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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1995



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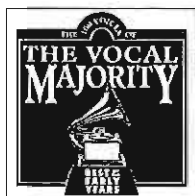
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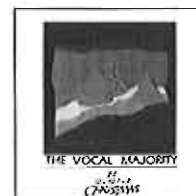


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#### International Office

##### 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  
DNaumann@aol.com  
FRANK SANTARELLI, Director of Finance & Administration  
GARY STAMM, Director of Marketing  
RUTH BLAZINA-JOYCE, Museum Curator/Archivist  
DAN DAILY, Publications Editor  
DanDaily@aol.com  
JIM DEBUSMAN, Music Specialist/COTS/Quartets  
JimDeBus1@aol.com  
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  
brian-lynch@genie.com  
BETTY MADSEN, Merchandise Orders & Shipping  
RUTH MARKS, Harmony Foundation Program Coordinator  
EYNAU, Manager of Membership Development & Outreach  
BILL RASHLEIGH, Music Specialist/Youth Outreach  
GREG RISMOEN, Computer Network Manager  
PATRICKTUCKER-KELLY, World Harmony/Membership  
PatTK1@aol.com  
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

#### 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

The logo for SingAmerica/SingCanada, the Society's new, additional, unified service project, fronts a group of youthful faces of the kind that the project hopes to support in furtherance of the Society vision statement [at left]. Photo courtesy of The Singing Angels.



## In "Seventh" Heaven

by Joe Liles, Executive Director

# The hardest thing to change is oneself

The following words are written on the tomb of an Anglican Bishop (1100 A.D.) in the crypt of Westminster Abbey:

"When I was young and free and my imagination had no limits, I dreamed of changing the world. As I grew older and wiser, I discovered the world would not change, so I shortened my sights somewhat and decided to change only my country.

"But it too, seemed immovable.

"As I grew into my twilight years, in one last desperate attempt, I settled for changing only my family, those closest to me, but alas, they would have none of it.

"And now as I lie on my deathbed, I suddenly realize: *If I had only changed myself first*, then, by example, I would have changed my family.

"From their inspiration and encouragement, I would then have been able to better my country and, who knows, I may have even changed the world."

*Anonymous*

**D**o you have a dream for the Society ... our Society ... SPEBSQSA? Have you expanded your vision to include the whole world of barbershop; male and female, young and old, of all nations?

My vision may or may not match yours; however, if we care deeply enough, we must all have strong wishes for the betterment of barbershop life. Haven't you, on more than one occasion, said, "I wish our Society (chapter, chorus, quartet, president, director) would ... (do something different)?" I know I have, many times!

What is your concept of an ideal barbershopper? Should he support and encourage everyone to seek out any and all barbershop activities that they might enjoy? Should he freely give of his time to provide assistance to those struggling to keep up? Should he respect and stand up for the right of those who choose a limited barbershop menu? Should he be ready to volunteer to help in every endeavor of his quartet or chapter?

I would answer yes to all of these questions, and add that a model member strives to reflect the best possible image of the Society, on or off the stage.

According to the anonymous writer above, if you desire to change the world around you, the first move is yours. It is a matter of openness, sensitivity and attitude. You can be what you think and dream you can be. Do you really want to keep the whole world singing? I'm convinced we can! 🎵

"Whether you think you can or think you can't, you're right."

*Henry Ford*



## International Officers

### International Executive Committee

President: Dick Shaw, 35 Vagabond Lane, Winter Haven, FL 33881  
Vice President/Treasurer: Tina Hanrahan, 2151 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*

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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 Snoulen, 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 Rockrimmon Blvd., Colorado Springs, CO 80919

Seneca Land: Dick Bonner, 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

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## Affiliate Organizations

### AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP

SINGERS (AAMBS) David Russell, President, 286 William Street, Bathurst, New South Wales 2795, Australia

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Herman Feltzema, President, Klavermeen #1, Harderwijk 3844 BR, The Netherlands

### IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS)

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### NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS

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### 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!**

I wonder if all members really know how to get the most out of our barbershop experience? In a conversation about the various opportunities available in our hobby, Dr. Hank Vomacka, a past international president, helped me examine my own involvement. Since Hank has done almost everything, I suspect he's a pretty good guy to listen to.

We were talking about judging, COTS faculty, bulletin editing and the like, and Hank mused that each of these groups represent just "another bunch of great guys." By that he meant that as one tries a variety of barbershop experiences one is exposed to new segments of our membership that are congenial, helpful and anxious to serve in some special capacity. Each offers the potential for the formation of deep and lasting friendships.

I find that I still have a great deal in common with men who served with me as district presidents in 1984 and 1985. We also spent time on the International Board together and, from time to time, have served on committees. As I now travel from district to district and see them continuing to serve, I have come to respect these men more and more. Better than that, they still sing with me. We just find a corner and four parts and sing all we know.

There are men who remind me about the times that they read my bulletins and shared theirs with me. We still swap notes and talk about issues then and

now. I don't have time to edit a bulletin right now, but I know that bulletin editors have a common problem—input. Most of us have had to nag our officers and write a lot of the bulletin ourselves. Right, guys?


Quartet men often form bonds even when competing with each other. Following one another around at competition sites a few times, lots of stories build up and provide fodder for years of fond (and sometimes funny) recollections. They also offer guys like me a rich source of singing opportunities, except that there always seem to be too many baritones and I have to sing some other part.

It is only when we break out of our individual shells and make ourselves open to every barbershop opportunity that the *true* benefits of fellowship and singing occur. I can remember a time, early on, when I was devoted to my chapter, to the exclusion of all other considerations. Other choruses were "the competition" and the subject of suspicion. What an error in judgment! Then, by golly, some great guys came through.

I attended a convention wherein I was neither a chorus or quartet competitor. A few benevolent men joked and laughed with me and invited me into woodshedding and tag singing, and I learned what this new circle of activity was all about. What a revelation! It was certainly worth cheering about, and still is.

There are many dramatic examples of the value of these kinds of experiences. I received a letter from a British barbershopper soon after my first article, as international president, appeared in *The Harmonizer*. He was at a very low point in his personal life about 20 years ago when he saw a bumper sticker that said, "We sing barbershop, why not join us?"

To make a long (but delightful) story short, he did join and has enriched his life with many barbershop experiences. I hope to meet with Peter Francis Charge at the BABS convention this May, and then see him again in Miami Beach, to share a few more of these personal cheers of ours.

Let me encourage you to enrich *your* barbershop life, not only by doing as much quartet singing as possible, but also by volunteering for an office or committee. You'll meet "another bunch of great guys" along the way, and, I can promise you, it'll be something worth cheering about. 



# SingAmerica/SingCanada service project launched

by John Krizek, Chairman, International Marketing Committee

With an eye toward the Society's future, the International Board has adopted SingAmerica/SingCanada as a new, additional, unified service project. SingAmerica/SingCanada funds will be used to support the Society's crusade to preserve and encourage vocal music in our schools and communities.

If you've been looking for a way to support the Society's vision statement [see page 1], here it is.

The SingAmerica/SingCanada funds were established under Harmony Foundation last year. At its January meeting, the International Board charged the Marketing Committee to develop a campaign to introduce the new project. That process began at the four-committee mega-meeting in Racine in February. Once launched, the International Services Committee will oversee the fundraising effort, side-by-side with the Society's long-standing commitment to Heartspring.

Monies raised by the new service project will be used for a variety of projects in support of vocal music education and community singing. The Youth Outreach Committee has been developing a "wish list" of projects [see story opposing page] designed to further the cause. A top priority is the first of a series of HARMONY EXPLOSION camps for high school singers and their teachers. The preliminary fundraising goal for all these projects is approximately \$300,000.

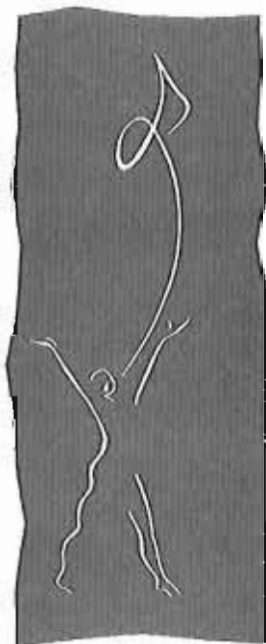
SingAmerica/SingCanada is intended to support the broad goal of encouraging vocal music, not just the Society's particular needs. In order to assure donors that these educational and altruistic goals are met, the Marketing Committee has recommended that the Harmony Foundation trustees create a special grants review panel, made up of non-barbershop leaders in the music education world as well as Barbershoppers. This panel would screen funding requests, make sure they are in keeping with the broader goal, and make recommendations to the trustees. Final funding decisions will be made by the Harmony Foundation Board.

As a symbol of its commitment to the cause, the International Board in January approved the transfer of \$20,000 from the society's general operating fund to SingAmerica, as seed money to help de-

velop the first of the planned series of HARMONY EXPLOSION camps.

Funds placed in SingAmerica or SingCanada will be assignable to specific projects. For example, a district, or a chapter, may designate that their donations be spent on a specific project, or spent only on projects within their district. Funds directed simply to SingAmerica/SingCanada will be "unrestricted" to be spent at the discretion of the Harmony Foundation trustees.

A new logo has been developed, as shown on the cover and below. Brochures and handout materials are being developed. Pins, T-shirts, banners and coffee mugs will not be far behind.



The reasons for this new course have been building for some time:

- a fast-paced modern society in which singing and self-entertainment take a back seat to overwhelming, passive entertainment choices;
- budget pressures on schools which have led to the reduction or elimination of arts education, including music programs;
- and a growing world of young people who have neither familiarity with our songs nor established vocal traditions.

Meanwhile, the Society has been growing older and smaller. Our membership has declined from 38,000 twelve years ago to the 33,000-range today, and our average age has crept into the upper 50s. We are finding

it increasingly difficult to recruit men who did not grow up with the same musical traditions that many of us did.

Some five years ago, the National Commission on Music Education called attention to what was perceived as a pending national disaster: the shrinking status of music education in the nation's schools, and its impact on the quality of education as well as our cultural traditions. The Society, through the Music Educators National Conference (MENC) added its voice to the campaign to reverse the trend. One result was the passage last year of the Goals 2000 Education Act, which in essence decreed that it is the education policy of the United States that the arts are a core subject, not a "frill" to be cut whenever budgets are tight. The act sets educational standards in music which, it is hoped, will be met by school districts throughout the country.

Financial support through the new unified service project is just one way chapters, and individual Barbershoppers, can further the cause of youth outreach. Participation in coalitions with other interested organizations—including Sweet Adelines International, Harmony, Inc., music merchants, local symphony organizations and music educators—is one way to help local school boards understand community concerns.

The signs are that the Society and its chapters are becoming appreciated more and more as an important community resource. As we've seen on these pages in recent years, more and more chapters are sponsoring high school and college quartets, getting involved in the HARMONY EXPLOSION program, staging clinics for high school music classes and choirs, providing "Singing Grandpas" entertainment in grade schools, and putting on fundraisers for local school music programs. All such efforts are essential to the cause. The new international fund will provide a keystone for broader support for all these activities, and the vision.

To the members of the Marketing Committee, the new service project is the perfect blend of community service and self preservation. Young singers become adult singers. Through the gift of music, we can make a difference in millions of lives, and "Keep the Whole World Singing."



## Barbershop in high school—it works!

Lindi Bortney, a high school music teacher from Woodbury, N. Y., attended Harmony College two years ago. On Valentines Day this year, she wrote this note to Val Hicks, a member of the Harmony College faculty:

"Dear Val: Many thanks for those fine arrangements. You were so thoughtful and generous to think of me! I had one of the best days of a 26-year teaching career today, having my girl and boy quartets deliver singing telegrams (\$4 or \$6 with a rose) to more than 150 students! Everywhere in the school you could hear pitch pipes blowing as strains of 'Honey Little Lize' or 'Heart of My Heart' or 'You Light Up My Life' came down the hallways. For one day the school felt like a community and the love was overpowering! Ain't it grand? Thanks again!"



Mardel McCoy, a high school music teacher from Coachella Valley (Palm Springs area), Calif., attended the Far Western District chorus directors seminar last August, as a guest of the FWD and the Coachella Valley Chapter. The faculty was headlined by famed music director Greg Lyne and The Ritz quartet, all music teachers. One week prior to the chapter show in February, a workshop was conducted by local SPEBSQSA and Sweet Adeline directors for 45 of McCoy's singers, with four other music teachers from other schools sitting in.

The day before the show, The Untouchables, a high school quartet from Lompoc, Calif., which performed on the show, toured five high schools in the Palm Springs area and sang for more than 850 students [see photo, page 8]. Comment from an observing Barbershopper: "You should have seen the faces on those kids! Standing ovations were common."



Attending the same chorus directors seminar, also as a guest of the FWD, was Kathy Fujikawa, a music teacher from Palo Alto, Calif. In January, Paul Engel, a Singing Category judge and frequent Harmony College faculty member, conducted the second annual "Harmony Week" at Palo Alto High School, along with local Sweet Adelines.

The choir's one-hour class each day was led by the barbershoppers, together and in separate session for the boys and girls. At week's end the 60-plus choir members,

with the San Jose Chapter chorus and Sweet Adelines chorus, put on a fundraising show for the school's music program. At the conclusion of the show, a combined chorus of 200 sang an eight-part arrangement of "Stars and Stripes." At least one new male quartet, formed during the week, sang on the show, and competed in the FWD's high school quartet contest in March.



A Northeastern District quartet, The Management, made up of music teachers, makes an annual tour of high schools in New England [See Harmonizer, July/August 1994]. The following is from a report in *Teaching Music*, an MENC publication: "Barbershop, done well, can really blow kids away. It also tends to blow them into the music classroom. One teacher told the quartet that within a week of its visit, her chorus grew from 60 to 120 members, mostly boys. Other teachers report similar results."

**The Society's Youth Outreach Committee is developing a number of ideas that offer excellent potential for use of SingAmerica/SingCanada funds. Some of these are:**

- HARMONY EXPLOSION Camps—summer music camps for male singers and their teachers—staffed by major clinicians in the fields of vocal jazz, gospel, barbershop, etc., (already in the work plan for 1996).
- Scholarships to vocal music educators to further their education.
- Scholarships for vocal music educators to attend our own Harmony College and district music schools.
- Financial support to the MBNA America College Quartet Champion to tour colleges and demonstrate the joy of barbershop and recreational singing.
- Financial support to chapters and districts for high school festivals and quartet contests.
- Grants (for music, coaching, uniforms, etc.) to music educators to help them understand and introduce barbershop music to their students.
- An updated "starter" kit of music and tapes for broad distribution to music educators.

**Other ideas expressed by Society leaders include:**

- A national or international a cappella festival, hosted by SPEBSQSA.
- Grants to community-based recreational singing groups.
- Scholarships to students who wish to become vocal music educators.
- Grants for projects to promote more community singing and recreational music in communities.



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# From crisis to opportunity

by John Krizek, Chairman, International Marketing Committee

**I**t may be tradition at this time to reminisce about the Society we joined many years ago, and how dedicated we all must be to preserving our beloved traditions. But I don't think our reverence for the past is the main question before us now. The question is the *future* of our Society, and how we're going to ensure it.

We are indeed at a crossroad of crisis and opportunity.

As everyone knows all too well, our membership has declined, and so far the trend shows little sign of reversal. If that's not a crisis, it's close. It's become painfully apparent that the old medicine, the old rhetoric, doesn't work like it used to.

As Joe Liles has reported in *The Harmonizer*, our retention rate of 87 percent is very commendable. So overall, we're doing a darn good job of meeting our members' needs.

And yet we're failing to recruit. Why?

Our musical product has never been better. Each year, the calibre of our competitions surpasses what we thought was incredible last year. Our schools, our COTS, our Harmony Colleges, all get rave reviews. Our biggest showpiece, our international convention, has been sold out for the last several years. Our talented, dedicated volunteers, along with our hard-working staff, are doing tremendous work. By almost any measure, the quality of what we offer has never been better.

In any other business, the combination of a great product and a passionate sales force would be unbeatable. But it's not working for us any more. Are we any less passionate today about our cause? I think not. What's changed isn't us—other than that we're older. What's changed is the world around us.

## We're in a sea of change

Here we are, a preservationist organization, in a sea of change. People say they are too busy, just coping with life. They don't sing any more. They didn't grow up singing the old songs at scout camp—they grew up with stereos blasting rock. Our selling proposition is faced with starting from ground zero.

So how are we going to preserve, indeed survive? Do we merit survival in the first

place? Where will we fit in the world of tomorrow? How are we going to attract more young people to our ranks?

We're not alone in looking for answers to these questions. Other associations throughout the world are coping with similar problems, or worse.

One of the first rules of marketing, or warfare, or sports, is to know the opposition. Here's what we're up against:

There's a major trend affecting people's affiliations with groups of all kinds. They're just not joiners like they used to be. *American Demographics* magazine published an article based on a book entitled, "The Master Trend—How the Baby Boom Generation is Remaking America." Here are some paraphrased excerpts:

"The core reason for the upheaval in American Society lies in the maturing of the enormous baby boom generation [people born 1945-1965].

"Boomers' attitudes and values are profoundly different from those of older Americans. At the root of these differences is a strong sense of individualism instilled in them by their parents.

**In essence, the baby boom is remaking American society because it is the first generation of 'free agents.'**

"Parents in the 1950's and '60s consistently ranked 'to think for themselves' as the number-one trait they wanted to nurture in their children. Post-war affluence also allowed parents to indulge their children as never before. Astute business people saw the profits in providing for individual needs.

"Sociologists define individualism as the tendency to withdraw from social institutions and groups ... to put personal needs ahead of community needs. Commitments are made for personal gain rather than moral reasons. As individualistic baby boomers came of age over the past 30 years, they withdrew from the institutions of society.

"With the maturing of the baby boom, voting rates fell, a rising share of Americans said they had no religion, divorce became not just acceptable but the norm, material-

ism gained importance, and Americans began to prefer leisure to work. In essence, the baby boom is remaking American society because it is the first generation of 'free agents.'

"Some social observers blame young people for being selfish. But the individualistic perspective is not something baby boomers can turn on and off like a faucet. It's the way they see and relate to the world. For better or for worse, individualism is here to stay. It is the master trend of our time."

## Individualism in the Society

How many of you have heard of this? A young guy joins a chapter. He's a good singer, picks it up right away. He's full of enthusiasm. Gets in a quartet, maybe becomes a section leader. Then after a year or so, he's not there any more. It turns out he's commuting an hour to join the nearest *competitive* chorus.

The old guys in the chapter say, "How dare he abandon *his* chapter! If he wanted us to sing better, why didn't he stay here and help us?"

The young guy says, "Hey, what do you mean, 'my' chapter? If the chords aren't there, I'm not there. I can't wait until 10 p.m. when the leads finally get in tune. I learned that new song in a week. You guys are still going over the same phrase four weeks later."

His allegiance is to his experience in barbershopping, not to a chapter. This is the reality we're dealing with. It's the way people are today.

Look at the job market. There's no more loyalty by employers to employees. No more joining a company, doing your job and being taken care of for life. The old social contract is dead. Companies are bought and sold, downsized, and people are cast aside like so many used widgets. Rigid organizations do not survive. The only security is within one's self.

So, there's a whole lot of people out there who don't come to our open houses because they didn't grow up with our songs, they don't sing, they don't join, they're too busy, and besides they're saturated with entertainment and individual choices. That's tough competition.



### Youth Outreach is the answer

But there are signs of hope. Young people are searching for anchors—with their seemingly contradicting “retro” behavior, the resurgence of proms and fraternities, their concern for their environment, and political conservatism. Some say Generation X (those under 30) may identify more with their grandparents than their parents. This could be good news for us.

Here’s another factor to consider: People’s tastes don’t change much once they grow up. Events that happen during the passage to adulthood affect lifelong attitudes toward just about everything. Core values established then are carried through life largely unchanged. So it’s all the more important to expose young people to our music, and our values.

The task ahead is clearly more than we can accomplish alone. That’s why our participation in coalitions with the Music Educators National Conference and others is so important.

In a way, crisis has created the opportunity we’ve been waiting 40 years for. You all know of the severe problems facing music education in our schools, so I needn’t repeat them here. We and the music educators are now drawn together by a mutual need.

Fortunately, there are many dimensions to Youth Outreach, many ways we can support this cause, not the least of which is with our charitable dollars. The SingAmerica/SingCanada Funds have been established. We’ve launched a number of programs, and others are on the drawing board—clinics, camps, scholarships, festivals. It’s truly exciting to see the activity and the momentum that’s generating.

Do we have an enduring product? We know we do! Once we get our foot in the door, it’s magic. We’ve seen the joy on the faces of our high school and college quartets. There is nothing else in the world that can substitute for a ringing barbershop chord.

There is a growing stream of reports like this one in a recent issue of *Teaching Music*, an MENC publication, about school visits by *The Management* quartet from New England: “Barbershop, done well, can really blow kids away. It also tends to blow them

into the music classroom. One teacher told the quartet that within a week of its visit, her chorus grew from 60 to 120 members, mostly boys. Other teachers report similar results.” Boy, that’s powerful stuff!

One more point on Youth Outreach before we leave it. I don’t think it’s too far-fetched to see us appreciated by the education community as a social entity, as male role models with family values, as much as for our music. I’ve heard as much from teachers, especially at the junior high school level. We are becoming recognized as a valuable community resource in more ways than one.

### So much for tomorrow, what about today?

It’s going to take a while for all this Youth Outreach activity to translate into members. According to surveys at Harmony College, the average length of time from when a young man is exposed to barbershop in high

**... an increase in our membership is secondary in importance to increased participation and support by the fandom we generate.**

school until he joins the Society is 16 years. What are we going to do in the meantime?

The answer is two-fold:

One, we’re going to get smarter about marketing different types of chapters to different audiences, with the help for the last round of chapter-level market research conducted by Dieringer Associates. Our chapters range from the highly competitive, achievement-driven groups to small, recreational, affiliate-driven groups with many varieties in between. Their personality profiles, their products, and their needs vary considerably.

Two, an increase in our membership is secondary in importance to increased participation and support by the fandom we generate.

Over the years we’ve been nurturing a huge following of loyal fans and supporters, known to us mostly through our audiences

and our show mailing lists. There’s been no way to include them in our enterprise or our cause in an ongoing way, nor have we had room for all those who like and admire what we do, but for one reason or another, cannot join us on the risers.

That’s about to change with the new Harmony Associate program.

How big is the potential? More than a year ago, we learned that 21.7 percent of adult American males like to listen to barbershop music. Not as high as country/western, jazz, gospel or popular music, but still a respectable number. That suggests an enormous potential audience for barbershop in some way other than active participation.

At last, we’re going to have an answer for those people who say, “Oh I like barbershop, but I can’t sing.” Or, “I’m too busy.” Or, “I’m too old.” What a great way to expand our barbershop extended family.

There are a couple of more reasons why I like this Harmony Associate approach. One is, we can’t afford to be an ever-shrinking Society of elite singers, while we wait for another popular tide of vocalizing to kick in, without a substantial support body out there to keep us humming [in more ways than one].

The other is even more exciting. Set up under Harmony Foundation, with proceeds to go toward support for our vision statement and music education causes, we now have the ability to invite the public to join us in our cause.

### Synergistic possibilities abound

What we’re putting in place here is the means, under Harmony Foundation, not only for us to support a new unified service project, but a means to provide our members with that emotional rallying point they need. And, we’re making it possible for not only individuals but also institutions, corporations, foundations, and other organizations who believe in the cause of music education to join us. What a perfect marriage of community service and self-preservation!

In the long view, civilizations are judged by their arts and their culture. By contributing to ours, we will ensure an environment in which we can meet our goals.

Through our gift of the joy of singing, we can touch the lives of millions. Through this gift we can, and will, enrich the lives of nations. We will leave this legacy for generations to follow.





## Youth Outreach

**Soul Purpose**, a registered quartet of the Carroll County, Maryland Chapter, recently sponsored a fundraiser to renovate a local high school's auditorium.

After appearing on the PTA's variety show the previous year, the group made plans to raise funds toward the renovation of the high school's 30-year-old auditorium. First on the agenda was the sound system and lighting booth, the latter very familiar to the local fire department.

The quartet sold ads (sending out nearly 300 letters to area businesses) and put together a show program, from design to stapling, to cut overhead costs.

Bringing in a variety of talent—from the teen-voiced Maryland Sings, duets and the high school's honors chorale—the quartet was able to raise more than \$2,500 on a night when snow threatened cancellation and brought a smaller-than-expected but enthusiastic crowd. Note: tickets were only \$4, comparable to school events, and ads sold from \$25 for a business-card size ad to \$100 for a full-page ad. Patron ads were only \$5 per line.

The quartet is working with the school's vocal music teacher and plans to continue its involvement, putting together another show toward the renovation in the coming year.



An audience of more than 500 was in attendance at the Tulsa, Okla., Chapter's Third-Annual Barbershop Harmony Contest for high school foursomes. Seven male quartets, representing six high schools and each having an assigned coordinator from Tulsa's **Founders Chorus**, vied for the John Loots Memorial Award, presented in memory of the baritone of the 1958 champion quartet **Gay Notes** by his widow, Irene Loots, as well as plaques and cash awards. The winner was the **Get Along Gang**. Three female foursomes competed in the Sweet Adeline division, won by the **Candy Strippers**. See opposite page for photos.



Girls like boys who sing barbershop. Following a workshop given by Pat Tucker-Kelly (background) at Lynn English High School, Lynn, Mass., earlier this year, demonstration quartet member Dan Washington was the object of much attention from the ladies.



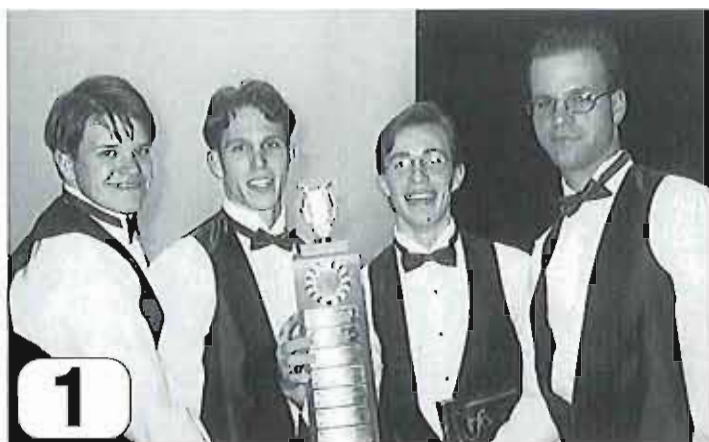
**The Untouchables** quartet from Cabrillo High School in Lompoc, Calif., toured five schools in the Palm Springs area as part of a barbershop harmony workshop, performing before more than 850 other students [see story on page 5]. The members are (l to r): Jeremiah Pope, bass; Peter Fredsholm, lead; Jerry Meanerly, bari and Nathan Arnold, tenor.



The Kings Springs Melody Makers, an 80-member youth chorus of 4th- and 5th-grade students, performed on the Marietta, Ga., Chapter's annual holiday show. The group is shown on stage, fronting the **Big Chicken Chorus**.



# Tulsa, Okla., Chapter Third-Annual Barbershop Harmony Contest



<u>Quartet name</u>	<u>School</u>	<u>Coordinator</u>	<u>Members</u>
1. Get Along Gang	Union H. S.	Clarence Richmond	John Szela, Jeff Fick, Jamie Stopforth, Andy Merideth
2. XYZ	Broken Arrow H. S.	Leon Boggs	Frank Donia, Justin Holcomb, Aaron Mooney, Andrew Ray
3. Four Guys Named Thor	Broken Arrow H. S.	Leon Boggs	Jonathan Roberson, Chris Hendrick, Justin Rasser, Travis Shields
4. AMOR	Wagoner H. S.	Jack Tubb	Jesse Graver, John Graver, Shawn Bryant, Jason Baicer
5. Chieftans	Sapulpa H. S.	Clyde Hannah	David Stanley, Ben Cue, Dour Murray, James Watson
6. Four Guys In Bow Ties	Memorial H. S.	Doug Crowl	James O'Brien, John Cox, Glynn Cooksey, Robert Morehead
7. Just For You	Edison H. S.	Tim Ambrose	Brandon Evans, Johnny Goff, Paul Lodato, Lee Luker
8. Candy Strippers	Memorial H. S.	Sweet Adelines Int.	Kristin Kaiser, Susie Regouby, Melissa Lee, Lisa Clanton





## Remembering the Maple City Four

by Ruth Blazina-Joyce, Curator/Archivist, Heritage Hall Museum of Barbershop Harmony

[The Maple City Four, a popular radio quartet, brought close harmony to midwest listeners for more than a quarter-century. The group will be featured in the Heritage Hall Museum's 1995/96 traveling exhibit at the Miami Beach international convention, Harmony College, and Jacksonville midwinter convention.]

One day in October 1924, three fellows were sitting down to a meal in LaPorte, Indiana, when they heard a singer audition for the Elk Lodge's annual talent show. They joined in, won a spot on the show, and found themselves billed as "The Maple City Four."

During the next couple of years, they sang at a few private parties. Then, in 1926, came their first radio experience—they were hired to brighten some political campaign spots for the fall elections. This led to actual "paying jobs" at clubs and parties. A friend suggested the quartet try out at the fledgling WLS radio station in Chicago.

They were auditioned and signed. On November 19, 1926, the Maple City Four began a career that would span almost 30 years.

Called "the four Marx Brothers of radio," the Maple City Four's mixed bag of skits, comedy songs, ballads, barbershop, weird instrumentals, and light patter made them favorite artists. The quartet could literally be heard round the clock—though not always under their own name.

Many companies sponsored short "programs of entertainment" to showcase their

products. The foursome often used a company-related alias in these spots. They became the Caterpillar Crew for Caterpillar Tractors; the Checkerboard Singers for the Purina Co. With songs, jokes, and light banter they extolled the virtues of everything from Kellogg's cereals to Ford motor cars.

The Maple City Four were also top performers on several of the longest-running programs on radio. These were variety shows, broadcast live before a studio audience and featuring a number of different acts. The quartet toured with three shows when they took to the road on gruelling multi-state vaudeville theater circuits. Critics called them a "snappy and clever," "sure-fire," "crack quartet," "of more than ordinary excellence," that set "a new standard for harmony" as the "hit of the show."

Soon after their last tour, rumors hinted that the Maple City four would be heading west to Hollywood. In 1937 they appeared in the Gene Autry western *Git Along Little Dogies*. The following year they went back again to shoot *Under Western Skies* with Roy Rogers.

Soon after, Art Janes left the quartet, Al Rice dropped to bari and Chuck Kerner came in as lead. The group resumed radio work, and continued to make numerous personal appearances on stage, for corporate events, and at benefits. In 1946 they released *Gaslight Ballads* through Mercury Records. They remained perennial favorites on WLS until they retired in the mid-1950s.



The Maple City Four that sang together for 12 years of radio programs, show tours, and two movies. Clockwise from top: Fritz Meissner, tenor; "Pat" Petterson, bass; Art Janes, bari and Al Rice, lead.

### Vital Statistics:

#### Frederic William Meissner tenor

6'2", dark brown hair, blue eyes, almost became a pitcher for Chicago White Sox, enjoyed playing bridge and billiards.

#### Alan Richards Rice lead

5'10", blond hair, blue eyes, enjoyed golf and his Packard coupe convertible, raised turkeys, pheasants, and guinea hens.

#### Arthur Janes baritone

6', dark brown hair, blue eyes, World War I aviator, enjoyed fishing and golf, wanted to be a fireman when he grew up.

#### LeRoy Granville Petterson bass

5'7", blond hair, grey eyes, former orchestra leader and drummer, enjoyed travelling and cooking.

In the movie, *Git Along Little Dogies*, the Maple City Four looked like cowpokes, but Gene Autry wasn't fooled.





# Setting performance standards

by Gary Stamm, Director of Marketing

As you might imagine, I get to a lot of barbershop shows. Some are great, some are good and some are not so good. Recently, I attended a show that was, well, there's no other way to say it—it was bad. In fact, it was embarrassingly bad. This brings up one of the Society's major dilemmas: should every chorus or quartet perform in public?

One of the joys of this great hobby is performing. We preserve a unique piece of Americana and it is a special joy to share it with an audience. But what are we preserving if we perform poorly? Will the outside world think well of our art form? Will poor performances attract prospective members or cultivate repeat customers? Of course not.

Because they are encouraged to do so, many of our groups feel a sincere obligation to spread barbershop harmony to everyone, and that membership in the Society gives them that duty. So, if they pay their dues and carry the card, doesn't that give them a right to perform in public? Not necessarily.

The card gives members the right to enjoy the barbershop hobby; to sing an arrangement, woodshed a song or bust a tag in the confines of a rehearsal hall, living room, or other private area. Most assuredly, it gives them the right to enjoy the fellowship of their fellow barbershoppers. But, on the back of every membership card you'll find the code of ethics by which we are pledged to abide when we join. Number six says, "We shall refrain from forcing our songs upon unsympathetic ears."

No card or membership gives you the "right" to perform. That must be earned by work—learning and perfecting the basics, then employing the "3Ps": Plan—Practice—Perform. Once you have mastered the art of singing and projecting a message, you must plan your performance carefully, and practice that plan until you can perform it with naturalness and believability. Details of the 3Ps include pacing, timing, variety, continuity, etc. It's all in the Society's manual, *Successful Performance for the Quartet and Chorus* (stock no. 4055), available for \$10 through the Harmony Marketplace, and the best deal around.

### What are the standards?

Of course, some choruses and quartets don't have a clue as to their quality. Their families and friends tell them they are good. Audiences applaud them. But, as barbershop legend Dave Stevens used to say, "Did you ever hear an audience *not* applaud?"

You need to get an opinion from outside of your circle of friends and family, from someone knowledgeable, who will give you an honest evaluation. If you cannot locate such a person locally, there are several of us at the international office who will give you a truthful evaluation of your group—just send us a video tape of a sample 15- to 20-minute performance.

If you discover you are not ready to perform, you have several options to master the skills that will truly make you an audience-pleaser. Quite often, sub-quality singing comes from trying to perform music that is too difficult for the group, stumbling on words that you haven't taken the time to memorize and/or some basic vocal problems, such as inadequate breath support and singing out of your range. All these can be remedied fairly easily.

The Society offers manuals, tapes and schools. There are plenty of coaches that can help you with these. Get coaching and work hard. The performance basics outlined in *Successful Performance for the Quartet and Chorus* above are fairly easy to master and, with some work and dedication, almost any ensemble can become an acceptable performing group.


### In the meantime, what can we do?

What about a chorus that's not quite up to performance snuff, but wants to put on an annual show? Here's an idea.

Bring in a neighboring chorus that *is* at a good performance level and let them do a package on your show. Let your chorus perform a couple of easy songs as well as it possibly can, and arrange to sing one or two more songs *with* the guest chorus. This will show the audience what a good barbershop performance can offer, highlight your chorus at its best *and* offer the possibility of what your chorus could be like with more good singers (subliminal recruitment).

You must always bring your best product to market. It does no one any good to put an inferior show product before the public—today's audiences are too sophisticated for that.

Even if it were possible for the Society to regulate who can perform and who can't, that's not the kind of organization we are. So, groups *must* do some soul searching and regulate themselves. *The continued existence of our hobby may depend on this.*

Behind closed doors you can sing anyway you want—live it up—have a ball. Once you decide to present the barbershop product to an audience, however, you owe it to them, to yourselves and to 34,000 fellow Barbershoppers to do it with quality and make it a source of pride for all. 



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## Barbershop Around the World

Following a special Friday night rehearsal, eight members of the Northeast Tennessee Chapter repaired to a local restaurant. After the meal, the group decided to sing a couple of songs, which elicited considerable interest from people at the next table. Introductions were made, and it turned out that the listeners consisted of two girls from Sokolyata, a girls' choir from Rybinsk, Russia, plus a male member of their delegation and the American couple who were their hosts.

The two groups began singing for one another, alternating barbershop with Russian ballads, and topping off the evening with teaching and singing a couple of tags. Although the Russians spoke very little English, it was evident to all that music is the universal language.



More than two years ago, a missionary from Cebu, The Phillipines, visited the church to which Chuck Painter, Jamestown, N. Y., Chapter, belongs and made a plea for help. Painter promised to send 30 copies each of *Songs of Inspiration* and *Yuletide Favorites* from Harmony Marketplace; however, he never got around to doing so.

Recently, Painter attended a joint rally at the local Salvation Army church, at which a mixed-voice choir of orphanage children from The Phillipines performed. Upon inquiry, he learned that the group was from Cebu and was, in fact, the very group for which the songbooks had been intended!

Painter promptly ordered the books, a pitch pipe and a Paul Mayo tape from Harmony Marketplace and forwarded them as soon as the order was filled. In his words, "I was amazed and chagrined that the same choir whose missionary I had promised to help two years ago had travelled 10,000 miles to another church to make me keep my promise."

Pictured at right are the six members of the **Not So Very Large Quartet of Indonesia**. All are employees of an engineering firm headquartered in Kansas City. Organized in Suralaya, West Java, last October by Frank Lasta (front row, left), a member of the Kansas City Heart of America chorus, the group performed at the company's Christmas dinner in Jakarta.



Readers may recall seeing the photo on page 20 of the January/February Harmonizer of the **Kingsmen Chorus** of Kingsbridge, England, on stage with the **Masters of Harmony** at the Foothill Cities Chapter show. Above is another photo of the BABS group, taken during its U. S. visit. That's not a stage drop in the background—it's the Grand Canyon!



The men in the **Terminal 4** quartet are members of the Staines Barbershop Club, which meets near London's Heathrow Airport. On a recent tour of shopping precincts to promote singing valentines, the group used the club trailer as an eyecatcher, complete with a flag to depict barbershop's American heritage. Shown are (l to r): Geoff Conway, Tony Richardson, Ben Dorman and George Foley.





#### Notice to advertisers

Advertising rates for *The Harmonizer* will be adjusted at the end of 1995 to compensate for increasing costs of production and postage. Second-class postal rates were increased by 17 percent at the beginning of 1995. The price of paper stock of all kinds has risen 36 percent in the past year and is expected to crest at a 50-percent increase over 1994 prices. There is no forecast for a decrease in paper prices in the foreseeable future.

Therefore, prices for display ads in *The Harmonizer* will increase approximately 21 percent, beginning with the January/February 1996 issue. All current advertisers will receive a new rate card sometime this fall.

In addition, the rate for Swipes 'N' Swaps classified ads will be increased with that issue to \$25 per column inch or portion thereof. It is emphasized that, even at that rate, the cost of producing the page will still be in excess of ad revenues.

#### Notice to subscribers

In keeping with increasing costs of production and postage, subscription rates for *The Harmonizer* will be increased at the end of this year. Non-member subscription renewals and new subscriptions, beginning with the January/February 1996 issue, will be \$21 yearly or \$3.50 per issue; foreign subscriptions will be \$31 yearly or \$5 per issue (U. S. funds only)

#### MIAMI BOUND?

A commemorative brunch, honoring all quartet and chorus participants in the 1955 international convention in Miami Beach, is scheduled for Wednesday, July 5, 1995 from 10:30 a.m. to 12:30 p.m. in the Fontaine Room at the Fontainebleau (HQ) Hotel on Miami Beach. The brunch is open to anyone interested in sharing a nostalgic moment, '55 convention memorabilia, recordings and the '55 convention video. The original members, including Gene Cokeroff, of the Memory Four quartet, who competed at that convention, will sing a couple of songs for us. The cost is \$30 per person, including tax and gratuity. If you wish to pay by credit card, call (800) 327-7888. If you would prefer to pay by check, please make it payable to the "Miami Chapter" and mail to Jan Stenback, 6556 Windsor Dr., Parkland, FL 33067. Receipt will be made by postcard. Deadline for accepting reservations is June 15, 1995.

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# Barbershop tips for music educators

by Dan Naumann, Director of Music Education & Services

If you're a classically trained choral conductor and now find yourself attempting to direct a local barbershop chorus, you may feel strangely uncomfortable—maybe even intimidated—by the style. Small wonder. Barbershop music isn't exactly a big part of the average college music curricula, is it?

Let's be honest: you may never have heard of most of the songs the chorus is singing. Chances are, they were popular 30 to 50 years before you were born, right?

Never mind. Barbershop singing is simply another style for you to learn, just as you have learned many other choral styles. Every style, including barbershop, is unique in many ways. But the good news is that *all* choral styles, including barbershop, are the same in all the most important aspects—they require musicality and good vocal production.

A performance is either musical or it's not. And good singing is good singing, whether you're performing Palestrina, Brahms, Cohan, Carmichael or Sondheim. Tone color and technique may vary among styles, but the basics remain the same. Although you may need to beg indulgence while you learn the style, never apologize for the skill and knowledge you bring to the chorus.

Here are a couple of suggestions to get a handle on the style a little more quickly.

- **Accept and embrace the style.** Unfortunately, there are still quite a few college music educators who react with condescending smiles and "eye-rolling" when confronted with "popular" music—especially barbershop. And they tend to pass that attitude on to their students. So, if you received a good dose of "snobbishness" along with your clas-

sical training ... well, just "get over yourself."

- **Listen to learn.** You already know this. How many hours did you spend in your college music classes listening to examples representative of the styles you were studying? Order some recordings from the Harmony Marketplace and really make a study of them.

- **Watch to learn.** In visual terms, the modern barbershop chorus is often more similar to a jazz/show choir than it is to the average concert choir or men's glee club. Study videotaped recordings of good, representative performances by our top SPEBSQSA choruses. Remember, however, to keep the difficulty level of any visual package within the ability and comfort level of *your* chorus.


- **Ask for and accept help.** Coaches are invaluable to a barbershop chorus director, just as outside clinicians are helpful to a secondary or college choir director. The Society is blessed with a number of well-qualified people, ready and willing to help. Just ask.

- **Go to school.** Again, you already know this. Attend Directors College or any of the smaller weekend training sessions offered at the district level. Go to contests and carefully study the performances. Rub elbows with veteran barbershop directors. Ask questions.

- **Adapt your conducting technique.** Granted, some barbershop chorus directors, even some of our very best, display unorthodox conducting techniques. But, there's no need to radically alter how *you* conduct. Merely adapt to the style. You do that all the time with your other choir(s).

Some Barbershoppers insist that conducting beat patterns causes a stilted or "choppy" performance. Nonsense! Beat patterns don't kill musicality, conductors kill musicality.

The chorus will sing the way you direct—whether you use beat patterns or not. So use them when appropriate; modify or eliminate them when appropriate.

Just stay true to the style, and you'll do fine. 

## Additional Resources from Harmony Marketplace

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<i>Sound For Ensemble Singing</i> .....	4086	4
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# Heartspring plans for the future

by Brenda Keeler, Director of Patron Organizations

As Heartspring prepares for another 60 years of service to individuals with disabilities, we will face the future in a new location. This is not a decision that was made overnight.

After 45 years at our Jardine location, the buildings are in need of renovation. The cost to renovate the buildings and bring plumbing, wiring, and the like up to current codes would be as much as constructing a new campus.

With the growth of Heartspring into a lifeskills learning center, and with services scattered on three different levels, the current buildings are not conveniently designed for outpatient clients or school children. Moreover, when the campus was built years ago, it was surrounded by farmland. Today, it is located in a high crime area of Wichita.

There continues to be a need for a special education residential facility for children with severe, multiple disabilities. The Individuals with Disabilities Education Act (IDEA) mandates a full continuum of services for chil-

dren, from inclusion in regular classrooms to hospitalization; residential schools provide a less restrictive setting than hospitalization. In recognition of this fact, the Heartspring Residential School will receive a \$600,000 HUD grant toward our new campus.

Our plans include using the latest technology to enhance services. Videotaping facilities, computers for classrooms, fiber optic links between buildings and satellite dish communication with other facilities are included. Dormitory residents will have the extra safety of security systems and motion sensors to alert staff should a child get out of bed at night.

By hosting several symposiums each year, as well as through on-campus workshops and our publications, Heartspring anticipates expanded education programs to "teach the teacher," to share our knowledge and experience, and to have a major impact on public policy regarding the delivery of special education services.

We would like to encourage Barbershoppers to support the new site. Scholarships will be needed to help parents with the cost of educating children with special needs, as well as funds for program development and campus maintenance.



## Tribute giving supports endowments, museum

Gifts made in memory of a Barbershopper, family or friend, or in honor or recognition of an individual, help support the various endowment funds of Harmony Foundation or the Heritage Hall Museum and, overall, the future of barbershop harmony. For more information, contact Charlie Green, Director of Development, 4405 Curve Ave., Edina, MN 55424; (612) 929-0041; fax (612) 929-0552.

The following gifts were received between Nov. 1, 1994 and Mar. 1, 1995:

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All registrations received prior to **June 1, 1996 will be mailed.** Those received after that date may be picked up at the convention registration area beginning Monday, July 1, 1996. Mailings will be made during the month of May 1996.

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

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## What makes us tick—and keep on ticking?

by Steve Rafe, Chairman, Leadership Task Force

**A**ssociations need to fulfill the needs of their members if they are to stay in business. In a successful association, all goals and objectives, plans, and agendas must answer one paramount question: Is this what our members want?

Knowing what members expect from membership and staying in touch with their changing needs are critical to success. Back in the 1800s, Alexis de Tocqueville observed that people are interdependent—they rely on one another to satisfy what they need, want, and expect from life. Said de Tocqueville, "People become powerless if they do not learn voluntarily to help one another."

### The need to empower

Powerless: a significant concept in an organization where leadership (including the ability to exercise power in positive ways) has been found to be lacking. Empowerment is important in all aspects of life. The power to belong, the power to achieve, the power to make a difference in life, are all important to some degree in each of us.

### How we do it

In barbershopping, one can be empowered by having friendships or relationships with others. Another form of empowerment is learning the skills needed to sing better, perform better, or win contests. Still another form of empowerment comes when men can make a difference in their own lives or the lives of others.

Either personally or organizationally, members can experience opportunities for affiliation, achievement, or leadership from the chapter level through choruses and quartets. They can even enjoy these opportunities at the district and international level.

### Opportunities

For example, men can go to a chapter meeting and enjoy blending their voices with others in a true gesture of fellowship. They can become better singers through craft and coaching sessions. They can lead by heading sectionals, holding office, or participating in the chapter's service projects. The opportunities are endless.

However, the bottom line is always that people gather together to help one another fulfill each other's needs. In today's generation, more than in any other, there is an unspoken question that barbershopping must answer for every member's and potential member: "What's in it for me?"

The answer depends upon two things: what the member or prospect wants or expects, and

what the organization delivers. If the barbershopping experience is fulfilling, men will stay. When it's not, they leave.

### Potential

We know barbershopping, by its very nature, provides the potential for affiliation and achievement. Yet some chapters are less fulfilling than others. As men mature, they tend to resist change and become less accommodating to others. Thus, they may not be sociable or personable enough to attract new members and integrate them into the group.

Also, as men mature, they tend more toward affiliation (even if only with their present friends) and are less driven toward achievement.

So, the older the men are in the chapter, the less likely they are to be outgoing enough to bring in new members and keep them. Indeed, when the age difference between the members and the prospects is too great, that in itself can be a deterrent to growth.

Also, a chapter comprised of older men is less likely to want to improve skills and win contests. Yet achievement is a high priority for many younger men. Consider the average age of the top 20 choruses and quartets in international competition. Most older men, socializers for the most part, with a lessened achievement drive, are also not likely to have a strong, burning need to hold leadership posts. In fact, when they do serve as officers, they are often drafted. Some chapters even bestow the presidency as a reward for service and for being a nice guy.

Such chapters rarely have earth-moving expectations for their leaders. In fact, they are likely to be regarded merely as figureheads, keepers of the keys. The members get together and sing songs and tags and discuss their next "sing-out" at the retirement home. The chorus director, if they have one, picks the songs and leads the singing—sometimes doing double duty by singing one of the parts.

### Where's our future?

So the critical question becomes: where do we find the leaders we need for our future? If the dispositions and drives of matured men are a barrier to growth, how do we overcome it? If our lowered musical aspirations don't attract younger, achievement-driven men, how do we compensate for that? If we are willing to engage in laissez-faire officership (it's not really "leadership" in many cases) when younger men want to have a say in the direction their hobby takes, how do we accommodate them?

Let's take each one, one at a time:

**Affiliation** - If you like your group the way it is and you find you can't recruit and retain younger men, help them start a new chapter of their own. However, first make certain you've tried every approach in the book. There are several techniques and one of them may work. Before you give up, ask district and international for help in resolving the problem.

**Achievement** - Younger men tend to learn quickly and bore easily. Plus, they want instant success with as little effort as possible. If most of your members are content to sing the same songs the same way week after week, give the younger ones ample opportunities for craft sessions and chances to learn new songs.

You might even want to help them set up an "ensemble" group of their own within the chapter and give them time at meetings to get together.

**Leadership** - Start them off with small tasks geared to whatever interests them. Get them involved in committees. Younger men need opportunities to test their leadership skills so they can be more successful in their careers. Keep the tasks short and simple at first. Help them grow into bigger jobs. Once you have given them a responsibility, help them succeed.

Respect their views and honor their decisions. These men *are* the future. They're all we have to keep barbershopping alive once we're gone.

### Communication is the key

A major part of the success of any chapter is its ability to communicate. Give men the information they need *before* they need it, in a form they can understand and utilize. Gear every message to contain information that will contribute to their success. Each time you communicate, show them what's in it for them.

In another generation or so, barbershopping will be a style of music no one remembers firsthand. For it to succeed, each of us will need to educate and inform those who follow our path. We will need to persuade them to experience the joy of ringing those chords and we will need to motivate them to take on the mantle of leadership for the future.

As de Tocqueville suggested, we do, indeed, rely on one another for our mutual fulfillment. We empower one another when we work toward mutually fulfilling goals, and experiencing the joy of four-part barbershop harmony is certainly worth preserving and encouraging.





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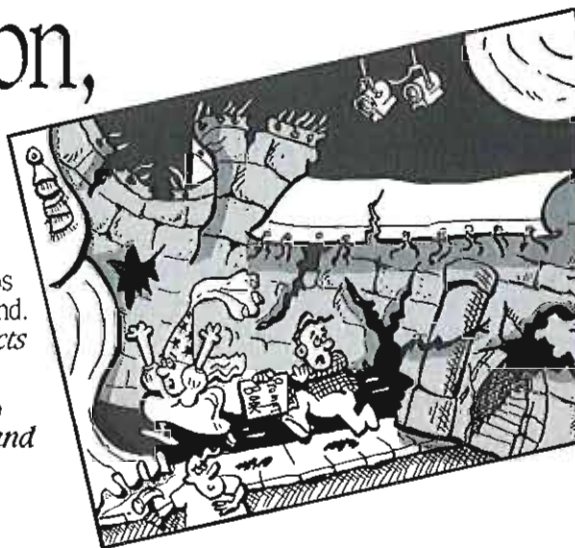
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# Don't tell *ME* how to barbershop!

by Brian Lynch, Public Relations Manager

For a group of men dedicated to sharing harmony through music, we Barbershoppers sure can create a lot of controversy amongst ourselves.

Little wonder: many Barbershoppers are fanatical in the pursuit of a hobby that brings them a great deal of personal satisfaction. Indeed, it is the central part of many of our lives, as important to us as family, religion or career.

Unfortunately, controversy can create barriers that distract us from the chord-ringing and fun that drew us to SPEBSQSA in the first place. When it does, it becomes a public relations problem that needs to be addressed by the chapter, quartet, district or international officers.

A public relations problem? You bet. Public relations is not just external publicity. It is *all the impressions you make on all*

*your audiences*— which includes your “internal audiences” of family and friends, other Barbershoppers, and other members of your chapter.

## Barbershop is more than one hobby

If the barbershop hobby were the same for all members throughout the Society, the number of conflicts we face would undoubtedly be reduced.

It's not homogeneous, though; the hobby is different among individuals and among chapters. Some men join to sing in quartets, others to sing in choruses, still others to sing in both. Some members hardly sing at all, or are not active in chapters, but enjoy the hobby as educators, judges, recruiters, organizers, enthusiastic listeners, and the great friends they can make.

## BARBERSHOP IS MANY HOBBIES

**“SOCIAL”** SINGING AHSOW ... tag-singing ... woodshed club ... afterglow ... holiday caroling ... harmony for lunch ... hospitality rooms ...  
**EDUCATION** teacher ... student ... administrator ... coach ... judge ... HX clubs ... community outreach ... music director ...  
**PERFORMANCE** chapter shows ... script ... emcee ... visual presentation ... chorus singer ... quartet singer ... church singers ... singing grandpas ... show bookings ... corporate clients ... charity performances ...  
**LEADERSHIP** chapter/district offices ... charitable outreach ... recruiting and retention ... early bird chorus ... bulletins and brochures ... travel coordinator ... convention planning ...  
**COMPETITION** quartet contest ... chorus contest ... bulletin contest ... judging ... coaching and teaching ...  
**CHARITY** Heartspring ... Harmonize for Speech ... SingAmerica ... SingCanada ...

## What the words “You should...” really mean

*“You should...” usually means the speaker wants you to conform to his particular perception of the barbershop hobby. Sometimes the hidden message is that the actions of another will invalidate the speaker's own beliefs and actions. (Note: These are all real questions!)*

### WHEN SOMEONE SAYS...

**“He should have to come to rehearsal every week”**

**“They should sing more barbershop.”**

**“Those guys shouldn't sing in public.”**

**“You shouldn't call yourselves a ‘men's chorus’ or ‘a cappella quartet’ — say ‘BARBERSHOP!’”**

**“Inactive members should drop or transfer to Frank Thorne Chapter-at-Large.”**

**“Quartets should be required to sing with the chapter chorus, or else transfer out of the chapter.”**

**“You shouldn't worry about where you place in contest.”**

### THE PERSONAL MESSAGE COULD BE...

“The value of *my* dedication is diminished by his irregular attendance.”

“I don't like the music they sing as much as I like ‘pure’ barbershop.”

“I've heard good barbershop, and this ain't it. As a listener, I'm not getting the thrill I expect from barbershop.”

“I'm proud of the barbershop style and barbershop performers, and like using the traditional label.”

“We might be placed in a larger plateau and not win the small chorus contest/per-man donations derby/etc.”

“Only chorus singers are really a part of our organization. If you won't sing in a chorus, you can't belong.”

“My motivation for going to contest is not necessarily to take first place.”

### THE BROADER IMPLICATION MAY BE...

“We might not sound as good as we would with more regular attendance.”

“Audiences might not distinguish between a cappella generally and the particular kind I like—barbershop. I want more people to like my kind.”

“General audiences might think *all* barbershop sounds like this — which diminishes my ability and efforts.”

“When you avoid the traditional labels, you belittle those of us who like the label.”

“Attending weekly meetings is the only way to participate in the hobby. Our worth as a group is measured externally, not by our own satisfaction with our hobby.”

“Everyone should have to enjoy participating in barbershop in the same way I enjoy it.”

“Your motivation is wrong.”



Some quartets pursue public performance for pay and show bookings as their main form of barberjollies, whereas other quartets sing for their own pleasure at chapter meetings, and nowhere else.

The annual show highlights the calendar of some choruses, while others aggressively pursue corporate grants to finance trips to barbershop conventions. Social activities and charitable fund-raising occupy a central role in still other chapters—and they support a wide variety of causes.

Which of these activities are “barbershop”? All of them. Which activities are “inore” barbershop? None of them! Barbershop is a number of hobbies, revolving around every man, in his own way, experiencing the joy of close-harmony singing.

#### Different expectations, different answers

Controversies begin when one assumes that all other parties operate under the same motivations and goals. Actions that don't fit into one person's vision of the hobby are “wrong” and need to be “corrected.”

When someone says “You should...”, it usually means that he wants you to conform to his particular perception of the barbershop hobby.

Why does anyone care how others enjoy their disparate hobbies? Part of it may be fear. Change can be threatening, because it may imply that the past and current states were in some way wrong or bad. Hardly. Rather, answers that were suited to one set of expectations and needs may not be appropriate when the expectations change with time. “It was good enough for us back then” only means that one set of solutions for a particular set of needs became a standard over time. It does not address whether the needs of the present are met with the same solutions.

#### Don't tell me how to barbershop!

So, how do we avoid conflict? Swallow pride and submerge well-reasoned opinions in a mindless glow of happy talk?

Of course not. But we can minimize acrimony and debate reasonably with a few points in mind:


- It's a hobby. Just a hobby. Many of the fine distinctions we debate fiercely among ourselves are invisible to non-Barbershoppers. Ask yourself, “In the grand scheme of things, does this *really* matter?”
- We're all in this to enjoy ourselves. There's not much point in being “right” at the

expense of alienating our brothers in harmony. Ask yourself, “Because of this hobby, will all of us enjoy barbershopping more than before?”

- Ultimately, almost every issue comes down to spreading the hobby further. Ask yourself, “Will this encourage more non-barbershoppers to sing?”

Four separate voices are required to make a barbershop chord ring. When they work together, they can retain their individual qualities, but create a sound greater than any working alone. So too with our opinions.

Now let's sing.



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The following is excerpted from an editorial that appeared in the Guelph, Ontario, newspaper, the *Guelph Mercury*, which accompanied a feature story on the **Royal City Ambassadors** chorus of the Guelph Chapter. This is great PR.

"In terms of political and economic correctness, barbershop quartet singing—the subject of Karen Wetmore's feature on today's City page—doesn't cut it. Such singing does nothing to reduce the deficit; it adds very little to the GNP and precious little, if any, of it is going to find its way to the record stores, let alone the pop charts.

"Yet there are few cities remaining in Canada in which there is not a chapter of recreational barbershop singers, and the 34,000-man membership of ...SPEBSQSA ... attests to the existence of something more engaging than financial rewards, political gain and individual achievement.

"Barbershop singing is not, of course, the only—or the most popular—form of low-cost recreative activity in Canada. Others abound. But because its principle reason for existing at all is simply to perpetuate recreational, close-harmony singing, it is a particularly intriguing example of an institution whose importance to the welfare of both individuals and community is apt to be severely and unjustly underrated.

"... The existence of SPEBSQSA should serve to remind us that the need to find enjoyment in life and work is of utmost importance. Because its activity tends to naturally break down social barriers, leads to closer working relationships and promotes a sense of well-being among those who engage in it, it's good in itself. It should be opened up, encouraged and spread as widely as is humanly possible."



In response to the PBS showing of *Keep America Singing* last fall, station KAWF of Bemidji, Minn., decided to do a show featuring the Park Rapids Chapter's **Headwaters Chorus**. A crew taped footage of a chorus rehearsal and an interview with Music Director Dave Anderson. The resulting program was aired on the station's *Viewpoints North* program and gave the chapter, and barbershopping in general, some added visibility in the region.



Minneapolis Chapter member and Land O' Lakes District President Mark Conlon recently received radio station WCCO's "Good Neighbor" award. The **Minneapolis Commodores** chorus taped the "Good Morning Song" for the station.



Chapters in the Carolinas continue to band together with great success to put on "big chorus" weekend shows. In January, the Grand Strand, S. C., Chapter hosted Barbershoppers from 14 other North and South Carolina chapters for a workshop and public show.

Music and learning tapes had been distributed in advance, so rehearsals during the day on Saturday were all that it took to bring the 100-plus-man chorus, under the direction of Chris Slacke, to performance standards. The Saturday night show also featured eight quartets, performing for a standing-room-only audience of nearly 1,000.

According to Dixie District IBM Charlie Rose, the popular appeal of singing in a 100-man chorus, the camaraderie of inter-chapter participation and the availability of numerous chapter quartets is spreading the concept of such weekends across the area. Expect to hear more from this segment of the Society.



Mitch Frances (right) received a special plaque from 1994 Chapter President Dave Curreton during the Alexandria, Va., Chapter's annual President's Ball in January. The plaque commemorates Mitch's 30 years of service as stage manager for the **Alexandria Harmonizers**. Mitch is retiring from the job; however, his successor (and understudy of many years) will be his son, Mike Frances.



A mini-chorus from the Lombard Chapter performed at dedication ceremonies for the Niles, Ill., Historical Society's new headquarters. Later, four of the members posed in the building's replica of an old-time barbershop. Shown are (l to r): Roy Conner, Matt Heuertz, Don Fischer and Ernie Burmeister.



In February, three Barbershoppers from the Lansing Chapter participated in the National Snow Sculpting Contest in Frankenmuth, Mich. Teams were given three days to sculpt an eight-by-twelve-foot block of snow, using hand tools only. Shown working on their scene from *Pinocchio*, which included Monstro the whale, are (l to r): Jamie Carey, Dan Hogg and Wayne Edely.



Where the heck is this? The above photo was received at the international office, but all attempts to identify the location and chapter have come to naught. Write or call *The Harmonizer*.





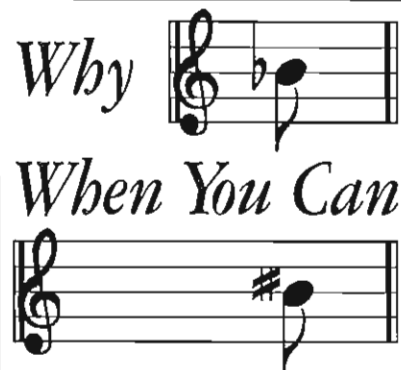
Last summer, the Beatrice, Neb., **Homestead Harmonizers** chorus was invited to represent Nebraska in Washington D. C. at ceremonies commemorating the 50th anniversary of D-Day. The group performed at the 221-year-old Christ Episcopal Church, the Lincoln Memorial, Arlington Cemetery, the Navy Memorial and in the restaurant atop the Kennedy Center.



Shown with Music Director Gary Steinkamp (left) and Phoenix-Saguaro Chapter Awards Chairman Ben Hastie (right) are four of the six men who "rode the risers down" during the **Phoenicians** performance of "Baby Face" on the Saturday Night Show at the Tucson midwinter convention. When the top right section of risers collapsed, no one fell or was injured and the performers continued as if nothing had happened. Shown receiving their Purple Heart Awards are (l to r): Ben Saucerman, Greg Lewis, Harry Whilden and Charles Oelfke.



Last year, the Albert Lea, Minn., Chapter decided to create a Holiday Chorus by inviting local singers to join with men of the **Harmony Junction Chorus** in presenting concerts during the Christmas season. Members were furnished with lapel buttons and business cards and contacts were followed up by phone and correspondence. Of the more than 40 visitors who participated, 11 subsequently joined the chapter! Shown above is the 85-man Holiday Chorus; kneeling in front are Tim Milbrandt, membership VP (left) and Pete Benson, director.



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The 1980 international champion **Boston Common** came out of retirement to perform for friends honoring long-term employees of a travel agency. The group, which last performed in September 1992, sang six songs for an audience of 250 persons. "We just opened our mouths and the sound was there," said bass Terry Clarke. "Nothing had changed, except Larry showed up on time." Pictured at left (l to r) are: Kent Martin, tenor; Rich Knapp, lead; Terry Clarke, bass and Larry Tully, bari.

**Pierce Arrow** sang the national anthem before 80,000 fans in Buffalo's Rich Stadium last fall prior to a Bills/Jets game. The foursome wonders if any other quartet has performed for a larger audience at a sporting event. The members, from the East Aurora Chapter, are shown at right (l to r): Jim McDonnell, Jr., tenor; Jim McDonnell, lead; Bob Brandel, bass and Gary McBride, bari.



The **Westchesteraires** quartet appeared on *The Late Show with David Letterman*. The group performed "Top Ten Things That Sound Better When Sung By A Barbershop Quartet," putting lyrics provided by the show's writers to familiar barbershop songs. Pictured at left with Letterman are (l to r): Tom Lamotte, tenor; Bob Seda, lead; Al Fennell, bass and Steve Delehanty, bari.





**Senior Dimension**, a quartet from Davenport, Iowa, was presented a plaque by Fred Dearborn ( at right), civilian executive of the Rock Island Arsenal, Rock Island, Ill., in appreciation for the foursome's three consecutive years of providing entertainment at the arsenal's Annual Handicap Awards ceremony. Shown at left (l to r) are: Bob Bloxham, tenor; Larry Hingman, lead; Bob Oberhaus, bass and Amos Glanz, bari.

In February, **Unlawful Assembly**, a quartet from the Kalamazoo Chapter, recorded a 30-minute program for cable access television that was aired to an access base of 60,000 homes in the Greater Kalamazoo area during March and April. Shown at right are (l to r): Raleigh Bloch, tenor; Gene Hanover, lead; Gary Nitz, bass and Ed Fritzen, bari.



**What 4**, from the Palm Beach County Chapter, entertained at the West Palm Beach Centennial celebration last fall, singing throughout the downtown area. Shown flanking Mayor Nancy Graham are (l to r): Woody Woodrow, tenor; Bruce Prince, lead; Tom Randolph, bass and Norm Winslow, bari.

During the valentine season, the sound of barbershop greeted the more than half-million employees and customers of Wal-Mart stores, nation-wide. **Occasional Overtone**, a foursome from the Northwest Arkansas Chapter, recorded the songs, which were played over store public-address systems. By "mere" coincidence, the lead and bass both work at Wal-Mart headquarters in Bentonville, Ark. Shown at right are (l to r): Dan Freitas, tenor; Terry Davis, lead; Ed Barlow, bass and Bob Scott, bari.





## Letters to the Editor

### A brotherhood of singers

I've never met David Meier, but when I had a problem, and reached out in desperation across miles of desert and plains to ask for help, he was there.

Last Christmas, I sent a touch-tone telephone with enlarged numbers to my mother, a half-blind 78-year-old who lives alone in El Paso, several hundred miles from my home. She called me, frustrated, on her old rotary phone to tell me she couldn't see well enough to hook up the new one.

Looking in my district directory, I called on a fellow Barbershopper for help [Meier was president of the El Paso Chapter in 1994—Ed]. He could have hemmed and hawed about how busy he was with Christmastime, his own guests and family, and that he might be able to help after the holidays—but he didn't. He called on Mom the next day, solved her problem, and made one elderly lady very happy.

What is it that sets Barbershoppers apart from most other organizations? Oh, sure, there're any number of clubs whose members wouldn't hesitate to help someone they see every week at meetings, but someone they've never met and know nothing about?

I believe that those who share the bond of barbershop harmony are linked by that common experience—even to the extent of helping a total stranger, just because he is a Barbershopper. Thank you, David.

Carl Watson  
Arlington, Texas

### Likes *The Harmonizer*

It's a pleasure to write this letter. Our Society is making so many strides forward, and the future promises many more. This will be looked back on as an exciting and formative period in the Society's history.

Among the positive changes is the editorial quality and format of *The Harmonizer* these past few years. I've always been a faithful reader, and when it was announced that the size would be reduced and the content changed, I was certain the publication would become a disappointment. You've my apology for assuming the worst, and my congratulations for the editorial achievement you've accomplished.

I'm still a faithful reader, except now I read every word, because all the previous "filler" is gone. And, I'm a more knowledgeable Barbershopper for all the informative, timely and much higher quality material that fills every page. Thank you for *The Harmonizer*, a truly delightful magazine!

Dennis Cook  
Parker, Colo.

### About the Rotary Rooters

The Rotary Rooters quartet rehearses in Jack Fletcher's kitchen about once a week and performed 12 singouts in 1994. We've never been paid for a singout, but we have enjoyed some real good cooking and fellowship. All of our audiences left no doubt but that we are welcome to come back.

Our members are: Tom Teeers, tenor; Tom Burke, lead; Chuck Daugherty, bari and Jack Fletcher, bass. We selected Rotary Rooters as our name because we are all members of the local Rotary Club and, of course, we sing at Rotary meetings from time to time.

Our repertoire consists of about 20 performance-ready songs and we are working on four or five more. We recently began rehearsing Burt Szabo's arrangement of "Be A Friend," the 1994 Rotary president's theme song, to sing at a future Rotary meeting.

Tom Teeers  
California, Md.

### Looking for a back issue of *The Harmonizer*?

Readers of the Society magazine may obtain back issues of *The Harmonizer* by contacting Ruth Blazina-Joyce at the international office. As curator/archivist of the Heritage Hall Museum of Barbershop Harmony, Ms. Blazina-Joyce sells spare copies to those interested. Prices are based on decade of issue, and proceeds help support the museum, which is otherwise funded entirely by voluntary contributions.

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

### OUR LAST GOODBYE

This is our last good - bye, bye bye.

This

Lou Perry, 1962



SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
BALANCE SHEET  
December 31, 1994

ASSETS

**CURRENT ASSETS**

Cash	\$774,163
Accounts receivable	342,179
Inventories, at lower of cost or market	470,218
Prepaid expenses and deferred charges	106,221
<b>Total current assets</b>	<b>1,692,781</b>

**INVESTMENTS AND OTHER ASSETS**

U.S. Treasury Notes	190,000
Certificates of deposit	1,518,000
Other assets	6,124
	<u>1,714,124</u>

**PROPERTY AND EQUIPMENT**, net of  
accumulated depreciation of \$1,614,713

978,009

\$ 4,384,914

LIABILITIES AND MEMBERS' EQUITY

**CURRENT LIABILITIES**

Current obligation under capital lease	\$ 5,780
Accounts payable and accrued expenses	659,744
District dues payable	58,546
Deferred revenues	1,373,116
<b>Total current liabilities</b>	<b>2,097,186</b>

**LONG-TERM LIABILITIES**

46,814

**MEMBERS' EQUITY**

2,240,914

\$ 4,384,914

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
STATEMENT OF ACTIVITIES  
Year Ended December 31, 1994

**Revenue and support:**

Membership service	1,614,569
Publications	133,011
Audio-visual	13,009
Conventions/schools/etc.	1,148,342
Ongoing activities	34,573
Non-recurring projects	3,500
Merchandising	1,039,156
Endowment and development	34,793
Committees	25
Archival Display Fund	24,405
Lou Perry Scholarship Fund	2,096
World Harmony Fund	31,508
	<u>4,078,987</u>

**Program expenses:**

Salaries and wages	704,820
Membership service	88,885
Publications	148,605
Audio-visual	5,102
Conventions/schools/etc.	655,445
External public relations	7,070
Internal public relations	2,780
Ongoing activities	58,372
Non-recurring projects	57,533
Merchandising	737,912
Endowment and development	15,738
Committees	141,167
Other	2,699
Archival Display Fund	18,406
Lou Perry Scholarship Fund	1,400
World Harmony Fund	25,913
	<u>2,671,847</u>

**Supporting services**

1,154,851

**Increase in members' equity**

\$ 252,289

HARMONY FOUNDATION, INC.  
BALANCE SHEETS  
December 31, 1994 and 1993

ASSETS

**CURRENT ASSETS**

	1994	1993
Cash	\$ 217,261	249,345
Accrued interest receivable	9,469	7,718
Prepaid expenses	599	-
	<u>227,329</u>	<u>257,063</u>

**INVESTMENTS, at cost**

Certificate of deposit	100,000	100,000
Marketable debt securities	352,352	329,967
Marketable equity securities	152,432	126,518
Cash surrender value of life insurance	11,452	9,365
	<u>616,236</u>	<u>565,850</u>

**PROPERTY AND EQUIPMENT**, net of  
accumulated depreciation of \$19,088  
and \$17,983, respectively

569      1,674

\$ 844,134      824,587

LIABILITIES AND FUND BALANCES

**CURRENT LIABILITIES**

District and chapter contributions payable to Heartspring	\$ 337,822	380,770
Accounts payable	11,117	10,486
<b>Total liabilities</b>	<b>348,939</b>	<b>391,256</b>

**FUND BALANCES**

Unrestricted	287,643	277,746
Restricted	207,552	155,585
<b>Total fund balances</b>	<b>495,195</b>	<b>433,331</b>

\$ 844,134      824,587

HARMONY FOUNDATION, INC.  
STATEMENTS OF ACTIVITIES  
UNRESTRICTED FUND  
Years Ended December 31, 1994 and 1993

**Revenue and support**

	1994	1993
Dividends	\$ 3,979	4,385
Interest	24,200	28,029
Arrangement and reproduction income	51,276	35,605
Administrative fee - Heartspring	23,828	26,753
Miscellaneous	2,212	663
<b>Total revenue</b>	<b>105,495</b>	<b>95,435</b>

**Expenses**

Administrative fee	15,750	15,750
Grants and awards	34,726	68,373
Librarian	37,476	36,583
Other expenses	37,306	33,873
<b>Total expenses</b>	<b>125,258</b>	<b>154,579</b>

Deficiency of revenue and support over expenses before net gains on securities (19,763) (59,144)

Net gains on securities 29,660 35,028

Excess (deficiency) of revenue and support over expenses \$ 9,897 (24,116)

In accordance with the by-laws of the Society, our accounts have been audited by Victor N. Weiler, S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1994. The financial statements and audit report have been presented to the Board of Directors and copies are on file at the international office. A copy of the complete audit report is available to members who provide a stamped, self-addressed envelope.



## 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

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).

The **Pride of Indy** chorus of Greater Indianapolis seeks talented barbershopper and musician whose energy will lead us to a championship level. This individual should possess good interpersonal and communication skills that will encourage full chapter participation and help us grow. Those interested please send resumes to Brad McAlester, 3710 Cordwood Lane, Indianapolis, IN 46214, or call (317) 297-2539.

The Scituate, Mass., Chapter, located on Boston's beautiful south shore, and within an easy drive to Cape Cod or the White Mountains, is in need of a talented director with the skills necessary to help us sing to the maximum of our potential. Our aim is to offer a high level of quality singing and achieve a higher rank in competition. We are located in an area that has strong growth potential. Interested parties please contact: Phil Carter, 36 Hershey St., Hingham, MA 02043; (617) 749-5729.

### UNIFORMS FOR SALE

The Connecticut Yankee Chorus has for sale 50 After Six Victorian-style powder-blue jackets with black velvet lapels. \$500 for the lot. Contact Lou Francesco, P.O. Box 33, Rockfall, CT 06481; (203) 347-2414.

For sale: 44 dandelion-yellow Dacron polyester coats and trousers; reversible orange-red/kelly-green vests; orange-red/kelly-green snap-on bow ties; ruffled dickies; orange-red gloves and yellow spats. Excellent condition. *Must sell.* Call D. Kreh (301) 662-5832 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.

### 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.

City of Rivers, Saginaw, Mich., 1993 Novice Chorus Award winner, Region #2 of Sweet Adelines International, is seeking an enthusiastic, motivated, creative music director. Contact Charlene Shauger, 3676 Dale Road, Saginaw, MI 48603; (517) 792-1497.

**Foothills Harmony Chorus** of Sweet Adelines International seeks an enthusiastic, barbershop-oriented director with good vocal-production teaching skills. We are a small chorus in Anderson, S.C., wanting to grow musically, as well as in membership. Assistant directors are welcome to apply. Contact Pat Graham, 422 Millford Road, Townville, SC 29689; (803) 287-3118 or Leah Harcourt, 901 Sweet Gum Point, Seneca, SC 29678; (803) 972-0445.

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

Formal uniforms wanted for 60-man chorus. Forward color photo and all details, including complete range of sizes, to Len Scales, 10661 Loma Blanca Drive, Sun City, AZ 85351; (602) 933-1207

### 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.

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 Jayme Johnson, 112 Lowery Dr., Little Falls, MN 56345; (612) 632-8848 or (612) 632-6664.

For sale: limited edition figurine of the famous Norman Rockwell quartet—seven inches in height. Currently valued at \$1,350; will sell for \$700. Contact Jerome Tennesen, 3641 Charles St., Racine, WI 53402.

For sale: Music Printer Plus, version 4.1 for IBM compatibles. Music printing and/or MIDI. \$250 OBO for complete package. Contact Steve Ray, (313) 248-6476 days; (313) 278-1078 evenings.

### EXECUTIVE DIRECTOR - SPEBSQSA

The Society is accepting applications for the position of executive director. The position includes, among other things, being manager of all operations and coordinating the activities of 40 staff personnel, and the administration of a \$4 million budget. Minimum requirements are a degree in business administration, or equivalent; management and communications skills; and proven experience in dealing within a non-profit, volunteer environment. Moderate travel. Compensation commensurate with qualifications. Reply to Search Committee, 3 Rip Van Winkle, Houston, TX 77024 by June 15, 1995.

**Found**—a 1992 district quartet champion lapel pin, lost during a contest weekend in Ontario District. Contact Tom Kayser by phone (519) 685-2510 or fax (519) 685-3310.

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\_\_\_\_ Entertainment Judge @ \$16

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\_\_\_\_ Premier Seats @ \$25  
\_\_\_\_ Entertainment Judge @ \$30

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\_\_\_\_ ☐ 3:30p ☐ 11:30p  
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For more than 25 years, Harmony College has been the world's premier barbershop singing workshop. In 1995, it'll be bigger and better than ever—the way you designed it.

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

### *Harmony College: more of the best*

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

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

### *Directors College: more choices, more chances*

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

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

### *Quartet Pods: more coaching, less strain*

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

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

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

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- Special tracks for quartet singers, directors, music teachers

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

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