



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1995

**Midwinter Convention
Jacksonville, Florida
January 28–February 3, 1996**

Sometimes Wishes Do Come True!



THE

SUNTONES

“Complete Works”

VOLUME FOUR

1973-1976

Two Digitally re-mastered recordings of “Fiddler” and “As Time Goes By” on one CD or cassette tape from

ACOUSTIX
PRODUCTIONS

Now you can have the “Complete Works”, Volume Four from your 1961 International Quartet Champions. This volume features the songs from “Fiddler” and “As Time Goes By”. Four other volumes from eight other albums have already been digitally re-mastered and can be released if we receive enough feedback from you. Sharing your opinion with us can help bring new life to the music of this legendary quartet. Help us recapture the magic of a foursome that entertained audiences all over North America in a performance and recording career that spanned three decades.

This volume includes: The Sound Of Music Medley, Fiddler On The Roof Medley, Together Wherever We Go, Show Me Where The Good Times Are, Emaline, Sweet Georgia Brown, Without A Song, Speak Softly Love, Danny Boy, I Want To Hear A Yankee Doodle Tune, Yankee Doodle Boy, As Time Goes By, Irving Berlin Medley, Memories, Down The Lane Of Memory, If, May Each Day, They Wrote Em In The Good Old Days, You're Nobody's Sweetheart Now.

TITLE	QTY TAPE	TAPE PRICE	QTY CD	CD PRICE	EXTENDED PRICE
ACOUSTIX - Stars & Stripes		\$10		\$15	
ACOUSTIX - New Science Of Sound		\$10		\$15	
Vocal Majority - Best Of The Early Years		\$10		\$15	
Vocal Majority - I'll Be Seeing You		\$10		\$15	
Vocal Majority - Alleluia		\$10		\$15	
Vocal Majority - The Secret Of Christmas		\$10		\$15	
SUNTONES - Volume Four		\$15		\$20	
N. American shipping add \$2.50	OFFICE USE ONLY (H)			SUB TOTAL	
Outside N. America add \$5.00				SHIPPING	
Texas residents add 8.25% sales tax				TAX (if applicable)	
Allow 4 weeks for delivery				TOTAL (US \$)	

NAME _____ ADDRESS _____
 CITY _____ STATE _____ POSTAL CODE _____ COUNTRY _____
 VISA ____ MC ____ AMEX ____ EXP DATE _____ ACCOUNT NUMBER _____
 SIGNATURE _____ PHONE (____) _____ ORDER DATE _____

I would also like to add these Suntones “Complete Works” volumes to my music library.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
VOLUME ONE 1962-1966 Touch Of Gold Afterglow	VOLUME TWO 1967-1971 Watch What Happens Somewhere	VOLUME THREE 1972 Keep Singing America Touch Of Old	VOLUME FIVE 1977-1982 Where Is Love My Fair Lady

Mail to ACOUSTIX PRODUCTIONS - 10455 N. Central Expressway, Ste 109-128 Dallas, Texas 75231-2211 USA
 Fax Credit Card orders to 214/265-9555 or call 214/265-STIX (7849) for Booking Information

Distribution, sale or advertising of unofficial recordings is not a representation the contents of such recordings are appropriate for contest use.

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

International Office

SPEBSQSA

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

International Office Staff

JOE LILES, Executive Director
DAN NAUMANN, Director of Music Education & Services
DNaumann@aol.com
FRANK SANTARELLI, Director of Finance & Administration
GARY STAMM, Director of Marketing
TOM BARR, Harmony Foundation Program Coordinator
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
EV NAU, Manager of Membership Development & Outreach
BILL RASHLEIGH, Music Specialist/Youth Outreach
GREG RISMOEN, Computer Network Manager
PATRICK TUCKER-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
Kenvention@aol.com
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 barber-shop, 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

Features

- 4 **Jacksonville and the Beaches**
cover story—1996 midwinter convention
- 6 **All about international services**
a historical perspective on service projects
- 12 **Harmony Associates takes off**
new outreach effort to attract "booster" support
- 16 **Singing for a fee or for free?**
an instrumentalist offers insights
- 18 **The paths of power**
part 5 in a series on chapter craft

Also in this issue

- 8 **Marketing the Society**
- 9 **Youth Outreach**
- 10 **PR Basics**
- 13 **International Services**
- 14 **Membership Matters**
- 20 **From Society Archives**
- 22 **Chapters in Action**
- 26 **News About Quartets**
- 29 **The Way I See It ...**
- 30 **Men of Note**
- 30 **Chapter Eternal**
- 30 **In Memory**
- 31 **Letters to the Editor**
- 32 **Swipes 'n' Swaps—bargains for barbershoppers**

On the cover

Visitors throng the famous Riverwalk in Jacksonville, Florida, site of the Society's 1996 midwinter convention. See story inside.



In "Seventh" Heaven

by Joe Liles, Executive Director

Thank you

I am writing this column on May 23, knowing that this issue of *The Harmonizer* will not get into the hands of most readers until sometime in July. Still, this is the best vehicle available to me for communicating with the world of barbershop.

As many of you know, on Sunday afternoon, April 30, I was surprised and jolted by a major heart attack. I have been told that only the rapid reaction of my wife, Kay, in calling the 911 emergency number, and the speedy arrival of paramedics at our apartment in about three minutes saved my life.

After ten days in a Milwaukee heart treatment center, undergoing angioplasty and the implanting of a coronary stent, I'm now recovering at home. A cardiac rehabilitation program administered by a local Kenosha hospital is helping me gain strength daily.

It is my fervent hope that I can be with you in Miami Beach for what promises to be a wonderful convention, and at the

time of this writing, the doctors are optimistic that I may do so.

I've been overwhelmed with the outpouring of kind, thoughtful messages from all over the world. There is no way for Kay and me to personally thank each of you except through this message.

To all of you; men and women barbershoppers, individuals, quartets, choruses, chapters, the staff and officers of barbershop organizations, spouses and children of barbershoppers:

You have put a new joy into my life. You have confirmed my belief that all barbershoppers are blessed with an extended family. This incredible support system brings another dimension to harmony and expresses yet another good reason to be a barbershop singer.

Thank you for your cards, letters, prayers, phone calls, flowers, fruit, faxes, special messages and songs on cassettes, Internet messages, and special thoughts. You are a powerful source of inspiration, kindness and love.



International Officers

International Executive Committee

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

International Board Members

Cardinal: William Campbell, 8410 South East St., Indianapolis, IN 46227
 Central States: Fred Teller, 1520 Crestmoor Dr., Hastings, NE 68901
 Dixie: Charlie Rose, P.O. Box 7885, Rocky Mount, NC 27804
 Evergreen: Ken Fletcher, 4241 21st West, #100, Seattle, WA 98199
 Far Western: Dick Girvin, 34888 Lyn Ave., Hemet, CA 92345
 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 Snoutlen, 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 Benner, 3795 Lyell Rd., Rochester, NY 14606
 Southwest: Bruce Clark, 2469 Osford Ave., San Angelo, TX 76904
 Sunshine: Ned Fogler, 14928 Feather Cove Rd., Clearwater, FL 34622

and Directors-at-Large

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

Affiliate Organizations

AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP SINGERS (AAMBS) David Russell, President, 286 William Street, Bathurst, New South Wales 2795, Australia
 BARBERSHOP IN GERMANY (BinG!) Regine Forst, President, Lange Strasse 66, 44141 Dortmund, Germany
 BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS) Tony Searle, Chairman, 14 St. Margaret's Grove, Great Kingshill, High Wycombe, Bucks HP15 6HP, England
 DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS) Herman Feitsma, President, Klavermeen #1, Harderwyk 3844 BR, The Netherlands
 IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS) Olga Browne, Chairman, 29 Martine Court, Skerries, County Dublin, Ireland
 NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS (NZABS) John Buckley, President, 27 Brodie Street, Christchurch 8004, New Zealand
 SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS) Kjell Lindberg, President, Norrängsvägen 54, S-141 43 Huddinge, Sweden
 SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS) Margaret Barlow, 10 Gordon Road, Kenilworth 7700, Cape Town, South Africa

Conventions

INTERNATIONAL

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

MIDWINTER

1996 Jacksonville, Fla. January 28-February 3
 1997 Sacramento, Calif. January 20-26

HARMONY COLLEGE/DIRECTORS COLLEGE 1995

Missouri Western State College
 St. Joseph, Mo. July 30-August 6



The President's Page

by Dick Shaw, International President



Barbershop harmony is
SOMETHING TO CHEER ABOUT!

How do you deal with necessary change in a Society whose name includes the admonition to "preserve and encourage"? Well, it isn't easy, as you might imagine, and district and chapter bulletins are rich with debate over what is essential to our hobby and what is not. There are many forces over which we have no control that seem to be requiring a certain amount of change.


For instance, Joe Liles has announced that he will be retiring. So, we will necessarily have a change in executive directors and a new person may have ideas about new ways of managing our business. The Management Study Team will recommend a significant number of changes to our organization in Miami Beach and, as of this writing, I can only anticipate that many or most will be approved. It won't be "business as usual" and we will have to react to many different things.

In our Society, we author and manage change by what might be called a filtering system. A committee gets an assignment or imagines what the future will be for areas in its portfolio. Background work is done before a change is recommended and then justified to the Executive Committee and the International Board. If the report withstands the scrutiny of these two entities, changes are implemented, rejected or altered to fit the larger scheme of things. At this point, many

responsible people have had a hand in the development and further progress of a recommendation. The result can be expected to reflect the current sense of most of our members.

In some cases, we can react to change without significantly affecting tradition. Elsewhere in this issue of *The Harmonizer* is an article by Ed Waesche describing a measured reaction your International Board has taken regarding our international service projects. I commend this historical evaluation to you.

This is an exciting time in the life of our Society as we position ourselves for the future by capitalizing on the best of the past. What is the best? The joy of singing and the fellowship that it brings. Most of the changes are designed to perpetuate our art form and those feelings for generations to come.

Just makes you want to cheer, doesn't it? 



*When we say new
and improved, we're
not just whistling
Sweet Adeline.*

2nd Edition

READY, SET... GROW

NOW AVAILABLE.

Sweet Adelines International introduced this exciting membership recruitment and retention concept in 1993.

Chorus after chorus that tried it was successful. Within 18 months, more than 6,700 new members had joined and our retention rate increased, too.

The new edition features:

- Membership retention information.
- Hands-on information from choruses that have successfully used the program.
- Handout examples.
- Resources list with contact names and information.



30
AND FORWARD
1945-1995
WOMEN SINGING
FOUR PART HARMONY
THEIR NOW AND ALWAYS

Order today from International Sales Department, 800-992-7464, Box 470168 Tulsa OK 74147-0168. Item No. PR0009. \$30, nonmembers; \$15, members of Sweet Adelines International, plus shipping and handling.

All about Jacksonville and the beaches

from the Greater Jacksonville Convention & Visitors Bureau



The city skyline forms a spectacular backdrop to the harbor in Jacksonville, Florida, site of the 1996 midwinter convention, January 28–February 3.

Why not take your Florida vacation during the SPEBSQSA midwinter convention in Jacksonville, Florida, your gateway to a great getaway, and discover why it's everything you want and more. The dates are January 28–February 3, 1996. A registration form may be found on page 32.

Once called the gateway to the South, Jacksonville and its beaches become your gateway to a fun-filled, Southern-style getaway. Located on the Atlantic Ocean in the northeast corner of Florida, Jacksonville is 840 square miles of sun, fun, sand and surf.

Come discover this wonderful part of Florida that's abundant with palm trees and sea oats, not a lot of traffic and noise; a part of Florida where the only lines are the ones your toes make as you run them through the sandy shores of the Atlantic Ocean; a part of Florida that is uniquely Jacksonville.

Jacksonville's got it all and it's all a lot closer than most Sunshine State vacation destinations, allowing more time for you to enjoy this unique area. With a wide variety of hotels to choose from, you're sure to find one that fits your taste and budget. With a closer location, and more value for your money, a Jacksonville vacation will last longer and cost less.

Something for everyone

Visitors to Jacksonville delight in the best Florida has to offer. The semi-tropical weather provides for year-round outdoor activity. Whether you're being challenged by one of our championship golf courses, enjoying the bustling metropolitan downtown with great restaurants, unique shopping, theater and festive events, exploring the many historical sites and area attractions, shopping on the riverfront or in an-



Some of America's most beautiful beaches are included in the 840-square-mile area of Greater Jacksonville, site of the 1996 midwinter convention. (Photos courtesy of Gtr. Jacksonville Convention & Visitors Bureau)

tique shops, or by simply basking in the warm sunshine, there's something for everyone.

A variety of meeting facilities and more than 12,000 hotel rooms satisfy any combination of convention needs. The Prime Osborn Convention Center has more than 40,000 square feet of meeting rooms with 100,000 square feet of exhibition space. Services provided by the center make meeting and exhibit planning a pleasant experience.

Many facilities renovated

Renovation fever has hit the Jacksonville hotel community. More than a half-dozen properties have either undertaken or completed upgrade projects this past year, including the Marriott, Holiday Inn East, Comfort Suites, Holiday Inn Airport, Embassy Suites and Adeeb's Sea Turtle Inn.

The most extensive project is under way at the former Jacksonville Beach Oceanfront Hotel, which closed its doors last fall. Following a \$2.5 million facelift, the property is scheduled to re-open as a Holiday Inn Sunspree Resort in just a few months. All guest rooms, meeting rooms and common areas, as well as the pool area, exterior and landscaping, will be completely overhauled.

Jacksonville's major meeting facilities, including the Civic Auditorium, Gator Bowl

and Coliseum, are also slated for renovation, thanks to the recent passing of a \$240-million bond issue called River City Renaissance. The Gator Bowl is already in the midst of a \$121-million facelift in preparation for the 1995 NFL season.

One of the city's most popular attractions, the Jacksonville Zoological Gardens, is undergoing a renaissance, too. The first phase of a \$46-million, 10-year rehabilitation project will focus on dismantling outdated exhibits and expanding the African Veldt and alligator, elephant and rhino quarters.



Historic St. Augustine, America's oldest city, will be one of the Society-sponsored tours during the 1996 midwinter convention.

Tour St. Augustine

One of the convention tours will be to St. Augustine, America's oldest city—a time capsule capturing nearly 500 years of fascinating history. The water's-edge colonial village, with 144 blocks of historic houses listed on the National Register of Historic Places, exudes a playful charm created by contradictions of Old and New World influence.

Colorful characters for centuries of unique history, and endless events make every day a celebration. Awe-inspiring attractions in St. Augustine include the nation's oldest masonry fortress, the Spanish Quarter Living History Museum, America's first alligator farm, the world's original oceanarium and more. Boasting three diverse golf courses, St. Augustine offers greens for every skill level.

With an average temperature of 70 degrees, sun worshippers find catching rays, biking, flying kites, fishing or even collecting shells along the 24 miles of sun-swept Beaches of Anastasia Island an unexpected discovery.

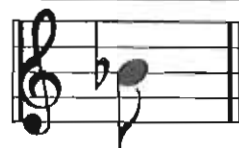
JAX Facts

Convention Facilities: The Prime Osborn Convention Center features 78,500 square feet of exhibit space and more than 40,000 square feet of meeting space, including a 10,000-square-foot ballroom. Jacksonville Civic Auditorium offers 21,900 square feet of meeting and exhibit space, a 3,200-seat concert hall and a 600-seat theater.

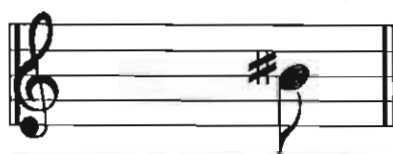
Accommodations: Jacksonville offers a total of 4,500 committable rooms. Major properties include Holiday Inn Airport (489 rooms), Omni [HQ for the convention] (354 rooms), Marriott (265 rooms), Days Inn North (240 rooms) and Hospitality Inn (202 rooms).

Attractions: Anheuser-Busch Brewery, Black Heritage Trail, Cummer Gallery of Art, Historical Center, Jacksonville Landing, Maritime Museum, Metropolitan Park, Museum of Science and History, Riverwalk and Zoological Gardens.

Why



When You Can



WHOLESALE PRICING

*Here's Just A Sampling of
Glen Phillips Incredible Value!*

BRAND NEW

Black Tuxedo	\$91.95
Wing Collar Shirt	\$12.95
Lay Down Collar Shirt	\$12.95
Tuxedo Pants	\$19.95
Suspenders	\$5.95
Tuxedo Shoes	\$29.95
White Dinner Jackets	\$75.95
Cummerbund & Tie	\$ 7.99

(over 50 colors to choose from)



**Quality Merchandise
at Discount Prices*

**Old Fashioned, Friendly,
Knowledgeable, Customer Service*

**Unconditionally Guaranteed*

**Same Day Shipping*

**Huge Inventory In All Sizes
From Boys Size 3 To Men's 84 Portly*

**No Order Too Big or Too Small*

**Call for Our Free Catalog*



GLENN PHILLIPS TUXEDOS

Since 1957

To Order Please Call

1-800-841-1620

9 - 5 EST • All Major Credit Cards Accepted

International services: what, when, where, why and how

by Ed Waesche, International Vice President

What is a service?

According to *Webster's New World Dictionary*, a "service" is "an act of helpful activity; the rendering of assistance or aid." *Funk and Wagnall's* refers to it as "assistance or benefit afforded another." In 1964, International President Dan Waselchuk said he would be emphasizing Society Community Service activities in his term of office. In the January/February 1964 issue of *The Harmonizer*, he wrote:

"We Barbershoppers have something drawing us together which no other organization has: the brotherhood we achieve by ringing good chords together. And yet I believe we can have even more—a still closer bond that can come from using our God-given talents ... to serve people less fortunate than ourselves by adopting some form of Society-wide charity ... I hope to emphasize 'services' during this year. Service by our chapters to their communities and by the Society to worthwhile educational and charitable projects."

So, for our purposes, "services" are educational and charitable projects that bring us closer together than just our love of close harmony.

Why did we need an international service?

In the May/June, 1964 issue of *The Harmonizer*, in addressing the fact that "most associations experience rapid growth in their early years and then level off," Waselchuk referred to remarks made at the midwinter meeting by a noted authority on voluntary associations:

"Dr. Houle concluded that the root of our [membership] retention problems lies in the lack of a single, all-inclusive bond between our members, except for singing together once or twice each week; that we need a deeper tie to hold the hearts and minds of our members over a period of years. He strongly recommended that we adopt some form of united goal, as has been done by eminently successful organizations such as Rotary International, Elks, Lions and the Shriners. ... Thus it

would seem that our Society has reached a crossroads, a year of decision during which we must choose between two paths. Will we choose to continue to take the boundless pleasure we get from singing barbershop harmony and give to others only the excess, or will we choose to find the lasting satisfaction and happiness that can come only by sharing the fruits of our talents through service?"

What was our first service project?

The July/August, 1964 issue of *The Harmonizer* reported on the outcome of the search of President Waselchuk's newly appointed "Special Service Committee" for a Society-wide project that "would assist the Society to climb beyond the membership

The Society wants to play a major role in keeping singing alive in our education systems and expose educators and students to our style of a cappella singing.

plateau on which it had rested too long" as well as "receive recognition on an international scale, because our good works [have not been] coordinated." The Society "also wanted to make sure it joined a cause where it could play a major role, and not be merely one of many supporting organizations."

The committee recommended, and the Board approved in San Antonio that year, their choice of a project called "We Sing That They Shall Speak": The Institute of Logopedics. Among the reasons for recommending the Institute given in the July/August issue:

- The Institute "returns two to three children a day to a normal place in society;
- "It is truly international in that children from anywhere ... in the world may enroll;

- "Moneys raised by Society units will be used in the geographical areas where the funds are raised;
- "Moneys will be used entirely for that portion of diagnosis, treatment or transportation costs parents are not able to bear, *not for administrative overhead.*"

How was it promoted?

To help promote this first Unified Service Project, the Society produced a film to be shown at each district's House of Delegates meeting in the Fall, and provided each chapter with an informational book on the Institute. In addition, part of the project's marketing plan consisted of an objective to have at least six telethon sites, where local TV stations would provide viewing time from 10 o'clock Saturday morning until noon Sunday for barbershop performing groups and show business personalities, who would tell viewers about the Institute of Logopedics and ask for telephone contributions.

The first project's history—successes and disappointments

The biggest disappointment with the project was that the Institute (which later became Heartspring) never achieved the international, let alone national, status our Board believed it was destined to attain. While many dedicated Barbershoppers donated their time and money to the Institute, the telethons did not happen.

Although it achieved national recognition for its ability to help multiply-handicapped children and hearing impaired adults, our vision for its national prominence was diluted by a series of laws initially passed by the U. S. Congress in support of President Johnson's Great Society program, which ceded responsibility and provided funding for education of handicapped children to states and local school systems. This left the Institute with only a handful of children to treat with their special skills, nowhere near the "two to three children a day [they hoped to return] to a normal place in society."

SINGAMERICA/SING CANADA

Also, moneys raised by Society units were not, in general, returned to the geographical area where they were raised. Only in the Ontario district, which adopted its own service for speech-handicapped children, Hannonize for Speech, has this service goal been met. Finally, although Society units now provide Heartspring with about 12 percent of its annual budget for its school and residential center, some small portion of those funds are applied to administrative overhead.

The singular success of the "we sing that they shall speak" project, and one most keenly felt in the Ontario District, is the achievement of that "still closer bond that can come from using our God-given talents ... to serve people less fortunate than ourselves." This one objective of the first service project was achieved, and at its January 1995 meeting, the Society's Board of Directors rejected a committee's recommendation to phase out support for Heartspring, opting instead to broaden our "service" to focus on a "worthwhile educational [as well as a] charitable project."

Our newest service project— an appeal to the mind

In 1989, President Bush established an America 2000 commission to lay out a plan and set standards for an improved educational system in America. At the same time, SPEBSQSA was working with education advocates to reverse the decline in the support of music and other arts programs in our school systems, a decline brought about by cutbacks in funds for education systems due to the growing national debt and similar fiscal constraints being felt by the states, whose limited income base was being eroded by unfunded mandates for environmental and welfare programs.

Meanwhile, the Society leadership was struggling with the declining membership and aging of its remaining members, just as it had some thirty years before when it looked to its first service project as a possible solution to its membership problem. This time, emphasis was being placed on

reaching our youth through music, both in support of music education in grades K-12 and by exposing high school and college students to our music through HARMONY EXPLOSION clubs, youth-oriented vocal arrangements and high school and college quartet contests.

From 1992 on, the Society's and AIC boards and the Youth Outreach Committee deliberated over ways to broaden exposure of our style of music to our youth beyond such programs as the MBNA America College Quartet Contest, AIC scholarships, HARMONY EXPLOSION clubs and camps and Far Western District's Keep America Singing project.



In 1995, the Board expanded that district's successful project into SingAmerica/SingCanada, to take its place along side Heartspring as a second unified service project. The project has the support of music organizations such as the Music Educators National Conference (MENC). The Society had earlier backed MENC, along with other members of the National Committee for Standards in the Arts, in its plea to the Secretary of Education that all students should be able to communicate proficiently in at least one art form.

The Society wants to play a major role in keeping singing alive in our education systems and expose educators and students to our style of a cappella singing. While there would be only one SA/SC fund to support this objective, to be administered through Hannon Foundation, just as it administers donations to Heartspring, donations could be either restricted or unrestricted.

With this approach, SingAmerica/SingCanada joins Heartspring as a true "service"; one (recalling the words of past-President Waselchuk) a "worthwhile educational project," the other a "worthwhile charitable project." It's one that Dr. Houle would surely agree appeals to our minds, and one that Heartspring President Jack Andrews supports because it is so essential for us to replenish ourselves with young singers.

Our newest project is seen as necessary to expose up to 45,000,000 school-aged children to our style of singing. While we can't do it through telethons, we can do it through music educators and students who will be exposed by those educators and ourselves to the style of singing we can only perpetuate if we reach their minds, and thus entice them to follow in our footsteps.

But, SingAmerica/SingCanada also supports the broader mission of helping to restore recreational and community singing, in general. In its long-range implications, this is a public service in which we can all take great pride.

We sing that they shall speak, and we sing that they shall sing.





music advocacy

Coalition builds bridges among vocal music organizations

by Gary Stamm, Director of Marketing

Representatives of five major music organizations gathered at Harmony Hall in Kenosha, Wisconsin for a "Get America Singing ... Again" summit in April.

"We need to work now to preserve music for future generations," said Dan Naumann, SPEBSQSA Director of Music Education and Services, following the conference.

The conference was the brainchild of Dr. Will Schmid, national president of the Music Educators National Conference (MENC). "The barbershop organizations are a magnificent resource for music education," said Schmid. "In addition to having extensive adult education programs, they are extremely enthusiastic in reaching out to their communities and to young singers."

"As teachers, we try to instill in our students a love of musical expression that will last them a lifetime. Recreational singing groups such as SPEBSQSA and Sweet Adelines International offer an outlet for performance and continued musical growth."

The conference was attended by Sharon Green, Sweet Adelines International; Lynn Whitten, American Choral Directors Association (ACDA); Doralene Davis, Chorus America; Will Schmid and John Mahlmann, Music Educators National Conference (MENC); Gary Stamm and Dan Naumann, SPEBSQSA. They discussed ways the various organizations could work together to catalyze citizens, legislators, educators and musicians to bring singing back into American life. "Our culture no longer regards singing as a daily outlet and family activity," said Schmid. "We envision a world in which civic meetings and public gatherings and

schoolrooms and churches are filled with people who enjoy singing, and leaders who can infuse the excitement of singing in their groups."

To that end, the group identified several goals to be reached including:

- Establishing a core repertoire of music that is part of the American heritage, then promoting its performance in all music styles: choral, glee club, barbershop, etc.
- Promoting community singing and monthly singing activities.

On May 2, Will Schmid met with Keith Mardak, CEO of Hal Leonard Publishing, one of the nation's largest music publishing firms, to discuss these

goals. Mardak was most enthusiastic, and Hal Leonard is willing to publish books *and recordings*, in furtherance of the program, *at cost!* All profits will be returned to the "Get America Singing ... Again!" campaign.

"This is really good news," wrote Chairman Schmid in a report to the task force, "since Hal Leonard has access to a huge copyright music pool, including the Beatles, Rodgers and Hammerstein, early Disney and Irving Berlin."

Fired with enthusiasm, the participants are planning to bring more organizations aboard in the coming months and "Get America Singing...Again."



The "Get America Singing ... Again" conference attendees gathered around the piano in the Founder's Room at Harmony Hall for an old-fashioned song fest. Left to right: Sharon Green, Sweet Adelines International; Lynn Whitten, American Choral Directors Association (ACDA); Doralene Davis, Chorus America; Will Schmid and John Mahlmann, Music Educators National Conference (MENC); Gary Stamm and Dan Naumann, SPEBSQSA.



When did the singing stop?

by Kathleen Cushman [from Woman's Day magazine, June 23, 1992]
Reprinted by permission of the author

Not long ago, I listened to my seven-year-old daughter, Rosa, practice her piano assignment, picking out, note by note, a "mystery tune" she was supposed to identify. Eventually she would recognize the familiar melody, I thought. But after playing it just right three times, she turned to me blankly.

"It's 'Yankee Doodle'," I said, astonished.

"'Yankee Doodle'?" she asked. "I've never heard of that."

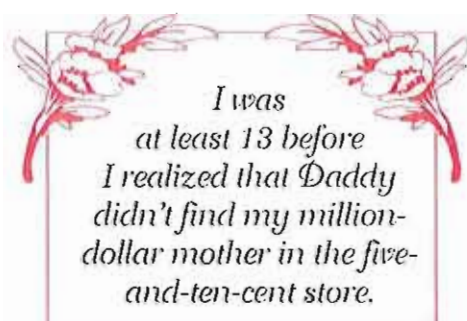
I was at least as embarrassed as I was surprised. How could my child grow up without "Yankee Doodle" and other tunes in her head that every one of my six brothers and sisters shares with me? But now I think I know the answer. I've been keeping count of how often people sing around the house these days. The fact is, they don't.

My earliest memories are of my mother crooning lullabies as she rocked each infant in turn. She said she "didn't have a singing voice," but her low wavering alto will always mean comfort to me. Every time I have sat through the night with a feverish baby or held a preschooler through a nightmare, the melodies returned, words appearing and disappearing like fragments of a dream but held together by the hum of love.

Today, young mothers are routinely presented with lullaby tapes at the baby shower. When baby cries, the idea goes, they will be able to switch on the high-tech audio system

and the little one will drift off—the voices of strangers in his ears, perfectly on pitch. If I had my way, new parents would learn the songs themselves, throw out their stereos, and give their child the gift of their own sleepy voices through midnight hours.

Because my father was in the Army, our family moved a lot. Summoning up memories of long trips on hot Southern roads, I hear my father's voice belting out "Carolina in the Morning"—and we would all join in at the top of our lungs.



It was the way we measured the miles. "The Battle Hymn of the Republic" might even take us across the next state line. It was also the way we learned how much our father loved our mother and about the history of their life before we kids came on the scene. I think I was at least 13 before I realized that Daddy didn't find my million-dollar mother in the five-and-ten-cent store.


These days, when we go on a trip, my daughters take along tiny personal stereos and headphones. They are lost in their private worlds, and I can't help wishing that at least here, in the car, my girls would be obliged

to listen to their mother's voice raised in the lost-the-words-again, sure-I'm-out-of-tune songs that they might then pass down to another generation. Those sophisticated earphones have robbed them of something I think every kid should carry from childhood car trips into adulthood.

When my father turned 70, my brothers and sisters and our kids gathered for a weekend of celebrating. My sister Mary hired a banjo player who knew all the old tunes, and in the autumn sunshine we sang away the day. The words returned to us as we heard our father's voice sing them again, and by the end even our little ones were learning the words and joining in.

I drove away from that party humming, and all the way home the good old songs kept tumbling out. Darnit, I thought, why did I ever stop singing in the car and start turning on the radio instead? Why don't I sing anymore while I'm doing the dishes? I'm going to yank those stereo wires right out of the wall when I get home. We're going to sing grace before meals, sing carols around the piano, sing in the shower instead of switching on that waterproof radio that stole away our voices and our souls.

"Mom," said a voice from the back seat, breaking into what I must have thought was silence. "Those aren't the words." I turned and grinned at Rosa, the kid who didn't know "Yankee Doodle."

"Let's sing it right then," I said. "Remind me what they are." 



Build public image and chapter membership through youth outreach activities

by Brian Lynch, Public Relations Manager

When you work intimately with Society issues on a daily basis, some concepts become so ingrained in your thinking that you assume they are self-evident to everyone.

Thus, I was more than a little surprised when one day a Barbershopper told me, "Hey, it's great that you want young singers to try barbershop. But why should we bend over backwards to get them involved in our shows, and give them a featured spot? We have guys in our chapter dying for a chance to sing in a quartet on the annual show. These kids should have to come in the same way we did."

Huh? *Of course* we need to do anything we can to involve young singers. They are the future of barbershop, and of SPEBSQSA. A rebirth of recreational singing is the key to maintaining a stable membership base. That should be obvious.

Or is it?

After all, we seem to constantly rely on the *long-range* effects of our youth outreach programs. A positive barbershop experience in high school can lead to potential members 15 years down the road.

Planning for barbershopping in the year 2010—that's pretty high-minded and visionary. But our chapters need members *today*. How does youth outreach help us *now*?

Part of the answer lies in how you parlay your support for music education into increased recognition in your community. Subsequently, you want to translate that awareness into opportunities for action, so that people can become members or attend performances.

Public relations is doing something good, then getting credit for it. Let's look at how that applies to youth outreach activities.

Build a reputation as a forward-looking organization

The news media often thinks it knows what our story is about: striped vests, straw hats, old songs, nostalgia. Barbershopping

is often portrayed as an amusing anachronism, a quirky throwback to a bygone era.

Barbershopping is all those things. It is also about adult education, leadership development, a volunteer organization of talented music professionals and devoted hobbyists. This part of the story is often lost, because it's harder to show and tell in a brief story.

Journalists thrive on contrasts, though, because contrasts are quickly and easily grasped. The contrast between young and old, modern and traditional is in itself a good vehicle for a story, because it is rich with the imagery and emotions on which "feel-good" news is built.

Combine this "hook" with the other parts of the story you need to tell — the looming crisis in music education, the importance of recreational singing as a cultural birthright, and the resources SPEBSQSA is bringing to bear — and you have a story that presents the Society as more than a preserver of the past. Position your chapter as a dedicated group that looks to the future as it works to improve the quality of life in your community — one young life at a time.

Reach new audiences for membership and performance

To become the "widely recognized, ever-growing, singing fraternity" described in our Vision Statement, we need to expand our audience base. Audiences that are themselves as old as our average member will not be with us forever, requiring the cultivation of new markets for barbershop-style entertainment.

Behind every group of young singers is a group of stake-holders, the parents and friends, fellow students and faculty who are interested in seeing these kids succeed. Joint shows and clinics with young singers showcase the barbershop brand of family entertainment for an extended network of music partisans who might not otherwise sample our performances. These folks sure would look great filling the seats of your next annual show!

Tell all your audiences that barbershop harmony is an inclusive hobby for singers of all ages, and that the fun of making music doesn't have to stop at graduation. Remind the many choir alumni in the audience of the



Gary Lewis, tenor, and Eric Kauffman, lead, of the 1994 MBNA America College Quartet Contest champion, *The Real Deal*, are shown in action during the event.

fun they used to have singing—and invite them to try it again.

Offer your current audience something new

Variety is essential to quality entertainment, both variety within a single show, and variety throughout the course of shows year in and year out. Many chapters rely on repeat business among a core of ticket-buyers, who may become restless with the same content.

Refresh your entertainment product with some new blood. Admittedly, not all young quartets or choruses will be of the same quality as your own ensembles, although some may be better! However, the objective quality of the performance is only part of its value. Audiences root for underdogs, and the novelty value of a young singing group has its own charm.

You can expand the range of your show repertoire by adding a second chorus. The *Harmony Marketplace* catalog offers several fine arrangements for two choruses or chorus with quartet, which are well-suited to this kind of staging.

Offer your own members something new

Young singers can make a great impact on your current members, too. Notice how, when a teenager comes to a barbershop meeting, everyone in the chapter clusters around him, wanting to teach a tag, tell an old joke (it's probably new to him!), or find out if he has any friends who want to try barbershop.

Is it because we feel younger ourselves in the presence of youth? Or is it simply that everyone is always looking for a new, strong, clear voice to post the tag on "Unreachable Star"?


Spread the story through new outlets

Although you might not normally get placements of your annual show dates, your involvement with young singers can earn you space in a number of smaller outlets. It's easy to fall into the trap of believing that only the "home runs" count: the TV news story, the big spread in the daily newspaper, etc. Don't overlook the value of hitting some singles, too, in smaller outlets such as newsletters, bulletins, and other small com-

munity publications. These publications are often easier to hit and easier to target.

- Shoppers, weeklies, neighborhood newspapers—the "my picture's in the paper!" newspapers
- Library and community-center guides and events bulletins
- The "Today's Teen" or "Outstanding Students" feature of the local daily—make sure the student's barbershop involvement is prominently mentioned
- Many cable systems have channels devoted to school activities, including concerts. Get a free ride!
- High school newspapers are a particularly important outlet for this story. They impart legitimacy and prestige to the students, and reach other potential singers. While you're at it, contact the school yearbook, too, for a long-range dividend.
- PTA publications reach committed, interested parents—a vital audience.
- Some schools have alumni publications. Story pitch: "Remember the fun you had singing in the Jefferson High School concert choir? Well, that fun continues today, in barbershop harmony."
- Encourage music educators with whom you work to submit stories detailing their experiences to the regional or state music journals.

Water the tree—but pick some apples, too

Youth outreach activities are important for the future of barbershopping. With a little ingenuity and effort, they can be an important part of building your chapter membership today, too. 

CLOSE HARMONY from days gone by

The Peerless Quartet, Avon Comedy Four and many other early quartets are featured on these one-hour, beautifully remastered, high quality cassette tapes:

Barbershop Harmony Roots

The Best of the Peerless Quartet

Each tape \$14 U.S. or \$18 Can. Order both for \$23 U.S. or \$28 Can. Prices include postage.

Robert Johnson
12068 227th Street
Maple Ridge, BC V2X 6J5
CANADA
(604) 467-4230

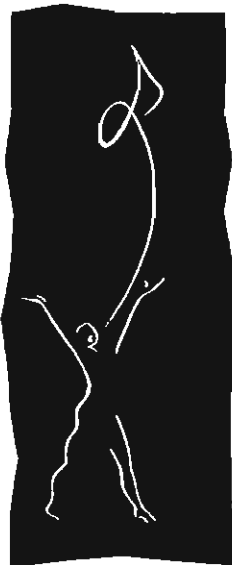
Know what you want to say, and how to say it

A radio, television, or print story on barbershop harmony usually focuses on the music itself, as it should; that's the part that catches the audience and tells the story fastest. The few spoken comments that are included need to be equally memorable and catchy. Try to introduce these concepts during any interview regarding barbershop and youth:

- "Barbershop harmony is easy, it's fun, and you can do it, too. Young singers can succeed at it immediately and enjoy the instant gratification of locking a chord and feeling the goose bumps."
- "The music might be old, but it's brand new to these kids, and they love it. Want more proof? Look at how popular Tony Bennett has become on MTV. *Tony Bennett!*"
- "The pop charts are dominated by 'anti-music' — grunge and rap — in which there is little or no melody. In modern a capella and barbershop, the melody and harmony shine out, and that has real appeal."
- "Teenagers who become involved in barbershopping are some of the most self-confident, mature young men you'll ever meet. It comes from being on equal terms with men their fathers' and grandfathers' ages. Instead of saying 'Hello, Mr. Thompson, Mr. Green,' they're slapping hands and saying howdy to Chuck and Stan, the two guys they stand next to on the risers. The best role models are peers — and that's how young singers are treated."
- "Young men quickly discover that young women like young men who sing—especially when they sing gentle, sincere, simple love songs." (Come to think of it, that's why we older guys are in it, too.)
- "Barbershop is good, clean, fun. It's a great activity for fathers and sons to enjoy together."

Harmony Associates—the time has come!

by John Case, Chairman, Membership Development Committee



A new logo has appeared depicting a free-spirited individual with voice and emotions on high. The logo serves a multi-faceted purpose. First, to symbolize the wonderful service project, SingAmerica/SingCanada, announced in the May/June *Harmonizer*, and now the innovative Harmony Associates program.

The genesis of this idea came several years ago when the Membership Development Committee was charged by the international president to energetically pursue alternate forms of membership. The committee began work and research into this area and first felt that the Society should offer an Associate Membership. This membership would accommodate fans or boosters of barbershop harmony, and involve them with our organization as non-performing members.

As the idea began to take shape and grow, it was suggested that a sharper focus should be given to this association. Rather than make them members of SPEBSQSA directly, why not enlist support for one of the larger issues the Society is tackling? This notion caught on quickly, and the perfect area was our quest to help get recreational singing and music education back on track in North America. This is a cause that can have wide-reaching support. And who better than the Society to marshal this effort?

Therefore, Harmony Associates naturally complements the Society vision, "... 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."

Moving this idea from concept to reality required an in-depth analysis. The dominant questions before the committee were:

1. What is the realistic potential for associate status?
2. What structure and benefits would motivate someone to become an associate?

The Membership Development Committee was confident that a latent opportunity did exist for this status of participation. Incoming President Dick Shaw concurred and appointed an ad hoc committee under the chairmanship of International Board Member Bill Campbell. Just prior to the Leadership Forum in October 1994, this multi-disciplined and multi-talented committee met to flesh out an implementation plan.

Harmony Associates is born

The ad hoc committee eloquently defined the purpose of Harmony Associates in stating that, "Harmony Associates are powerful advocates for vocal music in the United States and Canada. Through our financial support, we work to preserve and promote the joy of singing, and to help perpetuate vocal music in our communities and our schools."

The committee also established a marketing-oriented implementation program. The metropolitan Chicago area was selected as Phase I (the test market) for Harmony Associates, with the blessing of the Chicago Association of Barbershop Chapters. The initial strategy called for a launch in February 1995, allowing sufficient time for meaningful exposure and a feedback loop. The plan called for the test market results to be presented to the board in Miami Beach in July.

The Harmony Associates program has four levels of membership, providing enhanced inducements—a pin, newsletter, totebag, member pricing at the Harmony Marketplace—at the various levels. The base membership fee is \$25. Revenue generated by dues collection will help fund outreach activities, both in place or proposed. Other fringe benefits exist, including participation in Society events or the purchase of merchandise from Harmony Marketplace. Another bonus will be realized should a Harmony Associate decide to become a member of our Society.

The initial launch date had to be postponed due to illness to two key staffers but,

approximately 10,000 information and membership kits were processed and mailed on April 21. The professionally-designed information brochure asks the reader to "dream of a world of peace ... of music ... of voices raised in joyous song." It goes on to describe how budgets for music education and recreational music programs are being cut and eliminated. It then entreats readers to action by inviting them to become a Harmony Associate.


It further explains that, "a new organization has been founded to stand as powerful advocates for vocal music in the United States and Canada: Harmony Associates, an outreach and advocacy program sponsored by SPEBSQSA, Inc., through its Harmony Foundation. Through their financial support, Harmony Associates will work to preserve the tradition of singing in North America, by providing:

- Support for school music programs
- Scholarships for music students
- Support for regional music festivals
- Community-singing initiatives
- Support for community choruses
- Educational materials for young singers
- Coalition-building with other music, education, business and government organizations.

It also explains that grants will be awarded by SingAmerica/SingCanada, through a non-partisan board of volunteers from the arts, education, and community-action realms.

The response from the blind-mailing, which was divided between music educators, former Society members, barbershop show patrons, individuals who earn \$50,000 or more per year and church choir members, showed that, while there is interest among these groups, personal contact may still be the best approach.

A complete promotional campaign will be designed, but will almost assuredly include working with our 800-plus chapters to promote the Harmony Associates concept in their communities, especially among their show patrons. We are also working with MENC (the Music Educator's National Conference) to promote the program among its 60,000 members. We have started an exciting outreach effort to gain the support of all the people in North America who have discovered what we Barbershoppers have known for a long time: singing is not only fun, its fundamental to our culture.

Our goal is to enlist thousands of Harmony Associates in our cause. 

Children with disabilities have dreams too!

by Brenda Keeler, Director of Patron Organizations

In the heart of every parent and every child there lives a dream: a dream of health and happiness, of being at one with the greater world around us, of achievements, great and small. Sadly, for many children, disabilities place obstacles in the way of these dreams.

Ricky was faced with obstacles when, at nine weeks of age, he was diagnosed as hydrocephalic, an accumulation of fluid on the brain. A shunt was put in place at that time in order to divert the accumulation of fluid. Despite the diagnosis, Ricky developed normally until age two, when he began to experience infections associated with the shunt. Several shunt revisions were attempted, unfortunately accompanied by multiple complications, including *grand mal* seizures, epileptic attacks, and regressed development. It was discovered after several tests that Ricky had suffered brain damage.

All of the things that Ricky had begun to learn to do, such as walking and talking, had been taken away. Ricky was like a stroke patient and had to learn to walk and talk all over again. He received occupational, physical and speech therapy, and was then enrolled in a preschool program for the disabled in the Indiana area. When Ricky was of school age, he enrolled in a public school with other children his age who had severe multiple disabilities.


In October 1988, Ricky's parents met with a representative from the Institute of Logopedics and were encouraged to enroll Ricky in the seven-week summer program at the Institute. The following summer, Ricky's parents enrolled him, with the help of a \$500 scholarship. Ricky also attended the 1990 summer program at the Institute.

As Ricky became older and bigger, his parents began seeing more self-injurious

behaviors, and he was having more and more difficulty in handling and controlling his behaviors in a public school setting. With the approval of Ricky's local school district, he enrolled at Heartspring in April, 1993.

Ricky is now thirteen years old, but remains nonverbal and is prompted to carry his communication book with him at all times; however, he is making significant progress at Heartspring.

With the continued support of Barbershoppers, children with disabilities can learn to reach for their independence and have a chance at functioning in the real world, or gain enough independence to return to their homes, schools, and communities.

Barbershoppers can help Heartspring make dreams come true. 

Proudly Announcing the Release of our First Recording Featuring:

- Zing! Went The Strings
- Of My Heart
- If You Had All The World
- And Its Gold
- Holly
- That's Life
- Blue, Turning Grey Over You
- Original Dixieland One-Step
- Stars Fell On Alabama
- Right From The Start
- She Had My Heart
- Can't You Hear Me
- Callin' Caroline
- Georgia On My Mind/
- Sweet Georgia Brown
- My Buddy
- I Didn't Want To Fall
- It Is Well With My Soul

JOKER'S WILD

550 East Weisheimer Road
Columbus, OH 43214
(614) 263-0685

Name _____

Address _____

City _____ State ____ Zip _____

___ Compact Disc/s @ \$15. each \$ _____

___ Cassette/s @ \$10. each \$ _____

Shipping \$ 2.00

Total \$ _____

Canadian and overseas orders please specify "U.S. Funds."

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

JOKER'S WILD



RIGHT FROM THE START



Choral music of the community

Recruiting, Recruiting

by John Carter, Columbia College, Sonoma, Calif.

Reprinted with permission from Cantate California, California Journal of the American Choral Directors Association, Spring, 1993 issue.

Why don't more people sing in our choirs? I used to think the answer to that question was that they were either too busy, the choir didn't sound good enough, it didn't fit with their schedules, it wasn't "cool" (especially for men), or any combination of the above. Over the past few years, I have changed my mind. While some people don't sing because of these reasons, most people don't sing because they don't think they are good enough.

When you and I conduct our choirs, we are tuned in to tone, intonation, balance, style, and expression. The average citizen doesn't have the same fine-tuned choral perception as we do. Most people hear the overall effect and react with amazement and regret; they are amazed at how "good" the sound is and regret that they can't sing themselves.

Many citizens have never participated successfully in a choir, nor listened extensively to choirs. They have listened passively to the radio or have sung along in the car. They may have been criticized by some friend, family member, or bad elementary school teacher whose negative comment "shut them down" vocally for life. They have perceived singers (and singing) like beautiful icons—something to be venerated and respected from a distance. The unex-

posed public stands back and holds a "good" (not even "great") choir in awe.

What does this have to do with recruitment? Just this: the experienced and the inexperienced singer alike is waiting to be recognized by someone who will tell them that they are good enough and acceptable enough to be a part of a choral experience. Many people won't risk their egos in "presuming" to be a part of a choir, so we need to take them in with open arms and help them reach their full potential. And, we need to make singers out of the non-singers—not only for their sake, but for music's sake. *Today's non-singer is also tomorrow's school board member or state legislator.*

How do we do this? Here are some specific ideas.


- Start a choir for "non-singers" and teach them about voice and part-singing.
- Hold special voice sessions for "non-singers" in your church or school.
- Let "non-singers" know that you want them, that they have potential, and that you will train them.
- If you don't have time to start another regularly scheduled choir, hold voice and musicianship classes before your chorus or church choir rehearsal.
- Have the highest ideals in working with them, but realize beginners need to grow

quite a bit at first. Help them grow. Challenge them. Remember that they have always wanted to sing but no one ever gave them a chance.

- Have a "one-shot choir" in your institution. Invite everyone and anyone (including some "ringers") to a special get together. Sing in unison or two-parts and then, after a successful experience, (for them) invite them to join your group.
- Have a group sing-along at your concerts. Compliment the audience after they have sung and then invite them to join you.
- Reach out to the "non-singer" by using slogans that speak directly to their self-concept and needs: "Are you a non-singer? Join our choir and learn how!" Or, "Can't carry a tune in a bucket? Then come learn how."

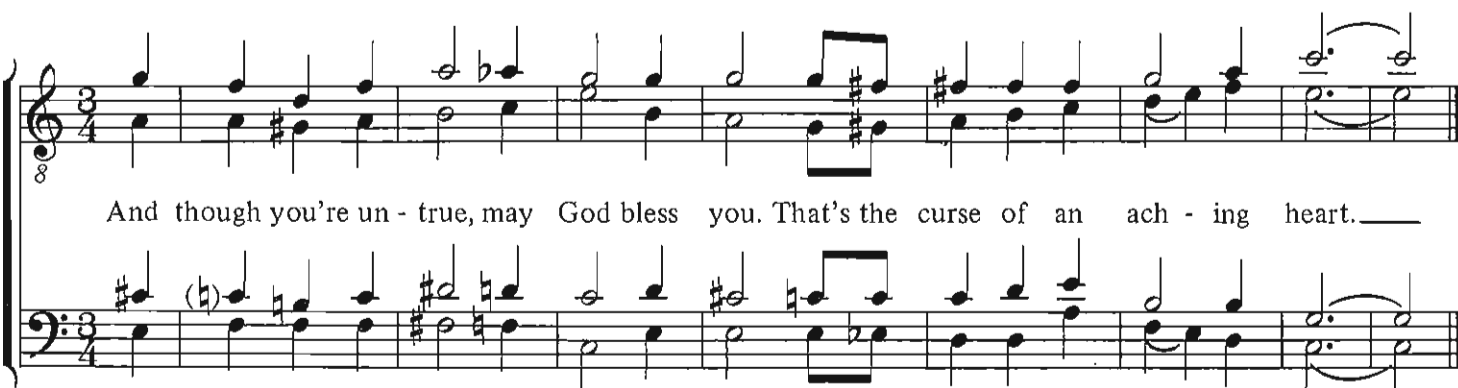
There are many other ways of breaking down people's inhibitions and feelings of inadequacy, but we must remember two things:

1. Most non-singers really want to sing, and
2. Non-singers have as much potential to sing as singers, if they are given a chance.

Recruit the ones who really want to sing, whether from junior high or adults. Build your community into a joyful, singing, musical one. 

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

THE CURSE OF AN ACHING HEART



And though you're un-true, may God bless you. That's the curse of an aching heart. —

c. 1955, remembered by Val Hicks

Are we sitting back on our heels?

by David Melville, Phoenix Saguaro, Ariz. (melville@TRG.TRGLINK.COM)

There has been some speculation on the Harmonet as to why Sweet Adelines International continues to grow while our membership stagnates. From what I've heard and personally witnessed, they spend much more time and energy on developing their singers.

Also, it seems they have much higher standards of excellence than our organization, and appear to work much harder at perfecting their craft. On that basis, one would be correct in assuming that they have a better attraction for musically gifted individuals, whereas we (SPEBSQSA) are still caught in the dogma of "WANTED: Men who like to sing."

The problem I see in SPEBSQSA is that, in many cases, the chapter chorus is the catch-all for those "men who like to sing," but do not necessarily want to put much effort into singing *well*. In my day, I've heard all the excuses.

"This is just a hobby," "I'm too old," "I came here to sing, not dance," "This is just

the (fill in a chorus name), not the VM," "We've always done it this way," and the piece de resistance, "If you want to work *that* hard, then sing in a quartet."

Sound familiar?

Unfortunately, the prevalence of this attitude can usually predict the success of membership recruiting efforts. It's predictable that the choruses who work very hard and perform (and entertain) very well are usually large choruses; if not large today, they will tend to become large tomorrow. The choruses who sit back on their heels tend to stay the same or, more often, become smaller. When recruiting new members, it's easy to be attractive when you have a terrific product to sell; mediocrity doesn't get your foot in the door anymore.

It's too easy to let these lame excuses creep in and get the best of us. I think many chapters in our Society have fallen into this trap. Even in nature, the path of least resistance is chosen; you need to add energy to

take a different path. Maybe if we would get back on the balls of our feet, put some good, hard work into our craft, and start making progress instead of excuses, we could turn this membership thing around—and make some great strides towards better singing and getting more personal satisfaction from our hobby.

Right between the eyes, Dave—I couldn't agree more

by Gary Bolles, Bay Area Metro, Calif.
(Gary.Bolles@EBAY.SUN.COM)

We are often our own worst enemy when it comes to recruiting, showing little interest to the very people we are trying to attract. The issue is, and in my humble opinion will remain, *quality*.

Until the general membership of the Society admits that it's lack of attention to quality keeps more people away than it attracts, it will continue to suffer slow or no growth.

When does sight improve sound?

When you combine your quartet's sound with the reasonably-priced, high-quality *painted backdrops, draperies, lighting, and special effects* from the professionals at Tobins Lake Studios. Tobins Lake Studios has helped quartets like yours look good for the past 50 years.

Call (810) 229-6666 today & ask for our free catalog.
You'll find everything you need at Tobins Lake to meet your scenic needs.



Singing for a fee or for free?

The following article, "Playing for Free," was written by Dan Sipes, Artist-in-Residence, The Tuba Exchange, Inc., for the Spring 1995 issue of The Bass Horn. It was brought to our attention by Society member Steve Rafe, who thought it had a lot of application to our own Society quartets and choruses. We agree. Our thanks to Mr. Sipes for granting us permission to reprint his article.

—Dan Naumann, Director of Music Education and Services

"We would love to have you play, but we don't have any money . . ." You have probably heard this phrase several times (over this Easter season, and on many occasions. Chances are, you are often torn by this dilemma: "Should I play for free or should I only play when I'm paid?"

There are various issues that you may wish to consider when faced with this question: "Can I afford to play for free?" There really is no such thing as a "free" gig. Either they pay you, or you spend your time and resources to play. So you really need to weigh the pros and cons of each request.

Pros—positive questions to ask yourself:

1. "Do I want to play?" Is this a group of musicians that you enjoy playing with; or will you be gritting your teeth the whole time wondering where the pitch center is? Is the literature good; or is it a series of bad arrangements where the composer has confused the tuba with a bass drum?
2. "Is it for my church or a civic organization that I am interested in?" One of my basic criteria, personally, for donating my services is that I would give money to this organization.
3. "Will I get a certain amount of satisfaction or gratification from my performance?" Are you happy in helping this organization; or do you resent being used as "background Muzak" for a group of people who did not acknowledge your efforts?
4. "Will this interfere with a paying gig?" I, myself, usually will not sign up for free performances on holidays such as Christmas or Easter, because I know someone will probably call me at the last minute for a paying gig.
5. "Will this performance be of service to my friends or community?" Are you playing for a friend's wedding? Will this performance raise money for an organization you like? Will this performance be uplifting to many people?
6. "Will this performance be beneficial to my career?" Over the years, I have made a number of professional and personal contacts while playing for free.

Cons—negative aspects to consider:

1. "Are they trying to take advantage of me?" Has a street festival committee asked your brass quintet to play for free, while paying a local rock band \$2,000 for the same gig?
2. "How much time will it take?" Is it a one-time gig, or are there lots of rehearsals and performances involved?
3. "How much will this cost me?" Do you have to travel far, or will you have to buy lots of new music for this performance?
4. "How adverse are the conditions?" Are you or your instrument at risk because of playing conditions such as excessive heat, or the uncertainties of playing outdoors? Is an inconvenient location causing you to lug your instrument back and forth?
5. "Is anyone else on the gig being paid?" This does not always automatically rule out a performance, but it should be a major consideration.
6. "Why did they call me?" Was it because of your talent, or because you always say "Yes"?

These questions should be personally explored whenever your services for "free" playing are requested.

Even if you agree to play a gig for which you will not be paid, be sure to negotiate just as you would for any gig. Be sure to ask those who seek your services such questions as, "Do I get free tickets for family?" "Can I unload my instrument and accessories close-by?" "Do I get free parking?" For a dinner function, "Will I receive dinner?" "Will my name (or my group's name) be in the program?" Or, "Will my name be announced to the audience?" "Will I receive a full-value tax-deductible receipt for donating my services?"

The main thing to do when accepting free gigs is to know all the circumstances ahead of time. This will help you to make these experiences enjoyable for yourself and your audiences.

CHORUS DIRECTOR

Sound of the Rockies is the 1991 through 1994 Rocky Mountain District chorus champion and international competitor. Denver Tech Chapter is home to *Quincy Avenue* and *Denver City Limits*, both internationally competitive quartets, and also to the 1982 International Champion Quartet *Classic Collection*. Denver Tech is a healthy chapter with strong management and music teams, and has three certified Society judges and a rich history of contributing officers to the Rocky Mountain District Board and committees.

Denver Tech Chapter seeks an experienced Director who preferably has been with an Internationally competitive chorus, and who preferably has a formal music education. The Director who assumes this leadership role will take **Sound of the Rockies** to its next achievement plateau in both competitive and public performances.



Contact: **Sound of the Rockies** Director Search

1685 S. Colorado Blvd., S-900 • Denver, CO 80222 • (303) 841-4512



LOWEST AIRFARES

Plus CA\$H REBATES

SPEBSQSA International Convention • Miami (7/2-7/9)

MEMBER BENEFITS

Buy your tickets from Camelot Travel and...

- SAVE 5% OFF any applicable fares on American Airlines—PLUS
- Receive a 3% CA\$H Rebate from Camelot Travell
- All major credit cards accepted.
- \$150,000 Free Flight Insurance with every ticket!
- Call TOLL-FREE 7 A.M. to 6 P.M. • Monday-Friday • Mountain Time!
- Mention your Access Code: SPEB

CALL TODAY: 1-800-877-5444

CAMELOT
TRAVEL SERVICES

Salt Lake City International Convention Registration • June 30-July 7, 1996

INSTRUCTIONS

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

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

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

All registrations received prior to **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.

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

1996 CONVENTION ONLY

For office use

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

Quantity	Type	Rate	Total (US funds)
	Adult	\$75.00 ea.	\$
	Jr. (under 19)	\$37.50 ea.	\$
Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3; 9-16, \$6; etc.)			\$ 3.00
TOTAL			\$

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

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

Account No. _____



The paths of power

by Steve Rafe, Chairman, Leadership Task Force

Can leaders influence their followers by forcing them into submission or by charismatically persuading them to follow? Perhaps so, in the short term, but not for long. So say the researchers who have studied leadership, including David C. McClelland, John W. Atkinson, and others. As a concept, personal power offers a poor explanation for how true leaders truly lead.

Know the course

Over time, people follow leaders only when they accomplish one objective: leaders must help those who would be followers achieve the goals that they desire. Without that, nothing else is possible.

For instance, most of your chapter's members want to show up once a week, socialize, hang out, sing some songs, go out for coffee, then go home. If that's their objective, your officers and music director will be hard-pressed to make the members get too excited about working overtime to become contest winners, and they are unlikely to charm them into adopting that course.

Until a leader knows where his intended followers want to go, and sets off on that path, he is unlikely to have many people right behind him. Even then, the leader had better be certain of his course.

I'm reminded of a cartoon some years ago that showed but two panels. In the first, the leader of a military squad on the desert has sighted another group in the distance. He has his saber raised and is saying, "It's a rescue party! We'll wait right here!" In the adjacent panel the leader of the "rescue" squad has his saber raised, as well. His words: "It's a rescue party: Let's wait right here, men!"

Clearly, even though being rescued is the goal of all the followers and both of their leaders, the leaders have misinterpreted the signs, and taken the wrong course of action. Until something changes, neither party will be rescued and the outcome is doubtful. Even if one party should decide to approach the other, even that course of action is likely to fail unless they can decide which way to go and make other relevant decisions.

A good leader has ESP

Knowing where the group wants—or needs—to go is essential. Knowing how to get there is critical. Knowing how to read the signs along the way is equally important. There are three personality traits that leaders should have to help ensure the group's success: enthusiasm, sincerity and poise—ESP.

Once the destination and the route are marked out, a leader must be able to arouse and maintain his follower's confidence in his ability to lead them on the trek. This is where enthusiasm is vital. Next, he must always show his dedication to the task and the value he places upon both the task and those he is leading on the quest. This is sincerity. Finally, he must maintain his dignity and demeanor no matter what the challenge, or who issues it. This is where poise is essential.

Many paths to choose from

So, before you set out on a journey with your members, first make certain that the destination is one they can all agree on. Next, decide on an appropriate route for getting there.

There are many paths leading to one place. However, it takes a team approach to follow any one of them successfully. Then, remain alert to the signals as you proceed: If your canteens are dry and you see a pristine spring around the next bend, do you press on? Or do you stop to replenish? If the road is washed out, do you build a bridge, find another way around the gully, or take some other course of action?

Be flexible and adapt to circumstance

Even when everyone (or almost everyone) agrees on the destination and the route, circumstances may require adaptations along the way. Good leaders will inspire trust and confidence in their followers, so the team can seize opportunities that arise and lift themselves above any challenges along the way.

When a worthy goal has been identified, pursued and earned through teamwork and fellowship, success is sweet, indeed. Both the leaders and their followers will be able to rejoice as one.

Membership processing at Kenosha

A number of members have voiced questions about membership processing at the international office. In brief:

Processing happens daily. New and late-renewal memberships are processed daily; new, dual and reinstated memberships are processed biweekly. A typical day will involve sorting renewals, new members, reinstated members, late renewals and dual memberships. These groups are further subdivided between forms with payments and forms without payments.

From this process, computer entry begins for memberships with credit cards, then memberships with check payments. Sometimes members do not remit the full amount. These members are contacted, and their paperwork and payment is held until we hear from them. If a member pays too much, a refund for the overpayment is issued. For members who have paid the correct amount, a membership card is generated and sent to the chapter secretary.

A new or reinstated member also receives a membership pin and a membership certificate which is sent to the chapter secretary. In addition, the member receives a new or welcome-back membership kit. The kits are mailed from Kenosha via bulk mail for U. S. residents (200 kits are accumulated before they are actually mailed; this can take up to several weeks) and first class for non-U. S. residents.

If the Canadian chapters have not elected to have their members send payment directly to Kenosha, then these memberships are processed, membership cards generated and the chapter is billed monthly. The cards and kits follow.

All mail received during each month is processed for that time period. The actual day that the work for the month ends on may be the 3rd or 4th work day of the next month. For instance, all membership mail received in March was completed by April 5th. Checks to chapters were prepared on April 7, chapter statements were created and the checks and statements were mailed the following week. So, if we received a membership check on March 1, the chapter did not receive its share of the dues until the week of April 10th—almost a six week period. But, for the membership check that was received on March 31, only a two-week processing time elapsed.



HARMONY TOURS WORLDWIDE BARBERSHOP GROUP EXPERTS

COMPLETE LAND PACKAGES AVAILABLE

UK - EUROPE

BARBERSHOP TOURS BY A BARBERSHOP SINGER

Bill Thomas
Harmony Tours
Worldwide,
2 New Park View,
Farsley,
Pudsey,
West Yorkshire,
England,
LS28 5TZ.
Tel/Fax:
0113 257 3538

- Airport transfers
- First class hotels & transport
- Inclusive of breakfast - dinner
- Sight seeing
- Courier service
- Baggage handling
- Easy spread over payments
- Tailor made itineraries
- Sing Barbershop Worldwide
- Plan early for 1996/7
- Guaranteed prices

**Harmony Tours Worldwide
is an official Tour Operator
for the SPEBSQSA**



IABS CONVENTION

Limerick City, 6 – 8 October, 1995

My Wild Irish Rose
And other songs like those
Will be sung everywhere
In Limerick, I declare
It's the place that everyone goes

Individuals and groups of both gender are invited to the Irish Barbershop Singing Convention in October next. *Entry forms and accommodation details from:*

BAZ MILLAR

Shannon Development, the Granary, Limerick, Ireland.
Telephone: 010-353-61-410777 Fax: 010-353-61-315634

The prognosis
is good...

chordiac arrest

is alive and well.

Can we set up an
appointment
for your chapter?

Although we have bookings
into 1998,
we still have many dates

available

during the next several
years.

and

to those chapters we have
diagnosed in the past, it's
probably time for

a second opinion

from the doctors.

So, call Chordiac Arrest
today, and we'll set up a
consultation.

*"Live and Well" cassettes
still available:
\$10 each, includes
postage.*

chordiac arrest!

"Doctor" Johnson
527 East Third Street
Lockport IL 60441
815 838-1874



A decade of conventions—1940-1949

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

One of our most popular exhibits revisited the Society's earliest conventions—those of the 1940s. After its run at Heritage Hall Museum, the exhibit traveled to the international and mid-winter conventions and to Harmony College. Here, we offer a few glimpses of those bygone conventions.

The Fabulous Forties

During the 1940s, conventions changed almost every year—new rules, different formats, novel activities and growing attendance. Most of the conventions were held in mid-June, and only one was held west of the Mississippi.

Smaller crowds meant the entire convention could be housed in one or two hotels. Until 1946, all the contest sessions except the finals were held right in the convention hotel.

There were very few “outside activities”—the focus was on singing, either in the contest, or for pleasure and informal entertainment.

By land and by sea

Getting to the convention was almost as much fun as being there. Riding the rails in reserved train cars provided opportunities for socializing and singing en route in the early '40s.



Due to travel restrictions during World War II, the convention was held in Detroit, where the Society's headquarters was located, for two years in a row. Lucky hometown fans lined up for tickets in 1945.

Convention-goers had a unique travel opportunity in 1949. The cruise ship *S.S. North American* was reserved for exclusive barbershop use. Sailing from Chicago to Buffalo, it served as a floating hotel during the convention before making the return voyage.

The media cooperated

The Society was good press from the day it was founded, and the conventions of the

1940s triggered a flurry of media coverage. Newspapers across the country followed the regional preliminaries and the main convention. Radio stations broadcast the suspense-filled medalist countdown live.

Quartets were whisked off the stage to be photographed by the press, filmed for the newsreels, and recorded by record companies. The first Society-produced convention movie was a 30-minute, 2 reel Kodachrome 16mm film made in 1943. It was followed three years later by the first Society-produced convention record.

Stub Pencil reported

For those who couldn't make it to the conventions, *The Harmonizer's* intrepid “Stub Pencil” provided pages of inside info. Whether it happened back-stage at the contest, at a late night hotel-room afterglow, or in the lobby at 2 a.m., Stub, a.k.a. “Sev” Severance, covered it all in his column. [See article on page 25.]

Contest & Judging evolved

The C & J system was rapidly evolving in the 1940s. There were often changes each year. Certain aspects of those early contests might seem a little strange today.



In 1947, these four unidentified men shared expenses and drove to Milwaukee in a station wagon. By the time they arrived, they were the Station Wagon Four, and quickly became one of the convention's most popular quartets.

Most quartets sang the same two songs at each round of the contest. A rule change in 1947 required quartets to sing a different song in the second round.

A "medalist round" was introduced the same year. The top five quartets were chosen from a field of 15 finalists. Each quartet then sang one song in a special medalist contest, which decided their finishing order.

Before there was a Landino trophy, competing quartets received unique prizes each year. Some of the booty for the top quartets included coffee tables, radio-recording sets, and oil portraits. The rest of the pack was consoled with boxes of throat lozenges and pitchpipes.

The war years necessitated innovation

The 1945 convention was only one day long. Why? Travel restrictions imposed during World War II limited the attendance and duration of conventions. Twelve quartets—48 men—were permitted to travel to Detroit to take part in the finals contest and "conference".

Preliminaries were held in four cities on four successive nights. A team of four judges traveled from New York to Cleveland to Chicago to Kansas City in order to select the finalists.

And in your free time ...

Two popular features of the conventions were the Jamboree and the Morning-Glow. In 1946, the Jamboree debuted as a night-club style activity with a dance band. The following year, the champion quartets provided the entertainment. In 1948 it became a showcase for quartets eliminated in competition.

The Morning-Glow premiered as the "Rise and Shine Breakfast" in 1947. The three-hour brunch featured bacon and eggs with quartets on the side. Morning-Glows were a popular feature of conventions well into the '50s.

The first international

The **Maple Leaf Four** of Windsor, Ontario, made the 1944 convention the Society's first international contest. They sang "I Had a Dream, Dear" and "Wait Till the Sun Shines, Nellie."

The World's Worst Quartet

The battle for this prestigious award was bitterly contested at the 1944 and 1945 con-

ventions. The **Slap Happy Chappies** finally clinched the title.

But what about the choruses?

Though there were no chorus contests in the 1940s, choruses were a favorite entertainment of convention-goers. The **Corn Belt Chorus** was a popular group throughout the decade. Chapters from central Illinois pooled their talent to create a "super-

chorus" of 150 to 300 men, directed by John Hanson.

The Monkey Wrench

Something always goes wrong at a convention. In 1943, the contestants and audience sweltered in the steam heat of Chicago's Medinah Temple—in June. The next year in Detroit, the hotel elevators died on the last day of the convention.

*In celebration of ten years together, The Ritz is proud to present **The Ritz ANTHOLOGY**. This four disc or cassette package includes the four most recent recordings by the 1991 International Quartet Champion. Enjoy *The Ritz Swingin' on a Star*, *Old Songs are Just Like Old Friends*, *I'm Beginning to See the Light*, and *The Ritz on Moonlight Bay* all for one low price! Handsomely packaged, **The Ritz ANTHOLOGY** is an attractive and affordable way to add all of The Ritz recordings to your collection.*

PLEASE INDICATE QUANTITIES

The Ritz Anthology

C.D.(s) @ \$49. = _____
Cassette(s) @ \$33. = _____

The Ritz Swingin' on a Star

C.D.(s) @ \$15. = _____
Cassette(s) @ \$10. = _____

Old Songs Are Just Like Old Friends

C.D.(s) @ \$15. = _____
Cassette(s) @ \$10. = _____

I'm Beginning to See the Light

C.D.(s) @ \$15. = _____
Cassette(s) @ \$10. = _____

The Ritz on Moonlight Bay

C.D.(s) @ \$15. = _____
Cassette(s) @ \$10. = _____

The Ritz

Cassette(s) @ \$10. = _____

SUB TOTAL = _____

SHIPPING & HANDLING = **\$2.00**

AMOUNT ENCLOSED = _____

The Ritz

TEN YEAR CELEBRATION



NOW ACCEPTING MASTERCARD AND VISA
PLEASE CALL (800) 555-2324

Name _____

Address _____

City _____ State _____ Zip _____

Send this order form and your check made payable to: "The Ritz" (Foreign orders specify "U.S. Funds")
Ritz Recordings, Box 126, Oakwood, OH 45873

The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use



Chapters in Action

The Tyler, Texas, Chapter has a couple of new member stories worth sharing. Incidentally, this 18-month-old chapter's **Vocal Express** chorus has won every contest entered so far!

His perfect-attendance record in jeopardy, new member Tom Pedano travelled 8,720 miles, including 120 by automobile, on April 17 to get to chapter meeting. In traversing this distance, he arrived 30 minutes earlier than when starting out!

Pedano is a purser with American Airlines and was in Tokyo. His flight departed at 7 p.m. (Tokyo time) and arrived in Dallas at 3 p.m. (local), just enough time for him to clear the flight, grab a bite to eat and drive to Tyler to attend the 6:30 craft session for new members. Now, *that's* dedication!

While a student, Robert Alicea had been a member of the Holland, Mich., Chapter. After graduation, he moved to Tyler, where he languished in the absence of barbershopping for two years before noticing the new chapter's meeting announce-

ment in the local paper. Unfortunately, the listing in the "Day By Day" column only furnished the date, time and location, so Robert couldn't contact anyone to take him to the meeting.

At the time, he was without a vehicle, but decided to visit anyway and set out on foot, a jaunt that took him more than an hour-and-a-half to complete. After the meeting and rehearsal, without mentioning his plight, he slipped out into the 10 p.m. darkness and walked back to his apartment—a round-trip of 15 miles! New member Alicea has since arranged for transportation and holds down one-third of the tenor section.



Since it was often difficult for the full **Chorus of the Atlantic** to accept weekday performance bids, some members of the Red Bank Area, N. J., Chapter, who were retired from the business world, formed a mini-chorus to accept daytime gigs. The **Matinee Idles** gave 24 performances in 1994, principally at luncheon activities.



On the Society's birthday, April 11, the Pittsburgh South Hills Chapter inducted the mayor of the Municipality of Bethel Park as an honorary member. Shown above, chapter president George James (at right) presented the honorary membership certificate to Mayor Alan F. Hoffman.



Waterbury, Conn., Chapter's VLQ, **Route 8 Connection**, was featured at the city's observance of the National Day of Prayer on May 4, performing the "The Lord's Prayer" and "An Irish Blessing." Shown [at left] in the courtyard of Waterbury City Hall are (l to r): Bill Langellotti, Russ Lang, Tony Grosso, Ken Rose, Dick Harlow, Fred Troske, Jim Fulton, Bob Meany and Joe Horbal.

The Cape Coral, Fla., Chapter was successful in obtaining space on ten billboards from a local company at no cost. Ten posters were printed by another company for \$500. Shown inspecting one of the sites in the photo at right are President Jack Brueckman (at left) and Elmer Barnes, who designed the poster.

the
Cape
CHORALE
S · P · E · B · S · Q · S · A

SING
BARBERSHOP
HARMONY
AT IT'S BEST!
(941) 489-1988

At right, members of Bedford/Sackville, Nova Scotia, NED's "fastest-growing chapter," **The Mill Stream Chorus**, performed "O Canada!" before a Canadian Hockey League game in Halifax this spring.



Last winter, the New London and Norwich, Conn., chapters combined their choruses to perform in concert at the Coast Guard Academy's Leamy Hall. The free-to-the-public concert included performances by the Coast Guard Band, the Academy cadet band and cadet male chorus, the Idlers. Shown at left are the combined **Sea Notes** and **Rose City Chorus** members joining with the Idlers in a presentation of "God Bless America."

In celebration of the Society's birthday on April 11, the Dundalk, Md., Chapter's **Chorus of the Chesapeake** visited the Alexandria, Va., **Harmonizers**. Also in attendance were numerous dignitaries from the Mid-Atlantic District, including directors of nearby smaller chapters. These directors took turns conducting a combined Alexandria/Dundalk chorus of nearly 200 men—quite an experience. Shown at right are three gold-medal directors jointly leading the throng in "Keep The Whole World Singing," (l to r): Scott Werner (1986 and 1989), Lew Sims (1954) and Fred King (1971).

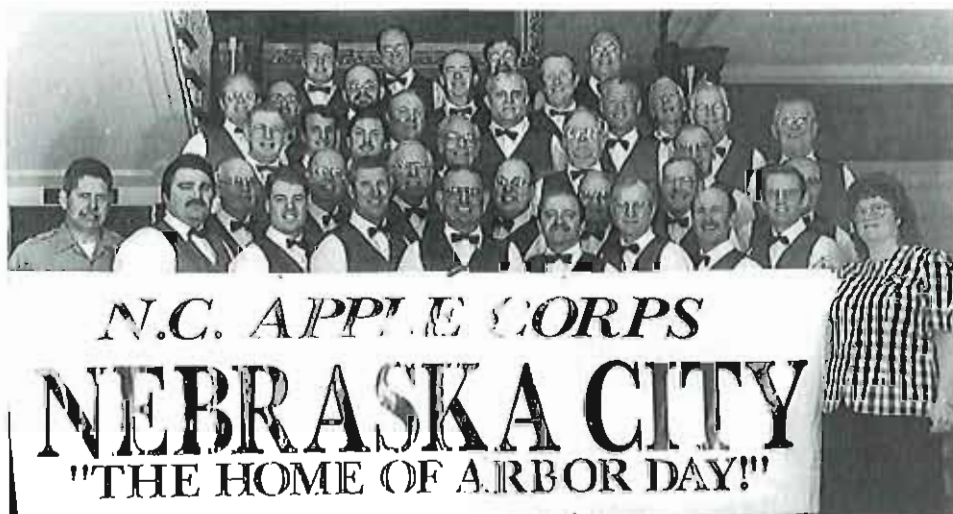


For the past three years, Monroe County West, N. Y., Chapter's **Chorus of the Erie Canal** has staged an annual concert to benefit Nazareth College's Speech-Language Pathology Program. More than \$3,000 has been raised to date; proceeds that enable Nazareth College, located in Rochester, to administer hundreds of hearing screenings for pre-school children at local Head Start centers operated under Action for a Better Community. Shown in the photo at left during a recent meeting are (l to r): William McHugh, chorus director; Robert Kallstrand, chapter president; Dr. James Feuerstein, professor of audiology; Marilyn Fisher, health services coordinator for ABC Head Start; William Wegenka, chapter benefit coordinator and Keith Clarke, chapter board member.



Shown at left, taking barbershop harmony to extremes, are four members of the Las Vegas Chapter, ringing a tag on 14,496-foot-high Mt. Whitney in California last September (l to r): John Mackey, bass; Jeff Swart, tenor; Rick Ives, lead and Bud Adler, bari. The four outdoorsmen have a penchant for singing in out-of-the-way locales. Their 1994 experiences included the Phantom Ranch on the floor of the Grand Canyon and at its North Rim Lodge, at Bad Water in Death Valley, in Joshua Tree National Park, on Humphrey's Peak near Flagstaff, as well as on the streets of Pasadena during the Tournament of Roses Parade.

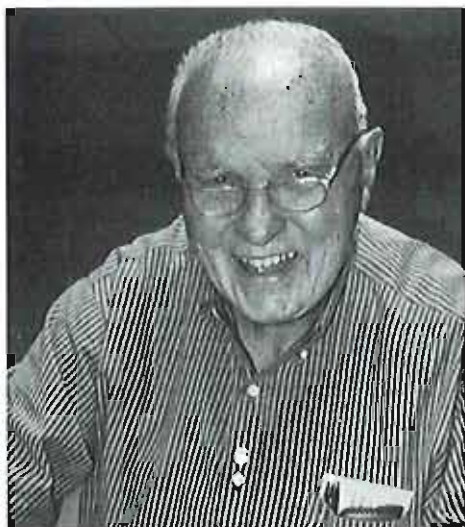
On Arbor Day, the Nebraska City, Neb., **Apple Corps Chorus** sang the first two lines of "Oh, What A Beautiful Morning" for the opening of the *CBS This Morning* show on national television. The show, hosted by Paula Zahn and Harry Smith, arranged for a crew from an affiliate station in Lincoln to provide a live feed to New York for the event. The group is shown at right.



Members of the Society's Leadership Task Force visited the Philadelphia, Pa., Chapter in April to help the chapter board examine ways of finding the most viable and effective programs and methods to achieve chapter goals and objectives. The event was in connection with the task force's inaugural meeting. Shown at left are (l to r): Doug Brown, Digger MacDougall, Chairman Steve Rafe, Staff Liaison Joe Liles, Ron Young, Dick Powell and Steve Stefanik.

"Sev" Severance celebrates 50-plus years of barbershop singing and service

by Jim Haskins, Research Triangle Park, N.C., Chapter



"Sev" Severance

The man who carries a "BARBSHPR" message on his North Carolina license tags, R. H. "Sev" Severance, recently celebrated his 50th year of SPEBSQSA membership.

Sev was singing duets with Al Shea, later lead of the **Buffalo Bills**, in their New York hometown even before the Society came into existence. Active in music, fraternity and political life on the campus of Cornell University, where he graduated in 1941 with a degree in hotel management, Sev fondly remembers conning his glee club director into letting his barbershop quartet sing for the club's Annual Show. The audience declared his group to be the "greatest thing since sliced bread."

Within one day of graduating from the Ithaca campus, Sev was enrolled in the Navy's Supply Corps School at Harvard University. During 21 years of naval assignments at home and abroad, he always found a way to continue his love for barbershop singing.

Over the years, Sev has been a member of 13 chapters, becoming the chorus director of three. He was a certified judge in the C&J program from its beginning until 1993. He has served as secretary of two districts, as well as on the International Board of Directors. As an international vice president in 1968, his picture graced the cover of *The Harmonizer*. Sev is now in his 30th year as

a COTS instructor

A barbershop experience in every port

While assigned to the New York Navy Yard, Sev was a founding member of the Manhattan Chapter, which is also celebrating its 50th year anniversary this year, and sang in the **Big Apple Chorus**. Sev's quartet, the **Quaker City Four**, competed on the international stage in 1949 in Philadelphia.

In Chicago, he sang under Frank Thorne's direction with the Chicago No. 1 Chapter and in Washington D. C. with the **Singing Capital Chorus**, quartetting in the nation's capitol with the **Humbuggs** and **Rythomats**. Later in his Naval career, Sev directed the Seattle **Sea Chordsmen** and quartetted with the **Sourdoughs** at his Adak, Alaska, post.

Sev, who served nine of his 21 years in the Navy at sea, directed a barbershop chorus and quartetted on the USS *Essex*, rehearsing every night in the ship's library. He retired from the Navy with the rank of commander in 1962 at Bayonne, N. J., and sang with the choruses of the Livingston and Summit chapters.

Civilian occupations kept him on the move

With his Navy Supply Corps experience, Sev went to work for Allied Van Lines in Chicago and then for Container Corporation of America. At age 54, he became warehouse manager of the Union Carbide facility in the Chicago suburbs and later worked in the company's new facility in Indianapolis.

During this time, he again sang with the Chicago No. 1 and Chicago Southtown chapters.

Following a heart attack in 1980, Sev retired from full-time work. But during a short stint of consulting, he also directed the Lancaster, Penn., Chapter's **Red Rose Chorus**. In 1982, Sev moved to his Durham, N. C., retirement home, where he immediately took up singing with the Research Triangle Park **General Assembly** chorus.

A lifetime of service to the Society

A past International Board and Executive Committee member, Sev is well-known as a COTS instructor, going on strong now for 30 years. As a certified SPEBSQSA judging chairman and secretary of judges for 38 years, Sev owns the record for the longest active judging service in the Society.

A long-time bulletin editor who still serves as a judge in the International Bulletin Contest, Sev contributed the "Stub Pencil Notes" post-convention column to *The Harmonizer* from 1943 to 1958. [See article, page 20]

While at Cornell, and just before Pearl Harbor, Sev married a "good-looking tomato" (as he refers to all ladies), Spike. Following Spike's death, which came after moving to North Carolina, Sev married Betsy, a Duke Divinity School graduate who is now a supply pastor in the Presbyterian Church. Sev's extensive SPEBSQSA travels give him a chance to see his six children and 29 grandchildren, who are spread throughout the country.

Be On "Pitch" Everytime With
Quartet & Chorus Photographs
from

CORNELIUS PHOTOCRAFT

(918) 622-6106

P.O. Box 52900 • Tulsa, OK 74152



JERRY L.
CORNELIUS



News About Quartets



Scot Arthur, a local radio personality who has been the emcee on several of the Houston Chapter's shows, decided it would be fun to have one of the chapter quartets perform during the cast party following the opening of *Hello Dolly* in Houston. **Second Nature**, dressed as singing waiters, performed a parody of "Hello Dolly" for star Carol Channing—"Hello Carol." Shown at left are (l to r): Keith Kauffman, bari; Mike Robards, lead; Carol Channing; Tommy Gartman, bass and Roy Pritchard, tenor.



Luck of the Draw, a year-old aggregation from NED, has been busy. In January, the quartet performed at inauguration festivities for New York Governor George Pataki. Later the same month, the quartet sang twice as featured performers on live TV during a major charity telethon in the area. Shown above during the telethon with actor McLean Stevenson (Col. Henry Blake of *M*A*S*H*) are (l to r): Andy Pratt, bass; Scott Bailey, bari; Stevenson; Dan Gale, lead and Bill Hoogeveen, tenor.



Rhythm and Rhyme appeared in the CBS special, *The Best of Everything*, which was broadcast in May of this year. The foursome was part of a montage honoring *The Brady Bunch*. Shown above on location are (l to r): Craig Ewing, tenor; Dean Waters, lead; Ron Black, bass and Les Dergan, bari.

To advertise its chapter show, **Fatherly Advice**, a seniors quartet from the Bellevue, Wash., Chapter, performed on the sidewalk in front of Seattle's famed Fifth Avenue Theater. Shown at right are (l to r): Dan Tangarone, tenor; Dick Bek, lead; Bill Thurmon, bari and Burt Staffen, bass.



As part of an auction to benefit the Kinderling Center in Bellevue, Wash., the **Rain City Four** was auctioned off for a bid of \$400. Between songs, the quartet presented the president of Kinderling with a donation of \$450 from the Puget Sound Barbershoppers' Harmonize For Speech fund. Shown at left are (l to r): Rob Mitchell, tenor; Dick Bek, lead; Bob Thomas, bass and Jamie Peterson, bari.

The 1992 FWD seniors champion, **Jest for Phun?** was invited to sing for the Pro-Am draw dinner preceeding the FHP (formerly, the GTE) Seniors Golf Classic in Ojai, Calif., in February. Standing behind senior pro golf champions Tom Wargo (left) and Larry Laoretti in the photo at right are (l to r): John Ford, bari; Larry Krause, bass; George Dallas, lead and Jim Laverty, tenor.





One of our very senior quartets is **Caloosa Connection**, from Florida, whose members' total age is 329 years. Shown at left (l to r) are: Nevin Salot, tenor, 85; Dick Couse, lead, 82; Al Kirmss, bass, 82 and Everett Meiners, bari, 80.

On the lighter side ...

We're on somebody's list!

Most members are probably plagued from time to time with junk mail announcing sweepstakes winners. Your international office recently received such a packet from the Fingerhut Corp. Prize Distribution Center. The envelope displayed the usual "You are a confirmed prize winner!" and was addressed to Mrs. Barbara S. Cortet at our Third Avenue address in Kenosha.

COTS—an ambiguous acronym?

*by Dick Donze, Rochester, Minn.,
Chapter [adapted]*

After a COTS weekend at the Thunderbird Hotel in Bloomington, I had a chance to reflect on the possible meanings that might be associated with COTS. My registration materials said "Chapter Operations Training Seminar," but the tent card on the table of my first class read "Chapter Officers Training School." I was confused.

After a full day of classes, I suggested "Calluses On The Seat." Following the afterglow that night, I opted for "Crawl Off To Sleep," but some of the younger members selected "Carry On Til Sunrise." This started with tag singing in the hotel hallways until someone "Called Out Thunderbird Security." The group thereupon adjourned to a nearby White Castle to "Chowdown On The Sliders."

As for me, when I got home on Sunday afternoon, I "Crashed On The Sofa."

Ruth Marks retired

At the end of June, Ruth Marks retired from the international staff. Known to many members as the Old Songs Library librarian, Ruth has answered dozens of phone calls daily regarding library research, the obtaining of copyright clearances and the trove of unpublished arrangements. Actually, the job title is Harmony Foundation Program Coordinator, which also involves many aspects of the Society's for profit branch, including contributions to Heartspring.

Tom Barr, part-time assistant to Ruth for the past several years, has been selected to take over her position.

Errata

The photo caption of Mitch Francis on page 22 in the May/June Harmonizer was in error. Not only was Francis' name misspelled but, in fact, he was being honored as the retiring stage manager for the Mid-Atlantic District, not the Alexandria Harmonizers, who hosted the event.

WALTER LATZKO

**Premiere arranger
of Barber Shop Harmony
for over 50 years**

has written over 500 musical arrangements
for the:

- Chordettes • Buffalo Bills • Suntones
- Dealers Choice • Classic Collection
- Bluegrass Student Union
- Thoroughbreds • Alexandria Harmonizers
- and many other fine quartets
and choruses.



Now you can have an existing
or even an original Latzko
arrangement for your very own.

Latzko-Muzik

Call (914) 496-3760
or write P.O. Box 155
Blaoming Grave, NY 10914

1999 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1999 midwinter convention must submit their bids to the international office by **February 1, 1996.**

For information, contact:
Ken Buckner, Manager,
Conventions & Meetings
SPEBSQSA, Inc.
291 N. Hubbards Lane,
Suite B-26111
Louisville, KY 40207
Phone: (502) 893-7288
Fax: (502) 893-6694



The Way I See It ...

What's all this about "entertainment"?

I recently read the following on the Harmonet: "Over the past four years and especially since the implementation of the new judging categories I've seen a shift in emphasis from attempting to please a judging panel to attempting to please the audience, away from a focus on arcane details of a perceived barbershop style to a focus on entertaining through performing in the barbershop style."

I've been looking at the Code of Ethics, Society bylaws and such, and have not been able to find a reference to this "entertainment" thing that many people are talking about. Are we a group of entertainers that just happen to entertain mainly in the barbershop style? Or, are we a group of singers that sing barbershop harmony and if someone is entertained by listening to us, that's fine?

The E in SPEBSQSA doesn't stand for Entertainment. All I have seen in the purpose of the Society is that we are to encourage its spread and preserve its style. I have yet to see anything about pleasing audiences in our official goals.

Our organization is not about entertaining people, like it or not. It doesn't matter whether we please Joe Blow in the audience. Our organization is about preserving a style of music. I reckon we should judge a group on how good a representation of the barbershop style they give; therefore, the best people to judge this would be trained judges.

If I'm in the entertainment business, I want out. I'm here to sing barbershop. If you happen to really enjoy listening to it, that's great! But I am not an entertainer. And no, I'm not an old fogey, I'm 21.

Jesse Turner
Red Boiling Springs, Tenn.
(jbt7287@ntech.edu)

Entertainment is what it's all about

In response to Mr. Jesse Turner's outpouring of the soul, I also am not an old fogey ... I am 25.

I'm wondering why you're so opposed to entertaining people. I suggest that if you're going to put something on stage and sell tickets for people to come and watch, then you have an obligation to them to do your best to present an entertaining show—be it a competition or otherwise.

If you're not interested in entertaining people and not interested in putting your barbershop music on a stage, then where will you put it? In a rehearsal hall? If so, what are you rehearsing for?

If you're singing barbershop just for the sake of singing barbershop, and you just sing it for yourself, how do you expect to accomplish your goal of preserving the style when you limit it to such a stagnant environment? How do you expect to draw in new people? How do you expect to keep them once they find out that you are not working towards anything beyond 10:30 and wings and beer down the road?

Music exists to be heard and enjoyed by others.

Joel Rutherford
Kitchener, Ontario
(ruth2350@mach1.wlu.ca)



These comments from the Internet, used with permission.

To subscribe to the Harmonet, send an e-mail message to:

listserv@admin.humberc.on.ca
subject: Subscribe
text: subscribe bbshop [your name]



Tuxedo Wholesaler

Free 40 page Color Catalogue
call toll free (800) 828-2802.

NEW BLACK TUXEDO

In Polyester

\$99.00

***NEW * NEW * NEW * NEW ***

New Wing Collar Shirt	\$15.75
New Laydown Collar Shirt	\$15.75
Tie & Cummerbund Set in Poly/Satin	\$8.95
Tie & Cummerbund Set in Lamé	\$12.95
Bow Tie Poly/Satin	\$3.00
Bow Tie in Lamé	\$5.00
Men's Tuxedo Pant (ex. waist, black)	\$24.00
Men's Tuxedo Pant (ex. waist, black)	\$36.95
Shawl lapel full back Vest*	\$22.50
Shawl Lamé lapel full back Vest*	\$29.50
V Neck Lamé Vest	\$36.00
Suspenders all colors	\$5.00

Prices subject to change without notice

*Vests come in Red, Royal
and Black with black lapels

Call a Sales Representative today
(800) 828-2802



Free Catalogue
Samples Available
(Please secure with a
credit card.)

Tuxedo Wholesaler
7750 E. Redfield Rd.
Scottsdale, AZ 85260



Men of Note

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

Central States			Land O' Lakes		
Cearnal, Robert	46	1	Gall, Robert	21	1
Spellman, Marvon	89	1	Liles, Joe	51	1
Dixie			Northeastern		
Buttler, Frank	26	1	Andrews, Alex	29	4
Evergreen			Church, Charles	30	1
Gazeley, Ralph	23	2	Houppis, C. N.	27	2
Olson, Charles	22	1	Pioneer		
Far Western			Chirgwin, Martin	25	1
Anderson, Brent	30	1	Pascher, William	35	1
French, Stanley	30	1	Rocky Mountain		
Hunter, Charles	57	1	Cook, Dennis	21	1
Sprouse, Donald	21	1	Johnson, Douglas	23	1
Illinois			Schuman, Marcel	43	1
Clark, James	25	1	Southwestern		
Johnny Appleseed			Scott, Bob	21	2
Schaefer, Fred	26	1			

In Memory

Malcolm "Mac" Huff, noted Society arranger, composer, judge, coach and director died at his San Antonio home on April 9. He was 65. An avid quartet man, Huff directed the Evansville, Ind., chorus for



14 years and the San Antonio chorus for ten.

Mac Huff was a member of the international staff from 1969 to 1978, during which time he spent two weeks in each district every year, teaching, coaching and encouraging quartet singing. He contributed to the craft manuals of that time and authored the original *Information Manual For The Barbershop Quartet*.

Chapter Eternal

During the first quarter of 1995, the following members were reported to the international office as deceased.

Cardinal		Johnny Appleseed		Northeastern	
Brown, William	Greater Indianapolis, IN	Beery, Galen	Wayne County, OH	Arsenault, Roland	Norway-South Paris, ME
Strole, John	Terre Haute, IN	Belt, Scott	Marion, OH	Butchko, Alex	Bridgeport, CT
Syester, James	Terre Haute, IN	Brown, William	Tuscarawas County, OH	Cohen, Myron	Bridgeport, CT
Thorn, Leif	Bloomington, IN	Gohlke, Fred	Fostoria, OH	Cooke, Harvey	Frank Thorne - K
Central States		Leidel, Keith	Maumee Valley, OH	Ellis, Harry	Cape Cod, MA
Boettcher, Harold	Lexington, NE	Plank, Harley	Loganairre, OH	Jones, Walter	Laconia, NH
Sharer, Phillip	Wichita, KS	Stewart, Chester	Lawrence County, PA	Snell, Hial	Norway-South Paris, ME
Snell, E. W.	Mason City, IA	Wright, Richard	Lima Beane, OH	Spina, Thomas	Enfield, CT
Dixie		Land O' Lakes		Vitagliano, James	New Haven, CT
Bourgoyne, Roy	Memphis, TN	Anderson, Nelson	Polk County, WI	Ontario	
Bratt, William	Hilton Head Island, SC	Dettmann, Sheldon	St. Cloud, MN	Russell, Frank	Grimsby, ON
Fowler, Robert	Anderson, SC	Grote, Howard	New Lisbon, WI	Taylor, William	Stoney Creek, ON
John, Fares	Augusta, GA	Krueger, Carlton	Green Bay, WI	Pioneer	
Spry, G. H.	Charlotte, NC	Rogers, Edwin	Worthington, MN	Boggs, Merle	Flint, MI
Evergreen		Roth, Richard	Oshkosh, WI	Gregerson, Nels	Grosse Pointe, MI
Kragrud, Duane	West Portland, OR	Ziegeweid, Joseph	Minnetonka, MN	Hofer, Russell	Grosse Pointe, MI
Mitchell, Richard	Salem, OR	Zwicky, Laverne	Oshkosh, WI	Humphries, Donald	Windsor, ON
Rath, Leslie	Nanaimo, BC	Mid-Atlantic		Rocky Mountain	
Far Western		Auguste, John	Patapsco Valley, MD	Vik, Lawrence	Pueblo, CO
Anton, George	Las Vegas, NV	Blihar, Joe	Hunterdon County, NJ	Seneca Land	
Boehm, George	Fullerton, CA	Coale, James	Greater Baltimore, MD	Hannes, George	Olean, NY
Coward, Hugh	Monterey Peninsula, CA	Douglass, Joseph	Teaneck, NJ	Nece, James	Erie, PA
Feiner, Murray	Foothill Cities, CA	Etchells, Alfred	Ocean County, NJ	Whren, Wilmer	Venango County, PA
Madden, William	Sacramento, CA	Glasser, Vincent	Lancaster Red Rose, PA	Southwestern	
Morgan, Ralph	El Cajon, CA	Harvie, William	Richmond, VA	Morgan, Andrew	Greater New Orleans, LA
Spidle, Harvey	East Bay, CA	Hoffman, James	Dundalk, MD	Sunshine	
White, Donald	Apple Valley, CA	Kovalewich, William	Red Bank Area, NJ	Clambelli, David	Naples, FL
Williams, Rollin	Whittier, CA	Libby, John	Montgomery County, MD	Deines, Warren	Manatee County, FL
Zook, Troy	Long Beach, CA	Lieto, Vincent	Ocean County, NJ	Earl, Elmer	Charlotte County, FL
Illinois		Mannucci, Joseph	Manhattan, NY	Giblin, John	Sarasota, FL
Carson, Robert	Macomb, IL	Marta, Harry	Delco, PA	Kelso, Edward	Polk County, FL
Clarkson, Peter	Coles County, IL	Meeson, Robert	Scranton, PA	Kirby, Frank	Palm Harbor, FL
Derckum, Arthur	Elgin, IL	Paskill, Charles	Delco, PA	Knudson, Irvin	Martin - St Lucie, FL
Gordon, Robert	Okaw Valley, IL	Rys, John	Montgomery County, MD	Kvaska, Joseph	Manatee County, FL
Herriman, Bernie	Peoria, IL	Sparenberg, Francis	Greater Baltimore, MD	Provencher, Fritz	Sarasota, FL
Higdon, Ralph	Quincy, IL	Steiner, Arthur	Fauquier County, VA	Rush, Martin	Daytona Beach, FL
Innocent, Harold	Greater Alton Area, IL	Weiler, Jacob	Lancaster Red Rose, PA	Frank H. Thorne	
Janis, Raymond	NorthWest Chicago Metro, IL			Knorr, Walter	Frank Thorne - T
Jerger, Fred	NorthWest Chicago Metro, IL				
Owens, Dale	Peoria, IL				



Letters to the Editor

Youth outreach?

My name is Danny Pratt and I am 17 years old. I'm from Utah originally, but am now living in California. I have been barbershopping for just over a year, and have been a member of the Society since last October.

I sing with the Hanford, Calif., Chapter, and was a member of a high school quartet, now in the process of re-forming, that won third place in the Far Western District last year.

I find *The Harmonizer* to be focused on things such as PR, leadership positions and merchandising strategies for Harmony Marketplace. All of these things are very important and necessary information, I'm sure, but rarely do I find an article or column focused entirely on my age group, or the 20s and up.

Most of the time, when I do find one, it's written *by* someone older, *to* someone older, *about* the age group in question. This I find hard to get excited about, so I thought I'd write, myself.

I enjoy being a member of such an honorable Society, and have a great time participating. I wouldn't give it up for the world. Yet, I can't seem to find anyone in the Society, outside of my own chapter, that is interested in me.

Just recently, at the FWD spring convention, I found only a group of five men who would sing with me. Everyone else was either too busy, or didn't want to.

I am always reading about HARMONY EXPLOSION and other youth programs. If more interest were shown towards youth in general, there would be no need for "youth outreach." Youthful people would flock to become part of this wonderful thing called barbershop harmony.

And I, for one, wouldn't mind singing a few more tags at the next convention!

Danny Pratt
Lemoore, Calif.

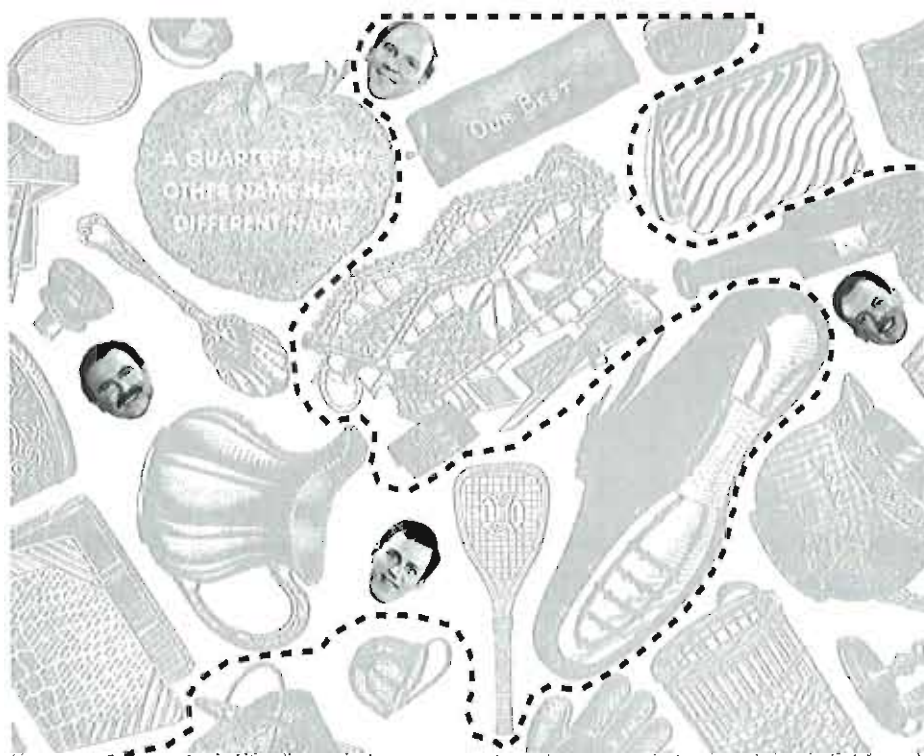
Congratulations

It has been just over one year since I joined the society as a member of the Northstar Chorus in St. Paul, Minn. I have eagerly awaited each edition of *The Harmonizer*. Somehow I feel a little closer to the rest of my barbershop "friends" when I read the articles and photo captions.

It was with a great deal of surprise and some pride that I read about The Untouchables quartet from Cabrillo High School (which is actually located in Vandenberg Village by the way) in the May/June issue. As a founding student of Cabrillo in 1966 when the school was formed, I felt a bit of a nostalgic tingle when I read the name in print in one of my favorite publications.

I would like to extend my congratulations to Jeremiah, Peter, Jerry and Nathan, four Conquistadores who can be very proud of their efforts and accomplishments. What better way to bring more honor to our school "high upon a hill" than through sharing barbershop harmony.

Dick Irwin
St. Paul, Minn.



HAVE YOU SEEN FRED?

1994 11th Place Semi Finalists (We can't believe it either!)

"Simply... FRED" 16 forgettable songs • 40 minutes of comic bliss including a 5 part arrangement with someone called Joe Connelly.

"Get Happy" Pre-order our next release (already in production...really) for a special, advance purchase price (till 10/1/95). It makes a great stocking stuffer, not to mention a good Christmas gift.

	"Simply...FRED"	(Available Fall '95) "Get Happy"
Cassette	10.00	9.00
CD	15.00	13.00
8 track	5,000.00	4,871.00
Subtotal	\$	\$

+ Touching & Feeling \$2.00
+ \$3 (Overseas orders only)

The total price for happiness: \$

Mail (check payable to "FRED") to:
FRED
1415 Barrier Rd.
Marietta, GA 30066
(404) 928-4284

The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use. Do not operate heavy equipment while humming a FRED tune.

Name: _____

Address: _____

Phone #: () _____

Hot Size _____



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

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 '93-'94 NorCal East Division Champion Sacramento, Calif., Capitolaire chorus, 100 strong, is ready to explode on the scene, and we're looking for a dynamite director to lead the charge! The successful candidate will be musically innovative, energetic, well organized and team-oriented. Mail or fax resumé, including references and compensation requirements, to Clark Abrahamson, 186 Big Valley Road, Folsom, CA 95630; Fax (916) 983-4143, or call (916) 983-1330.

The Mission Viejo Sweet Adelines Chorus seeks a director with dynamic personality and strong technical background. Located in beautiful Southern Orange County, Calif., this experienced, regional championship, 50-member chorus, four times in the top ten internationally, has aggressive goals and seeks a director with same. Send resumé to, or for more information, contact LaVona Cantonwine, MVSA, 24501 Chamalea, Mission Viejo, CA 92691; (714) 455-9957.

UNIFORMS FOR SALE

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.

For sale: 31 light-blue show tuxedos with dark-blue trim. Complete with coat, trousers, vest, bow tie and ruffled shirts. Good condition. \$15 per outfit or \$350 takes all. Contact Bob Miller, 133 Olcott Road North, Big Flats, NY 14814; (607) 562-3533

UNIFORMS FOR RENT

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

UNIFORMS 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 SOMEONE 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.

VISITING CALIFORNIA? Relax in comfort in a completely furnished California Ranch House located in the beautiful community of Ojai—about 45 minutes south of Santa Barbara. Sleeps six—ideal for a quartet. \$700 weekly. Free brochure. Phone/Fax: (805) 646-8849.

WANTED—Growing NED chapter looking for good used Wenger risers, 4 or 6 foot. Please contact Steve Gibson at (514) 466-5258.

Midwinter Convention Registration • Jacksonville, Fla. • Jan. 28 - Feb. 3, 1996

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

Telephone Bus. () _____ Res. () _____

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

Please accept my order for:

Quantity _____ Total (US funds) _____

Registrations @ \$40.00 each \$ _____

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

Account No. _____

WHAT'S INCLUDED:

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

INSTRUCTIONS

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

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

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

All show and tour tickets may be picked up in the convention registration area at the Omni Hotel after 12 noon, January 30, 1996.

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

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

For office use

1996 CONVENTION ONLY

Come join

KEEPSAKE

on a Barbershop Adventure to

AUSTRALIA & NEW ZEALAND

including
*SYDNEY *MELBOURNE *CANBERRA
*AUCKLAND *WELLINGTON

Join Marge, Frank and "KEEPSAKE" on a song and fun-filled adventure you'll never forget. New Zealand, our first stop, is a land of three million people with British-flavored towns, Maori culture, steam geysers, superb hospitality, and, yes, barbershop harmony.

We'll visit New Zealand's largest city, bustling Auckland, where we'll enjoy a catamaran cruise and have a bash with the Auckland Chorus. We'll have a Maori barbecue on the beach in Wellington and then a cabaret New Year's Eve party with the members of the Kiwi Wellington Capital Chorus.

And that's not all: Next we visit Australia, land of spectacular scenery, kangaroos, fairy penguins, koalas, 600 different kinds of eucalyptus trees, opal and diamond mines, unspoiled beaches, superb wineries, spectacular caves and the friendliest barbershoppers you'll meet anywhere. We'll cruise Sydney Harbor on a romantic moonlit dinner sailing; we'll see wineries, rugged coastlines, and the barren outback.

Also included in the tour is a farm visit and an underground railway ride in the Snowy Mountains. We'll pet koalas, kangaroos and emus, watch some sheep shearing, sing a few tags and woodshed a song or two with our friends from Down Under.

Flavor it all with the wonderful sound of "Keepsake" and you have the Barbershop Adventure of a Lifetime.

RETURN THIS COUPON TODAY for a free brochure describing the exciting itinerary in detail. This tour is sponsored by SPEBSQSA. G'DAY!



KEEPSAKE
1992
International
Barbershop
Quartet
Champions



18 Super Days
Down Under
December 26, 1995
to
January 13, 1996

only \$3,695
fully escorted
including air fare from
Los Angeles
(Low add-on fares available
from other major cities.)

yes!

Send me details on visiting
**AUSTRALIA and
NEW ZEALAND**



"Tours of Distinction"

WINDSOR TRAVEL, LTD.
5935 So. Pulaski Rd.
Chicago, Illinois 60629
(312)581-4404 or 1-800-648-7456



Dear Frank:

Please send me your brochure and complete details on visiting
AUSTRALIA and NEW ZEALAND with KEEPSAKE.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

