



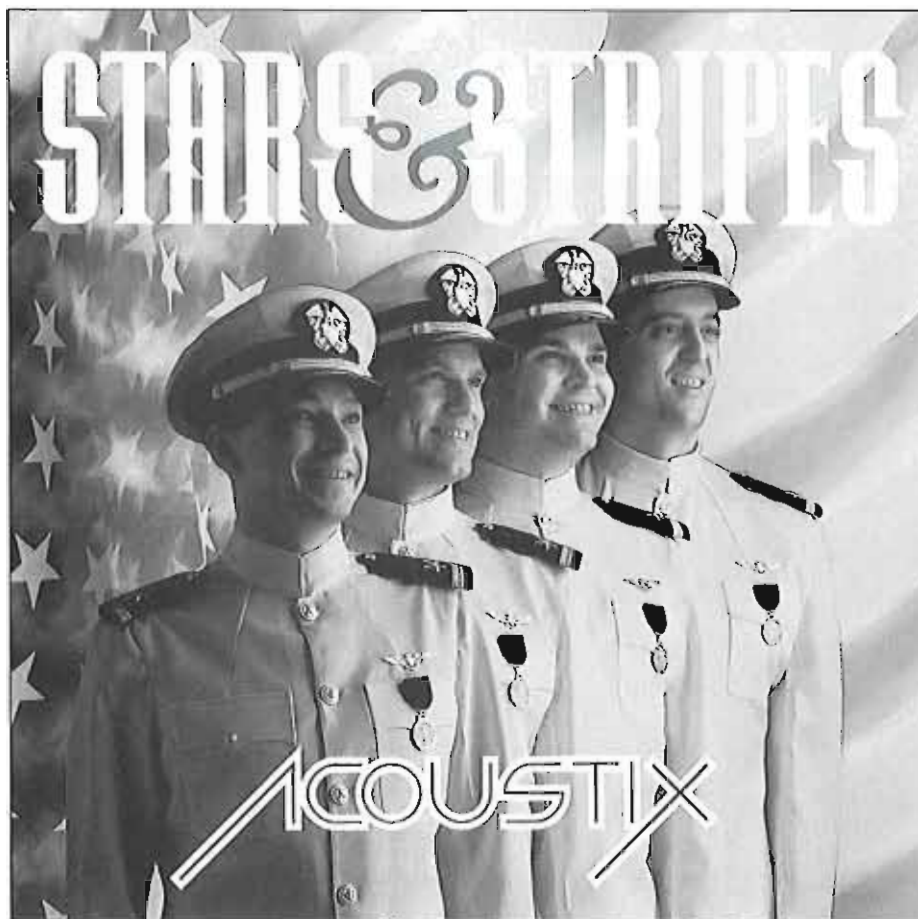
# *The* Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1994



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#### SOCIETY VISION STATEMENT

The Society is to be a widely recognized, ever-growing, singing fraternity of men, drawn together by their love of the four-part, a cappella, close-harmony style of music known as barbershop, whose mission is to perpetuate that style by sharing it and their love for it with people of all ages throughout the world; and to be a leader in the cause of preserving and encouraging vocal music, in our education systems and in our communities, as a lifelong recreational activity and an essential element in one's cultural well-being.

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# 

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

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Performers on the PBS special, *Keep America Singing*, the **Southern Gateway Chorus**, from Western Hills (Cincinnati) is shown in action. See story, beginning on page 4. (photo by Brian Lynch)





# In "Seventh" Heaven

by Joe Liles  
Executive Director

I was thinking about heroes. I've known quite a number of them throughout my life, and many since I joined the Society back in 1967. Some heroes I never met, like O. C. Cash and Rupert Hall. Thanks to them for getting this organization of harmony singers going.

If you were to reflect a moment, obvious heroes would immediately come to mind. Most likely, your first list would contain those who have achieved a high office or have attained a remarkable level of performance or ranking within Society life—all clearly pronounced leaders. We recognize their awesome, dynamic administrative and/or musical abilities.

This publication could be literally filled with nothing but famous names; those who have gone on before or who live today. The roll is increasing annually.

The thought occurred to me: where would heroes be without all of us common guys? They would have no one to lead, no one to perform for or with, and no one to complete the tasks.

Maybe, just maybe, there is another group of heroes who seldom get recognition but deserve their day in the sun. Maybe it's time. Look around you—in your own chapter.

I'm thinking about my own chapter. I've never seen so many heroes in one place. I see Dave, Gordy and Jim making sure the risers are in place. Tom, Bill and others greeting guests. There's Bill, our resident artist, making custom badges for people and fashioning helpful signs.

John: thanks for those weekly "What's Happening" sheets. Chuck: what a fantastic bulletin editor. Ralph—our own in-house

photographer. Ken the librarian.

And there are those who rarely, if ever, miss a chapter meeting, including an 82-year-young tenor who radiates joy as he sings. You are an inspiration to all of us, George.

And how about a bass who, due to health problems, must administer kidney dialysis in his van at the performance site so he won't miss singing with the chorus or his quartet? You challenge all of us with your dedication, Harvey.

We have heroes who, week after week, have a smile and a supportive word for their fellow Barbershoppers; and those who promote tag singing, woodshedding, quartetting, etc., and those who go out of their way to make guests feel welcome. Ed, Lee, Tom and Harry man the beverage and goodies counter for our weekly afterglows following the chapter meeting. Heroes, all.

There are dozens of chores effectively and cheerfully managed by special heroes, moving us toward our goals for the year. The list goes on. I can hardly wait to be in the midst of all those heroes next Tuesday night to share some ringing harmony and good socializing.

Now, let your mind wander for a moment through *your* chapter's membership. You can see lots of steadfast, devoted and extraordinary people, right? Now turn to thoughts of yourself. Where do you fit in? Are you being the kind of person you admire and respect? It's within you, you know! Ernie Nickoson, in three words, states it well, "Be your best."

Be the kind of member you wish others to be. Start right now. Become a hero to someone this year.

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## 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



# Quality is our style

by **Ernie Nickoson**  
International President

On the snowy weekend of last February 24-27, five committees—Marketing, Membership Development, Public Relations, Youth Outreach and Senior Outreach—met in Milwaukee to plan their activities for 1994. These committees are all supported by the headquarters Marketing Department, where it was thought that bringing them all together for their planning might be beneficial.

Any previous concept, on my own part, of what is meant by teamwork was blown right out of the water that weekend. I witnessed a spirit of working together that I never felt possible in a volunteer organization. The members not only cooperated within their respective committees, but the committees worked and supported each other and, to top it all off, there was excellent cooperation between the committees and the international staff. Synergism became the key word for the weekend.

Synergism, according to Mr. Webster, is "cooperative action of discrete agencies such that the total effect is greater than the sum of the effects taken independently." That is exactly what happened. By cooperating, working together, sharing ideas and feeding off each other's suggestions, a great deal of work was accomplished—more than we could have hoped for. As legendary basketball coach John Wooden once said, "It's amazing how much can be accomplished if no one cares who gets the credit."

[See page 10 for a further report on the meeting.]

Teamwork is only effective, however, if we want it to be so. For instance, consider your chapter board; those men elected to perform a specific job within the structure of your chapter. If a key member has tunnel vision, cannot see the overall picture and doesn't cooperate with the others, then more than likely the chapter will not function as well as it should. On the other hand, if all officers are aware of the total picture, have a cooperative spirit, and work together toward a common goal, there is no limit as to what can be accomplished.

As an example of cooperative spirit, consider this: the limited resources of our international headquarters dictate that particular mailings be made to specific officers. It would be nice to be able to afford sending a copy of *everything* to *all* officers so that everyone is aware of what is going on, but that simply is not economically feasible. The best we can do is send the mailings to whomever is responsible and ask that person to share the information with any others who have a need to know. This is how a system should work. Try it!

I read the following quote in a local college newspaper. It became the motto of the new president.

"Good, better, best—  
Never let it rest.  
Until your good becomes better,  
And your better becomes your best."

A good motto for us to live by, don't you think?



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# PBS television barbershop spectacular will *Keep America Singing*

by Brian Lynch, Communications Specialist

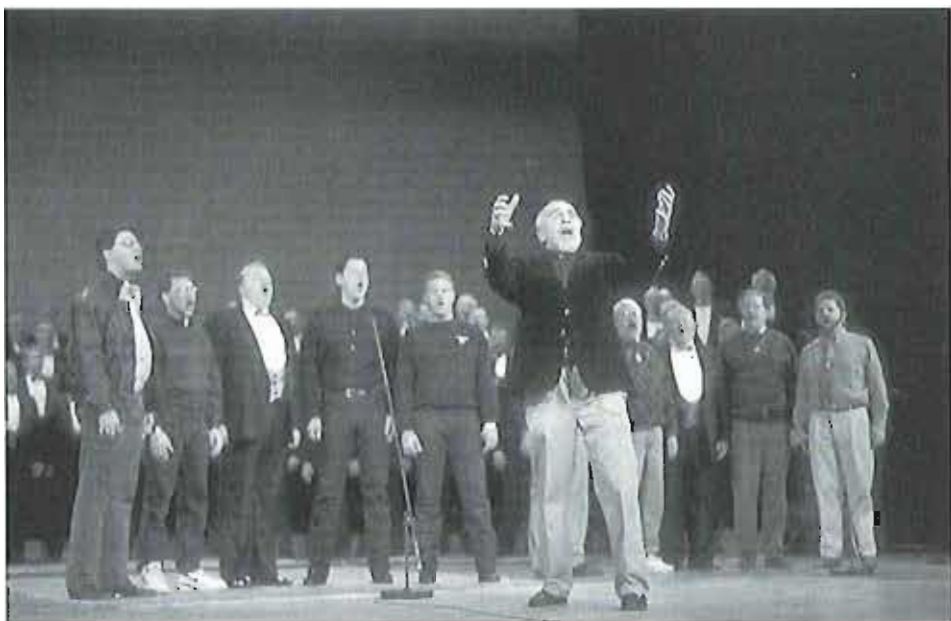
Barbershoppers are always telling us their chapters could get more members if we had national television exposure. Well, we are now on the brink of a major television presentation, *Keep America Singing*—an all-barbershop show and a great opportunity to cultivate increased awareness of our hobby and Society on a large scale. In the next few pages, we'll describe the event, how it came into being, and what you can do to take advantage of it.

It's time for us to grab the tiger by the tail and make something happen!

## A top-notch production, sure to be watched

The event originates from the historic Music Hall in Cincinnati. World-famous conductor and song leader Mitch Miller hosts this hour-long tour of the very best of barbershop harmony, featuring three championship quartets and the **Southern Gateway Chorus**, 1992 international champion.

The show opens with Mitch narrating a background piece on barbershop harmony and the Society that touches on the evolution of the barbershop style, the founding of SPEBSQSA, and some of our current activities. From this point, the show is a concert performance that Barbershoppers everywhere will enjoy: world-class performances by international quartet champions **Rural Route 4** (1986), **Acoustix** (1990) and **The Ritz** (1991). The program was still being edited at press time, but it's likely the final



Mitch Miller leads the gang at a dress rehearsal.

cut will include "signature" performances such as the RR4's "Old MacDonald," Acoustix' "Stars And Stripes Forever" and The Ritz' "Elmer Fudd Medley."

The Southern Gateway Chorus, 120 men strong, then takes the stage for a whirlwind performance that includes its gold-medal winning "Charleston" set, a Dixieland band on "Up A Lazy River," and a medley of Big Band favorites. The pacing is tight and effective, the singing outstanding, and the visual presentation a natural for television.

You will appreciate the depth that a five-camera production offers. Our convention

videos use three cameras, whose mobility is restricted to avoid blocking the view of judges in the pit or distracting them with movement on the stage. In *Keep America Singing*, an onstage boom camera swoops behind the chorus, pans across the stage in close-up, and gives a "bari's-eye" view of the director. Finally, we all can sense what it feels like to be directed by Jim Miller!

The featured performers appeared on the program for expenses only, waiving talent fees and giving generously of themselves through a strenuous weekend that included a full dress rehearsal on Saturday and two full shows on Sunday. All of us owe them our gratitude for their devotion to the Society and barbershopping generally—hallmarks of the true champions they are.

## Cincinnati rang with harmony during the taping of the show

The show was taped January 9, 1994, under the direction of Phillip Byrd, whose PBS credits include concert performances by Doc Severinsen, Ella Fitzgerald, and the Boston Pops. The hard work began Saturday, with a day of full-dress rehearsals to acclimate the production crew to the barber-



Dear Barbershoppers:

SPEBSQSA chapters, quartets and members have been great friends to Heartspring through the thirty years of our association. Our involvement in the creation and production of the PBS television production, *Keep America Singing*, is our sincere expression of thanks for your many generous gifts of time, money, music—and love.

On behalf of the staff, supporters and children of Heartspring, congratulations on an excellent program that will share the wonderful world of barbershop singing with all. It is our sincere hope that there will be a dramatic increase in the number of men interested in this wonderful avocation as a result of this exposure to great barbershop harmony.

Sincerely,

Jack E. Andrews, President, Heartspring





Three quartet champions shared the stage during taping of the PBS special, *Keep America Singing*: in the foreground, **Acoustix**, 1990; at left, **Rural Route 4**, 1986; and at rear, **The Ritz**, 1991. Show host, famed entertainer and musician, and honorary Barbershopper, Mitch Miller is seated at right center in this photo. (Photo courtesy of WCET-TV Cincinnati)

shop style of entertainment. Lights were focused and lighting effects discussed, and numerous camera shots were plotted, attached to the script and rehearsed.

One of the great advantages of shooting at Music Hall was the fact that it is adjacent to WCET-TV studios. Thus, instead of having to set up a remote broadcast truck, the production crew simply laid cable across the covered walkway to the studios, where the director and tech team worked.

As luck would have it, Music Hall had a complete stage set suitable for the show, left over from an America opera production from the previous year. The setting of a turn-of-the-century parlor was perfect for *Keep America Singing*.

Good cheer and professionalism prevailed throughout the weekend. Octagenarian host Mitch Miller is a consummate professional

and showman, and great fun to be around backstage, teasing his makeup girls and regaling them with tales of shows past.

He's also a fine musician, sharing his keen knowledge of choral singing as he worked with the combined quartets and chorus on the finale. As Mitch discussed vowel formation and sustained singing, there were general nods of agreement among the singers—they'd heard much of it before but appreciated the reminder—a tribute to the quality of vocal training Barbershoppers enjoy.

An honorary member of SPEBSQSA since 1985, Miller was particularly interested in discussing the Society's expanded Vision Statement, which asserts our commitment to the cause of vocal music as a lifelong recreational activity. Having built a very successful career on this type of activ-

ity, he remains a staunch supporter of the cause. At the Saturday night pre-glow at Harmony Lodge, he took part in some singing himself, and thanked everyone present for the pleasure of working with them.

#### Such ventures don't bloom overnight

*Keep America Singing* has been more than two years in the planning. The project was originally conceived at a meeting between Heartspring president Jack Andrews, SPEBSQSA past-president Darryl Flinn and (then) international vice president Bobby Wooldridge. Initial contacts with a Dallas PBS affiliate and the **Vocal Majority** failed to materialize because of lack of funding.

When Southern Gateway became chorus champion, Howard Johnson, Johnny Appleseed District Heartspring Chairman, began to make inquiries with executives at

WCET-TV in Cincinnati, which pursued project funding with PBS.

With that funding in place, Harmony Foundation and Heartspring agreed to underwrite the balance equally. Heartspring authorized \$27,500 of monies donated by Barbershoppers through Harmony Foundation, which the Foundation matched with its own funds. The barbershop contribution to the program came through Harmony Foundation for three reasons:

- It is central to the mission of Harmony Foundation to advance the cause of barbershop harmony.
- The time frame for this project was such that funding could not have been drawn from the 1993 SPEBSQSA budget.
- PBS rules make it difficult for the featured subject of a program to also be a major underwriter. Thus, Harmony Foundation, which is incorporated separately from SPEBSQSA, could make this grant where SPEBSQSA could not.

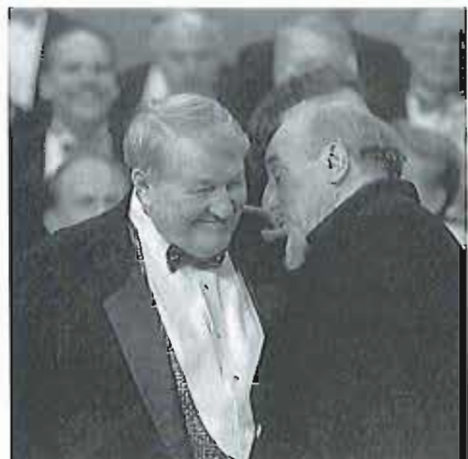
Those same rules prohibit SPEBSQSA from having direct creative control over the content of the program. Harmony Hall staff provided background materials on the Society and offered suggestions, but the final

script and cut of the program—including the name of the show—rested with the producers.

As anyone who watches public television knows, pledge drives usually feature “premium” programming, the kind of high-quality television that moves viewers to pledge their support. PBS production funding for *Keep America Singing* comes from the network’s fund-raising budget, which in turn is a pooled fund of PBS affiliates.

In a sense, your local public television station has already made an investment in this program, and is therefore likely to carry the show. The program is particularly attractive to PBS stations, because their audience demographics closely match those of our Society membership and the audiences of barbershop shows.

The show will be broken into three segments of twenty minutes each, providing space for local stations to cut away to remind viewers what a great show they’re watching and asking for their support to fund more programs like it. This will provide great opportunities for local Barbershopper involvement, too, as the checklist on page 7 (opposite) illustrates.



Millers Jim and Mitch chat during taping of the PBS barbershop champions spectacular. (Photo courtesy of WCET-TV Cincinnati)

### The next step is up to you

This magnificent program is now in the editing stage, featuring the very best of barbershop harmony, and a “name” star to add audience pull. This could be the biggest national “hit” barbershopping’s seen since the Buffalo Bills appeared in *The Music Man*—but only if we all work together. Now is the time for all good men to come to the aid of their Society! 🎵



## PR Basics

### What makes a good community-service project?

Barbershopper participation in events surrounding the broadcast of *Keep America Singing* maximizes the value of the investment, transforming the program from an awareness-raising effort into a full-scale public relations triumph.

“Howzat?” you say. “I thought the show itself is public relations.” Yes and no. The fundamental definition of public relations is, “Doing something good, and then getting credit for it.” The show is clearly barbershop entertainment done well, but the local chapters can’t really take credit for it. Thus, there is a need for doing something good locally that you *can* take credit for.

#### Change “gimme” into “lemme help”

Many people tend to view public relations as a “gimme” proposition; hats in hand, we humbly ask the media to generously give away their precious airtime. PR success comes, however, when you respond to someone else’s self interest. Instead of looking for a “gimme,” create a situation where you

can give them something of genuine value.

Generally, in any community service endeavor, your chapter can offer the recipient some combination of three things: *time*, *money*, and *expertise*. All are valuable, and worthy of recognition and gratitude. How you combine them depends on the talent and other resources on hand.

*Time* is essentially warm bodies, raw manpower that can dig ditches or answer telephones or lick envelopes. Any group in your community could supply this service, because no special ability is required, just a willing attitude and people to do the work. Your involvement at this level is important, though, because the clear connection between the show and your chapter makes for good imaging for the station: “These men are here tonight because they believe in quality programming on PBS.”

*Money* is something everyone can use. Fortunately, it’s also one of the easiest things a barbershop chapter can supply. You don’t need to get everyone in the same place at the

same time, you can just drop off a check and feel good about doing good. Your financial support demonstrates your interest in a tangible way, because money is the sincerest form of flattery. Combining money with time might take the form of selling tickets to an event, donating goods to an auction or raffle, or pledging and participating in a walkathon.

*Expertise* refers to unique services that we as Barbershoppers can provide, which few other groups can offer. Most notable among these, of course, is our ability to entertain with our great brand of harmony. Additionally, expertise might include your experience in organizing and staging shows, musical assistance for other performing groups, or placing your mailing list and endorsement at their disposal.

Sharing your expertise to the benefit of others makes them more fully appreciate the value of your gift, and also makes them give further thought to just what barbershop harmony can mean for your community. 🎵



# Blueprint for success: *Keep America Singing* promotion plan

## What can I do to help?

Tapping the full public relations value of the *Keep America Singing* broadcast will require the efforts of both the international office, coordinating with the producers, and on a local level, chapters, divisions, and districts working together to present a united front to PBS affiliates. No matter how well-intentioned, scattershot individual efforts hold potential for damaging relations with your local station. **Please, please, please, coordinate your efforts with your District Communications Officer, division vice presidents and area counselors.**

That being said, keep in mind that all Barbershoppers—individuals, chapters, districts and SPEBSQSA as a whole—have ways of contributing to the effort. Look at the ideas on this page, and see which levels of participation are appropriate for you. Please note that as you move from individual to group efforts, greater coordination is involved. *Let's all be singing from the same page!*

## Districts

- Coordinate contact men in individual markets. Work with local chapters and stations to put together events.
- Purchase follow-up ads:
  - ! Promote upcoming district convention
  - ! Complete listing of upcoming chapter shows
  - ! Complete chapter contact info
- Arrange for follow-up coverage of district convention.
- Explore possibility of taping a similar concert in your district.
- Encourage your organization of district quartet champions to become involved at the local level, appearing with chapters at Sing Along events and membership drive activities.

## Individuals

- Send a postcard to your local station, urging them to air *Keep America Singing*. Let them know that this is the kind of wholesome, family oriented, top quality entertainment that sets them apart from the broadcast networks and premium cable.
- **Please, do not telephone your local station.** Written requests make a greater impact, provide a lasting record, and will not be considered intrusive. A coordinated letter campaign is impressive; a telephone campaign could generate ill will.
- Encourage non-Barbershoppers to do the same.
- Make a pledge to your local station now, during their next pledge drives. Again, let them know that you watch public television because of quality cultural programming, and want to see programs featuring vocal music, such as the Victor Borge birthday special, the Wolf Trap Gala, and *Great Performances*.

## Chapters/Divisions

- Schedule a major membership drive to coincide with the broadcast of *Keep America Singing*
  - Coordinate efforts with other chapters in your area
  - Spread the word that the show is coming, through chapter bulletins, show mailings, and in public appearances.
  - Answer phones during pledge breaks. (Contact the volunteer coordinator.)
  - Offer chorus & quartet performances as auction items. (Contact the director of development.)
  - Make a donation supporting public television, in the form of a "Challenge Pledge" to other singing groups in the community to match your gift.
- 
- Join with other singing groups to put on a benefit show.
  - Make a complete press kit available to your station, including chorus photo, fact sheet, chapter logo and contact phone number. Ask them to pass the information along to interested callers. (Standard press kits are available from Harmony Hall.)
  - Talk to local editors about getting something on the cover of the weekly TV magazine.
  - Purchase newspaper or TV-magazine advertising following up on broadcast of the show:
    - ! "If you liked what you heard last night, you should try singing it with us!"
    - ! Promote upcoming chapter shows
    - ! Promote upcoming Holiday Chorus

Hot ideas for promoting the show and barbershopping? Share 'em! Write to Brian Lynch at Harmony Hall with suggestions to include in future issues of *The Harmonizer* and *Update*. Watch both publications for more tools.





## Youth Outreach

Scholar (straight-A student), athlete (state records in track) and musician (concertmaster or first-chair violin in the Youth Symphony and accomplished keyboardist), 17-year-old Willie Mays is also a Barbershopper. As a four-month member, he performed with the **Dixie Cotton Bowl Chorus** on the Memphis, Tenn., Chapter's annual show. At the afterglow, he even got a chance to sing bass with the headline quartet, **Keepsake**.

An avid fan of the 1992 champion quartet, Mays simply asked lead Joe Connelly if he might do so. Connelly summoned tenor Roger Ross and bari Tony De Rosa and asked Willie what he would like to sing. "The New Orleans Medley," Mays responded [not exactly novice material], and they brought down the house.

In response to the Princeton University Entrance Committee's inquiry about his hobbies, Mays submitted a paper extolling barbershop. In this excellent paper [too long to print here] Willie points out that he found barbershop by responding to a newspaper advertisement inviting adult males to join a chorus. At first dismissing it as a "grown-up" thing, he called the telephone number given and received warm encouragement.

After a few visits, Mays applied for membership and successfully auditioned for the chorus; however, what he really wanted to do was sing in a quartet. He is now a member of two; one within the chapter and one that he has organized at his school.



Willie Mays, a 17-year-old bass singer in the Memphis, Tenn., Chapter, got to sing at the afterglow with the chapter's headline show quartet, **Keepsake**. Shown are (l to r): Roger Ross, tenor; Joe Connelly, lead; Mays and Tony De Rosa, bari.



**Flashback**, from the San Jose Chapter, was one of the demo quartets participating in a week-long study of barbershop by the Palo Alto High School Choir. Enjoying themselves during a break in the singing are (l to r): Alan Gordon, bari; Randy Meyer, bass; Steve Bishop, lead and Greg Sawyer, tenor.



Barbershopper Ron Skillicorn, a teacher at Palo Alto, Calif., High School, recently arranged for the school's music department to accept a week-long study of barbershop by the school choir. Paul Engel, arranger and Harmony College instructor, led the 30 male members, while local Sweet Adelines conducted sessions for the 35 young ladies.

Assisted by two quartets, **Flashback**, from the San Jose Chapter, and **Three Good Friends et. al.** from Bay Area Metro, Engel provided a background on the Society and the roots of our unique style. Relating barbershop to classical music, for instance, he borrowed from Dave Stevens' example that the chord movement of "Liebestraum" is the same as that of "Five Foot Two." The kids were fascinated.

The goal for the week was to teach two songs, one that each group could sing on its own and an "eight-part" arrangement that could be sung together. The boys learned "Coney Island Baby" (HARMONY EXPLOSION Series) and "Lida Rose" as the eight-part selection. The quartet method (4 plus 4 plus 1), originated by Joe Liles, was employed to teach the songs and, as usual, it worked like a charm!

On Saturday, the groups met to perform their package before the San Jose Chapter, which had gathered for a Paul Mayo seminar on vocal techniques. Parents were also invited to attend the concert, which was followed by a pot-luck luncheon.



Boys of the Palo Alto High School choir were treated to a week of barbershop in January as part of the music department's study of musical styles. Paul Engel was the instructor.



## Barbershop harmony and Babe Ruth Baseball join forces

by George Jarrell, International Membership Committee

For several years, an effort has been underway to start an organized process to enable Barbershoppers and Babe Ruth Baseball to enjoy and help each other have fun together. 1994 will be the year when this becomes a reality.

Having fun in life, especially physical fun, is widely accepted as a requirement to a person's well-being. It contributes to the health of spirit, mind and body.

Men of all ages have found fun in barbershop singing for many years and, as we know, our Society has enabled us to grow as a group since 1938. Babe Ruth Baseball has provided an opportunity for fun through a wonderful game that has become an All-American sport. Founded in 1951 for 13- to 15-year-old players, Babe Ruth Baseball recognized a need for an older division and formed the 16- to 18-year-old division in 1966.

In 1974, in order to provide greater participation for younger players, the Babe Ruth Prep League was formed, limited to 13-year-old players. The Bambino Division was instituted in 1982 for those players aged 6-12.

In 1984, Babe Ruth Softball made its debut for girls ages 6 through 18. Since 1952, there has been a World Series for each division in different locations in the United States. Information of events and happenings in the Babe Ruth League, Inc. is promoted through its newspaper, *The Bullpen*. *The Bullpen* is published quarterly, with an average circulation of more than 30,000, from the international office in Trenton, N. J. Additional distribution is conducted at sports-equipment trade shows and athletic functions.

Carl Yastrzemski, Joe Morgan, Jim Palmer and Rod Carew are graduates of Babe Ruth Baseball who have been inducted into the Baseball Hall of Fame. An early account of barbershop and baseball has been revived by the recent motion picture *The Babe* that featured our 1988 International Quartet Champion Chiefs Of Staff. [*Harmonizer*, May/June 1992]

Arrangements with Babe Ruth Baseball and SPEBSQSA are underway to provide barbershop singing at five Babe Ruth World Series sites this summer. This will be accomplished through the International Member-

ship Committee, local district leadership and the host city World Series site contacts for Babe Ruth Baseball.

At our international convention in Pittsburgh, there will be a Barbershop and Babe Ruth Baseball display with more information, including schedules for these events and a video titled "More Than A Game,"

which is a capsule look at the Babe Ruth League program.

Let's continue our tradition of having fun by expanding our circle of friendship to include the 730,000 participants, 36,000 teams and 5,250 leagues of the Babe Ruth League, Inc.



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# The New Society—from Vision to Reality

By Gary Stamm, Director of Marketing

How can there be any sin in synergy\*?

Yes, you're right. That's a bad parody on the first line of "Sineere," written by Meredith Willson and first sung by the Buffalo Bills in *The Music Man*. But this version was being "sung" by many of the 31 attendees to five separate committee meetings this past February. Well, they really weren't separate meetings. Yet, yes they were ... I'd better explain, from the beginning.

As director of marketing, I serve as an *ex-officio* member of several international committees. In 1993, on two consecutive weekends, I attended meetings of the Marketing Committee and the Membership Development Committee. Both meetings were fantastic. The committees were composed of some very dedicated Barbershoppers, men with deep professional and organizational experience in areas that had brought them to a place on their particular committee.

I left both meetings with my head spinning. Ideas had been put on the table that were progressive, achievable and of great potential value for the Society. Interestingly, some ideas overlapped between the two committees. I began wondering if more progress could have been made if both committees had met together, at least for these overlap areas. Then I wondered if were there other committees that had overlap areas? Within the marketing area, for example, what about the Senior Outreach and Public Relations committees?

I shared my thoughts with President Ernie Nickoson and asked him if he thought it would be beneficial to have a common meeting weekend for these committees in 1994. I explained that each committee could conduct its separate meeting, as it would normally do, but then all of the committees could meet in a joint session, or any combination of committees. He liked the idea and gave the go-ahead. When a Youth Outreach Committee was created in the fall of 1993, it

was naturally included in the mega-meeting weekend.

The weekend of February 24-26 was chosen for the meeting(s) and a central site of Milwaukee was selected. Manager of Conventions and Meetings Ken Buckner coordinated the event (meeting rooms, meals and sleeping accommodations) with the Grand Milwaukee Hotel near the airport.

The event was named, "The New Society—from Vision to Reality." An agenda for the joint sessions was put together by Marketing Committee Chairman John Krizek and me, while each committee chairman put together his own committee agenda.

Also in attendance were President Nickoson, Executive Director Joe Liles, and Society Historian Emeritus and sage visionary extraordinaire Dean Snyder.

President Ernie opened the joint meeting on Thursday evening. He reminded us in

**Dean Snyder set the tone for the meetings. He spoke of the "winds of change" that are blowing ... and added, let the winds be synergistic.**

word and manner that "Quality Is Our Style" and that each committee should hold that as a benchmark.

Dean Snyder set the tone for the meetings. He spoke of the "winds of change" that are blowing—as witnessed by a number of changes within the past year or two including:

- the outreach addition to our vision statement,
- a total revision of our contest and judging system,
- the shift of our international board from a ratifying body to a truly deliberative body,
- the acceptance of the *lifeblood* concept and

- the restructuring of the international staff, including the creation of a marketing department.

Dean further charged all the committees to be society-minded and make their recommendations for the benefit of *all* our current and future members. Then, he added, "Let the winds be synergistic."

The *synergy* began to trickle. John Krizek and I threw out some general topics for the committees: developing associate membership, other forms of alternative membership, putting the vision statement into action, using committee talent to augment staff effort, reviewing the recent member/non-member surveys and input for the 1995 staff work plan. Then, each committee gave an overview of their individual topics. A lot of excitement was buzzing as everyone realized we were all on the same track—and yet from our individual perspectives.

The *synergy* began to flow. All day Friday had been set aside for individual committee meetings, but the groups were encouraged to arrange their own joint meetings as they saw fit. The five committees dove into their agendas. As the day progressed, a representative from one committee would visit another committee with a question. A meeting was then arranged after lunch between the two groups. Lunch and dinner were combined affairs, and committee members intermingled. The table talk was proof that a lot of dialogue had, and was, taking place. Everyone was looking forward to Saturday morning—another pre-arranged, combined meeting of all the committees.

The *synergy* began to gush! On Saturday morning, we realized that a lot of joint meetings had produced or opened up a lot of exciting ideas and concepts. Each committee reported on its hot topics. To whet your appetite, here are three (out of many) topics from each committee:

- Marketing Committee—a chapter survey, to follow up on the groundwork laid by the new member/non-member surveys; a blue-chip, non-member, Society

\* [synergism: the action of two or more substances to achieve an effect of which each is individually incapable.]



advisory board; standards for accepting member service proposals and sponsorships.

- Membership Development Committee—streamlining the licensing and chartering process; alternate forms of membership; developing a relationship with Babe Ruth League baseball.
- Youth Outreach Committee—further development of the MBNA America College Quartet Contest; a national honor music camp program; high school quartet contests.
- Senior Outreach Committee—ElderHostel programs; senior expos; day-time choruses.
- Public Relations Committee—an internal public relations advisory board; a "Barbershop As Entertainment" video; a barbershop exhibit for trade shows.

The synergy was now a major, navigable waterway! The many topics produced from the meetings were either a product of, or were further enhanced by, the collective thinking produced by the interaction—the synergy—between the committees. All committee members felt encouraged because they knew the progress they were trying to make was being supported by and interlaced with other Society leadership.

Dean Snyder called the meeting one of the major achievements in our Society's history. Steve Rafe, a Marketing Committee member and professional business/organizational consultant, says it "was the most productive I have ever seen in any volunteer-driven organization." President Nickoson's positive comments are given in his article on page 3 of this issue. Everybody involved felt satisfied and fulfilled. It was a hit. It was a keeper.

Why this report in my marketing article? I would hope that, by now, you all realize that marketing is much more than advertising and selling. *Marketing is the process of designing and delivering products that customers want.* That's what "The New Society—from Vision to Reality" is all about.



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### MBNA America: supporting your Society

Our affinity credit card program with MBNA America has already accrued several hundred thousand dollars of non-dues income to the Society, at absolutely no extra cost to members. In addition, MBNA America has helped fund a number of special events at our international conventions. Currently, it sponsors the MBNA America College Quartet Contest.

MBNA America will be conducting a telemarketing campaign during the next several weeks to acquaint Society members with the VISA® card that features the Norman Rockwell quartet art. However, if you are not interested in the credit card program, simply tell the operator that you do not wish to participate and the call will be terminated.

# Little Rock chapter doubles membership

by Terry Mercing, Chorus Director, Greater Little Rock Chapter



Successful recruiting techniques by the Little Rock Chapter resulted in large numbers of guests last October.

*With this issue of The Harmonizer we launch a series of chapter success stories. Almost daily, I receive a call at Harmony Hall from someone interested in an anecdotal story of a chapter that has succeeded. A few months back, I decided to search out some of these stories and offer them to you through these pages. The following article from the Greater Little Rock, Arkansas, Chapter is indicative of the types of stories I am looking for. If your chapter has a good story of membership success, please call me at (800) 876-7464. Let's talk!*

*Incidentally, the membership program described in this article, including the promotional materials and all contact communications, is under study for possible Society-wide distribution. I am currently searching for some chapters to test-market the program. If your chapter is interested in being involved in this test, please send me a letter telling me why you think your chapter should be involved. We will select several geographically diverse chapters to be involved in the test, and forward the program materials to them. Their results will be published, along with the program materials, whether or not the program is released Society-wide later this year.*

*Patrick Tucker-Kelly, COTS/Membership Coordinator*

How would you like to have your chapter double the number of men on your risers? Over the past two and a half years, the men of the Greater Little Rock Chapter have been able to do just that. It's a story that we are proud of and would like to share with other chapters.

In mid-1991, our administrative and musical leadership teams decided that if our chapter was to grow, we needed a product that would be attractive to prospective singers. To us that meant two things. First, it meant that we should improve our singing skills so that prospective singers would like what they heard and would want to become part of it. Second, we decided to improve our physical appearance by purchasing new uniforms. We formulated an 18-month plan of steady musical growth culminating with the purchase of new uniforms. Our plan was to create a marketable product first, then

create a plan to market that new product. The key is that we did not rush the process.

The first step, in May 1991, was the introduction of Larry Ajer's "energy cube" concept to the chorus by Julian White, Southwest District DME. Adding the enthusiasm from that to our two songs, we competed at division contest for the first time in several years. With only 23 singers we qualified for the district contest; however we did not compete that fall because doing so was not a part of our 18-month plan.

We did compete in the Southwest District Small Chorus Contest in March 1992, with 33 men on the risers, finishing a respectable third. For the next few months, we worked on our musical skills, including two Saturday clinics with out-of-state coaches, with the goal of competing in the division contest. It's true, we devoted most of our efforts toward the "contest set," with some predict-

able loss of interest and variety because of the "two-song-syndrome." But when we competed at division in the fall of 1992, our 28 men finished second to a good chorus from the Greater East Texas Chapter.

Using proceeds from our 1993 Singing Valentine project (231 Valentines, slightly over \$5,000 net income), we completed the second phase of our plan by purchasing new formal uniforms, forsaking the striped vests that had served us well for many years. We felt that we wanted a less stereotyped image, and formal wear was our choice.

At this point, 22 months after beginning our plan, we believed we had a chorus that men would be proud to sing with and be seen with. It was now time to begin serious recruitment.

We decided to use the promotional activities associated with our May 1993 annual show to begin a membership effort. We included membership information with our show press releases, inviting men to a guest night right after the show. We had a lobby display and handouts for interested men.

Next, we addressed the issue of getting *all* of our members to become recruiters. Not everyone is sufficiently outgoing to be able to talk with total strangers about our hobby and how much fun it is. We solved this problem with a campaign called "I Like to Sing! Do You?"

Every chapter member was given a round button, like a political campaign button, with those words and some decorative musical notes on it. We also designed new chorus cards and gave a supply to each



member. For three weeks *every* man in the chorus wore his button everywhere he went and also carried his cards. Whenever someone commented on his button, or was even caught looking at it, a conversation was struck up.

Potential recruits were given one of the cards, which included information about the chorus, rehearsal time and location, and information about the member who made the contact. In turn, our member took the name, address, and phone number of the contact, and tried to get a commitment from him to pick him up and bring him to the next rehearsal.


The contact information was forwarded to our Membership VP, who sent notes to the prospects, along with a brochure that included a chorus picture in our new formal uniforms. Also, to emphasize barbershop as a musical venture, I, as music director, sent a separate letter of invitation to each contact.

### Follow-up is the key

When the visitors arrived, our Music VP gave them a three-page informational hand-out about the chapter, its activities, dues, social events, etc. They were voice-checked, and assigned to a host for the evening. The next day I mailed each a letter, thanking him for coming and inviting him back again. If he came a second time, he received a different letter after that visit. It was a lot of effort, but it paid off.

We tried this program out in the summer of 1993 and got a steady stream of guests. We did it again for three weeks in September of 1993, pointing toward an October guest night. We supplemented these efforts with press releases touting our new status as Division Champions and offering singing lessons as part of the package a new member could expect. (We instituted voluntary vocal training for an hour before every rehearsal.) On October 6, 1993, our little chapter had 78 singers on the risers, and another 24 non-singing guests. We were off and rolling!

In summary, we decided who we were and what our goals were; we improved our singing skills and visual appearance; we used a vigorous Singing Valentine program to underwrite expenses; we used buttons and cards to make everyone a "recruiting machine" and we put a lot into giving each guest that "personal touch" to make him feel welcomed and wanted.

Did it work? You bet! We now have 57 men in our performing chorus! 

## Rosy Scenario

by Ed Meehan, Membership VP, Minnetonka, Minn.

Most of you know Mandy, and Mary Lou, and don't forget Sweet Adeline—but how many of you know Rosy Scenario?

Rosy Scenario has been a consultant to our chapter ever since I can remember. She also served as a consultant for our country, advising our national leaders.

I can remember back when Mr. Vosejпка was serving his first term as our chapter president. Rosy Scenario was telling President Carter that he should increase military spending, improve the economy and balance the trade deficit—all he had to do was cut taxes. At the same time, Rosy Scenario was telling Mr. Vosejпка that to get new members, all he had to do was hold a guest night and tell members to bring friends.

Well, since then, the country has gone through Reagan, Bush, and now Clinton, and the trade deficit is triple what it used to be. During the same time, the Clippers have gone through Mr. Vosejпка, Mr. Smerud and Mr. Byrnes—Rosy Scenario telling all of them the same thing—and our chapter is getting smaller.

### There's gold (well, maybe) in these arrangements

by Burt Szabo, Music Specialist/Music Publishing

Barbershoppers looking for solid contest arrangements that aren't being sung by every other quartet or chorus should look through the arrangement list in the *Harmony Marketplace* catalog. They will find some real gems.

One of the greatest ballads, and one we haven't heard for a long time, is "I Wish All My Children Were Babies Again" (stock no. 7258). Is the lyric sentimental? You bet, it is. Will it grab your audience? Definitely. Will it win a contest? Yes, if you score more points than anyone else! Here is an arrangement by one of the masters, Lou Perry, that is easy to sing, full of rich harmonies, with a strong lyric, and a tag that will melt the coldest heart. If this is the kind of contest ballad you are looking for, you can do no better than this one.


J. Rae Jamieson arranged several neat songs for the Society before his untimely death, including "You Don't Need The Wine To Have A Wonderful Time" (stock no. 7275). The song came about as a result of Prohibition, as did many other songs of the 1920s. Its general theme is "you don't need booze as long as you still have the beautiful girls." After all "Adam and Eve never tasted champagne"—you get the idea. Take a clever

Gentlemen! We need a new consultant. Whether Rosy Scenario resides in Minnetonka, Kenosha, or wherever, her ways are not going to get new members in today's world. We need to apply new and different methods, using sales and marketing techniques we all use in business.

Just ask yourself: How many men today like music? How many put stereos in their cars? How many listen to music when they drive? How many listen to barbershop music? How many even *know* about barbershop music?

The old days of holding Guest Nights are over. We will soon be having M.E.N.—Membership Experience Nights. When our visitors arrive, we will have a whole new marketing approach toward helping them enjoy the harmony of our music, based on tips from COTS. I'll be explaining this in the next few chapter meetings ... more to come!


Rosy Scenario, wherever you are—you're fired!

[Adapted from an article in *The Minnetonka Clipper*, Garry Garrison, editor.] 

lyric, add some great opportunities for creative staging, and a bit of humor, and you have a lively, upbeat, audience-pleasing contest song that is lots of fun to sing.

Another Jamieson arrangement is "Red Hot Mama" (stock no. 7276). It features a neat, clever lyric, some built-in humor, solid barbershop, and best of all, it is easy to sing. Your quartet or chorus will enjoy "Red Hot Mama." What makes a "bald headed man part his hair in the middle" and a "music master drop his fiddle"? You guessed it, she's "Red Hot Mama."

A lovely ballad is "Too Many Kisses In The Summer" (stock no. 7283). The heartfelt story of summer romance that dies in November has been beautifully set to music, and is arranged by Paul Engel. "Too many kisses in the summer mean too many tears in the fall." If you like a moving and emotional lyric, along with an elegant melody and a solid arrangement, this could be it.

All four of these arrangements have been recorded in four-part learning tapes by the international office quartet, which saves you the hassle of making the masters. All songs recorded in four parts are listed on pages 88-91 in the *Harmony Marketplace* catalog. 



# Who picked this music, anyway?

by Burt Szabo, Music Specialist/Music Publishing

Selecting the best music for your chorus is one of the most important tasks facing the music team. At the same time, it is probably one of the least carefully accomplished tasks. Choosing the right music can mean better singing, happier members, better audience response, better shows, less work and more rewards. Choosing the wrong music may mean dissatisfied singers, lukewarm audience response, harder work and more than a little frustration. Clearly, the importance of making the right selections cannot be minimized.

Whether your chapter's music selections are made by the music team, or by the section leaders, or by a special music-selection committee, careful thought must be given to this process. Ultimately, the final decision rests with the music director, for he bears the greatest responsibility for the performances of the chorus.

## Know your singers

Picking the best music means that those doing the selecting must know the capabilities and the limitations of the chorus. Size, performance level, existing repertoire, member commitment, experience ... all these will help guide those charged with selecting music for the chorus. How capable is the chorus? Of the current repertoire, which do they perform best? Which songs do they enjoy most? Taking the answers to these questions as cues might suggest a starting point.

Obviously, music that is too demanding to perform well should be saved for a future time. Music that is beyond the singers' abilities will not be performed satisfactorily. A poor performance is discouraging to the singers, not enjoyed by the audience, and is frustrating to all. Isn't it better, and more enjoyable, to present a really knockout rendition of "Wait Till The Sun Shines, Nellie" than a mediocre "hope we make it through the tag" presentation of something that only the international champions can perform with assurance?

In assessing your chorus' capabilities, be honest ... base your assessment on what the chorus can do now, not on what they may be

able to do six months from now. Listen critically to audio tapes of your chorus performances. Discuss the performances in the Selection Committee and make a decision about the difficulty level of the music you will select. And stick to it.

Does the chorus have basses who can rumble low Fs with Es with good quality? Or even Gs? Are the leads nightingales who are at home in the stratosphere of high Gs and A flats? Will the tenors hang in there when the going gets tough? And let's not forget the baritones. Can they negotiate the unusual intervals found in more challenging music, especially if they have to spend their time struggling with high E flats, Es and Fs, with little relief?

## Size does make a difference

Yes, it is possible to conceal some weaker singers in a large chorus. We can even ask them to mouth the music if it is beyond their voice range. This usually cannot be done in a small chorus where every voice is needed all the time. It is probably true that the small, less capable chorus, even with a superb veteran director, ought to concentrate on easier music until it recruits more singers, gains more experience and confidence and raises its performance level.

## What about homework?

Is the chorus willing to listen to learning tapes and spend some time between chapter meetings practicing at home? If not, be realistic and accept the fact, at least until the commitment level rises. It is entirely possible that 95 percent of the learning of music will have to take place at chapter meetings. Coupled with the capabilities of the singers, what does that tell you about the difficulty level of the music that should be chosen?

## Singers like to be challenged

At the same time, we should not choose only music that is easy and never challenges the singers. The key is in knowing how much of a challenge the singers will relish. If the goal is unattainable for too many singers and they, and the director, simply

give up, a lot of time will have been wasted. The resulting frustration and demoralization can be extremely difficult to overcome. Some members may attend meetings less often, or even drop out.

The ultimate goal is a musically and artistically exciting performance. If such a performance never occurs, or is less than desired, everybody loses—singers, director and audience.

Is there a dependable way to tell if the challenge is appropriate? We believe you can get a good indication of the suitability of the music, and the challenge, by observing how quickly and eagerly the singers respond to it. How much do they remember the following week? Are they getting "off the paper" in three or four weeks? Do they sing the tag after the chapter meeting? Or, do you find the singers getting bogged down in two, three or four difficult passages?

Perhaps, just perhaps, it is not worth the time necessary to try to perfect those tough phrases. It should be obvious that the music is too difficult for the singers at their present level of experience, and should not have been selected in the first place.

## "We need new contest songs"

Selecting music specifically for competition can be a real hangup. Music for contest is too often chosen because other performers scored well with it, or because it is on a recording and the director fell in love with it. To repeat: know your chorus' capabilities and select music that fits.

Should you choose music that will be sung only in contest and rarely anywhere else? We suggest not. Your contest music should have a place on your annual show. You should sing it for the P.T.A. and all those other hometown audiences. It should go without saying that contest music should exemplify the best of barbershop. But that doesn't mean it has to be old and stodgy, nor demand a chorus of 110 men with a brilliant and electrifying visual display.

continued on page 16



# Welcome to Harmony Marketplace!



## Sweatshirt **NEW!**

Full cut for ultimate comfort and fit, sweatshirt has appliques of heart notes and clef. Back shoulder has applique heart note. 50/50 poly/cotton, colorfast and virtually pill-free. Also see matching jewelry below.

9808.....Large (42-44).....	\$37.95
9809.....X-Large (46-48).....	37.95
9826.....2X (50-52).....	38.95
9827.....3X (54-56).....	38.95

## Black Dickie **NEW!**

Complements above red sweatshirt. Fold over collar with clef.

9772.....	\$12.50
Straight collar with double note and back zipper. Great with larger-size sweatshirts.	
9773.....	\$16.50



## Matching Jewelry for Sweatshirt **NEW!**

Cloth and wooden bead necklace matches applique on sweatshirt.

1428.....	\$11.25
Cloth earrings match applique on sweatshirt. Specify post or clip-on.	
1429.....	\$7.25

## Youth T-Shirt: My Dad/Grandad

Superior weight and construction in 50/50 poly/cotton. White with colorful Garfield cartoon character.

### My Dad's A Barbershopper

9806.....X-Small (2-4).....	\$9.95
9796.....Small (6-8).....	9.95
9797.....Medium (10-12).....	9.95
9798.....Large (14-16).....	9.95

### My Grandad's A Barbershopper

9807.....X-Small (2-4).....	\$9.95
9799.....Small (6-8).....	9.95
9800.....Medium (10-12).....	9.95
9801.....Large (14-16).....	9.95

Emily Montemurro, granddaughter of Roy Spieker, Print and Production Coordinator



## Pitch Pipes and Accessories

Everybody oughta have a pitch pipe! If you have one, why not give it a "tune-up" with these fine accessories?

5801.....Society Emblem w/screw.....	\$3.50
5803.....F-F Pitch Pipe.....	9.95
5804.....Pitch Pipe Carry Case.....	3.95
5805.....Plastic Note Selector.....	1.25
5800.....C-C Pitch Pipe.....	9.95
5818.....F-F Metal Disc.....	2.00

## Leather Pitch Pipe Pouch

With finger-lift hole and pocket clip.

5802.....	\$18.00
-----------	---------



## Collector's Plate **NEW!**

Whether displayed on a plate rail or on a stand, this 6" bas-relief aluminum plate adds a touch of elegance to any home or office. Great gift or use it as an award. This Wendell August Forge rendition of a barbershop quartet bears the individual hallmark of the craftsman who hammered it. Like snowflakes, no two have ever been produced exactly alike.

1485.....	\$24.95
-----------	---------



## Barbershopper Figurine **NEW!**

Include this detailed 3" ceramic barbershopper in your collection. Good conversation piece as well.

1476.....	\$5.95
-----------	--------



## Notes

### **NEW!**

Over 175 pieces of note paper with colorful notes in durable clear 4" x 4" plastic case. Pen has clef design.

1427.....	\$5.25
-----------	--------



Rabbit Skin brand towel bib is 100% cotton, 11" x 18" white terry cloth with contrasting 1" x 1" red trim rib neck. One size fits all.

1444.....	\$4.95
-----------	--------

## Splatter Design T-shirt

This unique garment has been individually painted, so no two are alike. Print may not appear perfect, since it is distinctive of the originality of the garment. Unisex.

9777.....Medium.....	\$17.95
9778.....Large.....	17.95
9779.....X-Large.....	17.95
9780.....2X-Large.....	21.95

Ruth Marks, Harmony Foundation  
Program Coordinator and Archivist

**Call 1-800-876-SING**  
to charge  
your order today!



# Gift Ideas For Dad!



## Adult T-Shirt

Official barbershop T-shirt in white 100% combed cotton. Check off your voice part.

9612.....Medium.....	\$12.00
9613.....Large.....	12.00
9614.....X-Large.....	12.00
9615.....XX-Large.....	14.00

*Bruce Rodgers, Operations and Maintenance*

## Flannel-lined Nylon Jacket

Traditional style that remains popular. Soil-resistant, water-repellant, washable, 100% nylon. Soft flannel lining, snap button front, slash pockets and drawstring waist. Navy.

9177.....Medium.....	\$30.00
9178.....Large.....	30.00
9179.....X-Large.....	30.00
9180.....2X-Large.....	32.50

*Ken Buckner, Manager, Conventions and Meetings*

## Men's Rings

In silver or gold with enameled, three-color emblem. Include ring size with order. Please allow ten weeks for delivery.

5650.....10K gold.....	\$308.50
5686.....Sterling silver.....	125.00



## Striped Tie

Red and white. 1 1/2" wide. Ideal to augment quartet or chorus uniforms.

5984.....	\$9.95
-----------	--------

## Note And Clef Tie

Woven polyester in navy blue with miniature red woven clefs.

1143.....	\$19.95
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## Clef Tie

100% polyester in three colors.

5931.....Maroon.....	\$15.75
5932.....Navy.....	15.75
5933.....Gray.....	15.75

## Special Purchase **NEW!** Norman Rockwell Watch

Norman Rockwell  
COLLECTION



Copper colored round case.  
Initials NR stamped on bnr-gundy-color genuine leather strap from Classic Moments.  
1446.....\$29.95

## Men's Polo Shirt

Made of finest 100% cotton lisle. Three-button placket knitted collar and cuffs. Excellent for quartets.

Jade

9539.....Medium.....	\$35.95
9540.....Large.....	35.05
9541.....X-Large.....	35.95
9542.....XX-Large.....	39.95

Cherry Red

9543.....Medium.....	\$35.95
9545.....X-Large.....	35.95
9546.....XX-Large.....	39.95

White

9547.....Medium.....	\$35.95
9548.....Large.....	35.95
9549.....X-Large.....	35.95
9550.....XX-Large.....	39.95

Navy

9551.....Medium.....	\$35.95
9552.....Large.....	35.95
9553.....X-Large.....	35.95
9554.....XX-Large.....	39.95

*Bill Rashleigh, Music and Membership Specialist, Youth Outreach Coordinator*



## Wallet

Tri-Fold genuine leather wallet; embossed Society emblem. Brown.

5080.....	\$23.00
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## Coin Purse

Spring action. Black leather with gold embossed Society emblem.

1053.....	\$6.75
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## Men's Wallet

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1449 ...mug with mustache lip.....	9.95

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Add a whimsical musical touch to your ties with these handsome tacs.

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5617.....Bass.....	5.95
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**Barbecue Apron** **NEW!**  
Heavy canvas apron is 28" wide with 30" length. Three roomy pockets for utensils; 10" Society emblem.

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*Fred Loomis*



**Spalding Golf Balls**  
90 compression. 1" Society emblem. Pack of three.

5808.....White.....	\$8.25
5809.....Orange.....	8.25

**Golf Putter**  
To tune up your golf game, try one of the new "Barbershopper" putters. This brass-headed putter is similar to the famous Ping putter, yet is only half the price. Order one for yourself or perhaps as a prize at your next chapter golf outing. It will certainly help you sharpen your game.

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**Golf Umbrellas**  
52" diameter, 62" spread. Double eight-rib frame and fiberglass shaft. Features windproof protection allowing umbrella to blow inside out without frame damage. Red, white and blue-coated waterproof nylon fabric. Society emblem.

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Windproof metal frame with 100% nylon in 50" arc. Navy and white panels. Society emblem.

1155.....	\$21.95
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5617	5618	5610	5616	5615
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**Adult Sport Shirt**  
Men's plaited knit with box pattern. Two-piece collar. Open top pocket with embroidered barberpole. Set-in sleeves with hemmed cuff and a four-button placket. Completed with a hemmed bottom and side seam vents for comfort. Generous sizing in 60% cotton/40% poly.

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9489.....Large.....	32.95
9490.....X-Large.....	32.95
9624.....XX-Large.....	35.75
<b>Sand</b>	
0401.....Medium.....	32.95
9492.....Large.....	32.95
9493.....X-Large.....	32.95
9563.....XX-Large.....	35.75
<b>Gray</b>	
9555.....Medium.....	32.95
9556.....Large.....	32.95
9557.....X-Large.....	32.95
9558.....XX-Large.....	35.75
<b>Maize</b>	
9559.....Medium.....	32.95
9560.....Large.....	32.95
9561.....X-Large.....	32.95
9562.....XX-Large.....	35.75
<b>Light Blue (shown)</b>	
9564.....Medium.....	32.95
9565.....Large.....	32.95
9566.....X-Large.....	32.95
9567.....XX-Large.....	35.75

*Joe Liles, Executive Director*

**Money Clip**  
Our finest clip with brushed gold and Society emblem.

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**Money Clip**  
Vinyl over metal with clef. Assorted colors.

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**Tie Bars**  
Gold plated or silver finish. Tie bar has enameled emblem and is 2" with alligator grip.

5602.....Gold plate.....	\$13.75
5603.....Silver finish.....	13.75

**Emblem Tie Tac**  
Silver finish Society emblem. 1/4"

5601.....Gold plate.....	\$12.50
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#### B: Garment Bag

Fine poplin bag is 42". Treated with DuPont's Zepel rain/stain repeller. Most oily and watery stains bead up and can be removed by promptly blotting. Navy.

5918 .....\$35.95

#### C: Garment Bag

46" length. Lifetime warranty. Water-repellent, stain/abrasion resistant, washable. Includes lightweight steel hanger for easy carrying. Silkscreened emblem on front. Black.

5921 .....\$26.50

#### D: Travel Bag

Heavy gauge nylon gives this durable bag that stand-up profile plus necessary depth to carry tons o' stuff. Double-slide zipper top allows easy closing. Extra access with side and end zipper pockets. Over-the-shoulder strap plus strap handles with velcro closure for easier use. Red, navy black or gray with white embroidered letters and notes. 10" x 11 1/2" x 10"

5508 .....\$39.50



#### Custom Auto Shade

One size fits all. Keeps car cool by deflecting sun's rays. Also keeps dash, steering wheel and front seats from searing, drying out and cracking. White background with red and blue.

5961 .....\$4.50



#### Family Car Songbook & Tape

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#### Campfire Songs Car Songbook & Tape **NEW!**

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Hundreds of miles of fun with this collection of sing-a-long favorites. Complete lyrics to 40 classic kids' songs with 60-

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With emblem in mesh and twill.

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5928 .....Red mesh .....7.95

5929 .....White mesh .....7.95

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5925 .....*sorry, sold out*



To order, call 1-800-876-7464 toll free to charge your order (U.S. funds only). You may also order by FAX at 414-654-5552 or mail it to SPEBSQSA Inc., 6315 Third Avenue, Kenosha, WI 53143-5199.

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Over \$25 .....add \$4.45



# Is your group singing legal arrangements?

by Burt Szabo, Music Specialist/Music Publication

As every Barbershopper should know, much more emphasis is now being given to compliance with U. S. copyright law. For example, contestants in Society-sponsored contests are required to sing legal arrangements. How can you be sure the music you perform is legal? Here are eight points to remember:

1. There are two primary sources for *purchase* of legal arrangements. The Society catalog, *Harmony Marketplace*, lists more than 800 titles of barbershop arrangements written by the Society's finest arrangers. Approximately 2,000 more arrangements are listed in *Legal Arrangements on File With Harmony Foundation* (stock no. 4352—\$5).
2. You may ask an arranger to arrange music for you. Be prepared to wait a while. The arranger must secure authorization from the publisher (copyright owner) *prior* to writing the arrangement. The finished arrangement is the property of the *publisher*, not the arranger. You will probably be asked to pay any fees set by the publisher for this use.
3. If the song you wish to have arranged is in the *public domain* (over 75 years old), the arranger does not need authorization. Public domain means that the song is public property, and there are no restrictions regarding its use.
4. No arranger is allowed to sell, or even give you, his arrangement if it is copyrighted by (*is the property of*) someone else, a publisher, for example. However, arrangers often copyright their arrangements of *public domain* songs. The arranger *is* the owner of that copyrighted arrangement, and may sell or give it away to whomever he pleases.
5. The arranger may secure authorization through Harmony Foundation at the international office. A simple telephone call by the arranger is all it takes to get the process started.
6. Performers may make minor alterations in copyrighted arrangements. You may change a few chords, add or delete a swipe or two, or replace a tag, as long as the basic substance of the arrangement remains intact.
7. Wholesale rewriting, transcribing/transposing for female voices and making parodies are examples of "new" arrangements. Authorization for these uses must be granted by the copyright owner.
8. If the music you are reading or learning does not display a copyright notice and arranger's identification, it is almost certainly illegal and in violation of federal copyright law.

Questions concerning copyright may be directed to Burt Szabo at the international office. For information on Harmony Foundation arrangements, ask for Ruth Marks.



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## Who picked the music?

continued from page 14

There are plenty of new, bright, exciting and fun-to-sing arrangements from which to choose. And, if you are at all in doubt about the music's acceptability for competition, telephone one of the music category judges and ask.

### General repertoire music

When it becomes time to replace some music you have been singing for too long, how will you decide, from all the hundreds of musical arrangements available, which to choose? If you are looking for multi-purpose music, that which will be performed mostly as entertainment in front of hometown audiences, here is a question you should ask before selecting a piece: *how familiar is the song?*

When people hear a barbershop chorus, they expect to hear some familiar music. The songs you sing in contest for dyed-in-the-wool barbershoppers, and for judges, may not be well-known outside the barbershop fraternity. Contest audiences thrill to the harmonic subtleties, flamboyant visual effects, and heart-wrenching ballads that are presented on the contest stage. Will these be appreciated by the local after-chicken-dinner audience, or with the accompaniment of clinking glassware, servers clearing tables; or outdoors with its many distractions? Possibly not.

You may be singing in a confined space, with minimal or no stage, perhaps no risers. You had best forget the exotic visuals and the superb staging. Keep the music simple

and straight ahead basic barbershop. You will need some songs the locals can hum along with; they might even know the words, which makes it all the better.

Choose some easy, familiar music for these occasions. No chorus was ever driven off the stage because they sang "I Want A Girl" or "God Bless America," and some of these classics are a great vehicle for encouraging your audience to join in on the chorus for a good old-fashioned community sing-along.

Barbershoppers love ballads. We are suckers for tear-jerkers, lost love, and that old mother of mine. But, really, how entertaining are such songs to a non-barbershop audience? They want to be entertained, so choose songs that are familiar and lively. One familiar ballad, such as "Let Me Call You Sweetheart," in a half hour show may be enough. Add a couple of novelty numbers, something with a little humor or a clever punch line and a strong patriotic song ... stay away from the heavy stuff. Refer to *Successful Performance for the Quartet and Chorus*, stock no. 4055—\$10.

### It's showtime!

Barbershoppers frequently call the international office, pleading, "My chapter has decided to do a circus (outer space, western, '50s, Academy Awards) show next year, and we need some music ... quick!" Whoa! Something is wrong here. It's the old cart-ahead-of-the-horse trick.

While it does not require 18 specialty songs to stage a themed show, it might be to the chapter's advantage to determine what music is readily available, and relatively easy to perfect, before deciding on an off-

beat theme. You can sing "That Old Gang Of Mine" on a 21st-century space station and "Girl Of My Dreams" at a circus. While you may think of several other circus songs, are they arranged and legally available?

We know that barbershop show writers are not sticklers for historical authenticity. You can sing "Down By The Old Mill Stream" in an 1860s western show, but you do need some western songs, too. It just might be impossible or, at least very difficult, to find off-beat music to support a really unusual show theme. Plan these kinds of shows at least two years ahead, and be sure to investigate the availability of appropriate music well before settling on a show theme.

### "We know what we want; where can we find it?"

OK. You know your show's music requirements, you know what the difficulty level of the music should be, you know how many ballads, up-tunes, novelty, patriotic and religious songs you will need. What now?

If you are part of the group charged with selecting chapter music, there are two catalogs with which you should be familiar. One is the Society's *Harmony Marketplace* catalog, which includes a listing of all music published by the Society. The music is graded for difficulty level, and there is a listing of all songs that have been recorded in four parts for easy production of learning tapes.

If your chapter is on top of things, it maintains a complete library of Society publications for easy examination by the Music Selection Committee. It also has a music

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

### TELL ME YOU'LL FORGIVE ME

8

Tell me you'll — for - give me, and I'll come back to you, — to you.

The musical score is written for a four-part barbershop quartet. It features a treble and bass staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes, with a 'you.' line above the final measure of the first line.

subscription so that all new publications are received as they are released.

The second catalog is *Legal Arrangements on File With Harmony Foundation* (stock no. 4352—\$5), a listing of about 2,000 arrangements authorized by the publishers and available for purchase. The range of music is immense, from traditional barbershop songs, to folk songs, to gospel and other sacred music, to pop tunes of the 40s, 50s, 60s, to the latest Broadway show songs.

There may be two or more different arrangements of many songs. The arrangers may be well-known Society giants, or they may be unknowns. Additional information about this catalog may be obtained by calling Ruth Marks at the international office.

### Tag

We admit this article isn't the last word on selecting music for your chapter chorus. But if you accept and follow some of these ideas, you will avoid many of the pitfalls and disappointments that arise when music is selected without thought or planning. Choose wisely and enjoy barbershopping more than ever.

## Use of Society name, emblem, insignia and motto clarified

SPEBSQSA Rules & Regulations state that neither the name, emblem, badge or other insignia of the Society shall be used by any member, chapter nor by any of its members, as a trademark or special brand on merchandise. Only those items offered for sale through the international office's Harmony Marketplace may display the official logo.

Any other use of the Society emblem on items offered for sale to derive revenue or recapture the item's cost, requires the approval and authorization of the Executive Committee; however, the executive director or his representative may act on behalf of the Executive Committee in this regard.

Some of the things you *may* use the Society logo on without obtaining special permission are: chapter show advertising, chapter publicity releases, chapter uniforms (sold at cost) and items promoting Society or chapter welfare. If in doubt, call the international office and ask for Joe Liles or Frank Santarelli.

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## Scholarship assistance not automatic

by Brenda Keeler, Director of Patron Organizations

Heartspring's primary mission always has been and continues to be to provide special education and residential services to children who have not been successful in their own home and school environments. As parents choose Heartspring as the program for their child, most of these families will seek financial support because they cannot meet the full cost of their child's interdisciplinary program. Currently 90 percent of students enrolled at Heartspring receive some degree of scholarship assistance.

Stephen, an eight-year-old boy who has cerebral palsy, hyperactive attention deficit disorder, and severe behavior and communication disorders, first came to Heartspring as a summer student. Because Stephen's behavioral needs were somewhat more intense than those of children we typically accept for the Heartspring summer program, Stephen's family enrolled their child a month before the summer program began in a one-to-one student-to-staff ratio.

Before coming to Heartspring, Stephen was attending a public special-education day program in New Jersey for children who have


multiple disabilities. Stephen's family felt that his educational needs were not being met in New Jersey and were very much interested in sending their son to Heartspring, but did not have an agreement and funding from the local school district. During the lengthy due-process proceedings, the New Jersey school district agreed only to fund a portion of Stephen's summer program. At the time of enrollment, Stephen's parents expressed their concerns about Stephen's behavior and could only hope that Stephen would become more cooperative and less aggressive. They also wanted Stephen to learn how to communicate more effectively.

After the summer program, Stephen was recommended for full-time placement at Heartspring, but the New Jersey school district was still opposing, in court, continued placement at Heartspring. They felt they could serve Stephen in a day program. As the due-process proceedings continued, Stephen's family pursued enrollment at Heartspring. Without the approval of the New Jersey school district, however, Stephen's family was responsible for all costs associated with his

program. Barbershop contributions were allocated to help defray these expenses.

Stephen was placed in a TMH/SMH (trainable mentally handicapped/severely mentally handicapped) classroom at Heartspring, where he learned to comply with classroom rules and play cooperatively with one or two children for at least 15 minutes with adult supervision. Stephen made significant progress in toileting skills, as well as dressing and undressing skills. Stephen's parents were so pleased with the progress Stephen made in dealing with his aggressive behavior and his improving communication.

After the Christmas break, Stephen did not return to Heartspring because the family could not continue to meet the costs associated with their son's program. Stephen was returned to the New Jersey school district, where an increase in non-compliant and aggressive behavior was experienced. As a result, Stephen was placed in a psychiatric hospital while the due-process hearing continued. Finally, a settlement was reached in which the New Jersey school district agreed to fund Stephen's program at Heartspring until appropriate residential placement is available in New Jersey.

This high-spirited little boy, who enjoys adult interaction, has been given another chance for a brighter future. With the continued support of Barbershoppers, many families can experience that same hope. 



Howard Johnson, Johnny Appleseed District Heartspring and Service chairman, conceived the idea of an award to encourage greater participation in support of Heartspring. 1991 international quartet champion, **The Ritz**, agreed to sponsor the award, which is in the form of a plaque. JAD quartets contributing \$200 or more to Heartspring have their names inscribed thereupon. In the first year, participation more than doubled. Shown are (l to r): Jim Shisler, tenor; "Nic" Nichol, lead; Johnson; Ben Ayling, bass and D.J. Hiner, bari.



Maureen Tamborski, daughter of Oak Lawn, Ill., Chapter member Tom Donahue, organized a block party in support of Heartspring. In addition to arranging the festivities, she contacted local merchants who donated prizes for raffles. Music included singing by members of the Oak Lawn Chapter. Maureen is shown above, presenting a check for \$90 to her father.

# Everything you really need to know about direct dues billing

1. International, district and chapter dues are renewable at the end of a quarter; March 31, June 30, September 30 or December 31.
2. Districts and chapters set their own dues amounts, which vary widely; however, this information is provided to the international office for inclusion in each member's annual renewal invoice.
3. Six weeks prior to his renewal date (one of the above quarter endings), each member is sent an invoice showing *all* applicable dues and fees. (About five weeks prior to the end of each quarter, each chapter secretary is sent a list of those members who are due to renew by the quarter's end. This list is sometimes carried in the chapter bulletin or weekly news sheet.)
4. The *total* amount shown on the invoice *must* be paid *in full* to the international office by check or credit card. A mismatch between the invoice and payment amounts can delay or prevent processing.
5. Upon receipt at the international office, each renewal payment is immediately processed. New membership cards are mailed to the chapter secretaries within two days.
6. The chapter secretary, upon receiving the cards, must update his list by indicating

"paid" where applicable and present the new cards at the next chapter meeting. The secretary must also inform the membership VP and treasurer of the status of paid and unpaid members. *The secretary is key in this communications link.*

7. Those portions of the dues collected for districts and chapters are forwarded to them on a monthly basis, usually about three weeks after the close of the books for that month.
8. New member, late renewal or reinstatement fees *must* be included *in full*, when applicable, in a payment. Secretaries and membership VPs are instructed to watch for this.
9. If, for a reason provided for in the Society Rules & Regulations, a chapter opts not to renew a member, the process can be stopped by notifying Lois Blanchard or Warren Leisemann at the international office. *Chapters maintain complete control of their memberships.*
10. A member has the option to escrow his next annual dues through his credit card or checking account autodraft, or by depositing weekly or periodically with his chapter treasurer (pay-as-you-sing). *Members have control of their accounts.*

## New Music Notes —from Burt Szabo

The international office is pleased to announce the release of two Show Tunes and two Songs for Men.

### Show tunes

Bob Godfrey composed "The Oom-Pah Polka" (stock no. 7732) sometime around 1984. It's a tongue-in-cheek show tune lamenting the absence of the tuba or sousaphone in modern dance orchestras. The lyric contains some fractured German/English and a clever text that should make it an audience pleaser, and allow your quartet to show off its versatility. The melody is divided between the lead and the bass, affording another opportunity for comedic interplay.

I found the song in the Old Songs Library and arranged it. By the way, Bob Godfrey's name is also on "Who Told You," "The Barbershop Strut," "That Old Quartet Of Mine," and many other songs popular with barbershoppers.

Another show tune is "Daddy Sang Bass" (stock no. 7733). Ever since this song was first popularized years ago, it has been a favorite of barbershop audiences, never failing to elicit an excellent response. The writer is Carl Perkins, who also wrote "Blue Suede Shoes," a big hit of the 1950s. Perkins is best known and remembered as a major rockabilly guitarist. Everyone

sort of knows "Daddy Sang Bass." It is fun and exciting to sing.

### Songs For Men

The Songs For Men Series includes song arrangements especially appropriate for contest performance. "Smile, Darn Ya, Smile" (stock no. 7323) is one of the most enduring songs of the 1930s, and its popularity continues today—almost everyone in your audience will know the song. It is a "feel good" kind of song with lots of pizzazz and a tag that will challenge all of your singers and bring the audience to its feet. My arrangement, once more.

Earl Moon has arranged "The Old Spinning Wheel" (stock no. 7324), a kind of home/heart ballad which may not be known to many. It sings easily and carries a strong message ("spinning dreams of the long, long ago") that is sure to please. This arrangement has that special Earl Moon touch Barbershoppers love so well.

Music subscribers have already received these arrangements. If you would like to become a member of the music subscription plan, call the order department at the international office and ask for details. Six dollars will bring you the next 15 Society releases.

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To the editor:

One of the perks of touring the world and performing as a guest soloist with symphony orchestras is having total backstage access during my stay. It is, in fact, a necessity for, unlike most readers of this article who have their "instruments" with them at all times, as a concert pianist, I must rely on the kindness of concert hall managers just to have the luxury of practicing at all. Most often, I can practice onstage, which is especially gratifying, as it gives me the chance to work on the actual performance piano, and in the actual hall acoustics.

Last October, after an exciting but grueling six-week tour of Australia and Japan, I arrived in Tampa, Fla., to perform Prokofiev's Piano Concerto no. 3 with the Florida Orchestra. Through a fog of jet-lag, I managed my way through the first rehearsal with the orchestra, after which I had planned to practice onstage well into the evening.

On my way out of the hall to get a sandwich, I was told that the hall was not available to me that night because the Sunshine District finals of barbershop quartet competition were taking place all evening. I nodded and headed out to lunch.

Midbite into a tuna sandwich, I heard one of the most extraordinary sounds: a quartet of mellifluous voices, singing at the next table [Al Copp, Tommy Spirito, Saul Schneider and Burt Staffen]. As a classical musician, my greatest belief is in the healing power of music and the joy it can bring others. This music was breathtaking.

I couldn't help but introduce myself to a group of fellow musicians and, before I knew it, my own very unmellifluous voice had joined in the music. What a wonderful way to express one's self, even if my own unpractised intonation was suspect.

One gentleman introduced himself as Burt Staffen, and I was very impressed to learn that he was on the panel of judges for that evening. The group kindly invited me to attend the competition and, as a new convert, I gladly accepted.

The evening started out with one of the biggest surprises of my life: I was introduced by the emcee, Wayne Brozovich, as a visiting celebrity! A very warm crowd gave me a cheer and then the music began.



Jon Kimura Parker at the concert piano.

The evening started with a bang, as the mike tester quartet was the 1992 international champion, **Keepsake**. Their presentation, energy and intonation were extraordinary.

Barbershop, a musical medium of which I was ignorant, except in the vaguest of stereotypes, is alive and exciting to watch and hear. With each competing group, I was introduced to a new side of barbershop; raw enthusiasm, carefully coordinated gestures, different styles, resoundingly warm voices, and above all, the keen sense of the beauty of expressive intonation that, to me, is the hallmark of the barbershop sound.

I was thrilled to be present at such an entertaining and enlightening evening, and I am now delighted to be a fan.

**Jon Kimura Parker**

New York, N. Y.

*A native of Canada and a graduate of the famed Juilliard School of Music, which he attended on full scholarship, Mr. Parker has performed with many of the world's leading conductors and orchestras throughout North America, Europe and the Far East. The recipient of many international awards, he was named 1985 Performer of the Year by the Canadian Music Council. Ed.*

Editor:

I was walking along a street in Arroyo Grande, Calif., wearing a shirt with a musical staff on it, when a man who saw it stopped me and asked, "Do you like to sing?" He identified himself as Pete Bennett of the San Luis Obispo Chapter, and invited my son and me to the chapter meeting that night. I thought this must be the ultimate in alert membership recruitment.

We weren't prospective members, but our reception at the meeting was no less warm. We visited the Orange, Calif., Chapter the next week, and our reception was equally cordial. I came home prouder than ever that I am a Barbershopper.

**Ron Gilbert**

Lafayette, Ind., Chapter

Dear Sir:

On the March/April cover of *The Harmonizer*, I noted with surprise and pleasure a reproduction of one of my father's *Saturday Evening Post* covers. Seventy years ago! Golly!

**John L. Foster**

St. Petersburg, Fla. Chapter

### 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.

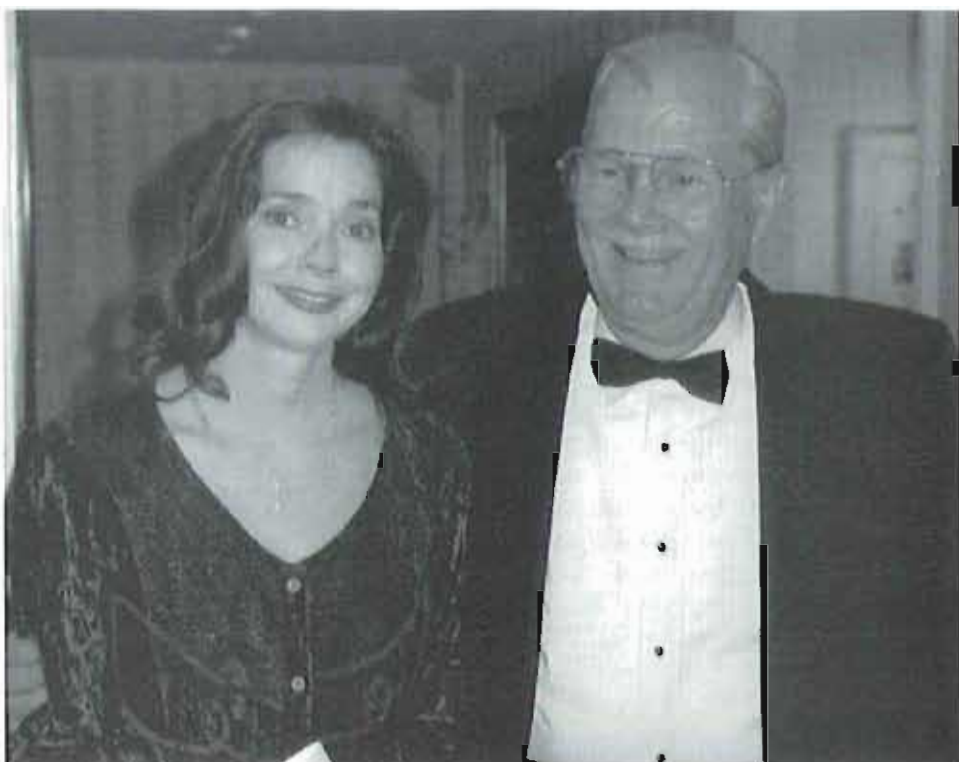
If you are interested in purchasing a copy, which, incidentally, has been upgraded with extensive cross-referencing, place an order through the Order Desk, using your MasterCard or VISA, and ask for stock no. 4335.

# Barbershop "brat" makes good

Followers of contemporary music know that Nanci Griffith won this year's Grammy for best Contemporary Folk Music for her album "Other Voices/Other Rooms." It was her second Grammy award.

Nanci grew up on barbershop, and credits this heritage with helping her produce ten albums. As a matter of fact, she has used a barbershop quartet as backup on several albums, featuring her father on tenor.

For Nanci is the daughter of M. D. "Grif" Griffith, tenor of the 1989 International Seniors Quartet Champion Bayou City Music Committee and current president of AISQC. A proud Grif joined Nanci at the Grammy ceremonies.



Nanci Griffith, a Grammy winner this year for her album "Other Voices/Other Rooms" is a barbershop brat who grew up on barbershop. Shown above after receiving her award, she's sharing the moment with proud father M. D. "Grif" Griffith, tenor of the 1989 International Seniors Quartet Champion Bayou City Music Committee.

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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.

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## News About Quartets

The phone number for contact man Stan Boon of **Milky Way**, current Evergreen District Champion, was incorrectly shown in the Jan/Feb *Harmonizer*. Call Stan at (206) 424-3646.



Last December, the **4 City 4**, a non-registered quartet from the Victoria, Texas, Chapter, staged a series of eight performances in support of the Salvation Army after learning that several stores in the area no longer permitted SA solicitations on their premises. The foursome, Leon Smothers, tenor; Ken Woodring, lead; Norman Damerau, bari and J. P. Huling, bass, have been singing together for 26 years. Oh, yes, their efforts raised more than \$1,000.



**Music Street**, from the Montclair, N. J., Chapter, was one of the featured performers at the inauguration of New Jersey Governor Christie Whitman. Shown are (l to r): Don Reckenbeil, bari; Jimmy Mastrull, lead; Gov. Whitman; Bruce Schneider, bass and Mark Powell, tenor.



**Good Life**, a quartet from the District of Columbia and Arlington, Va. chapters, had the honor of singing the national anthem last November in RFK stadium. Shown in action are (l to r): Jim Sheehan, tenor; Joe Hall, lead; Bob Campbell, bass and Billy Ball, bari.



The **Humbirds**, from Hilltop, Minn., and Eau Claire, Wis., garnered a solid 15 minutes of airtime on WWIB Radio in Eau Claire while delivering singing valentines this February. The group got to sing three songs and make a nice plug for the Society and the local chapter. Shown are (l to r): Sherm Anderson, tenor; Jerry O'Brien, lead; Tim Korby, bass and Tom Arneberg, bari.



While in England for the BABS convention, **The Ritz** had the good fortune to meet Natalie Cole. The foursome was visiting the London Hard Rock Cafe during a respite from area performances. Shown at left are (l to r): Jim Shisler, tenor; Doug "Nic" Nichol, lead; Ms. Cole; D. J. Hiner, bari and Ben Ayling, bass.

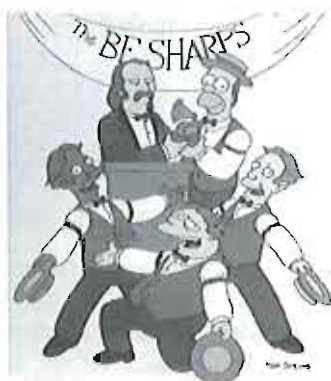


In January, another non-registered quartet, **Class Action**, from the Santa Rosa, Calif., Chapter, sang for a church banquet. The \$50 fee was donated to the local Shriners Children's Language Clinic, a fact that was announced to the audience.

The next morning, quartet member Dave Bowman received a call from a friend who had heard the announcement, asking for help in contacting the clinic. The friend is the trustee for a 94-year-old aunt, who has designated the Shriners Children's Language Clinic as the beneficiary of \$1.5 million.

Bowman visited the local clinic the following day to obtain the information and arrange for his friend to make the proper contact. The friend is also trustee for an aged uncle, who has designated \$5 million to go to four charities.

One never knows!



The **Dapper Dans of Disneyland** provided the voices for the Fox Network's production of the "Homer's Barbershop Quartet" episode on *The Simpsons*. Members of the foursome are (ccw from left): Mike Economou, tenor; Shelby Grimm, lead; Dan Jordan, bari and Jim Campbell, bass.



Kathy Hawkins  
and  
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## Breaking the paradigm: the *lifeblood* mission

At its July 1992 meeting, the SPEBSQSA International Board of Directors adopted a resolution offered by the Future II Committee, which stated that the lifeblood concept was the central mission of our Society. A two-year developmental test of the concept in the Central States District was directed, under the supervision of a "Dream Team" that has coached chapters and district officers in the philosophy, conducted workshops, and overseen a restructuring of district schools and conventions.

Now in the second year of this developmental experiment, the Dream Team wishes to share some of the underlying philosophies of the lifeblood mission and new perspectives on the mission that have developed along the way. In future articles, we will look at the lifeblood chapter meeting, lifeblood schools and lifeblood conventions.

### Experiencing the joy now

The lifeblood mission is returning us to our roots as a Society.

In studying the state of the Society today and forecasting into the next century, the Future II Committee attempted to define for itself the heart and soul of barbershopping, and came up with the description that has been nicknamed "lifeblood" [see box]. The guts of our Society is the musical experience, in the now. What we offer are the goosebumps!

With that definition in mind, Future II felt that our chapters and conventions could be more about the thrill of the amazing barbershop experience than they are now.

To flourish as a Society, we would do well to pay close attention to all the experiences we provide for our men—at chapter meetings, conventions, schools and all other gatherings. The lifeblood definition is in a sense a marketplace definition: every man, in his own way, getting the experience he joined for. This is why there must be a strong choral experience, too, because many of our members joined for that.

### Where we stand now

Unfortunately, we don't always make sure we deliver that. The best way to excite a man about barbershop harmony is to sing with him, even just a tag, and let him feel the thrill. That thrill is what we sell. A month later, though, chorus singing is his only option for participation. Why?

It seems that chapters are mostly about the chorus preparing for something, and almost everything else appears to us to be a distraction. Further, an almost exclusive focus of most of our conventions is competition. This is the nature of a paradigm: the way we see things keeps us from seeing things that are outside it.

The main focus of our chapter meetings seems to be to teach, cajole or otherwise bully the chorus towards acceptable levels of performance for the next big event. We

#### Lifeblood is...

- "Every man, in his own way, experiencing the joy of hearing his voice contribute to the sound of barbershop harmony. And nothing else matters!"
- A filter or way of viewing all our barbershop activities: chapter meetings, conventions, schools, various levels of chapter participation, quartet development.
- Experiencing the joy now.

#### Lifeblood is not...

- The so-called "fun chapter," by which we usually mean a bunch of guys singing badly and the chapter dying. A healthy, strong chorus is the core of a barbershop chapter. We can't sing badly and expect to flourish.
- A fixed program or set of instructions. Rather, a chapter's program develops from its desire to spread lifeblood.
- Something to fear. Change can be difficult, but the goal is to increase the enjoyment of every member in his hobby.

try to squeeze in some programming, and squeeze in some quartetting. We are no longer running chapter meetings for the celebration of barbershop harmony in the moment, we are holding chorus rehearsals directed toward some future date. Ringing the chords has become a by-product of a chorus practicing for a performance, instead of being the central focus or purpose of our meetings.

Essentially, then, we simply don't have our chapters set up to provide the full range of barbershop experiences that men want [see box]. What's left are the men who love chorus singing, having systematically pushed aside everyone who is not a chorus singer—there's nothing for them to do.

The lifeblood perspective would have the purpose of the chapter meeting be as much quartetting and musical programming as choral singing.

For example, imagine opening up the *Heritage of Harmony Songbook* and singing through 15 songs from beginning to end, with no talking and no stopping. In other words, imagine indulging ourselves in 30 minutes of barbershop singing for no reason except for the thrill of hearing our voices contributing to ringing chords.

This would be a very natural thing to do, one would think. The fact that this kind of activity actually seems to be quite rare, and the fact that chapter leaders seem to us to be somewhat resistant to it, tells us a great deal

### The range of the barbershop musical experience

**Chorus singing.** More than four guys in a performing group. A group that learns music, rehearses, tries to perfect it for performance purposes.

**Gang-singing.** More than four guys singing together for the fun of singing in the moment. Not the same thing as chorus singing, because it is not a highly-structured activity. A visitor can participate at the same level as a chorus member.

**Organized quartet singing.** Four guys in a performing group. A group that learns music, rehearses, tries to perfect it for performance purposes.

**Pick-up quartetting, tag singing and woodshedding.** Four guys singing together for the joy of singing in the moment. Emphasis on participation and pleasure now, not on perfecting it for an audience or judge later.

about where our attention has been focused as a Society. You don't "get anywhere" with this kind of activity—and *you don't need to!* We've been preoccupied with getting somewhere, when we should instead be enjoying the ride!

Quartet men who do not sing in the chorus are often not afforded the respect they deserve from their chapters, which reflects the overwhelmingly choral orientation of our Society and our individual mind sets. Many Barbershoppers seem to believe that the quartet men actually have an *obligation* to sing with a chorus. How about "every man in his own way"? What if he doesn't *like* choral singing?

The *lifeblood* perspective welcomes, appreciates, and acknowledges quartet men who do not sing with the chorus, and all others who love barbershopping, such as drop-in singers who just want to sing a few songs once in a while. Can our Society shift its choral perspective just a few degrees so as to make such members completely welcome?

#### The self-perpetuating paradigm

We're thoroughly accustomed to everything being oriented toward the performing units. Our heroes are the chapters with choruses that win competitions. For example, if you were moving to another part of the country, and wanted to find out what kind of chapter they had there, the first question you would ask is, "How did they do in contest?"

It was never intended or planned this way, but when we look closely, we discover that our chapters and conventions have become much less a place to celebrate the joy of singing barbershop than we would ever have expected. We don't reward chapters for putting on wonderful shows, or for being wonderful hosts to guests, or for having a wonderful musical experience every week.

A *lifeblood* perspective can change that.

#### The Central States Experiment

Inaugurating the *lifeblood* mission in Central States District has consisted mainly of asking questions and working with chapters, officers and individuals to help them begin to view all their activities from the *lifeblood* perspective. This is challenging, exciting work for all, and is starting to yield some interesting results. Future articles in *The Harmonizer* will explore some of the ways *lifeblood* is helping Barbershoppers get more out of their hobby, and position our Society for the next century.

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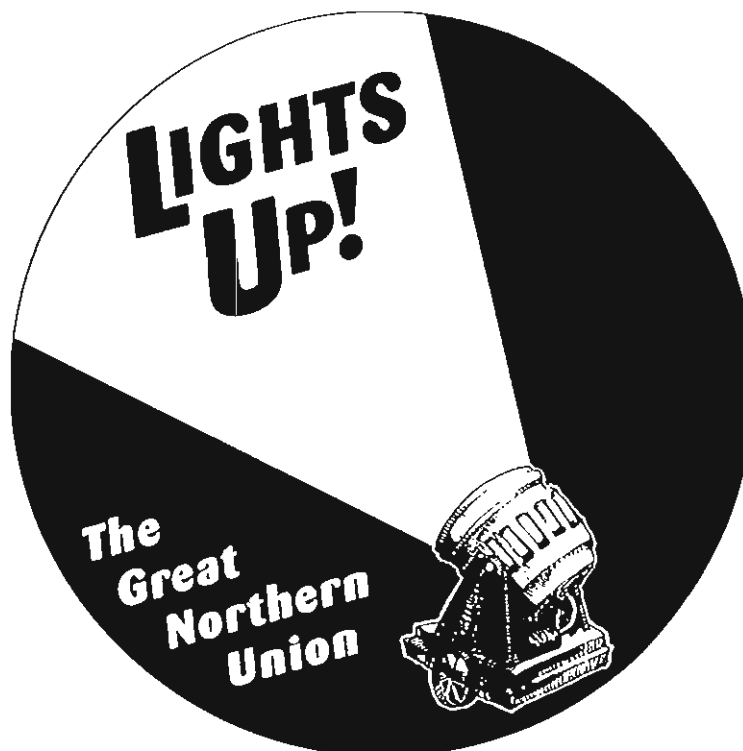
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## Chapters in Action

The Rohnert Park, Calif., Chapter came up with an interesting performance idea. After a couple of years of "break-even" or less efforts in producing an annual show, Show Chairman Eldon Clawson decided on trying a couple of Thursday afternoon matinee shows. For some years, the chapter had been sending a mini-chorus to participate in matinee shows for seniors, hosted by a local volunteer organization. The chapter decided to host a couple on its own at the Rohnert Park Community Center.

Based on tips from tour bus companies and directors of senior living complexes, the idea was to provide a package: bus to and from the performance, a hot meal, an afternoon of entertainment and a trip home before dark. An attractive flyer was designed and mailed to senior facilities and bus companies within a 150-mile radius. The two shows sold out well in advance.

A big plus was that the chapter members didn't have to sell a single ticket! The tour bus companies and activity directors at senior living complexes did all the selling, and all the chapter had to do was take the reservations.

Seniors activity directors are always looking for events. Check around your community. If enough senior complexes are within range, it might be worth a try.



At the annual meeting of Mid-Atlantic District's honor-member chapter, DELASUSQUEHUDMAC (named for the five rivers within the district) the Snyder boys nearly took over the proceedings. Shown harmonizing are (l to r): Carl Snyder of York, Penn., Dean Snyder of Alexandria, Va. (and Society Historian Emeritus), Roger Snyder of Dundalk, Md., and Dave Snyder of Wilmington, Del.

The Plattsburgh, N. Y., Chapter has a hero in its ranks! Member Joe Kozina and his wife, Ethel, were recognized as the New York State 1993 Seniors of the Year. The couple have been involved in a Retired Senior Volunteer Program for 15 years and both have been leaders and judges in 4H programs for 36 years, in addition to serving with local historical groups, church and social groups. Oh, yes, Joe drives 45 miles one-way to chapter meetings.



When the Scarborough, Ontario, Chapter gathered to celebrate its 40th anniversary year at the awards banquet in January, the proceedings were interrupted by a patched-in telephone call, apparently from England, over the public-address system. Ed Russell took the call, which was from BABS member Chuck Odom, wishing his brother, John, and John's wife, Joan, congratulations on the occasion of their Golden Wedding Anniversary.

When Chuck asked how the weather was in Canada, Ed replied, "Why don't you come see for yourself?" at which point, Chuck walked into the room! John was flabbergasted; "I was talking to this guy on an overseas call just last night!" Nice story.



Members of the Oakdale and Merced, Calif., chapters donated their construction talents to help build a semi-permanent stage to assist in the restoration of the historic Sonora, Calif., opera house.

The Oakdale and Merced, Calif., chapters recently got together on a public-service project. The Sonora, Calif., opera house, built in 1885, was under renovation. The two chapters, abetted by members of the Sonora Sunrise Rotary, constructed a semi-permanent stage from donated materials so that performances could take place pending raising of funds to complete the restoration.

Naturally, the choruses of the two chapters, the **Chiefs of Harmony** and **Yosemite Gateway Chorus**, respectively, put on a joint show last January to inaugurate their handiwork. The show was well-received and helped focus public attention on the fund-raising project, plus garnering some nice PR for both chapters.



The fact that Pinecrest High School in Southern Pines, N. C., where the Pinehurst, N. C., Chapter holds its annual show, couldn't afford curtains for the auditorium limits the type of productions that can be staged. Last year, with chapter finances in the black and the prospect of a good house, with Acoustix headlining the **Golf Capital Chorus**, the chapter purchased and donated two curtains to the school in time for use during the annual show. The success of the show permitted a 30 percent increase in chapter donations to Heartspring and a local children's center.



## Society Financial Statement

In accordance with the by-laws of the Society, our accounts have been audited by Victor N. Weiler, S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1993 and 1992.

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

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED BALANCE SHEETS December 31, 1993 and 1992			HARMONY FOUNDATION, INC. BALANCE SHEETS December 31, 1993 and 1992		
ASSETS			ASSETS		
	1993	1992		1993	1992
CURRENT ASSETS			CURRENT ASSETS		
Cash	\$ 987,612	470,225	Cash	\$ 249,345	491,684
Accounts receivable	372,197	496,853	Accrued interest receivable	7,718	3,577
Inventories, at lower of cost or market	464,731	443,144	Prepaid expenses	-	442
Prepaid expenses and deferred charges	110,700	104,720		257,063	495,703
Total current assets	1,935,240	1,514,942			
INVESTMENTS AND OTHER ASSETS			INVESTMENTS, at cost		
U.S. Treasury Notes	190,000	190,000	Certificate of deposit	100,000	-
Certificates of deposit	1,067,000	967,000	Marketable debt securities	329,967	223,493
Other assets	7,063	6,204	Marketable equity securities	126,518	153,915
	1,264,063	1,163,204	Cash surrender value of life insurance	9,365	-
				565,850	377,408
PROPERTY AND EQUIPMENT, net of accumulated depreciation of \$1,440,313 and \$1,302,102, respectively	994,943	1,007,947	PROPERTY AND EQUIPMENT, net of accumulated depreciation of \$17,983 and \$16,131, respectively	1,674	3,526
	\$ 4,194,246	3,686,093		\$ 824,587	876,637
LIABILITIES AND MEMBERS' EQUITY			LIABILITIES AND FUND BALANCES		
CURRENT LIABILITIES			CURRENT LIABILITIES		
Current obligation under capital lease	\$ 5,780	5,780	District and chapter contributions payable to Heartspring	\$ 380,770	479,192
Accounts payable and accrued expenses	584,553	344,363	Accounts payable	10,486	12,396
District dues payable	65,847	59,060	Total liabilities	391,256	491,588
Deferred revenues	1,499,128	1,497,607			
Total current liabilities	2,155,308	1,906,810	FUND BALANCES		
LONG-TERM LIABILITIES	50,313	58,554	Unrestricted	277,746	301,862
MEMBERS' EQUITY	1,988,625	1,720,729	Restricted	155,585	83,187
	\$ 4,194,246	3,686,093	Total fund balances	433,331	385,049
				\$ 824,587	876,637

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED STATEMENTS OF ACTIVITY EXPENDED AND UNRESTRICTED FUNDS Years Ended December 31, 1993 and 1992			HARMONY FOUNDATION, INC. STATEMENTS OF ACTIVITY UNRESTRICTED FUND Years Ended December 31, 1993 and 1992		
	1993	1992		1993	1992
Revenue and support			Revenue and support		
International dues and fees	\$ 1,575,325	1,590,642	Dividends	\$ 4,385	4,674
Sales of merchandise	927,853	884,241	Interest	28,029	33,292
Conventions	872,953	755,484	Arrangement and reproduction income	35,605	31,058
Harmony College	146,728	167,008	Administrative fee - Heartspring	26,753	32,566
Chapter Officer Training School	44,072	116,434	Miscellaneous	663	1,567
Chorus Director School	47,662	58,052	Total revenue	95,435	103,157
Harmonizer subscriptions and advertising	125,832	134,129			
Other	503,406	372,246	Expenses		
Total revenue and support	4,243,831	4,078,236	Administrative fee	15,750	15,750
Costs and expenses			Grants and awards	68,373	38,220
Cost of merchandise	569,214	492,877	Librarian	36,583	35,633
Conventions	271,315	286,263	Other expenses	33,873	37,206
Harmony College	135,841	143,307	Total expenses	154,579	126,809
Chapter Officer Training School	68,424	150,995	Deficiency of revenue and support over expenses before net gains on securities	(59,144)	(23,652)
Chorus Director School	47,760	62,721	Net gains on securities	35,028	8,233
Harmonizer production and distribution	146,696	144,943			
Salaries, employee benefits and payroll taxes	1,618,338	1,681,073	Deficiency of revenue and support over expenses	\$ (24,116)	(15,419)
Other operating expenses	1,130,612	1,014,829			
Total costs and expenses	3,988,200	3,977,008			
Excess of revenue and support over expenses before appropriations	255,631	101,228			
Appropriations of board designated equity	(11,000)	(25,000)			
Excess of revenue and support over expenses	\$ 244,631	76,228			





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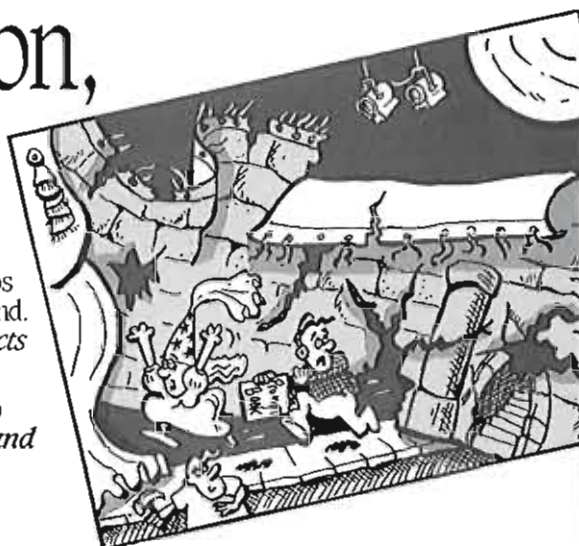
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