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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1995



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The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Second-class postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the international office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$18 yearly or \$3 per issue; foreign subscriptions are \$27 yearly or \$4.50 per issue (U.S. funds only). ©1995 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

International Office

SPEBSQSA

6315 Third Avenue
Kenosha, WI 53143-5199
Telephone (414) 653-8440
Toll-free (800) 876-SING (7464)
FAX (414) 654-4048 or 654-5552
Office Hours: 8 a.m. - 5 p.m.
Monday-Friday (Central Time)

International Office Staff

JOE LILES, Executive Director
DAN NAUMANN, Director of Music Education & Services
FRANK SANTARELLI, Director of Finance & Administration
GARY STAMM, Director of Marketing
RUTH BLAZINA-JOYCE, Museum Curator/Archivist
DAN DAILY, Publications Editor
JIM DEBUSMAN, Music Specialist/COTS/Quartets
LANI DIETER, C&J Coordinator/Quartet Registry
RUSS FORIS, Manager of Media Production and Services
WARREN LEISEMANN, Manager of Information Systems
BRIAN LYNCH, Public Relations Manager
BETTY MADSEN, Merchandise Orders & Shipping
RUTH MARKS, Harmony Foundation Program Coordinator
EV NAU, Manager of Membership Development & Outreach
BILL RASHLEIGH, Music Specialist/Youth Outreach
GREG RISMOEN, Computer Network Manager
PATRICK TUCKER-KELLY, World Harmony/Membership
DEE VESEVICK, Assistant to the Executive Director

KEN BUCKNER, Manager of Conventions & Meetings
Louisville, Ky. (502) 893-7288 FAX: 893-6694
CHARLIE GREEN, Director of Development
Minneapolis, Minn. (612) 929-0041 FAX: 929-0552

Internet: DanDaily@aol.com
brian-lynch@genie.geis.com
PatTK1@aol.com

SOCIETY VISION STATEMENT

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

The Harmonizer

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

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On the cover

At least one member of the audience was captivated by the harmonious sounds of the **Antique Music Revue** quartet of Canton, Ohio, during a 1985 summer festival in the town of Wadsworth. Members of the foursome are (l to r): Don Anderson, tenor; Tom Remark, lead; Darryl Flinn, bari and Ralph Shonk, bass.



In "Seventh" Heaven

by Joe Liles, Executive Director

Whatever you do, don't miss this one!

The Miami Beach convention will be filled with spectacular events. It has been 40 years since the international convention was last in that area, and the local committee has planned a real experience for you. We've never had a more creative, dedicated, convention team.

Whether you are attending with your family or as an individual, you'll have the time of your life in this "made-for-vacation" playland. The hotels and convention bureau are going all-out to make sure you are well cared for.

Convention activities are always fun and entertaining, but this year we may reach some new highs. Victor Borge has been added to the AIC show—he is one of my all-time favorite show personalities. Great talent from around the world, including the Dallas Metro Vocal Majority chorus, will be performing on the World Harmony Jam-boree. These shows continue to be highlights of the week.

How long has it been since we've had a beautiful beach to enjoy during a convention? We are told that Miami Beach seldom gets above 90 degrees in the summer because of the nice breezes off the Atlantic. This could be one of the most temperature-pleasant conventions ever.

There are unique tours and wonderful activities in abundance. Along with opportunities to sing and socialize with friends, you'll hear the greatest quartets and choruses in the world! Use the registration form from the center insert of this *Harmonizer*. You will be glad you went to Miami!



Dedicated Barbershoppers just can't seem to get enough, and are always looking for new ways to enjoy the hobby, in addition to the formal structure of the international con-

vention and contest venue. Activities abound, and there's always room for another.

One of the oldest is Harmony Holiday, a barbershop weekend in the Catskills hosted by the Seneca Land District in early January. Now in its 28th year, the weekend features world-class barbershop groups, good food, good company and excellent accommodations in a winter resort setting.

Coming up on its seventh year in August is the Buckeye Invitational, sponsored by the Buckeye-Columbus, Ohio, Chapter. This event offers a contest among top-notch barbershop groups, under less formal rules than at international, with lots of audience participation. Community support provides plenty of sidelights at reasonable prices.

In this issue are several illustrations of other ideas, typically the brainstormings of individual men, that offer yet another chance to have a lot of fun with fellow barbershop singers.

Check out the story on the Labor Day festival at Bolton Landing, N. Y., beginning on page 8. And, just imagine the fun they have at the North Carolina Harmony Brigade weekend, another January event, by reading the story on page 15. Also, read Dan Naumann's article about festivals, page 23.

On a smaller scale, learn about Sarasota, Fla., Chapter's "fun night" as described in "Letters to the Editor." As President Shaw says, "Barbershop Harmony is something to cheer about!"

See you in Miami Beach!



International Officers

International Executive Committee

President: Dick Shaw, 35 Vagabond Lane, Winter Haven, FL 33881
Vice President/Treasurer: Tim Hanrahan, 215 Hedgecock Court, Satellite Beach, FL 32937
Vice President: Ed Waesche, 6 Vista Lane, Melville, NY 11747
Vice President: Chuck Watson, 784 McCall Court, Columbus, OH 43235
Immediate Past President: Ernie Nickoson, 1702 Cameron Ct., Lexington, KY 40505
Executive Director: Joe Liles *ex officio*

International Board Members

Cardinal: William Campbell, 8410 South East St., Indianapolis, IN 46227
Central States: Fred Teller, 1520 Crestmoor Dr., Hastings, NE 68901
Dixie: Charlie Rose, P.O. Box 7885, Rocky Mount, NC 27804
Evergreen: Ken Fletcher, 4241 21st West, #100, Seattle, WA 98199
Far Western: Dick Girvin, 34888 Lyn Ave., Hemet, CA 92545
Illinois: Gene McNish, 1208 Wakefield Dr., Springfield, IL 62704
Johnny Appleseed: Gene Courts, 2544 Madison Rd., Cincinnati, OH 45208
Land O' Lakes: Duane Hutton, Rt. 1, Box 146, Rollingstone, MN 55969
Mid-Atlantic: Merritt Auman, 2400 Wassner Dr., West Lawn, PA 19609
Northeastern: Bill Ferrigno, 140 Sea View Ave., Wakefield, RI 02879
Ontario: Rick Snoult, 23 Bradenton Dr., Willowdale, ON M2H 1Y4 CANADA

Pioneer: Roger Lewis, 20125 12 Mile Rd., Battle Creek, MI 49017
Rocky Mountain: Ivan Jensen, 464 G West Rockjinnon Blvd., Colorado Springs, CO 80919

Seneca Land: Dick Benner, 3795 Lyell Rd., Rochester, NY 14606
Southwestern: Bruce Clark, 2469 Osford Ave., San Angelo, TX 76904
Sunshine: Ned Fogler, 14928 Feather Cove Rd., Clearwater, FL 34622

and Directors-at-Large

Dan Baker, 525 Belvedere Dr. #10, Hot Springs, AR 71901
Rob Hopkins, 163 Arrowhead Way, Clinton, NY 13323
John Schneider, 3 Rip Van Winkle, Houston, TX 77024
Bob Swenson, 300 Yuma, Manhattan, KS 66502

Affiliate Organizations

AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP SINGERS (AAMBS) David Russell, President, 286 William Street, Bathurst, New South Wales 2795, Australia
BARBERSHOP IN GERMANY (BinG!) Hans Jürgen Wienske, President, Heilberg 27, 22529 Hamburg, Germany
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DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS) Herman Feitsma, President, Klaverveen #1, Harderwyk 3844 BR, The Netherlands
IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS) Olga Browne, Chairman, 29 Martine Court, Skerries, County Dublin, Ireland
NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS (NZABS) John Buckley, President, 27 Brodie Street, Christchurch 8004, New Zealand
SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS) Kjell Lindberg, President, Norrängsvägen 54, S-141 43 Huddinge, Sweden
SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS) Margaret Barlow, 10 Gordon Road, Kenilworth 7700, Cape Town, South Africa

Conventions

INTERNATIONAL

1995 Miami Beach, 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

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



The President's Page

by Dick Shaw, International President



Barbershop harmony is **SOMETHING TO CHEER ABOUT!**

You know, we are a much more professional organization than we have ever been in the past. We have been forced into it by both the economic climate and the social structure that surrounds us. It's great fun to be tongue-in-cheek and cavalier about our hobby, but when it comes to the business of our Society, you can bet that our international staff and volunteers are very serious. We believe that's what you expect.

Spending the last three years on the Executive Committee has been a great learning experience for me. It has been a chance to contribute, certainly, but it has also been a great opportunity to learn from fellow volunteers with varying experiences. Let me give some examples.

Our Finance Committee, for instance, has made great strides in organizing for accountability and budget preparation. A resource allocation system has been designed and implemented that takes into account both time and material, so that projects can be measured for their cost-effectiveness. A staff work plan then becomes the basis for budgeting and permits planning for proper emphasis on various items of work. It also permits establishment of a time line for project completion.

The committee also established a line item in the budget, equal to one percent of the total budget, for building the contingency fund. This fund is to guard against calamity. The goal is six months

of operating expenses, and we are about half-way there. Also, part of any year-end surplus may be placed in this fund as well.

The Executive Committee and International Board have been equally responsible. Shifting our emphasis from being product-driven to being market-focused is perhaps one of the most significant reactions to current social conditions that we could have made.

It's not sufficient that we capitalize on a nostalgic art form any more; we are having to introduce modern society to what to them is a *new* art form. We must prepare for the day when none of our members will be able to say that they were acquainted with O. C. Cash.

He and his contemporaries longed for a time in their past when singing was a delightful recreational activity. We have entered an era now when few have had such an experience to remember, and we are faced with having to acquaint them with the joy of singing. That's a selling job if I ever heard of one.

We also seem to be on track in the public relations battle. For years I have heard Barbershoppers express concern that we must get more national exposure. Our staff and the PR Committee arranged for some heavyweight exposure in Pittsburgh and, while we may never shake the world, we sure conducted ourselves in a very professional manner.

Barbershop groups have now been aired in two recent public broadcasting

programs. Since our marketing survey indicates that we are similar to individuals who enjoy classical music, this would seem to be an excellent venue for exposure.

Through it all, our staff has both contributed to this revolution in operations and reacted insofar as their own duties are concerned. Expanded operations are being conducted with fewer staff members. Individual volunteers and committees have filled many of the gaps. Staff assignments have been made to capitalize on the talent available.

I hope it is becoming obvious to you that we are preparing for the twenty-first century. Our Future 2001 Committee (which might be thought of as "long-range planning") has laid out its vision of its namesake year. It is a vision of a very professional organization that has capitalized on sound business practices and available technological advances.

All this is being done so that we can continue to enjoy the uninhibited *life-blood* of singing a cappella music in the barbershop style.

It's truly *something to cheer about!*



It's more than a convention ... It's a party! And you're all invited!

by Bert Warshaw, Vice-Chairman for Publicity, 1995 International Convention

After 40 years, the Miami, Florida, Chapter will again host the international convention on Miami Beach. This time, because of the magnitude, several chapters in the South Florida area will assist us in giving Joe Barbershopper, family and friends the time of their lives.

The General Chairman of the convention is Gene Cokeroff, tenor of the 1961 quartet champion **Suntones**, and member of the Sunshine District Hall of Fame. Gene, a chorus director, coach, song writer, arranger and Music Category judge candidate, wants to give back to our Society some of the memorable times he's had as a performing quartet member.

His theme for the convention, "It's A Party," is his goal for 1995! And you're going to be treated to good old southern "hospitality," a la the song the Suntones sang. International President Dick Shaw's motto, "Something To Cheer About," very aptly fits the party theme.

For more than two years, Gene has been meeting with his Steering Committee and with his 32 committee chairmen, who will have a staff of almost 400 volunteers.

Miami Beach's proximity to many world-renowned attractions in South Florida makes it a tourist's delight, something for everyone to enjoy—Walt Disney World, Universal Studios, Sea World, Busch Gardens, Cypress Gardens and much more. Many pre-convention and post-convention events are in the planning stage:

- A three-day pre-convention cruise departing Miami on Friday and returning Monday
- Day cruise to nowhere
- Trip to Key West
- Trip to Everglades National Park, nature walks, etc.
- Coconut Grove Shopping Tour
- Shopping at Sawgrass Mills, the world's largest discount factory outlet

Quartets will be performing in the different clubs around town. Gene is also planning a 40-4 Brunch for all people who attended the international convention on Miami Beach in 1955 [see opposite page]. Even if you didn't make it to that one, plan to attend this brunch—it's going to be a blast!

Greater Miami has many golf courses, and reduced green fees are being negotiated, including an opportunity to play the famed "Blue Monster" course at Doral Country Club. These are but a few of the many convention highlights.

One thing that Gene has insisted upon is that shuttle service buses will be provided from every convention hotel. It doesn't matter where you're staying, you will have access to the contests and many of the events.

If you haven't already done so, make your reservations right away [see the convention insert in the center of this issue] and be prepared to enjoy the best convention that you've ever attended!



Mike Nolan of the Plantation Chapter, Marge Grau of the Gold Coast Chapter of Sweet Adelines International and General Chairman Gene Cokeroff model the tropical outfits that hosts will be wearing at the 1995 international convention.

Miami Beach hotel update

Because of the Fourth of July holiday, the headquarters and surrounding hotels are almost filled up. Your best bets for getting the hotel of your choice at this time are the Hyatt Regency, Hotel Inter-Continental and Sheraton Biscayne Bay. Don't forget that there will be free shuttle service to and from all of our participating hotels.

Miami will have "Tots Room"

The Miami Beach Convention Center has a glass-fronted room at the rear of the auditorium, with a view of the stage, that has been set aside as a "Tots Room," where parents whose infants become fussy during contest sessions can take them.

The room will provide chairs and changing tables. An audio feed from the stage will be piped in. Admission will be by registration badge.



Representatives of the chorus competitors at the 1995 international convention and contests are pictured during their familiarization tour of Miami Beach facilities last November.

'55 to come alive!

by Don Himmelman

It's been forty years since the last convention in Miami. Plans are underway for a nostalgic return to that great celebrative year. A wonderful reunion of 40 years is open to all—those who were a part of that convention and perhaps even those who will be attending their first convention this year.

The event, a brunch, will take place on Wednesday, July 5, from 10:30 a.m. until 1 p.m. in the Fontaine Room at the Fontainebleau Hilton, close to the East Ballroom, where the MBNA America College Quartet Contest will start at 1 p.m. A "foreglow" will precede brunch. If you were a part of the 1955 competition and can gather your forces together, we'd like you to ring a few at the festivities. *Look for a sign-up form in the May/June Harmonizer.*

Do you remember the medalists: the **Four Hearsemen, Confederates, Four Tissimos, Air Fours** and **Toronto Rhythmaires**? The top five choruses hailed from Janesville, Wis.; Michigan City, Ind.; East York, Ontario; Oak Park, Ill. and Warren, Ohio.

Incidentally, anyone having any memorabilia from the 1955 Miami convention is asked to contact:

Jan Stenback
6556 Windsor Dr.
Parkland, FL 33067
(305) 344-0358 (H)
(305) 474-9046 (B)
(305) 473-5344 (Fax)



Miami Beach—America's playground.

Straight talk about Miami Beach, safety, and you!

Greater Miami is on the rebound with an aggressive campaign to become the convention city of the future. In November, the city hosted two major conventions: the International Association of Amusement Parks, and the Society of Neuroscience—each with an estimated attendance of 20,000. In December, an estimated 15,000 attended the American Society of Hospital Pharmacists convention. *All without incident.*

In 1993, the year after Hurricane Andrew devastated the area, more than 11 million people visited Miami; three-and-a-half million from within the U. S. alone. Accommodating such an influx was enabled by nearly \$6 billion in ongoing public and private investments in hotels, attractions, infrastructure and natural conservation.

As for Miami Beach, the site of SPEBSQSA's 1995 international convention, the Miami Beach Hotel and Resort Association addressed the issue of hotel service by joining in a county-wide training program for hotels and related industries to focus on service and hospitality in the newly upgraded and refurbished hotels along the beach [Jan/Feb *Harmonizer*].

Security in place

Still, many potential convention clients had expressed concerns about security. In response, the city instituted a number of new safety programs, designed not only to protect visitors but to change negative perceptions of the city.


Mayco Villafana, of the Greater Miami Conventions & Visitors Bureau, stated: "The convention industry made linkages with law enforcement agencies and political leadership to answer the questions of how we could ensure the safety of people coming into our city.

Out of this combined effort, programs costing millions of dollars were developed. The problem we still face is to get the word to consumers outside the area about the improvements we have made."

It is significant to note that Miami Beach was erroneously included in the negative perceptions. "We did not and do not have a crime problem of particular note in Miami Beach itself," said Mayor Seymour Gelber. "The main problem we had was in the corridor between the airport and our city.

"We now have new tourist police who are doing a superb job and crimes around the airport have diminished dramatically—strong security is provided at the airport and at the entrance and egress of the expressway. New visitor information sites have been created and new highway and information signs, at a cost of nearly \$3 million, will help tourists and convention attendees avoid confusion."

Miami actually safer than past sites

In terms of violent crime, the Miami area ranks substantially below other recent SPEBSQSA convention cities. Barbershoppers should not let year-old headline hype deter them from enjoying one of the highlights of their hobby. It's going to be a *great* convention! 



Tucson midwinter sets attendance record

by Gary Stamm, Director of Marketing

Everything about the 1995 midwinter convention in Tucson seemed to be bigger and grander than previous midwinters. To be sure, it was bigger ... in fact, the biggest. Some 1,390 Barbershoppers, family and friends traveled to the warm climes of Tucson, which eclipsed the previous attendance record of 1,123 for this event, also held by Tucson in midwinter of 1990.

And grand it was. Four fantastic shows and an outstanding seniors quartet competition provided all the entertainment folks could handle. There were tours, meeting old friends and, of course, some good old woodshedding and tag singing.

A show on Thursday night featured the Tucson chapter's **Sunshine Chorus** and the 1982 International Champions, **Classic Collection**. On Friday afternoon, the Association of International Seniors Quartet Champions presented its second-annual show.

Friday night's show featured the 1994 Seniors Quartet Champions, **New and Improved Industrial Strength Mini-Chorus**, plus medalist quartets **Standing Room Only** and **Marquis**. The sold-out Saturday night show featured the current fifth-place medalist chorus, the **Phoenicians**; third-place quartet medalist **Yesteryear**; silver medalist **Night Life** and our 1994 champion, **Joker's Wild**.

The seniors quartet contest on Saturday afternoon proved that the quality of this event gets better and better. This year's third-place medalist is the **Starlight Knights** from Houston; silver medalist is **The Alumni** from Pittsburgh and the 1995 Seniors Quartet Champion is **Reminisce** from Alexandria, Virginia.

The International Board of Directors gathered to conduct the Society's business in an all-day session on Friday. Highlights of the meeting include:

- 1994 International President Ernie Nickoson awarded the Quality Chapter of the Year award to the Greater Brunswick Area, N. J., Chapter [see photo, page 22] and Quality District of the Year to the Johnny Appleseed District.
- **Phour**, a Tucson high school quartet, presented "The Star Spangled Banner" and "O Canada!" in exceptional fashion.
- Keynote speaker John Krizek, chairman of the International Marketing Committee, set the stage for the meeting with his eloquent discussion of societal trends, how our organization must deal with these and the new outreach market approach we are adopting. [Details of this speech will appear in the May/June issue.]
- The Board approved a recommendation by the Contest & Judging Committee that "monitor speakers are permitted for chorus contests and encouraged for quartet contests."
- The chapter licensing and chartering process was greatly simplified. A chapter may now license with a minimum of four men and



Just part of a midwinter convention record-breaking throng of 1,390 attendees is shown above, enjoying the Saturday night show.



Singing the U. S. and Canadian national anthems for the opening ceremonies of the International Board meeting in Tucson was a local high school quartet named **Phour**.



Director of Music Education & Services Dan Naumann directed "Keep The Whole World Singing" to close the Tucson convention. (All Photos this article by Jim Miller Photography)



The 1995 seniors quartet champion is **Reminisce**, representing Mid-Atlantic, (l to r): John Adams, tenor; Scott Werner, lead; Dick Whitehouse, bass and Alan Durick, bari.



Taking second place in the seniors quartet contest is **The Alumni**, representing Johnny Appleseed (l to r): Don Scheetz, bari; Alfred Kolesar, bass; George Kosak, lead and Leo Sisk, tenor.



Third-place bronze medals in the seniors quartet contest go to **Starlight Knights**, representing the Southwestern District (l to r): Marlin Griffith, tenor; Buzz Buck, lead; Sam Tweedy, bari and Ken Pacetti, bass.



1994 seniors champion, the **New and Improved Industrial Strength Mini-Chorus**, used the hat trick as part of its act in Tucson. Shown (l to r) are: Tom Foley, bari; Bob Squires, lead; Buzz Haeger, bass and Ray Henders, tenor.

may charter with a minimum of 12 men. Of the total number of men chartering, at least half must be new to the Society or have not been members for at least six months.

- The Lifeblood Dream Team made several recommendations regarding: chapter mission statements, support systems for chapters, mission statements for Society-sponsored conventions, a support system for convention planners, a director's workshop, a support structure for chorus director development, quartet development and support, and further study of the barbershop repertoire. These recommendations were either approved or referred to committees.
- The Board accepted a recommendation by the International Headquarters Committee to make necessary repairs to Harmony Hall and retain it as our headquarters, but asked the committee to continue searching for a more suitable arrangement.
- The board approved the Vision 2001 document, which outlines a view of how our organization will be in the year 2001. The international president will assign appropriate committees to develop action plans and budgets needed to assure that the Vision 2001 will become a reality. Look for more details about Vision 2001 in future publications.
- The board approved SingAmerica/SingCanada as an additional International Service Project. The development of this project was assigned to the International Marketing Committee and the oversight of the project, once developed, will be the responsibility of the International Services Committee. More details of SingAmerica/SingCanada will be given in the May/June issue of *The Harmonizer*.

Tucson was a big, exciting, barbershop happening. General Chairman Fred Koch and his committee did a fabulous job of making a record crowd happy and comfortable. This year's event certainly proved that our conventions are a gathering for the best in music, socializing and just plain fun. Let's all get together in Miami Beach for the next opportunity!

Senior Quartet Contest—Order of Finish

1. Reminisce MAD
2. The Alumni JAD
3. Starlight Knights SWD
4. Sentimental Favorites FWD
5. Saturday's Heroes SUN
6. Vocal Gentry PIO
- *7. Fatherly Advice EVG
- *7. That Old Gang Of Mine FWD
9. Forget Me Notes ILL
10. Autumn Gold EVG
11. Vigortones CSD
12. Forte Plus ONT
13. Time Of Your Life (several)
14. Dignataries DIX
15. F.R.O.G.S. FWD
16. Lads Of Autumn CAR
17. Shades Of Gray FWD
18. Vintage Sound NED
19. Geri-Atrix SWD
20. Hals 'n Pals MAD
21. 24 Karat Ring RMD
22. Country Squires EVG
23. Vintage Years LOL
24. Sun City Yankees SWD
25. Friends In Harmony SWD
- * tie

Bolton Landing '94—a Labor Day barbershop extravaganza

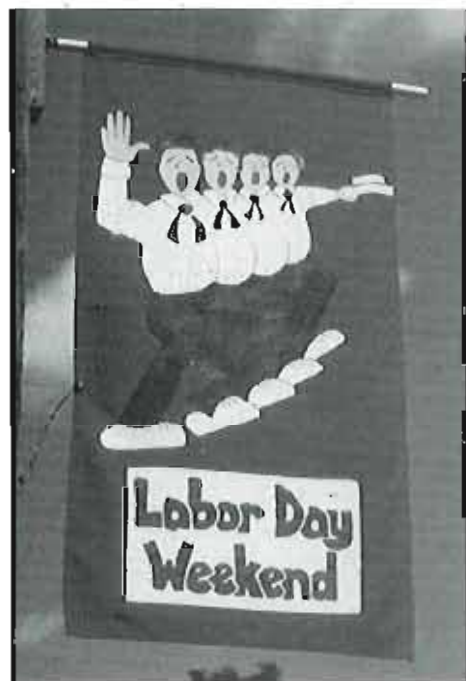
by Norm Mendenhall, Editor, Nor'easter, NED Bulletin

Well-known Society arranger Walter Latzko said it best: "Where to begin? Was there ever a weekend of barbershop to compare with the one I just had in Bolton Landing? Were there ever shows to even approach the ones we had Saturday, and especially Sunday night's? I think not! In fact, I know of none in the history of barbershop that could even come close. Thank you for this memorable Labor Day weekend extravaganza."

Walt took time out of his busy schedule to join other top Society judges and make the pilgrimage to Bolton Landing, a small resort town on 32-mile-long Lake George in upstate New York. Others on hand to judge were David Wright, Ed Wasche, Steve Plumb, Keith Jones, Jan Muddle, Brian O'Leary, Steve Janes, Bob Wachter and Harmony Inc.'s Linda Janes.

The town was ready

I knew I was in for a once-in-a-lifetime barbershop experience when I took the Bolton Landing exit off the interstate on Saturday at 7 a.m. and saw the sign, "Barberstock '94 this way!" Although the town's population was multiplied five times over by the huge influx of barbershoppers,



Colorful signs were hung from lampposts all along Bolton Landing's main street for the festival.



Great Stage Robbery entertained a capacity crowd aboard the Saturday morning free cruise on scenic Lake George. Shown are (l to r): Keith Houts, tenor; Art Swanson, lead; Brian Beck, bass and Nick Papageorge, bari.

parking was not a problem. Some local townspeople offered their own driveways and lawns for free parking. One guy had nine motor homes on his front lawn and greeted the barbershoppers each morning with fresh tomatoes!

After breakfast, I followed the sea of humanity down the park to the town dock to board the free cruise on Lake George. The sounds of quartets singing filled the morning air. Current SPEBSQSA international champion **Joker's Wild** walked in front of me and **City Lights**, the Sweet Adelines 1992 international quartet champion, was behind me—it can't get better than that!

The three-deck boat filled to capacity in minutes; a cheer went up and the cruise was off. Cruising on the lake, being entertained by the seven-time international chorus champion **Thoroughbreds** from Louisville, and singing with the best male and female quartets in the world, caused the time to fly by.

The "Street Sing" is another event that's unique to this festival. Imagine a small community with old-fashioned street lamps and sidewalks running the length of the town. At least 75 quartets sang a song in 20 different locations over a three-hour period. That makes about 1,500 songs sung! During my lunch at Frederick's Restaurant on the dock, **Nightlife**, **Joker's Wild**, **City Lights** and **Great Stage Robbery** stopped by and sang for me.

Two shows in one day—plus!

After lunch, it was time for the first formal show, which was held under a 2,000-

seat tent with concert sound and lighting. I found a seat about ten rows from the stage as the show started. The **Racing City Chorus** from Saratoga Springs, N. Y., did a fine job under the direction of "Wild Bill" Iovinella. The **Way Over Forty Four** kept the crowd in stitches. **The Real Deal**, this year's college quartet champ, was on hand as well. The **Thoroughbreds** took the stage and, under the direction of Ken Hatton, showed the crowd what a champion chorus sounds like.

Then came the moment we had all been waiting for: 1978 international champion **Bluegrass Student Union** stepped out of the chorus. The emcee gave them the greatest quartet introduction of all time—you had to hear it to believe it. They sang as well as ever and the crowd gave them ovation after standing ovation, especially in response to the ever-popular "Auctioneer Song."

After dinner, it was on to the evening show. The quartet lineup was as follows: **By Design**, **Arcade**, **Great Stage Robbery**, **Daybreak**, **Standing Room Only**, **Bank Street**, **Bingo Brothers**, **Nightlife**, **City Lights**, **Joker's Wild**, **Ambiance** and the **Bluegrass Student Union**. They sang for almost four hours, non-stop with no intermission. I left the tent heading for the afterglow in awe of what I had just witnessed.

The afterglow was jammed and all the show quartets were there, but there was something missing. Then, it hit me—what was missing was an admission ticket. This party, with all the Pepsi, beer and food you could consume, was *free*! It was around 5:30 a.m. on Sunday as we left the glow and



Obviously enraptured by the top-notch performances, the crowd included Walt Latzko (center). To Walt's left is his wife, Margie. Seated to his right is Karen Welzenbach, wife of Oriole Four tenor Bob Welzenbach. Seated behind Walt is Marty Mendro, lead of the Mid States Four, and to Marty's right is Dave Brooks.

walked up the street to Frank's All-Night Snack Bar to have breakfast.

Contest an all-day affair

Around 8 a.m. the judges arrived and the early-bird quartets started checking in. The contest went all day long with more than 50 foursomes singing just one song, competing for three \$500 cash prizes. The tent was surrounded by 70 exhibitors of the local arts and crafts fair.

The Sunday evening show added **Variety Pak** (three of the original members of **Four Under Par**). When the members of **Ambiance** announced their impending retirement at the end of their final song, there wasn't a dry eye to be found. The Sunday show ended after midnight on what was the coldest Labor Day on record.

The final afterglow was the same as the night before, with feasting and singing until

sunrise. The moment finally came to draw the name of the quartet or chorus that would receive a one-week trip for four to Hawaii or \$3,000 cash. Each judge shuffled the entries, then one was drawn—and the Bluegrass Student Union won!

Festival a big undertaking

The festival has always been non-profit, and all costs are kept to a bare minimum to make the weekend affordable for all. The overall expenses run into tens of thousands of dollars.

This year, upon learning the festival was a few thousand dollars short of breaking even, the Bluegrass Student Union donated back the \$3,000 prize money and Ed Waesche contributed \$500, which balanced the books for this year and set the stage for next year's festival. These unsolicited acts of generosity to insure the festival's perpetuation overwhelmed all those involved in the planning and running of this year's festival. Speaking of that, one guy in particular should be singled out as the creator and promotor of this barbershop extravaganza—Andy Pratt of the Saratoga Springs, N. Y., Chapter.

Here's a look at next year's festival lineup, so far: **The Gas House Gang**, **The Ritz**, **Joker's Wild**, **Panache**, **Great Stage Robbery**, **Variety Pak**, **Arcade**, **Daybreak**, **By Design** and **Hullabaloo**. Several other top quartets will be joining the lineup. For further information, you may contact the:

Bolton Landing Chamber Of Commerce
P.O. Box 368
Bolton Landing, NY 12814
(518) 644-3831 or 644-9762



The Sunday night show featured **Ambiance**, 1986 Sweet Adelines quartet champion, which announced its retirement this coming June (l to r): Shelly Sweet-Rubenick, tenor; Liz Hardcastle, lead; Diane Huber, bass and Sandi Wright, bari.

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Change the categories ... again?

by Ken Hatton, Music Director, Louisville Thoroughbreds

Now that the new judging categories have been tested in several competitions, it is time for us competitors to offer some feedback to the Contest & Judging Committee. It seems that the newest twist to the system, "common ground," causes conflict in both theory and practice. The other problem is the Music Category itself.

Although the definition of the barbershop style has evolved with the times, it has always been limiting, in order to protect the Society as a unique organization. Any music on one side of that line is considered barbershop harmony, and music on the other side is not. There is no in-between. Either it is, or it ain't.

It is a simple scientific matter to judge a song's physical elements of consonance, rhythm, chord progression, and appropriateness of lyric. It should be an equally simple matter for qualified music theory experts to determine whether a song performed in a Society contest meets the Society's current criteria for competition. If it is considered satisfactory, it should be approved. If it does not, it should be disqualified.

The criteria are matters of form, not of aesthetics, and are therefore easily measurable. The Music Category judges need only assure conformity to the barbershop style. A pass-fail system would accomplish this better than the current system. There is no need for anyone to assume the responsibility of deciding whether one arrangement is better barbershop harmony than another.

The new categories were supposedly designed to open up the style to more American popular music than was allowed in the past. But by allowing the Music judges 100 points within which to label certain arrangements as better barbershop harmony than others, and with an impact on the outcome equal to that of the other categories, the effect has, and will continue to, *discourage* progress of the style. Let me explain.

Under the previous system, I was willing to gamble with innovative songs and arrangements, in order to set my group(s) apart from our competitors, accepting the

possibility of a low, or even negative, score from Arrangement judges, as they had only a plus-20 to minus-20 point range. The overall effect was positive on the progress of the style.

Now, the payback, under the "common ground" concept, is not worth the risk. Without disqualifying it, a Music judge who doesn't like a song can effectively cancel out any extra points received from the Presentation judges. The effect is to discourage me from selecting innovative material for competition.

If, as I believe, the true purpose of the Music Category is to preserve and encourage the barbershop style, the pass-fail system is the best way to get the job done. Giving a Music judge "common ground" with the other two categories is not logical, since he was chosen for his understanding of the barbershop style and music theory, not for his understanding of vocal or theatrical craft. And, "common ground" can have the effect of disguising the reasons for wide disparity between Music judges over a certain performance.

"... design is a necessary, not a sufficient, condition of beauty, as many a faultless, but cold and meaningless work attests."

Since the Music Category's purpose is to guard the style, it is only necessary to dig a moat and let down the drawbridge for those whom the Music judges would allow to pass. Once the Music "guardians" have allowed the visitors to enter, it is the job of the Singing and Presentation judges to rank them according to their varying degrees of execution of form and emotional impact.

However, while there is no question that our judges should judge us on form (Singing) and aesthetics (Presentation), are not the qualifications different for the best judges of these different elements? A smart fellow, C. J. Ducasse (1881-1969) once wrote:

"That a given railroad bridge is a good bridge can be proved or disproved by running over it such trains as we wished it to carry, and observing whether or not it does carry them. But there is no similar test by which the beauty of a landscape could be judged. Judgments of beauty have to do with the relation of the object judged to the individual's own pleasure experience, of which he is the sole possible observer and judge."

If you accept, as I do, Ducasse's principle, then it is logical that those who judge form (Singing), should be scientific types, who can measure those things that are mathematically related, such as precision, balance, intonation, blend, vocal quality, expanded sound, etc. Those who judge aesthetics (Presentation) should be those with the most varied life experience and musical experience our Society has to offer, so they have the best possible chance of understanding the artist's message.

In my opinion, these two categories should be completely separate, with no common ground between them. Both elements are necessary to create art, so both are equally important. An imaginative artist with poor form can have just as high a degree of emotional impact as can a precise artist with less imagination. As DeWitt H. Parker (1885-1949) put it:

"One of the most striking characteristics of art is aesthetic form or design. Yet, despite the importance of design in art, the claim of the formalist (that design is the essence of art) is unjustified. For the underlying impulse to art is the demand for satisfaction of wishes in the imagination; design is a necessary, not a sufficient, condition of beauty, as many a faultless, but cold and meaningless work attests."

At one time, the elements that make up a barbershop quartet or chorus performance were defined so one could at least judge the components properly, as expected by the audience and the competitors. We have restructured our categories to the point that they are not as effective as they were in the past.



Don't change just to change!

by Brent Graham, Music Category Judge

Change the judging system again? One of the great innovators of our Society, Ken Hatton, is ready to junk the new judging system and install a system wherein the Singing and Presentation categories are distinct and separate entities, and the Music Category is merely a "guardian" of the style. These guardians would simply vote "thumbs up" or "thumbs down" on each contest piece; that is, a song either is barbershop, or it is not.

A system such as the one Ken proposes, that is more restrictive of the material being sung in contests, seems to run counter to his desire to make contests more interesting for the listener and to bring new and interesting things to the contest stage. Forced to vote up or down, many entertaining pieces would fail to make the grade; for example, Louisville's "Drum Medley," as performed last summer in Pittsburgh, would probably be considered not barbershop.

If we were to implement this "guardian system," we would have no need for Music judges at the contest site. Each performer would need insure only that his songs were on an "approved list" of barbershop songs,

This is just not realistic! Many songs are not that easily classified as barbershop or not; for example: "Beautiful Dreamer," "Marx Brothers Theme Song," "Somewhere Over the Rainbow" or "I Dream of Jeannie." Should any of these songs be forbidden in contest merely to allow us to draw a "bright line"? I think not.

Performances can generate differences of opinion among listeners, just as art can generate differences of opinion among viewers. Sometimes, the differences can be traced to the song itself, but more often, the differences are a result of the performer's rendition of the song. We must remember that the music is merely a vehicle for artistry; that is, the barbershop style is just a filter through which the music must pass. As Ken points out, a bridge can be both utilitarian and artistic. Our goal in the current judging system is to judge the bridge itself, not the separate parts thereof.

To keep the adjudication of the science and the art of our music separate, as Ken suggests, would create *more* differences of opinion, rather than less. One judge might say, "I liked it—93," while the other might say, "I didn't like it—65." I believe that we need to judge science and art together, in a holistic fashion. The "common ground" is the incarnation of that belief.

To be sure, the very fact that we have to split our attention between left-brain and right-brain activity means that certain judges will be more technical and other judges will be more subjective. The benefit of this bifurcation is that we can reward performances that are *greater* than the sum of their parts. Thus, when a performer "does something" to the listener, there should be a greater reward in that score, *in spite of* technical flaws. Conversely, when a performer puts out a purely technical rendering of a song, the common ground gives us a way to lower that performer's score, in spite of its "perfection."

"I believe that we need to judge science and art together, in a holistic fashion. The 'common ground' is the incarnation of that belief."

Here's the irony: If a performance generates a substantial difference of opinion between two Singing judges, or two Presentation judges, the performer will likely think, "One of those guys got it wrong!" If the same performance generates a difference of opinion between two Music judges, the comment from the performer will probably be, "I don't understand this category. It's all just based on the way the judge feels." This is not only unfair to the Music Category, but also points out a failing in the educational process.

The Music Category must dispel the myth that each judge's own life experiences are

the *only* standard for judging a performance. C. J. Ducasse was *not* a Barbershopper! Since we're judging art, our preferences and life experiences provide merely a *backdrop* for our judging. We still must apply all the left-brain, "technical stuff" to each performance. The task of each Music judge should be to decide which element predominates a given performance, and evaluate it appropriately.

One final point: we Music judges are *not* 100-point Arrangement judges! Many of us came from the old Arrangement Category, but our task is much different now. I agree that training is still required to teach some intellectual types who are detail-oriented the skills to effectively handle the common ground element of "from the heart." As a former Interpretation judge, I see this as a very important area for growth in the Music Category.

Further, the category leadership must enable all of our judges to be able to communicate their knowledge in a succinct and understandable fashion. Finally, we must continue to be good coaches, so that performers can see us as comrades, as well as adjudicators.

One thing should be remembered: this system has been in place for just over a year. I'm sure many adjustments will be made to the judging roster, as well as to the substance of the system, upon further review at the Category School in August of 1995. *The way I see it*, this discussion should be reviewed after the 1996 international contest!



[Editor's note: Readers should know that the articles on these two pages have been shared and exchanged, not only between the two authors, but also among key persons in the C&J community, as well as other Society leaders. Therefore, it is important to recognize that the differences in opinion are not adversarial but, rather, collegial, and that the purpose is to bring these opinions to the attention of the general readership.]



Harmony Marketplace examines merchandising strategies

by Gary Stamm, Director of Marketing

In last year's January/February *Harmonizer*, I talked about the Society's merchandising operation, Harmony Marketplace. I discussed the history of the operation, the selection process for new items, the Merchandise Committee, which is composed of Society members with retail experience, order-filling procedures, pricing philosophies and customer service policies. This might be a good time to shed some additional insight into the operation and answer a few questions that are commonly asked.

Patron survey results

Last year at the Pittsburgh convention, we conducted a merchandise survey at the shop. This was designed, tabulated and analyzed by a professional research firm. The survey of 448 convention attendees revealed among others, these key findings:

- Most respondents have made purchases at the Harmony Marketplace shop and through the catalog.
- Members were more likely than other respondents to purchase CDs/tapes/videos, convention souvenirs and sheet music, while spouses were more likely than other respondents to purchase gifts and jewelry.
- Since both members and spouses use the Shop/Catalog equally, it is important for SPEBSQSA to offer items that will appeal to members and their spouses.
- For both the Harmony Marketplace Shop and Catalog, service was highly regarded. Price, according to respondents, was about average. This information will be an important part of our immediate planning.

As I mentioned last year, it's important to remember that the merchandising operation is only supported by those who want to do so. Yet, it offers a service to our members by providing them with music, recordings, clothing, gift items, educational items, and chapter supplies that allow them to enjoy this great hobby even more.

The catalog

Producing and mailing the annual merchandise catalog is a fairly expensive proposition, but it is the vehicle that lets you know all the items available to complement your hobby.

One of the new members on the Merchandise Committee is Gary Hennerberg, from the Dallas Metro Chapter. Gary's profession is analyzing merchandise catalogs to determine their maximum productivity. He and the rest of the committee should be able to provide improvements in this area.

Inventory and pricing

Some of our customers think that we sell great quantities of items, which would allow us to offer prices comparable to WalMart and Sears. The truth is, we sell very few of any one item, with the exception of pitch pipes or the top ten titles of the most popular arrangements for any given year.



Like any good business, we try to keep the proper inventory of any item—enough to avoid back orders, but not so many as to collect dust. Business people know that inventory that does not move is a big cost factor. Therefore, the quantity we can order and stock, plus the mark-up we must add to help cover overhead and salaries, determines the selling price. Our margins are in line with other retail businesses.

As with any retail operation, some customers feel that some items are too expensive, particularly some of the upper-end clothing items. We offer high-quality, brand names. This, coupled with the low volume, often makes the price higher than similar clothing you would find in the large chain retailers. However, if you measure us against

comparable vendors—customized, quality clothing within a small market—you will find that the Harmony Marketplace is very competitive.

Still, the pricing on these items is a concern, and we are considering lowering the margin on them somewhat to try to stimulate sales. Also, we are considering adding some clothing items of less-than-top quality, but not low quality, to fill the demands of some of our customers.

Some folks want a faster delivery time. We pride ourselves in getting an order out the door in two to three days, although it may take a bit longer during the holiday rush season or during the annual inventory. If someone insists on a rush order, we will ship the order by two-day air or overnight delivery and charge the customer the extra postage. We are presently evaluating a priority-order service that will turn rush orders around the same day, with one- or two-day delivery at a nominal rush-handling charge, plus postage.

Learning tapes

A little over a year ago, we started a single-song learning-tape program. More than 400 songs have now been recorded at Harmony Hall and offered in part-predominant cassettes at a very affordable price. Interpretation on these tapes is purposely omitted, so you can learn to sing the songs from *your* heart.

Once a song has been put on master tape, we can turn around the learning tapes in about a week; if it has been recorded but not mastered, it may take several weeks to fill an order. The *Harmony Marketplace* catalog indicates into which category the song you are looking for falls.

It should be understood that the production of these learning cassettes is a one-man operation—Russ Foris—and that his duties include *all* video and audio productions distributed by SPEBSQSA: commercial products, educational programs, C&J training, and media productions. Although there have been some delays on orders that fall around international convention, Harmony

College, vacation and holiday times, we are making a concerted effort to avoid these delays or communicate with you if a delay must occur.

Convention recordings

Occasionally, someone asks why we no longer include the emcee's announcement of each competitor's name on the international contest recordings. The reasons are several.

- Most people do not care to hear the announcements every time they listen to the recording. Perhaps others do.
- Because of applause overlap and other ambient noises, additional editing is required to include the announcements. This could easily add as much as an additional dollar to the cost of every CD or tape.
- The maximum time that will fit on a CD is 75 minutes. Including the announcements could easily eliminate one entire song from the recording.

While any one of these reasons would seem sufficient to continue as we have for the past five years or so, if we determine that more people want the announcements on the recordings than do not, we will reexamine including them. If you want to take a poll in your chapter, after informing the members of all the reasons listed above, and send it to me, we will reconsider.

We also get questions each year asking why the AIC show recording is not released in CD format. It's strictly a numbers game. Considering the number of cassettes we sell of this show, compared to the number of cassettes sold of the contest sessions, it would appear that the extra costs (labor and direct costs) of producing a CD would not be feasible. Since CD costs and minimum orders are decreasing, however, we will keep this issue open.

Changes in the works

This year will be an important one for the Harmony Marketplace. The Merchandise Committee and staff will be investigating the possibilities of separating educational and service items from the "pure merchandise" items. Obviously, this latter category should stand alone as a profit center for our organization. We will also be looking at more efficient promotion methods, including revamping the catalog, as mentioned.

Also, we will look at our offerings and remove those items which are not proving

cost effective. By 1996 we will have a much leaner and more productive operation, one that better serves our customers' needs.

I get a lot of phone calls and correspondence from members with suggestions for new products and alternate ways to serve our customers. Each one of these is taken seriously. Of course, some prove unfeasible because of cost, availability or other restraints. Other ideas have been incorporated, however, and have improved the operation. I prefer your thoughts and ideas in writing, with as much detail as possible, including supply

sources for suggested products.

Our merchandise operation has always been customer oriented, but we are constantly trying to improve in this respect. I have a great deal of respect for Betty, Cheryl, Audrey, Nancy, Annette and Mary—the merchandise department. They, along with the Merchandise Committee—Jack Pitzer, Gary Hennerberg and Mike Connelly, work tirelessly to get the right products to you, at the best price and in the most convenient manner. I am sure you appreciate that.



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Making waves in the South Pacific

Auckland hosts first pan-Pacific convention

by Ray Willmot, Waitakere City, New Zealand

Playing host is something New Zealanders really enjoy doing and the 1994 Pan-Pacific Convention Chorus and Quartet competition, dubbed "Oceans of Harmony," held in Auckland last October, proved it to barbershoppers from all over Australasia and Hawaii. The convention this year was the first of its kind in the 15-year history of "Barbershop Down Under," being the first time an intra-Pacific regional chorus competition had ever been held.

The host chorus was the City of Sails from Auckland, where barbershop in New Zealand started. The convention weekend was organized by John Denton, chorus president, and was a combination of the NZABS competition plus an "open" contest division.

Other New Zealand choruses included the **Hamilton Hair Razors**, **Harbour Capital Chorus** of Wellington and the **Canterbury Plainsmen** from Christchurch. There were a number of Australian choruses, including the **Melbournaires**, the **Sunshine Statesmen** and the **Banana Blenders**.

The star guest for this convention was the **Sounds of Aloha** chorus from Hawaii, which brought along the reunited-especially-for-the-occasion **Merry Macs** quartet. That foursome's last performance in New Zealand was 15 years ago, during a visit to kick-start barbershop there. Also with the Sounds of Aloha came Jerry Orloff's **Dateliners** quartet, who presented a mixed-voice workshop to augment other workshops conducted by contest judges Ron Black, Dwayne Brobst and Rob Hopkins.

The quartet contests showed a remarkable range of talent, from the novice four-somes through the seniors. First place in both those categories went to Auckland quartets, while Christchurch's **Garden City Sound** took the NZABS championship. The open crown went to **Quality Street** from Queensland, Australia.

In the chorus contests, the City of Sails won the national championship and the Sounds of Aloha won the open trophy. 🏆



Pictured at left, the **Dateliners** mixed-voice quartet conducted a workshop on the artform during the NZABS convention (l to r): Kim Orloff, Jerry Orloff, Jim Gannon and Alyse Cordiero. Photo by Mike Johnson, Aloha Chapter



At one of the shows held during the NZABS convention, the **Sounds of Aloha** chorus from Honolulu brought out one of its quartets, the **Castaways**, to do its *Wizard of Oz* performance. Shown fronting the chorus are (l to r): Bill Joor, Mike Joor, Ted Sayles and Bill Turner. Photo by Mike Johnson, Aloha Chapter



The host **City of Sails** chorus won the national championship at the NZABS convention in Auckland last October.

According to World Harmony Council Chairman Bob Bisio, the total number of barbershop singers in organizations world-wide, as of the end of 1994, is 74,905, of which 66,130 are in North America.

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: **SPEBSQA, 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 **SPEBSQA**. When you receive confirmation, please keep it as your receipt.

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

1995 CONVENTION ONLY

For office use

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

Quantity	Type	Rate	Total (US funds)
	Adult	\$75.00 ea.	\$
	Jr. (under 19)	\$37.50 ea.	\$

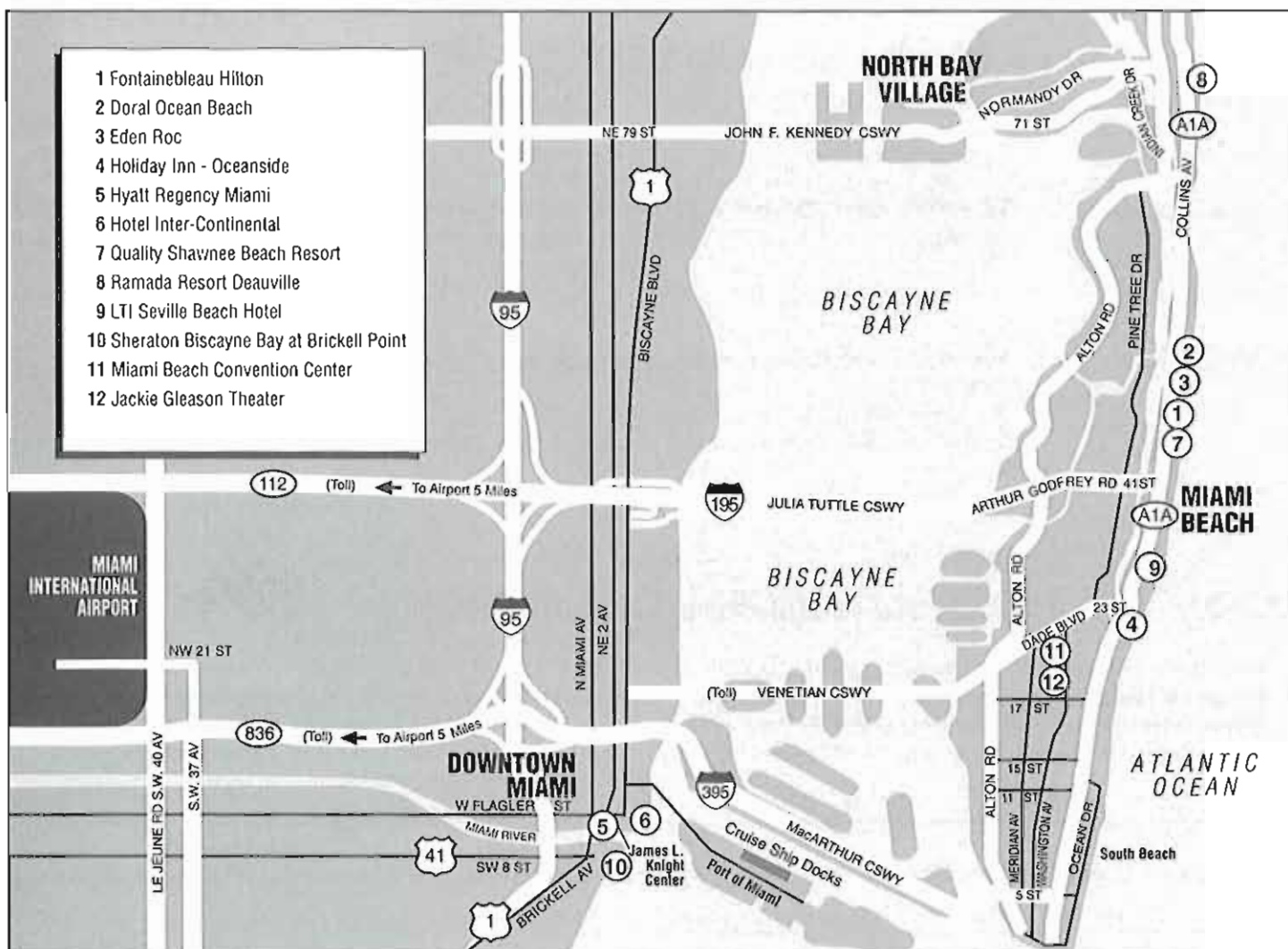
Add \$3 P&H for each 8 registrations ordered.
(Example: 1-8, \$3; 9-16, \$6; etc.)

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. _____



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 Deanville	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 _____ Dbl/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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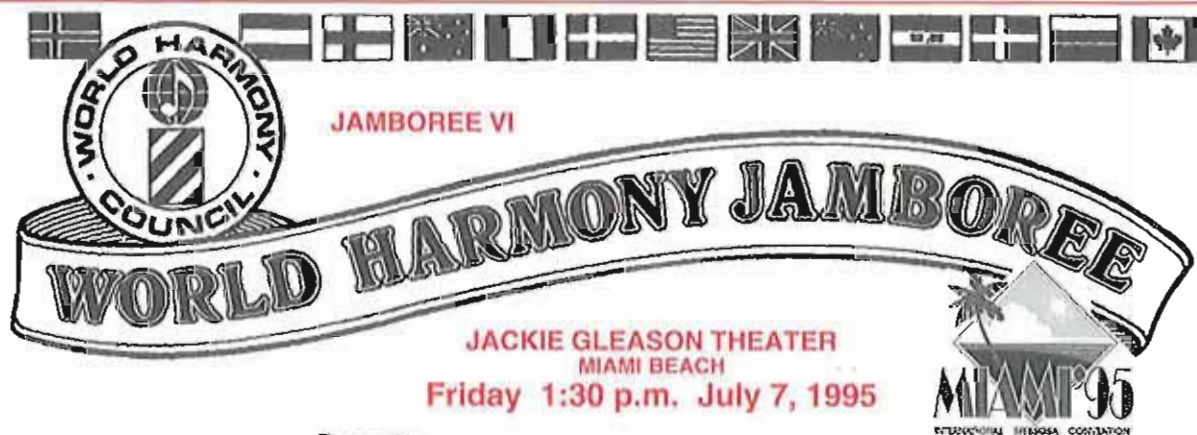
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MIAMI BEACH

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INTERNATIONAL SPEBSQSA CONVENTION

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<i>Helsingborg, Sweden</i>	TIME OUT 1994-1995 Nordic Quartet Champion (SNOBS)
<i>Flintbek, Germany</i>	TAKE FOUR 1994 German Quartet Champion (BinG)
<i>Birmingham, England</i>	SOUND ASSEMBLY 1994 British Quartet Champion (BABS)
<i>Tampa, Florida, USA</i>	SHOWTIME 1994 Sweet Adelines International Quartet Champion
<i>Chicago, Illinois, USA</i>	VILLAGE VOCAL CHORDS 1993-1994 Harmony, Inc. Chorus Champion
<i>Helsingborg, Sweden</i>	HELSINGBORG BARBERBOYS 1994-1995 Nordic Chorus Champion (SNOBS)
<i>Christchurch, New Zealand</i>	GARDEN CITY SOUND 1994-1995 New Zealand Quartet Champion (NZABS)
<i>Perth, Australia</i>	BAD HABITS 1994 Australian Barbershop Quartet Champion (AAMBS)
<i>Sheffield, England</i>	HALLMARK OF HARMONY 1994 British Chorus Champion (BABS)
<i>Ohio/Pennsylvania, USA</i>	JOKER'S WILD 1994 SPEBSQSA International Quartet Champion
<i>Dallas, Texas, USA</i>	VOCAL MAJORITY 1994 SPEBSQSA International Chorus Champion
<i>Liphook, England</i>	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, sauteed 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 fun 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

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Harmonizer

convention insert

North Carolina Harmony Brigade holds fun weekend

by Steve Tremper, Research Triangle Park Chapter

During January 20-22, the Third Annual North Carolina Harmony Brigade weekend was held, gathering quartet-minded Barbershoppers from the 15 chapters across the state. Its purposes are to bring together singers of exceptional talent and desire who are interested in quartetting; to provide a way for members of different chapters to get to know each other; and to offer opportunities for learning challenging quartet music in a fast-paced environment.

At its first meeting in January of 1993, about 61 men were inducted as charter members. Last year, more than 30 guests attended, but none were inducted as members, since a ruling had been made that future potential members had to come back for a second year. This year, there were 32 returning guests, of which more than 20 were inducted, plus 24 first-time guests, for close to 100 in attendance.

Learning tapes for 18 songs were sent out months ahead of time, with certain songs deemed "mandatory" for learning and others left to personal taste. Sheet music was also provided.

Members and guests began arriving at the Mid-Pines Resort hotel in Pinehurst, N. C., on Friday evening, and each was assigned to a pick-up quartet of men from different chapters. They had several hours to prepare one song of their choice for competition later that night.

The contest was held up, however, because a VLQ was formed to go to another local hotel and perform the Brigade's theme song, "North Carolina Is My Home," for Charles Kuralt, who wrote the lyrics. He happened to be in town for another event, and was delighted when the VLQ marched in and began to sing. It went over very well.

The quartet contest began around 11:30 p.m. and 25 quartets went through one song each. Judges whittled the foursomes down to a top ten, who would perform again Saturday night. It was around 2 a.m. before all finally turned in.

After breakfast Saturday morning, the members held a business meeting while the guests went off to rehearse a few songs. They later came back and performed for the members, to thunderous applause. These new guys really learned their music!



During the North Carolina Harmony Brigade weekend in January, a VLQ of Brigade members performed "North Carolina Is My Home" for TV personality Charles Kuralt [inset], who wrote the lyrics. Directing is Charlie Rose.

Then, seven impromptu quartets were formed and each received a brand-new song from which to sight-read. They were given 30 minutes to prepare and then sang them for the rest of the group. It was a challenge, but fun!

After lunch, the Music Committee (key music men and chorus directors) met to select the songs for the chorus performance to be held that night in the local high school. The 85-plus-voice chorus, made up of Brigade members and guests, rehearsed for about two hours and prepared ten songs for the show. Note, this was the *only* rehearsal the chorus had to prepare for a show to be presented just a few hours later!

The show went off without a hitch before an audience of about 600 local barbershop fans. It was a real thrill for men who have only sung in small choruses to hear themselves in a big one! Several registered quartets, **Salem Square**, **Kudzu Krooners**, **Spotlight** and **Insignia**, also had segments on the show, to round out a full evening of entertainment.

After the show, everyone headed back to the hotel for the quartet contest finals, and to cheer on the top ten. The top three were crowned as winners and then new members



Brigade Commandant Charlie Rose (left) accepts kudos from Loonis McGlohan, who composed the music to "North Carolina Is My Home," as lyricist Charles Kuralt looks on.

were inducted into the Brigade. General merriment ensued thereafter, with copious amounts of adult beverages and munchies served.

This was a great weekend, chaired for the third year by its founder, Charlie Rose, from the Rocky Mount Chapter. I would encourage readers to consider such an event in your area. It's a great way to get to know Barbershoppers outside your chapter, and provides a challenging environment for quartet men of all levels of experience. If you'd like more information, please contact:

Steve Tremper
11925 Appaloosa
Raleigh, NC 27613
Internet: stremper@vnet.ibm.com



Maurice “Molly” Reagan—a barbershop pioneer

by Ruth Blazina-Joyce, Museum Curator/Archivist

[This is the first in a series of articles suggested by Historian Emeritus Dean Snyder on men, while neither champions nor presidents, whose impact is still reflected in the Society we know today.]

It was the beginning of a new century in rural Illinois. As Molly Reagan's clear tenor blended in harmony with the voices of his three third-grade friends, he was glad he had insisted that the close harmony be barbershop. Even so, nine-year-old Molly didn't realize he had taken his first step in what would become a long barbershop career.

Molly always credited his third-grade music teacher with firing his love of singing and inspiring a life-long fascination with the mechanics of music. He sought out the local quartets and listened hard.

By the time he was in high school, he was performing with a quartet, playing the violin with the school orchestra, playing on the baseball diamond, and running the boards as right guard for the basketball team. The basketball coach doubled as the physics teacher, and Molly learned more about the structure of music.

While at the University of Illinois, Molly found himself rooming with fellow mandolin player Frank Thorne. He well and truly hooked Frank on barbershop, and counted it the greatest thing he ever did for the Society. Why so? Frank eventually went on to be-



The **Variety Four**, circa 1909, was Molly's favorite quartet. From left to right: Molly Reagan, bari; Pete Buckley, bass; Ralph Moorehouse, lead and Doc Nelson, tenor.

come both a quartet champion and Society president — the only man ever to do so.

Molly and Frank both enjoyed arranging in the barbershop style. In order to “talk music” with each other, Molly began to develop a musical “language” based on the well-known principles of the circle of fifths.

At this point, neither Molly nor Frank nor their quartetting buddies had heard of the Society, and for a very good reason. It was only 1917.

When the Society was founded in 1938, Molly joined. By 1940, Molly's interest in the physics of sound had grown due to his work on the first talking robot, which was demonstrated at the New York World's Fair. There he met O. C. Cash at the 1940 convention, and O. C. encouraged him to become a judge.

Molly helped create category judging and the system of regional preliminaries. He began teaching judge-training courses at conventions during the mid-40s. He contin-

ued to arrange songs, and served on both the Contest & Judging and Song Arrangement committees for nearly a decade. He eventually became one of a handful of men to be certified in every judging category.

The Reagan Clock System made its debut in a series of *Harmonizer* articles in 1942 and '43. This “musical esperanto” named chords and arranged them around a movable clock-like wheel. Many early arrangers found the Reagan Clock a quick and easy aid to chord structure and relationships.

Arrangers and quartets often came to Molly for advice. He was remembered by many as being firm and forthright in his opinions, but diplomatic in delivering them.

Many of Molly's own arrangements were sung in contest by top quartets in the '40s and '50s. His advice to the **Elastic Four** was instrumental in its successful bid for the championship in 1942, and he coached the **Pittsburghers** quartet to its championship in 1948.

Harmonizer ad for the pocket-sized version of the Reagan Clock System, 1955.

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Molly Reagan stands third from the left in this photo of his high school basketball team. The coach, who was also the physics instructor, helped Molly unite his love of music and physics.

What *really* happened by the old mill stream!

by Ted Clifford, Scarborough, Ontario, Chapter

Preparing for my voice appraisal, I sang "Down By The Old Mill Stream" about 78 times at home. My wife, Guilda, wrapped a pillow around her head.

She had to surface for air, however, and during one of her breathing breaks, said there were things about the song that she didn't quite understand. "What, for example, is Gingham Two?" she asked.

I explained that there were different grades of gingham back in the 1890s. "Gingham One was a delicate fabric, suitable for nighties and underfashions. Gingham Two was a more robust material, a blend of cotton, polyester and wool, used for outdoor and recreational clothing."

"Like denim," Guilda suggested.

"Exactly," I said.

"And I suppose there was a Gingham Three?"

"Naturally. For dressing up on Sundays, and wearing to wedding receptions," I said.

"Well, that's another thing I don't understand," Guilda said. "If this guy and this girl lived in a village with a population of maybe 1,000 people, why had he never met her before? How many teenagers can live in a village that size? How come he only first met her down by the old mill stream when she was 16?"

I had to think fast here. "He probably stuck to the middle of town—the general store, blacksmith shop and stables."

"And barber shop, I presume?" Guilda asked.

"Right," I said.

"I see," Guilda said. "The 1890s equivalent to hanging around the mall. But why wasn't she there, too? Where was she all this time?"

"Her mom and dad owned the mill," I suggested. "She was probably busy raising and lowering the mill gates, lubricating the millwheel, sweeping up the husks, and doing all of those things that daughters of millowners did."

"So he suddenly shows up, and sees her sloshing around in her rubber boots and gingham, and falls in love with her," my wife surmised. "What was he doing there?"

"Probably making a delivery from the general store—new pails and nails and stuff," I said.

Guilda had a look of disbelief as I explained all of this. Finally she said, "I would enjoy it if you sang down by the old mill stream."

"That's what I've been doing," I said.

"Not the song, Caruso, the place," Guilda said. "There's an old mill stream about 10

miles east of here. I'm sure all the village queens would love to hear you practice—around the house, you're driving me and the cats nuts."

And she wrapped her head in the pillow again.

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Goosebumps!

by Peggy Slikker, barbershop brat

"I'll bring along a smile or a song for anyone, but only a rose for you ..."

Topper Hall lives in my mind as a sanctuary of song where I could vanish from the rest of the world. There, in the foyer, hang pictures of faces smiling with the confidence familiar to anyone who sings this unique brand of four-part harmony known as barbershop.

I would go there with my dad, just to listen. It was the home of the Mt. Baker, Wash., Toppers chorus.

I thought it was great that Dad was having such a good time, singing his heart out with the guys he met on Monday nights, but I never guessed that such an old singing style

would ring a chord with my own musical background. Surprisingly, it taught me what I thought I already knew: harmony is a basic of all music.

Four voices can make a sound like one voice. When it's done just right, it sends a shiver down my spine, and sometimes I have to close my eyes to get as close to that sound as possible. So simple, yet so elusive; it can take guys years to find just the right mix of voices. But, when that happens, it's pure gold!

Topper Hall was built by one Henry Jansen, a man so dedicated to barbershop that he had to have it in his own backyard—literally. He transformed an old calf barn on

his property into a meeting hall, complete with a wall of mirrors, practice rooms and even a kitchen. Musical memorabilia complimented two barber chairs in the foyer, along with chorus and quartet photos, awards and plaques.

The Mt. Baker Toppers. Just another small chapter? Maybe. But to me, it's family and Topper Hall is home.

[Editor's note: Peggy Slikker now lives in San Antonio, where she supports the Chordsmen, but she wanted to "give a little something back" to the Society by recalling the place that sparked her love of barbershop singing.]

Count your blessings

by Jim Bush, Bowie, Md., Chapter

A friend and grandmother, Pat Fraber, found the following note, written by her granddaughter on March 21, 1992, after accompanying Pat to see our annual show production, *Your Barbershop Hit Parade*:

"Dear God, inside, with your help, I know I will have fun with whatever I do. I know I will be protected by you. With your help, I will behave." It was signed by Heather Marshall, who at the time, was seven years old.

She saw ten reasons why she was blessed:

1. I'm blessed that I got to eat dinner at Roy Rogers'.
2. I'm blessed that I got to eat sugar-free Jello.
3. I'm blessed that I had a good night's sleep last night.
4. I'm blessed that I am spending a day at my grandmother's.
5. I'm blessed that I got to watch cartoons.
6. I'm blessed that I got to play with the dog today.
7. I'm blessed that I got to see the snow fall.

8. I'm blessed that I got to go see a barbershop quartet at Bowie State College.
9. I'm blessed that I got to listen to some old commercials.
10. I'm blessed that I got to meet Mr. Jim Bush, one of the men in the show."

Almost three years later, when we meet, she still says, "Hi, Mr. Jim. Do you remember me?" You can bet I'll never forget her!

Once in a while, we *all* need to count our blessings.



Shown at left, the Widefield High School Barbershop Ensemble of Widefield, Colo., performed for the first time in November at the school district's Mens Chorus Festival. This HARMONY EXPLOSION club, sponsored by the Pikes Peak, Colo., Chapter, rehearses several times a week under the direction of Anna Hamre, the school's music teacher. Chapter member Charlie Snyder coaches.



The four factors of leadership

by Steve Rafe, Chairman, Leadership Task Force

One of the most important tasks of a good leader is to help an organization develop the conditions it needs for progress and growth. As described in last issue's column, as many as seven or eight different leadership styles could be present in your chapter. Yet no matter which ones prevail, all good leaders must have certain attributes in order for the organization to succeed;

- showing concern for others
- giving meaning to feelings
- establishing standards and
- role-modeling.

Most significantly, in most chapter situations, leaders will be most effective when they are attuned to the needs of *individuals* within the group, as well as to the group itself. Especially, they will listen carefully to all input and provide a non-judgmental climate in which people feel free to express all views.

In one chapter I know, men were frequently cut off or interrupted, told their views were "wrong," or ignored. As a result, they ceased trying to express themselves, and to all appearances, did what they were told. Soon, however, that chapter's leaders found they were talking to themselves, saying "No one seems to care."

Showing concern for others

These leaders were missing one of the most important aspects of leadership in the current decade: people will not be accountable to an organization for long unless they share the power to make decisions about those aspects that most interest them. Writing in *Harvard Business Review* (Sep/Oct 1994), Steve Osborn, who is a leader of the Oregon State Leadership and Management Studies Program, notes, "The freedom to criticize, voice opinions and address underlying problems comes at the expense of pride, ego, and power by those in charge."

People are at their best when they feel their views are important and they have a role in molding the goals and objectives of an organization. When they can help establish the group's own standards and help design the organization's plan, their input tells leaders what is important to the members, themselves. Good leaders know and welcome this.

Giving meaning to feelings

It's not enough, however, just to listen and let everyone have his say. It is also important to respond, so that members know you have heard them and feel you will take their comments into consideration. We Barbershoppers aspire to run democratic organizations, and allow the majority to rule; however, most men are in barbershopping primarily to sing, not make organizational decisions. Thus, they can be vulnerable to pressure from one or two members.

In a particular chapter, one man had strong feelings about a project and how it should be run. Being a bunch of nice guys, who either didn't have a great stake in the issue or simply didn't want to make waves, the members allowed that one man to force upon them what they really didn't want.

It was months before they rebelled—not by demonstration and protest, and not by argument or debate. Since they were not part of the process and their voices had little impact on the discussion, they simply did not support the plan, and it failed.

Good leaders hear their members and turn their feelings to action. This helps assure members that no one member, or small group of members, can bulldoze an entire chapter into something the group really doesn't want.

Establishing standards

Once a chapter's leaders know where the group wants to go, it becomes their job to help it get there. This requires not only setting the standards, but also helping to enforce them. Members expect their leaders to hold the entire group accountable—especially if the members have participated in establishing the standards.

In fact, they appreciate it when leaders provide them, as a group, with the added motivation we all sometimes need to stay on task. When any action is agreed upon and a date set for its completion, the officer in charge should make certain the agreement is carried out.

One chapter's leadership brought three proposals for an annual show before the membership for consideration. All three had merit. The president weighed the pros and cons of each and encouraged the members to discuss each proposal freely. They did, and after considerable discussion, the members came to a unanimous agreement on one. The

chapter's music vice-president ordered the music and tapes, and the chorus began working on the songs.

However, it was three months before the board could find someone willing to chair the show, and he would only do it if he could change the theme. Faced with the dilemma, the president allowed the board to back down and the members were asked to acquiesce. They did, and the show went on. But the members lost a lot of confidence in their leadership.

A good leader helps chapter members enforce decisions, goals, timetables and more. A good leader also involves the members in any decisions that will affect the plans they have helped to make.

Role-modeling

A chapter's leaders also need to be involved, as members themselves, in carrying out the decisions the group has made. "Do as I say, not as I do" is a sign of poor leadership. Chapter officers must be role models by participating fully in the group's activities, meeting its deadlines and carrying out its plans. Nothing is more debilitating to a chapter's outlook than an officer who reneges on commitments.

Bill, an officer in his chapter, would sign up for a performance weeks ahead and then cancel about a week before the event. He would agree to help the Show Committee paint flats and then not show up that Saturday. Frequently, he would be reminded that he forgot his nametag. Bill would laugh it off.

When he was in charge of the chapter's newsletter, he would miss an issue and think nothing of it. Being nice guys for the most part—socializers or affiliators if you will—no one said much about it, not even the president.

Eventually, when Bill needed other members to do something, they had stopped listening. Some even began to act just like Bill, especially when Bill wanted something done. No one could count on him, and he could no longer count on anyone else.

The marks of a good leader

Good leaders not only show concern for the input of others, they also give real meaning to the members' needs. They help members set and enforce standards. Then, most of all, they themselves set an example by complying with those standards.





Put the "PR" in "Performance"

by Brian Lynch, Public Relations Manager

If public relations is "doing something good and getting credit for it," then certainly the best thing to get credit for is your high-quality, broadly appealing entertainment ability.

After all, singing is what we do! We can pound our chests about great adult-education programs such as Harmony College, COTS, *et al.*; we can point to our involvement in community charities, youth outreach and other service activities; we can get mystical about the fraternal bond music builds among members—all true, and worth mentioning.

But the rubber meets the road when we open our mouths and sing for people. *Every other PR function exists to provide opportunities for us to sing and spread the sound of barbershop harmony*—which is how preservation and encouragement take place.

Many people don't know what barbershop harmony is, or may have a mistaken impression. *The only way to teach them is to show them.*

All elements create public impressions

Every aspect of every public appearance creates an impression on your audience. There is no such thing as a throwaway performance (just a singout), because every person who sees you forms an opinion of what barbershop is, and whether he or she likes it. Remember, a lie travels halfway around the world while truth is still putting

on its shoes. Similarly, the word-of-mouth resulting from your actions affects the public image of barbershop generally.

Recognizing and planning for this gives you control of the messages you send overtly and inadvertently. Your artistic planning for chapter or quartet should take into account the public relations impact of:

- Wholesome, family-oriented entertainment values
- Repertoire
- Presentation
- Costuming
- Singing ability/quality
- Personal deportment before, during and after the show

Sing well, perform better

We've all heard quartets and choruses that have not yet developed a high level of vocal skill—groups that are singing below a "C" level. Sometimes, these groups are not able to substantially or quickly improve the quality of their singing, due to limitations of native ability, age, musical leadership or numbers.

Performers at this level must be honest with themselves, and consider whether they can be of credit to themselves and the Society. Poor quality singing will not make membership in your chapter attractive, and as noted above, damages the credibility of SPEBSQSA as a whole.

Groups at a mid-C level or lower need to select, learn and sing music they can execute adequately, and then ensure that the pacing and entertainment value of their package is so high that their singing deficiencies are unnoticed. Of course, for A-level quartets, nothing makes your great singing sound even better than a great package!

Clothes make the man?

Image goals vary from chapter to chapter, quartet to quartet. Without delving into the question of stripes-and-straw-hats versus tuxes (both looks are valid, historically stylistic and appropriate), a few costuming factors remain constant:

- Clean, in good repair, well-fitted
- Appropriate to the musical content of the performance
- Appropriate to the venue, event and client. Tuxedos probably won't go over well at an outdoor picnic in the summertime. Unless specifically requested, clown suits probably won't be appropriate for a wedding or funeral!

What you sing-and how you present it

A critical element of barbershop's appeal as an entertainment form is our insistence on well-paced presentations that are appropriate for all age groups. We can be better than a lot of the trash on TV and cable—in fact, we have to be!

Singing for PR impact

SING FOR...

Barbershop shows

Guest on show with other arts group

Retirement community/ nursing home/ hospital

Schools, especially elementary

Conventions/ festivals/ fairs

FOR DIRECT EXPOSURE TO...

Audience, family, friends, guest artists

Other performers, spouses and friends, new audiences you haven't reached before

Residents, staff, families, visitors
Patients (often on limited stay, ready to sing when healthy), visitors, staff

Teachers, staff, parents, some students (junior/senior high)

Wide range of individuals with purchasing power, many professionals needing hobbies

EXTENDED EXPOSURE OPPORTUNITIES

Arts center patron bulletin
New angle for arts critic

Newsletter circulated to families or staff
If part of chain or religious affiliation, regional or diocesan publications

Offer to put together a bus excursion for matinee show
Work with staff PR manager for stories in local media
Bookings for staff parties, trade lunches, conventions

PTA newsletter, school paper
Great angle for community paper
State music journal?
Brochures for all students to take home to daddy!

Purchase ad in convention book.
Pooled prospect names available?

Blue or suggestive humor is neither "so-phisticated" nor what the audience expects. For instruction, consider that the Walt Disney companies have built a multi-billion dollar empire by maintaining absolutely squeaky-clean family entertainment values. Yet, no one could ever call their theme parks, films, television or interactive products dull.

Your bearing as you stand in front of an audience tells it what it can expect from the organization as a whole. If your spokesman fumbles around while the rest of the singers snicker and shift about, you send two messages: 1) you don't know what you're doing; and 2) you don't respect the audience enough to know what you're doing.

Your District Music Educator can recommend coaches to help you develop and polish your act so it moves well, touches all the bases, and presents a positive image of barbershop—regardless of how well you sing.

Building a package for PR impact

Certain chapters and quartets succeed in booking gigs because they have created unique packages that meet specific community needs. Several seniors quartets have found a rewarding niche performing for elementary school children, who are delighted to hear silly songs from warm, trustworthy granddads.

Identify a few markets you'd like to pursue for performances, then design a package that fits those needs. This may have the happy result of your crafting a better, more focused package for contests, too.

Follow up on every exposure

Salespeople know that it's not sufficient to merely put a product out in the marketplace and wait for people to call in to buy it. Instead, you need to

- identify qualified buyers
- provide them a response mechanism
- follow through with a sales call to close the sale.

In this case, the barbershop products are membership, further performance bookings and perhaps tickets for future shows.

One of the easiest ways to obtain a list of qualified buyers is to hold a door-prize drawing using preprinted cards with check boxes indicating interest in membership, bookings or being added to the show patron list. Give away a prize of value (a CD or cassette of your own group, the current international contest recordings, or *Barbershop Harmony Favorites, Volume One* are always popular), to ensure everyone in the audience responds.

You should, as a matter of course, always carry a supply of chapter brochures or an

Invitation to Join Us in A Song (make sure there's a phone number on it!), and distribute these to everyone in your audience. Have the spokesman suggest that the audience pass along this brochure to a man who deserves the pleasure of singing barbershop. Consider paying a bounty (perhaps show tickets) to every audience member who provides a referral that turns into a new member!

Organizations that publish a newsletter for customers, employees, shareholders, etc., will welcome a crisp black-and-white action shot from your performance, so you might want to bring along your own photographer. A static, posed photo from your last convention doesn't have the same pizzazz, but can do in a pinch. Be sure to identify the people in the photo, with ages and hometowns. Include fifty well-chosen action words describing the event and noting that you're always looking for men who love to sing.

Common courtesy no doubt compels you to send your hosts a thank-you note following every performance. Take that opportunity to offer to perform for other functions, or to refer them to other quartets and choruses in the area. If the performance was for a specific organization, mention, too, that since the audience seemed to enjoy the show so much, perhaps they should be on your chapter mailing list—ask them to send you a roster at their convenience.

Make the most of your opportunities. Be creative in your performance packages and take the time to tailor them to special audiences. It'll pay big dividends.

Additional resources

Performance

Successful Performance for the Quartet and Chorus manual

stock no. 4055 \$10.00

The Master of Ceremonies Manual stock no. 4054 \$4.00

Information Manual for Barbershop Quartets, stock no. 4093 \$2.00

Earning the Standing Ovation video stock no. 4056 \$27.00

Print/audio

Invitation to Join Us in A Song

stock no. 4025 100/\$1.00

Barbershop Harmony Favorites, Vol. 1 cassette, stock no. 30165 \$7.95

CD, stock no. 30161 \$15.00

Entertainment According to Bub Thomas stock no. 4017 \$27.00

People/programs

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For a number of years, the Frederick, Md., **Catoctones** chorus has performed a Christmas show for the inmates at the Maryland Correctional Prison, a maximum-security institution near Hagerstown. No photo is available because cameras are not allowed inside.

Writing about the event, Chapter President Dick Kreh notes, "There is no more lonely place at Christmas time than a prison. Our gift of song there is warmly received and appreciated."



Several Oregon chapters have started collecting opening tabs from aluminum cans for recycling as a means of supporting the Ronald McDonald House in Portland. The Evergreen District has authorized the Salem Chapter to run a pilot program urging McDonalds restaurants to act as collection points. As proof that this idea has merit, Paul Evans, a member of the Central Oregon Chapter and a school teacher in Bend, asked his students to collect tabs. They came up with 440 *pounds* of tabs—more than 500,000!

Shown at right, the **Uncle Sam Chorus** of Troy, N. Y., performed at the inauguration of Governor George Pataki in Albany on January 1. Fred Polnisch was, as usual, decked out as Uncle Sam.



Shown rehearsing for a Saturday night performance during the Camp Timpoochee Retreat in Florida last September is the combined chorus of 82 Barbershoppers, 24 high school students and three music educators, under the direction of Sunshine DME Chuck Griffith. The retreat, now in its eighth year, is sponsored by the Fort Walton Beach Chapter and attracts barbershop singers from Mobile to Jacksonville.



This photo of the Ventura, Calif., Chapter's **Channel Islands Clippers** chorus, shown singing carols at the Ventura Street Fair before Christmas, made the front page of the local paper. The small chapter has just concluded a successful membership drive that resulted in a 65 percent increase in active members. Paul Jacobson directs the chorus.



Representatives of the Greater Brunswick, N. J., Chapter are pictured at Harmony College East last year. Its 18-man **Deans of Harmony** chorus won the Mid-Atlantic District small chorus trophy and schedules at least one public performance per month. The chapter was named international *Quality Chapter of the Year* for 1994.



It's a festival!

by Dan Naumann, Director of Music Education & Services

Festivals are bustin' out all over—youth outreach festivals, chorus festivals, quartet festivals, combined chorus and quartet festivals. Thanks to the efforts of some district, division and chapter leaders, there has been a very noticeable increase in the number and variety of barbershop music festivals as of late.

Youth outreach festivals have been exploding, both in numbers of festivals and in numbers of participants. Designed for high school male singers, these events are typically sponsored or run by barbershop chapters, individual barbershoppers (both male and female), secondary and college music educators, or a combination of any of the above.

Fran Wilson, a high school music educator and director of the Kearney, Neb., Chapter, was among the youth outreach festival pioneers. After nearly 20 years, his successful YMIH/YWIH festivals still attract a large number of central Nebraska young people and their teachers.

A music professor, Dr. Leonard Van Camp (not a SPEBSQSA member), has hosted a similar day-long barbershop harmony festival at Southern Illinois University-Edwardsville for almost ten years. This very successful camp boasts an annual attendance of approximately 200 boys and a dozen teachers. There are many more wonderful examples.

Chorus and quartet festivals are also gaining in popularity, especially among chapters in the more remote areas of some districts.

It's difficult, for example, for members of the South Dakota Division of the Central States District to participate in COTS, Mini-HEPs and conventions because of the distances involved. Thus, the South Dakota Division Chorus Festival was born. Participating chapters not only are coached by some of the Society's best, but officers also get some training from certified COTS faculty—not to mention the great time they have in the process.

The Land O' Lakes District has recently begun holding similar festivals with great success. In 1994, I participated in both the Red Carpet Division and Northwest Division Chorus/Quartet Festivals. The results reinforced my belief in festivals. Everyone learns. Everyone has fun. Everyone gets his "battery charged." And the events can be very cost-effective as well. I'm sure any of

the district and division leaders involved with these festivals would be happy to advise anyone wanting to start a festival.

Types of festivals can vary widely—from very structured (some youth outreach workshops) to very informal (chorus or quartet jamborees). They offer a terrific way to achieve some of the Society's most important goals. And, they can be relatively simple to set up.

The McCook, Neb., Chapter recently hosted a wonderfully successful festival involving men from three states. Although he enlisted help, the event was largely successful because of Chapter President Don Blank's efforts. One man *can* make a difference.

Festivals—a great idea in search of a place to happen! Give this concept some thought for enhancing music outreach in *your* area.



Shown at extreme right, Jim Bagby, director of Kansas City's Heart of America chorus, leads proceedings at a three-state festival hosted by the McCook, Neb., Chapter.



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Fred Farrell, tenor of the 1989 international champion **Second Edition**, has replaced Glenn Van Tassell as baritone of **Shenanigans**, 1994 semifinalist quartet at Pittsburgh.



After a ten-year hiatus, **Roaring '20s**, a perennial medalist in the early '80s, is back in business, with a new tenor. Bob Moorehead, tenor of 1993 third-place medalist **The Naturals** has joined lead Gerry Kelly, Mike Connolly, bari and Jim Gentil, bass to resurrect the foursome.



When Carl Clark, bass of the popular NED show quartet **Salt Water Tuffies** was diagnosed with terminal cancer, the group wrote a letter to the many chapters on whose shows the foursome had appeared with its famed puppet routine, asking that they send cards and letters to Carl in celebration of his life as a performer and Barbershopper. The response was tremendous, and the expressions of gratitude and love made Carl's last days happier.



The Very Idea, a long-standing quartet with members from several Pioneer District chapters, entertained record crowds at the recent Ford Research and Engineering Open House in Dearborn, Michigan. Full-family activities brought many thousands of people to the event.

The foursome appeared on and near the outdoor stage adjacent to the complex's main cafeteria throughout the day, exposing all ages to our hobby as people toured the facilities and saw the many displays of Ford's achievements and technology. The Very Idea wore the traditional style of light shirts, candystripe vests, skinnier hats and arm garters, and gave a festive atmosphere to the event with its renditions of old favorites.

A quartet photograph was featured on the front page of the October 1994 edition of *Technically Speaking*, the global Ford publication on the happenings in the Ford Research environment, with distribution throughout Ford locations in North America and Europe. The picture's caption read: "Crooning tunes older than the Model T, barbershop quartet The Very Idea entertained employees and their guests at the Research and Engineering Center Open House."



Winners of the AHSOW Woodshed Contest, held as the subsidiary held its Thanksgiving cruise in the Caribbean aboard the *ms Noordam*, are shown wearing their "gold medals" (l to r): Jeremy Reynolds, "Digger" McDougal, Ed Crisp and John Gough. AHSOW is planning a September cruise to Alaska.



Touchstone, a foursome from the Melbourne, Fla., Chapter, was featured on an hour-long pre-Christmas show on the local TV program, *Talk of the Coast*, which is broadcast live. The group presented several barbershop standards to illustrate the style and were interviewed about the Society and the chapter activities, then closed the show with Christmas songs. Shown with Santa are (l to r): Al Dreppard, bari; Art Fabritiis, bass; Eric Honour, lead and Joe Solito, tenor. Solito was standing in for regular tenor Bruce Samuelson, who was ill.



Shown at left is the **Four Sea Sons**, a quartet from the Halifax, Nova Scotia, Chapter, at the wedding reception of lead David Morgan and his bride, Diane. Standing in back are (l to r): Wally Graham, tenor, Kevin Wentzell, bass and the Reverend Nelson Metcalfe, bari, who also assisted in the wedding ceremony.



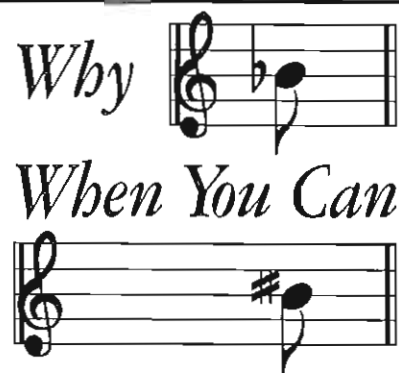
A recently formed quartet from the Red Bank Area, N. J., Chapter, the **Topsiders**, provided the entertainment on a dinner cruise sponsored by the Shore Area YMCA of Asbury Park, N. J. The fundraiser function honored Leon Avakian, the Society's 1974 international president, for his 30 years of service to the Shore Area YMCA. Shown are (l to r): John Bolendz, bari; Jon Greene, bass; Leon Avakian; Bob Moriarty, lead and Hans Kranz, tenor.



When **Classic Touch**, a quartet from the Kalispell, Mont., Chapter, learned that its former tenor was terminally ill in a faraway small town, it sprang into action. The foursome embarked on a thousand-mile mission across Montana in midwinter to visit him. Sharing the driving on the 24-hour journey, the members spent several hours with their friend, singing and giving him encouragement. Shown above are Ken Kauffman, tenor; Jeff Houston, lead; Steve Kauffman, bass and Jesse Eayrs, bari.



Formed just last summer is **Over the Hill Street Blues** from Dundalk, Md. The members total 308 years in age—an average of 77. Shown at left (l to r): Bob Seay III, lead; Dick Marrium, bass; Len Webster, bari and (seated) Edward Sauerwald, tenor.



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Letters to the Editor

Riser talk revisited

In the November/December *Harmonizer*, Steve Rafe devoted a full page to re-defining and suggesting remedies for the age-old problem, "riser talk." I'd like to put forth yet another remedy.

"Riser talk" isn't all that distracting or counterproductive until it becomes "riser conversation." There is no sure cure for compulsive talkers on the risers; they simply blurt out things without conscious thought. However, disruption from their mindless outbursts may be minimized by one simple ploy.

Instill in the non-compulsives on the risers the firm resolve to totally ignore the talker. Don't look at him. If he says something intended to be humorous, don't laugh or even smile. Above all, don't reply to anything he says. Just completely ignore the guy.

"Ol' Motor Mouth" is going to be pretty chagrined if he can't elicit the slightest response to his bon mots. With luck and time, he may learn to control himself. In the meantime, he won't be too much of a disruption if his "riser talk" doesn't escalate into "riser conversation."

Herb Bayles

Escondido, Calif.

[See cartoon at right for yet another idea. Ed.]

Spangler remembered

It was sad to read of the passing of Paul Spangler in a recent issue of *The Harmonizer*. Dr. Spangler was a member of the first U.S. barbershop chorus to visit Australia.

When barbershopping was in its infancy in Australia in 1988, the Gold Coast Chorus from San Luis Obispo, Calif., responded to an invitation from the one-year-old Bathurst Chorus to undertake a promotional tour. A measure of its success was the formation of four new groups, one of which has spawned a fifth.

The touring chorus was hosted by Rotarians in each of its stops, and an attempt was made to match the interests of the visitors with their hosts whenever possible. Paul Spangler, at age 90, listed his as marathon running and impressed us all with his fitness.

David Russell

President, AAMBS



Chapter fun night works!

As background, I am a 40-year member and bari of the Silvertones, 1988 Seniors Quartet Champion. Having belonged to chapters in ILL and SLD, I am now an active member of the Canton, Ohio, Chapter but am wintering in Florida.

Last January, I received a call inviting me to a Sarasota Chapter "fun night" on a Monday evening. The regular chapter meeting night is Tuesday. Of course, I attended, along with about 25 other guys, and experienced the kind of joy and excitement that I call true barbershop.

This special evening was run by Larry Swan, an experienced director and quartet man. He saw to it that everyone present, young and old, got the thrill of singing his part with just three other guys—not only in tags but at least two barbershop arrangements.

This kind of experience is why most of us joined SPEBSQSA in the first place and would like to do it more often. I truly believe it would serve to preserve as well as encourage others to join our hobby. I know for sure that young Barbershoppers enjoy quartet singing and woodshedding when we offer them the opportunity to learn what it is all about.

Sam Love

Sarasota, Fla.

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

MARY'S A GRAND OLD NAME

Bob Bohn, Easternaires — 1969-70



Men of Note

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

Cardinal		Land O' Lakes	
Delaney, Louis	21	Gardiner, Gordon	21
Dixie		Kile, Jack	23
Bowman, Anthony	28	Liles, Joe	51
Evergreen		Mid-Atlantic	
Mondau, Stephen	24	Henschel, Orville	24
Morgan, Bob	29	Strong, James	58
Osborne, Charles	22	Northeastern	
Far Western		Church, Charles	29
McDonald, Robert	36	Rocky Mountain	
Murphy, Al	27	Schuman, Marcel	42
Orloff, Jerry	113	Southwestern	
Smith, Ronald	46	Richardson, Robert	40
Johnny Appleseed		Sunshine	
Ranally, John	22	Scalise, Ray	25
		Swan, Lawrence	31

Chapter Eternal

During the fourth quarter of 1994, the following members were reported to the International office as deceased.

Cardinal		Land O' Lakes	
Anderson, John	Greater Indianapolis, IN	Hovell, Robert	Winona, MN
Reitz, Phil	Evansville, IN	Loken, Alfred	Fergus Falls, MN
Wilson, Merrell	Marion, IN	Lowe, Harold	Barron County, WI
Central States		Mid-Atlantic	
Gedstad, Glen	Viborg, SD	Evans, Kenneth	Westchester County, NY
Sommerer, Roy	St. Louis Suburban, MO	Shade, Lewis	Lewistown, PA
Dixie		Stapler, William	Salisbury, MD
Lumpkin, John	Chattanooga, TN	Sweitzer, Louis	Morris County, NJ
Plyer, B. C.	Savannah, GA	Williams, Alfred	Scranton, PA
Evergreen		Northeastern	
Gaston, Clinton	Olympia, WA	Blood, Charles	Plattsburgh, NY
Greaves, Ray	Coos Bay, OR	Van Dyk, Ary	South Shore, PQ
Klinke, Fred	Twin Falls, ID	Whelpley, Richard	Worcester, MA
Mathews, Lee	Twin Falls, ID	Ontario	
Oakley, Robert	Missoula, MT	Allsop, Frank	Mount Forest, ON
Far Western		Clark, James	Etobicoke, ON
Brockett, Ernest	Pomona Valley, CA	Dunk, Ralph	Trenton, ON
Burgess, William	East Bay, CA	Mountain, Eric	London, ON
Callahan, Ray	Long Beach, CA	Steepe, William	Etobicoke, ON
Cruise, William	Saddleback Valley, CA	Pioneer	
MacMinn, Robert	Pomona Valley, CA	La Rue, John	Boyer City, MI
Owens, Charles	Ventura, CA	Rocky Mountain	
Smith, Donald	Carson City, NV	Good, Philip	Montrose, CO
Illinois		Seneca Land	
Davis, Hal	Okaw Valley, IL	Vaughn, Clifton	Jamestown, NY
Lister, William	Bureau County, IL	Sunshine	
VeNard, Virgil	Macomb, IL	Avila, Andrew	Manatee County, FL
Johnny Appleseed		Boyle, Robert	Plantation, FL
Frank, George	Bucyrus, OH	Clarke, Douglas	Daytona Beach, FL
Knouff, Harold	Zanesville, OH	DeForest, George	Daytona Beach, FL
McAtee, Karl	Springfield, OH	Hosemann, Anthony	Greater Canaveral, FL
Tomaino, Angelo	Gtr Pittsburgh, PA	Kellman, Harold	Fort Myers, FL
Wagner, Jesse	Fostoria, OH	Mines, Ronald	Ocala, FL

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Scholarship winners receive a full tuition grant to Harmony College 1995. Previous winners are ineligible.

To apply, submit four copies of your best barbershop arrangement, plus four copies of a brief statement explaining why you are interested in receiving the scholarship, to:

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North to Alaska!

The Chiefs of Staff, 1988 champs, are planning a cruise to Alaska via the intercoastal waterway, with a side trip to Denali Park, September 1-8, 1995. If interested in joining and singing with us, contact Dick Kingdon (708) 934-1171.



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-SPEBSQSA

San Diego Chapter's Sun Harbor Chorus, 129 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 Sounds of Concord chorus of Concord, Mass., is looking for a person to rebuild its music program. We are a proud chapter with a championship heritage, and have an established music team with two experienced assistant directors to work with you. Please contact Ernie Johansen, 54 Robbins Road, Walpole, MA 02081; (508) 668-1514.

Charlotte, N.C., Chapter seeks director of proven district championship caliber. Qualified candidates please contact Rich Donham, (704) 846-5774 (H); (803) 366-8331 (B).

CHORUS DIRECTOR WANTED-SAI/HI

The Virginia Coast Chorus of Sweet Adelines International, Virginia Beach, Va., seeks an enthusiastic, dedicated director with excellent musical and communications skills to work with this 50-plus-member chorus. We're goal-oriented, financially secure and dedicated to musical excellence through education and personal commitment. Contact Sandy McCormick, 1279 Saginaw Court, Norfolk, VA 23521; (804) 460-4992.

The Lynchburg, Va., chorus of Sweet Adelines International is seeking a motivated director, experienced in barbershop, who is interested in molding a chorus of hard-working and caring members to advance musically. If interested in this challenge, please contact Rose Bowman, 113 Haines Point Terr., Forest, VA 24551; (804) 385-1072.

The Eastern Suffolk Chapter of Sweet Adelines International, Region 15, based in Southampton, Long Island, N.Y., has an immediate opening for an enthusiastic, creative director. Established for 37 years, this 40-member chorus is dedicated to improving vocal production skills and desires a director with the same goals. Contact Carol Mason, 2 Arbor Court, Hampton Bays, NY 11946; (516) 728-5236.

UNIFORMS WANTED

The Jeffersonland Chorus of Charlottesville, Va., wants to purchase used black tuxedos as soon as possible. Please contact Tom Pearce, 1409 Grove Road, Charlottesville, VA 22901; (804) 293-5558; e-mail pearce@virginia.edu

Wanted: 48 black or Navy-blue tuxedo uniforms, in sizes 38R thru 54R. Will consider matching shirts/accessories as well. Must be in very good condition. Contact B.W. Morse, 444 Little Harbour Road, New Glasgow, Nova Scotia B2H 3T3 CANADA; (905) 752-8115.

UNIFORMS FOR SALE

The Dakota Herilage 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.

The 1733 Chorus of Kearney, Neb., has 73 uniforms for sale. The coats are maroon in color with matching trousers, vests and ties. Extra coats and trousers available. Make an offer. Contact Monty McCollough, 1122 E. 28th St., Kearney, NE 68847; (308) 234-9951 for details.

For sale: 44 dandelion-yellow Dacron polyester coats and trousers; reversible orange-red/kelly-green snap-on bow ties; ruffled dickies; orange-red gloves and yellow spats. Excellent condition. Must sell. Call D. Kreh (301) 662-5843 or D. Brengle (301) 371-5669.

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.

MISCELLANEOUS

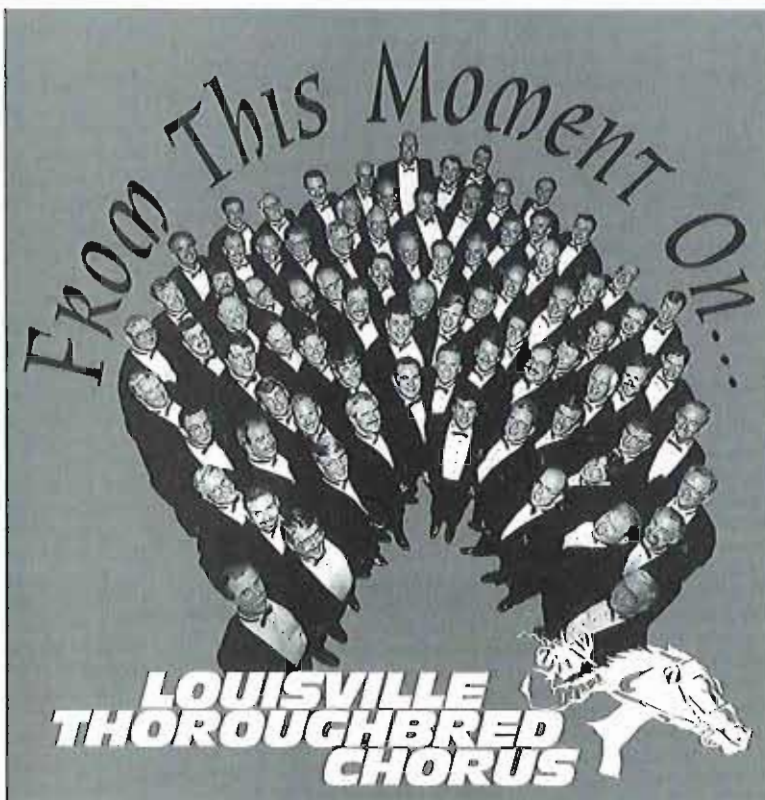
HELP, I NEED SOMEBODY to donate: a 1974 Medalion, and pre-1978 convention patches. Also, old quartet and chorus buttons and int'l convention programs from 1941, 1942, 1944, 1947, 1952, 1955, 1963 through 1972, and 1977. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072, Dallas, TX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

For sale: All quartet and chorus champion LP records, 1939 through 1984 excepting 1971-75. Collection contains many shows and quartet releases 1958-1965. A total of 147 LPs, all in good condition, some only played once. \$750 FOB Seattle. (206) 562-7000.

Wanting to hear from fellow Barbershoppers who may be attending the 1995 All-Class Reunion in International Falls, Minn., at the end of June. Would like to perform with as many voices on stage as possible for this event. Please contact Jayne Johnson, 112 Livery Dr., Little Falls, MN 56345; (612) 632-8848 or (612) 632-6664.

Attention, Sinfonians!

Barbershoppers Burt Szabo and Charlie Alvarez recently discovered their mutual membership in the Phi Mu Alpha Sinfonia fraternity and wonder how many other members of the Society are also Sinfonians. If you are a Sinfonian, contact: Charlie Alvarez, 1909 Eastlawn Terrace New Braunfels, TX 78130 (E-mail: ca21969@academia.sv.t.edu) with your name and address particulars (including E-mail), plus your school/chapter and date of initiation. A list will be compiled and distributed to those who respond.



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