



The

convention issue

Harmonizer

OFFICIAL PUBLICATION OF THE BARKERSHOP HARMONY SOCIETY • September/October 1994



Joker's Wild

Buckeye-Columbus, Ohio, and Shenango Valley, Pennsylvania

1994 International Quartet Champion

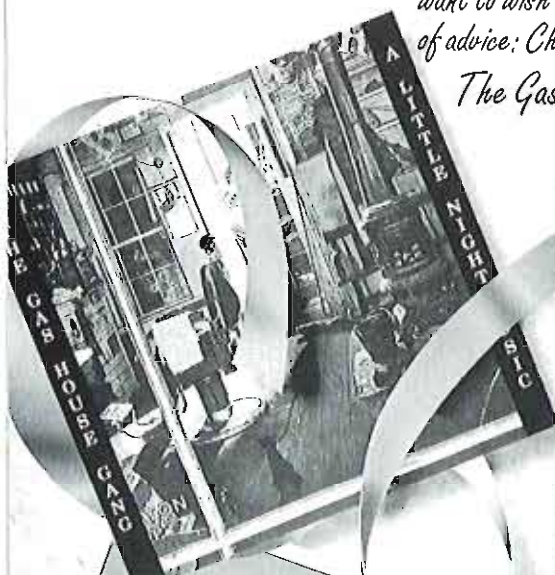
Thanks
for a year of
beautiful
memories...



"The year goes by very quickly. Enjoy it while it lasts." That's what all the past quartet champs told us on that fateful Saturday night in July of 1993. Well, here it is already a year later... and it has gone by very quickly. But somehow we've managed to pack countless memories into one short year, among them numerous chapter shows, two trips to England, Mid-Winter Convention, a Caribbean cruise. A whirlwind championship evening trapped in an elevator, and our first AIC show. While our term as current champs has come to an end, we look forward to

all the memories we have yet to make as we continue our travels singing together and meeting new friends. So thank you to all who have helped to make the past year so memorable, and so brief. We want to wish our friends, Jokers Wild our congratulations, our best wishes, and, if they don't mind, one piece of advice: Cherish this year, try to be aware of every detail and savor it, it goes by so very quickly.

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SOCIETY VISION STATEMENT

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

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

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On the cover

Front cover: the 1994 international quartet champion, **Joker's Wild**, poses with the Ingraham Trophy and individual ASCAP trophies. Back cover: 1994 international chorus champion **Vocal Majority** and 1994 college quartet champion **The Real Deal**.



In "Seventh" Heaven

by Joe Liles
Executive Director

He lay in the road in front of the oncoming school bus. The driver had no choice but to ... wait a second. I'm getting ahead of myself.

In June, I had the opportunity to participate in the Johnny Appleseed District's Apple Corps, consistently one of the finest of the district schools. My address to the student body included a description of the events surrounding my own introduction to barbershop harmony and the Society—the persistence of one Ben Binford, a Barbershopper whom I had met in a church choir in San Antonio, Texas, finally convinced me to visit the local barbershop chapter.

That experience was a major turning point in my life and led to the discovery of some of the finest people on earth ... chord-ringing harmony singers, men, women and families caught up in the joyous, vibrant sound of barbershop.

After sharing this story with the students and faculty, I was approached by a number of Barbershoppers who were anxious to share *their* stories. It was wonderful!

The most unusual was told by Milford "Miff" Bender of Marion, Ohio. A Barbershopper for quite some time, Miff had a friend, Bill Wickersham, whom he had known for about 20 years, having

met as singers in a community chorus for a performance of Handel's *Messiah*.

Miff had invited Bill to his chapter many times with no success. One day, Miff saw Bill driving a school bus past his house. Knowing the route required the bus to return in a couple of minutes from the opposite direction, Miff waited. When he saw the bus on its return trip, he had a spontaneous, crazy whim. He ran out into the street, lay down in front of the bus and refused to move until Bill would promise to visit his chapter. Under those circumstances, Bill relented, agreed to go to the chapter meeting and, guess what? He got hooked just like you and me. Bill is now a happy harmonizer, thanks to Miff.

I'll bet you remember *your* first barbershop singing experience. Whatever the circumstances, the odds are that *someone* was probably responsible for introducing you to this great hobby.

Is there someone you know who would later thank you for bringing him into the fellowship of the Society? Why not give birth to someone's barbershop life? You owe it to yourself *and* him to create another such wonderful story.

Keep the whole world singing! 🎵

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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
1997 Sacramento, Calif. January 20-26





Quality is our style

by **Ernie Nickoson**
International President

As you know, my theme this year has been "Quality," with emphasis on teamwork. I have a couple of items that I want to address in this issue, and both of them have to do with "teamwork."

When asked if I was planning to recognize a "Quality Chapter of the Year" and "Quality District of the Year" for 1994, I was undecided until I met with the district presidents during their forum at Pittsburgh. The presidents agreed to help me and pledged to nominate at least one chapter from their district for me to choose from.

The chapter of the year will be based on the most improvement in *all* activities: chapters who send their officers to COTS, chapters whose members attend district and Society harmony education programs, chapters with an improved music program, chapters with an increase in public performances and, most of all, chapters with an increase in membership. To show improvement in all these areas may seem an impossible task, but if the chapter works as a *team*, the impossible can be attained.

Please contact your district president, or write to me, and let us know the good things that are happening in your chapter. Flood my mail box with news about the activities in which your chapter is involved.

The second aspect of teamwork that I want to discuss concerns our relationship with our families. I was telling a friend the other day that I was not sure what to write about in this issue. She said, "Why don't you talk about how wives can support their husbands in this hobby of barbershopping." The more I thought about it the more appealing it became.

Gentlemen, have you ever considered what our spouses and children give up in order for us to enjoy this hobby? It has taken teamwork for my wife, Norma, and me to survive over the past 30 years. When I look back, I know I have denied my family at times in order to enjoy myself at chapter meetings and other barbershop functions. On the other hand, my family has been very supportive of my hobby, especially these last two years.

I am not saying that everything has always come up roses, but by sharing the feeling of being in this together, we have survived. Gentlemen, if you have not done so lately, thank your loved ones for allowing you to enjoy singing barbershop.

I will lead the way by telling Norma, right here in front of everybody, "I love you, and thank you for your support of my hobby. I could not have made it without you."

Until next time, *Be Your Best.* 🍷

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Joker's Wild, Vocal Majority take gold in Pittsburgh

The Real Deal, from Bowling Green State, new college champion



At left, with traditional embraces, the 1993 champs **The Gas House Gang** (in jackets) hung gold medals on a happy and exultant **Joker's Wild** foursome, then ... at right, Executive Director Joe Liles presented lead Mark Green his ASCAP trophy with a hug; International President Ernie Nickoson brought up two more, while bari Steve Legters cradled the Hugh Ingraham Memorial Trophy.



Before Saturday night's quartet finals, 1994 chorus champion, the **Vocal Majority**, under the direction of Jim Clancy (inset) reprised that afternoon's gold-medal performance of the powerful ballad "That Wonderful Mother Of Mine" before ...



... ripping off tear-away tuxes to rip into the up-tune, "Runnin' Wild."

At right, members of the 1993 MBNA America College Quartet Contest winner, **Heritage Station** (in tuxedos), presented the trophy to the new champion, **The Real Deal**.



(Unless otherwise credited, all convention photos by Jim Miller Photography)



Dan Fullerton (left), president of the Foothill Cities, Calif., Chapter, representing the 1993 champion chorus **Masters of Harmony**, passed the chorus trophy to Dallas Metro, Texas, Chapter President Hank Pivarnik.

Pittsburgh was a blast!

More than 10,000 barbershoppers and avid fans filled the environs of Three Rivers with love, laughter and song during SPEBSQSA's 56th Annual Convention and Contests during the week of July 3-10. The beautiful city of Pittsburgh really rolled out the red carpet for a week of ringing harmony, fun and fireworks. Some of the convention activity included:

International Board actions

- Sacramento, California was selected as the site for the Society's 1997 Midwinter Convention. Houston, Texas, the other city that had submitted a bid, asked to be removed from consideration. The Convention Management Team was very pleased with the bid received from Sacramento and recommended this site to the board.
- President Ernie Nickoson will request a specific plan of action from the International Headquarters Committee, regarding the status of and recommendations about Harmony Hall and the Sheridan Road building as the Society's headquarters.
- The name of the Logopedics and Service Committee was officially changed to International Services Committee to reflect the full scope of local, national and international charities supported by the Society's members and chapters.
- A special committee will be named by President Nickoson to develop solutions and guidelines for supporting the various charitable activities, specifically Heartspring and the support of vocal music education and recreational singing.
- The 1995 Staff Work Plan and budget were approved. The Finance Committee will meet again in October to review the budget and make adjustments which might be necessary due to developments between the July board meeting and October. Any changes would be approved by the International Board at its January 1995 meeting.
- The Harmony Associate program was approved and finalized. This will be a non-participating-membership group that supports the Society's vision statement, particularly in respect to the support of music education and recreational singing.

There will be four levels of involvement for Harmony Associates, each level with appropriate benefits. Much more information will be forthcoming about this project in the next six months, as promotional material and test marketing are developed.

- A Chorus Director Development Committee has been appointed by President Nickoson as follows: Dale Comer, Chairman, Jim Massey, Burt Staffen, Roger Ross, Ron Black and Dan Naumann.
- A recommendation by the Convention Management Committee to create tiered pricing for the international contests, beginning in 1996, was defeated by the Board.
- It is no longer necessary to receive district approval of membership applications or renewals for the Frank H. Thorne Chapter at Large.
- An ad hoc committee has been named to make recommendations on the scope and management of the COTS program. This will put more management of the program into the volunteers hands, much as the contest and judging program is currently managed. By the way, COTS is now an acronym for Chapter Operations Team Seminar.
- Our affiliate representatives for the 1995 international contests will include: two quartets and one chorus from BABS, one quartet and chorus from AAMBS, one quartet and chorus from SNOBS, one quartet from SPATS, one quartet from NZABS, one chorus from DABS and one quartet from BinG!
- The board approved the request for affiliation from the Irish Association of Barber-shop Singers (IABS).
- The second- and third-place medalists of the senior quartet contest will be allowed to wear medals. Previously, only the winning quartet was awarded medals.
- The election of international officers for 1995 is as follows:
 International President Dick Shaw
 Int. Vice President/Treasurer Tim Hanrahan
 Int. Vice President Ed Waesche
 Int. Vice President Chuck Watson
 Immediate Past President Ernie Nickoson
 Int. Board Director at Large Bob Swenson
 Int. Board Director at Large Rob Hopkins
 Harmony Foundation Trustee Terry Aramian

PROBE announces Hall of Honor inductees, IBC results

At its Thursday meeting, PROBE (the Society subsidiary for public relations officers and bulletin editors) inducted two members into its Hall of Honor: Ray Barrett (posthumously) and Bill Moreland. The top three finishers in the International Bulletin Contest are:

- | | | |
|------------------------------|--------------------------|-----|
| 1. Syl Buszta | <i>Jubilaires Sounds</i> | MAD |
| 2. Buck Barnes & John Markel | <i>The Re-Chorder</i> | MAD |
| 3. Alvin Ries | <i>Overtones</i> | CAR |

The subsidiary elected the following slate of officers for the next 12 months:

- | | |
|-------------------|--------------------------------------|
| Lowell Shank | President |
| Waldo Redekop | VP-BE |
| George Broomfield | VP-PR |
| Stan Fuller | VP-Comms |
| Brian Lynch | Sect'y/Treas <i>ex officio</i> |
| Bob Arthur | IPP |

Public Relations Officer of the Year (PROTY) awards were presented to Bill Garland of Bryn Mawr and David George of Minneapolis.

We're famous! Hope you tuned in!

Media coverage of the Pittsburgh convention was outstanding, with millions of Americans getting a taste of barbershop harmony. Local television and radio were blanketed with appearances by quartets, live contest performances, and newspaper stories with big, beautiful photographs.

On the national level, the story was picked up by UPI, Reuters and USA TODAY wire services, CBS television, ABC's *Good Morning America*, NBC's *Today* show, CNN and several local radio and newspaper outlets called for further information.

Internationally, stories were picked up by the BBC, Independent Television Network of London, and wire services. David Wright reported seeing a CNN report in the Caribbean!

A live appearance on *Good Morning America* took place on Sunday morning. Still to come, *Amazing America* on the Discovery Channel and a documentary film!



Two of the song leaders at Tuesday night's Gang/Tag sing were Dave LaBar (left) and Jim Casey. Noted arranger Walt Latzko (at right) thoroughly enjoyed the proceedings.



Members of the AIC Chorus pumped out lots of harmony at Wednesday night's Association of International Champions shows. In addition to the chorus and a parade of past champion quartets, the shows included fireworks, a trombone quartet and the Four Freshmen.

President Ernie Nickoson (left) introduced Joe McGrath, president of the Greater Pittsburgh Convention & Visitors Bureau, who officially welcomed SPEBSQSA to his city.

At right, new inductees into Decrepits (past members of the International Board of Directors) literally had to sing for their meal at the subsidiary's Thursday breakfast (l to r): Dan Baker, George Cook, Mike O'Donnell and Dave Kolonia. Fortunately, they represented all four parts. Meanwhile ...



... the headliner quartet for the Decrepits function, the **Notewits** (at left), not only had most of its parts functional most of the time, but also had the audience in stitches. Shown are (l to r): Doc Sause, bari; Ed Keeler, bass; John Fotia, lead and Steve Delehanty, tenor.



Bruce Nelson was one of many Barbershoppers who got a chance to Sing With The Champs, shown above carrying the lead with **Acoustix**. Adding the harmony are (l to r): Todd Wilson, tenor; Jeff Oxley, bass and Jason January, bari.



The registration area was a busy place, including Sing With The Champs and the Harmony Marketplace in addition to booths and ticket counters. Shown above, Paula Buckner, wife of **The Gas House Gang** tenor Kipp, shows off baby Kila Nichole to proud uncle, Todd Buckner.



At left, Marty Mendro peddles AIC tickets to Tom and Marian Watts as Sam Barger looks on.

At right, following the World Harmony Jamboree, **The EntertainMen**, from SNOBS, spilled out into the streets of Pittsburgh in a mock pillage act that attracted plenty of media attention.



At left, the **Chordettes**, from LABBS, was just one of the many hits of the World Harmony Jamboree.



Above at left, **Keepsake** bari Tony De Rosa subbed for an ailing Rob Henry during **The Gas House Gang's** World Harmony Jamboree gig.



At noon on Friday, everything stopped for the Massed Sing in Mellon Square. Pittsburghers on lunch break were impressed, some to tears, by the sound of thousands of voices singing four-part harmony.



Dan Naumann, the Society's director of music education & services, conducted his first Massed Sing at the Pittsburgh convention.



At left, six men were awarded pins recognizing 50 years or more of Society membership (not in standing order): Harry Alderson, Tiny Boland, Tom Keehan, Earl Maxfield, Eugene Ritter, Robert Bird and Curt Jones.

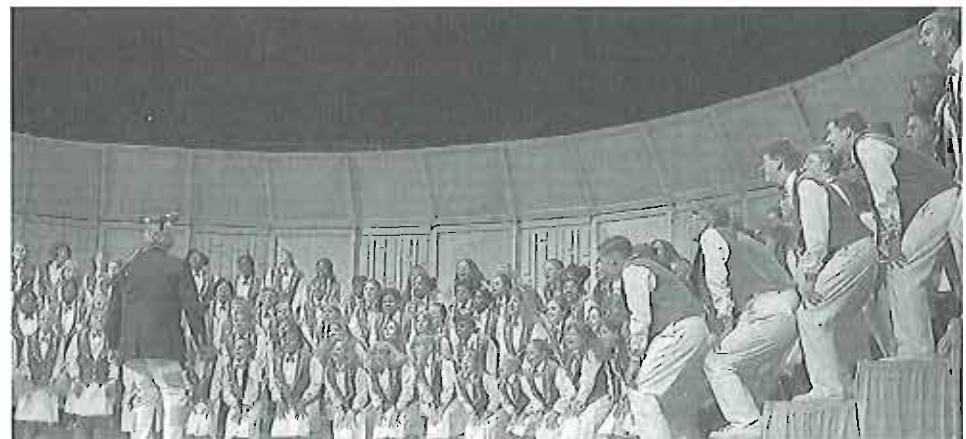


Above: Much to the amusement of a lady bystander, Hal Purdy (left) inveigles Larry Wilson of the **Classic Collection** (back to camera) into having the group perform at the famed informal afterglow, Purdy's Corral.

At right, the Singing Angels, a group of children aged 8 to 17 from Cleveland, Ohio, entertained the audience before the quartet semifinals Friday night.



Above, five members of the 1954 champion **Singing Capital Chorus** of Washington, D.C. who are still singing with the chorus today (l to r): Dee Paris, Chris May, Art Sabin, Lew Sims (director) and Howard Cranford. A sixth man, Billy Ball, could not attend.



How competitors entered the 56th Annual International Competition

Fifty of the quartets competing in the three quarterfinal rounds qualified for this contest by achieving top ratings in international preliminary contests held earlier in the year in each of the Society's 16 North American districts.

The remaining three, two from the British Association of Barbershop Singers (BABS) and one from the Society of Nordic Barbershop Singers (SNOBS), represented their respective Society-affiliate organizations.

Twenty quartets advanced to the Friday night semifinals. From that group, ten quartets competed in the Saturday night finals, in which the 1994 international champion and four medalists were selected.

Sixteen of the competing choruses won the right to represent their districts by scoring highest in their respective 1993 fall contests. Two additional choruses had the next-highest scores from all 1993 district contests. One affiliate chorus represented the Society of Nordic Barbershop Singers (SNOBS), and one affiliate chorus represented the British Association of Barbershop Singers (BABS).

How the relative rank of competitors was determined

MUSIC - Five judges in this category adjudicated the musical elements in the performance: melody, harmony, range and tessitura, tempo and rhythm and meter, construction and form, and embellishments. They judged the extent to which the musical performance displayed the hallmarks of the barbershop style, and the degree to which the musical performance demonstrated an artistic sensitivity to the music's primary theme.

PRESENTATION - These five judges evaluated how effectively a performer brought the song to life. They responded to both the visual and vocal aspects of the presentation, to evaluate the interaction of these aspects in creating the image of the song, as well as everything about the performance that contributed to emotional impact upon the audience.

SINGING - The five judges in this category evaluated the degree to which the performer achieved artistic singing in the barbershop style: the production of vibrant, rich, resonant, technically accurate, and highly skilled sound, created both by the individual singer's use of good vocal techniques, and by the ensemble processes of tuning, balancing, unity of sound and precision. They listened for a sense of precise intonation, a feeling of fullness or expansion of sound, a perception of a high degree of vocal skill, a high level of unity and consistency throughout the performance, and a freedom from apparent effort that allowed the full communication of the lyric and song.

Each judge could award a possible 100 points per song.



Above, 1994 quartet medalists and presenters (past champions) shared the stage for Saturday night's finale, "Keep The Whole World Singing." Contest Administrator Chuck Watson, who announced the results of the quartet finals, is at photo left, front row.



As International President Ernie Nickson (above left) directed, the panel of judges (above right), a long week's hard work completed, joined the throng in "Keep The Whole World Singing," bringing to a close the 56th Annual SPEBSQSA Convention and Contests.

1994 Quartet Finalists



Joker's Wild - First Place Gold Medalist

Buckeye-Columbus, Ohio, and Shenango Valley, Pennsylvania (JAD)
Steve Legters, bari; Dave Kindinger, bass; Mark Green, lead; Steve Iannacchione, tenor. Contact: Mark Green, 4813 Powderhorn Lane, Westerville, Oh 43081; (614) 890-4909.



Nightlife - Second Place Silver Medalist Foothill Cities, California (FWD)

Jeff Baker, bari; Brett Littlefield, bass; John Sasine, lead; Rob Menaker, tenor. Contact: Rob Menaker, 2802 West 145th Street, Gardena, CA 90249; (310) 327-3788 [H], (818) 954-4170 [B].



Yesteryear - Third Place Bronze Medalist

Elyria and Maumee Valley, Ohio (JAD)
Rodney Nixon, bari; Randy Baughman, bass; Mark Blake, lead; Dan Trakas, tenor. Contact: Rodney Nixon, 6020 Oberlin Rd., Amherst, OH 44001; (216) 233-5036 [H], (800) 825-3982 [B].



Marquis - Fourth Place Bronze Medalist Western Hills (Cincinnati), Ohio (JAD)

Dale Fetick, tenor; Randy Chisholm, lead; Jay Hawkins, bass; Paul Gilman, bari. Contact: Paul Gilman, 5815 Bluespruce Lane, Cincinnati, OH 45224; (513) 541-6495 [H], (513) 977-3908 [B].



Standing Room Only (SRO) - Fifth Place Bronze Medalist Phoenix Saguaro, Arizona (FWD)

Russ Young, bari; Fraser Brown, lead; Joe D'Amore, bass; Gary Steinkamp, tenor. Contact: Gary Steinkamp, 2953 E. Calavar Rd., Phoenix, AZ 85032; (602) 788-3292 [H], (602) 265-7755 [B].

1994 Quartet Finalists

The Tulsa Tradition

Tulsa, Oklahoma (SWD)

Tim Ambrose, tenor; Curt Angel, lead; Doug Crowl, bass; Don Conner, bari. Contact: Tim Ambrose, 4554 South Louisville, Tulsa, OK 74135; (918) 747-1643 [H], (918) 747-4828 [B].



Great Stage Robbery

Dallas Metro, Texas, and Greater New Orleans, Louisiana (SWD)

Brian Beck, bass; Keith Houts, tenor; Art Swanson, lead; Nick Papageorge, bari. Contact: Keith Houts, Rt. 1, Box 599, Ben Wheeler, TX 75754; (903) 963-7995.



Backbeat

St. Petersburg, Tampa and Winter Park, Florida (SUN)

Harold Nantz, tenor; Sean Milligan, lead; Randy Loos, bass; Bill Billings, bari. Contact: Randy Loos, 2986 Cielo Circle North, Clearwater, FL 34619; (813) 799-1515 [H], (800) 688-7619 [B].



Special Feature

Reno, Nevada (FWD)

Raymond Davis, tenor; Jamie Arrington, lead; Billy Hill, bass; Paul Olguin, bari. Contact: Billy Hill, 1385 Muir Drive, Reno, NV 89503; (702) 746-4912.



Bingo Brothers

Alexandria and Richmond, Virginia, and Dundalk, Maryland (MAD)

John Casey, tenor; Fred Womer, lead; Gary Parker, bass; Dennis Malone, bari. Contact: John Casey, 14340 Brookmere Drive, Centerville, VA 22020; (703) 631-3403 [H], (301) 853-4144 [B].

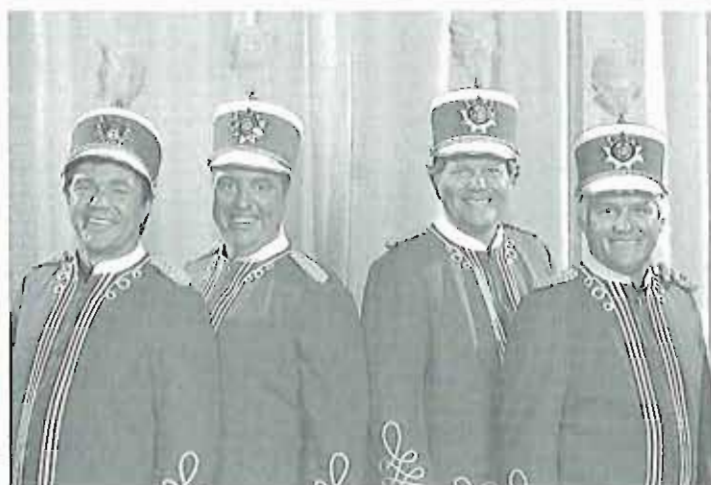
1994 Quartet Semifinalists



FRED

Marietta, Georgia (DIX)

Clay Hine, bari; Joe Clay, bass; Rick LaRosa, lead; Jared Carlson, tenor. Contact: Rick LaRosa, 1415 Barrier, Marietta, GA 30066; (404) 928-4284.



139th Street Quartet

Indian Wells Valley, Whittier and Frank H. Thome, California (FWD)

Jim Kline, bass; Dan Jordan, lead; Doug Anderson, tenor; Pete Neushul, bari. Contact: Pete Neushul, 125 South Irena Avenue, Redondo Beach, CA 90277; (310) 543-1902 [H], (310) 639-4920 [B].



Bank Street

Albuquerque, New Mexico (RMD)

Tom Mullen, tenor; Toby Balsley, lead; Farris Collins, bass; Tony Sparks, bari. Contact: Farris Collins, 11724 Freeway Place NE, Albuquerque, NM 87123; (505) 298-4556 [H], (505) 843-6400 [B].



Power Play

Macomb County and Motor City Metro, Michigan (PIO)

Don Slamka, tenor; Mike Slamka, lead; Jack Slamka, bass; Mark Slamka, bari. Contact: Roger Anderson, 36746 Harper #208, Clinton Township, MI 48035; (810) 790-1722 [H], (810) 343-7096 [B].



Arcade

Bowie and Greater Baltimore, Maryland, and Alexandria, Virginia (MAD)

Dave Hinman, tenor; Bob Disney, lead; Bill Cody, bass; Rick Taylor, bari. Contact: Bob Disney, 4030 Hidden Hill Drive, Huntingtown, MD 20639; (410) 535-1275 [H], (301) 341-4600 [B].

1994 Quartet Semifinalists

Rhythm and Rhyme

San Gabriel Valley and South Bay, California (FWD)

Craig Ewing, tenor; Dean Waters, lead; Tim McDonald, bass; Les Dergan, bari. Contact: Craig Ewing, 7297 Cherokee Circle, Buena Park, CA 90620; (714) 521-8221 [H], (310) 903-0305 [B].



Shenanigans

Sarasota and Tampa, Florida (SUN)

Al Rehkop, tenor; Dave LaBar, lead; Tim Brozovich, bass; Glenn Van Tassell, bari. Contact: Dave LaBar, 2618 6th Court, Palm Harbor, FL 34684; (813) 786-6040 [H], (813) 799-5521 [B].



HarmonyWorks

Hilltop, Minnesota (LOL)

Bill Wigg, tenor; Dean Haagenson, lead; Gary Eliason, bass; David Nyberg, bari. Contact: David Nyberg, 3381 Sunter Avenue South, St. Louis Park, MN 55426; (612) 936-9656 [H], (612) 426-9882 [B].



Echo Lane

Elgin, Lombard, and Northbrook, Illinois (ILL)

Steve Coon, tenor; Chuck Sisson, lead; Doug Smith, bass; Dick Kingdon, bari. Contact: Doug Smith, 1750 Patricia Lane, St. Charles, IL 60174; (708) 377-7304 [H], (708) 790-2474 [B].



By Design

Kitchener-Waterloo, Scarborough, and Frank H. Thome, Ontario (ONT)

Jim McKnight, tenor; Al Baker, bass; Scott McCarthy, lead; Ron Mason, bari. Contact: Al Baker, 12 Swayze Court, Thorold, ON L2V 4Y9; (905) 227-5031.

1994 Quartet Quarterfinalists



Excalibur

Hilltop, Minnesota (LOL)

John Moksnes, tenor; Greg Dolphin, lead; John Korby, bass; Greg Volk, bari. Contact: John Korby, 4533 River Crossing Court, Savage, MN 55378; (612) 440-5165 [H], (612) 454-1226 [B].



Sound Legacy

Cedar Rapids, Des Moines and Waterloo, Iowa (CSD)

John Vaughn, tenor; John Hayden, bass; Chris Johnson, lead; Randy Weir, bari. Contact: Chris Johnson, 100 1st Avenue NE #2401, Cedar Rapids, IA 52401; (319) 365-3492.



Reunited

Lombard, Illinois (ILL)

Richard Anthoney, tenor; Jeff Lathom, lead; Dave Boo, bass; Mark Keever, bari. Contact: Mark Keever, OS560 Kirk, Elmhurst, IL 60126; (708) 530-9411 [H], (708) 701-4980 [B].



Bay Rum Runners

Alexandria, Virginia, and Lancaster, Pennsylvania (MAD)

Ed Cazenias, tenor; Lynn Conaway, lead; Stephen White, bass; Barry Galloway, bari. Contact: Barry Galloway, 8864 Eagle Rock Lane, Springfield, VA 22153; (703) 912-5751.



Metropolis

Conejo Valley and Foothill Cities, California (FWD)

Mike McGee, bari; Brian Philbin, bass; Bob Hartley, lead; Ken Potter, tenor. Contact: Brian Philbin, 23135 Madison Street #101, Torrance, CA 90505; (310) 378-5500.

1994 Quartet Quarterfinalists

Rumours

Cincinnati and Western Hills (Cincinnati), Ohio (JAD)
Tom Rouse, bari; Steven Sick, bass; Steve Steinhauer, lead; Bob Moorehead, tenor. Contact: Tom Rouse, 7013 Summit Avenue, Madeira, OH 45243; (513) 984-4089 [H], (513) 483-8506 [B].



California Forte

Bay Area Metro and Fresno, California (FWD)
Doyle Pope, tenor; Richard Nielsen, lead; Michael Alfaro, bass; Pat Henley, bari. Contact: Doyle Pope, 5413 West Damsen, Visalia, CA 93291; (209) 733-7576 [H], (209) 733-4292 [B].



The Edge

New Westminster and Vancouver, British Columbia (EVG)
Ed Dempsey, tenor; David Markentin, lead; Tom Metzger, bass; Mark Metzger, bari. Contact: Mark Metzger, 10324 145 A St., Surrey, BC V3R 3S1; (604) 581-1423.



Renaissance

Bloomington, Peoria and Rock Island, Illinois (ILL)
Andy Sauder, bari; Joe Krones, bass; Dennis Reed, lead; Pat Burghgrave, tenor. Contact: Dennis Reed, 5012 W. Ancient Oak Dr., Peoria, IL 61615; (309) 693-3825 [H], (309) 675-9519 [B].



Class of '94

Stone Mountain, Georgia (DIX)
Ryan Fuller, bass; Cliff White, bari; Dylan Oxford, lead; Eric King, tenor. Contact: Ryan Fuller, 2859 Landing Drive, Marietta, GA 30066; (404) 928-2981 [H], (404) 206-9695 [B].

1994 Quartet Quarterfinalists



Black Tie Affair

South Bend-Mishawaka and Valparaiso, Indiana (CAR)

Ken Limerick, tenor; Paul Fernando, lead; Scott Kitzmiller, bass; Gaylord Miller, bari. Contact: Ken Limerick, 20160 Indian School Road, Lakeville, IN 46536; (219) 784-2437 [H], (219) 256-5556 [B].



Grand Slam

DuPage Valley, Lombard and Sterling-Rock Falls, Illinois (ILL)

Tim Pashon, bari; Ed Chapman, bass; Ron Rank, lead; Tim Carter, tenor. Contact: Tim Pashon, 608 6th Avenue, Sterling, IL 61081; (815) 626-8467 [H], (815) 625-2500 [B].



New Day

Nashua, N. H., Saratoga Springs, N. Y., and Frank H. Thorne (NED)

Matt Mercier, tenor; Randy Frost, lead; Scott Varley, bari; David White, bass. Contact: Scott Varley, 120 West Avenue, Saratoga Springs, NY 12866; (518) 584-6890 [H], (518) 587-4500 [B].



Dallas Knights

Dallas Metro, Texas (SWD)

Steve DeCrow, tenor; Michael Borts, lead; John Spaulding, bari; Graham Smith, bass. Contact: John Spaulding, 6562 Ellsworth Avenue, Dallas, TX 75214; (214) 828-4576 [H], (214) 521-1294 [B].



Hijinx

Alexandria, Va. (MAD)

Gary Plaag, tenor; Will Cox, lead; Chip Guffey, bass; Howard Hull, bari. Contact: Gary Plaag, 5604 Light Infantry Drive, Burke, VA 22015; (703) 503-5279 [H], (202) 857-9753 [B].

1994 Quartet Quarterfinalists

12th Street Rag

Kansas City, Missouri, and Topeka, Kansas (CSD)
Rick Kready, tenor; Mark Fortino, lead; Keith Schweer, bass; John Fortino, bari. Contact: Keith Schweer, 9623 Lowell, Overland Park, KS 66212; (913) 648-0121 [H], (816) 242-5941 [B].



Denver City Limits

Denver Tech, Colorado (RMD)
Scott Delude, tenor; Rob Baltensberger, lead; Scot Cinnamon, bass; Doug Kastman, bari. Contact: Rob Baltensberger, 6475 South High Circle, Morrison, CO 80465; (303) 697-9721.



Four From Home

St. Charles, Missouri (CSD)
Opie Lancaster, tenor; Doug Brooks, lead; Jeff Freese, bass; David Brooks, bari. Contact: Jeff Freese, 2032 Lakewood Court #5, O'Fallon, IL 62269; (618) 624-5931 [H], (314) 739-7684 [B].



Milky Way

Anacortes and Mt. Vernon, Washington (EVG)
Tim Broersma, tenor; Doug Broersma, lead; Stan Boon, bass; Charlie Boon, bari. Contact: Stan Boon, 2025 East Viewmont Drive, Mt. Vernon, WA 98273; (206) 757-8484.



Music Street

Montclair, New Jersey (MAD)
Mark Powell, tenor; Jimmy Mastrull, lead; Bruce Schneider, bass; Don Reckenbeil, bari. Contact: Jimmy Mastrull, 6 Round Hill Court, Flemington, NJ 08822; (908) 788-8025 [H], (908) 457-5641 [B].

1994 Quartet Quarterfinalists



Island Engagement

Southampton, England (BABS)

Jon Conway, bari; Alan Sloper, lead; Stuart Sides, bass; Alan Hartley, tenor. Contact: Stuart Sides, 56 Pinegrove Road, Sholing, Southampton SO19 7PR; 0767 261580.



Hullabaloo

Burlington and East York, Ontario (ONT)

Rob Scott, tenor; John Mallett, lead; David McEachern, bass; Dave Wallace, bari. Contact: John Mallett, 84 Glengarry Avenue, Toronto, ON M5M 1C9; (416) 481-7362 [H], (416) 968-1222 [B].



Family Ties

Rock Valley, Wisconsin (LOL)

Paul Harris, tenor; Keith Harris, lead; Roger Harris, bari; John Lowell, bass. Contact: Roger Harris, 1015 Fosse Court, Nekoosa, WI 54457; (715) 325-5824.



GOTCHA!

Miami and Winter Park, Florida (SUN)

Jeff Finney, tenor; Marshall Webb, lead; George Bower, bari; Tom Ball, bass. Contact: Marshall Webb, 5514 Stull Avenue, Orlando, FL 32810; (407) 740-5233 [H], (407) 422-9841 [B].



Nebraska Compromise

Fremont, Nebraska (CSD)

Ken Von Seggern, bari; Curt Johnson, lead; David Pinkall, bass; Jamey Nygren, tenor. Contact: Curt Johnson, 1321 North Hancock, Fremont, NE 68025; (402) 721-7937.

1994 Quartet Quarterfinalists

The Rad Dads

Bay Area Metro, Sacramento and Vacaville, California (FWD)
Todd Kidder, tenor; Rich Brunner, lead; Bruce Morgan, bass; Phil DeBar, bari. Contact: Phil DeBar, 1933 Hexem Avenue, Santa Rosa, CA 95404; (707) 544-8738.



Old Spice

Stockholm, Sweden (SNOBS)

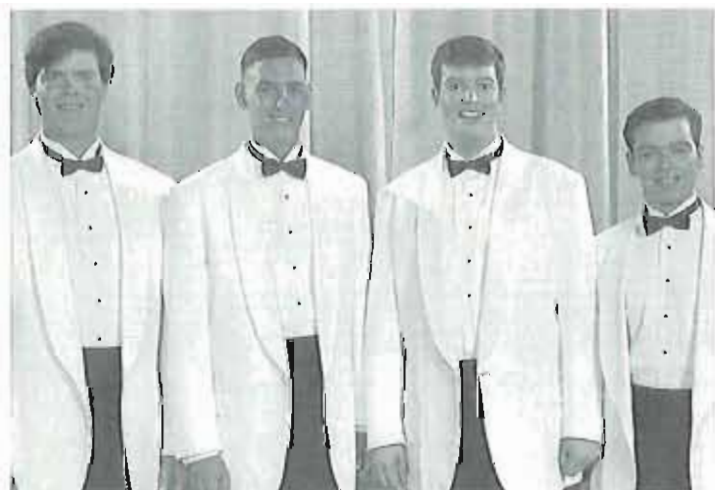
Bengt Thaysen, tenor; Mikael Wikström, lead; Torbjörn Backlund, bass; Karl Ramström, bari. Contact: Bengt Thaysen, Alströmergaten 45, S-112 47 Stockholm; fax 00946-86322760.



Beginner's Luck

Worcester, Massachusetts (NED)

Steve Cail, tenor; Mark Goodney, lead; Robert Lynds, bass; Chris Harris, bari. Contact: Robert Lynds, 36 Piel Avenue, Worcester, MA 01606; (508) 835-3657 [H], (508) 835-6231 [B].



Heritage Station

Ashland, Kentucky (CAR)

Chad Bennett, tenor; Aaron Stratton, lead; Paul Hesson, bass; Philip Wilcox, bari. Contact: Philip Wilcox, Rt. 4, Box 161A, Chesapeake, OH 45619; (614) 867-5595.



Gold Rush

Jamestown and Warren, Pennsylvania (SLD)

Jerry Pask, tenor; Brett Heintzman, lead; Jeff Mahan, bass; Paul Mahan, bari. Contact: Jeff Mahan, 10 Central Avenue, Warren, PA 16365; (814) 723-6113 [H], (814) 723-4703 [B].

1994 Quartet Quarterfinalists



Onyx

Motor City Metro and Wayne, Michigan (PIO)
Mike Woodruff, bari; Tom Conway, bass; Craig Pollard, lead;
Bruce LaMarte, tenor. Contact: Craig Pollard, 37164 Chesapeake
Road, Farmington Hills, MI 48335; (313) 474-1485 [H],
(313) 471-1775 [B].



Harmonix

Potton, England (BABS)
Tony Bylett, tenor; Jim Catt, lead; Geoff Unwin, bass; Phil Watson,
bari. Contact: Geoff Unwin, 43 Judith Gardens, Potton, Mid
Bedfordshire SG19 2RJ; 0767-261580.



Praetzel Brothers

Erie, Pennsylvania (SLD)
Sean Praetzel, lead; Brian Praetzel, bass; Aaron Praetzel, bari;
Daron Praetzel, tenor. Contact: Daron Praetzel, 5717 Wattsburg
Road, Erie, PA 16509; (814) 825-3114.

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

DON'T TALK ABOUT ME

So please don't talk a - bout me when I'm gone.

gone.

So please don't talk a - bout me when I'm gone.

SPEBSQSA, Inc., 1989

**OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSOSA, Inc., Pittsburgh, Pennsylvania, July 9, 1994**

FINALS		SONGS	MUSPRE	SNG	SUB TOTAL	PREV PTS.	TOTAL SCORE	
1	Joker's Wild	Bye Bye Blues	437	457	443	2656	5307	7963
		South Rampart Street Parade	421	456	442			
2	Nightlife	Beautiful Dreamer	450	441	450	2668	5275	7943
		You're As Welcome As The Flowers In May	441	445	441			
3	Yesteryear	Jeepers Creepers/Somebody Stole My Gal/Strike Up The Band (parody)	429	456	416	2537	5252	7789
		I Am A Pirate King	380	434	422			
4	Marquis	My Gal Sal	430	429	427	2612	5147	7759
		Rock-A-Bye Your Baby With A Dixie Melody	443	449	434			
5	Standing Room Only (SRO)	You Keep Coming Back Like A Song	422	446	435	2602	5059	7661
		The Church Bells Are Ringing For Mary/Imagination/ Music! Music! Music! (parody)	417	458	424			
6	The Tulsa Tradition	Just An Old Time Love Song	420	429	431	2550	5029	7579
		Happy Go Lucky Lane	421	425	424			
7	Great Stage Robbery	Till We Meet Again	430	433	424	2558	5013	7571
		Play A Song Like Daddy Used To Play	420	431	420			
8	Backbeat	Till We Meet Again	428	435	431	2571	4990	7561
		All I Need Is Just A Girl Like You	419	433	425			
9	Special Feature	Would You Rather Be A Colonel With An Eagle On Your Shoulder Or A Private With A Chicken On Your Knee?	421	429	412	2457	5027	7484
		Dh! How I Hate To Get Up In The Morning	374	418	403			
10	Bingo Brothers	When You Wore A Tulip	419	417	415	2493	4953	7446
		I'm The Last One On The Corner	412	418	412			
SEMI-FINALS								
1	Joker's Wild	Blue Turning Gray Over You	415	439	427	2609	2698	5307
		I Didn't Want To Fall	437	450	441			
2	Nightlife	Walkin' My Baby Back Home/When My Sugar Walks Down The Street	432	438	432	2624	2651	5275
		Mother's Boy	452	438	432			
3	Yesteryear	Let The Rest Of The World Go By	435	448	455	2647	2605	5252
		That's What I Call A Pal	437	436	436			
4	Marquis	I Wonder If We'll Ever Meet Again	415	430	419	2544	2603	5147
		Memories	423	428	429			
5	Standing Room Only (SRO)	Oh! You Beautiful Doll	416	426	415	2516	2543	5059
		When You Wish Upon A Star	384	449	426			
6	The Tulsa Tradition	My Father, My Friend, My Dad	415	423	424	2505	2524	5029
		Ain't Misbehavin'	404	420	419			
7	Special Feature	Lora-Belle Lee	422	427	413	2512	2515	5027
		You Are The One I Love	419	424	407			
8	Great Stage Robbery	Why Should I Cry Over You?	422	419	413	2482	2531	5013
		Alexander's Ragtime Band	409	417	402			
9	Backbeat	When Day Is Done	403	425	433	2506	2484	4990
		Don't Put A Tax On The Beautiful Girls	415	420	410			
10	Bingo Brothers	If This Should Be Our Last Goodbye	426	416	413	2493	2460	4953
		Pack Up Your Troubles In Your Old Kit Bag And Smile, Smile, Smile/ We're Gonna Hang Out The Washing On The Siegfried Line/ Good-Bye Broadway, Hello France!	418	412	408			
QUARTER-FINALS								
1	Joker's Wild	The Original Dixieland One-Step	445	457	451	2698	0	2698
		Love Me And The World Is Mine	439	459	447			
2	Nightlife	It Must Be That Look In Her Eyes/Them There Eyes	442	456	436	2651	0	2651
		Roses Of Picardy	439	447	431			
3	Yesteryear	Shine On Harvest Moon	421	443	428	2605	0	2605
		My Wild Irish Rose	435	459	419			
4	Marquis	Lulu's Back In Town	435	440	430	2603	0	2603
		Who'll Dry Your Tears When You Cry?	435	436	427			
5	Standing Room Only (SRO)	Somebody Stole My Gal/Oh, How I Miss You Tonight	416	430	412	2543	0	2543
		That's My Weakness Now/That Certain Party	427	439	419			
6	Great Stage Robbery	That Old Gang Of Mine	417	418	418	2531	0	2531
		Mr. Piano Man Please	425	429	424			
7	The Tulsa Tradition	Aura Lee/Love Me Tender	424	428	423	2524	0	2524
		Hard Hearted Hannah	415	423	411			
8	Special Feature	I Just Want To Call You Mine	409	428	415	2515	0	2515
		I Cried For You	418	425	420			
9	Backbeat	All The World Will Be Jealous Of Me	416	408	415	2484	0	2464
		Eve Wasn't Modest/There's A Little Bit Of Bad In Every Good Little Girl	416	410	419			
11	Bingo Brothers	Sonny Boy	411	413	405	2460	0	2460
		Rose Colored Glasses	413	412	406			

**OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSQSA, Inc., Pittsburgh, Pennsylvania, July 8, 1994**

SEMI-FINALS	SONGS	MUS	PRE	SNG	SUB TOTAL	PREV PTS.	TOTAL SCORE
11 FRED	<i>Daisy Bell/Paddlin' Madelin' Home/Come Josephine In My Flying Machine/ In My Merry Dldsmobile (parody)</i>	397	424	403	2502	2444	4946
	<i>I Wish I Had My Old Gal Back Again (parody)</i>	428	458	392			
12 139th Street Quartet	<i>When Yankee Doodle Learns To Parlez Vous Francais/ How 'Ya Gonna Keep 'Em Down On The Farm?</i>	418	427	405	2474	2455	4929
	<i>By The Sea/By The Old Seashore</i>	411	416	397			
13 Bank Street	<i>I'd Give The World To Hear Alexander's Band Again</i>	416	413	416	2456	2465	4921
	<i>Story Of The Rose</i>	399	414	398			
14 Power Play	<i>May I Never Love Again</i>	419	423	405	2454	2438	4892
	<i>Dream/Dream A Little Dream Of Me</i>	399	410	398			
15 Arcade	<i>Tired Of Me</i>	392	411	404	2403	2421	4824
	<i>Seems Like Old Times</i>	378	414	404			
16 Rhythm And Rhyme	<i>When Day Is Done</i>	404	413	395	2396	2425	4821
	<i>Fortune In Dreams</i>	400	396	388			
17 Shenanigans	<i>Have A Nice Day</i>	402	415	383	2392	2427	4819
	<i>Bye Bye Blues (parody)</i>	402	423	367			
18 HarmonyWorks	<i>Lulu's Back In Town</i>	402	414	396	2408	2396	4804
	<i>If You Were The Only Girl In The World</i>	402	405	389			
19 Echo Lane	<i>Kiss Me One More Time</i>	391	400	406	2373	2422	4795
	<i>I'm In Love Again/Them There Eyes</i>	389	391	396			
20 By Design	<i>In The Land Where The Shamrock Grows</i>	393	396	409	2376	2369	4745
	<i>Sweet Georgia Brown</i>	385	401	392			
QUARTER-FINALS							
10 Bank Street	<i>Dust Off That Old Pianna</i>	411	427	391	2465	0	2465
	<i>Chase The Rain Away</i>	411	427	398			
12 139th Street Quartet	<i>I Love A Parade/Seventy-Six Trombones</i>	403	413	404	2455	0	2455
	<i>Ivory Rag</i>	413	417	405			
13 FRED	<i>Love's Old Sweet Song</i>	411	405	401	2444	0	2444
	<i>You Gotta Know How To Dance</i>	406	424	397			
14 Power Play	<i>The Best Times I Ever Had</i>	398	424	388	2438	0	2438
	<i>The Little Boy</i>	404	442	382			
15 Shenanigans	<i>You Better Keep Babyin' Baby</i>	395	393	396	2427	0	2427
	<i>Pretty Baby (parody)</i>	418	435	390			
16 Rhythm And Rhyme	<i>Lonesomest Girl In Town</i>	409	408	406	2425	0	2425
	<i>Take Me To The Land Of Jazz</i>	402	398	402			
17 Echo Lane	<i>Broken Hearted</i>	405	417	413	2422	0	2422
	<i>Oh! You Beautiful Doll</i>	389	404	394			
18 Arcade	<i>Leave The Girlie Alone</i>	393	404	406	2421	0	2421
	<i>When I Leave The World Behind</i>	401	411	406			
19 HarmonyWorks	<i>How 'Ya Gonna Keep 'Em Down On The Farm?</i>	401	403	394	2396	0	2396
	<i>The Kiss That Made Me Cry</i>	403	404	391			
20 By Design	<i>Each Time I Fall In Love</i>	394	404	405	2369	0	2369
	<i>I'm Looking Over A Four Leaf Clover</i>	379	391	396			

Judging Panel

ADMINISTRATOR	MUSIC	PRESENTATION	SINGING
C. Watson-JAD	S. Armstrong-ONT	L. Ajer-FWD	R. Black-FWD (quartets)
J. Burket-MAD	R. Hopkins-SLD	L. Benedict-FWD	J. DeBusman-LOL (choruses)
H. Lathom-SUN	M. Knight-EVG	J. Connelly-SUN	D. Carr-ONT
	G. Lyne-FWD	S. Plumb-NED	J. Mills-RMD
	P. Wigley-CSD	B. Towner-ONT	D. Stothard-SLD
			T. Woodall-ILL

**OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSQSA, Inc., Pittsburgh, Pennsylvania, July 7, 1994**

QUARTER-FINALS	SONGS	MUS	PRE	SNG	TOTAL
21 Excalibur	<i>The Original Dixieland One-Step</i>	381	390	382	2343
	<i>My Little Silver Lady</i>	388	402	400	
22 Sound Legacy	<i>Roses Of Picardy</i>	384	378	402	2311
	<i>Rain/Rain</i>	374	374	399	
23 Reunited	<i>I'm In Love Again/Them There Eyes</i>	388	382	378	2292
	<i>Bright Was The Night</i>	384	386	374	
24 Bay Rum Runners	<i>Little Pal</i>	375	383	396	2281
	<i>Raise Your Baton, Mr. Leader Man/Strike Up The Band</i>	368	379	380	
25 Metropolis	<i>I'm In Love Again/Them There Eyes</i>	385	380	380	2267
	<i>Something To Write The Folks About</i>	381	372	369	
26 Rumours	<i>I May Be Gone For A Long, Long Time (parody)</i>	368	376	384	2246
	<i>Please Don't Talk About Me When I'm Gone (parody)</i>	365	370	383	
27 California Forte	<i>I'm Always Chasing Rainbows</i>	374	368	375	2221
	<i>Goodbye Means The End Of My World</i>	372	358	374	
28 The Edge	<i>Wake Up And Live</i>	366	369	378	2217
	<i>A Recipe For Making Love</i>	359	376	369	
29 Renaissance	<i>Yes Sir, That's My Baby</i>	363	370	389	2215
	<i>Sing Me That Song Again</i>	355	370	368	
30 Class Of '94	<i>To The Swimmin' Hole With A Fishin' Pole/Barefoot Days</i>	354	363	370	2197
	<i>The Moment I Saw Your Eyes</i>	366	367	377	
31 Black Tie Affair	<i>I've Got A Brand New Gal</i>	372	354	371	2195
	<i>Broken Hearted</i>	367	360	371	
32 Grand Slam	<i>If This Should Be Our Last Goodbye</i>	369	359	392	2193
	<i>Keep A Light In Your Window Tonight</i>	356	348	369	
33 New Day	<i>Midnight Rose</i>	361	362	374	2191
	<i>Sunny Side Up</i>	363	365	366	
34 Dallas Knights	<i>Nobody Knows What A Redhead Mamma Can Do</i>	354	374	361	2185
	<i>If We Can't Be The Same Old Sweethearts</i>	354	376	366	
35 Hijinx	<i>A Wink And A Smile</i>	343	360	376	2177
	<i>Each Time I Fall In Love</i>	361	361	376	
36 12th Street Rag	<i>I Wonder What's Become Of Sweet Adeline/You're The Flower Of My Heart, Sweet Adeline</i>	374	362	359	2172
	<i>Put Your Arms Around Me, Honey</i>	368	356	353	
37 Denver City Limits	<i>Rain/Rain</i>	372	351	376	2159
	<i>Bright Was The Night</i>	359	342	359	
38 Four From Home	<i>When The Red, Red Robin Comes Bob, Bob, Bobbin' Along</i>	363	355	360	2154
	<i>When Erastus Plays His Old Kazoo</i>	364	354	358	
39 Milky Way	<i>Firefly</i>	364	367	381	2153
	<i>If All My Dreams Were Made Of Gold</i>	351	340	350	
39 Music Street	<i>Sleepy Time Gal</i>	370	357	368	2153
	<i>Put Me To Sleep With An Old Fashioned Melody</i>	354	352	352	
41 Island Engagement	<i>So Long, Mother</i>	360	357	362	2139
	<i>Last Night Was The End Of The World</i>	357	354	349	
42 Hullabaloo	<i>When It Comes To Loving The Girls/They're All Sweeties (parody)</i>	342	380	337	2137
	<i>My Gal Sal</i>	348	376	354	
43 Family Ties	<i>This Little Piggie Went To Market</i>	351	360	357	2121
	<i>Was I A Fool?</i>	345	362	346	
44 GOTCHA!	<i>I'm In Love Again/Them There Eyes</i>	350	354	367	2114
	<i>Little Town In The Ould County Down</i>	351	337	355	
44 Nebraska Compromise	<i>Good-Bye Broadway, Hello France!/Pack Up Your Troubles In Your Old Kit Bag</i>				
	<i>And Smile, Smile, Smile/Till We Meet Again</i>	354	351	363	2114
	<i>Send Me Away With A Smile</i>	348	342	356	
46 The Rad Dads	<i>Just Bring Two Lips Along</i>	356	347	348	2112
	<i>At The End Of The Day With You</i>	354	352	355	
47 Old Spice	<i>How I Love You</i>	352	359	343	2096
	<i>Gone</i>	351	353	338	
48 Beginner's Luck	<i>Old Pals Are The Best Pals After All</i>	347	372	338	2092
	<i>Back In The Old Routine</i>	344	367	324	
49 Heritage Station	<i>Big Bad Bill Is Sweet William Now</i>	345	346	348	2070
	<i>Take Her Down To Coney Isle And Give Her The Air</i>	337	359	335	
50 Gold Rush	<i>My Wonderful One</i>	349	328	358	2066
	<i>Pretty Baby</i>	345	332	354	
51 Onyx	<i>I'm In Love Again/Them There Eyes</i>	335	344	349	2061
	<i>If You Were The Only Girl</i>	333	345	355	
52 Harmonix	<i>Rain/Rain</i>	340	322	344	1986
	<i>The Church Bells Are Ringing For Mary (parody)</i>	332	319	329	
53 Praetzel Brothers	<i>Sing Me A Good Old Barbershop Song</i>	332	315	326	1928
	<i>Old Songs Are Just Like Old Friends</i>	330	306	319	

**OFFICIAL SCORING SUMMARY, International Chorus Contest
SPEBSQSA, Inc., Pittsburgh, Pennsylvania, July 9, 1994**

	SONGS	MUS	PRE	SNG	SCORE	OnStg
1 Dallas Metro, TX Vocal Majority	<i>That Wonderful Mother Of Mine</i>	468	467	466	2813	148
	<i>Runnin' Wild</i>	464	483	465		
2 Northbrook, IL New Tradition	<i>There's Something About A Soldier</i>	463	470	459	2793	117
	<i>Just A Baby's Prayer At Twilight</i>	465	474	462		
3 Alexandria, VA Harmonizers	<i>Sweet Georgia Brown</i>	459	466	453	2722	120
	<i>Sonny Boy</i>	440	457	447		
4 St. Charles, MO Ambassadors of Harmony	<i>Mandy Lee</i>	429	436	431	2605	106
	<i>Happy Days And Lonely Nights/Lookin' Good But Feelin' Bad</i>	429	451	429		
5 Phoenix-Saguaro, AZ Phoenicians	<i>Gee! But I Hate To Go Home Alone</i>	418	428	421	2581	78
	<i>Baby Face/Exactly Like You</i>	430	463	421		
6 Louisville, KY Thoroughbreds	<i>Till We Meet Again</i>	419	433	429	2565	92
	<i>When Johnny Comes Marching Home/Billy-A Dick/ Rat-tat-tat-tat</i>	420	439	425		
7 Marietta, GA Big Chicken Chorus	<i>Love's Old Sweet Song</i>	404	414	413	2519	67
	<i>How Do I Get Out Of This Chicken Outfit/Charleston/I'd Like To Teach The World To Sing/ There'll Be Some Changes Made (parody)</i>	423	459	406		
8 Hilltop, MN Great Northern Union	<i>The Masquerade Is Over</i>	415	430	409	2500	61
	<i>Five Foot Two/Somebody Stole My Gal</i>	409	428	409		
9 Bay Area Metro, CA Pot O' Gold Chorus	<i>There's A Rose On Your Cheek</i>	427	412	429	2499	54
	<i>Toot, Toot, Tootsie</i>	410	407	414		
10 Buckeye-Columbus, OH Singing Buckeyes	<i>I Huckleberry Me/The Boys/When The Sun Goes Down In The South</i>	403	431	409	2498	103
	<i>Roll On Mississippi/On The Mississippi</i>	412	431	412		
11 Lombard, IL West Towns Chorus	<i>The Joint Is Jumpin'</i>	405	434	407	2481	82
	<i>Hello My Baby/Is You Is Or Is You Ain't My Baby?</i>	401	431	403		
12 Scarborough, ONT Dukes of Harmony	<i>Love Me And The World Is Mine</i>	397	421	411	2471	88
	<i>Come Follow The Band/The New Ashmolean Marching Society And Students Conservatory Band</i>	410	435	397		
13 Denver Tech, CO Sound of the Rockies	<i>Overture/There's No Business Like Show Business</i>	400	408	408	2446	74
	<i>Broadway Rose</i>	412	411	407		
14 Tampa, FL Heralds of Harmony	<i>I'm Alone Because I Love You</i>	403	398	414	2433	67
	<i>How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life/It's A Sin To Tell A Lie</i>	400	410	408		
15 Rönninge, SWEDEN The EntertainMen	<i>You're Breaking In A New Heart</i>	381	404	379	2389	74
	<i>The Original Dixieland One-Step</i>	403	438	384		
16 Motor City Metro, MI City Lights	<i>When Johnny Comes Marching Home/Marching Through Georgia/ Tenting On The Old Camp Ground/The Soldier's Return</i>	398	397	389	2371	66
	<i>Break The News To Mother</i>	392	413	382		
17 West Portland, OR Vocal Gentry	<i>Will It Be Me This Time?</i>	408	393	389	2368	60
	<i>Sunny Side Up</i>	406	389	383		
18 Nottingham, ENGLAND Grand Central Chorus	<i>Last Night Was The End Of The World</i>	392	399	378	2344	58
	<i>I Never Knew I Could Love Anybody/You Were Meant For Me</i>	390	397	388		
19 Erie, PA Commodore Perry Chorus	<i>When Day Is Done</i>	388	379	376	2253	63
	<i>Alabama Bound</i>	371	371	368		
20 Nashua, NH Granite Statesmen	<i>Over The Rainbow</i>	350	381	368	2207	54
	<i>I'm In Love Again/Them There Eyes</i>	364	379	365		

1994 Choruses



First Place Gold Medalist • **Vocal Majority** • Dallas Metro, Texas (SWD) • Jim Clancy, Director



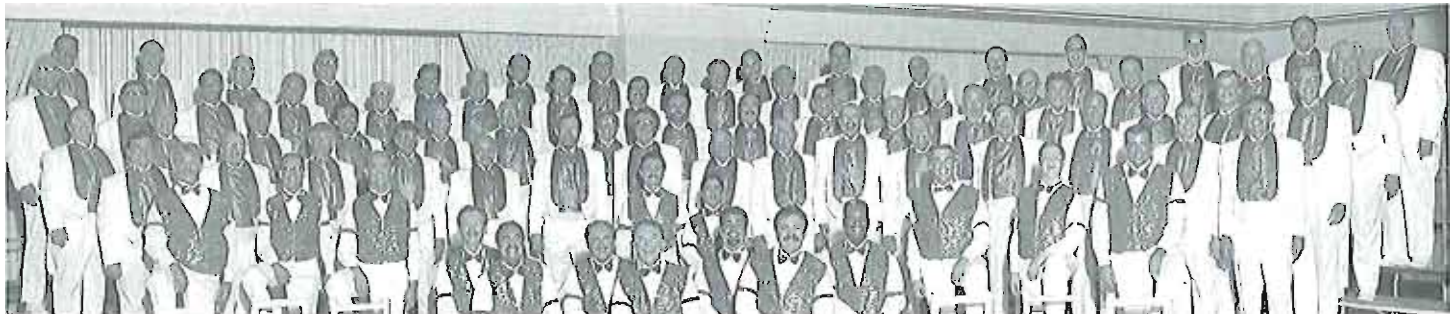
Second Place Silver Medalist • **New Tradition** • Northbrook, Illinois (ILL) • Jay Giallombardo, Director



Third Place Bronze Medalist • **Alexandria Harmonizers** • Alexandria, Virginia (MAD) • Scott Werner, Director



Fourth Place Bronze Medalist • **Ambassadors of Harmony** • St. Charles, Missouri (CSD) • Jim Henry, Director



Fifth Place Bronze Medalist • **The Phoenicians** • Phoenix Saguaro, Arizona (FWD) • Gary Steinkamp, Director

1994 Choruses



Thoroughbreds • Louisville, Kentucky (CAR) • Ken Hatton, Director



Big Chicken Chorus • Marietta, Georgia (DIX) • Clay Hine, Director



Great Northern Union • Hilltop, Minnesota (LOL) • Dean Haagenon, Director



Pot 'O Gold Chorus • Bay Area Metro, California (FWD) • Gary Bolles, Director



Singing Buckeyes • Buckeye-Columbus, Ohio (JAD) • Doug Smeltz, Director

1994 Choruses



West Towns Chorus • Lombard, Illinois (ILL) • Joe Caulkins, Director



Dukes of Harmony • Scarborough, Ontario (ONT) • Ray Danley, Director



Sound of the Rockies • Denver Tech, Colorado (RMD) • Larry Wilson, Director



Heralds of Harmony • Tampa, Florida (SUN) • Tony De Rosa, Director



The EntertainMen • Rönninge, Sweden (SNOBS) • Lars-Eric Bonnedahl, Director

1994 Choruses



City Lights • Motor City Metro, Michigan (PIO) • Mike Slamka, Director



Vocal Gentry • West Portland, Oregon (EVG) • Tim McCormic, Director



Grand Central Chorus • Nottingham, England (BABS) • John Grant, Director



Commodore Perry Chorus • Erie, Pennsylvania (SLD) • Jerry Knickerbocker and Daron Praetzel, Directors



Granite Statesmen • Nashua, New Hampshire (NED) • David Patterson, Director

1994 MBNA America College Quartet Contest prize winners announced

The top five placements in the contest received cash awards from a contribution by MBNA America, plus trophies and plaques. Each performer also received a certificate of participation.

As a matter of policy, scores for the college contest are made known to the contestants, but they are not published. Photos of contestants following the top five [next page] are shown in order of appearance at Pittsburgh.

An audience of more than 1,600 was treated to an exciting afternoon of youthful, exuberant, four-part harmony. Make plans to attend next year's competition in Miami Beach.



First Place • The Real Deal • \$4,000

Gary Levis, tenor; Eric Kauffman, lead; David McCutcheon, bass; Justin Oxley, bari
Bowling Green State University (OH)



Second Place • 3 Men And A Melody • \$1,500

Chris Droegemueller, tenor; Michael Troyer, lead; Brian Bliss, bass; Brad Stephens, bari
Northwest Missouri State University (MO)



Third Place • The Bookends • \$1,200

Russ Svenningsen, tenor; Pete Schleif, lead; Shaun Ganyo, bass; Paul Achter, bari
Concordia College (MN)



Fourth Place • Four Guys With Ties • \$1,000

Aaron Walker, bari; Scott Eversdyke, bass; Steven Borkowski, lead; Daniel McGrath, tenor
Mount Union College (OH)



Fifth Place • The Moonlighters • \$800

Eddie Holt, tenor; Kevin Krentz, lead; Mark Koehl, bass; Tim Wall, bari
Baylor University (TX)



Talismen

J. D. Whitney, tenor; Sterling Koch, lead; Mike Mieger, bass; Steve Lange, bari
Santa Rosa High School and Santa Rosa Community College (CA)



The Touch Tones

George Azzam, tenor; Amin Azzam, bari; Peter Sierk, bass; Scott Ventura, lead
University of Rochester (NY)



Southern Gents

Kevin Clark, tenor; Michael D'Spain, lead; Jeremy Rose, bass; Jason Stuart, bari
Southeastern Oklahoma State University (OK)



Roundabouts

Tony Conning, bari; Kenneth Kopolovicz, bass; T. J. Carollo, lead; David Moriarty, tenor
Five Towns College (NY)



Royal Flush

Rod Tung, tenor; Phil Amos, lead; Matt Jadud, bass; Sunil Patel, bari
Lake Ridge Academy and Cuyahoga Valley Christian Academy (OH)



Top Left

Dave Martin, tenor; Eric Kennaugh, bass; Steve Wheeler, lead; Stephan Moore, bari
Western Michigan University (MI)



Four Score

Ben Salm, lead; Paul Hultgren, tenor; Ryan Peterson, bass; Jason Schwan, bari
Appleton West High School (WI)



By Popular Demand

Jeffrey Bustamante, tenor; Jonathan Saeger, bari; Mark Faughn, lead; Paul Saeger, bass
College of Lake City and Lake Park High School (IL)



The Uncalled Four

T. J. Harper, tenor; Dave Condon, lead; Paul Borrud, bass; Bryan Aprile, bari
California State University at Fresno (CA)



Four A Good Time

Anthony Martin, tenor; Andy DelMonte, lead; Travis Garner, bari; Daniel Alva, bass
Santa Rosa Community College (CA)

Thoughts on the international contest of '94

by David Wright, Music Category Specialist and Associate Society Historian

It was a grand event indeed. Barbershop harmony seemed to experience a renaissance of creativity, as quartets and choruses presented their listeners with unusual displays of color and imagination. Our ears were treated to a delectable smorgashord of enthralling harmonies, playful rhythms, artful embellishments, comedic parodies, stirring climaxes, lush legatos, and many other savory musical delicacies — all to the delight of an audience that seemed to hark in the pleasure of every performance. Kudos to all the talented singers who made it so wonderful.

This was the first international contest to be judged under the recently instituted three-category structure, a system dedicated to the greater enjoyment of our music by both the singer and the listener. All indications are that these ends were achieved with resounding success. Most encouragingly, the entertainment came forth in an aura of musicality and appropriateness, two other prime goals of the new system.

It behooves us to maintain a prudent cautiousness when change is underway. Indeed, there is justified concern that the newfound freedoms were excessive at times. Rest assured that the Music Category is monitoring this very closely, and is thoroughly dedicated to the preservation of the barbershop style. Some choices of material in Pittsburgh did result in penalties, while others which did not will surely trigger a great deal of discussion, the upshot of which will be communicated to the competitors. Moreover, the judging community is listen-

ing to the membership. The system is open; we welcome suggestions, criticisms, and any opportunity to discuss where we are and where we ought to be.

In this spirit, may I encourage all competitors to familiarize themselves with, and abide by, the definition and limits of the barbershop style given in the Contest and Judging Handbook, especially the Music Category Description. You will find plenty of room for creativity within its boundaries. The musical possibilities are exciting and historically warranted. Let us always exercise our creativity in a manner that is respectful of our tradition.

The freedom and spontaneity of the '94 contest is firmly rooted in precedent.

The freedom and spontaneity of the '94 contest is firmly rooted in precedent. For although the contest was spiced with a degree of individuality unheard in recent times, the scene was surely not unlike that of earlier barbershop revivals. In the 1920s, an era when professional quartets were waning but curbstome harmony still abounded, the City of New York sought to preserve the tradition by sponsoring quartet contests in its parks. These spirited events attracted the attention of musicians as diverse as Sigmund Spaeth and W. C. Handy. Imagine the exuberance and animation as quartets from the street corner, the railroad station, the shoe shine stand, and the barber's shop faced off to outdo each other in harmony and showmanship. We owe much of our heritage to the itinerant quartets that graced these pre-Society extravaganzas.

It is therefore fitting that this uniquely American musical idiom, representing a

grand tradition reaching back at least 150 years, should exhibit the exhilaration witnessed in Pittsburgh in 1994. How appropriate that the music represented such an array of popular songs, spanning the breadth of American history. How reassuring that it featured the same expanded chords that have hooked harmonizers for decades. How wonderful that it now attracts singers from around the world.

All in all, we cannot help but be pleased. As in times gone by, Barbershoppers are singing and ringing America's songs. As on the stage of the minstrel show, vaudeville, and the chautauqua, they aim to delight their listeners. As in the parks of New York City, they challenge each other in rigorous competition. It is our humble belief that the cause of preservation is well on course. May we caress our tradition with tender care and responsibility, endeavoring to preserve its essence and to pass it on intact so that tomorrow's generation can share the joy we had in Pittsburgh.



1998 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1998 midwinter convention 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

1994 CHAMPION • MBNA AMERICA COLLEGE QUARTET CONTEST



Contact: Eric Kauffman
302 South Prospect
Bowling Green, Ohio 43402
(419) 353-1732



Making the media notice *your* convention

by Brian Lynch, Communications Specialist

SPEBSQSA's 1994 International Convention at Pittsburgh was a smash hit with local and national media, with confirmed story placement on major broadcast networks, worldwide radio, television and press services, and many local outlets carrying our story.

By applying the same principles, similar success on a local or regional scale is possible for all our conventions. The secret to selling the barbershop story lies in approaching the news media on their terms, not ours. As with everything in this hobby, the solution is found in a song:

*"Find out what they like
And how they like it,
And let 'em have it just that way.
Give 'em what they want,
and when they want it..."*

In other words, tell the news media *exactly* what's in it for them, and then give them the tools they need to create the story.

Find out what they like...

The news business is a hectic, frantic world. Working under impossible deadlines and nightmarish logistics, news operations attempt to encapsulate the entire world in three sections of newsprint or 22 minutes of broadcast. Precious segments of of the news hole (non-advertising space or time) are doled out to cover fires, murders, scandals, weather and sports.

Into this pressure-packed, time-sensitive milieu comes the barbershop PR officer, asking "Hey, could you please maybe give us some free publicity on our convention/show so we can sell more tickets and get more members? The polite answer: "Gee, we'd love to, but we just don't have time." The inner, less-polite message: "No, and stop bothering me."

They *do* have the time, of course. With all the doom and gloom in the world, news outlets need to balance their coverage, taking a moment to remind their audience that there are some good things in life. Barbershoppers know that the world is a wonderful place, with "trees of green, red roses, too," and "the light of the silvery moon smiling

down" as we're "walking our babies back home."

Strangely enough, *that's news!* The fact that there's an organization of 34,000 men who get together to sing and celebrate the simple pleasures is pretty amazing. Getting a bunch of them in one place to sing together is pretty amazing. Seeing strangers sing with one another is pretty amazing.

Sell the amazing part of the story. Instead of begging for a freebie, approach reporters, editors and producers with confi-

dence: "I've got a great story for you, a real heart-warmer, some good warm-and-fuzzies to close the show." Don't just make an empty promise, either; be specific. Pitch them on specific stories that will be of interest to their audience, tailored to the specific needs of their medium.

"... And how they like it"

The news media cannot tell your story to your benefit or satisfaction unless they have the tools in hand that they need:

Translate story ideas into messages and actions

By giving media specific story ideas, you can help shape the message they deliver. With adequate tools, they can tell the story well, insightfully, and effectively, in such a way that the viewer might be inspired to respond to your message with action.

NEWS HOOK / IMAGE

YOUNG / OLD

Juxtapose young men singing with their fathers, or young female fans of barbershop clustering around college singers.

OLD-FASHIONED / MODERN LOOKS

Red-striped vest and straw boater (normal expectation) vs. the modern look of a slick, double-breasted suit, a tuxedo quartet, or an unusual novelty costume. Contrast clean-cut singers with dudes wearing rock & roll hair.

VARYING LEVELS OF ABILITY

Put the very best singers in front of the public, to show how great barbershop can sound. But be sure to get regular guys in there, too, to show by contrast that *everybody* can have a good time singing barbershop harmony. Avoid poor-quality singing—that puts us in a bad light.

SIZE

Contrast choruses of 100 men and of 12 men, showing the differing attitudes and approaches they take. How do the underdogs feel about going up against the big dogs?

MUSICAL VARIETY

The barbershop idiom encompasses hard-core standards, show tunes, contemporary and inspirational songs. Stick to uptunes, but show the range of music currently sung in SPEBSQSA.

MESSAGES / ACTION DESIRED

Barbershop is for all ages. Barbershop is hip, contemporary. Young singers attract girls. (Really—it's a big reason why teenagers sing.) Young men should try singing barbershop.

Barbershop is true to its roots, but is also a modern entertainment form. It is NOT square. Everyone should try singing barbershop.

Barbershop is about participation, not perfection. Keep it accessible by showing that *you can do it, too*.

Barbershop can be sung by people lacking formal training.

Barbershop is a wide range of hobbies: competition, casual, social, fraternal.

Come and enjoy the many aspects of the barbershop hobby.

Barbershop is more than "Sweet Adeline." It's a growing, thriving musical art form that has appeal to singers and audiences with diverse musical tastes.

Satisfy your desire for quality music by singing and listening to barbershop harmony.

- A hook—an unusual outlook that draws in the audience, promising something entertaining or enlightening.
- Illustration tools—attractive visuals for print or television, audio for radio.
- A message—this is why you called them in the first place. Why do you want exposure? What action do wish to motivate in the audience? Membership? Ticket sales? Determine that, and you can find ways to work it into the story, perhaps from its very inception.

Lastly, and perhaps most crucially to this discussion, you need to find ways to give them what they want, when they want it. A story is only news while it's new. If you can't deliver the pictures and/or sound while the event is still fresh, it won't be newsworthy to a local audience. The box below

outlines some of the tools you should consider adding to your arsenal.

Good planning and communication with the entire convention team is vital to pulling off the technical stunts that can make your story stand out in a crowd. Don't be afraid of spending a few bucks to properly equip yourself to tell the story right; you'll generate exposure better than any advertising you could purchase at any price.

Finally, be aware that no matter how seriously we take our hobby, it is simply an amusing novelty to the public at large and to the news media. Our own notions of protocol, fine distinctions between various forms of close-harmony and so forth, don't make a lot of difference. The important thing is to tell the world that barbershop harmony is easy, it's fun, and everyone can enjoy it.

Give 'em what they want

Without pictures or sound, there is no story, as far as news media are concerned. On the other hand, great pictures and sound can create a story where nothing existed before, as proven by the Viking Rampage at Pittsburgh (see page 7).

RADIO

A good radio story needs sounds, of course, and there's plenty of sound to be found at a barbershop convention:

- The cacaphony of tags being sung simultaneously in hotel lobbies and hospitality rooms.
- Massed sings
- Check with the audio engineer at your show/contest site for an audio output jack. Barbershop harmony is tough to capture on a camera-mounted microphone, so an audio feed can be very helpful.
- Compact discs of quartets and choruses attending the convention, international competition releases, and *Barbershop Harmony Favorites, Vol. 1*. Include a cue sheet highlighting prime cuts.

VIDEO

- Carefully explain to producers and camera operators that they cannot interrupt stage activity, distract judges, or use additional lights. Too many performers work too long for their moment of stage fame to allow distractions.
- Find out what kind of cameras and video formats are being used, and whether they are compatible with the local TV; you may be able to provide video feed to broadcasters.
- Find out what stock video might be available.

STILL PHOTOGRAPHY

Contests and shows are difficult for news media to shoot, because of limitations on interfering with the performers, judges and audience. Maintain a stock of crisp black and white photos.

- Posed portraits of quartets and choruses.
- Action photos: quartets on stage, isolation shots of individual singers in a chorus.
- To be worth a thousand words, a picture needs to tell a story. Look for contrasts that are readily identifiable: old and young, thin and thick, "stripes" and tuxedos, etc.
- Be sure to label each photo on back, identifying singers and their hometowns.

... when they want it.

Now. It's only news while it's new.

- The more live actualities (video and audio) you can make available, the better your coverage will be.
- A simple telephone hookup or Gaetner box makes it easy to send audio to local radio stations.
- Use a fax machine or computer with fax/modem and boilerplate press releases to get the announcement of winners back to hometown press immediately.

(For news stories, normal copyright restrictions on printed and recorded material do not apply.)

For samples of the press kit distributed at the Pittsburgh convention, call Robin Burkee, Marketing Dept. Administrative Assistant at (800) 876-SING



1981 International President Burt Huish performed the national anthem in Dodger Stadium before a game on Father's Day, 1994.

Huish sings anthem at Dodger Stadium

Life-long Dodger baseball fan and SPEBSQSA 1981 International President Burt Huish realized the dream of a lifetime when he performed the national anthem before a crowd of 45,000 in Dodger Stadium on Father's Day, June 19. The game was not televised outside the Los Angeles area.

Burt's audition tape was selected from a "roomful" of tapes, according to Dodger officials; still, more than three years passed before his big chance was scheduled. Accompanying Huish to the event were all members of his immediate family, including eight grandchildren, plus a number of friends from his home town of Twin Falls, Idaho.



The Orpheus Letter

A monthly stock market newsletter covering investment and other life issues. Recommended companies provide products and services that protect the environment, or have a proven record of environmental care. Send for trial copy to:

5124 Mayfield Road, Room 322
Cleveland, OH 44124



Cup your hands behind your ears then read this headline out loud.

You can hear yourself better, can't you? It's because more sound is being reflected into your ears, making what you hear sound louder and more clear with richer tones. If you were to read it with your hands over your ears, the sound would be obstructed and you couldn't hear it as well. This demonstrates how important acoustical shells and risers are for your performances.



Travelmaster Acoustical Shells with Tourmaster 2000 Risers

Wenger Travelmaster Acoustical Shells are like placing large hands behind the collective ears of your group. As a result, everyone can hear everyone else so timing, balance, blend, articulation and tone can be perfected. And, like cupping your hands around your mouth, the shells also help to project your music into the audience.

For the same reason that you would never listen to music with your hands over your ears, you should never put your choir members on one level. They'll sing into the backs of the people in front of them and their music will be obstructed. That's why Tourmaster 2000 Risers are just as important as acoustical shells. On risers, the sound of your musicians is projected over the people in front of them and out toward the audience.

Wenger manufactures the only equipment on the market that goes where choirs go. Travelmaster Shells and Tourmaster 2000 Risers are designed to go up and down stairs, in and out of small storage areas, around tight corners and into a van or bus for shows on the road.

Travelmaster Shells and Tourmaster 2000 Risers are recognized world-wide as the most functional, mobile and durable performance equipment you can buy.

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As SPEBSQSA expands its marketing effort, we must look to new, untapped markets, as well as our traditional ones. Our Society's Vision Statement encourages sharing barbershop harmony with people of all ages throughout the world, and being a leader in preserving vocal music and recreational singing as an essential element in one's cultural well-being.

Recently, Barbershop scholars such as Val Hicks, Dean Snyder and Wilbur Sparks [see the January/February Harmonizer for his review of an article by non-barbershopper Lynn Abbott], have made us all aware that barbershop is deeply rooted in African-American culture.

Therefore, when I read an article in the Louisville Chapter bulletin by *Thoroughbreds* Music Director Ken Hatton, I was impressed by how articulately he presented his case to his chapter. With his permission, I am pleased to offer his article here.

— Gary Stamm, Director of Marketing

A little more tonal color, please

by Ken Hatton, Music Director, Louisville, Ky., Chapter

The *Thoroughbreds* may know there is an article coming out soon in *Louisville Magazine*, which describes our organization, but with a twist. At our request, this article will focus on the *Thoroughbreds*' lack of racial diversification. Why have few men of color, if any, joined our chapter over the years? I have heard some reasons suggested by some of our members:

"They just don't like our kind of music." Nonsense! People like music to varying degrees, based upon their musical ear and cultural experience, not based on the color of their skin. Some whites and some blacks will like our music, and some will not.

"Their voices are not well suited to our style. They like to sing with too much vibrato." Not true. As you will discover from the *Louisville Magazine* article, black quartets originated our style. Also, vibrato does not happen by accident. Different styles of music require different levels of vibrato, controlled by the singer, whether black or white.

I personally believe there is another reason; our own life experiences are not racially diverse. When we invite guests to rehearsal, we choose people with whom we work, worship or socialize. Evidently, for most of us no framework exists in our lives which gives us the opportunity to develop personal relationships with men of other races. We must create our own framework. We

must become aggressive about racial diversification of the *Thoroughbreds*. We must first learn how to get the job done, then devise a plan and execute it.

How many of you remember the little Girl Scout asking why there were no men of color in the *Thoroughbreds*? After several months, we are only now able to answer her question. We now know the reason why, and it isn't pretty. Our founders participated in the racial segregation of the day, resulting in a "white only" group. This is personally embarrassing to me, and I hope it is to you, too.

We cannot undo the damage done to those who were excluded. Also, we will never know what impact African-Americans would have had on the continuing progress of the barbershop style. We cannot change the past, but we can change the future. I can foresee great changes for the better, through the inclusion of men of all races in our *Thoroughbreds* chorus.

First of all, some of our members will for the first time in their lives enjoy the opportunity to get to know men of other races besides their own. This exchange can create an atmosphere of understanding, which can lead to a more fulfilling life experience.

Second, our musical style will get a "junp start." Let's face it: barbershop music is not an art form, but is merely a style of an art form called American Popular Music. Music history experts will attest to the fact that American

Popular Music is the result of the blending of European musical form with African polyrhythms and blue notes. Barbershop music has focused more on the consonant chords, and on rhythms which stress the down-beat rather than the up-beat—virtually ignoring the African impact on American Popular Music. The interpolation of up-beat rhythms and dissonant chords has accelerated in recent years, but the future contributions of African-Americans could bring us stylistically all the way into the 1990's.

Third, we have a noble mission to "make people happy." This does not mean only white people or only Christian people. The *Thoroughbreds* have some valuable assets to share with men of all races and religions: the chance to woodshed, to ring a chord, to perform, to hear an audience roar with approval, to win an occasional competition, and most of all, the opportunity to contribute something of themselves.

Finally, our chorus will perform better if we recognize this "new" pool of talent from which we can draw. We will have more voices—possibly even better voices—and we will learn from each other. Also, this means a larger potential audience, which makes us more financially sound.

I hope all *Thoroughbreds* will support this effort because it is the right thing to do. Let us work together to racially diversify our chorus, and to make every prospective *Thoroughbred* feel welcome.

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Letters to the Editor

Dear Harmonizer:

First went the chorus singing (my choice) because of spinal-stenosis-induced leg problems. Then went my quartet singing (definitely *not* my choice) because of stroke-induced speech problems in 1991. Before that, barbershop singing had been my favorite hobby, but I didn't know how much it meant to me until I could no longer participate.

I didn't fully appreciate the worth of speech therapy and SPEBSQSA's support of such programs until I needed it. Thanks to Group Health Co-op, the University of Washington's Speech and Hearing Clinic and the compassionate support of all my barbershop friends, I received help.

My happiness is complete these days because, with the help I received, my speech and singing has improved so much (starting from zero) that my quartet, the **Close Harmony Tradition** [1987 Seniors Quartet Champion—Ed.], is accepting requests for public performances. We just sang for my oldest granddaughter's wedding (see photo), and we're invited to sing on the AISQC Show at the Tucson midwinter convention in January.

Thank you, SPEBSQSA, for helping me back. Enclosed is a check for Heartspring.

Warren "Mitch" Mitchell
Kent, Wash.



The **Close Harmony Tradition** has returned to performing (see letter at left): Bob Mahoney, "Mitch" Mitchell, Chuck Benson and Dick Merritt.

Dan Daily:

I recently had a heart attack and my son, Ken, came up from Atlanta to be with me for a few days. My four granddaughters sent me get-well cards that they had made. The enclosed art work [inset at right] is by Bonnie, who is six years old.

After looking at her card, Ken asked Bonnie if she thought I was in prison. "No, Dad, that's a barbershop quartet!" Who says kids don't know about barbershop? Ken sang with the **Atlanta Peachtree Chorus** for a number of years and hopes to get back to barbershop when the girls are a little older.

Joseph Greenwood
New Buffalo, Mich.

Dan Daily:

The May/June *Harmonizer* seemed very "up." I felt good after I read it!

Bill Schermerhorn
San Luis Obispo, Calif.

To whom it may concern:

Many thanks for the privilege of singing with the **Chorus of Kettle Moraine** [Plymouth, Wis.] under the direction of Duane Enders. It is always a highlight of my week.

Enclosed are my dues. Seventy-seven dollars is such a small price to pay for the rich fellowship and mission we share. I'm a 46-year-old who has enjoyed every minute since my first guest night.

Greg Potts
Fond du Lac, Wis.



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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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1995 CONVENTION ONLY

Society continues support of Heartspring

by Fran Durham, Chairman, International Services Committee

There have been lots of rumors, and resultant misunderstandings, about the Society/Heartspring relationship, partially brought about by a name change from the "Institute of Logopedics" to "Heartspring." Some have assumed that it also signified a change of mission and, therefore, that it was no longer appropriate for the Society to lend financial support to Heartspring. This is not true.

It should be emphasized that Barbershopper monies are used *only* for the Heartspring School. When the Institute of Logopedics was adopted as our Unified Service Project in 1964, the school served children with speech disorders. Today, Heartspring School educates children with multiple disabilities, with speech impairment still being at the core of these disabilities. Our mission remains the same: financial support of children attending Heartspring School. At the present time, there are 35 students enrolled in the school. These are children that the average school district is unable to provide a program for because of the uniqueness of their handicap condition. Music continues as an integral part of each child's educational and therapeutic program.

I am happy to report that the barbershop/Heartspring relationship was reaffirmed at the international convention in Pittsburgh. However, the committees overseeing fund-raising for *all* charitable activities, including Heartspring, are now called the International Services Committee (five men) and the District Services Committee (16 men) in recognition of an increased emphasis by chapters in support of *local* communications-related charities.

There is also an increasing emphasis on Society support of music-education and recreational singing programs. International President Ernie Nickoson will appoint an ad hoc committee to determine the best ways to generate funds for both Heartspring School and for activities in direct support of the Society's Vision Statement.

In support of the residential school at Heartspring, almost \$8,500 was raised at the Heartspring Booth in Pittsburgh through the sale of raffle tickets. This demonstrates that Barbershoppers continue to be generous in their support of Heartspring, while recog-

nizing, of course, that there were some very nice raffle prizes donated by each of the 16 districts of the Society. With additional monies raised by the Sing With The Champs program and the collection taken at the non-denominational church service on Sunday, Heartspring's total from the Pittsburgh convention could approach \$10,000.

Every Barbershopper should avail himself of an opportunity to visit Heartspring. Having done so, you'll truly know why "We Sing That They *Shall* Speak." We have a twelve-million-dollar investment in Heartspring monies contributed since 1964. We need to sustain that investment by continuing our support of Heartspring School.

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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Chapters in Action

While visiting Hawaii in 1993, Marina Litvinova, a translator from Russia, attended the Aloha Chapter's annual show and read in the show program about Heartspring and the chapter's support of speech therapy at a local children's hospital. It seems that her grandson, Fedya, had never spoken a word, although he otherwise appeared to be a normal seven-year-old. Russian doctors had admitted that they lacked the equipment and expertise to deal with the condition.

Ms. Litvinova contacted Heartspring, but was informed that there were no scholarship monies available for her situation, so she arranged, with the help of friends, to schedule Fedya for an assessment at the Developmental Evaluation Center at Children's Hospital in Boston. The Russian government paid for the airfare to Boston this past January, and Children's Hospital graciously waived the examination fees. The Aloha Chapter contributed \$500 toward expenses that the hospital could not waive.

In Boston, Fedya was diagnosed as having Ehlers-Dunlos Syndrome and was assigned a therapy regimen to allow him to begin speaking. By May, Ms. Litvinova wrote to the chapter that Fedya was already vocalizing simple phrases, and that it was hoped he would be able to communicate normally within the year.

Besides helping make a difference in a young person's life, the Aloha Chapter's involvement in this episode also resulted in some international exposure for our hobby. Ms. Litvinova is a contributing writer for a Russian women's magazine, *You and Me*; the *Women's Dialogue*, and her article about

her trip to the U.S. included an extensive discussion, including pictures, about barbershopping.



Each year, the Palomar Pacific, Calif., Chapter hosts a comedy quartet contest. In June, the chapter threw another successful "bash" when the 27th-annual Comedy Quartet Contest was held before a sold-out house. Seven foursomes entered the fray, which featured hilarious costumes, lyrics and routines. Any quartet, male, female or mixed may enter. For information and updates on next year's event, contact Bill Thomas, (619) 749-2407.



Winner of the 27th Annual Comedy Quartet Contest held by the Palomar Pacific, Calif., Chapter was **Finders Keepers** (l to r): Anders Madsen, bari; John Hulbert, bass; Iain Balfour, lead and Tim McDonough, tenor. Fronting the group is Iain's son, C.J.



The Fauquier County, Va., Chapter has been active in support of music in the local schools, making barbershop presentations in music classes, having school music groups on its chapter shows, donating funds for the purchase of music and even loaning the chorus risers for an all-county high school music event. When it was announced by the

school board that funds for music programs were to be cut, the **Blue Ridge Barber-shoppers** organized a march to the board meeting in support of school music program funding, garnering a write-up and photo in the local newspapers.



When the local school board announced that funds for music programs were to be cut, the Fauquier County, Va., Chapter organized a march in support of school music program funding; the march ended where the school board was meeting.



In celebration of its 50th year, the Hartford, Conn., Chapter has developed a program to encourage members to learn barbershop songs and sing them in quartets. A variation and extension of the Barberpole Cat Program, the University of SING (Songs Interpreted by Nervous Gentlemen) offers degrees at three levels: Bachelor of Song (BS), Master of Acoustics (MA) and Doctor of Practical Harmony (PhD). A packet detailing the program, including clever diplomas and lots of tongue-in-cheek material, and its administration is available to other chapters for the cost of printing and postage. Send \$2 to: Bob Hermann-Keeling, PVP, 134 Cypress Road, Newington, CT 06111.



Members of the Seattle **SeaChordsmen** and Snohomish County **Windjammers** held a joint song fest aboard a Washington State ferry last July.



The Miami-Shelby, Ohio, Chapter used its vocal talents in support of Project D.A.R.E. (Drug Abuse Resistance Program) in a benefit performance sponsored by the Preble County Sheriffs Department and the local Masonic Lodge. In addition to the **Melody Men** chorus, two chapter quartets, **Bulk Male** and **Talk of the Town**, appeared.



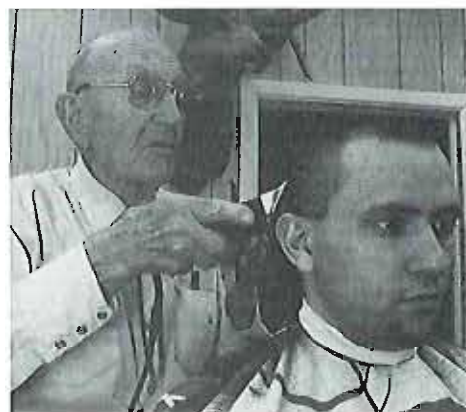
On March 19, 1994, Jan Prouty directed the Metro Mobile, Ala., Chapter's **Heart of Dixie Chorus** in the Dixie District chorus contest—the first woman to *legally* direct a Society chorus in contest. Photo courtesy of the *Mobile Press Register*



The Melbourne, Fla., **Harbor City Harmonizer Chorus** is the regular performer of the national anthem for the opening day of the Florida Marlins exhibition seasons at the spring training facility in Viera, Fla.



In appreciation of Maclean Hunter Cable TV's cooperation in taping and broadcasting its singing activities for many years, the St. Catharines, Ontario, Chapter made its 1994 Award of Harmony to the company's program manager, Roger Segalin. Shown above, Bob Pope, chapter communications VP (right), presented Segalin with the plaque.



On May 28, Paul V. "Vic" Prosch (left), a ten-year member of the LaGrande, Ore., Chapter, closed the Sacajawea Barbershop that he had run for 45 years. At 94, Vic sings regularly with the **Blue Mountain Barbershoppers** chorus.



Members of the Shenango Valley, Penn., **Penn-Ohio Singers** recently returned from Brighton, England, where the group performed on the BABS convention evening show.



For the second year in a row, the Bowie, Md., **Knights of Harmony** provided the music and entertainment at the annual Pause for the Pledge of Allegiance celebration on Flag Day at Baltimore's historic Fort McHenry.



During Harmony Week in April, members and friends of the Salt Lake City **Beehive Statesmen Chorus** attended the signing of a proclamation by the governor of Utah (l to r): Lew MacFarlane, Phil Adams, Jim DeBusman of the international staff, Governor Mike Leavett (seated), Chapter President Glade Johnson, and Rocky Mountain District Music Education VP Lee Taylor.

Memorial plaque dedicated at Harmony Hall

With the installation of a memorial wall plaque, Barbershoppers and their loved ones finally have a way in which they can be permanently remembered in Harmony Hall. The plaque, known as the *Keep A Melody Ringing Memorial* plaque, features the Society symbol and bears the inscription: "Given in loving memory of those who loved the sweet sounds of barbershop harmony and SPEBSQSA"

Individual name plates are inscribed with the names of men and women in whose memories gifts have been made to the *Keep A Melody Ringing Endowment Fund*. This fund is one of several permanent endowments held and managed by Harmony Foundation for the support of barbershop harmony.

Charlie Green, the Society's director of development, noted that, "When we began the endowment program three years ago, we designed the *Keep A Melody Ringing Fund* as the situs for gifts in tribute to others. I hoped eventually to have a memorial plaque created as a way to permanently recognize these persons."

This process was accelerated following a call from Ken Carter, then president of the Concord, Mass., Chapter. Three past presidents of their women's auxiliary, the Echoes of Concord, had died within a few months of one another. The chapter wanted to honor these devoted women—Patricia Dickson, Priscilla Kilroe and Jeanne Selander—in a permanent fashion.

With this stimulus, the plaque was designed, delivered and installed. In September of last year, the husbands of two of these women, Bob Kilroe and Bill Selander, flew to Kenosha to attend a special dedication ceremony for the plaque.

The *Keep A Melody Ringing* plaque currently bears the following names:

John Austin	Dave Ball	Sam Breedon
Jerry Brink	Austin Combs	W.P. (Bill) Conway
Lou Crist	Patricia F. Dickson	W.L. (Buck) Dominy
Sam Feensla	Gene Fisher	Jack Fisher
Vera J. Fuhr	Ed Gentry	Robert M. Haeger
Sam H. Haney	Joe Harris	Ed Hubbard
Priscilla M. Kilroe	Tom Lancaster	Edward MacLean
Robert McDermott	John Moore	Gordon Nickolie
Wall Patrick	Jeanne Selander	Elizabeth (Leba) Snyder
Dave Stevens	Frank A. Vecchiola	Bill Watson
Robert Weiss	Ben Williams	Reedie Wright



Bob Kilroe (left) and Bill Selander stand beside the *Keep a Melody Ringing Memorial* plaque in Harmony Hall.

Nearly \$12,000 of memorial gifts have been received from Barbershoppers, family members and friends. Through these gifts, the memories of their loved ones live on. And how fitting that their generosity is helping make the future of barbershopping more secure.

If you have questions or would like more information about making a memorial gift, contact: Charlie Green, Director of Development, at the phone or fax numbers shown on page 1.

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Take Care Of Your Voice! (Part 1)

by David Epstein MD, Wilmington, Del., Chapter

I recently attended a symposium on Care of the Professional Voice, given by Robert T. Sataloff, MD, DMA, an Ear-Nose-and-Throat surgeon from Philadelphia who is also a singer and an expert on the medical care of singers and other people who use their voices professionally. Much of the discussion was pretty technical. But he also gave us several "pearls" about how to prevent physical damage to the vocal apparatus, and how to prolong a singer's career, whether professional or amateur. I want to pass on to you some tips to keep your singing voice healthy.

This issue, I will give you Dr. Sataloff's suggestions for avoiding vocal injury during performances and rehearsals.

1. Avoid over-singing. If you sing too loudly, you can cause irritation or bleeding on the vocal cords, which will make you hoarse and give you pain. Over a long period of time, over-singing can give you vocal nodules. Over-singing

can occur while trying to out-sing other chorus members, or while your quartet is practicing over other noise in the room, or trying to sing over other pick-up quartets at an afterglow.

2. Record yourself *before* and *after* your performance or rehearsal. Then compare the tapes. If you sound more hoarse after singing, there is something about your technique that should be fixed.
3. Use good posture. Good posture assists you with proper support. Without proper support, you have to abuse the muscles in and around your larynx to make sound, which leads to the same problems as over-singing. Dr. Sataloff pointed out that most people don't think of a sprained ankle as a voice complaint, but the ankle pain will lead to poor vocal support! Be careful of over-exuberance with stage presence moves; if you are off balance, your support is impaired. Stand with your weight slightly forward on the balls

of your feet, with your knees slightly flexed.

4. Try to avoid other people's cigarette smoke before singing, as it will irritate your vocal cords and make you hoarse.
5. Don't drink alcoholic beverages before or during singing. Alcohol dilates the blood vessels, and makes you susceptible to injury.
6. Don't eat or drink unfamiliar foods right before singing. Many people have mild unrecognized food allergies. A little swelling in the vocal cords can lead to hoarseness, and make injury more likely.
7. Be careful if you are flying to a contest or performance; airplanes are terrible for singers. Cabin air is very dry and can irritate the mucous membranes. So keep drinking juice or clear soda. The cabins are very noisy, so don't try to sing or have a long conversation on the plane. A nice snooze is a good idea.

Next issue: how to take care of your voice when you're *not* singing!



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News About Quartets



Originally organized in 1957, the **Cavaliers** quartet has undergone quite a few personnel and quartet name modifications over the years. Shown at left is the 1965 CSD champion foursome (l to r) Jay Bond, Bill Harvey, Jim Decker and Byron Brittain. This year, a reunion was held for all former members, at which the 1959 version, the **Four Cavaliers** (inset) performed (l to r): Jay Bond, Frazier Allen, Bill Rose and Byron Brittain.

Chordiac Arrest performed at Carousel Park in Mansfield, Ohio, in support of a Child Abuse and Neglect Prevention Program sponsored by the county. The carousel has the distinction of being the first with wood-carved animals to be built since 1932. Shown at right are (l to r): Marty Jahmel, tenor; Dick Johnson, lead; Earl Meseth, bass and Lynn Hauldren, bari. Photo by Annette Drowlette, *Mansfield News Journal*

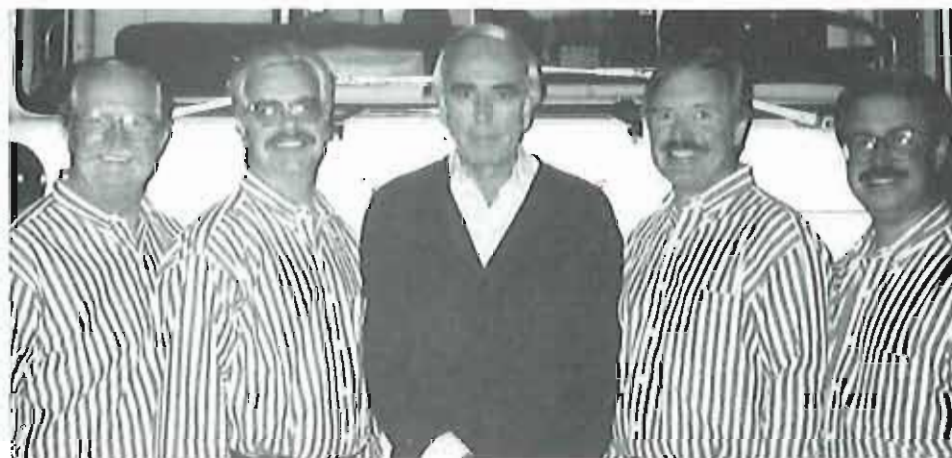


1992 Seniors Quartet Champion, **One More Time**, performed the national anthem before a packed house at the Delta Center in Salt Lake City preceeding the fifth game of the NBA playoffs between the Utah Jazz and the Denver Nuggets. The foursome performs the anthem regularly at Jazz home games. Shown at left are (l to r): Jim Wheeler, tenor; Ron Rumel, bass; Milt Christensen, lead and Robert Evans, bari.



Harmony Reunion, a quartet from Lancaster, Harrisburg and Carlisle, Penn., is shown at left during a three-hour gig—strolling and singing during the grand re-opening of the Annenberg Wing of the Philadelphia Museum of Art (l to r): Bob Schellhamer, tenor; Wayne Woodward, lead; Larry Miller, bass and Jim Varhola, bari. Photo by Mark Gavin

During a special reception in Mason City, Iowa, in honor of Rosemary Willson, widow of Meredith Willson, composer of *The Music Man*, a quartet from the local chapter's **River City Chorus** performed songs from the musical. Shown at right are (l to r): Keven Scharper, tenor; Don Mayer, lead; Rosemary Willson; Joel Ryner, bari and (partially hidden) Ron Laudner, Jr., bass.



The Magic Touch, a quartet from Crescenta Valley, Calif., performed the national anthem at a \$500-a-plate celebrity dinner at the Beverly Hills Wiltshire Hotel, sponsored by the Los Angeles County Sheriff's Youth Foundation in May. The group also was the featured guest performer on Tom Snyder's *Colorcast* on CNBC that same month. Shown at left are (l to r): Don Tautkus, bass; Jim Tedrow, tenor; Tom Snyder; Art Gilman, bari and John Minsker, lead.




At left, **The Gas House Gang** posed with the Swingle Singers at the 1994 BABS convention. Last year, both groups were featured in concert at the Barbican Theatre in London, and a joint concert is being planned for 1995 in the U. S.



by International President-Elect Dick Shaw

What hurts is to go through all that effort, only to be attacked by some segments of the membership as being thoughtless and uncaring, and to be accused of raising dues to provide unnecessary services. And yet, many of these same people say, "It's not the cost; it's the principle of the thing."

At the Pittsburgh convention, a proposal was made to the International Board to institute tiered pricing for seats at international contests beginning in 1996, as a relatively painless way of increasing revenue. Tiered pricing of seats is practiced at almost every

If every convention were as financially successful as Calgary was in 1993, it would be a long time before any dues adjustments were necessary. Come to the international conventions and meet folks from another part of the country or from half a world away. You'll enjoy yourself while supporting your hobby in a big way. Make it a matter of principle. 

September/October 1994



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Barbershop Around the World

Harmonizer subscriber and Sweet Adeline Nancy Fuller has rejoined her husband in Saudi Arabia, where she now directs the **Arabian Knights** barbershop chorus. Prior to Desert Storm, ARAMCO had both a men's chorus and a women's chorus, but the war sent many of the singers home.

In the fall of 1993, the residual group of oil men invited **Acoustix** for a five-day tour to spur local interest in barbershop [*Harmonizer*, Nov/Dec '93]. Fuller arrived shortly afterward and was asked to coach a quartet. The group has now grown to a 20-member chorus that performed at the American Consulate for the 4th of July celebration.



When Roger Gallant, formerly of the Framingham, Mass., Chapter, retired to Spain in 1980, one of the first things he did was attempt to organize a quartet in his coastal Mediterranean province of Alicante. It took some time, but by 1988, the Costa Blanca Barbershop Harmony Club was formed; the first of its kind in Spain.

Originally a men's group, a ladies' chorus was formed in 1991, and the combined

groups, numbering 20 persons each, operate as the **Costa Blanca Singers**. Also, the members have formed three male quartets and one female quartet. Since 1989, they have put on two full stage shows, plus more than 120 other engagements, mostly for local charities.

In 1990, another group was formed from members of a church choir in the community of Moraira. Calling itself **Friends in Harmony** and now numbering 24, the mixed-voices group performs barbershop as well as other styles. In 1991, Harry Hall, formerly a British barbershopper, organized a men's barbershop group in Torrevieja: the **Torrevieja Harmonizers**, which has grown to a chorus of 24 singers.

Considering a trip to Spain? Contact: Roger Gallant, Casa Tamandra, Pedramala, Benisa, Alicante, Spain; tel: 34/6/649-7657.



The wives of the **Quiet Don** quartet from Rostov-on-Don, Russia, who have a four-some of their own, the **Quiet Don Wives** quartet, have formed a Sweet Adelines-type chorus. Reeruiting from schools, conserva-

tories and theater groups in the area, they found the response to barbershop music to be enthusiastic and the **Russian Ladies Barbershop Chorus** was born.

The ladies like to sing American songs in English, and their repertoire includes well-known barbershop standards; however, in order to perform them with the proper feeling, the lyrics are first translated into Russian so that they understand what the phonetically-pronounced English words mean. The **Quiet Don Wives** are also the chorus administrators: Eugenia Sedih (Vasiliev), conductor; Irena Leiko (Feldman), director; Irena Dabajeva (Tarakanov), president and Victoria Kovalenko, secretary. [*In Russia, wives may choose to go by their maiden names; only Victoria chooses not to. Ed.*]

In May, the chorus held a highly successful show, playing to a full house in the Filormonie Russia, just outside of Rostov. The **Quiet Don** and **Quiet Don Wives** were the featured quartets on the program.



~~~~~

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Members of the **Costa Blanca Singers**, from the province of Alicante, Spain, are bringing barbershop to the Mediterranean coast.



The **Russian Ladies Barbershop Chorus** was organized last fall by the **Quiet Don Wives** quartet in Rostov-on-Don, Russia, and played to a full house this spring in its first concert.

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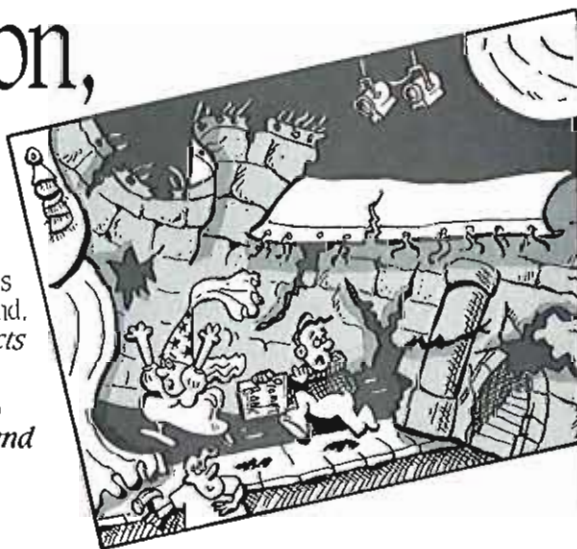
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Infonet chorus sings at Pittsburgh

by David Melville, Phoenix, Arizona

The Information Highway has produced a barbershop "chapter" of a different sort. Chapter meetings run 24 hours a day, seven days a week. Members reside at various points around the globe and most have never met face-to-face. At latest count, membership exceeds 300 and includes representatives of SPEBSQSA, Sweet Adelines International, Harmony, Inc., SNOBS, BABS, NZABS and some non-affiliated barbershop enthusiasts.

The connection (literally) between these people is the Internet, a worldwide computer network. All are subscribers to the "Harmonet," an electronic mail service managed by David Bowen of the Hilltop, Minn., Chapter. Subscription to this service is available by sending an e-mail request to bbshop-request@cray.com.

As a number of the members were attending the Pittsburgh convention, plans were made to form an "Information Highway Chorus" as a means for Harmonet subscribers to meet in person. Parody lyrics were furnished to three Society arrangements: "Information Highway" (to the tune of "Let Me Call You Sweetheart"), "Down By The Old Bit Stream" and "In The Days Of The Apple IIe."

Gary Bolles of the Bay Area Metro, Calif., Chapter led the first rehearsal, which was held Friday afternoon of convention week in the Fitness Center of the Westin William Penn (headquarters) Hotel. Drawing media attention, the chorus was recorded for a feature story which aired on local public radio affiliate WQED in Pittsburgh.

In Memory

Hugh Reid Palmer

Hugh Reid Palmer, international treasurer for 1965 and 1966, passed away on May 17 in Orillia, Ontario, at 81. Although blind, Palmer was active in many facets of barbershop and was a founding member of the Orillia Chapter.

Lou Perry scholarships announced

Lou Perry scholarships to Harmony College were awarded to two Barbershoppers in recognition of their excellence in arranging barbershop songs. Long-time chairman of the judging panel, Don Gray, said that the 19 entries were the strongest set of arrangements in his recall.

The awards are made from a fund established in the name of noted arranger and composer Lou Perry, a.k.a. the "Tucson Troll." The winners are:

Robert Demchak Wayne, Mich.
Todd Troutman Roseville, Calif.

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Society's 1991 Honorary Member in film role

Bill Hanna, inducted into SPEBSQSA as an Honorary Member in 1991 during ceremonies at the international convention in Louisville, has a cameo role in the current movie, "The Flintstones." Hanna is half of the Hanna-Barbera team that created the cartoon strip and animated TV version.

If you see the film, look for the white-haired gentleman in the leopard-skin-type costume and bow tie, seated at the conference table in the board room of the Bedrock Quarry. That's our boy.



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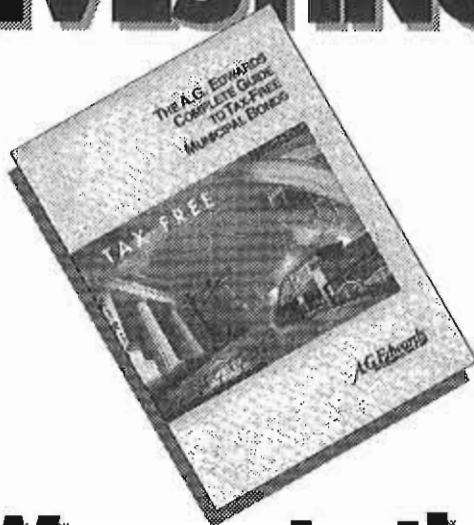


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The Norfolk, Va., Chapter has 70-plus members and a strong following in the area. We won "Most Improved Chorus" in the MAD Southern Division for both 1992 and 1993. We need a director to help us attain greater goals. Our administration and music team are striving to make our hobby even more fun through musical excellence. We are but a few minutes from some of the best beaches on the east coast and only hours from the mountains. The area is rich in cultural and historical attractions with a population of more than 1.5 million—great for growth potential but without big city congestion. Interested parties contact: Joe Martin at (804) 484-8561.

The Santa Fe Harmonizers Chorus of Santa Fe, N. M., chartered in 1984, is looking for a knowledgeable, energetic director; a dynamic leader who can help us attain a contest-winning level. Located at an elevation of 7,000 feet in the Sangre de Cristo Mountains of the southern Rockies, historic Santa Fe is famous for clean air, a marvelous climate and splendid mountain views. Contact Bernie Epps, P.O. Box 5828, Santa Fe, NM 87502; (505) 474-4136.

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.

UNIFORMS WANTED

The Harbour Capital Chorus of Wellington, New Zealand (NZABS), is looking for a chorus set of second-hand uniforms. Currently, the performing chorus is 30 strong, but growing; a set of 60 outfits is desirable. Jacket sizes required range from 35 to 47. Contact either: David Birding at 64-4-478-3967 or Steve Currington at 64-4-232-8124, preferably before 10 p.m. NZ time. Both phones have answering machines.

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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.

Wanted: At the 1988 international convention in San Antonio, my quartet, the Louisiana Purchase, wearing striped shirts and straw hats, got to ride in the Model T Ford in the parade of champions. We never got any photos of the event. Anyone having photos, please make four copies of any shots you may have, showing all four of our faces, preferably, and send to: Robert Miller, 712 St. Thomas, Lafayette, LA 70506. I will gladly reimburse any costs.

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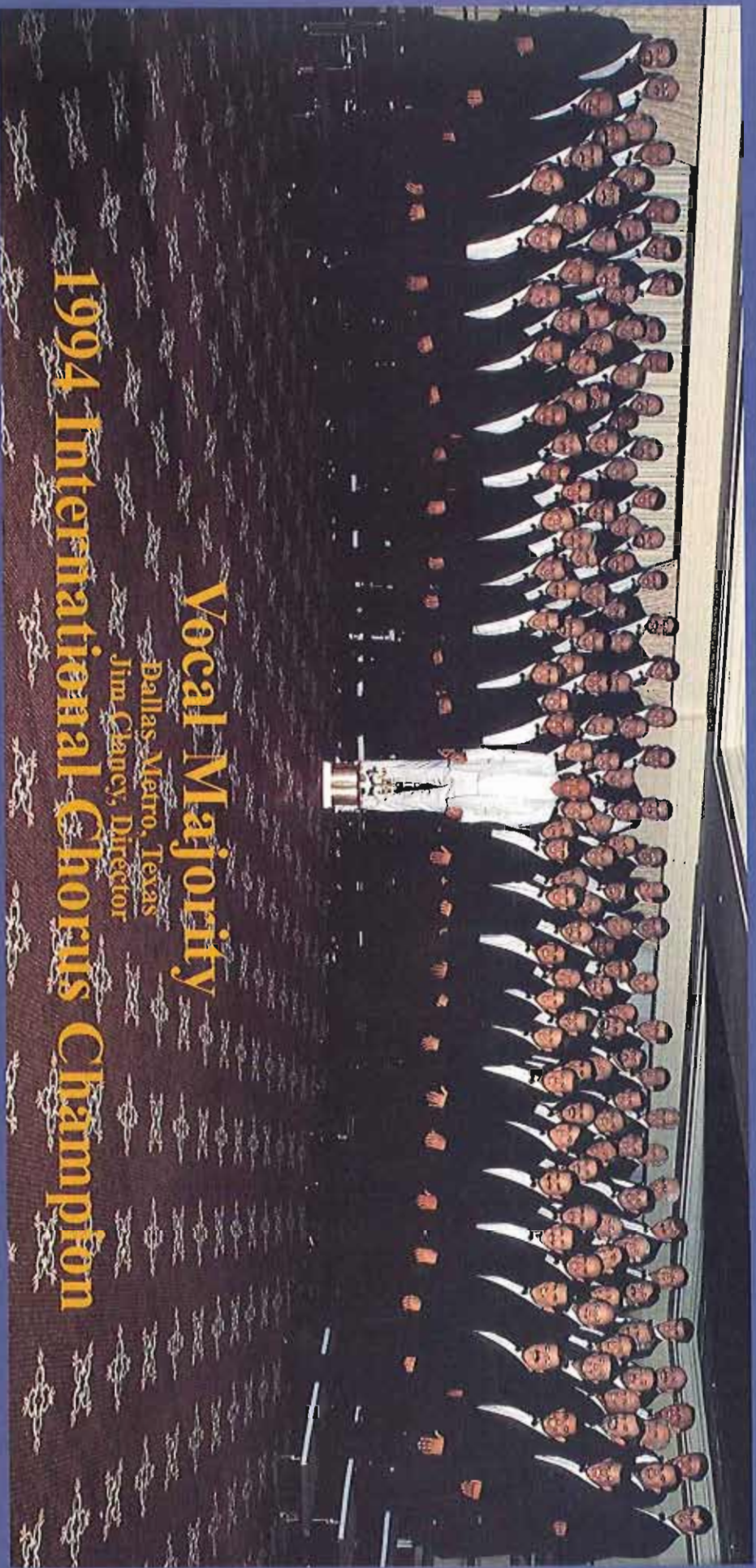
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