were also 112 chapters with a loss of 5 percent or less. If each of these 261 chapters had recruited that *one* extra person, the Society would have grown by 78 members.

After reviewing these statistics, I am more firmly convinced than ever that we must continue to emphasize recruitment *every* day of *every* year! I also believe we must continue to encourage all our chapters to do their best each and every month. To that end, I will ask the directors of membership development to pay some special attention to chapters with a gain or loss in the 5 percent range each month. By focusing on these chapters, 1994 should be the beginning of our search for annual membership increases.



## Men of Note

Members with 21 or more total credits who have earned additional credits in the fourth quarter of 1993. Total for year is shown in third column.

<b>Cardinal</b>			Johnson, William	31	3	Krodel, Robert	29	1
Limerick, Earl	26	2	Monnich, John	54	13	Larivee, Leo	24	1
<b>Central States</b>			Smith, Ronald	43	1	<b>Pioneer</b>		
Becker, John	24	1	<b>Illinois</b>			Chirgwin, Martin	22	1
Easter, Jerry	21	2	Clark, James	24	1	Fricker, Albert	41	2
Griffith, Jim	26	5	Mulkin, John	34	2	McCann, Andy	30	1
Loewen, Bill	21	2	Schlesinger, Joseph	34	2	Olger, Reese	30	1
Spellman, Marvon	84	1	Woodall, Tom	24	1	Schroeder, Donald	23	1
Stewart, Bob	23	6	<b>Johnny Appleseed</b>			<b>Rocky Mountain</b>		
<b>Dixie</b>			Bushong, Lane	25	1	Brown, Calvin	22	1
Bowman, Anthony	27	6	Shisler, James	21	1	Burgener, Robert	28	1
Conway, Paul	37	1	Williamson, Samuel	27	2	Peterson, Carroll	25	2
Miquefon, John	24	1	<b>Land O' Lakes</b>			Wiese, Fred	34	1
<b>Evergreen</b>			Fuller, Jerome	21	1	<b>Seneca Land</b>		
Mondau, Stephen	22	1	Liles, Joe	47	12	Eldridge, James	24	1
Schmidt, Wyman	23	2	Wickenheiser, Thomas	43	2	<b>Southwestern</b>		
Wynne, Lee	25	2	<b>Mid-Atlantic</b>			Miller, Elvis	47	1
<b>Far Western</b>			Gape, Raymond	22	1	Patterson, Jim	21	2
Anderson, Brent	26	2	Henschel, Orville	23	5	<b>Sunshine</b>		
Diamond, Stephen	63	2	Paton, William	26	1	Bridgham, George	35	1
French, Stanley	29	3	Speicher, Russel	36	1	Scalise, Ray	24	3
Gurule, John	27	1	<b>Northeastern</b>			Warshaw, Bert	43	1
Hammer, Henry	60	1	Church, Charles	27	1			
Hunter, Charles	54	1	Houpis, C. N.	24	1			

## Chapter Eternal

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

<b>Cardinal</b>		<b>Illinois</b>		MacIntyre, William ..... Burlington, VT	
McKinley, Vern ..... Angola, IN		Gebhardt, Charles ..... Decatur, IL		Moffatt, Edward ..... Scituate, MA	
Sinclair, Huck ..... Greater Indianapolis, IN		Matson, Herbert ..... Chicago No. 1, IL		<b>Ontario</b>	
Thornton, Harold ... South Bend-Mishawaka, IN		<b>Johnny Appleseed</b>		Waddington, Thomas .. Kitchener-Waterloo, ON	
<b>Central States</b>		Cline, Edward ..... Pittsburgh North Hills, PA		Winger, Glen ..... Simcoe, ON	
Pay, Alfred ..... Milbank, SD		Donahue, Robert Cleveland West Suburban, OH		<b>Pioneer</b>	
Stensrud, Victor ..... Kansas City, MO		Kerr, Richard ..... Mansfield, OH		Boyden, William ..... Jackson, MI	
Willits, Le Roy ..... Davenport, IA		Kleppick, Richard ..... Greater Pittsburgh, PA		Gregory, Rawleigh ..... Gratiot County, MI	
<b>Dixie</b>		Mc Dougall, George ... Lawrence County, PA		Minarik, Steve ..... Kalamazoo, MI	
Bell, John ..... Mobile, AL		Ober, Henry ..... McKeesport, PA		<b>Rocky Mountain</b>	
Cedarblade, Don ..... Hilton Head Island, SC		<b>Land O' Lakes</b>		Harris, Gerald ..... Pikes Peak, CO	
Loney, Ralph ..... Columbus, GA		Hoover, Roland ..... Faribault, MN		<b>Seneca Land</b>	
Owings, James ..... Greenville, SC		Jensen, William ..... Appleton, WI		Baranello, William ..... Syracuse, NY	
<b>Evergreen</b>		<b>Mid-Atlantic</b>		Peterson, Richard ..... Mark Twain, NY	
Bates, James ..... Salem, OR		Burnaford, William .. Lancaster Red Rose, PA		Walker, Charles ..... Crawford County, PA	
Enger, Robert ..... Snohomish County, WA		Householder, Fred ..... Altoona, PA		<b>Southwestern</b>	
Greer, Robert ..... Sea-Tac, WA		Kleyn, Dick ..... Princeton, NJ		Bagby, Jack ..... Oklahoma City, OK	
Hollister, William ..... Juan De Fuca, WA		Little, Charles ..... Salisbury, MD		Enmeier, Norman ..... Frank H. Thorne	
Roth, Steven ..... Eugene, OR		Lodewyck, Chris ..... Montclair, NJ		<b>Sunshine</b>	
<b>Far Western</b>		Michener, Courtland ..... Wilmington, DE		Burgham, Sid ..... Pasco County, FL	
Cavis, Charles ..... Oakland East Bay, CA		Minor, Max ..... Frank H. Thorne		Fitzpatrick, James ..... Citrus County, FL	
Culley, Grant ..... Peninsula, CA		Schmidt, George ..... Dundalk, MD		Grier, Andrew ..... Manatee County, FL	
Davis, James ..... Palomar Pacific, CA		Shiro, Joseph ..... Staten Island, NY		Kidwell, John ..... Daytona Beach, FL	
Eynon, Homer ..... Tucson, AZ		Shockley, Herb ..... Hazleton, PA		Leonard, Oliver ..... Pensacola, FL	
Perry, Marshall ..... Bay Area Metro, CA		Zebley, Joseph ..... Newark, DE			
Pezza, Steven ..... San Fernando Valley, CA		<b>Northeastern</b>			
Trego, John ..... Pomona Valley, CA		Burke, Roydon ..... Scituate, MA			
Triglia, Arnold ..... El Cajon, CA		Callum, Merrill ..... Canton, MA			
Webster, Donald ..... Phoenix, AZ		Fuller, Howard ..... Keene, NH			

## In Memory

### Jack Bagby

Jack Bagby, editor of *The Harmonizer* 1988-89, suffered a stroke and passed away on January 18, 1994, in Norman, Oklahoma. He was 69. An active member of the **OK Chorale**, chorus of the Oklahoma City Chapter, Jack was also the editor of the chapter bulletin, *Ricochets*.

### "Doc" Enmeier

Norman "Doc" Enmeier, tenor of the 1941 champion **Chord Busters**, died December 29, 1993, in Tulsa. He was 91. A retired dentist, Doc had maintained his Society membership in the Frank Thorne Chapter-at-Large in recent years. Much of Enmeier's barbershop memorabilia has been consigned to the Heritage Hall Museum of Barbershop Harmony in Kenosha, where his championship uniform is part of a current display.

### Jerry Harris

Gerald (Jerry) Harris, baritone of the 1993 Seniors Quartet Champion **Rockies IV** of the Pikes Peak, Colo., Chapter, died suddenly and unexpectedly at his home in Colorado Springs on December 9, 1993. He was 59, the youngest member of the quartet. At the 1994 midwinter convention in Sarasota, the quartet honored its scheduled performances with Neel Tyree substituting for Jerry.

### Max Minor

Max Minor, known to many Barbershoppers as the editor of the *GUBOS Gripe*, passed away October 22, 1993, at age 67. Max was one of the early members of GUBOS (Give Us Back Our Society), an informal group dedicated to reduced emphasis on competition.

### Huck Sinclair

Huck Sinclair, baritone and last surviving member of the 1943 champion **Four Harmonizers**, passed away on January 3, 1994. He was 92. A member of the Greater Indianapolis Chapter, Huck recently submitted an article to *The Harmonizer*, "A quartet champion's random recollections," that appeared on page 17 of the November/December 1993 issue.



# Harmony Explodes at River Valley High School

by Duane Kline, Music Director

Despite a long and tiring practice, the singers lingered, discussing the new songs they had practiced and shaking the director's hand. One small group stood off to the side of the stage and tried a tag they had especially liked while others just hummed or sang softly as they gathered their gear for departure.

A typical Tuesday night practice for Society members? No, the end of a five-hour workshop for more than 50 high school boys, many of whom had never even heard barbershop music before that day. The young men, who came from four high schools in Marion County, Ohio, spent the day with guest director Burt Szabo in the River Valley High School auditorium.

"See how many overtones you can hear!" Burt called, as the teenage singers tried the barbershop favorite "On Moonlight Bay." Although the song was new to the high school boys, they sang enthusiastically. "Let's face it—singing's fun!" Burt said as the boys celebrated their barbershop harmonies with high fives and whistles.

The fun and music continued as Burt asked for volunteers to form a quartet and sing a tag in front of the chorus. The first foursome then got to choose four other singers to take their places. The only rule was that each quartet had to be made up of four boys who had never sung together before. Boys were eager to volunteer—or volunteer their friends—until most of the singers had been in at least one quartet.

Most of the day, however, was spent singing in a chorus, learning how barbershop harmonies are created, and making that unique sound themselves. During a discussion of barbershop arrangements, one boy asked Burt how long it took to get his arrangements published.

"Well, it only took about two hours to put notes on the paper," he responded, "but it took 40 years of doing, studying and practicing to learn how."

continued next page



Music Specialist Burt Szabo expounded on elements of barbershop harmony to a group of more than 50 high school students in Marion County, Ohio, last November. The visit was hosted by **The New Rhythm Boys**, River Valley High School's barbershop chorus.



Above, and at top of next page, Marion County students try their hands at singing tags in various foursomes, while Professor Szabo lends a critical ear.



Burt Szabo (at left) also visited with the six members of the HARMONY EXPLOSION club at Sycamore High School, near Loveland, Ohio, as part of his November trip.



JAD Barbershoppers provided a demonstration quartet for the Sycamore club (l to r): Dick Stuart, tenor; Roy Wergers, lead; Dan Fitzpatrick, bass and Mark Bowman, bari.



The Sycamore High School HARMONY EXPLOSION club shows off its barbershop style (l to r): teacher Brenda Huffines, Andrew Kegglund, Jason Sharp, Jake Leatherman, Doug Santschi, Aaron Mettey and Chris McGrath.

The boys sang Burt's arrangement of "Shenandoah," and several asked him to autograph the copies of the music they got to take home as a keepsake of the day. Other activities during the workshop included watching the HARMONY EXPLOSION video, learning something of the history of barbershop music, and eating a pizza lunch arranged through the Marion County Board of Education.

The workshop was hosted by **The New Rhythm Boys**, River Valley High School's barbershop chorus, and their director, Duane Kline. The New Rhythm Boys have been singing barbershop for about three years, not only for local audiences but also in competitions as far away as Toronto, Canada. It was the boys' love for barbershop harmony that inspired Duane to arrange the workshop and then extend an invitation to other schools to send young men.

"My kids thought it was 'awesome.' Even our school guidance counselor heard about it from the kids and congratulated us," Duane said. "It was so exciting to hear kids do something they hadn't done before."

The experience of these young men is not unusual. Burt indicated that he would work with singers from 13 or 14 schools in the same two-week trip during which he visited River Valley, and he takes up to 20 such trips in a year.

"Many high school directors would like to do barbershop, but they don't know how," he said. "SPEBSQSA doesn't have commercial contacts with schools, but we can provide advice, music, and local chapter contacts. There are probably hundreds or thousands of music programs that would enjoy what we can offer."

If the day at River Valley is typical, then Burt is right. When Duane asked the young men at the workshop how many would be interested in getting together again to sing barbershop, even though they might have to sacrifice a Saturday or Sunday, the response was unanimous in favor of the idea. Marion County may have a county-wide barbershop chorus to perform this spring.

"It is great fun, believe me, to do this kind of thing," Burt said. "The most important thing is to show kids that singing isn't just enjoyable in high school. It's a lifelong activity that keeps you young." 🎵



## News About Quartets

The Thunder Bay, Ontario, Symphony Orchestra Pops Concert Series performance last November 27 featured a local barber-shop quartet—the **Harbour Tones**: Nick Kozak, tenor; John Olynick, lead; Bill Carruthers, bari and Stuart Kirkup, bass. The foursome performed two sets, interspersed between instrumental music ranging from Gershwin to Mahler.


A review of the concert, published in *The Chronical-Journal* newspaper, included the following comments: "The Harbour Tones are marvelous, both in voice and style. Their impeccable harmonizing and their cheerful stage presence are infectious. They treated us to seven selections and an encore. I enjoyed 'Rebecca from Kakabeka' the best." [The last statement refers to a rewording of "Yona From Arizona" to refer to a local village and tourist attraction, Kakabeka Falls.]

The quartet performed in more than 50 singouts in 1993, not counting the 45 singing valentines delivered last February. The Thunder Bay Chapter is in the Land O' Lakes District.



**Stage 11**, a quartet from the Chattanooga, Tenn., Chapter, received national TV exposure, singing the lead-in to the "CBS This Morning" show with a barber-shop rendition of "CBS This Morning Is Breakfast For Your Head." The foursome—Dan Bruns, tenor; Horace Brock, lead; Dave Reynolds, bari and Paul Blazek, bass—was promoting the chapter's Christmas show on a morning show at the local affiliate station, WDEF, which later sent the tape to CBS in New York, where it was aired nationwide on January 4.



The Baltimore, Md., Chapter's **Heritage Quartet**—Bob Doster, tenor; Bob Hanna, lead; Buck Barnes, bari and Ron Hoobler, bass—was featured in the fall edition of the Maryland Special Olympics newsletter. The foursome has a combined Society membership of 150 years. 



1990 international champion **Acoustix** is shown (above) with Jim Zippo (center) when guest artist on Zippo's "Pure Gold" morning program, which is broadcast nationally on the ABC Radio Network. The foursome (l to r): Rick Middaugh, lead; Jeff Oxley, bass; Todd Wilson, tenor and Jason January, bari, performed show repertoire and Christmas songs "live" to complement cuts from its CD *Stars & Stripes* on the December program.



The **139th Street Quartet** is shown with star Loni Anderson during taping of the TV sitcom *Nurses* that aired last fall, an episode titled "Send In The Gowns" (l to r): Dan Jordan, lead; Doug Anderson, tenor; Jim Kline, bass and Pete Neushul, bari.



Members of **The Entertainers**, a popular comedy quartet from Baltimore, were featured performers as well as clinicians at the NZABS convention last fall. Shown in the Christchurch airport with family and hosts are (l to r—circled): Gary Brohawn, tenor; Brett Pryor, bass; Fred King, bari and Mike Wallen, lead.



Shown at left, performing as the quartet in the Cross River Theater Company's production last July of *The Music Man* are (l to r): George Broomfield, bass; Otto Theall, tenor; Eugene Fredrich, lead and Pete Nichols, bari, members of the **Golden Chordsmen** chorus of the Westchester County, N. Y., Chapter.

At right, **R.S.V.P.**, from the Tampa, Fla., Chapter, served as the quartet for the Florida Orchestra's October production of *The Music Man* (l to r): Bob Mills, bass; Arne Helbig, bari; Gary Richtmeyer, lead and Ray Scalise, tenor. Posing with the foursome was opening night guest of honor, Mrs. Meredith Willson.



A Montclair, N. J., quartet, the **Gondolaires**, is shown at left conferring with writer/director Don Attanasio during taping of a cable TV show, "A Barbershop Christmas," which also featured Montclair's **Dapper Dans of Harmony** chorus (l to r): Joe Fiore, bari; Bob Marchini, bass; Warren Boin, lead and Leo Breda, tenor.



# SPEBSSA?

Society for the Preservation and Encouragement of Barber Shop Singing in America? After 40 years of membership in SPEBSQSA, I think that the time has come to drop the Q.

When I joined in 1953, my chapter didn't have a chorus, only members interested in singing in a quartet—not necessarily a performing or show quartet (quartet parades were the only game in town then), but a foursome of some kind. Perhaps one that lasted no more than the current meeting night or one that met once a week to improvise arrangements—what today we call “woodshedding.” The entire point of membership in those days was quartet singing.

True, the meeting always began with gang singing, which was led not by a “chorus director” but by someone who directed the singing. It was a fine way for all the existing and wannabe foursomes to learn a new song. Almost all of these singers harbored contest aspirations, whether or not they had reason. A surprisingly large number actually competed as chapter quartets.

But it's not my purpose here to recap Society history since those halcyon days, simply to note there was a certain inevitability about what has taken place. As quartet competition grew keener, fewer and fewer men were able to reach the higher positions. You may disagree, but surely, like me, you have seen the same several dozen names combining and recombining over the years in the hope of finding the magical winning combination. Serious quartet competition has turned into a game for only the very best.

What then could the remaining singers—the vast majority of Society members—do but become choruses? And, I might add, many of them very good choruses indeed, in the fullness of time.

So good, in some cases, that history repeated itself. Again the more motivated singers—I don't want to imply that they were necessarily the best—withdraw into enclaves dedicated to competitive excellence. The very existence of such “super choruses” gave rise to controversy and animosities in the Society which haven't yet faded away.

But, their example seems also to have sparked a trend toward healthy diversity. Thus, we are beginning to see chapters organize around the old-fashioned barbershop quartet, others dedicated to just having singing and fun, and some stressing woodshedding and tag singing. I have no idea how many different kinds of chapters are evolving, only that such evolution is a very positive development for our Society.

For the barbershopping tent is broadening and our efforts now should focus upon furthering that most natural of processes. I would like to suggest a couple of areas that I think merit increased attention.

First, recognize that barbershop singing, our unique brand of four-part harmony, is the unifying principle in whatever we do. This means we must quit quarreling about how individual singers choose to exercise

**... barbershop singing, our unique brand of four-part harmony, is the unifying principle in whatever we do.**

the principle. Define our singing somewhat more broadly, if necessary, to include alternately acceptable sub-sets, some for contest, others for performance, as Society arrangements have, in fact, been distinguished for quite some time. Our tent should be made infinitely flexible so that members are offered the widest possible range of options.

But, the principle also implies bringing into the tent many who are not now covered. In a sense, we have already moved in this direction by devising programs aimed at the nation's school children and young adults at college level. However, we need also address the question of merging with other groups dedicated to barbershop singing.

So, secondly, however difficult this may be for some to accept, the same sort of cumulative strength that occurred when sing-

ers moved into formal choruses will be found by consolidating men's and women's barbershopping. A subsidiary benefit, naturally, will be lessened administrative costs for all organizations involved, once such a merger takes place. Of even greater benefit will be the combining of musical strength, the greater sharing of arrangers, directors and coaches of every stripe.

For the old stereotypes of men and women barbershoppers mixing are no longer valid, if indeed there was ever any validity to them. Barbershopping men and women can and do participate in joint ventures now, and have been doing so for a long time without untoward incident. Church and civic choirs and choruses have included both sexes for much longer than SPEBSQSA has been around, and it's about time to admit that we're as adult as any other American singing group.

Which is not to say that our expanded barbershopping tent can't let chapters decide to consist of just men or women singers, only that, if it wishes, a chapter might be co-ed. Or, they might choose to be made up of men five feet tall or less who prefer to sing in octets. Or, might even be composed solely of people described in Item Four from our Code of Ethics, a chapter that specializes in providing support for other surrounding chapters, perhaps. Or, possibly, a chapter singing in the “barbershop style.” Diversity should be encouraged with but one unifying constraint: our music shall be barbershop, whether mainline variety for competition purposes, or more flexibly defined for performance and entertainment use only. We can both preserve the traditional and let it evolve—have our cake and eat it too.

Whether I have limned the future, only time will tell. Still, I'm inclined to think that the Society for the Preservation and Encouragement of Barber Shop Singing in America is beginning to take shape.

**Bill Seibel**

Fair Oaks, Calif.





## Letters to the Editor

Dear Sir,

This is the first time in my 64 years to mail a letter to the editor of this or any other magazine, although, as an officer of my local chapter, I have sent many a "thank you" letter.

I joined the Society in 1954 in Houston, Texas. Within weeks, I was singing in a novice quartet, the 'Tex-Tones. We must have gotten better as time went by, for we did find bookings.

After chapter meetings and public performances, it was our custom to repair to a small bar call The Stadium Lounge, just west of Rice University's stadium, for an afterglow. We generally followed the Society code of not pressing our music on unsympathetic ears. We'd wait for the "hired" entertainer to take a break, then lay on one of our best numbers. This could net us a free pitcher of our favorite beverage from some generous, uncritical patron.

It was there that we had the extreme good fortune to make the acquaintance of "Dee" Johnson, a very talented pianist, employed by the house in the fall of '56. He showed immediate interest in us, often taking a break upon our arrival, listening to our songs, and engaging us in conversation before continuing his performance.

Across the weeks, into spring of '57, he divulged that he hadn't always been a piano man. He had started out on the trumpet. But in 1917, when men were going to war, he had approached Louis Armstrong for a place in his band. Armstrong allowed that what he needed was a "Piano Man." Dee converted.

One evening, as our friendship blossomed, he beckoned to us to gather close around him at the piano. He played and sang "Mister Jefferson Lord, Play That Barbershop Chord." The tune made an instant hit with the four of us. Dee then played each phrase and coached us in finding our respective parts. Our bari, the only one with musical training, went home and structured it on paper. When we found that friend Dee had a birthday coming up, we began learning the song, and on the appropriate night, we trooped into the Stadium Lounge and sang it to Dee.

The article, "Play that barbershop chord—who?" in the Jan/Feb issue of *The Harmonizer* caught my eye and held it. Wilbur Sparks, Society Historian, gave us a wonderful review of Lynn Abbott's article, "Play That Barbershop Chord," from *American Music Quarterly*, Fall '92. I, for one, will seek out and read it all!

Barbershop, blues and jazz are purely American art forms. To finally be able to acknowledge the threads of the contribution of African-Americans to the music of my heart, makes me more appreciative of our collective American heritage. Where else in the world could it happen?

**Chuck Weeth**

Abilene, Texas

### *Harmonizer:*

Kudos to Wilbur Sparks for his insightful and straightforward reporting of the origins of barbershop harmony and the influence of African-Americans in its beginnings. ... I'm greatly disturbed that I can count on my fingers the number of black men who are active in the Society.

I hope this article can serve as a wakeup call to all of us who dearly enjoy the barbershop experience—to be inclusive and encouraging to all men who love to sing, regardless of color, race, sexual orientation, or anything else that gets in the way of true harmony.

**Jim Bailey**

Oak Harbor, Wash.

Dear Editor:

I certainly agree with Ed Daly in his article "Please don't fiddle with the arrangement" [Nov/Dec 1993 issue], but I think some of our arrangers should listen to the message. I have been a Barbershopper for more than 30 years, and have sung different arrangements of the same songs in many quartets and choruses.

Different arrangements are a little taxing, but when someone takes one of our older Society arrangements and re-arranges it, it blows my mind. I can't unlearn some of these old-timers, and I know there are others who have the same problem.

Such re-arrangements do not appear to be in the best interests of the Society. When a pickup quartet tries to sing an old chestnut, they often find that each singer has a different arrangement in mind.

**Norm Swanson**

Davenport, Iowa

*Arrangements published by the Society are rarely changed, and then only for very good reason. Ed.*

## Mr. Uniform Chairman VISUAL IMPACT!

Get More For Your Uniform Dollar!

You can give your chorus or quartet the winning edge in a close contest. Visual impact is an important part of the scoring. Why not consider brand new uniforms instead of wimpy, worn-out "hand me downs"? Start inexpensively with a basic uniform and continually add to it as your budget permits. No need to buy more than necessary because you are assured of a continual source of supply. You can add new life and luster to your present uniforms with the addition of new colorful accessories. Call us with your ideas. We will arrange for you to see samples without obligation. Call Chilbert & Co. when you care enough to have your group dressed the very best.



Frank Chilbert, Jr.  
President, Chilbert & Co.

No need to buy more than necessary because you are assured of a continual source of supply. You can add new life and luster to your present uniforms with the addition of new colorful accessories. Call us with your ideas. We will arrange for you to see samples without obligation. Call Chilbert & Co. when you care enough to have your group dressed the very best.

### CHECK THESE PRICES ON BRAND NEW GOODS!\*

★ **Tuxedo Coat & Pants**  
Black or White as low as ..... **\$115**

★ Formal Shirts - Laydown & Wing Collar Styles - White Only ..... \$17.50

★ 2 pc. Tie & Cummerbund Sets - Name a color ..... \$11.00

★ Suspenders - Name a color ..... \$3.50

★ Banded Bow Ties - Name a color - As low as ..... \$3.50

★ Button-On Ruffled Dickies - White with Colored Edgings ..... \$6.00

★ Formal Shoes - Black or White - sizes up to 15 ..... \$25.00

★ Tuxedo Pants - Black or White ..... \$35.00

★ Also Available

★ Vests ★ Blazers ★ Garment Bags

★ Lane (Metallic) Ties & Cummerbunds

\* Prices above are for orders of 6 or more. For less than 6 units, prices slightly higher.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

## FREE SAMPLES FREE CATALOG

★ NO OBLIGATION ★  
CALL US TOLL-FREE FOR A QUOTE

**1-800-289-2889**

(1-800-BUY-A-TUX)

FAX NO. (412) 262-2622

MON. - FRI. 9 TO 5 (EASTERN)

**chilbert & co.®**

Dept. BH-6, 408 Mill Street  
Coraopolis, PA 15108-1608

## Swipes 'n' Swaps

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

### UNIFORMS FOR SALE

For sale: nearly 70 tuxedos, tan with chocolate jacket collar and lapels; chocolate stripe on trousers. About 60 chocolate bow ties and same number in tan. 60 chocolate vests and about 55 orange artificial lapel flowers. 53 pairs of brown zipper dress boots. \$1,500 takes all—we ship. Also, 45 sets white trousers and vests—vests close with gold chain—\$10 each set, and 20 pair of white tux pants at \$5 each. Contact Earl Limerick, 2604 Milburn Blvd., Mishawaka, IN 46544; (219) 259-7384 (after March 2, 1994).

The Dakota Heritage Chorus of Aberdeen, S. D., has 40 uniforms for sale; champagne color coats, trousers, vests, cummerbuds and bow ties, plus brown trousers, vests, cummerbuds and bow ties. Contact Kenneth Maas, 1109 North Dakota St., Aberdeen, SD 57401; (605) 229-1727 for photos, prices and details.

For sale: 30 excellent, two-tone-blue, tuxedo-style uniforms, with vests and ties. Will sell in small lots. Best offers. Contact William DiGioia, 104 Leanne Road, New Egypt, NJ 08533; (908) 928-4431.

### CHORUS DIRECTOR WANTED

Top ten Sweet Adelines International chorus director retiring May, 1994. Great Lakes Chorus, Sterling Hgts, Mich., (7th-place at Indy) is seeking a dedicated director to work with 90-member, goal-oriented chorus to attain the next level of musical excellence. Contact Diana Gregg, 37693 Gregory, Sterling Hgts, MI 48312; (810) 264-1018.

## Harmonizer index available

For collectors of the international magazine, the cumulative index of *The Harmonizer*, 1941-1993, has been completed. A limited number of copies have been produced on letter-size bond that can be bound as desired.

The index runs 624 pages; two-sided copies are about two inches thick. We have done a cost study on reproduction and distribution, and determined that a charge of \$40 will cover our expenses, including postage.

If you are interested in purchasing a copy, which, incidentally, has been upgraded with extensive cross-referencing, place an order through the Order Desk, using your MasterCard or VISA, and ask for stock no. 4335.

### 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.

### 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.

### ALOHA CHAPTER ALUMNI

Attention, former members of the Aloha Chapter of Honolulu! Please send current address and phone number. We're planning a great trip to New Zealand in October of 1994 ... and you can be part of it. Contact Bill Joor, 99-1654 Analo Place, Aiea, HI 96701; (808) 488-2661.

### PHOTOS SOUGHT

Dan Jordan is asking anyone who has photos of the Dapper Dans of Disneyland quartets, going back as far as 1955, to make them available to him for an article he is preparing. Jordan currently sings with the group and can be reached at P.O. Box 11244, Glendale, CA 91206-7244; (818) 240-4868.

## Psssst! Looking for arrangements?

Frequently, members recall hearing, or hearing of, a song performed by a particular group, and are interested in tracking down and obtaining legal copies of the arrangement for use by their own quartet or chorus. Sometimes, folks don't know where to start.

As part of its function, the Harmony Foundation, which oversees the Old Songs Library in Harmony Hall in Kenosha, maintains files of published and unpublished arrangements that have been cleared with the copyright holder for use. In fact, Librarian Ruth Marks assisted in obtaining many of those clearances.

When attempting to track down a particular rendition or arrangement, make your first call to Ruth Marks at (800) 876-7464.

## Errata to the Jan/Feb Harmonizer

For the sharp of eye, yes, the cover photo is reversed. No more phone calls, please!

On page 19, under "54 years of Service," the name Bill Wilmer, from Marietta, Ga., is incorrect. The "Golden Oldie" member's name is Wilmer (Bill) Arnold.

Land O' Lakes 1993 champion, **Excalibur**, was pictured for the second time in the magazine (pg. 15). Once again, contact man John Korby's phone number was shown incorrectly. Korby's number is (612) 440-5165.

Also, in the district champ photo spread, **Four From Home** (CSD) members represent the St. Charles, Mo., and Springfield, Ill., chapters, while **Echo Lane** (ILL) members represent the Elgin, Lombard, Northbrook and Springfield, Ill., chapters.

At the end of Jim DeBusman's column on pg. 20, the correct stock no. for *Improving Vocal Techniques Through The Warm Up* is stock no. 4068.

## Lou Perry Harmony College Scholarships

Attention, all barbershop arrangers: The competition for the 1994 Harmony College scholarships is now open! Novices and experienced arrangers alike who would like to expand their skills by attending Harmony College in 1994 are encouraged to enter.

These scholarships are now in their third year, and interest is increasing; last year, 19 Barbershoppers applied. The scholarships—two or three per year are awarded, depending on revenue earned by the endowment—give the winners a full tuition grant. (Previous winners are ineligible.)

Here's how to apply: Each applicant must submit four copies of his best barbershop arrangement, plus four copies of a brief statement explaining why he is interested in receiving the scholarship, to:

Don Gray  
9 Filson Place  
Cincinnati, OH 45202

Gray is a certified Music Category judge and a former Arrangement Category Specialist. Entries will be judged by him and a panel of arrangers to be appointed. Entries must be in Gray's hands before the deadline of May 15, 1994.

# Classic Collection



1982 International Champions

## A TRADITION OF EXCELLENCE!

In this, their eighteenth year together, the Classic Collection is still going strong. Some say they are better than ever! A collection of five trend-setting albums and an available repertoire of over one hundred songs proves this point. Perhaps that's why they're still one of the most active and sought after show quartets performing today.

Include these barbershop classics in your collection

- Volumes 1-5 available on cassette at \$10 each.
- Volumes 4 & 5 only available on CD at \$15 each

Please add \$2 for S & H. We accept checks, money orders, Visa or MC (include account number and expiration date.)

For information regarding show bookings or a listing of song titles contact:

7524 E. Costilla Pl. • Englewood, CO 80112  
800.873.5467 • fax 303.770.5679

The distribution, sale, or advertising of this recording is not a representation that the content appropriate for contest use.

# When does sight improve sound?

When you combine your quartet's sound with the reasonably-priced, high-quality *painted backdrops, draperies, lighting, and special effects* from the professionals at Tobins Lake Studios. Tobins Lake Studios has helped quartets like yours look good for the past 50 years.

Call (313) 229-6666 today & ask for our free catalog.  
*You'll find everything you need at Tobins Lake to meet your scenic needs.*



You're invited to join  
**THE RITZ**

on a  
**Hawaiian Harmony Cruise**

ALOHA!

Enjoy a great vacation in a tropical paradise -- topped off with the music of THE RITZ! Nine fabulous days!

We begin our trip with a two day stay at the Hawaiian Regent Waikiki Hotel where you can enjoy romantic Waikiki Beach, visit historic Pearl Harbor and the USS Arizona, and Friday evening enjoy a fantastic bash with The Ritz and the Aloha Chorus!

We visit five ports on four breathtaking islands -- Oahu, Kauai, Maui, and Hawaii. No airports, no hassles, no changing hotels. The real Hawaii. White beaches, swaying palms, blue skies, gentle tradewinds, unforgettable gastronomic delights. All of this plus the superb harmony of THE RITZ. It's a week to pamper and delight you. Here's where dreams come true. Do come along.

Some additional good news. We're guaranteed special group prices! And there's other special bonuses for our group - a fabulous cocktail party aboard ship, a \$50.00 per cabin shipboard credit, special Barbershop workshops and entertainment! Mail the coupon today! Cruise sponsored by SPEBSQSA.



**July 28, 1994**

to

**August 6, 1994**

Special Group Discounts

Prices from **\$1,139.00**

(plus departure taxes)

Low-cost airfares available.



**WOW!**

**I sure would like to join  
THE RITZ in Hawaii!**



**WINDSOR TRAVEL, LTD.**

5935 S. Pulaski Rd.

Chicago, IL 60629

(312)581-4404 or 1-800-648-7456

Dear Frank:

Please send me your brochure and complete details on the RITZ Hawaiian Harmony Cruise .

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_