



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY | January/February 1995



International Convention
Miami Beach, Florida
July 2-9, 1995

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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.

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

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On the cover

Relaxing on the beach is just one of the attractions awaiting Barbershoppers attending the 57th Annual Convention and Contests in Miami Beach in July.



In "Seventh" Heaven

by Joe Liles, Executive Director

The future is in our hands

What would happen if you could come back and visit the world 25, 50 or 100 years from now? Would you still find men and women being drawn together in quartets and choruses, hungrily chasing after more joyous barbershop experiences? Would you again feel the surge of goosebumps when a love ballad is beautifully rendered in the barbershop tradition? Would you feel a lump in your throat as you hear your children's children ringing a chord with friends? Did "Keep The Whole World Singing" become a reality?

Without strong involvement by you and me, the above dream may not be possible. Are you aware that most school systems have dramatically cut programs in music and the arts? The problem is widespread and is becoming critical in some areas. Check out the article on page 15 about the National Music Education Summit meeting.

The facts are clear. Our resource pool for the future is the youth of today. If children and young people are exposed to vocal music and experience the joy of singing, chances of harboring them in a life of harmony are very good.

Doesn't it seem logical that the more young people who learn to sing, the greater are our resources for the future? Doesn't it follow that our communities will become better places to live?

In order to insure our future, we, all of us, must begin to direct our attention to making it happen. At this important

time in Society history, you are a key player, or should I say *singer*!

Several of our volunteer committees are trying to find the best way to take care of this desperate need. We have already established a fund, under the administration of Harmony Foundation and called SingAmerica/SingCanada, to provide resources for all our outreach efforts.

Are you ready to become a part of the solution? Can you be counted on to support the Society's vision statement? *"[The Society is 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."*

Join hands with me as we pull our Society into the next century. We can and will realize our dream, so well stated in our vision statement. Let's take music education, community and recreational singing to all people. Long live vocal music and barbershop harmony!



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Conventions

INTERNATIONAL

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

MIDWINTER

1995 Tucson, Ariz. January 22-29
1996 Jacksonville, Fla. January 28-February 3
1997 Sacramento, Calif. January 20-26

HARMONY COLLEGE/DIRECTORS COLLEGE 1995
Missouri Western State College

St. Joseph, Mo. July 30-August 6



by Dick Shaw, International President



Barbershop harmony is SOMETHING TO CHEER ABOUT!

Every president tries to develop a theme that is appropriate to the time he holds office. Many of you have commented that it was great to be able to focus on quality for the past two years. That theme has made us look at ourselves and make every effort to examine our performance in light of its level of quality. And, we should not forget the great themes that have gone on before: "Membership begins with ME" and "Progress Begins with PR." These themes are not mutually exclusive, but rather, taken together, they describe the thrust we must make to carry out our mission and vision statement.

This year, I hope that we can cheer for a game plan that will, in a few years, take us into another century with the same vigor and enthusiasm that our founders had at the time of our beginnings. I hope that cheering will be something we can sink our teeth into this year, and I would like to provide you with some plays to cheer for.

Let's cheer about lifeblood, that pure essence of our hobby that provides the feeling that makes cheering possible. If we can pass on the thrill of hearing our own voices contribute to barbershop harmony to all who can "pass the physical," we will have our membership problem licked.

Let's cheer in new communities. We surely can't have exhausted the possibilities for starting new chapters, especially in new communities.

I have a red-hot area near where I live in Florida. Just east of Walt Disney World are hundreds of beautiful new homes. This is *not* the low rent district, either. Rising young middle-class families *must* be living there. I commented on this to another Barbershopper who opined that these men


are likely competitive professionals who are not anxious to do anything that won't contribute to their upward mobility. Well, maybe we ought to market a chapter in such an area by appealing to that competitive nature. Mix in a lot of community spirit, such as support of local school music programs. Talk a lot about developing performance skills and appeal to their sense of the elite. A newspaper ad might read: "Wanted: Energetic men who like to sing to form a chorus to perform in the barbershop style. An excellent opportunity to develop singing and performing skills and to focus on community service. Build your resume with this volunteer experience."

Let's cheer about our solid corps of volunteers. We have some of the most talented members you can imagine, with skills in nearly every area of expertise. We draw on them daily to utilize their particular talents to advance our Society and to advise the staff. They give the lie to the notion of the monolithic "Kenosha." Let me tell you what "Kenosha" really is.

Our Society's volunteer elected administration oversees an array of appointed volunteer committees. Committees are made up of talented Barbershoppers with expertise in the area of their committee work—probably a member of my chapter and one from yours and one from two states away, one from Canada and a staff liaison.

These men deliberate on a subject at hand and make a recommendation after considering all sides of the question. The recommendation then stands the test of Executive Committee examination and eventual approval (or disapproval) by the International Board. At that point, the international staff is directed to fit the new policy into its work plan and carry it out.

We need for you to help us cheer for volunteers. We are going to be using a lot more of them. Using volunteers is practical since the staff is limited; it's wise because of the variety of experience and opinion we can draw from; and, it's grass roots.

Why don't you write me and tell me what *you* cheer about. 

Joe Liles to retire

Society Executive Director Joe Liles has announced his retirement, effective February 2, 1996. A committee has been appointed to seek a new executive director: Earl Hagn, Bill Campbell, Larry Deters, Boh Swenson, Steve Delehanty and John Schneider, chairman. The committee has been charged with finding the most qualified person to manage the international staff, while having the capability to work with our core of volunteers, and with the vision to carry our Society into the 21st century.

The committee is already at work, becoming familiar with the position description and job description that was furnished to them by the Executive Committee. They have developed an advertisement and will start advertising within the Society, via *The Harmonizer* and district bulletins, as well as through outside communications, such as *The Wall Street Journal*, *USA Today*, *American Society of Association Executives*, and others.

The plan is to have a candidate recommended to the International Board for approval at its meeting in January, 1996. Joe will remain in Kenosha as long as necessary to effect a smooth transition.

Barbershop on the beach— Miami Beach, of course

Courtesy of Greater Miami Convention & Visitors Bureau



World-famous hotels front the ten-mile Miami Beach coastline. In the foreground is the Fontainebleau, headquarters hotel for the 1995 international convention.

All of the 1995 SPEBSQSA international convention activities, and all but a couple of the convention hotels, are located on Miami Beach, which is actually an island, separated from mainland Miami by beautiful Biscayne Bay. While many famous enclaves, such as Hialeah, Coconut Grove and Coral Gables, are located on the mainland, Miami Beach is where the action will be, and it is there that literally billions of dollars have been poured into upgrading and renovating visitor facilities.

Along Ocean Drive's impressive row of Art Deco hotels, signs of the renaissance of South Beach abound, from the festive crowds in the rejuvenated Deco clubs to the new red sidewalks and palm trees that flank the road-

way. Most of the properties along Ocean Drive have been renovated. The walkway between 5th and 15th streets has been widened and adorned with 125 palms. About 500 coconut palms have been planted across the street in Luminus Park.

Representative of the Art Deco District are intimate theaters, restaurants, art galleries and boutiques. European-style cafe society finds one of its best American expressions in the inviting sidewalk tables facing the sea. Sitting at an alfresco cafe on Miami Beach in the early evening is a windfall for the human spirit. When the moon rises and a cruise ship crawls across the horizon, it's hard to imagine a finer place to be.

The landmark Miami Beach Convention



Located in the Art Deco district of Miami Beach, the newly renovated Miami Beach Convention Center was designed and constructed to complement its surroundings.

Center, with its Art Deco motif, occupies approximately 1.1 million square feet, ranking it among the country's ten-largest convention facilities. This will be the venue for contest sessions and the AIC shows; the World Harmony Jamboree will be held in the adjacent Jackie Gleason Theater.

The Art Deco District is also the heart of Greater Miami's cultural renaissance. The Lincoln Road Mall, once known as the "Fifth Avenue of the South," is regaining its sizzle as a hub of the arts. The street now houses the South Florida Arts Center, the Colony Theater, and the headquarters of the New World Symphony and Miami City Ballet, as well as trendy restaurants, art galleries and boutiques.

In upper Miami Beach, the old favorites remain: Mediterranean-style neighborhoods, horse-drawn carriages, fashionable boutiques, incredibly wide beaches and famous hotels such as the Fontainebleau Hilton, which will be the headquarters hotel. Most of the other convention hotels are in the same vicinity. The Fontainebleau will be the site for convention registration, convention offices and meeting rooms, Harmony Marketplace, Sing with the Champs, and the MBNA America College Quartet Contest.

North of Miami Beach, but occupying the same island, are several enclaves that



Following a 92-million-dollar renovation and expansion, the Miami Beach Convention Center offers more than a million square feet of functional space. The convention center will be the site for all contest sessions and the AIC shows during the 1995 international convention; the World Harmony Jamboree will be held in adjacent Jackie Gleason Theater. (All photos courtesy of Greater Miami Conventions & Visitors Bureau)

define a beachside vacation by their characteristics. The community of Surfside, uncrowded, unhurried, yet full of activity, first gained attention as the setting for the Warner Bros. TV show of the '60s, *Surfside 6*.

Surfside shares the Broad Causeway with Bal Harbour, a village that may have invented the term "casually elegant." Well before the proliferation of malls, Bal Harbour shops had firmly established themselves as

the choice of discriminating shoppers from around the world. Cascading waterfalls and abundant foliage bring the tropics indoors to Neiman Marcus, Gucci, Tiffany and internationally heralded designers.

In Sunny Isles, on the other hand, the emphasis is definitely on the outdoors. The area boasts inviting, expansive stretches of sand, perfect for basking, walking or sports activity. Families, in particular, appreciate the proximity to the beach afforded by Sunny Isles' many hotels and restaurants, as well as the community's affordable ease.

The remarkable weather on Miami Beach figures prominently in its appeal. Annual rainfall on the island is about 13 inches less than inland. Seldom do temperatures in Miami Beach ever hit the 90-degree mark, even on summer afternoons.

For those wishing to examine the broader aspects of this tropical paradise, the convention activities will include tours, cruises, special dinners, and even an air boat trip through the Everglades. See the special insert in the center of this issue of *The Harmonizer*.



Vizcaya Museum & Gardens, an Italian Renaissance-style palace, is but one of the interesting tours offered during the 1995 international convention in Miami Beach.

Attention: RVers

If you are interested in camping or RV lodging at the Miami Beach convention, send a *large* self-addressed envelope with two stamps (\$.58) to:

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Introducing Dick Shaw, your 1995 international president

by Cline Clary, Polk County, Fla., Chapter

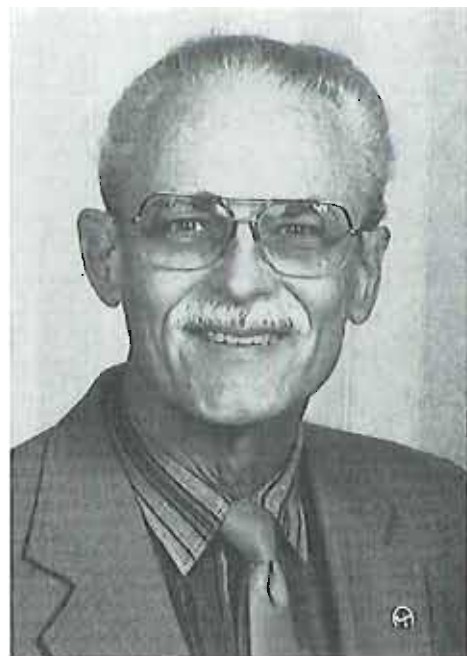
The founding fathers who led us through the formative years of our Society didn't have the vast experience in Society activities as does our 1995 international president, Dr. Richard M. Shaw. The Society was smaller, less diverse and much less sophisticated than it is today. So, we are fortunate to have a leader who has been involved for 28 years in nearly all elements and at all levels of Society organization, as well as one who possesses overall barbershopping experience.

Shaw is a native Floridian and a lifelong resident of Polk County, except for a stint in the Navy and while garnering a couple of degrees from the University of Florida. He holds a doctorate in education and for 24 years has been a guidance counselor at Polk Community College, using his excellent

communication skills and arts of persuasion in dealing with young people's problems.

I have had the distinct personal pleasure of knowing and singing with Dick Shaw, as he prefers to be called, from "day one" of his barbershopping career. Shortly after the formation of the Polk County Chapter in 1963, Dick saw an announcement in the newspaper, but didn't get around to visiting until being invited by a young chap who, himself, had only visited as a guest prospect. That fellow never joined, but Dick was hooked for life.

As many neophyte Barbershoppers do, Dick started off singing lead in our **Citrus Capital Chorus**. The chapter soon discovered his talent for recruiting new members and that he could even read a little music.



It wasn't long before Dick was singing lead in his first registered quartet, the **Merry Macs**. After a few years, he graduated to baritone (or was demoted, depending on your riser position), in the **Sunshine Association**, 1973 Sunshine District quartet champ and international quarterfinalist in 1973, 1974 and 1975. Since then, he has sung baritone in at least six more registered quartets, and is currently active with **Echoes**.

Barbershopping jaunts in recent years have afforded him many opportunities to test his woodshedding and tag-singing skills with some of his idols. He is a member of AHSOW and serves on the COTS faculty as a dean. About the only thing he hasn't done is enter the Contest & Judging program, and he admits to having given thought to that.

Over the years, Dick served in most chapter offices and committees. He was bulletin editor for a few years, and was the chapter's Barbershopper of the Year for 1973. As show ticket chairman, he devised a system that resulted in orderly seat assignment on a "first ordered, first reserved" basis.

Advancing to district administration, Dick served as area counselor, division vice president and was the Sunshine District president in 1984 and 1985. During his tenure, the concept of functional vice presidents was implemented, giving district vice presidents specific responsibilities in defined areas of communications, events, membership, music and service. In 1986, he was honored as Sunshine District Barbershopper of the Year.



The Shaw family got together for Christmas. Pictured seated are (l to r): wife Nancy, daughter Melissa and mother Margaret. Standing are daughter Amy and Dick Shaw.



Echoes performed during the Sunshine District convention last October (l to r): Dave Baughman, tenor; Rick Curforth, lead; John Violano, bass and Dick Shaw, bari.

Dick served as international board member in 1988 and 1989, which, coincidentally, were the same years our chorus represented the Sunshine District in international competition, and in 1992, he was elected an international vice president. In 1993, he was inducted into the Sunshine District Hall of Fame, one of 15 men so honored to date, and the second from the Polk County Chapter.

Dick and his very supportive wife, Nancy, live in suburban Winter Haven. They have two grown daughters, Amy and Melissa. Dick is active (when he's in town) in the Chancel Choir and is a deacon at Calvary Baptist Church in Winter Haven.

I feel our Society is fortunate to have such an all-round Barbershopper at the helm for 1995, with his combination of considerable singing and administrative skills. Although he subscribes to the maxim, "If it ain't broke, don't fix it," Dick still believes in being innovative when the situation permits or calls for it. His motto for 1995 is:

Barbershop harmony is
SOMETHING TO CHEER ABOUT!

President Dick remains active, as time permits, in our chapter and is our 1995 show chairman. We regret that he may have to miss several meetings during his term as international president; however, we wish him and the Society a great year.

Chuck Watson posted to the Executive Committee

Chuck Watson, of Columbus, Ohio, is the Society's newest vice-president. He was elected at the meeting of the International Board of Directors during the Pittsburgh convention last July and will be seated on the Executive Committee beginning with the midwinter convention in Tucson this month.

Watson joined the Buckeye-Columbus Chapter in 1968, where he served in chapter offices and was named chapter Barbershopper-of-the-Year (BOTY). At the district level, he has served the Johnny Appleseed District as treasurer, membership vice-president, president and International Board member. He was elected to the Johnny Appleseed District Hall of Fame in 1984 and was named district BOTY in 1987.

At the international level, Chuck is a COTS instructor for chapter treasurers. Active in the Contest & Judging program, he was a certified contest Secretary and is now certified as a Contest Administrator, currently serving as the first category specialist of the latter. He has also served on the International Finance and International Board Restructuring committees.

As a dual member, Chuck also sings with the **Southern Gateway Chorus** in Cincinnati, and sings lead in the **Barber Pole Cats** quartet. He teaches a



woodshedding class at the JAD Apple Corps, and this past summer conducted a class on the Music Leadership Team at Harmony College. In addition to barbershop, Chuck serves as a section leader and soloist for his church choir.

Chuck has worked at Chemical Abstracts Service in Columbus for the past 28 years and currently holds the title of Senior Systems Engineer. He and his wife, Judy, have three grown children, Gwen, Larry, and Linda.

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Battle Creek pilot program puts Vision Statement into action

"[The Society is 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."

A pilot barbershop program in Battle Creek, Mich., called singAmerica, was planned to show how SPEBSQSA and its chapters can carry out the portion of the Society's vision statement (quoted above), and was a success in achieving its ambitious goals:

- Helping musical groups achieve their goals.
- Attracting more people to recreational singing.
- Spreading information about the fun and benefits of recreational music, school music advocacy.
- Beginning to unify vocal music groups.

The week-long event, which occurred this past September, took a year to plan. It was sponsored by the Battle Creek Chapter and funded by the W. K. Kellogg Foundation as a part of its Expert In Residence program. The foundation's funds were augmented by several thousand dollars in donated materials and services and 1,130 hours donated by volunteers from 17 local groups.

The name, singAmerica, came from a suggestion by International Marketing Committee Chairman John Krizek as a way to identify the Society's new outreach mission. In fact, the titles SingAmerica and SingCanada have been given to funds estab-



At left, Jim DeBusman used a group of elementary school students to demonstrate vocal techniques to teachers attending the singAmerica function in Battle Creek.

lished by Harmony Foundation to accept contributions by Barbershoppers and others to fund our outreach programs. You will be hearing more about these, soon.

The name also seemed to fit the Battle Creek event, since it would be sharing musical and performance expertise our organization has built and accumulated over the past fifty years or so. Helping to keep all vocal, recreational, music alive will build a future for barbershop harmony, as well.

Many hands make light work

Jim Styer, Battle Creek Chapter President and Pioneer District Communications Officer was the local catalyst for the program. All during the year, Styer worked tirelessly in coordinating the various activities for the week. He served as contact person for the event coordinators as well as in securing facilities, coordinating with the Kellogg Foundation, capitalizing on publicity opportunities and seeing to the myriad details needed to make a week with this many facets come off smoothly.

Roger Lewis, a Battle Creek Barbershopper who also serves on the Society's International Board, was instrumental in putting this project together. Through his business and civic contacts in the Battle Creek area, he opened many doors that made the project go smoothly.

Society staffers Jim DeBusman and Gary Stamm spent the week helping teachers, directors and singers from schools and community groups improve their vocal production and performance, using techniques Barbershoppers are familiar with, but not directly promoting barbershopping. Three local choruses and a pick-up chorus of children from several elementary schools volunteered their time as demonstration groups for workshops.

Events were varied and numerous

In addition to the vocal production and performance sessions, the week included:

- daily lunchtime musical performances downtown
- an open house and sing-along, bringing local directors of all kinds together for the first time
- a Rotary meeting presentation
- a senior citizens' luncheon
- a teen party with karaoke and free pizza
- a Friday-night "how to sing better karaoke" party
- a workshop on how to support school music programs
- a "how to sing gospel" session by a local church director
- the first meeting of the new Vocal Music Coordinating Council



At left, international staff members Gary Stamm (far left) and Jim DeBusman (far right) joined in a demonstration of four-part karaoke as part of the activities in Battle Creek.

continued next page

- a display of membership information for several local groups
- coordinated promotion of many groups' guest nights the next week.

Many of the activities were in the evening and all were open to the public, without charge. Videos of several activities will air on local cable; others will be made available to schools and community groups as training tools. The Society gave vocal production and performance manuals and a book of sing-along songs to the local groups.

Promotion included several advance mailings to target audiences; two local cable shows that aired eight times, daily radio interviews that included the United Arts Council director and a Kellogg Foundation vice-president; four minutes on local TV evening news; two weeks of coverage in local papers, including two color covers; three paid and two donated newspaper ads; announcements on a local computer network; five different posters totaling 1,000 copies and 13,000 brochures.

Aired on PBS, too

The singAmerica week climaxed with a free "Harmony Showcase" featuring ten local groups performing everything from gospel to barbershop. It raised \$353 in free-will offerings as seed money for future work, and was highlighted in a half-hour PBS pledge-period show on WGVU-TV in Grand Rapids. The PBS show was aired twice, paired in both cases with *Keep America Singing*.

Local groups on the show included:

- a mixed SATB community chorus,
- the chapter's Cereal City Chorus and Harmony Hounds comedy quartet,
- a senior citizens' chorus,
- traditional and gospel church choirs,
- a gospel quartet,
- a community college mixed chorus doing vocal jazz,
- a racially mixed community chorus
- a teen a cappella trio.

The community chorus and the barbershop chorus combined for one number. A classical chorus number was accompanied by the auditorium's pipe organ. The show concluded with a massed chorus of all 200 performers, directed by DeBusman, in Joe Liles' "Let There Be Music, Let There Be Love" and "Battle Hymn of the Republic." Stamm served as the show's emcee and shared information on recreational singing and music education with the audience between groups.



A very young singer tried her hand at karaoke as part of the singAmerica activities in Battle Creek.

Follow-up has already begun in Battle Creek. An informal committee representing schools and musical groups is studying the possibilities of a regular Battle Creek cable TV show featuring local music groups, advocacy of school music programs, bringing additional vocal music experts to town, and another major production showcasing vocal harmony groups.

Give it a try

"It is through the grass roots and in communities such as Battle Creek where this can

most effectively occur," Stamm said in a report on the week. "We truly hope to make singAmerica a national by-word. The Kellogg Foundation ... has given us the opportunity to prove that a community can be positively affected by vocal music. We hope to expand on this opportunity all across our nation."

Local chapters need not sponsor a full week of programs to do this. Individual segments of singAmerica can be adopted in any community. Further, major sources of funding are not needed, though many areas have businesses and foundations that help support volunteer activities. Barbershop and other music experts are available to help in many areas without great cost. Much of the funding in Battle Creek was used for publicity and to cover the costs of the free Harmony Showcase.

For advice on similar programs, or a copy of the full eight-page report on the week, contact Jim Styer or Roger Lewis in Battle Creek. Stanun and DeBusman in Kenosha can also answer questions.

In conclusion, Stamm said, "No description of the week can convey the smiles of accomplishment and realization, the eager questions as participants searched for new knowledge, and the pure joy of amateur voices raised in song."

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Leadership is a matter of "style"

by Steve Rafe, SPEBSQSA Leadership Task Force

We talk about recruiting and retaining members. But what about leaders? In my last column, we talked about members' motivations: power (leadership), achievement and affiliation. Of the three, leadership seems to be most needed in our organization.

In fact, at Harmony College East, where I have taught a course on "Helping Members Succeed" for the past two years, chapter officers—leaders—completed a questionnaire that showed affiliation to be the highest positive factor. Achievement scored slightly below that. However, the leadership factor scored a *minus*. This shows a clear need for leaders and leadership training in our Society.

Who's doing the leading?

Chapter officers tell me they accept their appointments reluctantly. They point to their own lack of leadership skills and say they are uncomfortable with the jobs. They either don't want to lead or don't know how.

As a consequence, chorus directors often find themselves carrying out a considerable number of jobs described for chapter officers in the various manuals. These can include selecting all music, determining the meeting agendas, conducting craft sessions, planning the learning schedule for music, and more. Some even obtain the outside performances, decide on the uniforms to be worn, and print and circulate travel directions.

Chorus directors tell me they don't want this much work and responsibility initially, but the load grows when members simply don't get the jobs done. Often salaried, many directors tell me they undertake the tasks because they feel obligated to keep the chorus singing. Sometimes officers in the same chapters have told me that they—or previous officers—allowed this to happen.

Where there is no paid individual to take on the tasks, most of the work falls on the shoulders of one or two individuals. How they handle the job can determine whether the organization succeeds or fails.

Leadership is a matter of style

Most researchers acknowledge these leadership styles: Fellowship, Political, Eco-

nomie, Academic, Engineering, Confrontational/Military, and Behavioral. Each one carries with it certain basic assumptions or beliefs.

- Fellowship - When everyone gets along well with one another, problems fade away.
- Political - Things get done when influential people agree to do them or get them done.
- Economic - With enough money, we can buy whatever we need and problems will go away.
- Academic - When people hear all the facts, things will change, because people are rational and logical.
- Engineering - If you want to change people, just change the situation or the surroundings.
- Confrontation - If they get upset enough, they'll be forced to look at the problem and make changes.
- Military - With sufficient force or pressure, we can make people change.
- Behavioral - A combination of techniques will be needed for change, since most problems are complex.

Check it out

Did you find your own belief in that list? Did you identify the styles of any of your chapter leaders, or your chorus director? Did you harbor the thought that we shouldn't even be talking about these things?

- If you reacted by feeling such matters are better off left alone, perhaps your choice of style is Fellowship.
- If you found yourself ready to write a letter to the Society's leaders to complain about "opening this can of worms," your style may be Political.
- If you said, "Let's hire a consultant," your style may be Economic.
- If you wanted to analyze each of these styles in more depth, you may have a style of leadership that is Academic.
- If you began thinking about ways to change the situation so everyone had the "right" style, perhaps you're leadership style is Engineering.

- If you found yourself deciding which styles were "right" and which were "wrong" for your chapter, your style may be Confrontational.
 - If you picked a style and decided to try to "make" your chapter's leaders conform to it, you may be Military.
 - If you began thinking about how to get the best out of individuals of any style, your approach may be Behavioral.
- None of these styles is necessarily "right" or "wrong." They just *are*. In fact, each can be very useful, depending on the situation.

Benefits

For example, the Fellowship leader is most effective at getting people going initially. The Political leader is good at mobilizing power or getting decisions made and enacted. The Economic leader is best at implementing decisions. The Academic leader functions best when trouble-shooting and providing relevant information.

The Engineering leader is good at bringing about an awareness of the situation or surrounding factors. The Confrontational leader is best at focusing attention and forcing issues to be addressed. The Military leader is best at keeping order. The Behavioral leader is best at applying a wide range of informational input.

Drawbacks

Of course, each style has its specific drawbacks, as well. Under the Fellowship leader, decisions may be postponed and long-range commitment may be lacking. Under the Political leader, there is always the chance for backlash. The Economic leader may be too dependent on resources to get the job done. The Academic leader may have trouble getting people to pay attention or take action.

The Engineering leader may not deal well with the unexpected. The Confrontational leader may not see alternatives and turn others against him. The Military leader may always be "on guard" and uptight and also risk rebellion. The Behavioral leader may not make his points clear to others and may appear to be too permissive.

Volunteer groups stress Fellowship

Of the eight types, volunteer organizations most often depend upon Fellowship as the predominant leadership style. The drawback is that a Fellowship group focuses primarily on people rather than projects. The group may lack direction, specific goals, and a sense of accomplishment. Consequently, it will need someone—usually a Political or Military leader—to get things done.

Since they try to satisfy everyone, Fellowship groups often avoid decision-making so no one will be unhappy. Because the need for consensus drives the group, matters of consequence often don't get done. Even a single dissenter can immobilize the entire organization.

When plans are lacking, frequently changed, or ignored, the group appears to be floundering. Members begin to conclude their time might be better spent elsewhere. When they drift away, they must be replaced with new ones if the group is to survive. The problem here is that Fellowship leaders have difficulty in developing and implementing a recruitment and retention plan that works. Consequently, unless and until another type of leader emerges with the necessary skills, they could be in trouble.

The right choice

For the best results in tackling any problem, a chapter might try this approach: Identify the specific nature of the problem and turn it over to members whose leadership styles fit the needs best. In fact, the mark of a good leader is the ability to delegate the right jobs to the right people. This, along with agreeing to goals and timetables will help.

- Does the chapter need someone who can get things decided and done? The Military leader may be right for them.
- Are members floundering because they don't have specific tools, such as learning tapes? An Economic leader may solve the problem.
- Do they lack a sense of what they really should be doing? Then an Academic leader may fill the bill.
- Do they need to learn how to make the best of a bad situation? Then an Engineering leader may be right for them.
- Do they need someone to "get them off their duffs?" The Confrontational leader will oblige.
- Are they breaking commitments to attend meetings and performances? A Military leader may be useful.

- Do they need someone who can help different styles and personalities blend into an effective mix? Try a Behavioral leader.

Need to know more

Leadership skills are essential to our chapters and our Society. We need to know a lot more about the various styles and techniques—and the benefits and drawbacks of each. This knowledge will help us determine which kinds of leaders we need to cultivate and activate to help our chapters succeed.

Leadership task force created

President Dick Shaw has appointed a special task force to investigate ways to improve the leadership skills of current members and to attract members with desired leadership drives. If you are an experienced professional consultant or high-caliber executive/administrator with extensive skills in leadership analysis, training and development, we would like to hear from you. Expertise in profiling personalities, styles and skills will be especially valuable. Send your relevant background information to: Steve Rafe, Chair, SPEBSQSA Leadership Task Force, 7624 Summerfield Hills, Warrenton, VA 22186



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Lakeville, IN 46536
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(219) 256-5556 B

Central States



12th Street Rag

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Richard Kready, tenor
John Fortino, bari
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New Westminster and Vancouver, British Columbia

Ed Dempsey, tenor
David Warkentin, lead
Tom Metzger, bass
Mark Metzger, bari

Mark Metzger
10321 145 A Street
Surrey, BC V3R 3S1
(604) 581-1423 H

Far Western



Western Union

Rancho Bernardo and San Diego, Calif.

David Garstang, tenor
Mike Spencer, lead
Michael Lawton, bari
Terrence Monks, bass

Michael Lawton
14353 Sandhill Rd.
Poway, CA 92064
(619) 679-7032 H
(619) 624-9500 B

Illinois



Common Ground

Frank H. Thorne and Northbrook, Ill.

Gregg Peters, tenor
George Harper, lead
Thomas Kentish, bass
Jim Larson, bari

Thomas Kentish
920 Greenview Dr.
Crownpoint, IN 46307
(219) 663-0951 H&B

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Paul Gilman, bari

Paul Gilman
5738 Saddleridge Dr.
Cincinnati, OH 45247
(513) 541-1147 H
(513) 977-3908 B

Land O' Lakes



PrimeTime

Hilltop, Minn.

Jim Halvorson, tenor
Steve McDonald, bass
Larry Halvorson, lead
Bob Albachten, bari

Larry Halvorson
7724 Shingle Creek Dr.
Brooklyn Park, MN 55443-2940
(612) 569-9918 H
(612) 425-0557 B

Mid-Atlantic



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Alan Mazzoni, bass
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Jack Pinto, bari (seated)

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Allentown, PA 18103
(215) 266-6643 H
(215) 882-7154 B

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Chris Peterson, bari
Kirk Young, bass

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(207) 283-0642 H

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David McEachern, bass
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John Mallett
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(416) 481-7382 H
(416) 968-1222

Pioneer



Genuine Blend

Battle Creek, Grand Rapids and Holland, Mich.

Mark Garlock, lead
Andrew Clements, tenor
Dan Doctor, bass
Kirk Wood, bari (seated)

Kirk Wood
133 E. Candlewych, Apt 104
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(616) 344-0191 B

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Jeff Mahan, bass
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Rich Bresenhan
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(814) 454-4285 H

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The National Music Education Summit

American music education community rallies around school music programs

by Dan Naumann, Director of Music Education and Services

Music for every child! Using this phrase as their rallying cry, leaders from nearly 50 organizations with a stake in American music education took part in a historic first National Music Education Summit meeting on September 23-24, in Washington, D.C. Dan Naumann, Director of Music Education and Services, and Jack Pitzer, the Youth Outreach Committee's MENC liaison, represented SPEBSQSA. They, and more than 90 other representatives of music organizations representing the education, performance and industry sectors, searched for ways to unify support and assistance for America's steadily disappearing public school music programs.

"We were united in the idea that we can do together more than we can do alone," said Music Educators National Conference President Will Schmid. "We certainly did a lot to advance three main strategic goals—standards, advocacy and communications." MENC was the host organization for the gathering.

The Society is proud to have been asked to be a part of this exciting project. Our stand on music education was recently made clear when the International Board added the following words to our Vision Statement:

"[The Society is 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."

Obviously, our young people's music education is of paramount importance, not only for their sakes, but also for ours if the Society is to survive into the next century.

Discussions at the forum centered around the voluntary National Standards for Arts Education (recently adopted by the U.S. Department of Education) and focused on four issues:

- Professional Development and Teacher Preparation
- Curriculum
- Partnerships for Advocacy
- Resources and Opportunity to Learn

For each issue, dealt with in small "break-out" groups, the participants searched for answers to these questions:

- What challenges do we face?
- What resources or assets do we have?
- What resources, actions and strategies do we need?
- How can my organization address this issue?

MENC is preparing a final report of the summit. It's a report we eagerly await, for there are a number of Society members who are alarmed about the increasing threats to school music programs, and who are ready and willing to lend their support to this most important cause. According to MENC, the report will detail "the united efforts of the entire music community, the necessary agenda for implementation of the National Standards for Arts Education, and required advocacy efforts needed to insure music for every child!"

The summit was sponsored by the National Coalition for Music Education, made up of MENC, the National Academy of Recording Arts & Sciences, Inc., and the National Association of Music Merchants, in cooperation with the American Music Conference. The Coalition supports grassroots efforts to defend and promote awareness of school music programs.

National Music Education Summit participating organizations

American Bandmasters Association
 American Choral Directors Association (ACDA)
 American Federation of Musicians
 American Guild of Handbell Ringers, Inc.
 American Guild of Organists
 American Music Conference
 American Orff-Schulwerk Association
 American School Band Directors Association
 American Society of Composers, Authors and Publishers (ASCAP)
 American String Teachers Association
 American Symphony Orchestra League
 Association of Concert Bands of America, Inc.
 Bands of America, Inc.
 Broadcast Music, Inc. (BMI)
 Chamber Music America
 College Music Society
 Foundation for Music Based Learning
 Gordon Institute for Music Learning
 Guitar and Accessories Music Marketing Association
 International Association of Electronic Keyboard Manufacturers
 International Association of Jazz Educators
 Music Educators National Conference (MENC)
 Music Industry Conference
 Music Teachers National Association
 National Academy of Recording Arts & Sciences, Inc. (NARAS)
 National Association for Music Therapy, Inc.
 National Association of Band Instrument Manufacturers
 National Association of Music Merchants
 National Association of School Music Dealers
 National Association of Schools of Music
 National Association of Teachers of Singing (NATS)
 National Band Association
 National Black Music Caucus
 National Federation of Music Clubs
 The National Flute Association
 National Music Council
 National Piano Foundation
 National School Orchestra Association
 Organization of American Kodály Educators
 Percussive Arts Society
 Phi Mu Alpha Sinfonia Fraternity
 Piano Manufacturers Association International
 Sigma Alpha Iota
 SPEBSQSA, Inc.
 Suzuki Association of the Americas
 Sweet Adelines International
 The VoiceCare Network
 Women Band Directors National Association



Sharing a moment at the National Music Education Summit are (l to r): Dan Naumann, SPEBSQSA director of music education & services; John Mahlmann, executive director of MENC; Jack Pitzer, SPEBSQSA Youth Outreach Committee and Will Schmid, president of MENC.



Harmonet—October 1994

A barbershop experience

by Jon Krivitsky, *Mosaic Whispers*, Washington University, St. Louis, Mo.

All right. It finally happened. It was bound to happen. Any sane man, woman, or child could have predicted it.

I had a barbershop experience.

Two nights ago, several members of *Mosaic Whispers*, a student a cappella group, went out to a bar near Washington University. As we sat down, we noticed a large table of 18-20 men nearby. Halfway through our meal, we heard music—beautiful, ringing chords—emanating from that table. We gaped in awe as some members of the St. Charles Chapter of SPEBSQSA pulled out some original arrangements of songs that were both unique and breathtaking. “Wow,” we said at our table. “They are good!” It turns out, the *Ambassadors of Harmony* had just finished a recording session in a St. Louis studio.

We talked to them for a while. We sang some of our songs (with six of our 14 members); they sang some of theirs. We sang

together, woodshedding some standard classics we didn’t know we knew. I personally sang lead with three of them on a rousing rendition of “Coney Island Baby.”


I can’t remember smiling so much. They were fantastic! I couldn’t get over how such wonderfully simple four-part harmony could fill a room and charm an audience. They taught us a few “tags,” as they call them, short little phrases from songs that are kind of musical teasers. They taught us three or four of these which are *still* in our ears and hearts. The next day, we taught these tags to the rest of our group. Wow! I *never* thought that I would be so moved by barbershop.

Best of all, we all were better *musicians* because of the experience. Unless you’ve ever sung a chord that *rang*, or sung a song that was completely in tune *throughout*, you are missing a truly wonderful experience.

By all means, *drag* yourself to your local SPEBSQSA chapter rehearsal and just soak it in. If the members are anywhere as

nice as the 18 men in the bar, they’ll let you sing along and even teach you a few tunes. There is no experience like it, and I’ve had a lot of a cappella experiences.

I am planning on bringing my whole group to one of their meetings at the next opportunity. If we all learn as much as the six of us did in one night, we will be a much better group. We will know how far we can go in the way of tuning and performance—so much further than you can usually experience in a modern, popular a cappella performance.

My advice to all of you is to find out where and when your local chapter meets and go there! If you have heard or sung barbershop, then you know what I mean; if you haven’t, don’t pass up an opportunity to expand your mind and abilities. 

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

New Music Notes

by Burt Szabo, *Music Specialist/Music Publication*

Lots of new music has been released by your Society and some of these titles may be just what you are looking for.

“When The Red, Red Robin Comes Bob, Bob, Bobbin’ Along,” stock no. 7325, was compiled from the papers of Mike Senter, bass of the 1972 quartet champion *Golden Staters*. It’s a great song/arrangement with the Senter touch.

“Lora-Belle Lee,” stock no. 7329, was very popular with quartets in the 1950s, and is even more fun to sing in Dave Briner’s snappy new arrangement.

“I’m Looking Over A Four Leaf Clover,” stock no. 7330, an arrangement compiled from several existing in SPEBSQSA files and “When You’re Smiling,” stock no. 7331,


are SPEBSQSA compilations, utilizing the best points of several arrangements in our files.

“Rose Colored Glasses,” stock no. 7332, is an easy-to-medium difficulty arrangement of this fine song. The arrangement was found in the collected papers of Sherry Brown, a fine barbershopper and arranger, who passed away some years ago. It is not difficult and contains some fun key changes.

Have you been looking for an easy, nostalgic ballad that will be sure to thrill audiences and judges? Look no further. “I Want To Dream By The Old Mill Stream,” stock no. 7333, may be just the thing—Burt Szabo’s arrangement.

“Deep In The Heart Of Texas,” stock no. 7738, and “Wagon Wheels,” stock no. 7739, are just what you need for that western-themed show, or for a break from the usual June-moon-spoon lyric. Jack Baird and Burt Szabo contributed the arrangements.

“Old Folks,” stock no. 8803, an arrangement by *Four Renegades* tenor “Buzz” Haeger, is the third in the new Gold Medal series of *arrangements as sung by international champion quartets*. It is a gem of a song and arrangement, but not for contest.

“My Father, My Friend, My Dad,” stock no. 7563, is a composition from the pen of staff member Bill Rashleigh, arranged by Earl Moon. This one is a real grabber, great for your contest or show repertoire. 

Miami Beach Convention Schedule of Major Events

Tuesday, July 4	Gang/Tag Sing	Fontainebleau Hilton East Ballroom.....	7:30 p.m.
Wednesday, July 5	MBNA America College Quartet Contest ...	Fontainebleau Hilton East Ballroom.....	1 p.m.
	AIC Shows	Convention Center	6 p.m. and 9 p.m.
Thursday, July 6	Quartet Quarterfinal Sessions	Convention Center	10:45 a.m., 2:45 p.m. and 7:15 p.m.
Friday, July 7	Sing With The Champs	Fontainebleau Hilton	9 a.m.
	Massed Sing	Great Lawn, Fontainebleau Hilton	12 noon
	World Harmony Jamboree	Jackie Gleason Theater	1:30 p.m.
	Quartet Semifinal Session	Convention Center	7:15 p.m.
Saturday, July 8	Sing With The Champs	Fontainebleau Hilton	9 a.m.
	Chorus Contest	Convention Center	10:45 a.m.
	Quartet Finals	Convention Center	7:45 p.m.

Registration, special event and tour ticket information

The convention registration area will be located in the Grand Gallerie at the Fontainebleau Hilton. Registration opens at 10 a.m. on Monday, July 3, and thereafter at 9 a.m. each day; registration closes daily at 6 p.m. Convention registrations, special event and tour tickets will be mailed to the address shown on the order forms, provided receipt is prior to June 15, 1995. All orders received after June 15 will be held and may be picked up at the convention registration booths.

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.

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

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

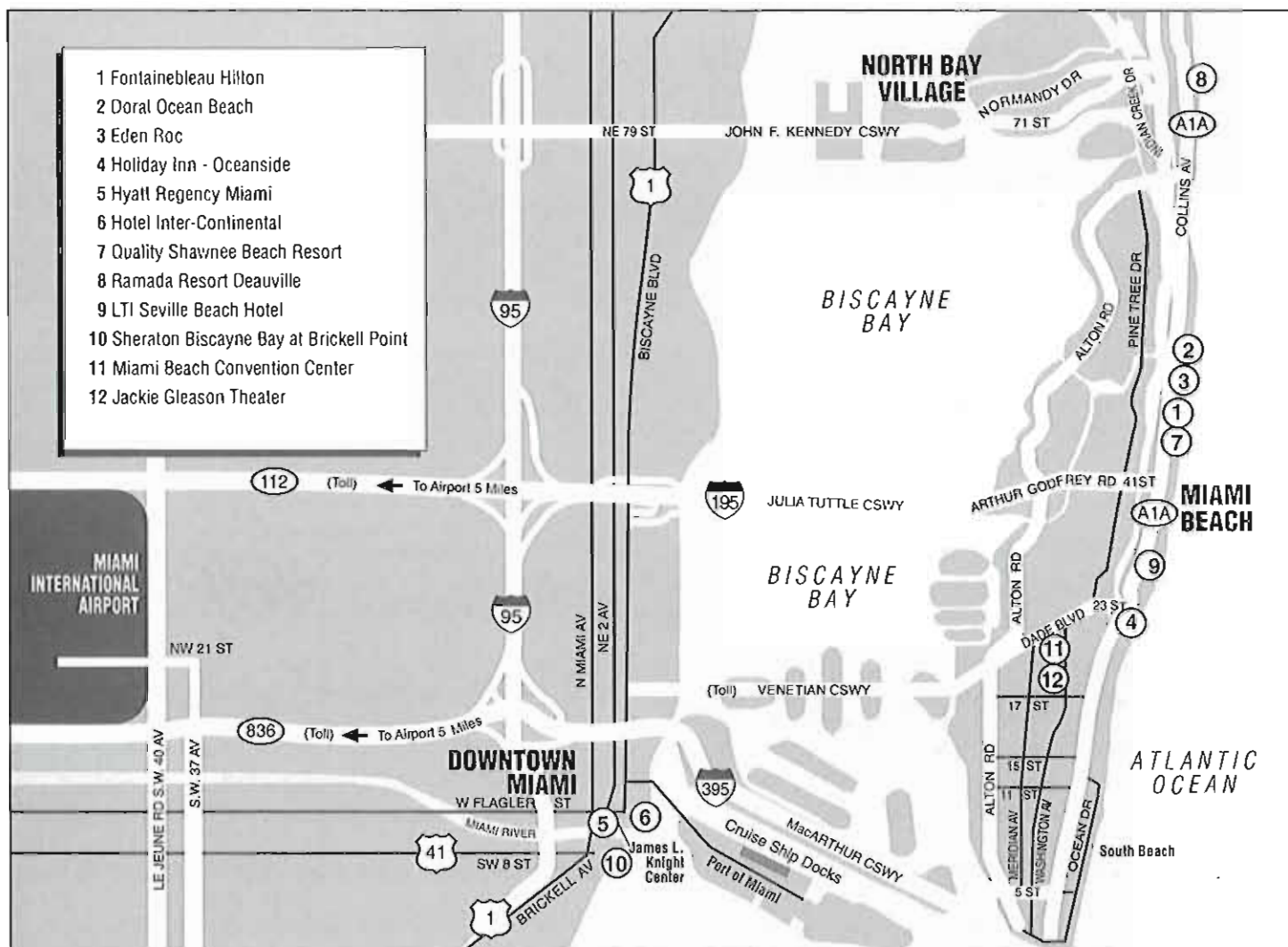
☐ Please check here if you have a disability and may require accommodation in order to fully participate in the convention. You will be contacted by a staff member to discuss your specific needs.

☐ MasterCard ☐ VISA Exp. date: mo _____ year _____

Account No. _____

1995 CONVENTION ONLY

For office use



Miami Beach Hotel Information

Free shuttle-bus services will serve hotels all week. On contest days, the Convention Center will be added to the routes.

HOTEL	SGL/DBL	DBL/DBL	Ex.PER.	SUITES	POOL	PKG
1. Fontainebleau Hilton (HQ)	\$110	\$110	\$20	\$328	Y	\$9
2. Doral Ocean Beach	93	93	30	150	Y	9.50
3. Eden Roc	89	89	10	214	Y	8.50
4. Holiday Inn - Oceanside	87	87	15	237	Y	6
5. Hyatt Regency Miami	87	87	20	240	Y	10
6. Hotel Inter-Continental	90	90	20	180	Y	10.50
7. Quality Shawnee Beach Resort	70	70	0	99	Y	7
8. Ramada Resort Deauville	69	69	15	225	Y	5
9. LTI Seville Beach Hotel	95	95	10	N/A	Y	7
10. Sheraton Biscayne Bay at Brickell Point	82	82	10	112	Y	5

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

Rates shown do not include city, state or occupancy taxes.

SGL - 1 person/1 bed

DBL/DBL - 2 persons/2 beds

Ex.PER. - Extra adult person charge.

DBL - 2 persons/1 bed

SUITES - Starting Rates are shown, call 1-800-476-9969 for additional information.

PKG - Parking fee, subject to change.



SPEBSQSA 1995 International Convention Official Housing Request Form



Instructions

Complete and return this form by mail, or fax to: (305) 539-3106

Greater Miami Convention & Visitors Bureau
SPEBSQSA Housing Service
701 Brickell Avenue, Suite 2700
Miami, FL 33131

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

- Please complete all sections below.
- All requests must be made in writing to the Housing Bureau.
- Room assignments are made in order of receipt.
- Be sure to list definite arrival/departure dates and times, and all room occupants.
- Reservations will be held only until 4 p.m., unless guaranteed by credit card, check or money order. Details will be outlined in the hotel confirmation. Do *not* send check or money order deposits to the Housing Bureau.
- Reservations must be made by June 2, 1995, unless otherwise noted.

A: Confirmation (please type or print)

Confirm reservations to:

Name _____

Street or box _____

City _____ State _____ Zip _____

Telephone () _____

Fax () _____

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

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

You may guarantee your rooms by completing the following:

- ☐ VISA ☐ MasterCard ☐ AMEX
☐ Discover ☐ Diners Club

☐ If you have a disability and may require special hotel accommodations, please check here. You will be contacted by a staff member or the housing bureau to discuss your specific needs.

Card No. _____ Exp. Date _____

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

1st _____

Arrival date _____ Hour _____ a.m./p.m.

2nd _____

Departure date _____ Hour _____ a.m./p.m.

3rd _____

☐ Non-smoking ☐ Handicapped (see section above)

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

C: Room type (Indicate number of rooms and type required)

_____ Single room _____ Double room _____ Dbt/dbl room _____ Parlor suite
(1 person/1 bed) (2 persons/1 bed) (2 persons/2 beds) (☐ one or ☐ two bedrooms)

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

_____	_____
_____	_____
_____	_____

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Birmingham, England
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Christchurch, New Zealand
Perth, Australia
Sheffield, England
Ohio/Pennsylvania, USA
Dallas, Texas, USA
Liphook, England*

Presents ...

GILT EDGE 1995 South African Quartet Champion (SPATS)
FAMILY TIES 1994 British Ladies Quartet Champion (LABBS)
TIME OUT 1994-1995 Nordic Quartet Champion (SNOBS)
TAKE FOUR 1994 German Quartet Champion (BinGI)
SOUND ASSEMBLY 1994 British Quartet Champion (BABS)
SHOWTIME 1994 Sweet Adelines International Quartet Champion
VILLAGE VOCAL CHORDS 1993-1994 Harmony, Inc. Chorus Champion
HELSINGBORG BARBERBOYS 1994-1995 Nordic Chorus Champion (SNOBS)
GARDEN CITY SOUND 1994-1995 New Zealand Quartet Champion (NZABS)
BAD HABITS 1994 Australian Barbershop Quartet Champion (AAMBS)
HALLMARK OF HARMONY 1994 British Chorus Champion (BABS)
JOKER'S WILD 1994 SPEBSQSA International Quartet Champion
VOCAL MAJORITY 1994 SPEBSQSA International Chorus Champion
PETER MAY Master of Ceremonies (BABS)

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

BOB BISIO (FWD) Producer - JAMIE & NAIMA MEYER (CAR/SWEET ADELINES) Co-Directors

MIAMI BEACH SPECIAL EVENTS

Gang/Tag Sing - This was one of the most popular new events of the past two conventions. Special directors and guest appearances. Come early and stay late. Tuesday, July 4 at 7:30 p.m. East Ballroom at the Fontainebleau Hilton.

FREE admission Cash bar

MBNA America College Quartet Contest - The fourth annual competition. These young quartets contending for the collegiate title offer an exciting afternoon of barbershop harmony. Wednesday, July 5, 1 p.m. in the Fontainebleau Hilton East Ballroom.

Event 21 \$5.00

AIC Show of Champions - Two great shows again. This year featuring **Victor Borge**, famous musician and showman (second show only). Wednesday, July 5, 6 p.m. and 9 p.m., Miami Beach Convention Center.

See ad on page 8 of this insert

Ladies' Breakfast - The Fontainebleau chef is preparing a special breakfast for this occasion. Many surprises are being planned by the Miami ladies, along with a special appearance by **Joker's Wild**, 1994 International Champion. Friday, July 7 at 9 a.m. in Ballroom D at the Fontainebleau Hilton.

Event 31 \$17.00

World Harmony Jamboree - This show, in its sixth year, has become a keystone event at the convention. Enjoy an afternoon of global harmony in the beautiful setting of the Jackie Gleason Theater, adjacent to the convention center. All seats reserved. Show time is 1:30 p.m., Friday, July 7. There will be shuttle bus service.

Event 41 \$15.00

International Services Committee Breakfast - Start the day off with a good breakfast, good fellowship and good harmony. Drawings for the fantastic district prizes, four front row seats at next year's convention in Salt Lake City and a guest appearance by **Joker's Wild**. 8:30 a.m. Saturday, July 8, in Ballroom D at the Fontainebleau Hilton.

Event 51 \$17.00

ORDER FORM

Advance orders for special events must be received in Kenosha by **June 15, 1995**. *Refunds cannot be processed after that date.* A limited number of tickets will be available for purchase during convention week in the registration area—Grand Gallerie, Fontainebleau Hilton.

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

College Quartet Contest		
__ 21	@\$5 each	\$ _____
Ladies' Breakfast		
__ 31	@\$17 each	\$ _____
World Harmony Jamboree		
__ 41	@\$15 each	\$ _____
Int'l Services Committee Breakfast		
__ 51	@\$17 each	\$ _____
Total		\$ _____

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

☐ Check ☐ Money Order ☐ VISA ☐ MasterCard

Exp. date _____

Name _____

Street/Box _____

City _____ State _____ ZIP _____

Telephone () _____

MIAMI BEACH - A VACATIONER'S DELIGHT

PLEASE NOTE: All tours depart from Headquarters Hotel (Fontainebleau Hilton) except as otherwise noted. Tour participants are responsible for their own transportation to and from the designated departure location.

TOUR A - Everglades Air Boat - Skim along in an air boat; see wildlife (gators and birds galore); enjoy an alligator show, a mini jungle trail and a Seminole Indian Village. Tour will depart at 8:00 am from Fontainebleau Hotel; at 8:15 am from Holiday Inn Oceanside (2201 Collins) and at 8:30 am from Hyatt Regency Hotel (400 S.E. 2nd, Miami). Tour includes roundtrip air-conditioned motorcoach transfers, entry fees. Monday, Wednesday, Thursday & Friday. 4-1/2 hours. Depart at 8:00 am. Return 12:30 pm. \$25 per person (\$15.00 for children under 12).

TOUR B - Miami/Miami Beach City Tour - Join our local guide for a tour of the historical, cultural, shopping and scenic areas of this magic place. We'll see spectacular homes, downtown Miami, the Art Deco District of Miami Beach, Coconut Grove, Little Havana, Coral Gables and the Port of Miami, from where more luxury cruise ships sail than from any other port in the world. Monday, Wednesday, Thursday & Friday. 3-1/2 hours. Depart at 1:30 pm. Return 5:00 pm. \$18 per person (\$10.00 children under 12).

TOUR C - Miami Beach/Biscayne Bay Cruise - This sightseeing boat features marine life and a scenic cruise along Miami's shoreline and millionaire's row. Next (tell your kids and grand kids about this!) you'll be treated to a deluxe cheeseburger served with salad, fries and coffee, tea or soda at the HARD ROCK CAFE (includes tax and tip)! Time also to stroll through Bayside, a modern shopping mall and marina. Transfers, cruise and lunch all included. Monday, Tuesday & Wednesday. 5 hours. 10:30 am to 3:30 pm. \$35 per person (\$25 children under 12).

TOUR D - Vizcaya - One of America's premier architectural and historical gems, Vizcaya was the winter retreat of industrialist/millionaire, James Deering. He was obsessed with bringing 500 years of European culture to Vizcaya, his elegant estate on the shore of Biscayne Bay. Built in a grand palatial manner, priceless antiques adorn every room. Mr. Deering, a bachelor, roamed Europe purchasing rare masterpieces to insure that his estate contained only the very best of what Europe's palaces and country homes had to offer. Tour includes gourmet lunch at one of the area's restaurants (menu includes Florida Salad, Chicken cordon bleu with mushroom chive sauce, renowned dessert and coffee or ice tea). Limited to 98 persons each day. Price includes transfers, tour of Vizcaya and gourmet lunch. Wednesday & Thursday only. 5-1/2 hours. Depart 10:00 am and return at 3:30 pm. \$42.00 per person (\$32.00 for children under 12).

TOUR E - Glass Bottom Reef Tour - South of Miami and north of Key Largo lies the Key Largo Coral Reef Preserve, one of the world's finest natural living reefs. This tour features a three hour glass bottom boat cruise to the reef which is situated in Biscayne National Park, operated by the National Park Services. In the park headquarters, you'll also see a video presentation, which fully explains the essence of a living reef.

NOTE: Food is not served in the park so please bring a snack. About 1:30 pm, a stop will be made at a McDonald's and Burger King to have lunch (not included) before returning to Miami. Tuesday & Wednesday only. 6-1/2 hours. 8:30 am to 3:00 pm. \$34 per person (\$30 children under 12). Tour limited to 49 persons per day.

TOUR F - Latin American Barbershop Dinner Bash - Serenading mariachis, colorful flamenco, rhumbas, tangos and sambas plus MARQUIS, our 1993 international 4th place medalists. Dinner will include sangria, salad, roast pork a la Carreta, baked potatoes, green beans, sautéed onions, custard flan, and coffee or tea. Cash bar. 5-1/2 hours. Depart 5:30 pm. Return 11:00 pm. Coaches will depart from headquarters hotel but you will be returned to your own hotel after the bash. Monday evening, July 3rd only. \$38 per person includes food, sangria, taxes, tip, entertainment and roundtrip air-conditioned motorcoach transfers.

TOUR G - Southern Florida Waters Barbershop Breakfast, Lunch & Casino Cruise - Sail aboard the 1400 passenger cruise ship, Scandinavia Dawn. Delicious buffet breakfast will be served upon boarding. After breakfast, enjoy bingo, the casino, music by a steel band, and ship-board lun and games. Soon it's time for a mouth-watering lunch and then it's barbershop showtime featuring JOKER'S WILD, our current champs! Coaches depart at 7:45 am from the Fontainebleau; 8:00 am from the Holiday Inn Oceanside (1701 Collins) and 8:15 am from the Hyatt Regency (400 SE 2nd, Miami). You will also receive a \$5.00 match game chip and \$5.00 slot machine coin. Price includes two meals, gratuities, port taxes, prizes, entertainment and transfer. Tuesday only. 9-1/2 hours. 7:45 am to 5:15 pm. \$59.00 per person (\$49.00 children under 12).

TOUR H - Fourth of July Captain's Deluxe Barbershop Dinner Cruise - A glorious way to see the fireworks on the 4th. We sail out on our glistening 1,100 passenger cruise liner, Discovery, and anchor beyond the three mile limit. A delicious buffet dinner with carvery featuring chicken, lasagna, seafood, stir fries, salads, desserts, etc., etc., etc. (or in the ship's Cafe Calais you can opt for a sit down dinner and gourmet seven course a la carte menu of shrimp scampi, lobster, grilled or poached salmon, steak, lamb chops, etc., etc. at \$14.00 additional). Next we'll watch the fantastic fireworks display over Miami, Miami Beach and Fort Lauderdale. Then it's a superb barbershop show featuring KEEPSAKE, our 1992 champs. There's also plenty of other ship board entertainment, plus three casinos. What a great way to spend an evening! Tuesday, July 4th only. Price includes roundtrip transfers (you will depart from headquarters hotel but will be dropped off after the cruise at the hotel of your choice), deluxe cruise, dinner buffet, port taxes, fireworks display, entertainment, transfers, barbershop show and \$10.00 match play token for casino. 8 hours. Depart at 5:00 pm. Return 1:00 am. \$69.00 per person.

TOUR I - KEEPSAKE Post-Convention Bahama's Cruise - Monday, July 10 to Friday, July 14 What a fabulous way to end the convention. This 5 day-4 night cruise will feature KEEPSAKE, our 1992 international champs as well as the Society's musical educator, Jim Debusman, who will conduct workshops on vocal techniques and voice theory. Ports of call will be Key West, Nassau and Blue Lagoon Island, Dolphin Cruise's private island paradise in the Bahamas. Transfers from convention hotels to the Port of Miami on Monday, July 10th and from the ship to Miami airport on Friday, July 14th, will be included in the price as well as a sightseeing cruise of the Miami area and deluxe cheeseburger lunch at Miami's Hard Rock Cafe (Tour C above) on Sunday and a sightseeing tour of Miami (Tour B above) on Monday before boarding the ship. Also included in the

cruise will be a special cocktail party for our group, five gourmet meals per day, Captain's cocktail party, shipboard entertainment, bingo and casino gambling, barbershop seminars at sea, singing with the champs, special performances by KEEPSAKE, chorus singing, and woodshedding. Price also includes transfer from your hotel and return to Miami airport, and sightseeing programs. From \$495.00 per person, plus port taxes. For brochure and complete details (get first choice of cabins), please contact Windsor Travel, Ltd. at 312-581-4404 or long-distance at 1-800-648-7456.

NOTE: ALL TOURS DEPART FROM HEADQUARTERS HOTEL (Fontainebleau Hilton)except as otherwise noted.

TOURS ORDER FORM

Please indicate the number of tickets desired for each tour:

TOUR A: Everglades Air Boat - 4-1/2 hours - \$25 (\$15 for children under 12)

___ A-1. Monday, July 3rd, 8:00 a.m. \$ _____
 ___ A-2 Wednesday, July 5th, 8:00 a.m. \$ _____
 ___ A-3 Thursday, July 6th, 8:00 a.m. \$ _____
 ___ A-4 Friday, July 7th, 8:00 a.m. \$ _____
TOTAL: \$ _____

TOUR B: Miami/Miami Beach City Tour - 3-1/2 hours - \$18 (\$10 under 12 years of age)

___ B-5. Monday, July 3rd, 1:30 p.m. \$ _____
 ___ B-6 Wednesday July 5th 1:30 p.m. \$ _____
 ___ B-7. Thursday, July 6th, 1:30 p.m. \$ _____
 ___ B-8. Friday, July 7th, 1:30 p.m. \$ _____
TOTAL: \$ _____

TOUR C: Miami Beach/Biscayne Bay Cruise - 5 hours - \$35 (\$25 under 12 years of age)

___ C-9. Monday, July 3rd, 10:30 a.m. \$ _____
 ___ C-10. Tuesday, July 4th, 10:30 a.m. \$ _____
 ___ C-11. Wednesday, July 5th, 10:30 a.m. \$ _____
TOTAL: \$ _____

TOUR D: Vizcaya - 5-1/2 hours \$42 (\$32 under 12 years of age)

___ D-12. Wednesday, July 5th, 10:00 a.m. \$ _____
 ___ D-13. Thursday, July 6th, 10:00 a.m. \$ _____
TOTAL: \$ _____

TOUR E: Glass Bottom Reef Tour - 6-1/2 hours - \$34 (\$30 under 12 years of age)

___ E-14. Tuesday, July 4th, 9:30 a.m. \$ _____
 ___ E-15. Wednesday, July 5th, 9:30 a.m. \$ _____
TOTAL: \$ _____

TOUR F: Latin American Barbershop Dinner Bash - 5-1/2 hours - \$38

___ F-16. Monday, July 3rd, 5:30 p.m. \$ _____
TOTAL: \$ _____

TOUR G: Southern Florida Waters Barbershop Breakfast, Lunch & Casino Cruise - 9-1/2 hours - \$59 (\$49 under 12 years of age)

___ G-17. Tuesday, July 4th, 7:45 a.m. \$ _____
TOTAL: \$ _____

TOUR H: Fourth of July Captain's Deluxe Barbershop Dinner Cruise - 8 hours - \$69

___ H-18. Tuesday, July 4th, 5:00 p.m. \$ _____
TOTAL: \$ _____

TOUR I: Keepsake Post-Convention Bahama's Cruise - departs Monday, July 10th - 5 days, returns July 14th. Tour begins with Miami sightseeing on Sunday, July 9th.

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

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

___ VISA ___ Master Card ___ Check ___ Money Order

Card # _____ Expiration Date _____

NAME _____

STREET or P.O. BOX _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (_____) _____

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Special Guest:
VICTOR BORGE

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Classic Collection,
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The Gas House Gang,
Joker's Wild and
Victor Borge

Both shows will
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Send your check or money order
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(International orders - please send
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Coppell, TX 75019

To order by phone using MasterCard
or VISA (only), call the AIC Hotline at

1-800-877-6936

International Headquarters will not
take AIC ticket orders.

Tickets will be mailed via first-class
mail beginning May 1, 1995.

All orders received after June 10, 1995
will be held for pick-up at the AIC ticket

8

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☐ \$25 first show ☐ \$25 second show
☐ \$15 first show ☐ \$15 second show

quantity total

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

* Limited quantities

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

Name Phone

Address

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

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

Harmonizer

convention insert

Take Care of Your Voice! (Part 3)

by David Epstein MD, Wilmington, Del., Chapter

Last issue, I wrote about things to do every day to keep your voice healthy. Now I want to suggest some ways to protect your voice if you become ill.

- If you catch a cold or other upper respiratory infection, turn on a humidifier or vaporizer, especially during the winter. A stuffy nose will cause you to mouth-breathe, which dries the throat and larynx. Either the steam-type or cool-mist type will do. Don't put Vicks or anything else in the water; plain H₂O is most effective.
- Drink lots of fluids. It sounds a bit gross to say it, but the best indicator is the color of your urine. If it is dark yellow, you need more fluids. You're doing fine if your urine looks like water. (Check with your doctor on this if you have a heart or kidney condition.)
- Avoid aspirin. It makes bleeding injuries in your vocal cords more likely. Tylenol (acetaminophen) or Advil (ibuprofen) are better choices for fever or pain in singers.
- Avoid antihistamines and decongestants if possible. Most nonprescription cold

remedies contain them, but they are too drying for singers. Mucolytic agents that break up mucus, such as Organidin (by prescription) or *plain Robitussin* (over the counter), help liquify secretions without drying your mucus membranes if you have a cold.

- Avoid Vitamin C in excessive doses. It has no proven benefit in fighting colds, but it is a mild diuretic and will tend to dry out your body.
- Pay attention to your general health. Constipation or diarrhea will make your stomach uncomfortable and ruin your support. Chronic allergies cause swelling in the mucous membranes of the larynx; the nasal stuffiness also leads to mouth breathing, causing excessive dryness in the larynx. These and other minor conditions, *if untreated*, will affect your singing.

If you have hoarseness or cough lasting more than a couple of weeks, see a doctor right away. If he or she can't diagnose the problem, ask for a referral to an Ear-Nose-

and-Throat surgeon who specializes in voice problems (not all do). Ask the doctor if you have "chronic reflux," a much under-diagnosed condition in which stomach contents flow up your esophagus while you're asleep and irritate your larynx. You may have reflux if you wake up hoarse or with a sore throat each morning, or cough a lot at night. (Other conditions can also do these things.) The treatment usually consists of elevating the head of your bed, antacids, never eating immediately before sleep, and avoiding caffeine, alcohol, and spicy food. I hope you don't have "reflux"—life becomes very dull!

If you have diabetes, take good care of it. The fluid shifts caused by changing blood-sugar levels may give you fluctuating swelling in your vocal cords.

The hints from Dr. Sataloff that I have passed on in these three articles will, I hope, help keep your voice healthy. The four basic principles are:

1. Avoid irritants such as alcohol and cigarettes.
2. Avoid speaking or singing over noise.
3. Use good posture and support while singing *and* speaking.
4. Take care of your health.

"Oldies but goodies" arrangements available

by Burt Szabo, Music Specialist/Music Publication

The list of song arrangements available through SPEBSQSA is extensive. Many hundreds of fine songs and arrangements by the Society's finest arrangers are on the list. There are some which have been rarely sung, and that is a shame, because they could serve your chapter or quartet well—in show or in contest—entertaining judges, audiences and your local plumber's banquet. Have you tried any of these?

Ed Waesche's "Circus Day In Dixie," stock no. 7222, is perfect for a circus show, or for contest. It is a bit challenging, but offers great rewards for quartet or chorus. And, you can always change the words to "Circus Day In Canton," or "Fresno" or "Tampa." There are lots of opportunities for stage action and characterization—"dancers who don't move their feet," parades, a band leader, lions, clowns, elephants and monkeys. Sound like fun? You bet.

Is there anyone who doesn't like a nostalgic "home" song? If you are out for a great ballad, look at "Down The Trail To Home

Sweet Home," stock no. 7326. How about this lyric? *When the tears come, I know, then the heart aches to go down the trail to home sweet home.* And right there on the words "home sweet home" is a transition to the tag whose chords would melt a heart of brass. Sure to please, and so easy to interpret.

It seems that any song connected with Al Jolson has a lot going for it. "Mother Of Mine," stock no. 7213, was a big hit for our 1970 quartet champion Oriole Four, and we think you will like it too. It's a great contest number and an equally good show tune. Wait until you try the tag—what great harmonies!

One of the all-time great champion quartets that only a few of our current members were lucky enough to hear live, the 1948 international champion Pittsburghers, was one of the quartets that helped to stabilize modern, as opposed to "Gay 90s" style, barbershop. And their music is still fun to sing today, almost a half-century later. Their "Give Me A Night In June," stock no. 8404,

is a classic. Following a freely interpreted first chorus, there is a lead solo with quartet patter that is bright and lively. It is not only a great song and arrangement, but a good lesson in barbershop style. Incidentally, it is one of several songs in the Society's Archive Series of barbershop classics from way back when. You will want to try the others: "Bye Bye Blues," stock no. 8401, "Creole Cutie," stock no. 8402 and "Sugarcane Jubilee," stock no. 8403.

Quartets looking for a bright up-tune that fits right into today's style of barbershop would do well to try "What Do You Want To Make Those Eyes At Me For?" stock no. 8128. A solid beat, neat triplet and dotted-note rhythms and an up-to-the-minute lyric are features of this song, and Rob Hopkins has highlighted all of these features in his fine arrangement. This music makes some demands on the singers but will be well worth the effort. It's a terrific contest and show number.



Youth Outreach

At its annual show last year, the **Fun City Barbershop Chorus** of the Hot Springs, Ark., Chapter distributed cash grants to the choral music departments of seven local high schools. Representatives of the schools were present for the ceremony, which was warmly applauded by the audience.



Touched by recent national news events, David and Susan Updegraff submitted a letter and check to SPEBSQSA and Sweet Adelines International. David is a member of the Society's East Aurora, N. Y., Chapter and Susan sings with the Buffalo Gateway Chorus of SAI. The letter states, in part:

"Is it far-fetched to presume that the mere act of singing and being involved in a singing organization helps people to cope with stresses in their lives? We know that music can release endorphins in the body, which tend to negate stress and heighten positive feelings.

"We wish to make a financial contribution to further the work of drawing young people toward our hobbies. We request that the enclosed check be credited toward funding for such programs.

"Perhaps our contributions will help make it possible for other young people to become involved in music, both for its own sake and for the help it can bring in facing whatever situations they may face in life.

"We challenge other members to join us with their contributions—to help bring music to the youth of our country and the world."

Sweet Adelines International established its Young Singers Foundation about three years ago. The first grants were made in 1993 and the first scholarship awarded in 1994.

In the Society, a program was recently inaugurated under the auspices of its Harmony Foundation called SingAmerica/SingCanada. Funds held in this trust will serve to promote the Society's Vision Statement "[The Society is 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."



For the past 23 years, Leonard Van Camp (back row, far right), director of choral activities at Southern Illinois University at Edwardsville, has conducted a choral clinic for high school boys in the area. Last year, he was assisted by Jim Henry (kneeling, far left), bass of **The Gas House Gang**, and Dan Naumann (kneeling, far right), SPEBSQSA director of music education and services, who served as vocal clinicians. Also assisting and shown kneeling is **Freefall**, a quartet from the St. Joseph, Mo., Chapter (l to r): Jim Clark, Byron Myers, Darin Drown and Scott Spilker. Others in the photo represent the more than 200 participants in the clinic.



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Society volunteers transcribe Harmony Foundation manuscripts

by Burt Szabo, Music Specialist/Music Publishing

For many years, Harmony Foundation has been assisting arrangers in securing authorization from music publishers to make arrangements of songs owned by the publishers. Several hundred arrangers have completed more than 1,300 arrangements for male voices, female voices, mixed voices, double chorus (eight parts), etc. Songs range from the tried-and-true traditional barber-shop numbers, such as "I Want A Girl" to more recent songs, such as "If I Ruled The World" and "God Bless The U.S.A.," including such oddities as "Mexican Hat Dance," "Maharajah Of Magador," and "Teddy Bear's Picnic." All of these arrangements are listed in the catalog *Legal Arrangements On File With Harmony Foundation*, stock no. 4352, available through the Harmony Marketplace for \$5.

Most of these arrangements are in handwritten manuscript. This has presented a problem, since many of the manuscripts are not very legibly written, have been poorly reproduced, are replete with errors, or otherwise in a condition that makes them very difficult to read. But, help is on the way.

For more than a year, a volunteer corps of computer manuscript experts, with guidance from the international office, has been transcribing these handwritten arrangements into computer-generated manuscripts, correcting notational errors and transforming almost illegible manuscripts into easily readable music.

The 20-or-so fellows engaged in this project have completed the computerization of about 100 manuscripts so far, which is approximately seven percent of the total in

the catalog. The time to complete such a manuscript varies from 15 to 25 hours, and may require up to three drafts before completion.

One hundred arrangements completed at an average of 20 hours per manuscript equals a total of 2,000 hours of time donated by this dedicated group. As the going rate for professional music engraving is \$30-\$40 per page, and each manuscript contains approximately five pages, having this done professionally would have cost more than \$17,000. We can think of these fellows as having contributed more than \$17,000 in services to the Society over the past year. How about that?

Many thanks go to the fellows who have contributed, and are continuing to contribute, their time and talent to this project:

Dave Adams	CSD	Dick Ellenberger	NED/SUN	Walter Holt	SLD/SUN	Tony Pagano	SUN
Jack Aldridge	ILL	Paul Gallagher	SUN	F. Ross Hood	EVG	Richard Rasch	SWD
Wayne Bailie	CSD	Paul Girard	FWD	Dick Knight	BABS	Jim Richards	LOL
Jack Baird	ILL	John Grant	MAD	Robert Lee	DIX	Phil Roth	FWD
Benjamin Baptiste	FWD	Ray Greaves	EVG	Don MacIntyre	MAD	Don Schreiber	MAD
Bob Biallas	SUN	Don Heist	FWD	Nathan Mitts	EVG	Jim Wilson	ONT
Hugh Davidson	SWD	Bill Heyer	MAD	Matthew Moschner	FWD	Andy Wolf	SLD

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Chapters in Action

The Athens, Ga., Chapter was down to about eight active members last winter when its quartet, **Men of Accord**, was invited by the University of Georgia to put on a show in September of 1994. Quartet bari Doc Erikson put in a little legwork to get chorus members interested in participating. More than 30 members responded and the **Athens Barbershop Chorus** gave two sold-out performances. The Georgia Center for Continuing Education got behind the program in a big way and, with that kind of support, more good things are bound to happen.



To help the newly licensed Edenton, N. C., Chapter put on its second-annual show, nine chapters representing MAD and DIX districts pitched in. Volunteers for a massed chorus were provided music and learning tapes months in advance and an afternoon rehearsal was all it took to smooth out the rough spots for the 125-man group. In addition to seven quartets featured on the show, 13 more were available for the afterglow. Chapters represented were: Suffolk, Norfolk and Outer Banks, Va.; Greenville,

Rocky Mount, Wilmington, New Bern, Research Triangle Park and Edenton, N. C. and Grand Strand, S. C. That's barbershop—caring and sharing time and talents!



Many long-time Barbershoppers, especially those in the Evergreen District, are aware that the Anacortes, Wash., Chapter has a 38-year tradition of hosting a salmon barbecue and novice quartet contest each summer. Members of the **An-O-Chords** chorus have served as many as 400 ravenous and melodious fellow-Barbershoppers at these events. This experience served the group well when it took on the task of catering a Fourth-of-July salmon barbecue for 1,500 attendees to the National Holstein Association Convention in Seattle.

Carnation Farms, about 15 miles from downtown Seattle, provided the venue for the barbecue, but it's a two-hour drive from Anacortes. With everyone pitching in, food and equipment were transported to Carnation the evening before, where the group set up an overnight campground. Early next morning, barbecue pits were set up, fires

started and food prepared. Everything was ready when the busloads of conventioners arrived for the picnic around noon.

In addition to being fun and developing camaraderie among the chapter members, the event turned enough profit to outfit the chorus with new uniforms. Carnation Farms has suggested the group may be asked to cater other events in the future.



To commemorate its 50 years as a chapter, the Oshkosh, Wis., Chapter received permission from the city of Oshkosh to plant a floral display, featuring the Society logo and the words "50 years in harmony," in a city park known as "Museum Corners." After planting the display last June, the men of the **Winnebagoland Chorus** put on a concert in the main gallery of nearby Paine Art Center.



The **Harmony Oaks Chorus** of the Conejo Valley, Calif., Chapter was the featured entertainment at a dinner/dance held by the staff at the Ronald Reagan Presidential Library and Center for Public Affairs last September. The event honored approximately 250 "docents" (from the Latin *docent*—to teach) who volunteer a minimum of 100 hours a year as tour guides, gift shop clerks and archivists.



Members of the **Kingsmen Chorus** of Kingsbridge, England, 30-strong, joined the 1993 international champion **Masters Of Harmony** onstage at the Foothill Cities, Calif., Chapter's fall show. The British barbershoppers, on a two-week visit to the Far Western District, also visited the Las Vegas, Nev., and Phoenix, Ariz., chapters.



Jack Kane (left) is shown receiving his 50-year pin from 42-year-member "Oley" Olson at a regular meeting of the Montclair, N. J., Chapter. After joining the Society in 1944, Kane was stationed in Japan, where he formed one of the first chapters outside the U. S. He also formed a quartet from men he met in radio school in Japan. Comprised of members named Joe, Jack, Jake and John, the group was, of course, called **The Jivin' Jays**.

Shown at right, a very large quartet (VLQ) from the Hilltop, Minn., Chapter performed the U. S. and Canadian national anthems at the National Championship Drag Races held at Brainerd International Raceway in Minnesota. Shown are (l to r): Phil Vanyo, Pete Bliss, Corey Hanson, Brad Jans, Jim Lutz, John Kleiber and Tom Semple.



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

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The Elks Quartet—a remembrance

by Ernie Burmeister, Lombard, Ill.

This is not so much an accurate historical document as it is a loving commentary regarding my uncle, George Buerger, and old-time barbershop quartet singing as a unique and joyful lifestyle. Perhaps it will give our new members some insight as to what went into the “preserving” of this wonderful hobby during the early years.

George Buerger began serious barbershop quartetting in 1903 at the tender age of fifteen. His first quartet was known as the **Eagles Quartet** because the Madison, Wis., Eagles Club sponsored it, and that’s where it met to rehearse. As sponsor or location changed, the name of the quartet was changed, too. As you may have guessed from the header, the last formal place of rehearsal was the Madison Elks Club, circa 1952, although I believe the quartet was officially registered as the **What For Four**. Besides singing for its own pleasure, the group performed at weddings, all kinds of parties, funerals, and local shows.

Joyful music filled the Buerger home, especially during holiday seasons. Some of my earliest happy memories were of my aunt Zelma, and later my cousin Geraldine, playing the piano in the parlor while Uncle George, a full-voice tenor, led the assembled family, foster children, and friends in Christmas carols. Then, when we ran out of carols, we sang barbershop songs until we ran out of voice—all but Uncle George, that is, because I don’t recall him ever running out of voice!

After World War II, Uncle George, Albert Endres, and other Madison-area singers got together and formed a chapter of

SPEBSQSA, with “Pop” Endres directing the chorus. Later, with Joe Ripp of the **Cardinal Quartet** directing, the **Four Lakes Chorus** won the Land O’ Lakes District contest in 1948 and 1949—the year I joined it and the Society.

About 1951, the Elks Quartet’s lead was unable to hang in there any longer, so my uncle “Pitch ‘em up” Buerger, tenor, Louie Sather, bari, and Roy Burgo, bass, looked for a new lead. Their criteria: he had to be young (so he wouldn’t die before they did); had to be his own boss (so they could get together more often); and he had to have a good car (so he could drive the other now-retired senior characters around). Oh yes, he also had to be a lead “you can hang your hat on,” as Uncle George put it. A big order, to be sure, but Dave Fauerbach, a kid in his late twenties, filled the bill.

Besides the usual sing-outs, the Elks Quartet engaged in one special activity—they planned vacations together and took motor trips to northern Wisconsin. Their first stop for lunch was generally somewhere between Wisconsin Dells and Tomah. They’d pull into a bar-and-grill and order a beer. Then, they’d ask the proprietor if it was OK for them to rehearse for an upcoming program. Little did he know that he was the program!

After singing a couple of songs, they’d ask if there was a good place nearby where they could get lunch. Invariably, they would be offered free lunch if they would sing a few more numbers afterward.

Next stop would find them somewhere between Eau Claire and Chippewa Falls, where they’d find a resort with a bar and restaurant. Again, they would order a beer and ask if they could rehearse. After a few numbers, they’d excuse themselves and say that, not having made reservations in advance, they had to find some place to stay for the night. You guessed it! They’d be offered dinner and a night’s lodging if they would sing for a couple of hours that evening. The patrons could be counted on to keep the singers’ glasses filled and laugh at all the corny jokes interspersed with the singing.

Next morning they would sing for breakfast and be on their way. This routine would be repeated, with interesting variations, for up to a week before they worked/sang their way back home. Some years, they would spend nearly an entire week at one place, due to popular demand.

Eventually, entire vacations were by invitation, with the quartet coyly becoming picky about where they stayed. Some of the trips wound up in Escanaba, Mich., Roy’s old home town, and on one trip, they entered a Society quartet contest at Ironwood, Mich., but Dave never told me how they placed. The average cost for these vacations was about twenty dollars each, mostly for gasoline for Dave’s car.

Uncle George told me he never sang a note falsetto in his life and never learned to read music, yet he knew and could sing any of the four quartet parts as long as he didn’t have to go below the bass clef. He moved with his daughter to Eugene, Oregon, when in his nineties, and transferred membership to that chapter. He began woodshedding with the angels a few years later at the tender age of ninety-nine.

The other three members of the old Elks Quartet are still hanging in there, though the Madison Chapter folded for lack of a director a couple of years ago. I sure hope it’ll rise again like the Phoenix, because there are a lot of good men with good voices in that town. Some of my fondest barbershop memories are of the days I flew the Cardinal Quartet around the country doing chapter shows, but that’s another story. 🐉

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Something else worth preserving

by Phil Schwimmer, Northbrook, Ill.

It's a contest—contestants performing two selections of old-time music on the first day, several judges in several categories, the top ten performers then come back the next day with different songs, announced in random order following the preliminary round, in the order in which they will perform.

Sound familiar?

It's the annual World Championship Old-time Piano Playing Contest. And to Barbershoppers, it's *déjà vu*.

Held on Memorial Day weekend each year at the Holiday Inn in Decatur, Ill., the contest is now 20 years old. It's run by the Old-time Music Preservation Association (OMPA), a non-profit corporation in Illinois, with nine board members, four of whom are officers, by-laws, a treasury, and periodic meetings throughout the year.

Staging the contest is a year-round job. The event also includes sales of contestants' tapes, a dealers' room with old sheet music and piano rolls for sale, workshops given by experts in the old-time music field, a big sing-along, evening hospitalities very similar to that at barbershop conventions, special performing guests every year, and a banquet and brunch for those purchasing the Holiday Inn package. In 1993, we had the Springfield, Ill., Sweet Adelines. In 1994, the Chicago Natural Gas quartet from the Chicago area left the entire audience wanting more.

There are two divisions of the contest: the junior, for contestants 18 years old or younger, and the regular division for those older than 18. There are medals for the top three regular contestants and a trophy for the junior champion. Cash prizes are awarded to the top five regulars and the junior champ.

The piano contest isn't exactly like the barbershop contests. Contestants are briefly interviewed by the emcee before they perform. All music must predate 1930, and contestants must furnish proof if challenged.

The contest events are during daytime in three rounds, leaving three evenings entirely open for hospitalities, entertainment by each year's respective special guests, and an open piano for anyone who wishes to play. Joe

Liles and former international president Bob Ceamal attended the 1994 contest and found it highly entertaining, especially the sing-along sessions.

We hope many of you will consider attending our 1995 contest. Generally, there is no barbershop event at that time of year. And to survive, we need more OMPA members and a bigger audience at our wonderful contest.

For complete information, please write to our permanent address:

OMPA
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1994 winner of the World Championship Old-time Piano Playing Contest was Mimi Blais of Montreal.

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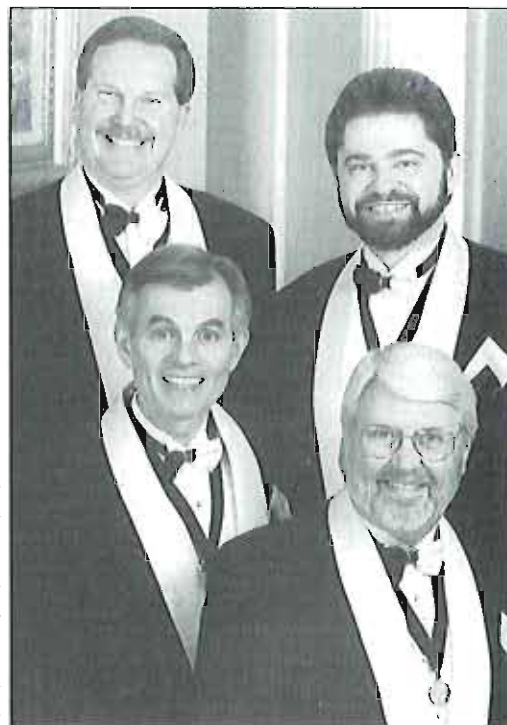
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News About Quartets



The **Soundsmen**, a comedy quartet from the Bridgeport and Meriden, Conn., chapters, has hung up the pitchpipe after 29 years of entertaining audiences throughout North America as well as overseas with the USO. Shown in the photo that appeared many times in ads in *The Harmonizer* are (l to r): Wayne Paul, tenor; Hank Yazdzik, lead; Al Costello, bass and Jack Macgregor, bari.

While at the Pittsburgh convention, **Acoustix** was contacted by San Francisco 49ers management to perform the national anthem at a game in Candlestick Park in September. Since the foursome was headlining the Bay Area Metro Chapter show that weekend, it was just a matter of delaying the flight home.

The 49ers chauffeured the group to the park by limo and even provided a skybox from which to watch the game after performing the anthem. Because the flight home didn't leave until after midnight, the quartet was given use of the limo for the evening. First class treatment, indeed. 🐼



Acoustix performed the national anthem before more than 63,000 fans at a San Francisco 49ers/New Orleans Saints game on September 25 (l to r): Todd Wilson, tenor; Rick Middaugh, lead; Jeff Oxley, bass and Jason January, bari.



Music Station, a quartet from the Research Triangle Park, N. C., Chapter, participated in the National Cancer Survivors Day celebration at the Rex Hospital in Raleigh last June. The foursome strolled the grounds throughout the day, performing at various venues, and was subsequently featured in an issue of *Coping*, a national magazine for people whose lives have been touched by cancer. Shown are (l to r): George Cherny, tenor; Ricky Watkins, lead; Bob Dickson, bass and Kenny Bland, Sr., bari.



At the Aurora, Ill., **Lamplighters** chorus hospitality suite at last fall's Illinois District convention, three competing quartets from the Pittsburgh international, **Reunited**, **Renaissance** and **Four From Home**, formed a mini-chorus. Shown are (l to r): Opie Lancaster, Rick Anthoney, Pat Burghgrave, Jeff Latham, Dennis Reed, Doug Brooks, Dave Boo, Joe Krones, Jeff Freese, Mark Keeever, Andy Sauder and David Brooks.



The **Gas House Gang** appeared as the quartet in *The Music Man* during a week-long run of the ever-popular musical at St. Louis' famed **MUNY** last summer. More than 60,000 attended, and an encore of "Lida Rose" was demanded at each performance. Shown above are (l to r): Rob Henry, bari; Rich Knight, lead; Joel Higgins as Professor Harold Hill; Jim Henry, bass and Kipp Buckner, tenor. The performance had a special meaning for the Henry brothers; their father, the late Bob Henry, was a quartet member in the 1974 **MUNY** production of the same show.

Shown at right are most of the 90-plus golfers who participated in the fourth-annual HarmonyWorks Open Charity Golf Tournament. Sponsored by **HarmonyWorks**, a quartet from the Hilltop, Minn., Chapter, the event raised more than \$6,000 for the Make-A-Wish Foundation of Minnesota, bringing the four-year total to \$14,000.



At the Ohio State Fair last August, Governor George Voinovich proclaimed World Harmony Week to kick off the Buckeye Invitational Barbershop Music Festival in Columbus. The ceremony also recognized two reigning quartet champions from Ohio; international champ **Joker's Wild** and college quartet champ **The Real Deal**. Shown with proclamation documents are (l to r): Gary Lewis, tenor; Steve Legters, bari; Eric Kauffman, lead; Dave Kindinger, bass; Dave McCutcheon, bass; Mark Green, lead; Justin Oxley, bari and Steve Iannachionne, tenor.

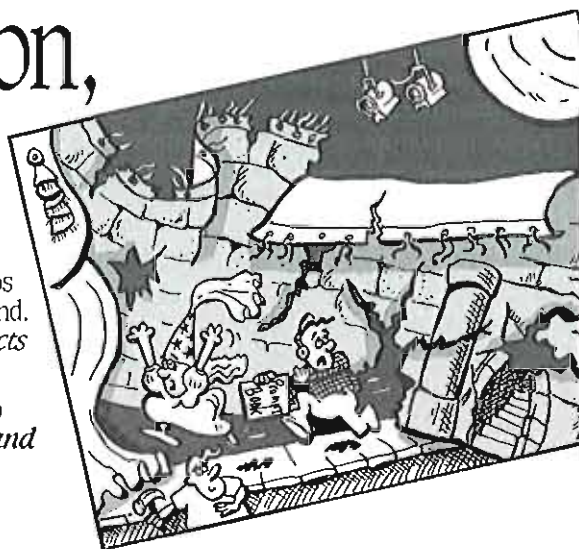


Formed only a year ago, **La Mesa City Limills**, a quartet from the San Diego area, was chosen to sing the national anthem at a Padres game last summer. Shown are (l to r): Thom Smith, tenor; Jim Evans, bari; Joe Perry, lead and Bob Holloway, bass.

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Museum fund drive offers unique recording

by Charlie Green, Director of Development

It was still early morning when the quartet was ushered into the recording studio. A horn protruded through one wall, attached to the recording equipment on other side. Standing about 12 inches away from the horn, the quartet took its pitch and started singing.

Few Barbershoppers have heard the quartets who shaped the harmonies we sing today. Groups such as the **Edison Male Quartet**, the **Imperial Quartet** and the **Peerless Quartet** set the standard for close harmony. Their recordings, once a mainstay of family entertainment, have now faded into obscurity.

Since the horn picked up every deep breath, cough or foot shuffle, the quartet members stood as quietly as possible. They leaned back when they hit the very high or very low tones—they didn't want to "blast" the grooves with the power of their sound.

Drawing upon its holdings of old recordings, the Heritage Hall Museum is bringing new life to many of these pre-Society quartets with the release of *Close-Harmony Pioneers*—a special collection of songs recorded between 1909 and 1927.

Because the horn absorbed so much of their sound, the quartet often had trouble hearing themselves. And whenever they were accompanied by a studio orchestra, playing in tiers behind them, they were drowned out.

Produced as a limited edition, *Close-Harmony Pioneers* includes classics such as "By The Light Of The Silvery Moon," "I Want A Girl," "On the 5:15" and "Let Me Call You Sweetheart." It also features the **Victor Male Quartet** singing the immortal "The Little Brown Church In The Vale."

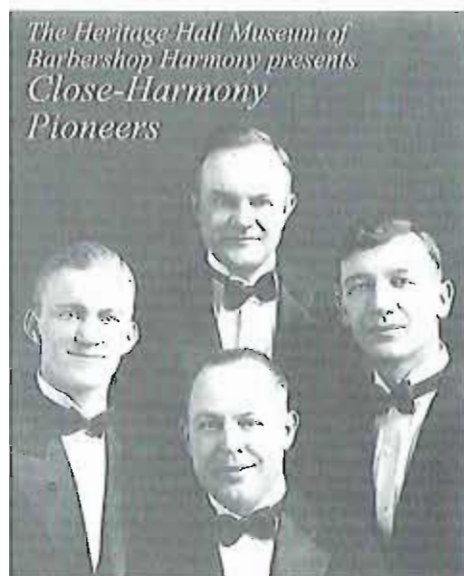
Finally, they were ready to make the "perfect" masters. Each master had to be checked under a microscope for broken or irregular grooves ... only a smooth, unbroken groove would produce a good record. And, since even the best master was good for only

a limited number of reproductions, the quartet had to make several masters. They knew they could expect to spend the entire day singing the same songs over and over again. Such was the life of the early recording quartets.


The digital recording technologies to which we are accustomed today are a far cry from the acoustic methods used by these pioneers. Using this digital technology, these songs have been transferred to cassette tape format. The result is a recording that is more true to what was actually sung by these early quartets.

If you never heard these pioneering quartets, now is your chance. And, if you ever listened to the **American Quartet** or the **Shannon Quartet** when you were younger, this is your chance to relive those memories.

Your gift will be used to help the museum continue its work of collecting, preserving and interpreting the history of barbershop harmony—including the music and history



An unknown quartet graces the cover of *Close-Harmony Pioneers*, a special recording produced by the Heritage Hall Museum of Barbershop Harmony.

of pre-Society quartets, the roots of this great American musical tradition. 

Close-Harmony Pioneers, however, is available *only* to those who make a new or increased contribution of \$25—over and above their 1993 contribution—to the Heritage Hall Museum.

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Museum archives chronicle Society history

by Ruth Blazina-Joyce, Archivist & Curator

Every year, boxes and packages and envelopes arrive at the Heritage Hall Museum of Barbershop Harmony in Kenosha, each containing a piece of history. Photographs, artifacts, documents, recordings, memorabilia—the building blocks of our barbershopping heritage.

Where does all of it come from? Members and non-members alike contribute to the collections, helping us preserve our past. Through their gifts, the Museum's holdings have grown and diversified over the years.

So what is all this stuff, neatly stored and labeled in files and drawers and shelves? Papers of SPEBSQSA founder O. C. Cash, past presidents and historians trace the origin and development of the Society. The memories, thoughts, and experience of quartet champions, arrangers, and presidents are

captured on oral history tapes. Programs, score sheets and souvenirs enliven the convention files. Costumes of champion quartets give a different meaning to the phrase "barbershop style."

The museum's general archives is a storehouse for information on a variety of topics;

everything from early male close-harmony quartets to the development of the contest and judging program to barbershop in the movies.

During 1994, the Museum received many interesting new donations for the collections, including:

- **Chord Busters** memorabilia from the estate of Doc Enmeier
- A stoneware "quartet of judges" mug from Frank Santarelli
- Material on the development of the new judging system from Rob Hopkins
- **Mid States Four** items from Marty Mendo
- A tape of the **Suntones** appearance on *The Honeymooners* from Gene Cokeroff
- Photographs and memorabilia from the estate of Glenn Howard
- Pioneer District convention material from Dale Bekker
- A collection of *Westunes* from Bob Bisio
- Recordings and material on early male close-harmony quartets from Lisa Zahlmann
- A set of Sage Lake newsletters from Paul Shannon
- International convention programs from Bob Gall
- **Pittsburghers** memorabilia from Tom Palamone

Tribute Giving

Gifts made in memory of a Barbershopper, family member or friend, or in honor or recognition of an individual, often express what words alone cannot convey. Gifts to the *Keep A Melody Ringing Endowment Fund*, other endowment funds of Harmony Foundation, or to the Heritage Hall Museum help support the future of barbershop harmony. The names of individuals are added to the *Keep A Melody Ringing Memorial* plaque when gifts in their memory are \$250 or greater.

For more information about tribute giving, contact: Charlie Green, Director of Development, 4405 Curve Avenue, Edina, MN 55424-1048; (612) 929-0041, (612) 929-0552 fax

The following gifts were received between May 16 and November 1, 1994.

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Utah Valley Chapter
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¹ Keep A Melody Ringing Endowment

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Audience Reaction is the name of the game

by "Doc" Cohen, Greater New Orleans, La., Chapter

I wrote these comments several years ago when I was a Stage Presence judge. They still apply to suit the new categories used in judging, and in *every* public performance.

The term Audience Reaction is really a misnomer, since it suggests that an entire horde of spectators is touched by the same stimulus at the same time, and to the same degree. This almost never happens. By Audience Reaction (AR) we really mean a generalized audible response, inferring a collective emotional and intellectual response. Let's take a simple example:

A comedy quartet is doing its routine. Two-thirds of the audience may be laughing and the other one-third squirming with the tactlessness of what they consider forced comedy ... a mixed response.

AR is easier to identify in up-tunes and in comedy, since the audience usually explodes with the same rhythmic or comedic insight. Ballads are more difficult to evaluate. The shared response happens, but it is less distinct. It often takes the form of a certain, almost audible, quality of silence. This


silence can be felt as a supercharged intensity of attention, which, at certain magical moments, can even create shared breathing among the audience.

When a chorus or quartet communicates its sensitivity with an audience enough to create this rhythmic response or comedic insight, the magic spell thus cast lingers long after the last note has been sung. Each of us can think of some special performance or some international contest wherein such a spell of magic (i.e., AR) occurred.

A positive AR, then, is the ability of a performing unit to unify an audience through audible and visible means, enabling everyone in the audience to cohere around the same aesthetic idea, thereby perceiving it freshly and believably. This positive reaction to a successful performance, has been called "getting through to" or "being on the same wave length" as the audience. These idiomatic expressions are significant, for to do this, the electric waves (energy) generated by the performing unit must be received by the audience.

Sometimes the physical performance is unquestionably there, but its emotional presence, to all intents and purposes, is nonexistent. The electric charge is not getting through the psychic barrier that exists between performer and audience.

The barrier can only be penetrated if the charge (the emotional input of the performer) is strong enough. It cannot be entered at the last minute; one cannot turn oneself on in the spur of the moment to build enough electricity.

It is through the labyrinth of rehearsal, repeated rehearsal, and an actual shared emotional experience—perhaps drawn from the performers' own human experience (internal generation of mood)—that enough electric charge, little by little, is accumulated to "get through" to that magic land beyond the barrier where the performers' emotional charge and the audience's receptorship coalesce. When this occurs, the pleasure and the magic of a memorable performance remains long after the curtain has dropped. 

Barbershoppers perform for Heartspring students

by Brenda Keeler, Director of Patron Organizations, Heartspring

Music is in the air at Heartspring! "Let Me Call You Sweetheart," "That's An Irish Lullaby," and "You're So Beautiful" were just a few of the songs that filled the halls of Heartspring during recent barbershop visits.

Approximately 15 Barbershoppers from the Topeka Chapter's **Capital Chorus** traveled to Wichita to entertain staff and students. The 1990 international quartet champion, **Acoustix**, joined us for our 60th anniversary celebration and the most recent visit included a barbershop quartet from Arlington, Texas, **Friends In Harmony**.


Friends In Harmony has been doing sing-outs since 1987 to raise money for the Institute of Logopedics, now Heartspring. The foursome has performed nearly 600 times, raising more than \$40,000 for local charities and Heartspring.

Members of the Friends In Harmony are Johnny Fliton, Jack Richmond, Glenn Hutton, and Jerry Lux. Their previous visit

to Heartspring was five years ago. Their most recent visit was a special trip; to sing for the kids of Heartspring.

"We Sing That They Shall Speak," is a motto that the Friends In Harmony takes

very seriously. Friends In Harmony really enjoy entertaining and had fun while helping others who are less fortunate.

Thank you Barbershoppers, for being true friends to Heartspring! 



The **Friends In Harmony** quartet has contributed more than \$40,000 to charities. Shown are (l to r): Johnny Fliton, bari; Jerry Lux, bass; Jack Richmond, lead and Glenn Hutton, tenor



Men of Note

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

Cardinal		Johnny Appleseed		Southwestern	
Limerick, Earl	27	1	Williamson, Samuel	28	1
Perkins, Douglas	21	2	Land O' Lakes		
Central States			Liles, Joe	50	2
Becker, John	25	1	Mid-Atlantic		
Rashleigh, Winston	21	1	Paton, William	27	1
Spellman, Marvon	88	1	Speicher, Russel	39	1
Evergreen			Northeastern		
Gazeley, Ralph	22	1	Andrews, Alex	26	4
Olson, Chuck	31	2	Church, Charles	29	1
Osborne, Charles	21	1	Ontario		
Far Western			Treadgold, Ron	21	1
Diamond, Stephen	64	1	Rocky Mountain		
Legg, William	41	1	Schuman, Marcel	41	1
Monnich, John	59	1	Wiese, Fred	35	1

Chapter Eternal

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

Cardinal		Mid-Atlantic		Rocky Mountain	
Meindl, Henry	Greater Indianapolis, IN	Childs, Ralph	Delco, PA	Carter, Glenn	Santa Fe, NM
Dixie		Gersen, Wayne	Outer Banks, NC	Golightly, Delbert	San Juan County, NM
Witherspoon, Maurice	Savannah, GA	Nalls, Cecil	Norfolk, VA	Tackett, William	Grand Junction, CO
Evergreen		O'Rourke, Charles	Ridgewood, NJ	Seneca Land	
Anderson, Greg	West Portland, OR	Otto, Edmund	Bangor-Pen Argyl, PA	Biehls, Chester	East Aurora, NY
Far Western		Rieth, John	Dundalk, MD	Dumont, Robert	Binghamton, NY
Bunt, George	Crescenta Valley, CA	Rogan, Thomas	Mahanoy City, PA	Wisner, James	Watertown, NY
Edwards, Robert	Whittier, CA	Warns, Rudolph	Western Suffolk, NY	Southwestern	
Krooskos, George	El Cajon, CA	Northeastern		Chambers, Glen	Greater Little Rock, AR
Loy, Eugene	Crescenta Valley, CA	Clarke, Carl	Portsmouth, NH	Piercy, John	Big "D," TX
Lutz, Joe	Santa Maria, CA	Henry, Edwin	Burlington, VT	Ross, Earl	El Paso, TX
Pearson, Earl	Mesa, AZ	Hughes, Howell	Springfield, MA	Sunshine	
Williams, Perry	Sacramento, CA	Parks, Harry	Plattsburgh, NY	Azulay, Ted	Greater Canaveral, FL
Illinois		Ontario		Schindler, C. G.	St. Petersburg, FL
Aldridge, Jack	Bloomington, IL	Evans, Milford	Burlington, ON		
Haack, Ken	Pottawatomie Territory, IL	Pudifin, Joseph	Barrie, ON		
Johnny Appleseed		Pioneer			
Leathery, John	Pittsburgh North Hills, PA	Pickett, David	Macomb County, MI		
Lutz, Wilmer	Defiance, OH	Redmond, John	Detroit-Oakland, MI		

In Memory

Earl Ross

Earl Ross, of El Paso, passed away on November 17 after complications following surgery. A certified Contest Administrator, Ross was the first category specialist of the Chairman of Judges Category and a member of the Southwestern District Hall of Fame.



"Quality vs. Fun" thoughts

If you think I'm one of the people in favor of chapter meetings being purely for musical reasons (the chorus-rehearsal concept) without any of the camaraderie or quartetting, you'd be very wrong—I think that without those the meetings would be boring. It's just that I'm there to sing as my first order of business and anything that is not at least partially musically oriented probably doesn't belong.

As one gent said, if all you want is camaraderie, join the Kiwanis or Elks or any of a hundred other fraternal orders. If you want to sing and enjoy the company of other singing-oriented folks, then SPEBSQSA is the place for you.

On the other hand, I don't have the inclination (and perhaps ability) to belong to a chapter (let alone quartet) that goes to international contests. My hat's off to you folks, but from what I've heard of how often and how hard you folks rehearse, it's just 'way too much for me.

I can afford 2-3 hours a week for a meeting, plus a couple of singouts a month. Occasionally I sneak in some quartet time. More than that and my wife (who also works) would hate me and my daughter might forget who daddy is.

Not to mention that I just don't want to work that hard at a hobby. This seems to match the views of many of the younger folks in my chapter, though some of those gents probably would mildly disagree. I've got this feeling that having a chapter agree on this is *very* important, as disagreement could lead to a great deal of friction.

I think that one thing that the Society as a whole needs to understand, is that there are varying degrees of devotion (I'm in the middle-to-low end of things). I think we need to let them *all* coexist.

For example, if there were *only* the extremely devoted chorus singers, why would other chapters exist near large and famous choruses such as the **Vocal Majority** or **Alexandria Harmonizers**? The answer would seem to be that not everybody wants the same things out of the hobby.

It seems that SPEBSQSA is more formed around the chapter, and that many chapters have gone 'way to the chorus side of things. Perhaps this is because it is easier to arrange a meeting around the chorus than for the

poor program VP to keep 16 billion activities sorted out and moving along.

It may be time for chapters to lean towards a particular flavor of activity, but it worries me that that Balkanization might really make for a lot of very small chapters that are only a man or two from ceasing to exist. I think also that for Joe-off-the-street, quartetting is somewhat terrifying. Even with many years of singing (including solo work) I'd have felt a bit self-conscious quartetting right off the bat.

It's got to be much worse for the folks who were shower singers and perhaps have decided that this is a great way to get to sing in public. The chorus lets these folks hide in the safety of numbers until they get a little more confidence.

*Keith Comeford
North Andover, Mass.*

On tag singing

At one of the earliest meetings of the chapter that I attended, at Smith Cotton High School, members of the **State Fair Statesmen Chorus** were practicing in small groups. Mine was in the Little Theater Room and we were warming up with tags.

I don't recall the names of the tags we sang, or who the participants might have been, but I do remember the thrill of matching the sounds of the chords. As the lead said, "I can't believe this is us making this sound."

Singing tags is a great way to improve sound qualities. They isolate a person's voice so it can be heard against the other three parts. These brief musical phrases, easy to learn and usually sung without regard to meter or rhythm, are a great way to break the ice for a new member.

I encourage all Barbershoppers to get involved in tag singing. This is an enjoyable hobby and one great joy is in singing with three other men and realizing that your voice part is contributing to that wondrous sound.

*Bob Weikal
Sedalia, Mo.*

Three Pocketful of Tags books are available from the Harmony Marketplace at \$2.95 each. Ask for stock nos. 6024, 6025 or 6026.

Loves Pole Cats

I have heard some long-time members say that Pole Cat songs are boring and not worthwhile. How sad!

Prior to entering barbershopping in 1992, my singing was limited to the shower or while sitting in bumper-to-bumper Southern California traffic. I joined a chapter that puts considerable focus on the Barberpole Cat program.

I remember my first chapter meeting, when the bass section leader introduced me to a group of men who taught me to sing a song I'd never heard before, "Down Our Way." I became insatiable. The more I was invited and encouraged to sing those "old" songs, the more I found myself being drawn into barbershopping.

Within three months, I was able to sing 12 songs by heart with any three other guys and make a pretty good sound. The experience was profound.

After qualifying in the bass part, I was told that knowing the melody to a song was important to better understanding my own part. Six months later, I was qualified as a Pole Cat lead.

By this time, I had attended a midwinter convention, division and district conventions, an international convention and Harmony College. Being able to sing with a cross-section of the Society at any time was quite a thrill, so I decided to give the baritone part a try. I gained a whole new perspective and appreciation for the 7th chord, and qualifying as a Pole Cat bari brought a great sense of accomplishment—not to mention an expansion of my musical acumen.

Going to conventions and Harmony College was a treat beyond expectation. To stand in a hotel lobby at 2 a.m. with three other guys, all from different districts and not even knowing each other's names, and break into song with enough accuracy and musicality to have non-Barbershopper passersby stop, listen and then applaud is an exhilarating experience beyond description.

I say yes to polecatting. It ought to be a requirement for membership—every man should have to learn a part to those 12 songs in order to be considered a true Barbershopper.

*Mitch Paradis
El Cajon, Calif.*



What makes a good teacher?

by Nancy Howells—via the Internet—with permission

[The Music Department staff at the international office receives frequent inquiries from Barbershoppers wishing information on how to select a good vocal teacher. The following tips serve the purpose well.]

Being a good voice teacher is many things. The most basic requirement is that the teacher have a grasp of good vocal technique, and be able to transmit that knowledge to the student. Other than that, I have examined what I find to be effective when I teach, and those things that have elicited positive feedback from my students.

I have found that, surprisingly, the correlation between those who perform well and those who teach well is low. The teachers from whom I learned the most were, for the most part, not active performers.

- A good voice teacher is available for weekly lessons, particularly for young singers. As a more advanced singer, I can take a lesson once a month, or twice a month, and still grow vocally. For an undergraduate, studying with an excellent teacher, even one with great technique and a wonderful reputation, only once or twice a month is counterproductive.
- A good voice teacher shows patience. Repeated, patient instruction is a must.
- A good voice teacher respects the student. There will be no prying into personal matters, and anything that *is* said is kept confidential.
- A good teacher will not be afraid to tell the student the truth, but will do so with some humanity.
- A good teacher will have a set policy regarding make-up lessons, payment, etc., so that misunderstandings are avoided.
- A good teacher will know when to let the student go on to another teacher.
- Good teachers are good musicians.
- Good teachers are flexible in how they teach. Good teachers find out what kinds of methods work best for their students, and use them individually.
- Good teachers do not base their success or failure on a student's success or failure. This puts too much pressure on the student.
- Good teachers don't become emotionally tied up in their students (or if they do,

they don't let the student know). They avoid favorites. Good teachers do not try to relive their vocal careers through their students. They do not compare students. They do not make the students take surveys of other students.

- Good teachers don't push religious beliefs onto their students, even new age stuff. This is not professional, even if the teacher honestly believes that wearing a crystal or worshipping one has changed his/her voice for the better.

You're the boss

I'm afraid to say that picking a good teacher is an iffy proposition. A lot depends on personality, as well as technique. I tell my students a couple of things when I meet with them for the first time.

First of all, my first lesson is an audition lesson—they're auditioning me. I don't charge them for the first lesson—it's on me. I tell them I want them to be comfortable. I vocalize them, and then make comments on what I hear. I ask questions about how they like to learn, and then make my comments fit accordingly. I tell them not to be afraid to tell me if I'm offending them in any way, and to let me know if they don't understand me. I give them my policies on payment, etc. Basically, I offer them as full a disclosure as I can.

My advice to students looking for a new voice teacher: listen to his/her students, both when they sing, and when they discuss their teacher. Ask questions. Arrange to sit in on a lesson if you can, or several lessons. Talk to the teacher about how often they're out of town, or otherwise not available.

Realize that *you* are the consumer. It's more difficult in rural areas, but don't settle for someone who will cause you either vocal or emotional damage. Take a trial lesson if possible. Don't hesitate to terminate after two or three lessons if the teacher isn't working out. You don't owe that person anything.

Be honest with your teacher about that which you hope to do with your voice. Audition the teacher, not the other way around. If the teacher's ego cannot stand that, it's probably not a good thing anyway.



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Free seminars to be given at midwinter convention

A marketing seminar will be conducted at the midwinter convention in Tucson. It will take place in the Essex Room at the Holiday Inn (headquarters) from 10 a.m. to 12 p.m. on Friday, January 27. The seminar will be free of charge to any convention attendee.

John Krizek, chairman of the International Marketing Committee, and Dick Nyikos, from the International Public Relations Committee, will be offering insight on a number of topics, including chapter marketing, results of the market research project and how chapters can tie in with the Society's Vision Statement in their communities.

The marketing seminar will be preceded by an estate-planning seminar from 8 to 10 a.m. in the Essex Room, conducted by Director of Development Charlie Green. He will provide information on the important subjects of wills, estates, planned giving, etc. This valuable seminar is also free of charge to midwinter attendees.

International office New Year's schedule

The international office will be closed on Monday, January 2. Also, Harmony Marketplace inventory will be taking place January 3-6 and no merchandise will be shipped or removed from the shelves during this period.

Harmony/Directors College location specified

The colorful four-page layout in the center of the Nov/Dec *Harmonizer* neglected to say where the 1995 Harmony College/Directors College will be held, other than a text reference to "St. Joe." The location will be at Missouri Western State College, St. Joseph, Mo.

1995 Pocket Calendar errata

The 1995 Barbershopper's Pocket Calendar shows an event block in the first weekend in November for the C&J and Leadership Forum; however, the dates within the block are in error. The dates of the event are November 2-5, *not* Oct. 31-Nov. 3, as shown. Also, the location will be Racine, Wis., *not* Milwaukee; specifically, the Racine Marriott Hotel.



Swipes 'n' Swaps

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

CHORUS DIRECTOR WANTED

The Tri-County Chapter of southern Maryland has 39 members, 25 of whom are active. The population in our area exceeds 200,000 and is a growing community. Our music team and membership have recently prepared a strategic plan for overall chapter improvement. We are looking for a talented barbershopper who likes the challenge of helping a chorus realize its potential. We are one hour south of Washington and two hours from Baltimore. Interested parties contact Larry Ludwig at (301) 475-8646.

San Diego Chapter's Sun Harbor Chorus, 140 strong, boasts 50 years of tradition. We are contest oriented, but stage several quality show productions annually. We need a director with good music skills and experience. Send resume to Paul Schmidt, 4157 Fairmount Ave., San Diego, CA 92105-1609; FAX (619) 283-4946; or phone (619) 282-9561.

The Central Coast Barbershop Chorus, located in the city of Gosford on the Brisbane waters of the beautiful central coast of New South Wales, Australia, with 40 quality active members who desire to win the next Australian National Convention title, has a vacancy for a chorus director. We offer miles of golden beaches, sunshine, clean, unpolluted rivers and clean air, plus a countryside with excellent inter-urban rail and highway access to Sidney and environs. Interested parties contact Ron Walsh, 10 Small St., Wyoming, N.S.W. 2250, Australia; phone or FAX 043-281089.

The Stampede City Chorus, Calgary, Alberta, is seeking a dynamic, energetic director. Calgary has been one of the prominent chapters in the Evergreen District for close to 40 years. Four-time district chorus champion, our last appearance on the international stage was 1985 in Minneapolis, where we staged 98 men. We currently have an enthusiastic chorus of more than 50 men, out of a membership of 74, an active board and strong music team. We hosted the 1993 international convention, the biggest and most successful in Society history. Calgary is a city with a big heart and a population nearing 800,000. It captured the number-one spot on a quality-of-life survey in 1991. If you're looking for fresh air, breathtaking scenery and excellent recreational and cultural resources, you'll find them here. Please send application or letter of inquiry to Curt Longman, 301 Brae Glen Road, Calgary, AB T2W 1B6 Canada; (403) 252-8539.

The Omaha, Nebraska, Chapter, in the heart of the Central States District, is looking for an enthusiastic director. This is a 50-year-old chapter has a proud history of community involvement by the chapter, its chorus and quartets, and frequently hosts district conventions. We need an individual who will help us grow musically and encourage full chapter participation. Interested parties contact Dan Ristau at 14472 Krug Circle, Omaha, NE 68144; (402) 333-9507.

RECORDS FOR SALE

Flat Foot Four: complete and original four-record 78 rpm set; eight songs by the 1940 champion. Excellent condition (N-1). Asking \$50 per set ppd. Ford U. Ross, 11020 SW 15th Manor, Davie, FL 33324; (305) 472-2631.

CHORUS DIRECTOR AVAILABLE

Enthusiastic director seeking chorus. Directed in NED and ONT as well as Harmony, Inc. Developed C+ to B+ levels, winning Tait Award from Harmony, Inc. Almost won ONT championship. Strong believer that fun and enthusiastic goals pave the way to success. Currently employed as restaurant mgr., with experience in hotel, golf club management, but would welcome any opportunity for employment that would allow for excellence in career and continuation of barbershop harmony. Personal references available. Relocation not a problem. Please write or call to find out more: 19 Greenfield Crescent, Whitby, ON L1N 7G2 Canada; (905) 576-3078.

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.

UNIFORMS FOR SALE

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 Medalion, 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, SWO Historian, 8403 Manderville Lane #1072, Dallas, TX 75231; (214) 369-5893.

In preparation for the Miami Beach convention, I've been asked to prepare the Sunday morning worship service. If you would like to sing in a massed choir at this event, send me your name and address, and I'll see that you get music and on-site rehearsal information. Don Himmelman, 2550 SW 14th Ct., Deerfield Beach, FL 33442. We're also interested in any quartets that would like to participate.

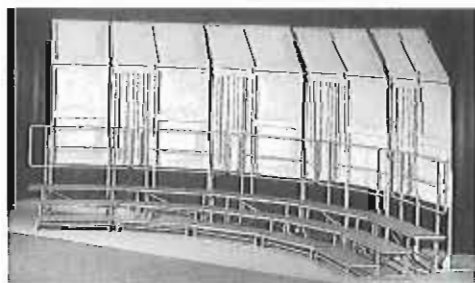
Heritage Hall Museum needs help

The Heritage Hall Museum is planning an exhibit celebrating the 50th anniversary of the 1945 international quartet champion, Misfits, and is seeking material. Anyone having stories, information, photos or memorabilia concerning the Misfits, and who would care to lend or donate such to the museum, should contact Ruth Blazina-Joyce at the international office.



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

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



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

For the same reason that you would never listen to music with your hands over your ears, you should never put your choir members on one level. They'll sing into the backs of the people in front of them and their music will be obstructed. That's why Tourmaster 2000

Risers are just as important as acoustical shells. On risers, the sound of your musicians is projected over the people in front of them and out toward the audience.

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