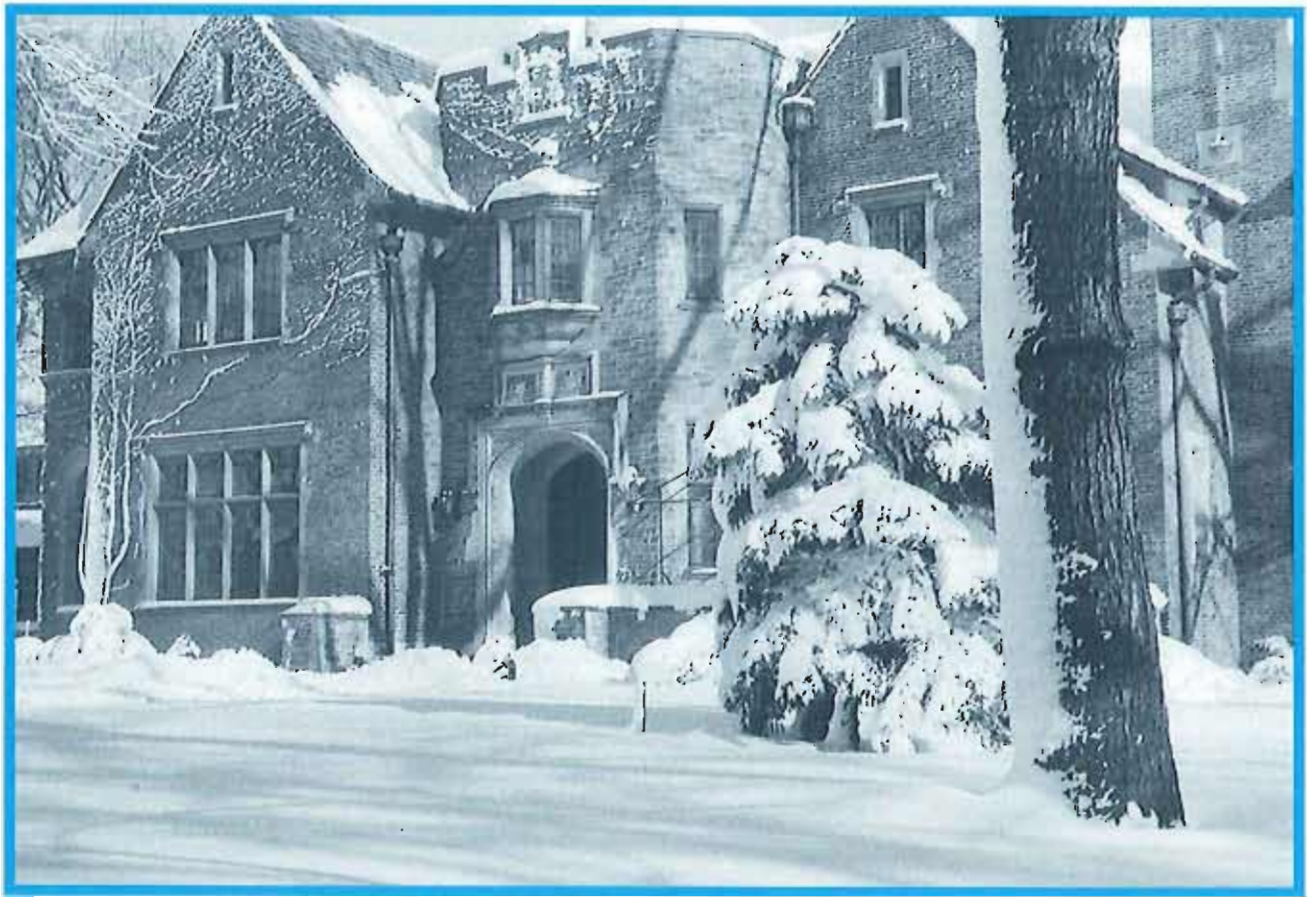




The *Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1994



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SOCIETY VISION STATEMENT

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

The Harmonizer

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

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Harmony Hall, the Society's headquarters in Kenosha, is shown dressed in Wisconsin winter attire. The mansion is on the National Register of Historic Places.



In "Seventh" Heaven

by Joe Liles
Executive Director

We're headed into 1995 with a number of important opportunities facing us. To maximize the amount of fun and learning at chapter meetings; develop more quartets and quartet activities; spread good PR everywhere possible, but particularly in the locales of existing chapters; support music and the arts in the schools; cultivate musical leadership (more directors and coaches), to name a few.

At the top of the priorities, and directly affecting our long-term existence, is membership growth. The list above relates to the attainment and retention of members. Our retention rate of better than 87 percent is far above that of most associations, but our annual recruitment figures are at the lowest point in years. This phenomenon of *lack of joiners* is being felt by most associations.

To enhance the international office's capability to support membership growth in our Society, staff member Ev Nau has been promoted to the position of Manager of Membership Development and Outreach. The 1995 work plan has been augmented with this additional focus on membership recruitment and the chartering of new chapters.

Everybody needs a plan

When was the last time your chapter had an all-out membership drive? Through the years, there have been some excellent membership programs available, such as "Auditions For Admissions," "100-Man Dash" and "Membership begins with ME" (I and II). But no membership drive, no matter how strong the idea, has ever worked without thorough preparation, attention to detail, full chapter involvement and complete follow-through.

Sweet Adelines International had been experiencing a net annual membership loss

and had been searching for answers to the problem, just as we have. Canadian Showcase Chapter in Nepean, Ontario, under the leadership of Sandy Kerr, developed and presented a "Class Of '91" in September 1990. That chapter blossomed from 33 members to 70, and with continued application of the plan has now grown to 115. Kathy Carmody, director of the Anchorage Cheechako Chapter and an outstanding leader and educator, enhanced the program by adding a "free voice lessons" promotion.

Barbershopper Brock Sharpe introduced the same concepts to the SPEBSQSA chapter in Nepean and doubled its membership with a "Class Of '91" plan. Application of those principles by Dan Naumann during 1993 played a large part in the Omaha, Neb., Chapter's membership growth of nearly 50 percent.

These successful experiments have been formalized into a dynamic program from Sweet Adelines International called "Ready, Set ... Grow" that is proving to be one of the finest efforts for increasing membership that I have ever seen. During this first year of testing, Sweet Adelines International is showing a 3.9 percent net growth!

Sweet Adelines International is happy to share this well-planned program with the world of barbershop. Non-member prices for the notebook and materials is \$34.60 for U.S. and Canadian chapters and \$36.40 for the overseas folks. To get your own copy of "Ready, Set ... Grow" contact:

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1998 Atlanta, Ga. June 28-July 5
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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

It is with mixed emotions that I write this article; I have had the privilege of serving your Society as its international president for the last two years and this will be the last chance I will have to communicate with all of you in that capacity. So, this article will summarize my emphasis on "Quality Is Our Style."

Last year, I was hoping to get each of you to become a better Barbershopper by embarking upon a self-improvement program, thinking that if each of us improved as individuals, the Society would improve as a result. Something like, "the whole is greater than the sum of the parts," and I believe that it has worked, to some degree. I thank those of you who corresponded with me telling about your successes. We all need to keep this emphasis in mind for the rest of our lives.

This year, I have been pushing "Team-work" and trying to emphasize that by working together great things can be accomplished. This concept has been proved over and over again. One Sunday this past year, in my Sunday school class, we were studying the book of Romans and I made a note to myself to use this lesson as a wrapup for the year.

At the risk of having some of you complain that I am introducing a religious connotation, here goes. The scripture is Romans 12 starting with verse 3. I won't quote it and you can read it for yourself, but the story goes like this. The writer was telling the people in the early church that their church is like a human body with many parts. Each part has its own function and has to cooperate with the others to make the body function as it should.

We can look at our Society and make the same comparison. We are all parts of this organization and it takes every one of us to make it complete, for we each have different work to do. We belong to each other, and each of us needs all the others.

We all have been given some ability to do certain things well. If you are a quartet singer, then be the best that you can be. If you are an administrator, take control and lead your chapter, district or Society to the best of your ability. If you are a chorus director, then be the director. If you are the coffee commodore, then make the best cup of coffee. If public relations is your forte, then tell the whole world about the Society. No matter what your talent, work at it as best you can. Never be lazy in your work, but serve the Society enthusiastically.

Well, that's my "sermon." This is a lesson we all need to hear from time to time because we have the tendency to become complacent. It has been an honor for me, these last two years, to have served you, and I hope you will continue to ponder on these things. As I leave you as president, remember to ...

... be all that you can be.

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Keep America Singing a huge hit on PBS

barbershop show is the top fundraiser in most markets

Readers will recall our feature story in the May/June *Harmonizer* on the making of the barbershop PBS special, *Keep America Singing*. Hosted by famed music man Mitch Miller, the event featured the 1992 champion **Southern Gateway Chorus** and international champion quartets **The Ritz**, **Rural Route 4** and **Acoustix**. Aired in late summer by many affiliate stations as part of their semi-annual fundraising pledge drives, the show won rave reviews from station management.

At WCET Cincinnati, which produced the show, the SummerFest drive raised \$141,000—more than a third above its goal. The greatest response at Channel 48 was *Keep America Singing* (\$17,800) followed by *The Three Tenors In Concert* (\$12,382).

Accompanying the May/June story in *The Harmonizer* was a full-page article that offered districts, divisions, chapters and individuals a blueprint to success in promoting the show to advantage throughout the Society. Some success stories about groups who picked up the ball and ran with it are presented below and on the opposite page.

Members of the Troy, N. Y., Chapter manned the phones at station WMHT during the pledge drive that featured *Keep America Singing*. All but \$65 of the pledge funds were raised during the showing of the barbershop tape!

During the breaks, chapter officers were interviewed live and afforded the chance to invite male viewers to join the **Uncle Sam Chorus**. Speaking of Uncle Sam, chapter member Fred Polnisch appears regularly in that role at local schools and clubs, particularly at activities that have a patriotic theme.



Twelve members of the Jacksonville Big "O," Fla., Chapter's **Big Orange Chorus** worked the phones at WJCT for *Keep America Singing* for a two-night total of \$8,000. In addition, the chorus offered a free 45-minute concert to any company contributing \$1,000 to the pledge drive. Two corporations responded, garnering an additional \$2,000 for the PBS affiliate.

During the telecast, the Big Orange men frequently sang the number to call: "354-7777," prompting some interesting comments from callers. On the second night, the group was joined by surprise visitor and television personality Dick Cavett.



Before manning the phones for station KRCB, eight volunteers from the Santa Rosa, Calif., Chapter's **Redwood Chordsmen** were treated to a pizza dinner in the station dining room. During breaks in the showing of *Keep America Singing*, the emcee interviewed members on chapter matters and barbershop in general, including a generous plug for the group's upcoming show.

PR officer Ray Crowder paid several visits to the station early in the summer to promote showing of the special and to offer the services of his chapter during the pledge drive. One of his "hooks" was to let station management browse through the story of the taping of the show, carried in the May/June *Harmonizer*. It worked.



Members of the **Uncle Sam Chorus** of Troy, N. Y., posed at station WMHT during the showing of *Keep America Singing*. At left is chorus director Andy Palmieri and next to him is Fred Polnisch as Uncle Sam.



Members of the Santa Rosa, Calif., Chapter flank Pascaline Parnell, promotional director of station KRCB, while manning phones for *Keep America Singing*.



Men of the **Big Orange Chorus** from Jacksonville Big "O" Chapter posed at station WJCT while manning the phones for *Keep America Singing*.



The Knox County Metro, Tenn., Chapter got to plug its **Metro Chorus** while manning the phones for *Keep America Singing* at WSJK in Knoxville.



and ... gleaned from Harmonet, the Internet barbershop discussion group

PBS show a hit for Brazos Barbershoppers

by Bo Allen, President, Bryan/College Station, Texas, Chapter

We are pleased to say that PBS station KAMU in Bryan/College Station, Texas, chose to broadcast the *Keep America Singing* show in prime time on a Thursday night. This was, of course, in conjunction with its fund drive and it was very well received.

The local **Brazos Barbershoppers** manned the phones for the evening. The show was so well received that the station exceeded its goal by almost 50 percent by the time the *KAS* presentation was over.

Prior to the showing, the chapter had decided to put a major effort into advertising. Post cards were printed by a friendly Kwik Kopy and all members provided addresses of those we thought would be most interested parties. The result was a batch of 480 cards that were mailed four days prior to the broadcast. Although this may not sound like many, in this small community it produced some really smiling faces among the station management.

During one break, we had one of our chapter quartets sing a couple of songs. This started the phones ringing again and gave the announcers some new material for their spiels.

In any case it worked. The chapter got quite a bit of good publicity from its sponsorship. Recent contact with KAMU has given us some hope that *KAS* will be shown again, possibly later on in the fall. We'll be there!

KAS in the Los Angeles area

by Dan Fullerton, President, Foothill Cities, Calif., Chapter

KCET, the PBS affiliate in Los Angeles, presented the *Keep America Singing* performance on Sunday, 21 August, from 11:30 a.m. to 1 p.m. Eighty-five Barbershoppers from ten chapters in the Los Angeles basin manned ten tables and 60 telephones for a total of six hours (11:30 a.m. to 5:30 p.m.). Pledges totalled \$12,000 during the *KAS* performance period (90 minutes), double what the station anticipated! A great turnout and a healthy response to the pledging really got the station's attention.

Though we were disappointed in the time slot allocated, we hope that, due to the response, we can convince KCET to run the performance again during their next pledge drive, but in a more prime time slot. We did do some singing; all 85 of us in some spots, and two pickup quartets sang during two of the breaks.

Unfortunately, station personnel, though they treated us wonderfully, didn't have a clue about our Society or our kind of harmony or its structure; thus some misinformation went out over the air to the general audience. If any of your local PBS outlets have yet to air this show, get involved and *ensure* the station folks doing the pledge breaks—and the director—have all the right info about the Society. Perhaps you could even worm your way into a quickie interview.

Remember, most of the folks at your local PBS station are volunteers and are receptive to "family" type stuff. All you need to do is convince the program director.

Two other PBS stations in our area, KOCE in Orange County and the station in Santa Barbara also aired *KAS*, both in prime time, the week before. Neither used any Barbershoppers for volunteers or interviews, and I don't know how they did financially. Did we lose some chance for publicity with these two stations?

Hindsight being what it is, we could have done a better job of coordinating with our PBS stations here in the LA area. Don't get

me wrong, all in attendance, yours truly included, were ecstatic that the show was being broadcast, but if we'd been a little smarter from the marketing perspective, we may have been able to have some influence over what went on during the breaks.

It looks like PBS could become a real lifeline to the public we're interested in reaching. As we did with MENC [Music Educators National Conference], we need to cultivate our contacts.

KAS in El Paso, Texas

by Buddy Myers, Editor, SWD Roundup

The El Paso Chapter answered the phones and several quartets sang during pledge breaks for the local PBS affiliate KCOS-TV. Unfortunately, they had *Keep America Singing* scheduled for 5:30 p.m. Saturday night. Even with the early hour, more pledges were received than for any of the later shows.

One of the station management told me that maybe they should have put it in a better spot and advertised it more (they did not advertise at all). I don't know if there are any plans for airing it again.

[The most important function that KAS fulfilled was to present our style to a wide audience. Here's how one non-barbershopper related to the show:]

KAS wins new fan to barbershop

by Anne Raugh—via the Internet from
rec.music.acapella discussion group

You know, I must admit that, although I have long admired barbershoppers for their technique, their dedication, and their almost universal altruism, I have never been a big fan of what I considered to be traditional barbershop music, because I found the style a little too restrictive and dry. Good music, to be sure, but it didn't inspire me. Personal taste, really, not a judgement against the style.

Well, last weekend I tripped over *Keep America Singing* while rewinding a video tape. This is a one-hour PBS special that does for barbershop what *Do it A Cappella* did for modern a cappella. The chorus was an outstanding ensemble, about 130 voices, I'd estimate. Still, I don't really like the sound of choruses, especially on straight four-part harmony, so I was about to turn on the tape.

Fortunately, at that point the first quartet took the stage. It was **The Ritz**, the first of three former champion quartets. *Very* impressive. So I listened.

Then, the a cappella gods smiled on me—the next quartet was **Acoustix**. I think I just became a barbershop fan. They ended their first set with an amazing rendition of "The Stars And Stripes Forever" that got a well-deserved standing ovation 15 MINUTES INTO THE SHOW!

I clapped, and I was at home alone! And, I've actually just used CAPITAL LETTERS and exclamation points THREE SENTENCES IN A ROW and I'm talking about BARBERSHOP here!

Ahem. If you get a chance to see *Keep America Singing*, by all means, take it.

To subscribe to the Harmonet, send e-mail to: bbshop-request@cray.com

Get ready for singing valentines

Now's the time to start planning for your chapter's singing valentine program. Each year, *The Harmonizer* carries an article on this exciting and very successful activity, which has brought a lot of fun (and a few bucks) to chapters large and small throughout the Society. We review letters and chapter bulletins for success stories and try to offer tips for others to try.

With increasing activity in the program, it's impossible to report on every chapter, so we try to pick a few that offer a new wrinkle or point of interest for all readers. In nearly every instance, the key to success lies in the planning. Start yours today.

Fredericton, New Brunswick

In 1993, this Canadian chapter of 35 men (25 active) embarked on a singing valentine effort. With no prior experience, the group relied on information carried in the previous Nov/Dec *Harmonizer* for ideas. It worked.

Three quartets were formed. For some of the singers, it was a unique experience to be singing in public in a quartet. One first-time lead said, "I thought it might be fun to try ... after all, we'd probably deliver only two or three." By the time his group had delivered more than 30, he had nothing but praise for the enjoyment and pleasure derived from the program.

An offer of a red satin rose, a valentine card, a heart-shaped sweetheart balloon and two love songs in four-part harmony was advertised on radio, tv, in local newspapers and on public posters. The chapter anticipated a response of maybe 50 orders at \$25 each.

Public response was excellent. Between Monday the 8th and Sunday the 14th, the three quartets delivered 107 valentines, including a few orders placed "on the fly" in response to ones delivered. Orders were assigned on a geographic basis of about 20 minutes driving time and all were delivered on time between the hours of 8:30 a.m. and 8 p.m.

After the final delivery on Sunday, the singers threw a coffee party for all members, wives and friends in appreciation for their support of the program. In addition to bolstering the chapter coffers, a substantial donation from the proceeds was donated to the

Audio and Speech Therapy unit at the local hospital.

Last year, the men of Fredericton's **River Valley Chorus** added a couple of new wrinkles: a small box of chocolates and a discount dining certificate were added to the delivery package. While the same three quartets polished their repertoire, the advertising campaign went into full swing; radio, tv, newspapers and posters.

Although singing days were reduced to four—Thursday through Monday the 14th—response was more than expected, and the groups were fully booked by Friday. However, two of the lead singers experienced insurmountable personal problems. Even with fill-in leads from the chorus, the chapter was only able to field two quartets for the first three days.

Nonetheless, 175 valentines were delivered. The use of a "personal answering service" made it possible to handle phone traffic efficiently. Each quartet was equipped with a pager or car phone, which made it possible for "Valentine Central" to maintain contact with the wide-ranging teams.

During these deliveries, at least 75 men expressed interest and pleasure in the singing style, and arrangements were made to invite these men to special guest nights in March. In addition, the chapter is receiving calls from the public for quartet performances at birthdays, anniversaries and like occasions, all as a result of the singing valentines program.

Quartet runs its own program

Generations ... Apart, a foursome from the Mid-Atlantic District, decided to offer singing valentines last year to help raise money for the American Heart Association of Middlesex County, N. J. The quartet takes its name from the fact that its members



range in age from 11 to 46. The following are snippets from its Valentine's Day itinerary.

Departing from a morning delivery of valentines from the boss to six female employees of his corporation, the quartet heard a local radio talk show hostess asking what people are doing for their loved ones on Valentine's Day. They called the show's producer, Martha, and said they had a singing valentine for the hostess, Liz, and arranged for delivery before noon.

Martha met the group at the station and brought Liz out during a news break to receive the valentine. Both gals were thrilled and wanted the quartet on the air immediately. From 11:30 to noon, Liz interviewed the group, they delivered the valentine live and got to discuss barbershop in general. Liz made several promotional announcements of the quartet's phone number.

Liz asked tenor Leigh Winik, 11, how he got out of school for the occasion. Bass Jeff Winik, Leigh's dad, said the note to Leigh's teacher named "professional obligations" as the excuse. Four more requests for valentines resulted from this experience.

That afternoon, the quartet delivered a valentine to the husband of Leigh's teacher ... in her presence. He was touched and Leigh's absence excuse was accepted.

Following the final delivery in the evening, the quartet headed for home and tuned in to an FM station, where they heard yet another talk show asking people to call in with their valentine stories. They decided to call and the hostess put them on the air.

In addition to being able to describe a great day of bringing joy to people while raising money for the American Heart Association, they got another chance to talk about barbershop in general and mention the various chapters in the area. Also, they got to

Singing Valentine Manual available

A number of years ago, the Santa Rosa, Calif., Chapter created a manual on singing valentines that has been used by many chapters to get their own programs going. To get yours, call the order desk at Kenosha and ask for the *Singing Valentines Manual*, stock no. 4058—\$10.

give out the quartet's phone number and promote singing for birthdays, anniversaries, and the like.

Bari Dick Taylor and lead Dave Knox summed it up this way: "This was one of the greatest days of our barbershop career. If your quartet or chapter hasn't tried the program, you're missing some great fun and the opportunity to get your group in front of the public, raise awareness of your favorite charity, and to promote barbershop in your town or state."

Almost every rose has a thorn

Over the Internet comes a story from the Dixie Dans quartet of Monroe, La.

"Last year (1993), one of our clients hired us to sing for his wife at her place of business. When we arrived, we were told she no longer worked there. Shortly thereafter, they were divorced.

"Well, he didn't waste much time in getting remarried and hired us this year (1994) to sing for his new wife at her office. We were told that she was off that day, but would be driving by in a few minutes to pick up a co-worker for lunch. We waited and sang to her as she sat in the car with the engine running—which seemed a little strange.

"A few weeks later, our tenor ran into the guy at the mall and found out his new bride had divorced him shortly after we sang for her. He said not to worry, if he married again, he'd hire us again. Maybe we should charge this guy extra for our service."

Good communications are the ticket

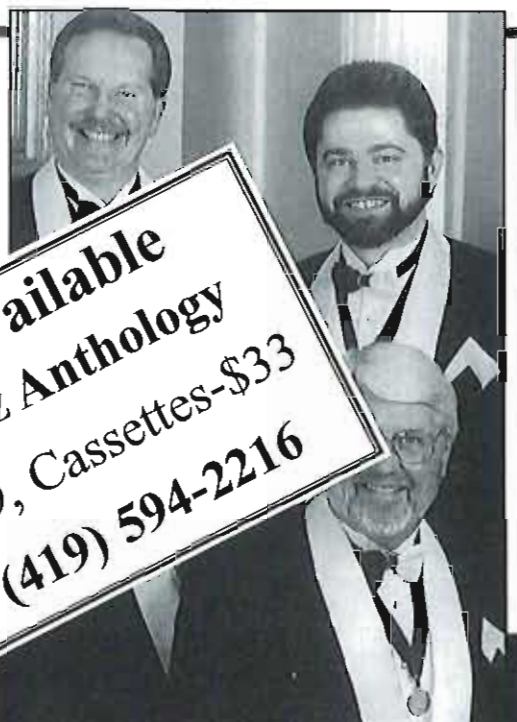
In 1993, the Eau Claire, Wis., Chapter used posters and handouts to advertise its singing valentines program; however, someone was not always at the contact phone number given, nor was there even an answering machine! Result: three jobs.

Last year, one of the wives volunteered to man the phone and it was discovered that nearly 90 percent of the orders were placed during working hours. Result: 50 jobs, spread among three quartets. Again, handouts distributed to members and posters were used to advertise the event.

About those posters: they were designed with little tear-off tabs showing the phone number. Only three were posted—one in the men's locker room at the YMCA, one in a member's workplace and one in the public library—but they accounted for almost half of the orders.

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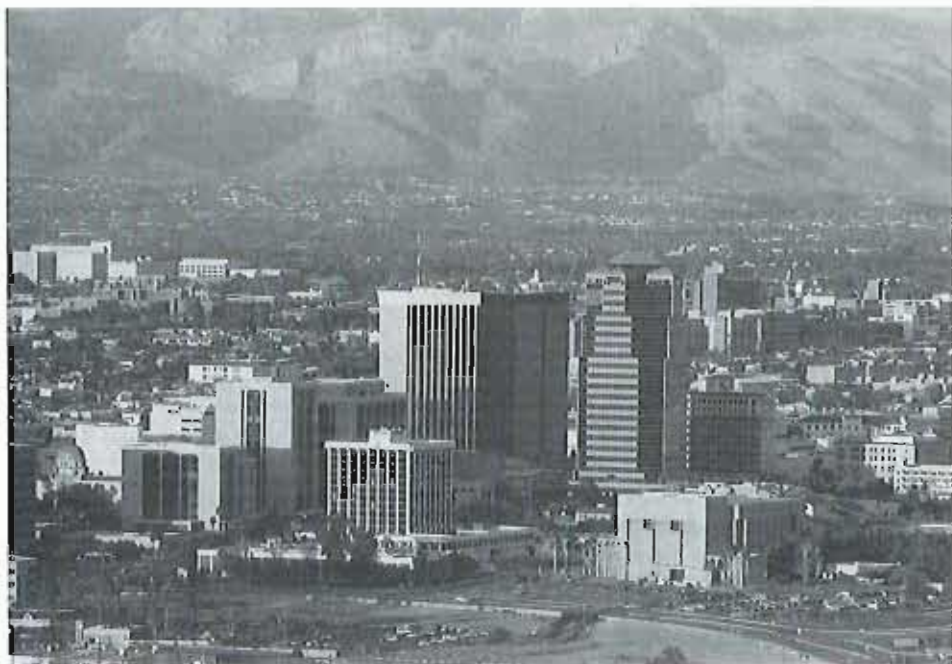
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JERRY L.
CORNELIUS

Barbershop shows will abound in Tucson



In stark contrast to our cover scene, Tucson offers a warm and pleasant refuge from winter. Shown above, the city's skyline sparkles in the sun.

The midwinter convention in Tucson, Arizona, January 22-29, will offer plenty of music to bring gladness to the heart of every attendee. Shows on Thursday afternoon and evening will feature the Tucson Chapter's **Sunshine Chorus**. In addition to local quartets, the 1982 International Champion **Classic Collection** will headline at both shows.

On Friday, the Association of Senior Quartet Champions will present its second annual "Champions on Parade." This afternoon matinee will bring together past AISQC champions as well as the current senior champion, the **New and Improved Industrial Strength Mini Chorus**. A "Meet the Medalists" reception, honoring the 1994 international medalist quartets, will follow the AISQC show.

The Friday evening "Best of Barbershop" brings to you an appearance by the Tucson Chapter Sunshine Chorus and the 1994 senior champ, the **New and Improved Industrial Strength Mini Chorus**. Headlining this show will be **Standing Room Only (SRO)**, 1994 fifth-place quartet medalist and **Marquis**, fourth-place medalist.

Saturday afternoon will bring the tenth-annual Seniors Quartet Contest. This event gets more exciting every year, as golden voices of yesterday show they can still ring 'em with the best of 'em. Last year, 23 foursomes went for the medals.

Saturday evening's "Show of Champions" will open with the current fifth-place chorus medalist, and past international chorus champion, the **Phoenicians**. Featured will be **Yesteryear**, third-place quartet medalist and **Nightlife**, 1994 silver medalist. Headlining the show will be the 1994 International Quartet Champion, **Joker's Wild**. An afterglow will follow.

With the purchase of each convention registration, you receive admission to the "Meet the Medalists" reception, admission to the Seniors Quartet Contest, admission and a reserved seat for the Saturday night "Show of Champions" and tickets for the subsequent afterglow. Other tickets may be ordered on the forms enclosed with your registration packets, or purchased at the events booth in the registration area in Tucson. See registration form on opposing page.

TOUR DESCRIPTIONS - '95 MIDWINTER

Tucson Walking Tour: Tuesday, Wednesday and Thursday. A guided walking tour of historic downtown Tucson. Includes stop at the Tucson Museum of Art & Old Town Artisans. Lunch is included. 9 a.m. to 12 noon. Departs from the Holiday Inn lower lobby. \$20 per person.

Shopping Trip: Tuesday and Thursday. Shop till you drop at the Kaibab Shop (Indian and Southwestern goods) and the VF Factory Outlet (50% discount on all items). 10 a.m. to 1 p.m. Departs from the side entrance of the Holiday Inn. \$13 per person.

Tucson City Tour: Wednesday and Friday. A guided motor coach tour of the downtown barrio areas. Snob Hollow, A-Mountain, University of Arizona and Mission of San Xavier. 9 a.m. to 12 p.m. Departs side entrance of the Holiday Inn. \$18 per person.

Biosphere II: Wednesday only. At Biosphere II you will see how mankind is planning for travel into space. The many areas of earth are duplicated in this unique sealed environment where experiments are being conducted for future space travels. Box lunch included. 10 a.m. - 2 p.m. Buses depart from the Holiday Inn. \$39 per person.

BBQ Cookout/Afterglow: Wednesday only. Swim and visit with your friends at the beautiful Ramada Inn patio pool followed by a BBQ Cookout and Afterglow. Just a short walk from the Holiday Inn. Enjoy a delicious "Texas BBQ" which includes chicken and ribs. A cash bar will be available to serve your favorite refreshments. The afterglow will follow the BBQ and will feature guest quartets. 4:30 p.m. - 9 p.m. \$25 per person.

Tombstone & Bisbee Tour: Thursday only. An all-day visit to the "Town too tough to die..." Tombstone, Arizona, home of the famous "Gunfight at the O.K. Corral." Then visit Bisbee with its many antique shops. 8:30 a.m. - 4:30 p.m. Departs from the Holiday Inn. \$28 per person.

Nogales, Mexico: Thursday only. One of the most popular trips from previous Tucson midwinters. Spend the day testing your bargaining skills. While out shopping for beautiful jewelry and leather goods, you will have the opportunity of experiencing the great foods and cultures of Mexico. 8:30 a.m. to 4:30 p.m. Buses depart from the Holiday Inn. \$30 per person.

Old Tucson & the Desert Museum: Friday and Saturday. Don't miss this opportunity to visit and enjoy a movie set and the world famous Desert Museum featuring desert animals in their natural settings. 8:30 a.m. to 1 p.m. Buses depart from the side entrance of the Holiday Inn. \$40 per person.

Sabino Canyon and DeGrazia Studios: Friday only. Spectacular Sabino Canyon, with water falling from the 9,100-foot heights of Mt. Lemmon, creates a unique desert oasis. DeGrazia Studios offer many great opportunities to enjoy the world-famous artist with his colorful portrayals of Indian children. 9 a.m. to 12:30 p.m. Departs from the Holiday Inn. \$22 per person.

Tour participants are responsible for their own transportation to and from the Holiday Inn.

Midwinter Convention Registration • Tucson, Ariz. • Jan. 22 - 29, 1995

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WHAT'S INCLUDED:

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

INSTRUCTIONS

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

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

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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Meet Joker's Wild ... a family affair

by Darryl Flinn, friend and coach

Under the marquee of the Palace Theater after the 1990 Buckeye Invitational, four young men found themselves woodshedding a few songs and tags. Have you ever had one of those eye-popping moments with three other guys that meant "we've just got to do this again"? Well, again and again is exactly what happened, until Mark, Dave and the two Steves decided that the 400-mile round trip between Columbus and Pittsburgh would be a small price to pay if they could just realize the potential they were sensing.

Even before becoming *Joker's Wild*, these four Barbershoppers were known around the Johnny Appleseed District as experienced quartetters, fanatic woodshedders, tag singers and as dedicated chorus performers and leaders. Now, all readers of this magazine can get to know them.

Steve Legters, baritone

"This really is a family affair," says Jim Legters, baritone Steve's father, who will serve as Johnny Appleseed District president in 1995. "Steve and I, along with his two brothers, Chris and Jeff, have been singing barbershop with the **Penn-Ohio Singers** of the Shenango Valley, Penn., Chapter since Steve was 12 years old." Graduating from Grove City College in 1991, Steve lives and works in Pittsburgh as a contract administrator for Westinghouse. Steve is very thankful for the love and support provided by his father, his mother, Pat, and his girlfriend, Julie Leary.

Steve Iannacchione, tenor

Tenor Steve Iannacchione [pronounced Yanna-key-own-ee] spends Tuesday nights

on the risers with his dad, Leo, as a member of the Penn-Ohio Singers where Steve is an associate director and Music V.P. responsible for craft. He also coaches quartets, choruses, does some arranging and is an amateur actor. A recent graduate of Carnegie-Mellon University, Steve "I" has embarked on a career with Kaufmann's Department Stores in Pittsburgh. Steve's mom and dad, Mary Ann and Leo, are proud supporters of Steve and the *Joker's Wild*.

Mark Green, lead

The Green family is into barbershop up to its ears. Lead Mark has been at it for 19 years as a former tenor in the **Showtime, Chordland Express, and Bowery Boys** quartets and as a member of the Buckeye-Columbus, Ohio, Chapter's **Singing Buckeyes** chorus, where he spends Tuesday evenings with his dad, Andy.

It's no surprise to Mark's mom, Betty, and dad that *Joker's Wild* became a reality. They saw Mark's musical interests start at a very young age and progress from church-school choir to grade-school instrument lessons and high school musicals to four successful years at Ohio State University in the Men's Glee Club and the university's world-

renowned marching band.

Mark's bride of six years, Lori, is an outstanding lead in her own right, and is deeply involved with the Scioto Valley Chapter of Sweet Adelines in Columbus, Ohio.



The Kindinger family (l to r): Julie, Dave, Laura, Pam and Brian.

The Greens live in the Columbus suburb of Westerville, with their two cats, Maestro and Allegro. Mark is employed as an account executive for Tower Cellular, an authorized Cellular One agent.

Dave Kindinger, bass

Bass singer Dave Kindinger always has a joke or quip to share and, as spokesman for the quartet, has an especially warm way with audiences country-wide. The quartet works well around Dave's demanding schedule as principal of Hamilton South Elementary School in Columbus. Dave's wife, Pam, daughters, Laura and Julie, and especially son Brian, are committed to the *Joker's Wild* way of life. Dave has a rich quartet history, and is a dedicated 20-year member of the Singing Buckeyes chorus, where he performs in the front row. He has served in many offices of the Buckeye-Columbus Chapter over the years, including president from 1980 to 1982. He was honored as the chapter Barbershopper of the Year in 1982.

And the rest of the "family"

The quartet is proud to include coaches Lance Heilmann, Gary Wulf and Darryl Flinn, along with principal arranger David Wright, as part of its family. "We couldn't have realized our dream without the guidance of our coaches," the foursome related.

"Lance Heilmann and his wife, Linda, opened their home to us every Wednesday



The Legters family (l to r): mother Pat, Steve and father Jim.



The Green family (l to r): father, Andy; lead, Mark; wife, Lori and mom, Betty.

evening for months. Lance's unselfish love, determination and interpretive wizardry is evident with every breath we take.

"Darryl Flinn's 'Gentle Giant' approach to coaching, as well as his incredible ear for tuning and sound, has been very instrumental to our singing success. Gary Wulf not only made a commitment to coach us, but also to make the four-hour round trip with Dave and Mark every week leading up to the international competition. Gary waved his magic presentation wand unselfishly for Joker's Wild to help create many unforgettable moments.

"When David Wright chose to arrange music for the quartet, we didn't fully realize the magnitude of his musical genius. The excitement, emotion and love that David creates for us through this music makes every note a pleasure to learn as well as sing.

"Our family of coaches wouldn't be complete if we didn't mention Larry Ajer. Al-

though we didn't have the opportunity to work with Larry as often as we would have liked, the knowledge, creativity and genuineness shared by Larry influenced us greatly. All of our coaches and arrangers committed themselves to the dream. Without their generosity, love and support, we wouldn't be who or where we are today."

Others comment

Coach Lance Heilmann says, "It all adds up. These are four terrifically-talented guys who not only have high expectations for themselves, but a work ethic to back them up. More quartets should strive to emulate the Joker's Wild dedication to excellence."

Arranger David Wright says, "I love working with these guys because of their boundless energy. Couple that with their strong can-do attitude and you've got a winner." Coach Gary Wulf reflects on the great satisfaction he takes in refining the beauty of the quartet's sound and staging: "Helping to put together the pieces of a Joker's Wild performance has been a labor of love. Their dedication to the art makes coaching them a joy."

Mark's wife, Lori, says: "It seems like only yesterday that we attended an international convention as spectators. To see Mark as an international champion is unbe-


lievable. The pride, joy, respect and love that I feel for my husband, as well as for Steve, Dave and Steve, is very hard to describe. I wouldn't trade this wonderful and crazy Joker's Wild family of ours for anything!"

JAD President Gene Courts says, "We're so proud of the Joker's Wild and JAD's quartet development program. And hats off, too, to the world's greatest collection of coaches right here in our own district. Joker's Wild didn't win by luck; they are four very talented young men who planned for it and had just the right kind of help along the way, including the backing of our great district and its winning quartet tradition."

Dedication brings rewards

It was no joke when these four intense and fun personalities got their act together and won the 1990 Johnny Appleseed District quartet championship just two months after woodshedding in front of the Palace Theater.

From that moment, those of us who were a part of the "family" knew that for the Joker's Wild there was a magnificent future just around the corner. They sensed it too, and began organizing a team of coaches and arrangers that ultimately saw them reach the finals in Louisville, then win bronze and silver medals in New Orleans and Calgary. Winning the gold in Pittsburgh, at the convention hosted by the foursome's own Johnny Appleseed District, seemed logical.

If you ask the meaning of their unique name, the guys say the name "Joker's Wild" did originate as a bit of a joke but there is no real meaning and there is no theme intended. To those of us who are a part of the "family," the name suggests a deep and abiding love of our Society and our music. It means a dedication to excellence. It means a strong commitment to each other and the future of the quartet. And it translates to a strong intention to share the unique songs and arrangements of Joker's Wild with Barbershoppers everywhere ... for a good long time to come. 



The Iannachionne family (l to r): mom Betty Ann, Steve and dad Leo.

International president for 1987, Darryl Flinn has an extensive musical background. He has sung in numerous quartets, directed the Canton, Ohio, Hall of Fame chorus and is a certified judge in the Singing Category. He is one the Society's most active coaches and teaches a class in advanced quartet coaching at Harmony College.

The one, the only, Vocal Majority

by Larry Ajer, coach and friend

Twenty-three years is clearly sufficient time to begin the process of building a tradition. For the Dallas Metro Chapter's **Vocal Majority**, it is enough time to build a legend. The tradition is winning and the legend is great music, performed in the barbershop style. A side benefit of the VM's pursuit of excellence has been leadership in defining the continued evolution of our art form. We have not only enjoyed this great chorus, we have learned from them.

The reasons that the VM has achieved excellence are often clouded by rumor. There is *not*, for example, a list of 300 men waiting to join the chorus. Dallas Metro works [just like any great chapter] to attract membership. Leaders such as Chapter President Hank Pivarnik and Marketing Director Bob Arnold pull powerful teams together to achieve the apparently seamless presence that defines the VM.

What I have come to understand about the Vocal Majority is that the members work extremely hard, in both musical and administrative areas, to have a marvelous musical experience and to share that experience with any and all audiences who will accept them. First excellence, then sharing. This formula requires a fundamental desire to learn, and that is the message of their success in 1994.

Coming off the win in Louisville in 1991, the VM saw its challenge for the competitive future to include an outstanding performance in New Orleans, winning the Southwestern District in the fall of 1993 and seeking its sixth-consecutive and seventh-overall international chorus championship in 1994. Winning a seventh championship would then tie the VM with the incredible Louisville **Thoroughbreds**.

New challenges faced

And then a new opportunity presented itself, one that was tailor-made for this great chorus. The 1994 contest would be the very first international contest to be judged by the new scoring categories. To a chorus with the VM's record of success, change can mean extreme vulnerability. All change holds that threat, particularly to those who have done well in an existing system.



SPEBSQSA Executive Director Joe Liles (left) presented the ASCAP trophy to Dallas Metro President Hank Pivarnik and VM Director Jim Clancy (right).

But, like the true champions that they are, the men of the VM saw the change as being in the best interests of our Society and as a challenge, not a threat. As soon as they committed their willingness to learn and to grow, the talent pool of the VM sought to learn as much as possible about what the new system would expect and how they could achieve a maximum reward within its framework.

Music Director Jim Clancy, ever the leader, asked for simple and workable definitions. He was told that the new categories would reward choruses that a) pick good songs, b) sing them well and c) have fun doing it. That was simple, and the entire chorus set these as their goals. From the start, it was the arrangements of David Wright and Jim Clancy that defined the songs. They were complex, but singable; interesting, but true to the style; challenging, but well within the ability of the chorus.

To sing them well was probably the easiest challenge because the Vocal Majority sings everything well. It is fundamental to what the chapter is and what the chorus does.

VM assistant director and lead section leader Greg Clancy, along with other section leaders Todd Wilson, Jeff Oxley, Jason January and the rest of the music staff, agreed on the desired sound for each section and each

part of the song. Adding his own expertise to the product was master voice coach Jim Casey. The result was the unique style that is the trademark of the VM. We hear and see it as unity of expression, quality, meaning and commitment. With its usual emphasis on in-tune singing, the music team had a clear focus. Tune it, tune it, tune it. And then, tune it some more. When a chorus sings with the unity and intonation of the Vocal Majority, then the songs are positioned to become truly entertaining.

Fun is part of the program

To have fun while singing is the goal of every member of the Society. To the VM, fun is doing it with excellence, finding the thrill of chords perfectly locked and sensing the forward motion that leads to a natural and believable climax of the music. Fortunately, that is the same definition of fun that the new judging categories embrace.

In the up tune, "Rimmin' Wild," an obvious need for characters and dramatization through actions exists. To bring the concept of the characters to life, Bob and Rosemary Calderon were called in, as they have been for every VM contest plan. Working with the in-house team of Chuck Mitchell and David Pratt, a package was created that had an unusual twist.



Jim Clancy has directed the Vocal Majority to all seven of its gold medals.

To make "Runnin' Wild" preserve a single focus while the song evolved, the chorus performed a series of actions and positions that set up a finale. That is exactly what the music was doing, and the goal was for the audience to receive a visual and vocal experience that matched throughout the song. Moving from the total chorus to the front row, and finally to a spoof on Jim Clancy himself, the flow of the song was amplified by the presentation. That it was done without excess and with a sense of genuine fun is why the judging panel unanimously rewarded the song with huge Presentation scores.

The message the singers of the Vocal Majority sent to me and to all members of the audience was that they are true to the music, willing to learn and be entertaining in their execution of a performance.

A sidelight to the VM performance in Pittsburgh occurred when assistant stage manager Everett Nau was left with no help to move eleven sections of risers. Without a question, the men of the Vocal Majority pitched in, got the job done and no fanfare was heard. None was asked.

I found a family of singers

For the 1994 contest, I was asked to work with the many elements of the VM team to assist with preparation. Like many, I was concerned with larger-than-life expectations. What I found was a very typical group of men who are simply devoted to excellence, to learning, to music and to being the best ambassadors of our art form that they can be. The VM is every bit the family of singers that any chapter might hope to be. They are warm, accepting and friendly. They are also exceptionally good at what they do.

Jim Clancy is clearly a master of the barbershop chorus art form. His dedication to quality and his motivational skills are legendary. Jim believes absolutely that choruses do not win, individuals do. And, when the individuals are collected in a unified spirit and belief, then they become a chorus that takes on a life of its own. Greatness is achieved one on one. One singer to one audience. One singer combined with his partners in the effort makes one chorus, and they collectively strive to impact one audience. It is that commitment to the moment that is the Vocal Majority. The humility of its members in the face of competition is genuine and their efforts clearly reflect their innermost selves.

Pittsburgh is history

Pittsburgh 1994 is now history and the Vocal Majority has won again, this time

being judged by the traditional audience factor and the new official judging system. To win this contest was particularly gratifying, in light of the fact that Northbrook's **New Tradition** chorus gave what may have been the finest silver-medal performance ever. The challenge was real and the effort was absolutely necessary.

For a short time, the Vocal Majority will be able to bask in the warm feelings of the gold medals. But they have begun already to improve. Several members were at the recent Harmony College, a few as faculty, but many as students, studying our craft and working to improve their skills. Concerts, recordings, and shows around the country will occupy the men of the Vocal Majority in the next year. They will be our representatives at many functions of significance and they will represent us very well indeed.

As always, the members of the Vocal Majority welcome guests at their rehearsals, so if you are ever in Dallas, give them a call, stop by, go to the afterglow, sing a few tags, make some friends. There are plenty of friends to be made in this magnificent chorus.

Larry Ajer is a regular on the Harmony College faculty and a much-sought-after coach for choruses and quartets, both male and female. A frequent contributor to The Harmonizer, he has been an active spokesman for keeping our music moving in an artistic direction. He is currently the Presentation Category Specialist on the Contest & Judging Committee.

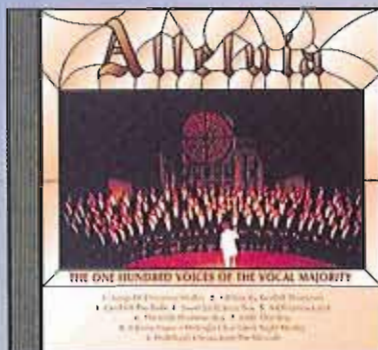


To the men of the Vocal Majority, acknowledging applause from an appreciative audience is almost as much fun as winning a chorus contest. (All photos for this article by Jim Miller Photography)

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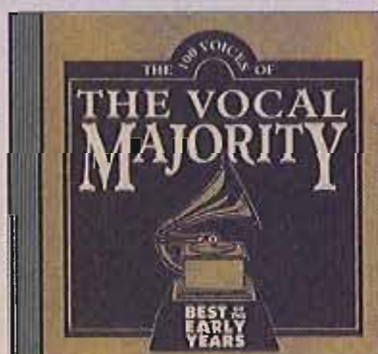
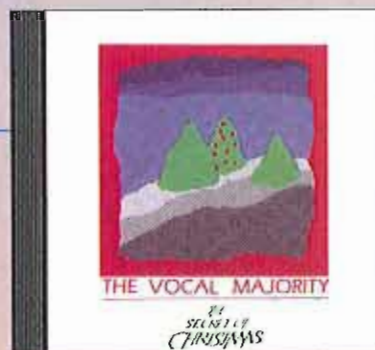
Traditional, inspirational and secular songs of the Christmas holiday season recorded in a specially designed 32-track digital studio to capture the ambient blend of a hundred voices raised in praise. Also featured are cuts from our 1973 International quartet winner **The Dealer's Choice**, and 1990 International quartet champion **Acoustix**.

SONGS: Christmas Is Coming • Deck The Halls With Boughs Of Holly • O Little Town Of Bethlehem • The First Noel • Angels We Have Heard On High • Hark The Herald Angels Sing • Joy To The World • Alleluia by Randall Thompson • Carol Of The Bells • Sweet Little Jesus Boy • A Christmas Carol • The Little Drummer Boy • Little Altar Boy • It Came Upon A Midnight Clear • Silent Night • The Hallelujah Chorus from The Messiah

The Secret of Christmas

A collection of custom Vocal Majority arrangements featuring both traditional and contemporary Christmas holiday favorites. It has been one of the top-selling albums in Texas for the past several years and deserves to be in YOUR collection of favorite choral Christmas music.

SONGS: O Come All Ye Faithful • Have Yourself A Merry Little Christmas • Jingle Bells • Sleighride • I'll Be Home For Christmas • Coventry Carol • Away In A Manger • The Lord's Prayer • Silent Night • Blue Christmas • The Christmas Song • I Wonder What You're Doing For Christmas • O Holy Night • The Secret Of Christmas



The Vocal Majority: Best Of The Early Years

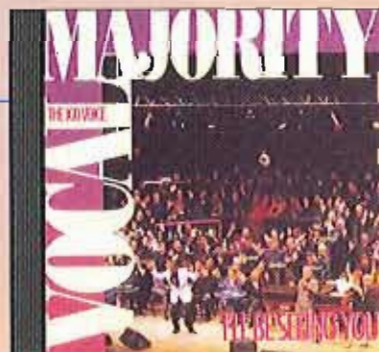
A retrospective collection of the most popular and unique arrangements recorded by the chorus from 1975 through 1982. Each of the following selections was re-engineered and re-mastered using new computer and digital conversion technology.

SONGS: On A Wonderful Day Like Today • How Deep Is The Ocean • With A Song In My Heart • Didn't We • MacArthur Park • How Could You Believe Me When I Said I Loved You • It's A Sin To Tell A Lie • For Once In My Life • Sweet Gypsy Rose • A Nightingale Sang In Berkeley Square • This Is All I Ask • Have A Little Talk With Myself • Today • If I Ruled The World • Who'll Take My Place When I'm Gone • Here's To The Winners • Step To The Rear

I'll Be Seeing You

The Vocal Majority captures the most technically accurate and exciting choral sound ever recorded. The album was recorded in a specially designed studio, and includes many of America's song favorites from the past five decades. This recording was also submitted for a Grammy nomination by the National Academy of Recording Arts and Sciences. Also appearing is our 1990 International Gold Medal Quartet **Acoustix**, plus a cut from our 1973 International Quartet Champion, **The Dealer's Choice**.

SONGS: No Arms Can Ever Hold You • My Funny Valentine • As Time Goes By • Stormy Weather • The Masquerade Is Over • Where Is Love • Stardust • Graduation Day • It's A Blue World • You'll Never Know Just How Much I Love You • Mack The Knife • I'll Be Seeing You



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TOLL-FREE

1-800-VMSONGS

to Order
Recordings and
for Show
Information.
Also...see the
Order Form to
find out how to
obtain FREE
RECORDINGS!

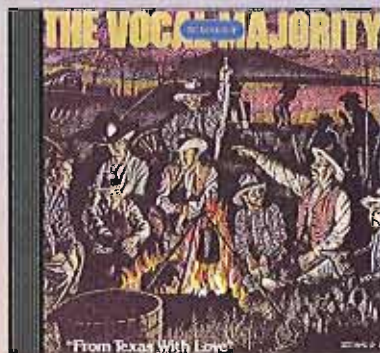
The Vocal Majority's 1994 Christmas show productions are on December 16th and 17th. Call toll-free 1-800-VMSONGS and we will fax a show ticket order form to you.



Voices in Harmony

Recorded live in Salt Lake City's renowned tabernacle, The Vocal Majority shares the album with the Mormon Tabernacle Choir in a collection of inspirational and religious songs. Many of the songs by both groups were arranged especially for this unique concert event.

How Great Thou Art • Sweet Hour Of Prayer • The Long Day Closes • I'll Walk With God • Suddenly You're Older • Nearer My God To Thee • Love At Home • I Walked Today Where Jesus Walked • The Windows Of The World • One Voice • The Last Chord • Danny Boy • Home On The Range



For God, Country & You

A wonderful mix of inspirational, patriotic and love songs recorded digitally to capture all the richness of the fabulous Vocal Majority choral sound. Also featured is our **Class Of The 80s** quartet, the group that would eventually evolve into the group known now as **Acoustix**.

SONGS: *God Bless The USA • Waitin' For The Robert E. Lee • Ave Maria • You Keep Coming Back Like A Song • Girl Of My Dreams • Who's Gonna Love You When I'm Gone • Who'll Take My Place When I'm Gone • Mister Leader Man • Strike Up The Band • Last Night Was The End Of The World • Old Man River • America The Beautiful • Give Me Your Tired, Your Poor • God Bless America*



From Texas With Love

A mellow tribute to the home state of The Vocal Majority. The album features some of Jim Clancy's landmark arrangements, including the rousing 10-minute *'Texas Medley'*, and Mickey Newberry's inspiring medley, *'An American Trilogy'*.

SONGS: *It's A Most Unusual Day • From The First Hello To The Last Goodbye • The Theme From Giant • The Yellow Rose Of Texas • San Antonio Rose • Goin' Back To Houston • Deep In The Heart Of Texas • Abilene • Let's Go To Luckenbach, Texas • Home On The Range • We're From Big D • The Eyes Of Texas Are Upon You • Poinciana • Ten Feet Off The Ground • An American Trilogy • For A Little While, So Long*

AUDIO RECORDINGS

Order Form

AUDIO TITLES <i>Indicate Quantities Below</i>	CD \$15.50	Cassette \$10.50
ALLELUIA		
Best Of The Early Years		
I'll Be Seeing You		
For God, Country & You		
Voices In Harmony		
The Secret Of Christmas		
From Texas With Love		
Stars & Stripes (Acoustix)		
The Science Of Sound (Acoustix)		

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Most orders are shipped within 7 days during busy holiday seasons. Shipment is GUARANTEED within 30 days of receipt for continental U.S. locations. Express shipping is available for an additional charge. If an order is backordered we will notify you of any shipping delays.

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\$50.01 - \$75.00	\$4.00
Over \$75.00	\$5.00
Express Mail	
Additional Charge	\$9.50
Overseas Shipping add \$6.00 to the regular shipping charge.	

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HARM94

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

Canning the chatter—should you?

by Steve Rafe, Member, International Marketing Committee

Chapter officers tell me people tend to talk too much at rehearsals and don't pay attention enough of the time. People start talking. Someone asks for quiet. A few moments later, the chatter begins again. Once more someone calls for quiet, perhaps a little louder. If the pattern continues over the evening, or over several rehearsals, the one who calls for quiet may soon be shouting or lecturing. And yet, the problem persists.

Chapters have even invoked "rules" for who can speak, and when. Some leaders have chastised their members for seemingly showing rudeness and disrespect for the person speaking. Even when admonished to "Just do as you're told" and "Hold your comments until later," members continue to swap comments, joke, or "disobey" in other ways.

Don't beat a dead horse

If you've tried lecturing the chorus because men talk when they should be listening and the chatter continues, there is no point in continuing to lecture. In fact, some studies show that emphasizing an undesired behavior can make matters worse. When people realize your techniques don't work, they have even less regard for your leadership.

Studies show that people tend to repeat and intensify their efforts of coping with a situation—even if their approach hasn't worked. For example, if you can't loosen a nut from a bolt, you use more force in hope that it may loosen. More likely, it will either remain stuck or it will shear off; in either case, the result is frustration.

If we were to say the nut and bolt were just trying to give us a hard time, people would think we were neurotic. However, people often say this about their relationships with others. Perhaps the bolt can be freed with vise-grip pliers. Perhaps it can be sprayed with a solvent. Perhaps the bolt can be cut and re-threaded. Perhaps we might be better off to get a new nut and bolt. More often than not, problems in life are like that. They have many causes and there are many possible solutions.

We need what behaviorists call "requisite variety." It means having the various tools or techniques required for the situation. Remember the old saying: "When a man's only tool is a hammer, he acts as though every problem in life were a nail."

Why people are rude

Most unproductive talk on the risers occurs when chorus members don't understand what someone is trying to put across. Members may be confused by the way the information is being presented, or they may be overloaded by too much information.

To understand their perceived rudeness, it helps to consider the three basic drives that predominate in individuals, particularly within organizations.

People are motivated to varying degrees by their needs for power (leadership), achievement and affiliation. Some members have a strong need to influence decisions, other people or situations. Others participate primarily for the opportunity to set goals and achieve them—such as winning contests. Still others primarily expect barbershopping to fulfill their need for fellowship.

Where does this put us with "rudeness?" When talking replaces listening, the "affiliators," or socializers, may be very much involved. After all, fellowship is their prime reason for being present and they enjoy being part of any conversation. They don't *intend* to be rude, but once questions are raised and discussed, they may socialize rather than listen.

"Achievers" may be too busy listening—and often taking notes—to talk. But when they do, they are usually seeking clarification. They may be trying to find out what they might have missed or misunderstood—without intending to interrupt the entire chorus.

The "power" members often offer commentary in an effort to "interpret" the speaker for others who "didn't get it right," or "need help." Amusingly, these are the folks who often try to get others to be quiet—even when they, themselves, have been talking.

Why hammers don't work

Try to inhibit riser talk and, more often than not, you'll only frustrate yourself. You'll find yourself escalating from warnings to admonitions. Then from rules to threats, usually couched in language such as, "If you don't ... , then you won't"

When you hear a chapter member boast that his group "runs a tight ship"—probably a leader type—you may find that it is having problems retaining members, chapter meet-

ings are poorly attended, or people leave meetings at the break. If none of these things happen, the chapter may have a high concentration of achievers rather than affiliators. Perhaps time will tell.

Even if the chapter has none of these problems, it may still not be home free. Eventually it may face a different problem: members who are willing to go along with just about anything they are told to do. While this may provide useful control for a chorus director in a high-achiever chorus, it may not bode well for the long-range administrative health of the chapter.

Individuals who allow others to tell them what to do and how to do it are often referred to "passives" or "super-agreeables." A chapter with a large concentration of such members may not have the leaders it needs for the future. Super-agreeables are more likely to drop out than to complain or take action.

Using the right tools

We should acknowledge talking on the risers as being perfectly natural for the people who do it. The power people are trying to play a role by interpreting, the achievers are trying to learn, and the affiliators are just trying to be friendly.

If leaders recognize *why* spontaneous conversation occurs, they are better prepared to deal with it. Their own lack of clarity or completeness in messages, or a conflict with previous instructions, may be at the root of the problem. By improving in this area alone, chatter will be considerably reduced.

In many chapters, much of the music is only learned on chapter meeting night, although achievers are likely to work at learning music at home. So the music leadership team will need to make certain the teaching plan considers this. Lecturing men on the risers won't do it.

Use all interruptions as opportunities to gain input. Try to determine the interrupter's individual drive—whether power, achievement, or affiliation, then respond appropriately. Give power people a more active role in planning, organizing and teaching. Give the achievers more and better craft sessions, presented clearly and concisely. Provide affiliators with short, fun sessions and frequent opportunities for unstructured or informal singing.

Create an atmosphere that improves learning through better teaching, and that provides opportunities that involve and motivate all members. This should provide a good start toward managing interruptions.

Harmony College 1994 ... even standing in line was great!

by Dan Naumann, Director of Music Education and Services; Dean of Harmony College

The crowded Harmony College registration queue was noisy with boisterous singing and chatter. A freshman, having reached the registration tables, caught my arm as I hurried by. "This is going to be a great week," he grinned. "Even standing in line was great!"

Although that fellow probably didn't mean it as any more than a casual remark, his simple statement stayed with me for the entire week. It struck me as a great metaphor for the Harmony College experience for most of us. We get so caught up in the "positive energy," that we can have a terrific time, well, just standing in line!

Again this year, the surveys completed by the students awarded the faculty rave reviews. As a music educator and a veteran of many music seminars and workshops, I continue to be amazed at the quality of the faculty at Harmony College. What's extraordinary to a music educator is that the Harmony College faculty teach for free, and yet, the number and variety of class offerings we bring to the students at Harmony College is truly extraordinary!

We discovered, on the Wednesday before Harmony College, that the college had also scheduled a basketball camp, which meant that we would have 200 fewer beds than we needed. It was a scramble to make all the housing reassignments by Sunday morning, and, unfortunately, this made the rooms a bit more crowded than we had anticipated. We were relieved to find that most of the students were very understanding. Barbershoppers are great people.



Faculty member Ron Black conducted one of the general sessions at Harmony College 1994, where even standing in line was great.

Otherwise, Harmony College ran very smoothly this year. No floods, no National Guard taking over the dorms, no bottled water, etc. For the first time in twenty years, however, it rained on Wednesday night, forcing us to bring the Wednesday Night Bash indoors. Somehow, the Missouri Western staff and the food-service staff pulled it off. Many veterans thought this Bash, headlined by the **Rural Route 4**, to be one of the best ever.

"Saturday Nite Live," the Saturday evening finale, was another hit. The choruses and featured quartets did a great job presenting this year's show, *A Great Day*

for the Irish. And, fittingly, our new international quartet champion, **Joker's Wild**, headlined the evening's festivities. There was hardly a dry eye in the house as Executive Director Joe Liles led us in "One Heart, One Voice," the final song of an incredible week. One of his own compositions, it has become the aptly titled alma mater for Harmony College.

Many call Harmony College "Barbershop Mecca." How appropriate. In a way, it is a pilgrimage—one that every Barbershopper should make, at least once.

Even standing in line was great! 🎵

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

START OFF EACH DAY

with a song! _____

If you start off each day with a song, with a song, with a song!

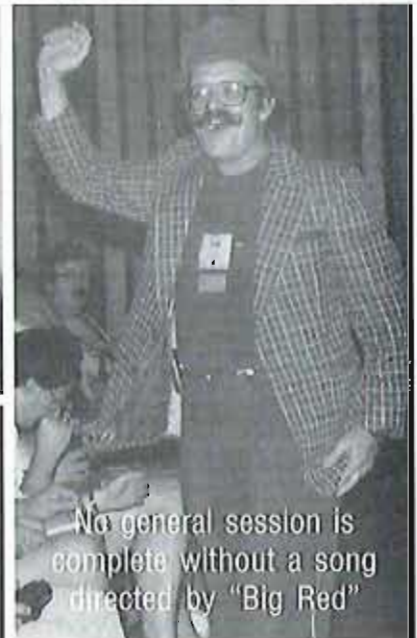
song, _____

Bob Walker, 1980s

A-V Techniques students set up shots for the Saturday night show



The distinguished family included Ev Nau and his Seven Dwarves.



No general session is complete without a song directed by "Big Red"



Rich Hasty takes a breather with a barbershop legend, Tag Guru Earl Moon



The cream consumption was only 435 gallons in 1994

Harmony College 1994:
A photo memory



MORE SINGING • MORE CLASSES • MORE FUN THAN EVER BEFORE!

HARMONY COLLEGE



THE COMPLETE BARBERSHOP EDUCATION EXPERIENCE — NOW BIGGER & BETTER THAN EVER!

*Harmony College + Directors College
+ Quartet Pods, together for the first time*

For more than 25 years, Harmony College has been the world's premier barbershop singing workshop. In 1995, it'll be bigger and better than ever—the way you designed it.

We carefully studied more than 300 surveys of Harmony College students, and designed a curriculum that gives you more of what you come to Harmony College for: more singing, more fun, and more opportunity to take the classes you want. The result is a strikingly new Harmony College for 1995, which retains all the tradition, excitement and top-notch instruction you demand.

Harmony College: more of the best

This year, Harmony College will present a whopping 69 class offerings, with more class sections offered at more times. Now you don't have to sacrifice one class for another—you can take them both! For example, there are now three sections each of the popular "How to Be a Great... [Lead/Bari/etc.]" classes. Same goes for the Vocal Techniques classes, which always fill up quickly. **Everyone wishing to take these classes will be able to get in!**

We've also scheduled rest breaks in both the morning and afternoon, to relieve the wear and tear of busy class schedules. At the same time, though, we've actually increased the total number of hours of instruction you'll receive!

Directors College: more choices, more chances

Many chorus directors asked that we once again offer a week-long school tailored to their special needs. We're bringing Directors College to St. Joe to take advantage of the terrific faculty, convenient central location, and more electives to sample.

The expanded curriculum for Directors College includes opportunities for students to practice their techniques on live choruses, with world-class instructors assisting and demonstrating. A new repertoire reading class will help select music appropriate to your chorus.

Quartet Pods: more coaching, less strain

The popular quartet coaching pod program has continued to grow. It is, quite simply, the most intensive, productive, exciting way for four individual singers to transform themselves into a chord-ringing ensemble.

Our revised quartet schedule will provide quartets with more actual coaching time, but with less strain, by spreading the sessions throughout the entire week. Quartets will enjoy daily warm-up sessions that teach the best way to prepare the unit's voices to sing together, and tips on how to get the best use from limited rehearsal time.

Plus, quartet singers will have a wider range of electives from which to choose. You'll get the best of both worlds!

MORE SINGING!

- More Vocal Techniques sections
- More woodshed & tag singing
- More coaching time for quartets
- Special singing events nightly

MORE SELECTIONS!

- Choose from **69 classes**—the most ever!
- Expanded class offerings in barbershop history, presentation, comedy routines, teaching techniques, and sight singing
- Special tracks for quartet singers, directors, music teachers

MORE FLEXIBILITY!

- More sections of popular classes offered at more times
- Tailor a schedule to fit your own interests and level of ability.
- More free time — to relax, catch up with friends, sing tags

MORE FRIENDS & FUN!

- Harmony College & Directors College combined for the biggest Harmony College since 1989—**more than 700 singers!**
- A special **Father & Son Chorus**
- Spend "An Hour With..." some of the great barbershop legends
- PLUS... ice cream, beanies and the Wednesday night bash

THE BEST BARBERSHOP WEEK OF YOUR LIFE! • JULY 30-AUGUST 6, 1995

1995 HARMONY COLLEGE CLASSES

L = LECTURE D=DEMONSTRATION P=PARTICIPATION S=SINGING

01 FUNDAMENTALS OF MUSIC I LDP

Introduction to music notation, major scales, key and meter signatures. *Music Fundamentals For Barbershoppers* can be purchased at Harmony Marketplace.

02 FUNDAMENTALS OF MUSIC II LDP

Prerequisite: Fundamentals of Music I or equivalent. Continuation of Fundamentals I.

03 THEORY OF BARBERSHOP HARMONY I LDP

Prerequisite: Fundamentals of Music II or equivalent. Study of intervals, triads and chords. *Theory of Barbershop Harmony* can be purchased at Harmony Marketplace.

04 THEORY OF BARBERSHOP HARMONY II LDP

Prerequisite: Theory of Barbershop Harmony I or equivalent. Study of more advanced chords, voicings, harmonic progressions. *Theory of Barbershop Harmony* can be purchased at Harmony Marketplace.

05 COMPUTER MUSIC & SOFTWARE LDP

Introduction to Music Printer Plus.

06 SONG WRITING LDP

Prerequisite: Knowledge of basic music theory and music notation. Structure of lyric and melody, rhyming techniques, song form; building a song from a basic idea. Bring a paperback rhyming dictionary and 12 copies of an original song.

07 SONG WRITING (MINI) LDP

Prerequisite: Knowledge of basic music theory and music notation. Survey of basic song writing techniques.

08 ARRANGING I LDP

Prerequisite: Theory of Barbershop Harmony II or equivalent. Basic principles of barbershop arranging. Arrange selected portions of melodies and discuss.

09 ARRANGING II LDP

Prerequisite: Arranging I. Arrange selected sections of melodies and discuss.

10 ARRANGING WORKSHOP LDP

Prerequisite: Arranging II. Bring two barbershop arrangements. Work with outstanding arrangers.

11 PHYSICS OF SOUND LDP

How sound is produced.

12 PHYSICS OF SOUND (MINI) LDP

Introduction to sound production.

13 SUCCESSFUL PERFORMANCE LDP

Plan, practice, perform. Hands-on participation and demonstrations. Analyze videotaped performances.

14 PRESENTATION THEORY & PRACTICE LDP

Artistic application of performance techniques. Analyze music for theme. Contest videos used.

15 SHOW PRODUCTION LDP

Onstage theatrical aspects of producing successful shows. Forum method used to meet student needs.

16 SCRIPT WRITING LDP

Develop a barbershop script from concept to production. Discuss script styles and develop scripts.

17 BASIC ACTING FOR BARBERSHOPPERS LDP

Introduction to natural line delivery, stage direction and movement, etc.

18 COSTUMING & MAKE-UP LDP

Why performers need make-up, and how to apply it. Costume and uniform selection procedures.

19 PERFORMANCE REVIEWS LDP

Cover 7 essentials of good barbershop entertainment. Review performances and provide useful analyses.

20 CREATIVE PRESENTATION IN ACTION! LDP

Plan and execute a presentation with direct relationship to the visual and musical interpretation. Participation will be videotaped, analyzed and discussed.

21 DEVELOPING COMEDY ROUTINES LDP

Share and develop ideas in class. Analyze routines, discuss what makes them funny.

22 DEVELOPING COMEDY ROUTINES—FOR CHORUS DIRECTORS LDP

Share and develop chorus ideas. Analyze routines and discuss them.

23 DEVELOPING COMEDY ROUTINES—FOR QUARTETS LDP

Share and develop quartet ideas. Analyze routines and discuss them.

24 CREATIVE INTERPRETATION LDP

How to build musical emotional impact.

25 STAGE LIGHTING LDP

Outline of basic lighting techniques. Lighting design and relationships between various stage color components.

26 STAGE CRAFT LDP

Elements of technical theater. Two and three-dimensional construction including design concepts and painting techniques.

27 CONVENTION VIDEOS D

See and hear the top international competitors, highlights of the AIC show and other surprises.

28 EMCEE/SPOKESMAN LDP

Fundamentals of speaking to an audience as a representative of your quartet, chorus or Society.

29 HISTORY OF THE BARBERSHOP STYLE LDP

Roots of barbershop; rise of quartet singing; recordings of turn-of-the-century quartets; O.C. Cash and history of the Society to the present.

30 HISTORY OF THE BARBERSHOP STYLE (MINI) LDP

Shorter form, focusing on roots of barbershop; rise of quartet singing; recordings of turn-of-the-century quartets. Time permitting: history of SPEBSQSA.

31 COPYRIGHT — NOT WRONG! L

Basic elements of the U.S. Federal Copyright Law, what you can and can't do.

32 INTRODUCTION TO QUARTET COACHING LDP

"How to coach" for men with little coaching experience who want to learn fundamentals.

33 ADVANCED QUARTET COACHING LDP

Prerequisites: Coaching experience and/or Introduction to Coaching. Application of coaching techniques.

34 THE MASTER TEACHER LDP

Techniques for effective teaching.

35 THE MASTER TEACHER (MINI) LDP

Introduction to techniques for effective teaching.

36 MUSIC TEACHER SEMINAR LDP

Open to current public/private school music teachers only. Overview of barbershop style emphasizing the concepts that make it unique. Observe other classes.

37 HOW TO CHOOSE MUSIC FOR YOUR CHORUS (LDP)

Effective repertoire choices based upon realistic chorus abilities and needs.

38 COACHING APPRENTICESHIP LDP

Prerequisite: Beginning Coaching and Advanced Coaching or equivalent. Limited to 6 students who will take no other classes. Audition tape required.

39 DME SEMINAR P

Limited to District Music Educators only.

40 TUNE IT OR DIE! LDP

What is tuning? Fixing out-of-tune singing.

41 SCORING CATEGORIES LDP

Basic information. Learn how scores are derived. Be "judge for a day," using official scoring sheets.

42 AN HOUR WITH... PS

Spend an hour each with 4 Society legends.

43 YOUTH OUTREACH ACTIVITIES LDP

HARMONY EXPLOSION clubs, MBNA America College Quartet Contest, high school festivals and more.

44 MARKETING FOR MEMBERSHIP LDP

Techniques to canvass and recruit members in your community.

45 VOCAL TECHNIQUES LDP

As much individual help as possible in all phases of good vocal production.

46 ADVANCED VOCAL TECHNIQUES LDP

Audition tape required. Must have previous vocal instruction and good understanding of vocal functions.

47 VOCAL PEDAGOGY SEMINAR LDP

Prerequisite: Vocal Techniques, Advanced Vocal Techniques and background of teaching vocal skills. Learn to teach men to sing. Videotaping used to improve teaching skills.

48 HOW TO ANALYZE VOICES LDP

Identify the range and voice qualities that give a singer the right voice part.

49 HOW TO BE A GREAT QUARTET TENOR LDP

50 HOW TO BE A GREAT QUARTET LEAD LDP

51 HOW TO BE A GREAT QUARTET BARI LDP

52 HOW TO BE A GREAT QUARTET BASS LDP

53 TAG SINGING PS

Sing tags, learn tags.

54 REPERTOIRE PS

Prerequisite: Some music reading skill. Sing recent Society publications. Packets of all 36 songs can be purchased at Harmony Marketplace.

55 THE QUARTET EXPERIENCE LDP

Quartet basics, demonstration quartets, starting a quartet, and fundamentals of good quartet singing.

56 SIGHT SINGING FOR BEGINNERS LDP

Basic elements of music reading.

57 SIGHT SINGING FOR BEGINNERS (MINI) LDP

Introduction to basics.

58 INTERMEDIATE SIGHT SINGING LDP

Continuation of Sight Singing.

59 QUARTET "EXPERIMENTATION" DPS

Opportunity for Barbershoppers who wanted to ring a chord in a quartet but were never asked.

60 BARBERPOLE CAT PROGRAM LS

Learn all 12 Barberpole Cat songs and how to start a program in your chapter. Try other voice parts, too. Materials can be purchased at Harmony Marketplace.

61 BARBERPOLE CAT PROGRAM (MINI) LS

Learn some Barberpole Cat songs and how to start a program in your chapter.

62 GENERAL SESSION REPERTOIRE REVIEW S

Review songs taught during general sessions.

63 WOODSHEDDING FOR BEGINNERS S

Learn ear singing and experience "arranging on your feet." *Woodshedding Folio* can be purchased at Harmony Marketplace.

64 ADVANCED WOODSHEDDING S

For the more advanced woodshedder who knows the basics of ear singing.

65 FUNDAMENTALS FOR CHORUS DIRECTORS (LDP)

Basics of directing. Practice directing in class. For directors wishing to improve fundamental skills.

66 EVERYTHING YOU EVER WANTED TO KNOW ABOUT CHORUS DIRECTING BUT WERE AFRAID TO WAVE YOUR ARMS LDP

Basic conducting patterns, rehearsal skills, etc. No experience necessary... or even desired!

67 DIRECTORS' SEMINAR P

Opportunity for directors to meet, share ideas and work through common problems.

68 SATURDAY NIGHT LIVE DPS

Develop a sing-out package for performance on Saturday night. Must take both Sessions 2 & 4.

69 BUILDING A SOUND PLAN FOR THE CHORUS (LPS)

A step-by-step program to develop a better singing chorus.

1995 HARMONY COLLEGE CLASS SELECTION FORM

Harmony College Students: Place a check mark in **one class from each of the five sessions offered**. Classes are numbered 01, 02, etc. Please do not select more than one class ending in the same two digits. (For example, do not take 1-45 and 2-45—they are the same class offered at different times.)

Quartet Pod members: Most of your time will be spent in coaching sessions. Please select electives from Sessions 3 and 4 only.

Directors College students: Complete the registration form **ONLY** and forward it with your payment. Do **NOT** select classes from this page. Your class schedule will be based upon the results of your music theory and ear training exams and chorus directing videotape. Further information and testing materials will be sent to you upon receipt of your registration form and payment.

* Special applications and video or audio auditions are required for Coaching Apprenticeship, Advanced Vocal Techniques, and Vocal Pedagogy Seminar. These will be mailed to you on receipt of your registration and payment.

SESSION 1

MTWTF 9:10-11:40 am • 12 hours
Harmony College students only!

- ☐ 1-01 Fundamentals of Music I
- ☐ 1-03 Theory of Barbershop Harmony I
- ☐ 1-08 Arranging I
- ☐ 1-10 Arranging Workshop
- ☐ 1-11 Physics of Sound
- ☐ 1-13 Successful Performance
- ☐ 1-14 Presentation Theory & Practice
- ☐ 1-15 Show Production
- ☐ 1-20 Creative Presentation in Action!
- ☐ 1-24 Creative Interpretation
- ☐ 1-36 Music Teacher Seminar
- ☐ 1-38 * Coaching Apprenticeship
- ☐ 1-44 Marketing for Membership
- ☐ 1-45 Vocal Techniques
- ☐ 1-46 * Advanced Vocal Techniques
- ☐ 1-54 Repertoire
- ☐ 1-55 The Quartet Experience
- ☐ 1-58 Intermediate Sight Singing
- ☐ 1-59 Quartet "Experimentation"
- ☐ 1-60 Barberpole Cat Program
- ☐ 1-65 Fundamentals for Chorus Directors
- ☐ 1-66 Everything You Ever Wanted to Know About Chorus Directing but Were Afraid to Wave Your Arms

SESSION 2

MTWTF 1:40-3:40 pm • 12 hours
Harmony College Students only!

- ☐ 2-02 Fundamentals of Music II
- ☐ 2-04 Theory of Barbershop Harmony II
- ☐ 2-06 Song Writing
- ☐ 2-09 Arranging II
- ☐ 2-10 Arranging Workshop
- ☐ 2-11 Physics of Sound
- ☐ 2-14 Presentation Theory & Practice
- ☐ 2-16 Script Writing
- ☐ 2-20 Creative Presentation in Action
- ☐ 2-21 Developing Comedy Routines
- ☐ 2-26 Stage Craft
- ☐ 2-29 History of the Barbershop Style
- ☐ 2-32 Introduction to Quartet Coaching

- ☐ 2-33 Advanced Quartet Coaching
- ☐ 2-34 The Master Teacher
- ☐ 2-39 DME Seminar
- ☐ 2-45 Vocal Techniques
- ☐ 2-46 * Advanced Vocal Techniques
- ☐ 2-54 Repertoire
- ☐ 2-55 The Quartet Experience
- ☐ 2-56 Sight Singing for Beginners
- ☐ 2-59 Quartet "Experimentation"
- ☐ 2-63 Woodshedding for Beginners
- ☐ 2-64 Advanced Woodshedding
- ☐ 2-65 Fundamentals for Chorus Directors
- ☐ 2-68 Saturday Night Live (also take 4-68)

SESSION 3

MTWTF 4:10-5:10 pm • 6 hours • Open to
Harmony College students and Quartet
Pods members

- ☐ 3-05 Computer Music & Software
- ☐ 3-07 Song Writing (mini)
- ☐ 3-17 Basic Acting for Barbershoppers
- ☐ 3-19 Performance Reviews
- ☐ 3-23 Comedy Routines for Quartets
- ☐ 3-25 Stage Lighting
- ☐ 3-27 Convention Videos
- ☐ 3-28 Emcee/Spokesman
- ☐ 3-30 History of the Barbershop Style (Mini)
- ☐ 3-40 Tune It or Die
- ☐ 3-41 Scoring Categories
- ☐ 3-43 Youth Outreach Activities
- ☐ 3-47 * Vocal Pedagogy Seminar
- ☐ 3-48 How To Analyze Voices
- ☐ 3-49 How to Be A Great Quartet Tenor
- ☐ 3-50 How to Be A Great Quartet Lead
- ☐ 3-51 How to Be A Great Quartet Bari
- ☐ 3-52 How to Be A Great Quartet Bass
- ☐ 3-53 Tag Singing
- ☐ 3-57 Sight Singing for Beginners (mini)
- ☐ 3-61 Barberpole Cat Program (mini)
- ☐ 3-62 General Session Repertoire Review
- ☐ 3-67 Directors Seminar
- ☐ 3-69 Building A Sound Plan for the Chorus

SESSION 4

MTWTF 7:40-8:10 pm • 6 hours • Open to
Harmony College students and Quartet
Pods members

- ☐ 4-05 Computer Music & Software
- ☐ 4-07 Song Writing (mini)
- ☐ 4-12 Physics of Sound (mini)
- ☐ 4-17 Basic Acting for Barbershoppers
- ☐ 4-18 Costuming & Make-up
- ☐ 4-22 Comedy Routines for Chorus Dirs.
- ☐ 4-27 Convention Videos
- ☐ 4-28 Emcee/Spokesman
- ☐ 4-35 The Master Teacher (mini)
- ☐ 4-37 How to Choose Music for your Chorus
- ☐ 4-41 Scoring Categories
- ☐ 4-47 * Vocal Pedagogy Seminar
- ☐ 4-48 How To Analyze Voices
- ☐ 4-49 How to Be A Great Quartet Tenor
- ☐ 4-50 How to Be A Great Quartet Lead
- ☐ 4-51 How to Be A Great Quartet Bari
- ☐ 4-52 How to Be A Great Quartet Bass
- ☐ 4-53 Tag Singing
- ☐ 4-61 Barberpole Cat Program (mini)
- ☐ 4-67 Directors Seminar
- ☐ 4-68 Saturday Night Live (also take 2-68)

SESSION 5

Mon. & Fri. 8:10-10:10 pm • 4 hours •
Harmony College Students only!

- ☐ 5-27 Convention Videos
- ☐ 5-31 Copyright - Not Wrong!
- ☐ 5-41 Scoring Categories
- ☐ 5-42 An Hour With...
- ☐ 5-49 How to Be A Great Quartet Tenor (mini)
- ☐ 5-50 How to Be A Great Quartet Lead (mini)
- ☐ 5-51 How to Be A Great Quartet Bari (mini)
- ☐ 5-52 How to Be A Great Quartet Bass (mini)
- ☐ 5-53 Tag Singing
- ☐ 5-62 General Session Repertoire Review
- ☐ 5-63 Woodshedding for Beginners
- ☐ 5-64 Advanced Woodshedding



REGISTRATION FORM

ALL STUDENTS: PLEASE COMPLETE QUESTIONS 1-21 BELOW!

for ☐ Harmony College: complete this Registration Form, and the Class Selection Form.

for ☐ Directors College: complete this Registration Form only. Additional Class information and testing requirements will be sent to you.

(1) Name _____

(2) Address _____

(3) City _____

(4) State/Province _____

(5) Postal/ZIP Code _____ Country _____

(6) Phone (home) _____

(7) Phone (work) _____

(8) How would you like your name to appear on your name badge? _____

(9) Voice Part _____

(10) Age _____

(11) Member # _____

(12) Chapter # _____

Please circle "Y" or "N" for the following questions:

(13) Is this your **FIRST YEAR** at Harmony College? Y N or Directors College? Y N

(14) Are you attending as a Quartet Pod member? Y N Name of quartet _____
If so, are you the Contact Man? Y N

(15) Name of roommate you have requested _____

Please circle "Y" or "N" for the following Housing Requests:

(16) Request a smoking room? Y N

(17) Request a ground floor room? Y N Reason _____

(18) Request a lower level bed? Y N (Circle "Y" only if you require a lower berth.)

(19) Request only two to a room? Y N (Circle "Y" only if you require only one roommate.)

(20) Housing in the "Quiet" Dorm Y N (Circle "Y" only if you require the "Quiet" dorm.)

(21) Housing in the "AHSOW" area? Y N

Payment must accompany registration! \$100.00 penalty for cancellation after June 1, 1995 • No refund for cancellation after July 30, 1995

Please check the appropriate box:

Members

- ☐ Harmony College: \$375.00
☐ Directors College: \$350.00 (prior to 1/1/95)
☐ Directors College: \$375.00 (after 1/1/95)

Non-Members

- ☐ Harmony College: \$475.00
☐ Directors College: \$475.00

Method of payment:

☐ Enclosed personal check / money order

☐ Master Card /Visa # _____ Expiration (for MC or VISA) _____

☐ Charge Chapter # _____ Chapter Secretary's Signature _____

You must have your Chapter Secretary authorize this expense.

☐ Charge District _____ District Secretary's Signature _____

You must have the District Secretary authorize this expense.



We are *not* just singers

by Gary Stamm, Director of Marketing

Name the fondest memories associated with your chapter or barbershopping. My guess is that topping your list will be memories of friends and fun social events, rather than notes, words or even chords. Nothing to be ashamed of there. We can be fraternal and social and have fun with our music as well.

I've contended for a long time, both before and after becoming director of marketing, that our Society is a social/fraternal organization created from a base of recreational singers. This is different from a singing organization or even a singing organization that has some fraternal aspects. Think about it.

Harmony Holiday is an example

One social event I've been hearing about ever since I began this great hobby, almost 25 years ago, is Harmony Holiday. This event, which draws as many as 1,300 people in any given year, was originally held at Grossingers in the Catskills, but was forced to move several years ago when the resort changed hands and eventually was torn down.

In 1995, it returns to the Catskills at the Pines Resort Hotel, January 6-8 and I am going to be there. I'm going to be there because I want to see firsthand what this weekend, which has become one of our Society's premier fellowship events, is all about.

Obviously, anyone can read the ad for the event and discover there are a lot of attractions built in: shows by international and district champion quartets and choruses, great comedy quartets, gourmet meals, swimming, skiing, skating, tennis, saunas, celebrities, and the like. But my guess is that this event became renowned because of something more than even all these amenities.

I checked it out

I decided to give barbershop legend Fred King a call and ask him why he thought Harmony Holiday is a tradition for so many Barbershoppers. Freddie has attended and performed in 25 Harmony Holidays; in fact,

he serves on the committee that oversees the event, and has done so since 1970.

Fred says that the Harmony Holiday is a convention without the contests. It lets Barbershoppers and their families enjoy each other's company in the surroundings of good entertainment, good food and good recreation. "You can partake of as much barbershop as you want," Fred emphasized. Another purpose of the event is to raise money for Heartspring; over the years, the event has brought in more than \$100,000 for the charity.

The Saturday afternoon Quartet Showcase allows quartets to entertain in the true show business tradition of the Catskills, Freddie told me. Contests are great (and Fred, a true champion, should know), but this weekend has no competition pressures and everyone has a chance to let his or her hair down.

For a number of years now, Fred has been in charge of procuring talent for the weekend. Some of his more memorable recollections about the event come from this experience.

He remembers a "battle of quartets" between the 1973 champ, **Dealer's Choice** and the 1974 champ, **Regents**. The two groups stood, trading song for song, until two or three in the morning. He also recalls groups that, at the last minute, have not been able to make it to the event because of weather, but who have returned the following year *on their own*.

One of his favorite memories involves the "Gross Singers", an impromptu group that was formed at \$10 a head one year to perform a couple of songs. The group quickly grew to 120 singers, with the "registration fee" going to Heartspring.


There is no doubt in good old Freddie's mind that the people at Harmony Holiday attend, first and foremost, to be in the company of their friends. As Freddie put it to me, "In some groups, music creates their fellowship; for Barbershoppers, fellowship creates the music." Amen!

It's part of what makes people tick

You know, it just makes good sense. People need people. Friendship and fellowship are basic human needs. Barbershop provides these needs in a musical setting. Perhaps we could fulfill these needs elsewhere if we didn't have our chapter or quartet to help provide them. But, thank heavens, we Barbershoppers find both in abundance.

However, members who do *not* get this fulfillment through their barbershop experience are those who will probably move on to another hobby, in search of something that can fill the need. In fact, this is such an important factor in our hobby that we should probably spend as much time planning and programming for it as we do for musical success!

Remember, marketing for SPEBSQSA means using all of our organization's resources to produce and deliver our product to our customer (member), satisfying his wants or needs, and maintaining a healthy organization. Part of that product is music and another part is fellowship. Encourage the fellowship, plan for it, nurture it and you will be serving your members.

I hope I'll see lots of you at the Pines Resort on January 6-8 [see advertisement on inside front cover, this issue] and that we can enjoy some barbershop fellowship together at Harmony Holiday. 



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Barbershop presented at international clinic

Once each decade, the International Society of Music Educators (ISME) holds its bi-annual convention in the United States. Ten years ago, in Oregon, the Society was represented by the Dealer's Choice, 1973 international quartet champion, and by Joe Liles. Liles' presentation was later translated into many languages, printed and distributed throughout the world.

In July, IMSE met in Tampa, Fla. During the week, international staff member Bill Rashleigh manned an exhibition booth and arranged for a showcase quartet demonstration/clinic. 1992 champion **Keepsake** had agreed to serve as this demonstration quartet; however, a few hours prior to the clinic, bass Don Barnick was unavoidably detained on business. On short notice, Jeff Brozovich substituted.

The 125 teachers from more than 20 countries were very impressed by the sound as well as the professional and entertaining presentation by the group. The clinic reviewed voice parts, balance principles, interpretation and presentation principles. Throughout the week, music educators stopped by the booth to talk about their school programs and quite a few were excited about trying barbershop in their curriculums.

Our 1991 champion, **The Ritz**, took part in a second demonstration, which included a discussion of the type of songs barbershoppers sing, voice parts, overtone concepts and interpretation. It was a good session and reached a new audience that had been unable to attend the Monday session. That evening, **The Ritz** performed in concert at the Performing Arts Center and received a standing ovation.

Civic seminar may lead to state-wide follow-up

For several years now, Hal McIntosh, public relations officer for the Johnny Appleseed District, has been working with the education committee of the Butler, Penn., Chamber of Commerce. With the assistance of the international office, Hal presented a seminar for Butler-area members of the Professional Music Educators Association. In addition to demonstrating the essentials of the barbershop style, the purpose of the seminar was to set up lines of communication between the business community, the local music teachers and the Soci-



ety to identify common goals and establish a joint project for further development of those goals. Those present for the session included a superintendent and several music teachers who are also barbershoppers. After a morning session on vocal and rehearsal techniques, **Yesteryear**, third-place international medalist, served as the demonstration quartet in a session that was both educational and entertaining. Following the demonstration, there was a discussion to lay ground work for a similar type of demonstration at the Pennsylvania Music Educators Association conference in 1995.

Two CSD Barbershoppers recognized for their efforts in Youth Outreach

For the past 42 years, Barbershopper Fred Teller worked to encourage vocal music in the Hastings, Neb., community. In recognition of this effort, the Hastings High School Choral Department created the "Fred Teller Outstanding Overtone Award," to be given to its outstanding senior show-choir member. Fred himself presented the award at the school's annual concert and took the opportunity to read the Society's vision statement to an audience of more than 1,000 students, parents, and family members.

Another award given that night, the "Don Goodrich Outstanding Madrigal Senior," is in honor of Barbershopper Don Goodrich, a member of the Hastings Chapter and one of its directors. He was the high school choral director before joining Hastings College as an education professional.

Students make own outreach

On September 7, 1994, Society quartet **The Texans** and Sweet Adeline comedy quartet **Jam Session** performed at Southwest Texas State University for the university's Wednesday afternoon convocation. SWTU student/barbershopper Charlie Alvarez read of a similar event involving **The Tulsa Tradition**, and arranged for the performance.

The convocation is required for all music majors, and was well attended. This marked the first time barbershop was performed for this event and many enjoyed the change from the usual instrumental and vocal performances.

After the convocation, a student quartet consisting of Brian Donaho, lead; Charlie Alvarez, bari; Justin Beck, bass and Nolan Johnson, tenor, had its first practice. The group plans to compete in the MBNA America College Quartet Contest next year.

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New Music Notes

by Burt Szabo, Music Specialist/Music Publishing

Are you looking for some neat, new music? Well, some of the most recent releases from the Society's publishing program may be just what you are looking for. And, since we missed the last issue of *The Harmonizer* because of convention photos, there is a lot of new music to talk about this issue.

Our good friend, Kirk Roosc, applies his touch to a wonderful ballad that is not nearly as well-known as it should be. "Am I Wasting My Time On You" (stock no. 7327) has the kind of melody that lead singers live for. All harmonizing parts are in the "comfort zone" for barbershop singers, making the arrangement a natural for the new scoring categories. There is a lot of heart in this fine ballad.

With "Ma!" (stock no. 7328), we welcome a new arranger to our publications list—Jeff Taylor of Phoenix, Arizona. Although a relative youngster, a college student, he has great barbershopping experience and it shows in this fine arrangement. "Ma! (She's Makin' Eyes At Me)" will

tickle the funny bones of your audience, please the judges and challenge your singers just enough. There are bell chords, key changes, tempo changes enough, and a snappy tag.

It seems everyone is looking for a gospel-type number. I've worked up an enjoyable arrangement of the traditional song "A Little Talk With Jesus" (stock no. 7736). Brief solos in all parts will give each voice part a chance to shine. A key change adds a bit of excitement at just the right moment. And the tag! Get ready, basses, it's your turn! Lots of fun in this rhythmic toe tapper.


For your next western show, Jack Baird contributes Cole Porter's "Don't Fence Me In" (stock no. 7737) in a very singable and not difficult arrangement that will be fun to learn and perform. There is hardly a person in your audience who doesn't know this song. It is not designed for contest, though, it's strictly for fun.

"The Moment I Saw Your Eyes" (stock no. 8801) is the first release in the brand-new Gold Medal Series of arrangements *as sung*

by international champions. Yes, this arrangement is exactly as sung by **The Gas House Gang** on their way to the quartet championship in 1993. This Joe Liles song/arrangement is a bit challenging, but if you like to sing along with the recording (see below), the notes will help you master your part.

The second in the Gold Medal Series is Ed Waesche's arrangement of "The Masquerade Is Over" (stock no. 8802), as sung by **Acoustix**, our 1990 international champion quartet. We suspect that almost everyone has heard the recording and said, "I wish I could get a copy of that!" Well, here it is, complete with every note in the right place. Have fun.

By the way, part-predominant learning tapes are available for all these songs. Check your *Harmony Marketplace* catalog.

All music subscribers have previously received these six releases. If you would like to receive new issues as soon as they are released, telephone the order department and ask for a music subscription. 

Some "old" arrangements still sound new ...

by Burt Szabo, Music Specialist/Music Publishing

... especially if they have not been sung by every quartet and chorus. A review of the arrangements section of the *Harmony Marketplace* catalog reveals some real winners.

Who doesn't like "kid" songs, or "little boy" songs? I originally arranged "Dirty Hands! Dirty Face!" (stock no. 7204) for the 1985 Al Jolson-inspired show *You Ain't Heard Nothin' Yet*. There was so much good music that not all of it could be used, so you won't find this song listed in the music for that show. There is much to commend this number besides the heart-tugging lyric. Some unusual composer harmonies highlight the words "He's the greatest thing on earth to me," just before the chorus. The extended tag is both lyrically and harmonically powerful and brings the music to a strong close. There's plenty of heart in this song.

Let's face it, as a Society of guys, we like to sing about the opposite sex. We enjoy singing "My Wild Irish Rose," "Sweet Adeline," "Mandy," "Sally" and "Lulu," but


a song that fits *every* girl is "You're Some Pretty Doll" (stock no. 7281), arranged by Lou Perry. It is a light toe-tapper with a short waltz interlude leading into a low-down stomp effect. The music is not difficult and contains enough variety to please any audience. If you haven't tried this one, you really should.

Not for the faint-hearted, my arrangement of "Carolina Rolling Stone" (stock no. 7293) will challenge any quartet or chorus. An ad lib verse sets up a rhythmic chorus (but not too fast, please) with lots of embellishment built in. There is a neat interlude which makes its way from the key of G ("I Marched My Way Through Georgia") to the key of F ("Been To Alabama"). Then, there is an *additional* lift when the reprise appears in the original key of G. If you're tired of ho-hum arrangements, wrap your tonsils around this one.

Does your quartet or chorus need a snappy, roof-raising opener that will win your audience from the very first note? Try

a medley (stock no. 7716) written for the 1990 Harmony College show *Back To The 90s*. The old song "Ta-Ra-Ra Boom-De-Ay" is heard three times at the start, each time a whole step higher, leading right into "A Hot Time In The Old Town," one more step higher; all without leaving a reasonable vocal range. No sopranos are needed here. There are two quick choruses of "A Hot Time In The Old Town," followed by a reprise of the first chorus another half step higher. If that doesn't bring your audience to its feet, nothing will.

Sounds tough, but it's not. One thing for sure, it is strong, robust and exciting barbershop music.

Learning tapes for these songs are available, and for many other song arrangements listed in the *Harmony Marketplace* catalog. Plenty of these old arrangements have a lot of life left in them, especially if *you* haven't sung them. 

Miami International Convention Registration • July 2-9, 1995

INSTRUCTIONS

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

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

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

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

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

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

1995 CONVENTION ONLY

For office use

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

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Telephone Bus. () _____ Res. () _____

Quantity	Type	Rate	Total (US funds)
	Adult	\$75.00 ea.	\$
	Jr. (under 19)	\$37.50 ea.	\$
Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3; 9-16, \$6; etc.)			\$
TOTAL			\$

☐ Please check here if you have a disability and may require accommodation in order to fully participate in the convention. You will be contacted by a staff member to discuss your specific needs.

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Account No. _____

Advance Notice! Post-Miami Convention Cruise

Following the 1995 Miami Beach International Convention, our 1992 international quartet champion **Keepsake** will headline a five-day/four-night post-convention barbershop cruise to the Bahamas aboard the sleek *Dolphin IV* cruise ship. The cruise will depart the Port of Miami on Monday, July 10 and return to Miami on Friday, July 14. Ports of call will be historic Key West and magical Nassau, with its fabulous duty-free shopping and Exotic Blue Lagoon—a tropical paradise.

Keepsake will perform in the ship's nightclub, as well as on deck, in the dining room, by the pool and on the beaches. Anyone wanting to woodshed one with them will be more than welcome. Vacationing with us will be Jim DeBusman, who has volunteered to conduct seminars on vocal techniques, vocal health and care of the voice.

Here's the best part: We will all be eligible for special low-cost group prices beginning at \$495 per person, plus port taxes, that include:

the seminars at sea • five gourmet meals per day • gala midnight buffets • a special cocktail party for our group • air-conditioned cabins and public areas • the captain's cocktail party • ship's entertainment • bingo and casino gambling • singing with the champs • performances by Keepsake • chorus singing • tag singing and woodshedding.

Also included in the price are a sightseeing cruise of the Miami area and lunch on Sunday *and* a sightseeing tour of Miami on Monday before boarding the ship, *plus* transfers from convention hotels to the Port of Miami on Monday and from the ship to Miami Airport on Friday. Whatta deal!

Because space and cabin choices are limited, early sign-up is recommended.

Call Windsor Travel at (800) 648-7456 for a free brochure and complete information.

AIC Winter Weekend—a re-sounding success!

by Earl Hagn, President, Association of International Champions



The Bellevue, Wash., Chapter hosted the AIC Winter Weekend in January. Shown above, the **Northwest Sound** chorus joined with members of the Association of International Champions in performing "Ode To Joy/American/Canadian Anthems" during an outstanding weekend show.

Every January, the Association of International Champions holds a winter meeting to conduct business and enjoy one another's company. During international conventions, everyone is so busy that there really isn't time to socialize and enter into serious discussion concerning the affairs of the AIC. Hence, in 1990, the AIC began holding annual winter meetings.

For the first few years, the meeting was held in Louisville, Kentucky. These weekend events were concluded with a Show of Champions to help defray expenses. The meetings were held in a secluded hotel facility owned by the City of Louisville and located in a large wooded park about 30 miles outside of town. Because it was the off-season, the AIC virtually had the place to themselves.

The AIC Board would meet on Friday while the rest of the members enjoyed the sights of the surrounding area. After a general meeting on Saturday, the Show of Champions was held in a theater in town. While a great deal of brainstorming and development of AIC programs was conducted in those first years, as the scholarships, trusts and charitable activities became actuality, more time was needed to administer those programs and less time was available to organize and promote a local show.

In 1993, the AIC decided to offer chapters an opportunity to host the AIC Winter Weekend. This would give the host chapter members a chance to get to know AIC members, and to host a show with much less effort than that necessary for a typical annual show. The members of the AIC would have the opportunity to conduct business, share fellowship, and perform on a show without having to do all the organizing and promoting.



The Bellevue, Washington, Chapter took on the challenge for 1994 and provided the AIC with an outstanding weekend, including a great hotel in which the AIC could conduct its meeting and afterglows. The chapter members organized, promoted, and sold out the house for a wonderful Show of Champions, held in a magnificent old theater that had just been refurbished.

Four international champion quartets performed: **Classic Collection** (1982), **The New Tradition** (a.k.a. the Marx Brothers-1985), **The Gas House Gang** (1993), and the highlight of the show, the final performance of the **Most Happy Fellows** (1977) in their famed *Wizard of Oz* set. Add to that Bellevue's **Northwest Sound** chorus and AIC members combining to perform Jay Giallombardo's "Ode To Joy/American/

Canadian Anthems," and you had a show never to be forgotten by those in attendance.

This was not only an outstanding show for the audience and performers, but it was also financially successful for the Bellevue Chapter. After deducting AIC expenses, a tidy sum was added to the chapter treasury.

Perhaps you are wondering about the details of the arrangements. The AIC provided champion quartets, the emcee, and the stage technicians for the performance. The Bellevue Chapter provided suitable housing and meals, promoted the show, and sold the tickets. After deducting AIC expenses, including those of AIC officers as well as the quartets, all profits remained with the chapter. A 10-percent contribution to the AIC Endowment Fund was gratefully accepted.

This first attempt at going outside the AIC for this weekend was such a great success that the AIC is planning to do so every year. January 1995 will find the AIC Winter Weekend in Cocoa Beach, Fla., hosted by the Greater Canaveral Chapter. The show will feature **Acoustix** (1990), **The New Tradition**, **The Ritz** (1991), and our current champion, **Joker's Wild**. In 1996, the AIC Winter Weekend will be in San Jose, Calif.

If your chapter is interested in hosting a future AIC Winter Weekend, contact Earl Hagn, 1217 Stratford Drive, Richardson, TX 75080 for more information.





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Barbershoppers cruising to Hawaii last summer pose with **The Ritz** aboard the SS *Constitution*.



Mystery solved! After thorough investigation, it has been determined that excessive overtones loosened the infamous ceiling tiles in Seattle's Kingdome, causing them to fall and close the facility for long-term repairs. Caught in the act is **Seattle Sound** (l to r) above: Bob Hodge, tenor; Neal Booth, lead; Tom Wilkie, bass and Bobby Gray, Jr., bari. The group performs the national anthem on a regular basis for Mariners, SeaHawks and SuperSonics home games.



Ah, the power of song! After a rain delay, **Calliope** performed the national anthem at Camden Yards, Baltimore, for 50,000 Oriole fans on Thursday, August 11, thus putting an end to the 1994 major league season. Word of the baseball strike made the late evening news and the tape of the quartet performance was aired over most local stations. Shown in action are (l to r): Dan Dekowski, bari; Bob Rogers, bass; Ray Rudacille, lead and Bill Redmon, tenor.



Last May, two quartets from the Lafayette, La., Chapter, **Louisiana Purchase** and **Bayou Blend**, were invited to sing the LSU alma mater for an assembly of Louisiana State University alumni. Shown accepting applause are (l to r): John Poirier, Roger Gibson, Jack Traver, Al King, John Adler, Don Page, Jeff Fontenot and Rod Miller. Shown applauding from the dais in the background are former U. S. presidents Gerald Ford (far left), George Bush (third from left) and Jimmy Carter (extreme right).



Mrs. Bernice Ives Theall, a strong supporter of the Westchester County, N. Y., **Golden Chordsmen** chorus, celebrated her 90th birthday at the Cabin Restaurant in Valhalla last April. Shown at left performing for her is **Mostly Sentimental** (l to r): Tom McCullough, bass; Don Maihock, bari; Roger Brissom, lead and Otto Theall, tenor. Ten years ago, another barbershop quartet helped her celebrate her birthday in the same restaurant. Mrs. Theall has reserved the Cabin Restaurant for the year 2004 and is accepting quartet bids for the party.

Shown at right with the Dallas skyline in the background is 1990 international champion **Acoustix**, taping for NBC-TV. The performance aired on the *Today Show* last Christmas eve. Pictured (l to r) are: Todd Wilson, tenor; Rick Middaugh, lead; Jeff Oxley, bass and Jason January, bari.



As celebrations of the first moon walk took place all over the U. S. last July, **Marquis**, fresh from its fourth-place bronze medalist finish in Pittsburgh, was the headline quartet on a barbershop show in Wapokeneta, Ohio, home of astronaut Neil Armstrong. Shown at left at the Neil Armstrong Air & Space Museum in Wapokeneta are (l to r): Dale Fetick, tenor; Randy Chisholm, lead; Jay Hawkins, bass and Paul Gilman, bari.

Take Care Of Your Voice! (Part 2)

by David Epstein MD, Wilmington, Del., Chapter

Last issue, I wrote about how to avoid vocal injury while singing. Here are things you can do every day, outside of rehearsals, to keep your voice in top shape.

1. Exercise your voice for five or ten minutes every morning, *before* you start work. Sing a single-octave scale in the shower, for example. This way, you can limber up your vocal folds before your job can irritate them, especially if you talk a lot during the day. Everyone knows the need to warm up before singing, but few realize that warming up before a day of talking can also improve your voice and protect the vocal folds. The neighbors will love you!
2. Keep the noise in your workplace to a minimum. This will avoid overuse problems from shouting over noise. Try not to talk on the phone or to co-workers over the noise of computer printers, typewriters, copiers, etc.

3. Keep singing and talking in the car to a minimum. Trying to out-shout auto noise can lead to overuse problems. Keep the ventilation fan off or on low. If you practice with a barbershop tape in the car, keep the volume low and try to sing softly.
4. Try to use good posture while talking at work, just as you would when singing. With good air support, you can dramatically improve the efficiency of your voice and avoid overuse problems.
5. Stay in good physical shape; exercise regularly. If your stomach and chest muscles are strong, your air support will be good.
6. Avoid cigarette smoke. Everyone knows that smoking is bad for singers, but "second-hand smoke" can also make you hoarse. 🚭



Men of Note

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

Far Western

Hammer, Henry	62	2
Hunter, Charles	55	1
Monnich, John	58	1
Smith, Ronald	45	1

Illinois

Woodall, Tom	25	1
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Johnny Appleseed

Schaefer, Fred	24	1
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Land O' Lakes

Liles, Joe	48	1
Richards, James	23	2

Mid-Atlantic

Speicher, Russel	38	1
------------------	----	---

Northeastern

Andrews, Alex	22	2
---------------	----	---

Pioneer

Fricker, Albert	42	1
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Rocky Mountain

Schuman, Marcel	40	1
-----------------	----	---

Southwestern

Barlow, C. L.	21	3
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Chapter Eternal

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

Cardinal

Grimes, Richard	Lafayette, IN
Windmiller, Leonard	Kokomo, IN

Central States

Kendrick, Fred	Frank H. Thorne
Oliver, Gordon	St. Louis No. 1, MO
Smutz, John	Manhattan, KS
Trueßdell, Henry	Topeka, KS

Dixie

Barnard, Joe	Birmingham Metro, AL
Dabbs, Glen	Chattanooga, TN
Layman, John	Asheville, NC
Oslander, Robert	Roswell, GA
Schultz, Harold	North East Tennessee, TN
Stinecipher, Jesse	Chattanooga, TN
Taylor, Arthur	Frank H. Thorne

Evergreen

Biesemeyer, Fred	Anchorage, AK
Derr, Paul	Spokane, WA
Hill, Charles	Spokane, WA
Keil, Jim	Salem, OR
Peters, Robert	Central Oregon, OR
Vogel, Robert	Yakima, WA

Far Western

Atkins, William	Prescott, AZ
Brushel, Sam	Napa Valley, CA
Edwards, Robert	Eureka, CA
Kannar, Ralph	Vacaville, CA
Lucas, Raymond	Vacaville, CA
McBurney, Malcolm	Santa Barbara, CA
Powell, Jack	Coachella Valley, CA
Query, Duane	Las Vegas, NV
Rund, Raymond	Scottsdale, AZ

Sewell, Leon	Long Beach, CA
Shoemaker, William	Whittier, CA
Smith, Donald	Carson City, NV

Illinois

Buxton, Eugene	Danville, IL
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Johnny Appleseed

Clark, Floyd	Lima Beane, OH
DiMuzio, Richard	Alle Kiski, PA
Freshley, Don	Salem, OH
Garner, Ken	Fostoria, OH
Gray, Bob	Tuscarawas County, OH
Knittel, Joseph	Greater Pittsburgh, PA
Retherford, David	Western Hills, OH
Strahm, Larry	Fostoria, OH
Valenti, Edward	Alle Kiski, PA
Walker, Robert	Western Hills, OH

Land O' Lakes

Julien, George	Duluth-Superior, MN
Kilzer, Terry	Dickinson, ND
Swenson, Rube	Minot, ND
Wergin, Eugene	Manitowoc, WI

Mid-Atlantic

Carl, Robert	Delco, PA
Cento, Peter	Brooklyn, NY
Fay, James	Chester County, PA
Forry, Claude	Hanover, PA
Howarth, Albert	Seaford, DE
Loeber, John	Ocean View, DE
Miller, Robert	Bucks County, PA
Murdoch, Donald	Harrisburg, PA
Norris, James	Carroll County, MD
Phipps, Lee	Dundalk, MD
Shultz, William	Red Bank Area, NJ

Weston, Edmund	Somerset Hills, NJ
Wissler, Harry	Nassau-Mid Island, NY

Northeastern

Burbridge, Lloyd	Halifax, NS
Keenan, Francis	Wellesley, MA
McEndarfer, John	Leominster, MA
Paulsen, Norman	Laconia, NH
Shaw, Arthur	Concord, NH
Trask, Wallace	Portland, ME

Ontario

Berry, Robert	St. Thomas, ON
La Croix, William	Newmarket, ON
McCready, Dennis	Woodstock, ON
Purdy, Cuthbert	Trenton, ON
Springstead, Sheldon	Stoney Creek, ON

Pioneer

Davies, Neil	Macomb County, MI
Evans, John	Grand Rapids, MI
Hayward, John	Kalamazoo, MI
Warner, William	Detroit-Oakland, MI

Seneca Land

Baird, George	Erie, PA
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Southwestern

Ballew, James	Arlington, TX
Grooms, William	Plano, TX
Jones, Oliver	Oklahoma City, OK
Prestigiacomo, Roy	Big "D," TX

Sunshine

Gurry, Robert	Charlotte County, FL
Wegener, Karl	Daytona Beach, FL
White, Leander	Palm Harbor, FL

Summer Program achieves results

by Ann Buckendahl, Vice President of Marketing, Heartspring

Have you ever tried to stop smoking, reduce the fat in your diet, or stop biting your fingernails? Then you know how difficult it can be to bring about change in one's behavior, and that it is often a long and slow process.

Some of the children who attended Heartspring's 1994 Summer Program were working to change habits and develop new behaviors. Among them was Latham, from California, who needed to increase his concentration and learn to stay with a task. In just six short weeks of the Summer Program, he made tremendous progress.

Latham, who is diagnosed as developmentally delayed, is ten years old. He has wavy brown hair and a winning smile, but has a difficult time staying focused on a task. This affects his ability to dress himself, brush his teeth, eat independently and complete other routine skills of daily living. Latham's attention span was limited to about ten seconds when he came to Heartspring.

The summer psychology staff began work with Latham by finding out what things he liked and found rewarding. They discovered that Latham liked music and things that make sound, such as rattling keys and windchimes.

These items were used to reinforce Latham whenever he started a task by himself, such as picking up a crayon when the task was coloring, or picking up a sock when the task was sorting laundry. Music was used to encourage Latham to stay with a task for a longer period. So long as he would continue to color, the music would play; When he stopped coloring, the music would stop.

After six weeks, Latham had progressed from ten seconds to ten minutes on a given task. Assigned tasks included sorting colors, folding clothes and scooping dried beans—to develop the motor skills needed for eating.

"Latham is intelligent and learns things quickly, especially signing," said Julie Frisen, Latham's resident treatment provider (RTP). "He signs for his favorite reinforcers, such as music, yo-

gurt or balloons," she said with a smile as she looked at Latham. "He now focuses on what he's doing, such as dressing himself," she added.

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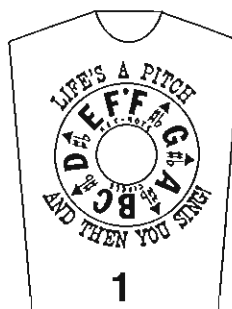
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Barbershop Around the World

Reflections

by Jaques de Jong, DABS

Pittsburgh looked so different, afterwards. The town was crowded with baseball fans because of the AllStar Game, but it seemed empty to me.

I had stayed a few days after the SPEBSQSA convention, but Pittsburgh was not the same. The Westin William Penn Hotel was full of the yellow-and-black shirts of Pittsburgh Pirate fans, where less than a week before one could sing and hear singing in every corner.

Chatham Centre, where the **Masters of Harmony** staged an informal performance, had been converted into a big baseball shop. The bar where I met barbershop friends from all over the United States now seemed unfriendly and uncomfortable by comparison.

The Hilton Hotel now looked like any other hotel. A few days before, I had experienced it as a warm centre of cordiality, chorditoriums, tag-singing and afterglows.

In Heinz Hall, a classical concert could be heard, but no barbershop. The previous Friday, the rafters were rung by groups from around the globe during the World Harmony Jamboree.

The dome of the Civic Arena lay there like a cold silver shell, despite the burning heat of noonday. Only the Saturday before, I had been part of the **Whale City Sound** chorus from The Netherlands, singing our national anthem before 10,000 other barbershoppers and friends.

I can't wait for the next international convention!

Barbershop in Saudi Arabia

by Nancy Fuller

Director, *Arabian Knights* chorus

On the Fourth of July, the **Arabian Knights** chorus and both of our quartets, **Temporary Insanity** and **Four on the Floor**, performed patriotic songs and good ol' barbershop for the 4404th Composite Wing of the U.S. military, stationed at a Saudi air base. It was fun to sing on an outdoor stage covered with screenwire and camouflage nets.

We met Master Sgt. Todd Woolley of the Lompoc, Calif., Chapter who had just arrived in country and the thrill was mutual—he's happy to find barbershop in the desert and we're happy to have an assistant director who can invite more potential singers from the base. Look out, stateside! We're getting them hooked here and sending them back home to sing!

We put on a 30-minute show at the American Consulate for the Independence Day celebration. At least 500 people gathered to enjoy hot dogs, hamburgers, chips and beverages—just like home—and be entertained by a country/western band that had been flown in from the States for the occasion. The highlight for me was to direct a group of 20 men from all over the world, includ-

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ing Colorado, Hawaii, Kansas, Louisiana, Minnesota, Nevada, New Mexico, Pennsylvania, Texas, England, The Netherlands, Nova Scotia, Phillipines and Wales, in our closer, "God Bless America." To have a multi-national group sing with such pride and enthusiasm just shows one how magical barbershop really is.



The **Arabian Knights** chorus, directed by Nancy Fuller, performed at the Fourth of July celebration at the U. S. Consulate in Dhahran, Kingdom of Saudi Arabia.

A Christmas story with a different ending

by Jack Bagby, Harmonizer editor, 1988-89

Editor's note: The following story first appeared in The Norman [Okla.] Transcript newspaper on Dec. 20, 1965, and has been reprinted in newspapers all across the country. Its publication at Christmas has become a Transcript tradition. Author Jack Bagby passed away last January.

A preschool version of the Christmas Story, complete with more than a few last-minute improvisations, unfolded before a delighted audience at the First Presbyterian Church Sunday night.

The pageant of the Nativity, presented by members of the Cherub and Chapel choirs, in general had proceeded well at dress rehearsal. Mary, Joseph, the shepherds, wise men and other four- and five-year-olds in the cast had run more-or-less smoothly through their assigned parts. The Chapel Choir and a narrator provided the background, and except for minor entanglements with flowing robes and headdresses, few problems were encountered.

Then, the Big Night arrived.

The first hint of trouble came even before the formal action opened when one of the younger members of the Cherub Choir, a boy of about 2½ took a fancy to the doll representing the infant Jesus lying in the

manger. Clambering onstage, he made a beeline for the crib and was diverted from his goal only by the action of an alert father.

The innkeeper, exhibiting a lively proprietary interest in the stable, practiced leaping about the freshly strewn hay until the arrival of Mary and Joseph, whom he proudly escorted to seats beside the crib.

The shepherds and white-robed angels arrived soon after. And it was then that the young Cherub, perhaps encouraged by his part as one of the children come to adore the Christ Child, decided on another try for the object of his affections in the manger.

He squeezed his way through the crowd, grabbed the doll and lifted it from the crib. Mary, reacting like any mother, made a lunge for the swaddling clothes, and a tug-of-war ensued above the manger.

Joseph, stunned for a moment, gallantly came to Mary's aid with a swing at the intruder. And the innkeeper, proving not a bad sort after all, picked up a handful of hay and threw it at the would-be abductor.

The arrival of the harried father, towering some three feet above the rest of the cast, restored peace momentarily.

But it was the hay, omitted during dress rehearsal, that caused the eventual downfall.

Piled liberally about the tiled floor, it proved a lumpy and slippery footing. One of the shepherds, head bowed above the manger, suddenly went down. He scrambled up and immediately plopped down again. The third time he fell, he grabbed the innkeeper; the innkeeper bumped an angel and half the cast toppled like a row of dominoes.

But the hay proved a soft cushion—fun to dive into, in fact. Soon the shepherd and innkeeper were competing in swan dives into the straw. A wise man scuffled with an angel whose folded wings had slipped considerably below their proper place. The cherub, once more eluding his father, tried unsuccessfully to wrest a crook away from one of the shepherds.

The narrator and choir, unfazed by the commotion, continued like troupers to the end; the cast was enticed offstage and peace once more returned to the somewhat disarranged stable.

One spectator, his voice still trembling with laughter, was heard to remark as he left the church:

"I'm glad I read the Book, 'cause they sure changed the plot!"



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Racial diversity appeal applauded

I am not a member of SPEBSQSA, but have done a lot of singing in the distant past. My son, Jeff, is a member of a chapter in the Boulder, Colo., area and has tried to improve my state of deprivation by providing me with a gift subscription to *The Harmonizer*.

In the Sep/Oct issue, the article, "A little more tonal color, please" really struck a chord. I congratulate the author, Ken Hatton, not only for his articulate presentation, but for his courage as well.

I realize that, as a non-member, I have absolutely no right to comment. But the issue of racial diversification seems to me to be so important that even an outsider should applaud the effort, and hope that it is successful in all chapters.

Singing together usually has such an enormous, emotional and unifying effect that it may be even more important than I think it is. Good luck

Myron Click
Naples, Fla.

Mixed opinion on mixed voices

With regard to Keith Yoder's letter in the July/August *Harmonizer*, comparing barbershop to SATB [Yoder referred to SAB—three-parts] choral arrangements is to compare apples and bananas. To successfully perform masterpieces such as Brahms' *Requiem* or Handel's *Messiah* is a musical experience to treasure.

Singing these timeless musical statements can expand one's horizons in ways that nothing else can. I can understand Mr. Yoder's loyalty to the barbershop style, but I hope one day he can expand his horizons.

L. R. Klein, Jr.
Fort Worth, Texas

Just a note to confirm Keith Yoder's letter in the July/August *Harmonizer* with regard to problems with the male voice in soprano-alto-bass arrangements. No man wants to sing something out of his range—it makes him feel inadequate as a singer!

By the same token, attempts to be contemporary by some in our Society are stretching the limits. Let's leave the high-pitched muzak in the elevator and keep it barbershop!

Mike McDowell
Los Angeles, Calif.

Nobody's watching

As an officer in the Far Western District, I do my share of follow-up on dropped members. It occurs to me that nobody's watching within their own chapters. To be specific, a member skips chapter meetings and:

- the music director didn't notice the missing voice;
- the section leader didn't contact him;
- the music VP didn't notice the group was smaller;
- the membership VP notices, but doesn't call to find out "why";
- the chapter president didn't remember not seeing him;
- his Man of Note recruiter didn't call to inquire;
- his buddy on the risers didn't mention his absence;
- the secretary didn't keep roll;
- the treasurer didn't report his dues weren't renewed;
- no board member-at-large volunteered to call him; and

it's no wonder he's gone ... nobody's watching!

Do your chapter, your district, your Society and, most of all, those buddies you don't want to lose, a favor. Start watching!

Robb Ollett
Sacramento, Calif.



On dual memberships

Are dual memberships a good idea? While the answer may be "yes" for some, for me, dual membership turned out not to be such a good idea.

I had reached a point with chapter A that I wanted to branch out. Specifically, my efforts to form a quartet had been unsuccessful. Chapter B provided variety and the opportunity to sing more and participate in more shows and performances, plus a better chance to start a quartet. For the most part, I enjoyed both chapters; however, I discovered the old saw about trying to serve two masters to be all too true.

Almost immediately, a problem of divided loyalties developed. I felt caught in the middle, because it was hard to keep from comparing the two chapters, each of which was at its own stage of development and skill level. In an effort to be fair, I sang in both choruses at district contest, and you can imagine what conflicts that produced. I also tried to serve on the board of directors of both chapters. I confess I overextended myself and, in trying to please everyone, satisfied no one ... especially myself.

My suggestion is that, before considering dual membership, try increasing your involvement and activities in your present chapter. All chapters go through ups and downs and you have to weather out the low periods. Not only is the grass not always greener on the other side; sometimes it isn't even grass!

James Scriver
Sandy, Utah

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Burt Szabo announces retirement; Ev Nau to head membership efforts

Dr. Burt Szabo, SPEBSQSA Editor-Music Publications, has announced his retirement from the international office staff, effective in January 1995. A 45-year member of the Society, Szabo began working at Harmony Hall in 1983, overseeing the music publications program.

The music publication program will be continued by a volunteer editorial committee, which will evaluate and edit submissions, under the guidance of Director of Music Education & Services Dan Naumann. Clerical staff will take care of copyright clearances and royalty payments.

Nau to head up membership development and outreach efforts

Szabo's retirement precipitated a reassessment of the best use of existing staff in executing the Board-approved Work Plan. By shifting some of the responsibilities for the publishing program to volunteers, some staff resources can be reallocated to further emphasize membership growth.

To this end, Harmony Hall staffer Ev Nau has been promoted to the title of Manager of

Membership Development and Outreach. Nau will serve as liaison to the district Directors of Membership Development, the international Membership Development Committee, and the Youth Outreach Committee.

A Society member since 1976, Nau joined the Harmony Hall staff in 1988 as Music Specialist/Media & Performance, drawing on his considerable experience as a writer and producer of barbershop shows and his many years as a performer, drum & bugle corps judge, and coach of quartets and choruses. Since 1992, he has also served as marketing specialist for merchandise operations.

Nau's background as an educator includes a B.S. in Education from Northeastern University, ten years teaching junior high school English, and countless SPEBSQSA workshops, Chapter Officer Training Schools, Directors College and Harmony College. He has been instrumental in developing "Train the Trainers" workshops that encourage greater use of the Society's strong volunteer resources.

Nau assumed the post October 1. 🎵

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Carrying my part

by Ralph Peckham, former editor, the Big Chicken Chit-Chat, Marietta, Ga., Chapter bulletin

For me, the very hardest part of our excellent hobby is carrying my part. I tried putting it in an extra-large baggie, the way Dom Deluise did on TV, but when I went to get it later, it was covered with freezer burn.

My next idea was to carry my part in the little plastic box my pitchpipe rides in, but it would hardly fit and when I did squeeze it in, it quickly got all icky and started to rust. After that, I got very creative (for me) and put my part into one of those insulated doo-hiekeys that keep individual giant-sized can of beverage cold.

I really thought that would work until "Handsome" Dave Philo jammed a can of Mello Yellow in on top of my part and squashed it flatter than the whole tenor section.

Now, I was getting a little worried about *ever* being able to carry my part, so I then turned to **Confederates** tenor George Evans for advice. George, who never had any trouble carrying *his* part, suggested that I carry it in his old gray canteen with "CSA" stamped on it. Well, the first time I tried *that*, three guys from Michigan, wearing blue suits with shiny

gold buttons, took potshots at me with their muzzleloaders as they drove south on I-75. Durn Yankees nearly winged me, too!

Finally, I did what I should have done in the first place—I asked my wife, Julie, for help. When she finally stopped laughing, she handed me a little bitty thimble bag and told me if I carried my part in *that*, I'd still have plenty of room left over to pack my treasured 40-year-old bottle of Wildroot Creme Oil hair tonic (hardly used). She said a lot of other things, too, but I won't bore you with any of that. 🎵

Small-town chapter makes good

by Ray Doerring, PR Officer, Elkader, Iowa, Chapter

For 44 years, a small chapter in rural Iowa has been making barbershop music, enjoying harmony and entertaining folks in the area. Currently numbering 35 men, it regularly fields a chorus of 30 members and supports several quartets, yet its home community has a population of only 1,600!

The Elkader, Iowa, Chapter draws its membership from 12 towns, located in four counties, within a 70-mile radius of Elkader. Most of the members are grain or livestock farmers, who travel a collective 2,000 miles each week to chapter meeting. It's a healthy, active, chapter for a number of reasons.

Activity raises community support

Last year, the **Keystone Chorus** held 15 singouts in various communities. All proceeds from these went to Heartspring, and the chapter topped a \$60-per-man contribution for the year.

Some of these performances were at church meetings, where chapter members also volunteer to read the lessons to the congregation if a pastor is not present.

A little hustle led to a nice photo (below) and story in the local newspaper lauding the chapter's achievement in fund-raising for Heartspring. A television station in Dubuque,

more than 100 miles away, subsequently picked up the story from the newspaper and carried two reports.

In addition to Heartspring, the chapter supports a local program for mentally retarded young adults—RISE, Rehabilitation in Industry Service and Education—and engages these young folk to perform tasks such as stuffing inserts into show programs.

The chapter holds three guest nights per year, rotating the location among different towns and thus drawing support from all neighboring communities; the 1993 fall show program included 250 booster ads from 22 towns. When the chorus wanted sweaters for outdoor church singouts, a men's clothier sent two employees to a chapter meeting to fit the members and furnished the apparel at half-price.

Chorus performs regularly

Each spring, the chapter puts on a show in an opera house located about nine miles from Elkader, where, in addition to singing, the chorus members act as waiters, serving a three-course meal to patrons. The 300 available tickets are sold out weeks in advance.

The 1993 fall show was held in Elkader's own opera house, which was celebrating its

90th anniversary. Since George M. Cohan had performed there on its opening night, the chorus and quartets featured the music of Cohan on the show. One can imagine the kind of positive media coverage *that idea* engendered.

During 1993, the chorus received invitations to perform throughout a three-state area, including an outdoor bowl event in Peterson, Minn. The Keystone Chorus also joined with members of the Dubuque Chapter to perform at a mass in Dubuque, Iowa, for a 50th ordination anniversary ceremony.

Elkader's 1995 show will celebrate the chapter's 45th anniversary. Still singing with the chorus is an 82-year-old charter member.

What's *your* story?

Got a chapter success story to tell? Have you found a better way to promote your chapter, encourage community singing or any other aspect of barbershopping? Send the details to Patrick Tucker-Kelly at the international office.



Members of the Elkader, Iowa, **Keystone Chorus** performed 15 singouts in a three-state area in 1993, in addition to two chapter shows at home. The members commute from 12 communities in a 70-mile radius of Elkader.

Expanding our horizons

As many readers know, there has been increasing emphasis on recruitment of men into the Society as a means of sustaining membership. Our retention rate is excellent, compared to similar organizations, but we're not bringing enough new guys into barbershopping to match natural attritions from job, family and life-style changes—not to mention age, infirmities and death. The question arises—are we offering enough?

What's your recruiting purpose?

Ideally, Barbershoppers should be focused on wanting to share the joys of four-part harmony with others. But, what is really meant by that phrase, "sharing the joys of four-part harmony"?

In many chapters, the focus is simply to put more men on the risers. Why? Chorus competition has a lot to do with it. But such emphasis sets chapters apart from one another by setting up an adversarial attitude between Barbershoppers. It insulates new members from the fuller spectrum of fellowship that barbershop offers.

For most new members, the home chapter is all they know about the Society, sometimes for quite a period of time. If chapter activities are not sufficiently rewarding to individuals, they lose interest. We need to expose them to the wider world of barbershop, early on.

History proves the point

In the early days of the Society, men were clamoring to join. Chapters were formed as a means of administering membership and providing convenient locations where singers could get together once a week or so to enjoy making harmony. As the overall membership expanded, chapters were grouped into districts, not so much for administrative purposes, but so groups could convene, from time-to-time, to share song and fellowship on a larger basis.

These early conventions were just that—a chance to get together for song and fellowship; to make new friends, learn new songs and just have as much fun with the hobby

with as many people as possible. Given the competitive nature of the western world, contests between groups were an inevitable evolution. Today, it seems that contests overshadow fellowship, and it doesn't have to be that way.

Rivalry takes many forms. If one looks at quartets, rivalries are very friendly, for the most part, outside the contest stage itself. The members sing with one another and enjoy lots of good-natured exchanges. Rivalries between choruses can become very intense, for some reason, and that adds to insularity between chapters, which may be why inter-chapter visitations are becoming more rare. Inter-chapter visitations are mini-conventions, if you think about it.

Spread the good word

Every joiner needs to feel pride in his organization. But, are we doing the right thing when we put chapter (chorus) pride first? Probably not. In our efforts to build larger and better choruses for competitive purposes, we sometimes leave potential members and new men who do join with the impression that that's all there is to barbershopping. We need to be less parochial and more Society-oriented. We need to offer prospective and new members a broader base on which to build a lifetime of singing enjoyment.

Start today, within your own chapters, to encourage members to reach out to the wider world of barbershop. Encourage attendance at regional get-togethers, informal gatherings or divisional, district or international conventions and schools. If there ever was a meaning to "the more, the merrier," it occurs when Barbershoppers get together. Members will get a lot more fun from the hobby and our brotherhood will be strengthened.

Most important, make potential members aware of all the Society has to offer; not just what your chapter is currently focusing upon. You'll stand a better chance of signing them up.



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UNIFORMS FOR SALE

For sale: approximately 100 complete tuxedos in good-to-excellent condition. Coral color in a western style with sequin lapels, cuffs and trouser stripes; western-style bow tie; reversible vest (coral and metallic sparkle). Extra material included. Asking \$15 each or \$1,500 for the entire stock; we pay shipping. Offers will be reviewed, but the chapter board reserves the right to accept or reject any offer. Contact Don Barber, 2211 Centennial Blvd., Hays, KS 67601; (913) 625-2274 (H), (913) 625-8932 (B).

For sale: After Six tuxedos, navy-blue, as follows: 51 jackets, 34R to 54R; 51 trousers, 27-29 to 54-56; 35 white ruffled shirts with blue trim, S-2 to XL-6. Asking \$750, including shipping, or make offer. Contact Ernie Matheus, 190 Walter Ave., Merrillville, IN 46410; (219) 769-7822.

For sale: 63 light-blue polyester tuxedos; coat, vest and pants with blue satin trim, complete with matching tie and dickies. Asking \$975 and we pay shipping. Photo on request. Contact Dick Manning, 1606 Via Tropico, Santa Maria, CA 93454; (805) 922-2388.

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

MISCELLANEOUS

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

The Senior Outreach Committee is considering Society and barbershop harmony in the Elderhostel learning program. If you have any experience or any suggestions or advice, contact Fred Teller, 1520 Crestmoor Dr., Hastings, NE 68901; (402) 462-5229.

Attention, daytime singers of any number, from quartet to chorus, who have daytime performances. Share your knowledge and experience with the Senior Outreach Committee so others can enjoy the fun. Have your contact man request a report form from Dee Paris, committee chairman, P.O. Box 6141, Silver Spring, MD 20916; (301) 946-4820.

UNIFORMS FOR RENT

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

CHORUS DIRECTOR WANTED

The Rochester Chapter of Sweet Adelines International seeks dynamic and charismatic director with excellent communications skills to work with this 70-plus-member, seven-time Region #16 champion, B+ chorus. For an application, contact Evelyn Gardner, 26 Kettering Dr., Rochester, NY 14612-3089; (716) 723-3803.

Valley Forge Chorus, Sweet Adelines International, 50-plus members, past international and regional champion, seeks energetic, competitive, experienced director. Immediate

opening. Vocal production skills required. Send resumé to Judy Fahnestock, 217 Chestnut St., Newtown Square, PA 19073, or call (610) 356-8965.

AUSTRALIA! The Melbourne Sweet Adelines Chorus requires experienced/dynamic music director. Chorus of 85-plus members is highly motivated, enthusiastic and competitive. Inaugural director retiring after 12 years. Contact Jenny Frohlich, 8 Norris Court, Blackburn 3130, AUSTRALIA; phone: 011-61-3-878-7937 or fax: 011-61-3-431-1286. Deadline February 19, 1995.

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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for October 1, 1994.

1. The names and addresses of the publisher, editor, managing editor and business addresses are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199; Editor, Dan Daily, 6315 Third Avenue, Kenosha, Wisconsin 53143-5199, Managing Editor, None; Business Manager, Frank Santarelli, 7930 Sheridan Road, Kenosha, Wisconsin 53143-5199.

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

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceeding the date shown above was: (this information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issues) 34,423.

Dan Daily, Editor



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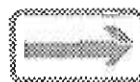


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