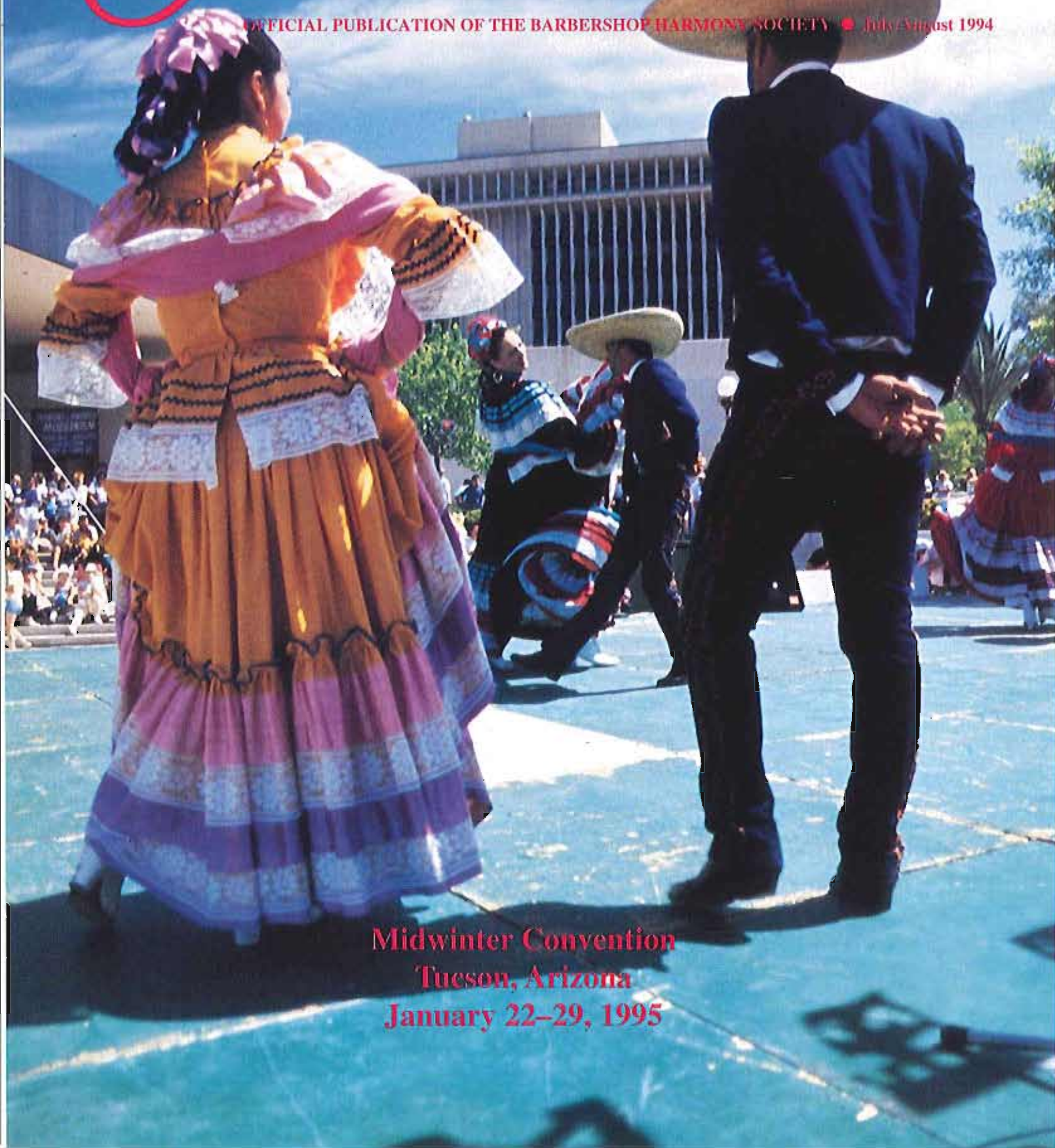




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1994



Midwinter Convention
Tucson, Arizona
January 22-29, 1995

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HRMZ				

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

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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.

Internet: brian-lynch@genie.geis.com

The Harmonizer

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

Features

- 4 **Get ready for Tucson**
1995 midwinter preview
- 7 **Tributes are records for posterity**
contributions for 1994 to date listed
- 10 **Lifeblood goes to district convention**
Central States implements concept
- 12 **Thoughts about the quartet experience**
craft tips about organizing a foursome

Also in this issue

- 6 Youth Outreach
- 8 Marketing the Society
- 14 The Way I See It ...
- 15 Membership Matters
- 16 PR Basics
- 18 In Memory
- 18 Chapter Eternal
- 19 Men of Note
- 20 Letters to the Editor
- 22 Chapters in Action
- 24 Barbershop Around the World
- 25 Heartspring and Service
- 26 News About Quartets
- 27 New Music Notes
- 28 Swipes 'n' Swaps—bargains for barbershoppers

On the cover

Mexican Folkloric Dancers perform in the plaza in Tucson, just one of many attractions of the 1995 midwinter convention. See story beginning on page 4.
(photo by Eddie Goldbaum Rios, courtesy of the Metropolitan Tucson Convention & Visitors Bureau)



In "Seventh" Heaven

by Joe Liles
Executive Director

Here's some interesting information for you about membership and the future of the Society.

Our 87 percent membership retention rate in 1993 was up five percent from 1983. We're doing an excellent job of retaining our members; much better than most comparable organizations. This is even more significant when you consider that, with an average age of 57, we lose about one member a day to death.

The international office processes more than 200 address changes for members every week. Sometimes, members move to locations having no chapters within reasonable distance. If such a member is truly hooked on harmony, and three other guys are not available, he becomes disconnected from his *lifeblood* support system. We hope he maintains his *Society* membership through the Frank H. Thorne Chapter-at-Large.

Even for members who are permanently located, when you add today's stressful mix of potential job layoffs, multiple family employments and second jobs, longer work hours, plus the temptation of other interests, and that ol' nemesis "burnout," then a retention rate of 87 percent looks pretty good.

Yet, our *net* membership has declined by ten percent. Why? Lack of recruitment! It is slowly killing us. While retention is up five percent from ten years ago, recruitment is *down 35 percent* over the same period!

This decade of slow decline does not need to continue. It can be easily reversed in two ways.

First, let's start more chapters. We have only 807 chapters in the U. S. and Canada. Chapters can be started by Barbershoppers who move to communities that have none.

Existing chapters can reach out to nearby communities, using their experience and resources to start a new group.

The International Membership Committee, chaired by Tim Hanrahan, is reviewing a proposal for simplifying the process of licensing and chartering. Some improvements have already occurred; the paperwork has been trimmed down considerably and the number of people required to license and charter has been reduced to 12 and 16 respectively.

Secondly, all other Barbershoppers must become involved. An article by Director of Marketing Gary Stamm in the July/August, 1993, *Harmonizer* shows us that if each member enlisted just *one* new member every *six* years, the Society would grow by three percent every year. Sounds easy, doesn't it?

When I first joined the Society, I was so excited about the joys of ringing harmony that I could not contain myself. I shared my enthusiasm with every male I knew. I was fortunate to have a goodly number of friends and co-workers at my job, a good male section in the adult church choir I directed, and I was on good terms with men from several community organizations with which I worked ... I didn't leave a stone unturned in recruiting as many men as I could contact.

I'd never heard of "Man of Note" awards, so I never asked for credit, if there was any. That didn't matter. What mattered was a desire to share the harmony and friendships available in this marvelous singing organization.

To this day, if I'm traveling on an airplane, in a meeting of non-Society members

continued on page 3, column 3

International Officers

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

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Executive Director: Joe Liles *ex officio*

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

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NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS

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S-141 43 Huddinge, Sweden

SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)

Chris Molyneux, President, P.O. Box 1765, Durbanville 7550,

South Africa



Conventions

INTERNATIONAL

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

I was wondering what I could write about in my column, "Quality is Our Style," when the postman delivered my mail. One of the pieces that I received was the SPEBSQSA Membership Summary.

Was I ever shocked to read that the Society had a net membership *loss* for the first quarter. Now, folks, this is not being our best when it comes to membership recruitment. I want to share a story with you.

I was the international representative to the Southwestern District last March. During the House of Delegates meeting, an enthusiastic delegate from Springs, Texas, gave a very inspirational and challenging address to the delegates and guests about running our Society, districts and chapters as a business. He also brought up the topic of membership, which was the subject that hit home with me.

"Speaking of membership," he said, "how many members of this House of Delegates have actually recruited even *one* new member this year?" Eleven hands were raised to loud applause.

"Now, will the rest of you raise your hands?" To an embarrassed silence, 43 hands were raised.

"Please look around you," the speaker continued. "Do you suppose that the same ratio of non-performance applies to the houses of delegates of the other 15 districts? Probably!"

"And, that means if only the officers and members of our collective district boards had each recruited just one new Barbershopper this year, our international membership statistics would have been in the black! It's that simple. It's that easy!"

About this time, I was getting a little uneasy, you see, because I was one of the 43 non-performers. Then the speaker went on.

"Gentlemen, if the president of our Society does not recruit a new member each year, how can he expect his district presidents to do it? If every district president doesn't recruit at least one new member each year, how can they expect their divisional vice presidents to do it? If every divisional vice president doesn't recruit a new member each year, how can they expect their chapter presidents to do it? And, if every chapter president doesn't recruit a new member every year, how can they expect their chapter members to do it? Finally, if every Society member doesn't recruit just one new member each year ... to whom will we leave our hard-earned legacy?"

He closed by saying, "Our district membership vice president, Greg Elam, put it very nicely: 'If it is to be, it is up to me.' Gentlemen, that 'me' starts with you!"

The speaker was Steve Shannon, music director of the **Lone Star Statesmen** chorus. Thanks, Steve, for waking us up to the fact that membership is up to *all* of us.

That address is a challenge to me that I have accepted. I have a copy of it, with the part about the president of our Society not recruiting *one* new member highlighted, posted on my desk where I can see it every day.

I *will* recruit one new member before the end of 1994. How about you?

Be your best!

continued from page 2

or waiting in line somewhere, I ask the person next to me if he or she enjoys singing. I've sent names of people to chapter presidents of our Society, to Sweet Adelines International and to Harmony Inc., as prospective members or just to add to the mailing list for their shows. One female music teacher to whom I spoke not only joined the Sweet Adelines but soon became the music director for her chorus.

Enthusiasm still wells up within me. Harmony is healing. Music is merriment. Friendships are forever.

You have the same feelings. You only need to let others know. Awaken your sense of urgency. I challenge you to get at least one new member enlisted this year. I promise you I will do *my* best to sign up as many as I can.

Let's be an ever-growing Society and Keep The Whole World Singing! 🎵

1998 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1998 midwinter conventions must submit their bids to the international office by **February 1, 1995.**

For information, contact:
Ken Buckner, Manager,
Conventions & Meetings
SPEBSQSA, Inc.
291 N. Hubbards Lane,
Suite B-26111
Louisville, KY 40207
Phone: (502) 893-7288
Fax: (502) 893-6694

Tucson's midwinter convention will satisfy the whole family

by Bev Marker, Tucson, Arizona

The 1995 midwinter convention will be held January 22-29 in Tucson, Arizona, a community known for its diversity of culture, abundance of activities and, well, just about everything but bad weather. It's *always* beautiful and sunshiny—about 350 days each year. In fact, Tucson has more sunshine than any other city in the United States.

Winter temperatures average daytime highs of 65.3 degrees and midwinter convention planner Fred Koch guarantees you won't need snowshoes or earmuffs—unless you plan to go skiing. No kidding! Mount Lemmon is the southernmost ski area in the continental United States, and it's only an hour away from downtown Tucson!

Everyone will love these attractions

If you're coming in from an area that has had enough snow to last you for the rest of your life, you'll probably get more of a kick out of visiting Biosphere 2, the sealed-environment scientific experiment you've seen and heard so much about on television.

This man-made phenomena is located only 35 miles from Tucson.

Biosphere 2 is similar to a giant greenhouse, with seven different ecological systems and more than 3,800 plant and animal species. The scientists are sealed into the biosphere for two years at a time to study ecological management on earth (Biosphere 1) and the creation of self-sustaining habitats for living in space. No wonder it is the focus of international attention! Even the kids find this fascinating.

Speaking of television, Old Tucson Studios is known nationwide as "Hollywood in the Desert." More than 200 movies, commercials, documentaries and television shows, including the TV series *Young Riders*, have been filmed here since it was built as a set for the movie *Arizona* in 1939. Visitors are welcome. Some are even lucky enough to get a hit part in one of the productions.

Almost next door to Old Tucson Studios is the Arizona-Sonora Desert Museum. Here, you'll get acquainted with the strange crea-

tures that nature designed to live in the Tucson area. The animals have special exteriors to protect them from the constant sun and unique water storage systems.

The plants, as well, are different from the ones you have at home, with spines or leaves that are arranged to catch as much water as possible, as well as having equally imaginative water storage systems. The Arizona-Sonora Desert Museum is a *living* museum that *Parade* magazine rates as one of America's top ten zoos.

Other attractions abound

All your life you've seen paintings and postcards (and television ads) of deserts featuring man-like cacti, but chances are you've never actually seen any of that kind. Well, now's your chance. The Sonoran Desert is the only place in the world where the giant saguaro cactus grows.

If you're a history buff or a student of Southwest, you already know Tucson is the oldest continuously inhabited settlement in the United States. The Mission San Xavier del Bac, located on the San Xavier District of the Tohono O'odham Indian Reservation, southwest of Tucson, is one of the last Spanish missions still serving its original Native-American parishioners.

You may also explore Tucson's architectural and cultural beginnings in three fascinating, historic, neighborhoods, the El Presidio, Armory Park and Barrio Historico.



Artists abound in Tucson, featuring native craftwork and jewelry.

(Photo © Ed McCain, furnished courtesy of the Metropolitan Tucson Convention & Visitors Bureau)

Convention orders must be in writing

Effective immediately, telephone orders for convention registrations, tours and special events can no longer be accepted by the international office. All such orders must be made by hard-copy correspondence; either by mail or fax.

Your cooperation is requested. Callers asking to place orders for convention materials will be reminded to submit orders by mail or fax.



A staged gunfight is one of the exciting features to be found at Old Tucson Studios, where many Hollywood productions are filmed.

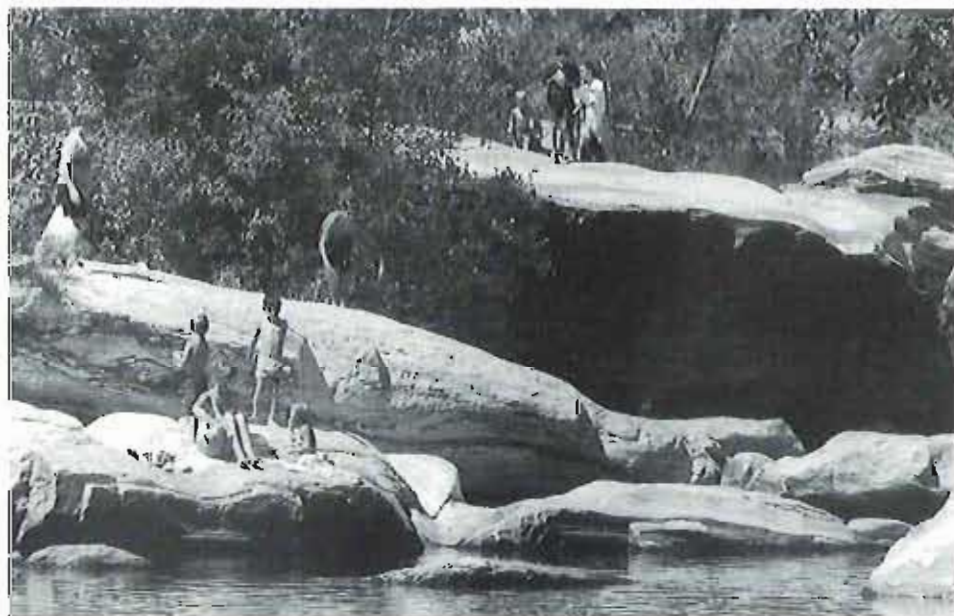
(Photo © Ed McCain, furnished courtesy of the Metropolitan Tucson Convention & Visitors Bureau)

The Pima Air & Space Museum is the largest privately funded air museum in the world, with more than 180 aircraft on display, representing a broad spectrum of America's aviation history. Too much for you? Well then, take a hike! Or better yet, a tram.

The Sabino Canyon tram will carry you through a marvelous natural environment of waterfalls, flowing mountain streams, clear,

cool, pools and rock walls hundreds of feet high. Get on and off to explore the different areas as often as you want. Here's a tip: Tucson natives rustle up picnics and make a day of it.

And, because this is Tucson, we can offer the best of today as well as the best of the past, including one of the few five-star restaurants in the western United States, the Tack Room. Tucson is one of only 14 cities



Visitors disembark from the Sabino Canyon tram ride at will to commune with nature, picnic, take photos or, as shown here, take a dip in a quiet, shady pool.

(Photo © David Bean, furnished courtesy of the Metropolitan Tucson Convention & Visitors Bureau)

in the U. S. with symphony, theater, ballet and opera companies, and was recently cited as a "mini-mecca" for the arts by *The Wall Street Journal*.

Tucson is home to the largest celebrity tennis and golf tournaments in the country, the CIGNA Beau Bridges Celebrity Tennis Classic; the Northern Telecom Open, featuring top Professional Golfers' Association players, and the Ping/Welch's Ladies Professional Golf Association Championship. Is it any wonder that Tucson is referred to as "America's Favorite Sun"?

Hopi legend holds that the Spirit of Early Morning sings to brighten each new day.

Be very, very, still—and you will hear it. Because this is Tucson.



Golf courses offer interesting hazards in Tucson, in addition to spectacular scenery.

(Photo © Ed McCain, furnished courtesy of the Metropolitan Tucson Convention & Visitors Bureau)



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5124 Mayfield Road, Room 322
Cleveland, OH 44124



Quartet makes fifth tour of schools

For five of the past nine years, **The Management**, a quartet of four music educators, has conducted presentations at high schools in northern New England. An estimated 15,000 youngsters have participated in these workshops, and many have pursued barbershop or other types of singing after completing school.

The quartet, Michael Martin, tenor; Larry Bean, lead; Chris Peterson, bari and Kirk Young, bass, formed at the University of Maine in 1986 and joined the Society in 1987. Through mutual concerns shared with other music educators in the area, the group decided to make touring presentations as a means of sparking interest in vocal music at high schools throughout the area.

For the first four tours, the members not only paid expenses from their own pockets, but also *the costs of substitute teachers to conduct classes in their absence!* The 1994 tour was to be a little more ambitious, as will be seen, and thus beyond private means. With the encouragement of Northeastern District leadership, a number of NED chapters donated financial support to the enterprise.

Experience in concert programming for students of the 12-to-18 age group dictated that the foursome's repertoire include some jazz, doo-wop and contemporary music, in addition to barbershop. Even though the students enjoyed the presentations and liked the music, some of them felt it was beyond them.

To help the students see vocal music as a tangible medium, The Management decided to take a high school quartet along on the 1994 tour—**Harmonic Perception**, winner of the high school category contest at Bolton Landing, N. Y., last year, where The Management took first prize in the adult category [*Harmonizer*, Jan/Feb '94].

Conducted in the "Music in the Schools Month" of March, the four-day tour involved 16 performance/workshop/clinic

events. It was obvious from the reactions of the students that the idea of featuring a solid-singing high school quartet was a good one. The teaching and group-singing of tags, for example, seemed to have more appeal when the "teachers" were contemporary in age.

Each foursome presented several songs and sang several more as an octet. Between songs, The Management discussed such topics as a quick overview of barbershop—history, style, presentation and opportunities for men and women to enjoy singing, both within the state of Maine and world-wide.

The high school quartet discussed ways to avoid any stigma involved in high school singing and enumerated their individual interests, which are considerable, besides singing. The program included a question-and-answer session and closed with a tag-singing session.

Each visit had been coordinated well in advance with local music educators. Because of travel time between schools, only three or four could be visited during school hours, but the two quartets were also able to participate in an evening all-choirs concert and a high school barbershop extravaganza.

Among the results: one teacher reported that within a week of the visit, her chorus grew from 60 to 120 members, mostly boys. Three other teachers asked a music director to form a quartet with them. During a



The Management, a quartet of music educators from the Northeastern District, combined forces with **Harmonic Perception**, a high school quartet, (foreground) to provide clinics and presentations of barbershop to high schools in New England this past spring. Shown are The Management (l to r): Larry Bean, lead; Kirk Young, bass; Chris Peterson, bari and Michael Martin, tenor and Harmonic Perception (l to r): Ken Hughes, bari, Trent Sano, bass; Andy Meeder, lead and Sean McGee, tenor.

subsequent vocal jazz competition, four boys who had formed a quartet after experiencing the presentation at their school, asked a member of The Management for some coaching.

If other groups are interested in pursuing this sort of activity within their own states or districts, The Management will be happy to help with ideas or "lessons learned" to make things go smoothly. Contact The Management at (207) 283-0642.



Tributes are records for posterity

by Charlie Green, Director of Development

Gifts made in memory of a Barbershopper, family member or friend, in honor of an individual, or in recognition of a special occasion often express what words alone cannot. Giving to either the Keep A Melody Ringing Endowment Fund or the Heritage Hall Museum supports the future of barbershop harmony. The following were received between January 1 and May 15, 1994.



Keep A Melody Ringing Endowment Fund

Gifts in memory of

The names of each person memorialized will be added to the Keep A Melody Ringing Memorial plaque in Harmony Hall.

Gerald A. (Jerry) Harris

Gail & John Adams
Charles & Charlene Brookes
Michael & Phyllis Fatiuk
William P. Gugri, Jr.
William & Penelope Horton
Ivan & Kay Jensen
Rudy & Marilyn Joyce
Kenneth & Joyce Kirkpatrick
Sonny Lipford
Charlie Snyder
Sandra Van Handel

quartets

Just the Ticket
The Ritz
Rocky Mountain Rhapsody

choruses

Highland Harmonizers
Lynmar Racquet & Health Club
Lynmar Racquet Club staff
Lynmar Water Aerobics Group

others

Jack Bagby

David Bagby
Pauline Bainbridge
Tom & Pat Barker
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Bernice Martin
Sharon Mederais
Joanie & Al Norris
George H. Ralls
R. M. Ralls
Mr. & Mrs. R. Keith Schweer
OK City Sweet Adelines, Inc.

A.I. (Ozy) Blumberg

James Warner

Mary Buffington

The Ritz quartet

Emma M. Jones

New Bethlehem, Penn., Chapter

John Plazek, Sr.

Milwaukee, Wis., Chapter

Huck Sinclair

Harold F. Kennedy
The Sharpshooters quartet

Edith D. Weiss

Jan (Dutch) Sole

Pikes Peak, Colo., Chapter

William (Bud) J. Stoetzel

Great Falls, Mont., Chapter

Catherine Travers

Echoes of Concord

Gifts in honor of

Steve Rafe

James C. Warner

Gifts in recognition of

Instead of receiving personal payment for their compositions and arrangements, the following men requested that gifts be made to strengthen the future of barbershopping.

Joe Liles

Clear Choice quartet
Sound Alternative quartet

Burt Szabo

Rod McGillivray

Heritage Hall Museum of Barbershop Harmony

Gifts in memory of

N.T. "Doc" Enmeier

Tom M. Masengale
Rose Marie Greer

Ruth F. Izedepski

Edith D. Weiss

Gifts in honor of

Grady Kerr

Oliver G. David



Create the image you want others to have of you

by Gary Stamm, Director of Marketing

How much thought do you give to image in your barbershop activities? I mean to yourself, your quartet, chapter, district and the Society itself. Let's talk about image—what it is and what it can do for us.

We have worked long and hard to dispel the image of a barbershop quartet being that of four drunks hanging around a lamppost. We have been pretty successful at this one, although we still hear an occasional reference of that nature.

But there are many more aspects to image than just this one item. How we want to be thought of as Barbershoppers will probably vary from man to man, quartet to quartet and chapter to chapter. It may even vary between districts. There is no one right answer, but it is important for each man, chapter, district and the Society to give some thought to the issue and take appropriate action.

Some barbershop image pairings that might apply to you and your chapter could be modern/archaic, professional/amateur,

old/young, or light-hearted/serious. You may wish to come across as sophisticated, folksy, fun-loving, humorous, all of which are very acceptable, as well as any other number of images. I'm sure you can think of others. But have you really *thought* about it before?

As I said before, there is no one "right" image, and I am certainly not going to try to tell you what image to strive for. What I am going to suggest is that you think about image, decide what you want your image to be and then direct everything you possibly can toward that image. A good image won't happen on its own.

There are people in this world, called publicists or press agents, who make big bucks by helping create images for celebrities, companies, and organizations. The creation of image can be quite expensive, particularly if you are trying to influence a lot of people, or if you are trying to reverse an already established image. Since you probably don't have the money (and prob-

ably not the need) to hire a professional image maker, the job is in *your* hands.

Image is created by the things you do, the things you say, where you are seen, the way you look, the causes you back, etc. It is obvious that you can control most of these factors. *The secret is to control them so that they fit the image you want the public to have of you.*

Picking your image

First, decide how you want to be perceived by your audience. By audience, I not only mean the audiences at your shows and performances, but also your community, potential members, the media, etc. Your group may wish to be considered as merely talented amateurs or seasoned professionals.

Next, determine how to *project* your selected image. This will influence many areas, including, but certainly not limited to: repertoire • costume or uniform • annual show venue • performance fees • show program • meeting place • business cards • promotional brochures and fliers • emcee or spokesman choice • contact man choice • bulletin or newsletter • chapter meeting format • types of performances you accept • your conduct at chapter meetings and performances • member acceptance procedures • how you handle guests and • charitable causes that you publicly support. And, of course, also affecting your image will be *how well you sing and perform.*

Champions lead in many respects

There are a number of Society units who have done an excellent job of creating and maintaining a carefully planned image. Among these are choruses such as the **Vocal Majority**, Dallas Metropolitan, Texas, Chapter, and the **Masters of Harmony**, Foothill Cities, Calif., Chapter, and quartets such as **Acoustix** and **The Gas House Gang**. While the aforementioned groups happen to sport gold medals, there are others who have done a wonderful job of building image but have no gold medals; they have been successful in other aspects of our hobby.




Drinking glasses are among the earliest merchandise items produced by the Society. The glasses were five inches tall and featured four-color caricatures of the **Bartlesville Barflies**, our first quartet champion. About 1,000 of these glasses were commissioned between 1939 and 1940 by O. P. Erickson, then international treasurer/secretary, who had to prepay from his own pocket in order to get the company to run the order. This set of four glasses, donated to the Heritage Hall Museum of Barbershop Harmony by John Sibole of Tulsa, shows (l to r): George McCaslin, tenor; Harry Hall, lead; Bob Durand, bari and Herman Kaiser, bass.

My favorite quartet is singing its swan song at the AIC show in Pittsburgh. This group is an extraordinary example of a positive image, built from top to bottom. I speak, of course, of the **Rural Route 4**, the Society's 1986 International Quartet Champion. On stage, the RR4 is extremely likable, having made an art form of rural, corny humor. The costuming, act, publicity and everything else the quartet does supports its down-home, fun-loving image. Off stage, the foursome is just as likable. They are friendly, easy-to-talk-to, kind and gentle men. Everything about this quartet is consistent and enjoyable to experience. Their image has done our organization proud.

On the international level, we are trying to maintain our image of a musical hobby organization that is striving to preserve the original American art form of barbershop harmony. Last year's survey of the general public showed that, of people who had heard of SPEBSQSA, 65 percent agreed that our organization has a good reputation. At the same time, we realize that this is 1994 and we are quickly moving toward the 21st century.

As I have said in previous articles, to preserve the things we *really* want to preserve, i.e., barbershop harmony and the fellowship created through our musical hobby, we may have to consider changing some of our "window dressing" in order to appeal more to today's audiences, spectators and potential members. We are trying to upgrade our publications, graphics, press releases, etc. to be less archaic. For example, the drinking glasses shown on the opposite page were great for 1939, but, today, we are bringing our merchandise items into the present and the future.

Certainly, the Society's Vision Statement provides an opportunity for all Barbershoppers, on all levels, to create a very positive image. What have you done to "... be a leader in the cause of preserving and encouraging vocal music, in our education systems and in our communities, as a life-long recreation activity and an essential element in one's cultural well-being."? What are you doing to create a calculated and positive image as a Barbershopper?

Like anything else worth doing, creating a good image takes work. You must determine what you want your image to be and consistently focus all of your activities in that direction. 

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Lifeblood at the district convention

"Every man, in his own way, experiencing the joy of hearing his voice contribute to barbershop harmony."

The *lifeblood* concept is a belief that every time Barbershoppers get together something wonderful can take place: a celebration of barbershop harmony will erupt! One might expect this celebration would occur naturally at conventions.

Not always, observed the *lifeblood* team, at least not as barbershop conventions have been run traditionally.

Over the years, it seems, conventions have evolved into competitions primarily, with participation in the contests the sole purpose for many people to attend. "I can recall attending district conventions for 25 years, knowing that at a certain time, the same thing would be happening" said Dale Schulz, Central States District president. "That doesn't mean it was boring, but that there wasn't much reason for people to change their attendance habits. If you weren't competing, most people just didn't have anything else to do."

"We felt we needed to incorporate activities other than competition, without diminishing the competition," said Bill Hanson, who heads the convention transition team for the Central States District. "We needed to address not only the people who like to compete, but also those who

don't. With 20/20 hindsight, though, we're seeing that *lifeblood* has been perceived as being *anti*-competition, or even *anti*-quality singing.

"Just the opposite is true. In fact, the principle of 'every man in his own way' showed us that we hadn't provided opportunities to all members of all levels of skill. Many chapter members never went to conventions because they weren't competing. We needed to address that."

Convention schedule examined

The weekend schedule, which had become a familiar routine for most convention regulars, underwent modifications to better support these aims. The House of Delegates meeting, traditionally a Saturday morning event that suffered attendance problems from conflicts with chorus rehearsals, was moved to Friday afternoon.

The chorus contest was moved up from 1 P.M. to 10:30 A.M. Saturday. "The place of the competitions has changed, but not diminished," said Hanson. "The sessions start earlier, but they permit more time for new activities to be enjoyed by chorus singers and non-competitors alike—ways for individuals to hear their voices participate in the full range barbershop harmony."

In fact, says Eric Jackson, Dream Team leader, this schedule change was crucial to

the success of the concept: "You can't get people to do anything else until they're finished competing!"

New activities (*see box*) offered opportunities to participate in both organized singing activities, and in more casual harmonizing. One of the more popular events has proven to be the honors chorus, which Central States District renames annually in honor of its district Barbershoppers of the Year. More than 60 men have participated in each year's chorus, using learning tapes distributed in advance to develop an entertaining package.

A recent addition to the schedule was a special performance package contest (with a \$600 prize!) held on Saturday night. The Algona, Fort Dodge and Beatrice chapters presented 12-minute mini-shows that delighted the audience. "We saw this as another way that smaller choruses could be involved in performing and *having fun at it*, without the dread that sometimes attends a contest," said Schulz.


Barbershoppers respond positively

One Barbershopper was heard to complain, half-mockingly, "There's too much going on. You can't possibly get to them all!" The *lifeblood* convention planners saw that as a sign of success.

Probably the greatest positive response to the new programming came from the men who were not competing. "I used to go to contest and listen and enjoy that, and then go to my room," said one, "but this time I met guys from other chapters in the classes and singing along."

Female convention attendees, too, turned out for a musical interpretation clinic, and for singing in the piano bar. The team will be looking for other activities in which Barbershoppers' wives and families can take an active role in the convention.

Challenges lie ahead

"Change is not easy," observed both Hanson and Schulz. Although there were initially some negative reactions to the new format as performers adjusted to an earlier chorus contest, a recent survey shows that more than 80 percent of performers and audience members accepted the new start time. The *lifeblood* convention team is optimistic. "We see some of these concepts are catching on in other districts, which is promising," said Hanson. 

Next issue: Lifeblood in music education

The range of the barbershop convention experience

The lifeblood paradigm demands that every Barbershopper who might show up at a convention have the opportunity to enjoy the hobby in the way he loves best. With that in mind, the lifeblood convention team looked at ways to increase participation in the chord-ringing we all crave, especially concentrating on ways for non-competitors to enjoy the fellowship of harmony. A sampling from several conventions:

COMPETING CHORUS SINGERS

Singing in the chorus contest
Evaluation & coaching session
The Honorary Chorus *FAVORITE!*
Performance package show *FAVORITE!*

"JUST FOR FUN" GROUP SINGERS

Tag Singing Extravaganza
Just Plain Barbershop: sing 20 songs in 60 minutes!
Massed Sing
Piano bar

ENTERTAINMENT FOR ALL

Watching contest sessions
Performance packages *FAVORITE!*

ORGANIZED QUARTET SINGERS

Singing in the quartet contest
Evaluation & coaching session
Sing with the Champs
Afterglow and Parade of Quartets

CASUAL QUARTET SINGERS

Sing & Sign Tag Challenge
Sing with the Champs
AHSOW woodshedding room

EDUCATION & FUN FOR ALL

Free voice analysis/voice placement
Music Interpretation clinic
"Sing the Song" music-reading: 20 new songs in 90 minutes! *FAVORITE!*

Barbershop fills the airwaves in two PBS productions

by Brian Lynch, Communications Specialist

The media boom-or-bust cycle has turned boomside-up for barbershop harmony, with two major PBS specials scheduled for broadcast within a month of each other. For maximum impact, let's try to leverage the first exposure into an even greater audience for the second broadcast.

Keep America Singing

Various dates—first two weeks of August. Hosted by Mitch Miller, with **Acoustix**, **The Ritz**, **Rural Route 4**, and the **Southern Gateway Chorus**.

Sharp-eyed readers of last issue's cover story on the PBS production of *Keep America Singing* have noted the glaring omission of a vital piece of information—the date of the broadcast!

That's because *we don't know the date!* We expect it to run in the first two weeks of August, depending on television market. All PBS stations are independently programmed, and make their own decisions on when or whether to carry a particular program. That means a show that runs in Seattle at 8 on Tuesday could run in Boston at 7:30 on Thursday, and on Wednesday at 9 in Tulsa.

At press time for *The Harmonizer*, the show had been delivered to PBS for approval. When approved, the show will be made available to PBS affiliate stations for use in fund-raising activities, which should commence the first week of August.

The Gift of Music

Wed., July 6, on most PBS stations. Featuring the **Alexandria Harmonizers**, **Bank Street** and **Second Edition**, along with Rosemary Clooney, Michael Feinstein and the Preservation Hall Jazz Band.

At long last, the Wolf Trap Gala Celebration concerts that were taped in 1991 will be aired! Due to various complications between the Wolf Trap Foundation Board and PBS, this program has languished on the shelf for three years.

The airdate has now been confirmed, however, and we can look forward to seeing barbershop harmony alongside other great musical acts in a prestigious venue—all great for our image!

How to make sure you see the shows:

1. Send a postcard to your local station urging it to carry *The Gift of Music* and *Keep America Singing*. Make note of the fact that your chapter quartets and chorus perform for a number of people in the region each year—all of whom will be interested in seeing barbershop harmony on public television.
2. Offer to do a mailing to your show patrons alerting them of the upcoming shows.
3. Following the broadcast of *The Gift of Music*, send a postcard praising that show, and saying again that you look forward to seeing *Keep America Singing* in August.

Well, now you can do just that with *The Ritz Swingin' on a Star*. You'll hear Barbershop classics like "The Whiffenpoof Song" and "When You and I Were Young, Maggie". The winning International recording of "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" is also included. And, at last, you can hear "What Shall We Do with the Drunken Sailor". This one's sure to be a classic!



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A few thoughts on the quartet experience

by Jim DeBusman, Music Specialist

One of the greatest thrills for a Barbershopper is to ring a chord with just three other guys; it's the reason I became a member of the Society. Every Barbershopper should experience, to some degree, the joy of singing in a quartet.

Veteran quartet singers seem to have little difficulty in finding guys to sing with, but what about new members? Unless your chapter has a strong program to encourage quartet singing, getting started can prove difficult. Here are some ideas.

Take advantage of your chapter's Barberpole Cat program. If your chapter isn't using this valuable asset, suggest to the musical leadership that it be implemented. In addition to being fun and providing a welcome break at chapter meetings, the songs learned are universal and offer the chance for sharing chords with other Barbershoppers during inter-chapter visitations and conventions. The program/song book is only \$3 (stock no. 6053) and part-predominant learning tapes are \$4 each. [See page 74 of your Harmony Marketplace catalog.]

Informal quartetting with other chapter members is probably the only way for a novice singer to realize his potential for carrying a part independently, which is a first step. Building confidence by singing tags with experienced singers during breaks and after meetings is another good means of self-discovery.

Once you've been bitten by the bug, you'll probably want to do more than sing informally. Try entering a novice quartet contest in your area or suggest that your chapter sponsor one. Take advantage of every opportunity to carry your part alone. Even if you never get around to trying to organize a quartet of your own, you'll become a better singer. Guys will want to sing with you and, who knows?—you might be invited to join a quartet.

Forming a quartet

Whether you take the initiative yourself or are invited to participate in forming a quartet, there are several areas you should consider. In addition to establishing the imperative that each man must be capable of carrying his part independently, you should enter into the venture with the premise that



it will be long-term. Quartet members should be friends as well as co-performers. Personality clashes are, perhaps, the number-one reason for short-lived quartets.

The members of a quartet should have similar goals. For example, do all four desire to be in a "serious" quartet that meets regularly and rehearses diligently with common goals of consistent improvement, performances in public and, perhaps, entering competition? If one man approaches the venture casually and the others are serious, it won't work. There's nothing wrong with "casual" quartets, those that get together once in a while because the members enjoy singing with one another, but shared goals are as important as shared chords.

As your foursome begins choosing and learning new songs, your consensus of choice of material should yield some clues as to your natural bent toward comedy, show songs, contest songs, or a combination thereof. Very few quartets can do it all, so it might be a good idea to discuss concentrating on one of those areas until a certain degree of proficiency is achieved. You can always expand your repertoire and change focus later.

Assuming your group is serious about performing or testing itself in competition, you should find a coach. Your "fifth man" need not be a top-notch expert, but merely a good listener who can tell you the things that really grab him or leave him cold about any aspect of your performance of a song. That sort of evaluation is impossible to achieve within the foursome.

Quartet administration

About the time you start shopping for matching socks, you'll probably be exploring the second-most-time-intensive activity of any new quartet—choosing a name. Most Society quartets register with the international office, which protects your name from use by any other registered quartet so long as your registration remains in force. Quartets *must* be registered to compete in official Society contests.

For a registration fee of \$20 (renewable annually), you'll receive a packet of materials, including *An Information Manual for Barbershop Quartets*, which covers all the bases. This manual is also available from the Harmony Marketplace (stock no. 4093) for only \$2. In addition to providing more detailed information on how to form a quartet, it deals with how to choose repertoire, rehearsal techniques, coaching, packaging a performance, contests, copyrights, show contracts, expense reports, taxes, and much more. Even if your chapter library has one, any foursome even remotely considering formalizing a quartet should make the minimal investment of having its own copy.

Instructions and forms for registering your quartet may be found in the manual. You can also call or write the international office for a Quartet Registry form (No. 108-A-5). Complete information on each member should be entered (all must be current Society members in good standing), as well as your choice of quartet name, plus two alternative names should your first choice be taken. Here's a tip: you can call Lani Dieter, who maintains the registry, at (800) 876-7464 to find out if a name is already in use.

What are you waiting for?



Don't Take Any Song For Granite

by Paul Yankowskas, Nashua, N. H., Chapter, the Granite Statemen chorus

[The following article appeared in the chapter bulletin, Keynote, in the fall of 1993 and was recently posted on the Internet barbershop discussion group. Ed.]

Even as one who has a degree in music, I learned a lot, not only about barbershop, but about music in general as I watched our fellow chorus competitors perform in Calgary.

Now that I've had some time to reflect on what I heard and saw last July 3rd, the most important lesson I learned that afternoon is clear. It wasn't anything I heard or saw during the performances of the winning or medalist choruses; rather, it was during the contest set of a chorus that finished 15 places and 227 points in back of the **Masters of Harmony**.

As I heard the OK Chorale sing "The Story of The Rose" (Heart Of My Heart), it

occurred to me that here was a song I've sung hundreds of times, during warmups at the start of chapter meetings, in pickup quartets during meeting breaks, with singers from other chapters with whom I had little other common repertoire, and so on. But hearing this song performed at an "A" level made me ask myself some tough questions:

"How many times have you sung this song before?"

"How many of those times did you just 'go through the motions' and sing this song in a perfunctory manner?"

"When was the last time you really gave this song your 'best shot'?"

"How many other songs can you ask yourself these same questions about?"

The lesson that this performance taught me? That there's a beauty and profundity to be found in all songs in the barbershop repertoire, even the polecats I had too often

regarded as "throwaways." If there were not, then there wouldn't be organizations like SPEBSQSA and its foreign affiliates, Sweet Adelines International, and Harmony Inc.—organizations whose sole reason for existence is to keep these songs alive.

Next time you and three other singers prepare to sing that simple song you've sung a thousand times before, do yourselves a favor. Take a minute first to really consider the message that the composer and lyricist were conveying when they wrote the song. Then, do your best to convey the beauty and profundity of that message. Your end result may not be an international caliber performance, but it may well be as enlightening to you as a first-rate rendition of a familiar song was to me.

[To subscribe to the barbershop mailing list on the Internet, send e-mail to: bbshop-request@cray.com.]



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

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

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.

All show and tour tickets may be picked up in the convention registration area at the Holiday Inn after 12 noon, January 24, 1995.

Make checks payable to **SPEBSQSA**. When you receive confirmation, please keep it as your receipt.

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What about men of good character who like to sing?

by Ken Hatton, Music Director, Louisville Thoroughbreds

Article Four of the Society's Code of Ethics states: "We shall accept for membership only congenial men of good character who love harmony in music, or have a desire to harmonize." This article makes no reference to the individual level of talent of any prospective member, and it is the cornerstone upon which our chapter, and our chorus, the **Louisville Thoroughbreds**, were built.

About a year ago, we held a chapter meeting to formulate a mission statement that would effectively communicate our long-time philosophy. It reads: "... to make people happy through excellence in singing, to set standards of conduct and performance for other Society chapters, and to exceed the expectations of every audience, and of ourselves, to the point that it becomes legendary." Every action must adhere to this noble mission, and to exclude any prospective member on the basis of talent would violate it, assuming he is of good character and has the desire to harmonize.

This statement merely echoes a philosophy that has served us well since 1957, resulting in a consistent membership of more than 100 men, seven international championships, multiple second- and third-place finishes, twenty Cardinal District chorus championships, and countless hours of enjoyment for performers and audiences alike. In some of these contests, our performances have been judged better than those of "hand-picked" choruses. To my knowledge, we have never refused an application for membership based on the applicant's inadequate talent. Our audition serves only to assess his ability for education planning purposes, and to assign him a voice part.

Make no mistake, we *are* a very exclusive group. As it says on the back of our membership cards, we accept *only* those men who are trustworthy, committed, and caring (the elements of good character), and who like to sing. That means men who do not demonstrate these qualities will not be allowed to join. It is our legal, ethical and moral responsibility as a chapter to police our ranks in this way, just as it is the Society's responsibility.

There have been chapters forming that are exclusive in another way. They do not accept for membership those applicants who cannot pass their arbitrary chorus auditions, reflecting a professional, rather than amateur, approach and an ignoble, rather than noble, mission. While the effect has been positive for some of the groups who have tried this "hand-picked" approach, it has occasionally had a negative impact on other chapters located in the same areas, especially when the musical leadership of those chapters was comparatively weak.

Don't get me wrong; I believe all chapters should have the right to limit the ranks of their chorus in any way they choose, but as a member of the Society, I expect them to choose to do the "right" thing. Is it more "right" to exclude singers with less talent, or to make up for the differences through education?

I recognize that some people are simply tone deaf, and are thereby not musically educable. In such a case, we have sometimes recommended that a prospective member look for another hobby. Still, if he insists he has the desire to harmonize, we will welcome him as a member and will consider him an asset. We have had a couple of tone deaf guys in our group over the years who sold a lot of show tickets, served administratively, and smiled great on stage.

From another standpoint, the Society has *always* offered a format for exclusivity, and I myself sang in such an ensemble. It was called the **Bluegrass Student Union**. Any Society member who wants to experience the art form at a higher level can form one of these exclusive groups, which is allowed to have only four members. They are called "quartets." Choruses, on the other hand, have traditionally offered *all* men the opportunity to participate in our hobby, even though some may have lacked adequate talent or desire for quartet singing.

The Society's research shows that some very talented members of our Society have become inactive due to the poor performances of their choruses. While I can understand that action on their part, it is in conflict with the Thoroughbred philosophy.

Talent is sometimes overrated by those who fail—that way, a person can deny responsibility for his failure. *Desire* is the most important ingredient in the formula for success.

A "hand-picked" chorus is not necessarily a bad thing for the Society in the long run. Such a group can exist in the same area with a traditional chapter, providing good competition between the two chapters and between the two philosophies.

One focuses on excelling (being better than anyone else) as its entire mission, while the other uses *pursuit* of excellence as a tool to help it achieve a noble objective. If both groups have good musical leadership, they can both succeed and should provide motivation for each other through competition.

I do not hope to see the Society pass any rules which would inhibit these "hand-picked" choruses from pursuing their goals. I merely intend to espouse the Thoroughbred philosophy at every opportunity, in order that members or prospective members who are faced with a choice will be better informed. I would encourage those who are frustrated with the performance level of their chorus to work to improve, assist, or even replace the musical leadership. That is the best way to continue to offer all men the opportunity to participate in, and to contribute to the hobby.

Also, it is not productive to take philosophical differences personally. There are many religions in our country, with different doctrines, yet most of us live side by side without undue conflict. Differing philosophies can coexist within the Society, without damaging it, so long as we are willing to understand each other's points of view, and respect each other's intentions. Every Barbershopper I ever met believes *he* knows what is right for the Society.

With strong opinion comes responsibility to act. If you are in an area where there is only one chapter, with whose philosophy you disagree, you have only five choices: you can change it from within, tolerate the differences, start a new chapter, find a new hobby, or start a quartet. A quartet Hey! Why didn't I think of that?



From 22 to 65 in eleven months!

adapted from a letter by Robert Silberg, President, Montgomery County, Md., Chapter

Our recruiting story began in April, 1993, when the board of directors decided to make a determined effort to stop a dwindling membership trend. A dynamic new director, Mike DeGirolamo, was hired and a new chapter strategy was established.

First, we contacted many of our old members and asked them to join us in our new and exciting program, with a view toward entering the divisional chorus contest that spring and presenting an annual show in the late fall—both of which projects had previously been shelved. The response was good.

We competed with 44 men in May, and won the "Most Improved Chorus" award. We had nearly 50 men on stage for the annual show in December, having picked up a few new members in the interim.

However, we realized that, in order to truly grow, the objective is clear: *recruiting is the most important function of the chapter.* Therefore, our first large membership drive was an important event and was strategically scheduled for January, so we could recruit members in time to train them for the 1994 division contest.

The personal touch works

We placed ads in local newspapers to attract the general public. Then, our members were asked to invite at least two prospects to the guest night. The names, addresses and phone numbers for new prospects from the members were given to the Membership Committee, headed by Jack Libbey, who handled all follow up with the prospects.

Formal letters of invitation were sent to new prospects, last year's guests, and former members, which were followed up by a confirming message by telephone. Coordinating this activity through the committee relieved members of follow-up responsibility and lent coherency to the effort.

For the guest night, we developed a well-planned program. Our wives prepared an outstanding array of refreshments, which went a long way toward providing a relaxed atmosphere for conversation between members and guests.

A questionnaire was prepared and given to each guest, asking general information such as name, address and phone; any past

musical experience, vocal or instrumental; how he heard about us; and whether he enjoyed the evening with us.

The key element in our strategy was the extra effort and attention to detail by the Membership Committee. Members were assigned specific jobs for the evening, from parking lot attendants, to greeters at the doors, to assignments as buddies. A printed schedule for the evening was given to everyone. Our guests were well-prepared and felt comfortable.

The entire evening was devoted to the guests. This included voice placement, teaching a simple barbershop song to the guests, "Bright Was The Night," which only took about 25 minutes, then having the guests sing it for the rest of the assembly. Our guests quickly saw the point that *anyone* can sing barbershop music!

We then combined the members and guests, which resulted in 100 men on and around the risers singing the song by the end of the evening. The sound was fabulous, and almost all of our guests want to come back. We feel confident we will recruit a substantial number of them.

Results prove the process

The comments concerning the guest night were extremely positive: enjoyment of great camaraderie, that barbershoppers are really friendly, that they had fun learning a new song, and that singing with a large group of men was an exhilarating experience.

In summary, we had 49 guests that night: 27 new prospects, eight inactive members, five previous guests, and nine walk-ins. From this group, 11 new members have already been accepted into the chapter; five other prospects have membership application forms and are being processed.

In addition, eight more prospects have requested applications, or have verbally expressed an interest in joining. And, 41 other recent guests have expressed interest and want to be contacted again.

We believe that this guest night will result in at least 20 more members. Newly enrolled members and prospects who attended have started bringing their friends as guests. The bottom line is, our membership has grown from 22 in April, 1993, to 65 by March, 1994!

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Putting print to work for chapter promotion

by Brian Lynch, Communications Specialist

Public relations is, as we have discussed in the past few issues, the craft of *doing something good, and then getting credit for it*. This month, and in two articles to follow, we'll look at some of the tools your chapter can use to make sure that the right people (you!) get the credit, in the right way (accurately!), while creating the right image.

We'll start by outlining a few basic print pieces, which are the most traditional of promotional materials, and the easiest and least expensive to produce. As you can see, their purposes dictate their design and cost.

Chapter business card

Purpose: immediate response that everyone can carry at all times. The standard form of introduction that is swapped daily by millions of people.

Design: simple and neat. Two colors can be inexpensive.

Message: barbershop is great fun to sing, and great entertainment for all.

Content: chapter name, contact information; meeting place, date and time. They're cheap (4¢-6¢ each), so get *lots*, and make sure everyone uses them. Update them regularly. Use either a custom chapter logo, or a SPEBSQSA business card from *Harmony Marketplace* catalog

Chapter fact sheet

Purpose: basic information in quick, readable format, answering the 4Ws (who, what,

when, where). News-oriented, containing facts that are subject to change frequently.

Message: this is a well-run musical organization, not a fly-by-night bunch.

Design: simple and cheap (a good office copier is sufficient), so you can update it regularly at minimal expense.

Contents:

- Chapter name, contact information
- Meeting place, date and time
- Membership summary: number, trades, ages
- Member quartets
- Major activities: annual shows, social events
- Performance history: representative list recent clients, cooperative efforts
- Notable achievements: community service, awards received, competition success, prestigious appearances
- Brief history: founded 1944, oldest continuous musical organization in the area, etc.
- Booking information

Chapter brochure

Purpose: more image-oriented, persuasive. Contains fewer facts likely to change, more goals and images that will endure.

Message: barbershop harmony is a satisfying hobby for men of all ages and walks of life. Barbershop is high-energy entertainment for all audiences.

Design: typically a more expensive piece, using photos, sometimes in color. Use a quality paper with a good finish. Can be folded as a self-mailer.


Contents:

Copy

- What makes barbershop harmony so much fun
- How we make it easy for anyone to sing
- How the reader can take part, too, by becoming a member or hiring the chorus or quartets

Photos/graphics

- Avoid graphics that tend to put barbershop in a poor light, such as corny cartoons of quartets
- Photos should convey energy and excitement; posed chorus photos seldom do this
- Photos should have visual variety: tuxes, period dress, novelty costumes
- Photos of members should include a variety of ages, where possible
- Use a mixture of posed and candid photos
- Try for a mixture of long and isolation shots of the chorus and quartets

Incidentally, the 1994 Harmony College will have a special class on how to prepare a chapter brochure. 

The tag in this issue – from *A Pocketful of Tags No. 1* – stock no. 6024

WE'LL BUILD A RAINBOW

We'll build a rainbow in the sky.

Earl Moon, early 1970s

Good arrangements abound in catalog

Every quartet and every chorus likes to sing music that not everyone else is singing. Yet, why do we hear "My Wild Irish Rose," "My Wife Is On A Diet" and "So Long Mother" so often in competition?

Perhaps it is because they are excellent arrangements. If you are looking for excellent arrangements that have not been over-exposed, here are some from the *Harmony Marketplace* catalog that you should consider.


"Pals Of The Little Red School," stock no. 7238, is a neat number, full of fine, nostalgic lyrics, with a flowing melody, and harmonies to set your skin atingle. There is a very strong change of key and a tag that features the bass voice.

This song about "*my pals of the little red school*" makes a fine pair with "In The Little Red School House," stock no. 7180, for a great competition package, or for a feature spot on your chapter show. Try this fine arrangement.

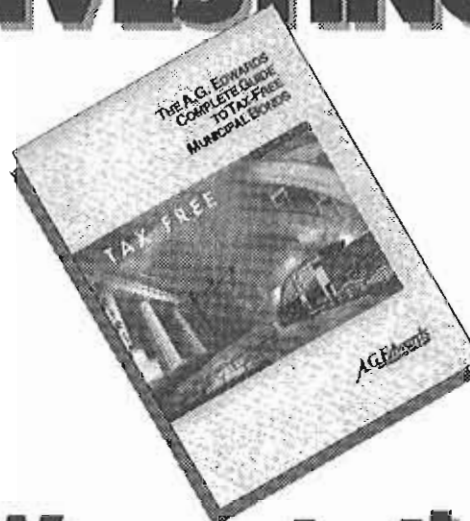
Two of the Society's finest arrangers, Dennis Driscoll and Rob Hopkins, collaborated on "Who'll Dry Your Tears When You Cry?" stock no. 7277. This arrangement features the bass singer on part of the melody. The arrangement builds to a high, powerful climax that will let your quartet or chorus display its best singing technique.

And the tag is especially touching, with its treatment of the lyric "*when you cry*." Here is a ballad you can really sink your teeth into.

"Why Don't My Dreams Come True," stock no. 7287, is one of arranger Lou Perry's finest. If you are looking for a ballad with a lyrical message full of emotion, glorious harmonies, and a strong lyrical and melodic climax (on the line "*but there's no end to my rainbow*"), then you certainly should sing this one.

Although the ragtime craze started a century ago, interest in ragtime music has never died out. "Living A Ragtime Life," stock no. 7289, was composed in 1964, and arranged by Steve Jamison. It is full of ragtime rhythms, clever lyrics: "*my ragtime cat*," "*my ragtime piano*," and even "*my ragtime wife*." The verse is in the relative minor key. This sets off the major-key chorus very well. There are loads of fun in this toe tapper. And a few chuckles, too. 

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In Memory



Paul Spangler

Dr. Paul Spangler, who joined the Society soon after its founding, died while jogging near his San Luis Obispo, Calif., home on March 29. He was 95.

A retired Navy surgeon, Dr. Spangler helped form chapters in Portland, Ore.; Portsmouth, Va.; Corpus Christi, Texas; Honolulu, Hawaii; Monterey, Calif.; and was a charter member of San Luis Obispo. Although he sang in many quartets over the years, he joined his first *registered* foursome at the age of 90, the **Jolly Swagmen**. He sang lead.

On December 7, 1941, Spangler was the acting chief surgeon at the Pearl Harbor

Naval Base and spent 72 consecutive hours in the operating room, only a thousand feet from "Battleship Row," tending to wounded. Twenty years later, he was appointed chief medical officer of the U.S.S. *HOPE*, first of the Great White Fleet of mercy to be commissioned [*Harmonizer*, Jan/Feb 1961].

A running enthusiast, Dr. Spangler competed regularly in marathons. Last October, he entered seven races for his age group at the World Veteran Championships in Mizaki, Japan, and took all seven gold medals. A highly sought-after public speaker, Dr. Spangler always credited barbershop singing with helping him maintain a vigorous speaking voice.



George Chamblin

Past international vice president George Chamblin, first elected to the International Board of Directors in 1949, passed away in Columbus, Ohio, on May 4.

He was 82.

Chamblin sang in the **Buzz Saws** quartet, a two-time international finalist in the late '40s. He joined the Society as a founding member of the Columbus Chapter and was the last surviving founding member of the Buckeye-Columbus Chapter.

Chapter Eternal

During the first quarter of 1994, the following members were reported to the international office as deceased.

Cardinal

Painter, Robert Lafayette, IN

Central States

Ford, Robert Kansas City, MO
Fritson, Michael Kearney, NE
Nies, Dwight Hutchinson, KS
Norlin, Avery Hays, KS
Olson, Robert Mason City, IA
Roan, Darold Dubuque, IA
Schrader, Elston Overland Park, KS

Dixie

Taylor, Arthur Frank H. Thorne
Van Tassel, John Birmingham, AL

Evergreen

Bolster, Frank Vernon, BC
Bothwell, Owen Tacoma, WA
Hilstrom, Norman Vernon, BC
Knox, Josiah Fairbanks, AK
Nuyens, Earl Kamloops, BC

Far Western

Baker, Jack Indian Wells Valley, CA
Behm, Max Los Angeles, CA
Defoe, Robert Inland Cities, CA
Neville, Richard Fullerton, CA
Rossoli, Herman Rancho Bernardo, CA
Sewell, Leon Long Beach, CA
Sills, Myles Prescott, AZ
Spangler, Paul San Luis Obispo, CA
Spaulding, George Rohnert Park, CA

Illinois

Callahan, Robert South Cook, IL
Kuhlemeier, Mark Rockford, IL

Johnny Appleseed

Cassidy, Francis Greater Pittsburgh, PA
Chamblin, George Buckeye-Columbus, OH
Kendrick, Fred Frank H. Thorne
Lhotsky, George Wayne County, OH
Miller, Clayton Tuscarawas County, OH
Reed, William Cincinnati, OH
Rodgers, Donald Greater Pittsburgh, PA
Scott, William Lorain, OH
Sonnett, John Greater Pittsburgh, PA

Land O' Lakes

Byrnes, Robert Minnetonka, MN
Schneider, Quintin Merrill, WI

Mid-Atlantic

Biemiller, Lawrence Dundalk, MD
Brandejsky, Joseph Western Suffolk, NY
Buxton, Richard Fairfax, VA
Dougherty, Charles Bangor-Pen Argyl, PA
Gruver, Donald Allentown-Bethlehem, PA
Gummer, John Dundalk, MD
Hile, Larry Wilmington, DE
Kitchen, Kenneth Columbia-Montour Cty, PA
Lissefeld, Henry Red Bank Area, NJ
Meagher, Walter Nassau-Mid Island, NY
Raynor, Walter Western Suffolk, NY
Reilly, William Western Suffolk, NY
Skau, Gordon Red Bank Area, NJ
Youngblood, James Norfolk, VA

Northeastern

Burke, James Worcester, MA
Duncan, James Moncton, NB
Gunnison, Foster Hartford, CT
Jack, Daniel Manchester, CT
Smith, Brenton Truro, NS
Wilson, Bert Pictou County, NS

Ontario

Krotz, Percy Kitchener-Waterloo, ON
Martin, Ralph Mount Forest, ON

Pioneer

Connelly, Andrew Windsor, ON
Hale, George Sault Ste. Marie, ON
Harrison, Donald Sault Ste. Marie, ON

Rocky Mountain

Larsen, Joseph Montrose, CO
Randall, Mac Durango, CO
Shelsta, Ray Casper, WY
Sole, Jan Pikes Peak, CO

Seneca Land

Samuels, James Erie, PA

Southwestern

Lambert, Norman Hot Springs, AR
Osten, Edwin New Braunfels, TX

Sunshine

Deary, William Palm Harbor, FL
Jamison, William Daytona Beach, FL
Kollmar, Edgar Fort Myers, FL
Wilson, Alexander Greater Canaveral, FL



Men of Note

Listed below are the Men of Note with 20 or more credits who added to their totals during the first quarter.

Central States

Spellman, Marvon 87 3

Dixie

Buttler, Frank 24 1

Evergreen

Wolverton, Garrett 21 1

Far Western

Anderson, Brent 29 3

Monnich, John 57 3

Smith, Ronald 44 1

Illinois

Martin, Walter 53 2

Schlesinger, Joseph 35 1

Land O' Lakes

Gardiner, Gordon 21 1

Kile, Jack 23 1

Mid-Atlantic

Anderson, John 24 1

Richardson, Jere 35 4

Speicher, Russel 37 1

Northeastern

Bernard, Lucian 27 1

Church, Charles 28 1

Houpi, C. N. 25 1

Krodel, Robert 31 2

Larivee, Leo 25 1

Maino, Michael 21 1

Pioneer

Chirgwin, Martin 24 2

Rocky Mountain

Johnson, Douglas 22 1

Seneca Land

Eldridge, James 25 1



YOUNG SINGERS FOUNDATION

PROUDLY ANNOUNCES

...recipients of the Bev Sellers Memorial Scholarship for 1994-95. These awards were made possible by the generous support of hundreds of contributors.

Shown here (top to bottom) are:

Rebecca Sue Bowers, Findlay, Ohio, a second-year student at the University of Cincinnati College-Conservatory of Music, where she carries a triple major in voice, trumpet and music education.

Rachael K. Gates, Madison, Ohio, a first-year vocal performance student in the College of Fine Arts, Carnegie Mellon University, who aspires to work professionally with an opera company.

Joyce Elaine West, Mesa, Ariz., a returning college student at Prescott College, who plans to teach at the high school level.

The Young Singers Foundation is affiliated with Sweet Adelines International P.O. Box 470168, Tulsa, OK, 74147-0168, 800-992-7464, 918-622-1444 or Fax 918/665-0894



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Letters to the Editor

Dear SPEBSQSA:

I was sorely tempted to let my membership lapse—taxes took a bite this year, my chapter is having problems, and two friends of mine are after me to switch to a local male non-barbershop chorus of about 60 guys who sing show tunes and semi-classical music. Plus, the air in my office has been particularly bad this winter, taking away my singing voice on many weeknights.

So, my wife, who doesn't like barbershop all that much, and I attended a show by this local men's chorus. It's good that I went, because it showed me, without a doubt, that I would *never* be happy singing in this group. Out of 24 songs, they only came close to a "ring" two or three times, and even then, they never really locked the chords.

I thought to myself, "What a pity to have 52 men on stage and not ring a good chord all night." The sad part is that none of the men know what they're missing.

The very next night, my wife and I attended the local symphony presentation of Beethoven's Ninth, another temptation to leave barbershop and get back to classical choral singing.

I finally decided to continue with barbershop and send you my dues. "Why am I doing this?" I asked myself. I answered myself, "Because I experience a deep satisfaction in barbershop that I can't get from singing anywhere else."

Classical, show-tune and church choir music all restrict use of the male "head voice" or falsetto. I was always told not to sing falsetto—yet it is very much at home in barbershop.

Classical and church music always mute the natural power of a man's midrange voice in order to keep the female parts dominant. Men are forced to perform musical gymnastics, with never a chance to lock into a good chord.

All soprano-alto-bass arrangements should be banished as an insult to male singers. Early American composers, when arranging for three parts, gave two to the men, including the melody. How far we have fallen.

Alas, I am hopelessly addicted to barbershop, for now, at least, and will continue to tilt at the windmills of lesser musical forms for another year.

Keith Yoder
Midland, Mich.

Brother Barbershoppers:

On April 29, 1994, **The Hartsmen**, from Michigan City, Indiana, under the direction of Rudy Hart, had the honor of singing on the Friday night show at the BABS convention in Brighton, England. That was the kick-off of our 14-day tour of the U.K. After three days in Brighton, it was on to London for a two-night stay. Coventry was next, where we sang in the world famous Coventry Cathedral. That evening, we had a great time performing with the **Coventry Barbershop Harmony Club** on both a show and afterglow.

On Wednesday afternoon, we sang in Yorkminster Cathedral, the largest Medieval cathedral in England. What a thrill! We then headed to Leeds for a four-night stay and more British hospitality. That evening, we had a marvelous time with the men and wives of the **Leeds Barbershop Harmony Club**. We sang for the Lord Mayor of Leeds at a reception in the Civic Hall on Friday morning, after which we visited the Temple Newsam House.

Saturday, we went back to Leeds for a farewell concert and afterglow. The Hartsmen performed with an all-girl madrigal group, a LABBS Quartet and the **Leeds White Rose Barbershop Chorus**.

After visiting Liverpool and Macclesfield on Monday and Tuesday, it was on to Bolton for a fantastic Bon Voyage evening with our host the **Bolton Barbershop Harmony Club**. Bolton also invited the **Liverpool and Wigan** clubs to help make our sendoff even more special.

Bill Thomas, owner of Harmony Tours Worldwide and a barbershopper with the Leeds White Rose Barbershop Chorus, was with us every step of the way. Ged Robinson,

our coach driver and Steve Allen, our courier, rounded out the perfect trio with wit, information, caring and professionalism.

We enjoyed the BABS Convention, the British hospitality and 13 out of 14 days of sunshine in Jolly Olde England.

John Plazek
Milwaukee, Wis.

[All members of The Hartsmen are also members of the Society. Ed.]



During a 14-day trip to England, **The Hartsmen** performed at a reception for the Lord Mayor of Leeds. Shown with the famed group are the Lord Mayor, Councillor Keith Loudon and Lady Mayoress Betty Loudon. Founder and director Rudy Hart is at photo right, front row.

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Chapters in Action



The Boise, Idaho, Chapter arranged for Harmony Month proclamations from the mayor of Boise and the governor of Idaho. Shown singing for Governor Cecil Andrus is chapter quartet **Four Is Enough** (l to r): Don Hiebert, tenor; Burt Huish, lead; Brian Connolly, bass and Con Hobson, bari.



In celebration of winning its plateau in the Cardinal District spring chorus contest, the Ashland, Ky., Chapter invited Miss Kentucky, Tonya Dee Virgin, to the soiree. The Miss America participant is a cousin of Assistant Music Director Mike Bartram. Shown with the chorus trophy and special cake prepared by Mrs. Bartram are (l to r): Mike Bartram, Music Director Carl Taylor, Miss Virgin and chapter President Randy French.

The Boise, Idaho, Chapter was successful in obtaining proclamations from the mayor of Boise, H. Brent Coles, and the governor of Idaho, Cecil D. Andrus, both naming April as Harmony Month. This was fitting, in particular, since the Boise Chapter was also hosting a divisional contest during the month.



When the Ashland, Ky., Chapter, chartered in 1990 and now grown to more than 50 members, finished first in its plateau at the Cardinal District chorus competition this spring, the group decided to have a celebration. Attending the event was the reigning Miss Kentucky, Tonya Dee Virgin, who is a cousin of Assistant Music Director Mike Bartram.



For Harmony Week, the Norwich, Conn., Chapter converted a vacant store in the Norwichtown Mall into a museum of barbershop memorabilia. During the week, guest quartets performed for passersby and, on the final night, the chapter's **Rose City Chorus** was the featured performer.



In recognition of the Greater Pittsburgh Chapter's support and service in bringing barbershop to veterans in the local veterans hospital [*Harmonizer*, Mar/Apr 1991], the U. S. Department of Veteran Affairs presented SPEBSQSA with an Outstanding Service Award on May 13, 1994. The award reads, in part, "... for outstanding service to the Nation's Veterans through the Voluntary Service Program."



Members of the Hickory, N. C., Chapter played a major role during "Heritage," a month-long observation of local history. A Very Large Quartet (VLQ) put together a 30-minute program entitled "Our Heritage in Song," and presented it to students at six local schools. In addition, presentations were made to more than 40 classes of students who were bused to the community of Maple Grove, a restored landmark, where artisans were displaying early handicrafts.



Last year, as a result of a request from the Ottawa, Quebec, Chapter for assistance in hosting the **Helsingborg Barberboys**, from SNOBS, who were touring Canada enroute to the Calgary convention, a special organization came into being in Montreal. Six barbershop groups in the area banded together for a successful international, interchapter, night to honor the guests from Sweden.

Afterward, representatives of the groups met and agreed that an informal relationship under the umbrella name, **Associated Barbershop Singers of Montreal**, would be beneficial to promote interchapter cooperation, enhanced barbershop image in the community, shared public awareness of barbershop and incentives for greater public services. Thus, the Associated Barbershop Singers (ABS) made its debut in December in aid of Montreal's foremost charitable organization, Sun Youth.

The six groups are: the Montreal, St. Lambert and Pierrefonds chapters of SPEBSQSA; the Greater Montreal and West Island choruses of Sweet Adelines International and the Montreal Chapter of Harmony, Inc. Plans are now being pursued to produce additional charitable benefit shows.



The **Rose City Chorus** of Norwich, Conn., was the featured attraction the last evening of HarmonyWeek. The group created a museum of barbershop memorabilia in a vacant store in Norwichtown Mall, where guest quartets sang for patrons during the week.



The Inland Cities, Calif., Chapter made two local newspapers with a story about the lifesaving effects of barbershop harmony. One of the chapter's newly formed quartets, the **Sun City Retreads**, had a very ill member. As a matter of fact, doctors had given baritone Daren Hambly two weeks to live due to severe heart problems last December and had sent him home to die.

When the other members of the foursome, Emmett Bossing, tenor; Fritz Grunewald, lead and Tony Keith, bass, visited Hambly, they started singing and "Ham" couldn't help but join in, sick as he was.

Hambly made a miraculous recovery, and the group started singing for birthdays and anniversaries in the Sun City and Hemet, Calif., area. In May, it sang for the Hemet Women's Club installation of officers. 🎵

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Barbershop Around the World

WHC has new chairman, bulletin

Bob Bisio, of Menlo Park, Calif., has taken over as chairman of the World Harmony Council from Ed Waesche, who has served since 1989. In addition to the World Harmony Jamboree at the Pittsburgh convention, the council is planning a booth in the registration area and volunteers are being sought to man it. Bisio may be contacted at (415) 322-9250 or (fax) 325-1814.

The inaugural issue of *World Harmony News*, newsletter of the WHC, came off the press in January. Edited by Penny Chisholm of the Ladies Association of British Barbershop Singers (LABBS), it replaces *The Globe*, which was published in Kenosha through 1992. Articles and information of interest to barbershoppers around the world should be sent to:

Penny Chisholm, National PRO, LABBS
Oak Cottage, 59 Frensham Road, Lower
Bourne
Farnham, Surrey GU10 3HL
UNITED KINGDOM
Tel: (44) 252 794381
Fax: (44) 252 795344

Earlier Dutch barbershop origins

Regarding the article in the Mar/Apr *Harmonizer* stating that Kit de Bolster-Diggs brought barbershop to The Netherlands in 1977, Barbershopper Jerry Tonnell of Montgomery, Ala., writes that barbershop was alive and well in Holland *ten years* before that date, when four members of the NATO Chapel Choir decided to form a quartet for the 1967 Christmas program. Dubbing itself the **Limburg Four** in honor of the local

province, the group was comprised of Jos Wessels, a college professor from the nearby town of Heerlen (and the only Dutchman) lead; Harry Edwards, tenor; Ted Danielson, bass and Tonnell on bari. The last three members were associated with the U. S. military.

The group was very active and even entertained thoughts of competing in Society contests. Within a couple of years, however, military transfers took their toll on the original members. Nonetheless, Wessels continued to recruit new personnel and the Limburg Four performed for more than 15 years, including a performance at the Netherlands-wide "Barbershop Behind the Dikes" show in 1983.

Irish apply for affiliate status

The Irish Association of Barbershop Singers (IABS) has applied for affiliate status with SPEBSQSA. If all goes well, the application will be voted upon by the International Board of Directors during the Pittsburgh convention, and the Irish will become our eighth overseas affiliate organization.

Like the German association (BinG!), IABS is comprised of both men and women singers. The chairman is Olga Browne of Dublin.

In the background photo above, SPEBSQSA Executive Director Joe Liles exhorts the crowd to reach for a high one while conducting the massed sing at the BABS convention.



Old Spice, SNOBS quartet champion, posed with **Chicago Natural Gas** during St. Patrick's Day in Killarney. Shown are (l to r): Ray Henders, Bengt Thayson, Lynn Hauldren, Mikael Wikström, Phil Schwarz, Karl Ramström, Ken Eidson and Torbjörn Backlund



The 1994 LABBS executive posed for a group photo after taking office (l to r) top: Sue Livesey, Lilian Lamacraft, Val Goodwin, Mona Botherell, Penny Chisholm. Bottom: Lee Westlake, Jacqui Edwards, Daph Powell, Marian Homar.



Placing third in the BinG! competition during the spring convention was a youthful foursome from Köln, Germany, the **Wise Guys**. Actually a group of five boys who switch voice parts at will and who also play instruments, they entertained all over Bremen last March.

Heartspring says goodbye to one student and hello to another

by Brenda Keeler, Director of Patron Organizations



One of the most terrifying things for parents is to send their child away, wondering whether or not they're going to be safe out of their care. The education team at Heartspring works closely with parents to assure that safety. Parents are included as critical members of a team to help design individualized education plans for their child. With close involvement in their child's program, parents have found Heartspring to be a safe place. Parents are made aware of Heartspring goals to achieve shorter lengths of stay for students and transition them to full inclusion in a regular classroom whenever possible.

Recently, a student left Heartspring for her home in California, following five years as a Heartspring student. Melissa is diagnosed with moderate mental retardation, receptive and expressive language deficits, high frequency hearing loss, and behavior problems. Before leaving Heartspring, Melissa had made great progress. Her maladaptive behaviors became less frequent,

her reading, math, and handwriting skills improved, and Melissa became more independent. She was able to work up to 30 minutes without staff intervention. Melissa had also expanded her vocabulary and was using complete sentences. Melissa was ready to transition back to her home community.

Melissa's residential treatment providers, Kathy Stover and Christy Armstrong, hosted a going-away party for Melissa in the Heartspring gym. Melissa's mom was among those who attended the party and enjoyed an afternoon of karaoke, country and pop music, dancing, food, and, of course, lots of hugs and good luck wishes.

Melissa's mom also was on campus for the week prior to the party helping Melissa get ready for the move back home. Kathy made the trip back to California with Melissa and her mom, and stayed for a week to help Melissa make the adjustment to her new team and program.

Melissa now is living at home with her family and attending her local public school.

Her transition from Heartspring to home was organized by her Heartspring team and staff members from the Institute of Applied Behavior Analysis, who are working with Melissa in her new environment.

Melissa will certainly be missed, but the successes she achieved while a Heartspring student will provide many fond memories for staff members.

As we say goodbye to one student, we say hello to another. Lara, who is also from California, enrolled at Heartspring on April 18, 1994. Lara's parents would like for Heartspring to help their daughter become more independent, learn some basic self-help skills and become more social.

With the continued support of Barbershoppers across the country, children like Melissa and Lara can receive the services they need in order to return home. Thank you for helping those children reach for their potential.



All registrations for the 1995 convention in Miami will be mailed to the purchaser. Mailings will be made in May 1995. Please verify that your address on the registration form is correct. Should this address change, kindly notify the international office. A postage and handling fee of \$3 will be added to your order for each eight registrations. For example, 1-8 registrations - \$3, 9-16 registrations - \$6, etc.

Miami International Convention Registration • July 2-9, 1995

INSTRUCTIONS

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

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

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

All registrations received prior to May 15, 1995 will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, July 3, 1995. Mailings will be made during the month of May 1995.

Make checks payable to SPEBSQSA. When you receive confirmation, please keep it as your receipt.

Registrations may be transferred to another person, but they are NOT refundable.

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News About Quartets



Shown above, **The Gas House Gang** and **Rural Route 4** joined forces in a show held in St. Louis last March to help raise funds to send Central States District competitors to Pittsburgh.

Shown above, the **Pride of the Marsh** helped raise more than \$40,000 by participating in Cajun Comic Relief in Lafayette, La., to benefit Lafayette Catholic Social Services, Inc. The members are (l to r): Tony Dugas, bari; Al King, bass; George "Blo' Dat" Smith and Rick Guidry, tenor.

At right, Barbershopper Steve Gonske of Stevens Point, Wis., (seated) was given a royal treatment by the **Dapper Dands of Disney World** while visiting the famed attraction this spring. The photo, taken in the authentic barbershop by "Bub" Thomas, shows (l to r) "Buddy" Seeberg, Eldon the barber, Bruce Brann and Joe Hudgins.



The Gas House Gang and friends posed on the weather deck during their Caribbean cruise this spring.

New Music Notes

by Burt Szabo, Music Specialist/Music Publishing

Some wonderful new music has been released over the past eight weeks. You will want to be sure to try some of these songs.

"Harrigan," stock no. 8145, is a George M. Cohan song from 1907 that is sung a lot each year about March 17. But that should not keep you from singing it *any* time.

This SPEBSQSA arrangement utilizes the largely unknown verse. There is a bit of a bagpipe effect, some bass melody, and a spelling lesson. "Harrigan" may have been the first song in which part of the lyric is spelled out: "*H-A-Double R-I-G-A-N spells Harrigan.*" Pair it with any other Irish song for a great show or contest package.

Mike Senter was the bass singer and primary arranger for Golden Staters quartet, 1972 international champion. In addition, he composed some fine songs.

"When The Red, Red Robin Comes Bob-Bob-Bobbin' Along," stock no. 7325, is one of Mike's best arrangements. Mike died unexpectedly at the very young age of 39,

and our publication is a tribute to his memory. Is it good for contest? You bet!

"I'm Wild About Horns On Automobiles That Go Ta-Ta-Ta-Ta," stock no. 7326, is a Don Gray special. That means clever arranging, unusual embellishments, and something that's fun to sing. Nostalgia? Plenty!

Remember when auto horns had distinctive sounds? Ah-ooga horns were commonplace, but to get a sweetheart, you needed a "*horn that goes ta-ta-ta-ta.*" You get the idea. A fun song. Couple this with any other "auto" or "girl" song for a terrific show or contest pair.

Ever since we heard Mark IV, 1969 international champion, sing "If The Lord Be Willin'," we've been impressed with how easily the beat and rhythm of this song gets to an audience, even if they have never heard it before.

The lyric brings back a simpler time that many of us will remember, when life moved more slowly and folks were more neigh-

borly. This one is strictly for show, and your audience will love it. The stock no. is 7734.

Stock no. 7735, "Jingle Jangle Jingle," is another in our continuing effort to add more songs with a western flavor to our list of publications, especially for those chapters planning western-themed shows. Frank Loesser of Broadway show fame is the lyricist. We think you will find this show number lots of fun to sing.

Every voice part gets to sing the melody sometime, and there is a neat, fugal treatment of a double duet. You will have to sing the music to find out what that is. Burt Szabo arranged this song strictly for show use.

All music subscribers received this music, except for "Harrigan," a while back. "Harrigan" is a reprint from the "Heritage of Harmony Songbook." If you would like to become a music subscriber and receive each piece of music before it goes into general circulation, just call the order department at international headquarters.

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CHORUS DIRECTOR WANTED

The Santa Barbara Chapter, on the "Riviera of the West Coast," has 30-40 active members in a town of 150,000 potential participants. Great chapter history, good community support, quality members who know the basics and have a desire to sing well and entertain. We need a talented barbershopper and musician with good communication and performance skills to guide our efforts and help us grow, perform and, above all, to have fun. We offer clean air, world's best weather, good singing. Interested parties contact Earl Morin at (805) 682-3715.

UNIFORMS WANTED

Tux uniforms wanted for a chorus in Christchurch, New Zealand. Looking for 80-100 outfits, assorted sizes. Any colors considered except white, red or yellow. Please forward photographs and all details, including full size range to: Peter Ellis, 1/55 Halswell Road, Christchurch 3, New Zealand.

RISERS WANTED

The Cactus Chordsmen chorus of the Paradise Valley, Arizona, Chapter wants to buy your risers. Contact Gordon Roundy, 13634 N. 51st Way, Scottsdale, AZ 85254; (602) 953-1695.

MISCELLANEOUS

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

UNIFORMS FOR RENT

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

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(See the Jan/Feb 1994 Harmonizer, page 8, for last year's story)

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