



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • September/October 1995



Marquis

Western Hills (Cincinnati), Ohio

1995 International Quartet Champion



IT'S SOLID GOLD SHOWCASE '95

Kick off the once-in-a-lifetime Golden Anniversary Celebration with Showcase '95 featuring CHICAGO FIRE, Sweet Adelines International's 1995 Champion Quartet; Houston Horizon Chorus, the 1994 international third place medalist; and celebrated recording artist and a 1995 Grammy Award winner Miss Vikki Carr. Plus a special appearance by Miss Rachael Gates, for two years a recipient of a Bev Sellers Memorial Scholarship.

Curtain at 8 p.m., Tuesday, Oct. 17. Louisiana Superdome. All tickets \$15 each. Please place ONE order (mailed to same address) for all those who wish to be seated together. Tickets are transferable but not refundable. Deadline for mail orders is Sept. 15, 1995. Orders received after the deadline will be filled and available at the Ticket Office, Hyatt Regency, New Orleans on Oct. 17. VISA or Mastercard charges accepted by phone at 800-992-7464.



Rachael Gates

Showcase '95 is just an appetizer for things to come in New Orleans.
Proceeds benefit the Young Singers Foundation and the Young Women in Harmony Program.

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SPEBSQSA VISION STATEMENT

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

The Harmonizer

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

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On the cover

Front cover: the 1995 international quartet champion, **Marquis**, posed with the Hugh Ingraham Memorial Trophy and individual ASCAP trophies. Back cover: 1995 international chorus champion **Alexandria Harmonizers** and 1995 college quartet champion **Stop the Presses**.



In "Seventh" Heaven

by Joe Liles, Executive Director

Miami Beach was a party!

Creativity ran rampant in both the quartet and chorus contests at the Miami Beach convention. The talent and presentations were just awesome. Congratulations to all competitors. You thrilled the audience time and time again. Another standing ovation to **Marquis** and the **Alexandria Harmonizers**!

The new judging categories are working. There is more freedom and entertainment, providing more joy for the performer and the audience.

Other special highlights were the AIC shows, the MBNA College Quartet Contest

and the World Harmony Jamboree. These are three events I will never miss.

My one disappointment was not being able to sing a few songs and tags with friends. On orders from my cardiologist, I had to greatly limit my activities. But, it was good just to be there, to be a part of a convention that had such ambience, heaped with heavenly harmony. What an unforgettable experience the Miami Chapter, Convention Committee and Chairman Gene Cokeroff gave us. A great big "thank you" to all volunteers!

Your best bet is to sing in a quartet

Quartet singing is the purest essence of barbershop harmony, and there are many forms of this joyous pleasure—ranging from spontaneous, casual, non-public tag and song singing to more serious show and competition quartets, with every variance between.

One thing is for sure, every member should seek out a level of quartetting he can enjoy. A good barbershop chapter will encourage it! Yes, and will even be sure there is time for quartetting during the evening of the chapter meeting.

My chapter has a quartet club that meets from 7-8 p.m. every second and fourth Tuesday, our meeting night. Chapter evenings finish with a one-to-one-and-a-half hours of free-style quartetting.

Our June intra-chapter quartet contest produced nine quartets—that's all the tenors we could find! We'll have another contest this fall.

By the way, did you know that almost all of the male staff members of your international office are quartet men? Don't laugh—

the name of my quartet (I sing bari) is Modern Maturity.

Ken Buckner, Dan Daily, Jim DeBusman, Russ Foris, Charlie Green, Brian Lynch, Ev Nau, Dan Naumann, Bill Rashleigh, Gary Stamm, Pat Tucker-Kelly ... all quartet singers!

Your Executive Committee is made up of quartet singers and promoters. Get the idea? Before this year has finished, we hope all of you who have not tasted the true essence of barbershopping will seek your glory level of quartetting. It's fun, and you can do it! 🎵



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Conventions

INTERNATIONAL

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 29-February 4
1997 Sacramento, Calif. January 20-26
1998 Tampa, Fla. January 19-25

HARMONY COLLEGE/DIRECTORS COLLEGE 1996

Missouri Western State College
St. Joseph, Mo. August 4-11



The President's Page

by Dick Shaw, International President



Barbershop harmony is
SOMETHING TO CHEER ABOUT!

Miami Beach was a *party!*

Talk about cheering; I can hardly contain myself. Our international convention was a tremendous success for the 6,740 people in attendance. The quartet competition was of a quality unparalleled even in our history. The chorus contest matched anything professionals would do and then some. I wondered if I was just excited by the immediate events, but others around me assured me that they also felt that this was the most exciting and entertaining contest ever.

But the contest was just one aspect of this power-packed week. For an extra fee, you could add the World Harmony Jamboree, the MBNA College Quartet Contest and an AIC extravaganza featuring Victor Borge to have a mix-and-match set of activities sure to please the most discriminating tastes. I have paid \$250 to register for professional conventions that are instructive but dull, and I still had to pay extra for tours. Where can you get better value for \$75?

Gene Cokeroff and his talented Miami team were diligent and professional about their responsibilities as hosts. I also noticed that they were still smiling, but also very tired, as we neared the end of the week. They received rave reviews for hospitality and helpfulness and a great deal of thanks are in order.

George Beagley, general chairman of the Salt Lake City convention team, was also in close attendance. George and the Convention Management Committee are even now planning for the 1996 convention. Since attendance was down in Miami, they know that there is likely to be a rebound next year and they must be ready. The talent and spectacle are guaranteed, so the logistics for a possible record number must be in place.

Financially, the effects of our low registration are being dealt with. Our Finance Com-

mittee has already pared back expenses for 1995 to soften the blow to the extent that we are likely to have a deficit of only \$31,500. This will be easily offset by surpluses placed in the contingency fund during the last two years. This is not to say that the budget reductions were easy or that they mean that we can operate any more efficiently than we already are. Planned program items were deferred or cut back. Since we have held the line for the last two years on the cost of convention registration as well as dues, we can expect the Finance Committee to suggest adjustments in 1997. They are long overdue and much needed for normal operation.

There are a couple of ways we can forestall or postpone future increases in dues and fees. For instance, why don't you make your plans to come to Salt Lake City now. We have had two popular conventions there in recent years, and I don't know anyone who went that doesn't want to go again.

Or, you can sponsor a new member. If one of three of our members would find a singer for his chapter, we would increase by 10,000 members next year. How about locating a new extension site? That little town just 20 miles from you may have the minimum four singers that would like to avoid a half-hour drive to meet with you, but would enjoy starting to work at home.

Since it does start at home, let me remind you that a new cycle begins this fall. District contests to select an international chorus representative are expected to be only slightly less exciting than what we experienced in Miami Beach.

Don't stay "at home on a shelf," to quote a lyric. Make plans to attend your district's version of the "Cabaret" and cheer through the whole thing. "You'll be hoarse tomorrow, but forget your sorrow ..."

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

Marquis, Alexandria Harmonizers take gold

Stop The Presses, from Bowling Green State, new college champion

Fourth-place quartet medalist last year, **Marquis** prevailed over fellow Johnny Appleseed foursome **Yesterday**, which improved from a third-place finish last year to take the silver this time. Each member of our 1987 quartet champion **Interstate Rivals** has now added a second gold medal to his collection; Joe Connelly, **Keepsake** (1992); Kipp Buckner, **The Gas House Gang** (1993); and now Paul Gilman and Jay Hawkins with **Marquis**.

The **Alexandria Harmonizers** won the chorus gold medals in a hotly contested Saturday afternoon of sight and sound that was described by many Miami Beach convention attendees as one of the most exciting chorus contests in years. Winners in 1986 and 1989, the Alexandria, Va., Chapter's 130-man ensemble prevailed by a scant four points over second-place **New Tradition** from Northbrook, Ill.

For the second year in a row, a foursome from Bowling Green State University took the top spot in the MBNA America College Quartet Contest. This year, BGSU quartets also took second and fourth places! Needless to say, there's a strong barbershop program at that school. As a matter of fact, quite a few of our international quartet champion members are BGSU grads.



"I can't believe it," **Marquis** tenor Dale Fetick seemed to say, as the quartet was announced as champion. Bass Jay Hawkins lent a steady hand.



After receiving well-deserved gold medals and trophies, **Marquis** joined presenter **Joker's Wild** and other medalists and presenters on the risers for "KTWWS."



Above, the **Alexandria Harmonizers** reprised their gold-medal presentation before the start of the quartet finals.



At left, Alexandria director Scott Werner cradled the chorus champion trophy. Werner is the first Society director to win a gold medal as a director *and* a quartet gold medal in the same year—he sings lead in the 1995 Seniors Quartet Champion **Reminisce**. [Unless otherwise noted, all convention photos by Miller Photography]

Miami Beach was a party!

The final registration count for attendees was 6,740. While considerably smaller in number than in recent years, the registrants enjoyed a successful and exciting convention. Moreover, the final count exceeded revised budgetary planning, so Society programs will not be affected.

Board votes to adopt Society restructuring

With minor modifications, the International Board of Directors adopted the Management Study Team's proposal to restructure the international, district and chapter officer chain-of-command to a more vertical, in-line arrangement for improved communications. Most leaders agree that this is a change for the better, but there were some concerns expressed by district leaders and others. These were addressed by the study team and the Board; some of the modifications were a result of the ensuing discussions. See President Dick Shaw's article on page 38, which is the first in a series that will explain the details of this exciting change of direction.

In other action, the Executive Committee removed the charge to the International Headquarters Committee of relocating the international office, and to continue the charge of upkeep of Harmony Hall and the Sheridan Road building in Kenosha. The reasons were several, but primarily, there was no interest by potential buyers of Harmony Hall at a price that would be fair; that would permit building or moving the entire operation to Sheridan Road without undue financial burden.

Several minor clarifications were approved to Contest & Judging rules. The international seniors quartet contest will now be under the purview of the C&J Committee. No more than two members of a seniors quartet may have previously won gold medals in an international quartet contest or seniors quartet contest.

The process for assigning hotel rooms at international conventions will be revised, starting with 1996, to give attendees better service. Look for an explanatory article from the Convention Management Committee in a future issue of *The Harmonizer*.

The 1998 midwinter convention was awarded to Tampa, Fla. The dates are January 19-25.

International officers for 1996 were elected to take office in January:

President	Tim Hanrahan
Vice Pres/Treas	Ed Waesche
Vice Pres	Chuck Watson
Vice Pres	John Schneider
IPP	Dick Shaw
Int'l Board Member at Large ...	Charles Metzger
Int'l Board Member at Large	Jim Bagby
Harmony Foundation Trustee	Dick Shaw

Victor Borge becomes honorary member

In ceremonies at the AIC Show on Wednesday night in Miami Beach, famed entertainer Victor Borge was presented with an Honorary Member certificate. Borge was the show headliner.



Shown above at ceremonies conducted during the chorus contest, President Dick Shaw, at left, presented 50-year membership pins to (l to r): Ed Duplaga, Mel Turner, Dean Snyder, "Sev" Severance, "Doc" Sause, Ed Qualheim and Freeman Groat.

PROBE meets, elects officers, announces awards

At its annual meeting, the Public Relation Officer/Bulletin Editor subsidiary (PROBE) elected the following slate of officers for the coming 12 months:

Dick Girvin	President
Waldo Redekop	VP—BE
George Broomfield	VP—PR
Brian Lynch	Sec'y/Treas
Lowell Shank	IPP

In other business, the following men were inducted into the PROBE Hall of Honor in recognition of outstanding service to the organization:

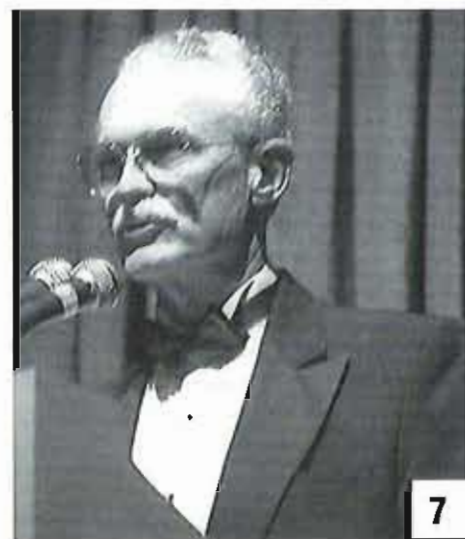
Jim Fulks (posthumous)	CAR
Jerry Roland (posthumous)	MAD
Lloyd Davis	FWD

Fred Schneider of SLD was selected as Public Relations Officer of the Year and the top three editors in the 1995 International Bulletin Contest are:

Buck Barnes/	<i>The ReCHORDer</i>	MAD
John Markel		
Leo Larivee	<i>Assembly Line</i>	NED
Warren Donaldson	<i>Starting Gate</i>	CAR



At left, entertainer Victor Borge headlined the AIC second show, after which he was inducted as an Honorary Member of the Society (above, l to r): Director of Marketing Gary Stamm, Borge, Executive Director Joe Liles and President Dick Shaw. (Burt Staffen photos)



Director Jim Clancy (foreground) made a point during the Masters Class presented by the **Vocal Majority** on Friday morning. The event was well attended by interested barbershoppers.



Photos opposite page:

1. AIC chorus during first show.
2. AIC chorus at second show.
3. Steve Lakow sang with the champs, **Joker's Wild**.
4. Larry De Lorenzo sang with the champs, **Classic Collection**.
5. Fred Schaffer and **Acoustix**.
6. John Dancer sang with the champs, **The Gas House Gang**.
7. President Dick Shaw, quartet finals emcee.
8. Joe Liles directed "KTWWS" for the last time at an international convention as Society executive director.

Photos this page:

1. **Yesteryear** bass Randy Baughman charged onstage at the silver medal announcement, then ...
2. ... wrapped Jim Henry of **The Gas House Gang** in a crusher.
3. New college champs are presented with the MBNA America trophy.
4. Forry Haynes and **Only Four Wise Guys** at Tuesday's Gang/Tag Sing.



Just part of the crowd that assembled on the Great Lawn at the Fontainebleau Hilton for the Massed Sing at Friday noon. Temperatures were on the warm side, so shade was at a premium.

Reflections on the international convention

by Dean Wise, Editor, *The Suburbanaire*, bulletin of the Cleveland East Chapter
used by permission

• **AT THE START OF CONTEST FESTIVITIES** ON Thursday morning, the mayor of Miami was introduced to bring us greetings from the city. A very dignified-looking man came out and started speaking Spanish and gesturing wildly with his hands. Another man appeared and started interpreting what the mayor had said.

After a couple of minutes of this, a uniformed policeman appeared and handcuffed the mayor. Before leading him away, the cop said, "You're under arrest; this is the third time this week you've impersonated the mayor." The audience howled.

• **CONVENTION FACILITIES WERE EXCELLENT.** The convention hall was air-conditioned and all seats were padded. There were two huge TV screens on either side of the stage, so that everyone could get a good look at all competitors.

For such a large place, the sound system was about as good as could be expected, but there was some distortion. Chords came through very well, but it was often hard to decipher lyrics, especially the parodies. Much of the chatter and announcements by the various emcees was unintelligible from where I was sitting.

• **A SHUTTLE SERVICE BY AIR-CONDITIONED** buses provided us transportation to and from the convention center. These buses ran every 15 minutes from 9 a.m. until well past midnight. Drivers were all courteous and accommodating.

• **THE BUS ROUTE TO THE CONVENTION** center took us down a beautiful boulevard that featured a canopy of giant southern pine trees standing guard down the center. Lovely Spanish-style homes lined the sides, each one surrounded by lush vegetation and rainbows of flowers. The only distractions from this beauty were the ugly bars covering all the windows and doors of each home.

• **THERE WERE SOME "SNAFUS"** ON starting times of contest sessions. For the Friday night semifinals, the convention program and daily bulletin listed two different times, while the tickets themselves indicated an even earlier time. The ticket time was correct; thus some people who did not check

their tickets closely came late, and missed some of the contest.

• **WITH THE LARGE NUMBER OF CONTESTANTS**, it is important to keep things moving and not dilly-dally between quartets and choruses on the contest stage. Before the days of computers, when judges had to do everything manually, it sometimes seemed forever before the judges were ready for the next contestant.

Now, with computers, the judges are ready for the next group within about 90 seconds. The emcees were constantly admonishing the audience to hurry up and take its seats. I felt like I was back in the Army—hurry, hurry, hurry.

• **THERE WERE 56 SOCIETY AND AFFILIATE** quartets, 17 college quartets and 22 choruses—95 separate groups of singing competitors, participating in this year's international convention contests. A total of 2,014 men appeared on the international stage, plus another 68 on the College Quartet Contest stage, for a grand total of 2,082 competitors. A whopping 250 songs were sung, some more than once.

• **TWO CHORUSES HAD WOMEN DIRECTORS**, a first for a Society international. Betty Tracy, directing the Houston *Tidelanders*, did a nice job and brought her chorus to an 11th-place finish. The *Narragansett Bay Chorus* had a lady, Gail Jencik, as co-director. They finished in 18th place but were first, in my book, for entertainment, garnering a standing ovation.

• **FIVE CHORUSES HAD 100 OR MORE** members. The largest, with 145 singers, was Northbrook, Ill. Next was St. Charles, Mo., with 137; Western Hills (Cincinnati), with 132; Alexandria, Va., with 130 and Louisville with 100.

With choruses of that size, this writer wonders why they insist on singing so softly. At times, though there were more than 100 men on stage, you could hardly hear them. I know soft singing demonstrates control, but when I go to hear men sing, I want to be able to hear them without straining my ear machinery.

I quit buying chorus tapes and CDs for this reason. Nothing is more annoying to me

than to put a chorus tape in my car cassette player and start enjoying a beautiful ballad when, suddenly, they go so soft you can't hear it. If you fiddle with the volume control, you'll be blasted out of your seat when the chorus goes to a 10. In my opinion, choruses should not be allowed to sing softer than a five—few quartets do.

• **THE SMALLEST CHORUS, WITH 26 MEN**, was also from Louisville—the Louisville Metro Chapter. The Louisville *Times* finished in eighth place, just two spots below the *Thoroughbreds*, proving that you don't need a 100-man chorus to sing well.

• **WHILE THE WEST TOWNS CHORUS** FROM Lombard, Ill., was singing, a pigeon flew back and forth over the stage. I don't believe it was planned, but it was very entertaining.

• **"SWEET GEORGIA BROWN"** WAS THE MOST popular song of the contest. Five groups performed this number, including the winning chorus.

• **IN ADDITION TO "THE STAR SPANGLED** Banner" and "O Canada!" we heard the national anthems of South Africa, Australia, Sweden, Germany, New Zealand and great Britain. Each was sung by a quartet from its native land.

• **I ATTENDED THE GOSPEL SING, PRESENTED** by the *Good News!* quartet, on Friday morning. This quartet is made up of four international champions of past years, and the sessions always involve audience participation. We were provided with sheet music and taught several gospel songs. Our good friend from Canton, Ohio, Darryl Flinn, was one of the teachers.

• **ONE AFTERNOON AT LUNCH, A GENTLEMAN** wearing a gold medal sat at our table. He turned out to be Bob Lindley, bari of the 1953 champion *Vikings*. He is still very much interested in quartet singing and currently serves on a committee to encourage formation of quartets.

• **ANOTHER INTERESTING GENTLEMAN I MET** is Dean Snyder, the Society's historian emeritus, many of whose writings have appeared in *The Harmonizer*. He is a fan of Philo Sopher, which makes him OK in my

book. Dean received his 50-year membership pin at this convention.

• **ON WEDNESDAY NIGHT, THE ASSOCIATION of International Champions (AIC)** staged its annual show. Actually, there were two shows, and I bought a ticket to each. In addition to the AIC Chorus (imagine, a large chorus of Barbershoppers, all of whom are members of an international quartet champion) we heard the **Classic Collection, Acoustix, The Ritz** and **Keepsake**. The second show featured **Joker's Wild, The Gas House Gang** and special guest, Victor Borge.

• **MR. BORGE IS SIMPLY DELIGHTFUL.** As the program notes said about his performance: "(1) There will be a piano on stage and, sooner or later, he will sit down to it; (2) He may start off by playing some 'endings' to a number of well-known pieces and (3) He may well fall off the piano bench—or start eating a banana—you never know what's coming next." He was pure entertainment.

• **CONTEST LOGISTICS WORKED WELL—OUR** convention planners deserve a pat on the back. Think about it: you have to arrange accommodations for thousands of people and figure out some way to get them from their hotels to the convention sites.

In addition, there are programs to print, special banquets to plan, barbershop merchandise to pack up and ship to the convention, then pack up and ship back what is left to Kenosha. There are interviews to schedule, pictures to be taken, special events such as Sing With The Champs to schedule, and on and on.

Our convention guys, and a host of volunteers, did a whale of a job at Miami Beach and I salute them for it. From my 12th-floor window at the Doral, just two doors from the HQ Fontainebleau Hilton, I could see a white, sandy beach and the Atlantic Ocean.

From another window, I could see beautiful homes facing a canal where graceful boats were at anchor. Such sights made me think of \$\$\$\$. Even so, it was fun and worth every penny.

Barbershop in Germany '96 Tour, Feb 18-Mar 5

Sing at the BinG! national convention & other events in Germany and Austria. Sightsee in picturesque cities and countryside. Visit other Barbershop groups. Sing!

\$2,400 per person double occupancy; includes British Air (NYC), 3-4 star hotels, two meals a day, private coach & guide, attractions, medical insurance, and more.

Act now! After October 1st, price must increase \$70.

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Two Society leaders conferred in the lobby of the Fontainebleau Hilton during the convention: Bob Bisio, chairman of the World Harmony Council (at left) and Historian Emeritus Dean Snyder.



Media exposure during the convention was excellent again this year. ABC Evening News on Saturday night, July 8, included a two-minute segment that was outstanding. Above, local broadcast media are shown taping a West Palm Beach foursome, **Catch of the Day** (l to r): Carl Hitch, bari; Nick Emmanuelle, lead; John Gatto, bass and Max Peach, tenor.



At left, **Variety Pak** entertained at the DECREPITS breakfast. DECREPITS is an acronym for a Society subsidiary composed of past International Board members. Shown are (l to r): Roger Payne, tenor; Robert Seda, lead; Frank Hendricks, bass and Joe Hunter, bari.

Fans welcomed original and long-time lead of the 1961 champion **Suntones**, Bob Franklin (at center), back to the international stage at the AIC show on Wednesday night. Other members are (l to r): Bill Cain, bass; Harlan Wilson, bari; Drayton Justus, lead and Gene Cokerof, tenor.



Vignettes from the convention

The kindness of strangers—1

[via the Harmonet]

OK, it was a wonderful convention, but it was time to leave. Sunday morning I packed up and headed for the airport. I was about to get the info I needed about the airport shuttle when I thought to check my wallet. Yeah, I'd spent all my cash on beer the night before. I only had \$5 plus a pocket full of change. No problem ... it was raining, so I thought I'd grab a cab to the Fontainebleau (nearest ATM) and catch the shuttle from there. I got in the cab, asked the driver to take me to the Fontainebleau, and dug around in my wallet for my Visa card. It wasn't there.

Panic!

Somehow I'd managed to misplace my Visa the night before (gee, how could that *possibly* have happened?). No Visa, no checks, and \$5 was not nearly enough to get me to the airport. I told all this to the cab driver, and he suggested my taking a city bus. My fiver would get me to a bus stop. Sounded great to me. Funny how I hadn't thought of a city bus, just because I wasn't in my home town.

I sat back in the seat, calming a bit. After a couple minutes (during which the cab driver kept watching me in the rear view

mirror, thus keeping me from calming too much), he turned and said (in a *wonderful* Jewish accent), "You look like an honest man. What say I take you to the airport and you send me the money?" This I was not expecting, especially in a large city like Miami. I thanked him many, many times, and he took me out to the airport.

During the ride he told me (I love the way cab drivers tell stories—almost makes the price of a cab ride worth it) about how he had been imprisoned in a German concentration camp during the war, where his parents were killed. It was an amazing story, and the only reason I mention it in this story of my troubles of a Sunday morning is that it not only put those troubles in perspective, but that I found it all the more incredible that he trusted me as he did.

I've had other, similar, gestures of goodwill from people, and it seems like the majority of them seem to happen around barbershop events. The people weren't always barbershoppers, so I'm thinking we must carry some spirit with us wherever we go.

Just to tie up loose ends, I did find my Visa card—shoved in the pocket of a pair of shorts in my suitcase.

Martin Grandahl

Eugene, Ore.

[martin_grandahl@emerald.com]

The kindness of strangers—2

We had a nice thing happen at the convention satellite shop in the Miami Beach Convention Center on Saturday. I thought it might be of interest to readers.

Cheryl Jankowski, a Society employee, was helping a man at the register who had purchased several items, when a young boy came up to the register and said he had \$1 and would like to know what that would buy. Cheryl offered to help him as soon as she was finished with her customer.

The customer asked what the young man would like and the boy answered, "I'd really like a pitch pipe," not knowing the cost or value of a pipe [\$13.95]. So, the man walked down to the table where the pitch pipes were located, then came back to the boy at the register and said that if the pitch pipe would start him singing, he would buy it for him. The boy introduced himself as Miles, and then introduced his mother to the man.

As observers, we were not able to get the names, but the man was identifiable as a member of the **Vocal Majority**, as they had just been onstage and he was still in his chorus uniform. We'd like to thank him for lighting up a young boy's life and for putting a warm feeling in our hearts.

Nancy Michels

Harmony Marketplace Staff



1987 International President Darryl Flinn directed a special arrangement during the **Good News!** quartet's Gospel Sing on Friday morning.



Drayton Justus (at left) and wife Sue Ann (at right) joined with some of the host volunteers for a lobby photo (l to r): Bert Warshaw, Vincent Maffucci, Gene Cokeroff and Iris Cokeroff.

At the World Harmony Jamboree



Bad Habits (AAMBS)



Family Ties (LAABS)



Showtime (Sweet Adelines) and Keepsake



Take Four (BinG!)



Village Vocal Chords (Harmony, Inc.)



Vocal Majority



Garden City Sound (NZABS)



Sound Assembly (BABS)



Gilt Edge (SPATS)



Time Out (SNOBS)

[Photos of Showtime/Keepsake, Village Vocal Chords and Vocal Majority by Miller Photography—others on this page courtesy of Dick Stuart]

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- Rock-a-bye Your Baby with a Dixie Melody
- Who'll Dry Your Tears
- I Wonder If We'll Ever Meet Again (Dear Old Gal of Mine)
- With Plenty of Money and You
- What'll I Do
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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 **SPEBSQA**. When you receive confirmation, please keep it as your receipt.

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1995 Quartet Finalists



Marquis - First Place Gold Medalist
Western Hills (Cincinnati), OH (JAD)

Dale Fetick, tenor; Randy Chisholm, lead; Jay Hawkins, bass; Paul Gilman, bari. Contact: Paul Gilman, 5738 Saddleridge Dr., Cincinnati, OH 45247; (513) 923-9457 H, (513) 977-3908 B.



Yesteryear - Second Place Silver Medalist
Elyria and Maumee Valley, OH (JAD)

Rod Nixon, bari; Randy Baughman, bass; Mark Blake, lead; Dan Trakas, tenor. Contact: Mark Blake, 741 Yale Ave. Lot 7, Mansfield, OH 44905-1569; (419) 589-2774 H, (216) 682-2856 B.



Nightlife - Third Place Bronze Medalist
Foothill Cities, CA (FWD)

Jeff Baker, bari; Brett Littlefield, bass; John Sasine, lead; Rob Menaker, tenor. Contact: Rob Menaker, 2802 W. 145th Street, Gardena, CA 90249; (310) 327-3788 H, (818) 954-4170 B.



Standing Room Only (SRO) - Fourth Place Bronze Medalist
Foothill Cities, CA and Phoenix, AZ (FWD)

Russ Young, bari; Fraser Brown, lead; Joe D'Amore, bass; Gary Steinkamp, tenor. Contact: Gary Steinkamp, 2953 E. Calavar Road, Phoenix, AZ 85032; (602) 788-3292 H, (602) 265-7755 B.



Backbeat - Fifth Place Bronze Medalist
St. Petersburg and Tampa, FL (SUN)

Harold Nantz, tenor; Sean Milligan, lead; Randy Loos, bass; Bill Billings, bari. Contact: Randy Loos, 2986 Cielo Circle N., Clearwater, FL 34619; (813) 799-1515 H, (800) 688-7619 B.

1995 Quartet Finalists

BSQ

Dundalk and Patapsco Valley, MD and Hunterdon County, NJ (MAD)

Robert Seay V, tenor; Kevin King, lead; Alan Mazzoni, bass; Jack Pinto, bari. Contact: Jack Pinto, 737 Cedar Hill Drive, Allentown, PA 18103; (610) 266-6643 H, (201) 428-6957 B.



The Great Stage Robbery

Dallas Metro, and Tyler, TX and Gr. New Orleans, LA (SWD)
Keith Houts, tenor; Art Swanson, lead; Brian Beck, bass; Nick Papageorge, bari. Contact: Keith Houts, Route 1, Box 599, Ben Wheeler, TX 75754; (903) 963-7995 H, (903) 963-5377 B.



FRED

Marietta, GA (DIX)

Clay Hine, bari; Joe Clay, bass; Rick LaRosa, lead; Jared Carlson, tenor. Contact: Rick LaRosa, 1415 Barrier, Marietta, GA 30066; (404) 928-4284 H, (404) 980-1190 B.



Bank Street

Albuquerque, NM (RMD)

Tom Mullen, tenor; Toby Balsley, lead; Farris Collins, bass; Tony Sparks, bari. Contact: Farris Collins, 11724 Freeway Place NE, Albuquerque, NM 87123; (502) 255-3237 H, (505) 843-6400 B.



Excalibur

Hilltop, MN (LOL)

John Moksnes, tenor; Greg Dolphin, lead; John Korby, bass; Greg Volk, bari. Contact: John Korby, 4533 River Crossing Court, Savage, MN 55378; (612) 440-5165 H, (612) 344-1815 B.

1995 Quartet Semifinalists



The Tulsa Tradition

Tulsa, OK (SWD)

Tim Ambrose, tenor; Curt Angel, lead; Doug Crowl, bass; Don Conner, bari. Contact: Tim Ambrose, 4554 S. Louisville, Tulsa, OK 74135; (918) 747-1643 H, (918) 747-4828 B.



Common Ground

Northbrook, IL (ILL)

Gregg Peters, tenor; Jeff Lathom, lead; Tom Kentish, bass; Jim Larson, bari. Contact: Gregg Peters, 2870 Bristol, #109, Lisle, IL 60532; (708) 305-3942 H, (708) 241-6932 B.



The Bay Rum Runners

Alexandria, VA and Lancaster-Red Rose, PA (MAD)

Ed Cazenias, tenor; Lynni Conaway, lead; Steve White, bass; Barry Galloway, bari. Contact: Barry Galloway, 8864 Eagle Rock Lane, Springfield, VA 22153-1723; (703) 912-5751 H.



Rhythm and Rhyme

Bay Area Metro, Fresno, San Gabriel Valley and South Bay, CA (FWD)
Craig Ewing, tenor; Dean Waters, lead; Les Dergan, bari (kneeling); Ron Black, bass. Contact: Craig Ewing, 7297 Cherokee Circle, Buena Park, CA 90020; (714) 521-8221 H, (310) 903-0305 B.



By Design

Burlington, Kitchener-Waterloo and Frank H. Thorne, ON (ONT)
Jim McKnight, tenor; Scott McCarthy, lead; Al Baker, bass; Ron Mason, bari. Contact: Al Baker, 12 Swayze Court, Thorold, ON L2V 4Y9; (905) 227-5031.

1995 Quartet Semifinalists

Echo Lane

Lombard and Northbrook, IL (ILL)

Steve Coon, tenor; Chuck Sisson, lead; Doug Smith, bass; Dick Kingdon, bari. Contact: Doug Smith, 1750 Patricia Lane, St. Charles, IL 60174; (708) 377-7304 H, (708) 790-2474 B.



Sound Standard

Knox County Metro, TN (DIX)

James Phifer, tenor; Mike Tipton, lead; Jeffrey Archer, bass; Mark Beeler, bari. Contact: Mark Beeler, 2508 Dereck Dr. Apt J-3, Knoxville, TN 37912; (615) 525-2563 H, (615) 546-9424 B.



Renaissance

Springfield, Peoria, and Rock Island, IL (ILL)

Doug Brooks, tenor; Dennis Reed, lead; Joe Krones, bass; Andy Sauder, bari. Contact: Dennis Reed, 5012 W. Ancient Oak Drive, Peoria, IL 61615; (309) 693-3825 H, (309) 675-9519 B.



Seattle Sound

Bellevue, Sea-Tac and Tacoma, WA (EVG)

Bob Hodge, tenor; Neal Booth, lead; Tom Wilkie, bass; Bob Gray, Jr., bari. Contact: Neal Booth, 1500 Eastlake, Seattle, WA 98102; (206) 850-8048 H, (206) 323-5508 B.



Kingpins

Scarborough, ON (ONT)

Bill Moore, tenor; Robert Lamont, bass; Brad Brown, lead; Wayne Porteous, bari. Contact: Wayne Porteous, 745 Elderberry Drive, Oshawa, ON L1K 2J2; (905) 576-2634 H, (905) 728-7808 B.

1995 Quartet Quarterfinalists



Rumors

Cincinnati, Dayton Metro and Western Hills (Cincinnati), OH (JAD)

Tom Rouse, bari; Steven Sick, bass; Mareo Crager, lead; Bob Moorehead, tenor. Contact: Tom Rouse, 7013 Summit Ave., Madeira, OH 45243; (513) 984-4089 H, (513) 483-8506 B.



Sound Assembly

Bradford, Portsmouth & District, West Midlands, England (BABS)
Rod Butcher, tenor; Bernie Cureton, lead; Martin Ford, bass; Stuart Sides, bari. Contact: Rod Butcher, 7 The Spinney, Birmingham B20 1NR UNITED KINGDOM; 011 21 554-9904.



Revolution

Western Hills (Cincinnati), OH (JAD)

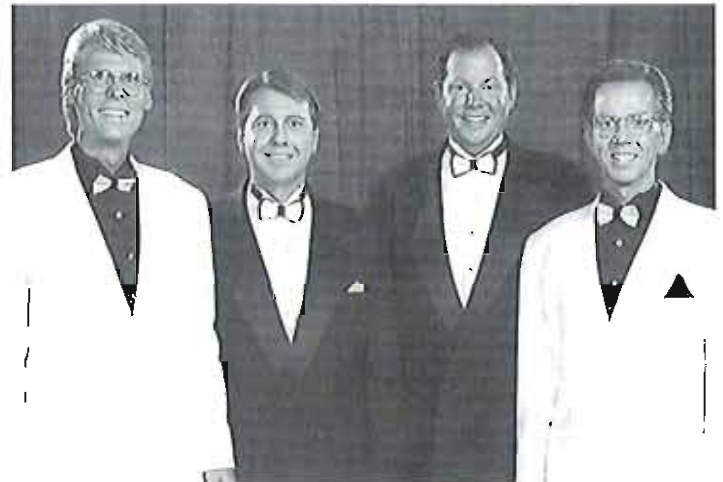
Mark Bowman, tenor; Chad St. John, lead; Brian Zink, bari; Steve Thacker, bass. Contact: Brian Zink, 3010 Queen City Ave. #23, Cincinnati, OH 45238-2494; (513) 662-6989 H, (513) 563-2332 B.



Bandstand

Maricetta and Roswell, GA (DIX)

David Balentine, tenor; Richard Lewellen, lead; Jeff Selano, bass; Brian Williams, bari. Contact: Brian Williams, 3526 Princeton Crn. Ln., Maricetta, GA 30062-5565; (404) 565-7901 H, (404) 442-7136 B.



HarmonyWorks

Hilltop, MN (LOL)

Bill Wigg, tenor; Dean Haagenon, lead; Mel Eliason, bass; Dave Nyberg, bari. Contact: Dave Nyberg, 3381 Sumter Ave. So., St. Louis Park, MN 55426; (612) 936-9656 H, (612) 426-9882 B.

1995 Quartet Quarterfinalists

Ace In The Hole

Buckeye-Columbus, Circleville and Maumee Valley, OH (JAD)
Mark Nofziger, tenor; Dave Calland, lead; Steve Denino, bass;
Larry Wolfe, bari. Contact: Steve Denino, 169 P Brandywine Dr.,
Westerville, OH 43081; (614) 891-2656 H, (614) 891-2656 B.



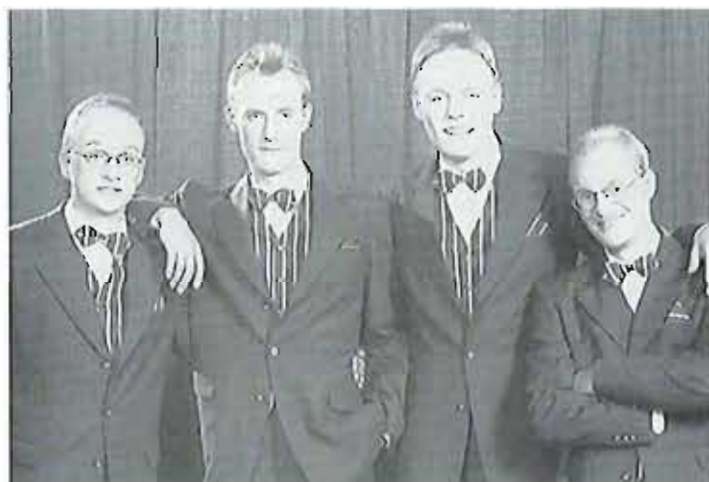
Shenanigans

Cape Coral, Sarasota and Tampa, FL (SUN)
Al Rehkop, tenor; Dave LaBar, lead; Tim Brozovich, bass; Fred
Farrell, bari. Contact: Dave LaBar, 2618 6th Court, Palm Harbor,
FL 34684; (813) 786-6040 H, (813) 799-5521 B.



PrimeTime

Hilltop, MN (LOL)
Jim Halvorson, tenor; Steve McDonald, bass; Larry Halvorson, lead; Bob
Albachten, bari. Contact: Larry Halvorson, 7724 Shingle Creek Drive,
Brooklyn Park, MN 55443; (612) 569-9918 H, (612) 425-0557 B.



Take Four

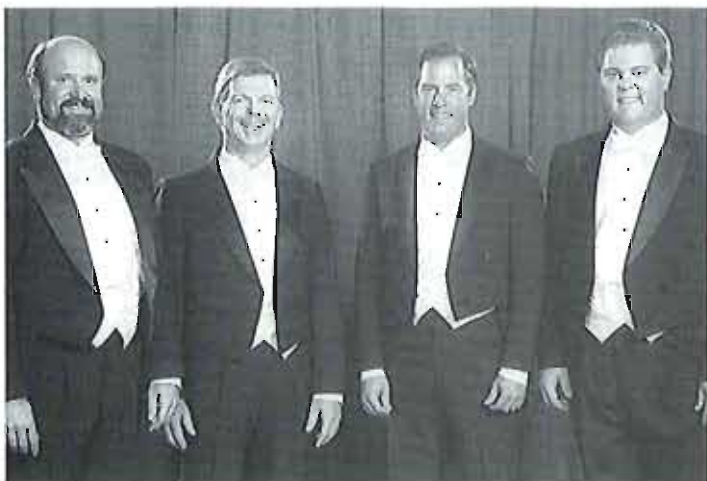
Kiel, Germany (BinG!)
Till Kindschus, bari; Torge Bollert, bass; Thomas Schröder, lead;
Jörn Galley, tenor. Contact: Till Kindschus, Ulshausen 21, 24118
Kiel, GERMANY; 011 49 431 86341.



West By Northwest

Bellevue and Frank H. Thorne, WA (EVG)
Frank Biding, bass; Wes Sorstokke, lead; Ron Brown, bari; Chuck
Landback, tenor. Contact: Chuck Landback, 20809 SE 123rd,
Issaquah, WA 98027; (206) 226-4663 H, (206) 323-5508 B.

1995 Quartet Quarterfinalists



Vintage Blend

Los Angeles and South Bay, CA (FWD)

Brad Cole, bari; Max De Zemplen, bass; John Whitener, lead; Chris Venuti, tenor. Contact: Max De Zemplen, 3639 Brayton Avenue, Long Beach, CA 90807-4207; (310) 492-9536 H, (310) 439-9761 B.



Missouri River Rascals

St. Charles, MO (CSD)

Kevin Keller, bari; Barry Moore, bass; Wes Brown, lead; Will Chamberlin, tenor. Contact: Wesley Brown, 128 Bonnybridge Court, Ballwin, MO 63021; (314) 391-2640.



The Edge

Vancouver and New Westminster, BC (EVG)

Ed Dempsey, tenor; David Warkentin, lead; Tom Metzger, bass; Mark Metzger, bari. Contact: Mark Metzger, 10324 145A Street, Surrey, BC V3R 3S1; (604) 581-1423.



Brass Ring

Bay Area Metro and Santa Rosa, CA (FWD)

Ron Bass, tenor; Andy Maddox, lead; Tom Shields, bass; Gary Bolles, bari. Contact: Ron Bass, 7 Woodford Drive, Moraga, CA 94556; (510) 376-3845 H, (415) 703-2725 B.



Tabasco Cats

Frankfort and Louisville, KY and Columbus-Greenwood, IN (CAR)

Steve Swanson, tenor; Mike Harrison, lead; Brian Doepeke, bass; Todd Buckner, bari. Contact: Brian Doepeke, 7429 Nutmeg Court, Indianapolis, IN 46237; (317) 882-2445 H, (317) 780-4317 B.

1995 Quartet Quarterfinalists

12th Street Rag

Topeka and Kansas City, MO (CSD)

Keith Schweer, bass; Rick Krcady, tenor; Mark Fortino, lead; John Fortino, bari. Contact: Keith Schweer, 9623 Lowell, Overland Park, KS 66212; (913) 648-0121 H, (913) 242-5941 B.



State of the Art

Albert Lea, MN (LOL)

Nathan Schmidt, tenor; Robert Sibilrud, lead; Peter Benson, bass; Ryan Phillips, bari. Contact: Robert Sibilrud, 608 Johnson, Box 17, Hartland, MN 56042; (507) 845-2843 H, (507) 845-2843 B.



Genuine Blend

Battle Creek, Grand Rapids and Holland, MI (PIO)

Butch Lievens, tenor; Mark Garlock, lead; Dan Doctor, bass; Kirk Wood, bari. Contact: Kirk Wood, 133 E. Candlewych #104, Kalamazoo, MI 49001; (616) 373-1942 H, (616) 344-0191 B.



Upbeat

Algona and Mason City, IA and Kansas City and Springfield, MO (CSD)
Kent Madison, tenor; David Krause, lead; Jeff Veteto, bass; Matt Moore, bari. Contact: David Krause, 7319 NW Eastside Drive, Kansas City, MO 64152; (816) 587-1315 H, (816) 452-7900 B.



Variety Pak

Brooklyn, Manhattan, Westchester City and Western Suffolk, NY (MAD)
Roger Payne, tenor; Robert Seda, lead; Frank Hendricks, bass; Joseph Hunter, bari. Contact: Frank Hendricks, 30 E. Lyon Farm Dr., Greenwich, CT 06831-4348; (203) 531-1140 H, (203) 869-7000 B.

1995 Quartet Quarterfinalists



Prodigy

Birmingham Metro and Tuscaloosa, AL (DIX)
Keith Jennings, bari; Charles Foster, lead; Ed Wharton, bass; John Buttler, tenor. Contact: Ed Wharton, 1625 Ashwood Lane, Birmingham, AL 35209; (205) 290-2762 H, (205) 879-3282 B.



Milky Way

Mt. Baker and Anacortes, WA (EVG)
Tim Broersma, tenor; Doug Broersma, lead; Stan Boon, bass; Charles Boon, bari. Contact: Stan Boon, 2025 E. Viewmont Drive, Mount Vernon, WA 98273-2605; (360)-434-3646.



Black Tie Affair

South Bend-Mishawaka and Valparaiso, IN (CAR)
Ken Limerick, tenor; Paul Fernando, lead; Scott Kitzmiller, bass; Gaylord Miller, bari. Contact: Ken Limerick, 20160 Indian School Road, Lakeville, IN 46536; (219) 784-2437 H, (219) 256-5556 B.



Short-Term Agreement

Lombard, IL (ILL)
Mark Keever, bari; Dave Boo, bass; Bob Breidert, lead; Rick Anthoney, tenor. Contact: Mark Keever, OS 560 Kirk Ave., Elmhurst, IL 60126-5244; (708) 530-1942 H, (708) 701-4980 B.



Quincy Avenue

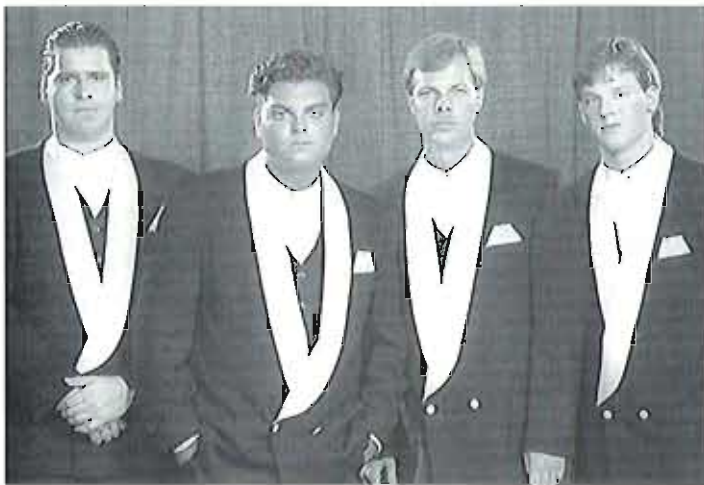
Denver Tech, CO (RMD)
David Ellis, tenor; Allen Gasper, lead; Doug Porrey, bass; John McCord, bari. Contact: John McCord, 4597 S. Laredo St., Aurora, CO 80015; (303) 766-0247 H, (303) 592-2434 B.

1995 Quartet Quarterfinalists

Time Out

Helsingborg, Sweden (SNOBS)

Glenn Bergvall, tenor; Jonas Carlsson, bari; Niclas Kåse, lead; Lars Östholm, bass. Contact: Glenn Bergvall, Foreningagatan 35, 254-41 Helsingborg, SWEDEN; 011 46 42 142418.



Ready Or Not

Eric and Warren, PA (SLD)

Rich Bresenhan, tenor; Jonathan Zimmerman, lead; Drew Tepe, bass; Jeff Mahan, bari. Contact: Rich Bresenhan, 1696 Treetop Drive #7-A, Erie, PA 16509; (814) 866-7248.



Freefall

Beatrice and Lincoln, NE and Kansas City and St. Joseph, MO (CSD)

Jim Clark, tenor; Byron Myers, Jr., lead; Darin Drown, bass; Scott Spilker, bari. Contact: Byron Myers, Jr., 2100 Cougar St., St. Joseph, MO 64506-2515; (816) 279-5484 H, (816) 232-0568 B.



Discovery

Kitchener-Waterloo, London and Woodstock, ON (ONT)

Ev Smith, tenor; Bill Duncan, lead; Joel Rutherford, bass; Chris Arnold, bari. Contact: Bill Duncan, 489 Dundas St., Box 304, Woodstock, ON N4S 7X6; (519) 537-6571 H, (519) 537-3142 B.



Firepower!

Gratiot County and Lansing, MI (PIO)

Mark Wilson, tenor; Jamie Carey, lead; James Hawkins, bass; Jeff Marks, bari. Contact: Jeff Marks, 333 N. Waverly Road, Eaton Rapids, MI 48827; (517) 663-8158 H, (517) 694-8700 B.

1995 Quartet Quarterfinalists



Luck of the Draw

Saratoga Springs, NY (NED)

Andy Pratt, bass; Scott Bailey, bari; Daniel Gale, lead; Bill Hoozeveen, tenor. Contact: Daniel Gale, 137 West Avenue, Saratoga Springs, NY 12866-6006; (518) 587-2904 H, (518) 442-2913 B.



Phoenix

Oswego and Syracuse, NY (SLD)

Dean Smith, tenor; John Sabol, lead; Steven Fanning, bass; Gordon Wendell, bari. Contact: John Sabol, 928 E. Colvin Street, Syracuse, NY 13210; (315) 478-4336 H, (315) 426-3384 B.



Rave Revue

Poughkeepsie, NY (NED)

Mark Courtney, tenor; Jim Zeigler, lead; Bud Fair, bass; Breck Martyn, bari. Contact: Mark Courtney, 38 Camelot Road, Poughkeepsie, NY 12601-5915; (914) 462-1213 H, (914) 894-3954 B.



Bad Habits

Perth, Australia (AAMBS)

Geoff Robinson, lead; Ian Mulholland, tenor; Craig Hawley, bass; Lawrie Stanley, bari. Contact: Ian Mulholland, 3 Whitney Crescent, Mt. Claremont, WESTERN AUSTRALIA 6010; 011 09 3819292 H.



Garden City Sound

Christchurch, New Zealand (NZABS)

Edwin Lewis, tenor; Tom Ellis, lead; John Buckley, bass; Bruce Early, bari. Contact: John Buckley, 27 Brodie Street, Christchurch 4, NEW ZEALAND



Gilt Edge

Durbanville, South Africa (SPATS)

Mark Van Rensburg, tenor; Jack Bird, lead; Stewart Fleming, bass; Edwin Daniell, bari. Contact: Edwin Daniell, 1 Village Grove-2 Ridge Rd, Kloof 3610, South Africa; 01127 31 2027521 H, 01127 31 7641589 B.

OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSQSA, Inc., Miami Beach, Florida, July 8, 1995

			MUS	PRE	SNG	SUB TOTAL	PREV PTS.	TOTAL SCORE
FINALS								
1	Marquis	I Found A Million Dollar Baby	447	456	444	2705	5316	8021
		Lulu's Back In Town	449	464	445			
2	Yesteryear	A Son Of The Sea	443	462	457	2653	5301	7954
		Bowery Boys Medley (Parody)	420	450	421			
3	Nightlife	You're As Welcome As The Flowers In May	453	443	452	2693	5244	7937
		Basin Street Blues	442	458	445			
4	Standing Room Only (SRO)	Listen To That Dixie Band/The Original Dixieland One-Step	408	440	426	2514	5125	7639
		Banjo's Back In Town/When Uncle Joe Plays A Rag On His Old Banjo	393	432	415			
5	Backbeat	Till We Meet Again	406	422	417	2500	4944	7444
		Red-Head/Nobody Knows What A Red Head Mama Can Do	411	428	416			
6	BSQ	Oh, My Alabama	413	417	417	2505	4910	7415
		I'd Give The World To Hear Alexander's Band Again	423	423	412			
7	The Great Stage Robbery	I Don't Know Why I Should Cry Over You	419	416	423	2491	4904	7395
		Out Of An Orange Colored Sky	390	424	419			
8	FRED	Strolling Down Harmony Lane (Parody)	392	423	397	2394	4917	7311
		The Darktown Strutters' Ball (Parody)	379	418	385			
9	Bank Street	At The High Brow Baby's Ball	390	408	400	2376	4914	7290
		Dust Off That Old Pianna	384	408	386			
10	Excalibur	My Little Silver Lady	404	422	411	2367	4877	7244
		My Heart Stood Still	312	411	407			
SEMI-FINALS								
1	Marquis	My Gal Sal	437	443	433	2680	2636	5316
		Rock-A-Bye Your Baby With A Dixie Melody	452	460	455			
2	Yesteryear	Indiana/On The Banks Of The Wabash	453	461	451	2661	2640	5301
		Sweet Indiana Home	434	438	424			
3	Nightlife	Beautiful Dreamer	444	445	449	2639	2605	5244
		Alexander's Ragtime Band/Alexander's Band Is Back In Dixieland	434	438	429			
4	Standing Room Only (SRO)	Oh, How I Miss You Tonight	410	429	409	2505	2620	5125
		Oh, You Beautiful Doll	410	438	409			
5	Backbeat	When Day Is Done	412	416	412	2451	2493	4944
		Don't Pass The Apples Again	397	409	405			
6	FRED	Love's Old Sweet Song	401	411	404	2447	2470	4917
		I Can't Give You Anything But Love (Parody)	397	435	399			
7	Bank Street	Come Back Home And Chase The Rain Away	409	420	419	2464	2450	4914
		I'd Give World To Hear Alexander's Band	403	408	405			
8	BSQ	Danny Boy	413	426	411	2466	2444	4910
		Alexander's Ragtime Band Medley	401	418	397			
9	The Great Stage Robbery	Mr. Piano Man Please/Take Me To The Land Of Jazz	396	419	410	2450	2454	4904
		Till We Meet Again	391	420	414			
10	Excalibur	You're The Flower Of My Heart, Sweet Adeline	398	412	415	2431	2446	4877
		You're Nobody 'Til Somebody Loves You	392	405	409			
QUARTER-FINALS								
1	Yesteryear	Let The Rest Of The World Go By	445	452	443	2640	0	2640
		My Wild Irish Rose	439	440	421			
2	Marquis	Gypsy Love Song	428	445	437	2636	0	2636
		When The Midnight Choo Choo Leaves For Alabam'	439	450	437			
3	Standing Room Only (SRO)	That's My Weakness Now/That Certain Party	441	448	444	2620	0	2620
		You Keep Coming Back Like A Song	414	438	435			
4	Nightlife	It Must Be That Look In Her Eyes/Them There Eyes	431	429	427	2605	0	2605
		I'll Always Be Mother's Boy	445	436	437			
5	Backbeat	Please Dont Talk About Me When I'm Gone/Coney Island Baby	407	424	420	2493	0	2493
		All The World Will Be Jealous Of Me	403	416	423			
6	FRED	I Got Rhythm	419	438	408	2470	0	2470
		Ya Gotta Know How To Dance	390	419	396			
7	The Great Stage Robbery	Alexander's Ragtime Band	401	413	417	2454	0	2454
		That Old Gang Of Mine	396	412	415			
8	Bank Street	Firefly/The Glow-Worm	404	412	394	2450	0	2450
		Let The End Of The World Come Tomorrow	416	417	407			
9	Excalibur	When The Red, Red Robin Comes Bob, Bob, Bobbin' Along	408	409	422	2446	0	2446
		Sonny Boy/Danny Boy	389	396	422			
10	BSQ	That Slippery Slide Trombone	403	413	394	2444	0	2444
		The Song Is Ended	408	425	401			

**OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSQSA, Inc., Miami Beach, Florida, July 7, 1995**

SEMI-FINALS	SONGS	MUS	PRE	SNG	SUB TOTAL	PREv PTS.	TOTAL SCORE
11 The Tulsa Tradition	Aura Lee/Love Me Tender	392	415	400	2423	2396	4819
	Ain't Misbehavin'	397	421	398			
12 Common Ground	For Me And My Gal	383	420	396	2419	2343	4762
	I'm In Love Again/Them There Eyes (Parody)	390	433	397			
13 The Bay Rum Runners	Happy Go Lucky Lane	383	399	391	2363	2359	4722
	My Little Pal	384	408	398			
14 Rhythm & Rhyme	Old St. Louie	388	417	393	2357	2321	4678
	Take Me To The Land Of Jazz	372	405	382			
15 By Design	In The Land Where The Shamrocks Grow	396	394	402	2336	2340	4676
	Who's Sorry Now?	373	387	384			
16 Echo Lane	Brown Eyes—Why Are You Blue?	376	381	395	2324	2344	4668
	Broken Hearted	380	398	394			
17 Sound Standard	When My Sugar Walks Down The Street/Ain't She Sweet	387	397	402	2326	2297	4623
	I'm Alone Because I Love You	374	380	386			
18 Renaissance	Lonesome, That's All	377	377	381	2269	2336	4605
	I'm In Love Again/Them There Eyes	372	379	383			
19 Seattle Sound	Jeepers Creepers	351	399	378	2263	2321	4584
	I Love A Piano/Piano Rool Blues/Dust Off That Old Pianna	359	395	381			
20 Kingpins	Shine Medley	348	380	370	2203	2288	4491
	I Must Congratulate Myself For Loving You	359	376	370			
QUARTER-FINALS							
11 The Tulsa Tradition	Just An Old Fashioned Love Song	389	403	399	2396	0	2396
	Happy Go Lucky Lane	386	414	405			
12 The Bay Rum Runners	When You Look In The Heart Of A Rose	390	403	391	2359	0	2359
	I'm No Account Any More	378	403	394			
13 Echo Lane	Dreamland Brings Mem'ries Of You	388	394	400	2344	0	2344
	I'm Leaning On A Lamp Post	378	389	395			
14 Common Ground	I'll Forget You	387	398	392	2343	0	2343
	Mandy	385	393	388			
15 By Design	Each Time I Fall In Love	387	397	398	2340	0	2340
	I'm Looking Over A Four Leaf Clover	384	391	383			
16 Renaissance	When The Red, Red Robin Comes Bob, Bob, Bobbin' Along	396	393	391	2336	0	2336
	My Buddy	387	389	380			
17 Rhythm & Rhyme	When Day Is Done	384	407	391	2321	0	2321
	There's A Rainbow 'Round My Shoulder	367	396	376			
17 Seattle Sound	In The Wee Small Hours Of The Morning	373	402	392	2321	0	2321
	Mardi Gras March/South Rampart Street Parade	368	396	390			
19 Sound Standard	ISomething To Write Folks About	390	380	378	2297	0	2297
	In The Heart Of The City That Has No Heart	394	372	383			
20 Kingpins	I Didn't Want To Fall	382	387	386	2288	0	2288
	You Made Me Love You	371	377	385			

PANEL: ADMINISTRATOR
H. Lathom-SUN
C. Hill-SWD
M. Lanctot-EVG

MUSIC
S. Delehanty-MAD
T. Gentil-JAD
T. Gentry-JAD
S. Jamison-RMD
E. Waesche-MAD

PRESENTATION
L. Benedict-FWD
S. Janes-NED
M. Lovick-EVG
S. Plumb-NED
G. Wulf-JAD (quartet only)
R. Treptow (chorus only)

SINGING
D. Comer-CSD
L. Deters-DIX
H. Hammer-FWD
C. Hebert-FWD
J. Richards-LOL

**OFFICIAL SCORING SUMMARY, International Quartet Contest
SPEBSQSA, Inc., Miami Beach, Florida, July 6, 1995**

QUARTER-FINALS	SONGS	MUS	PRE	SNG	TOT
21 Rumors	There Never Was A Gang Like Mine (Parody)	376	383	383	2287
	Please Don't Talk About Me When I'm Gone(Parody)	377	385	383	
22 Sound Assembly	Let The Rest Of The World Go By	385	383	390	2285
	When The Red, Red Robin Comes Bob, Bob, Bobbin' Along	374	376	377	
23 Revolution	Yes Sir, That's My Baby/Ain't She Sweet	374	393	385	2283
	Nobody Knows What A Red-Head Mama Can Do	363	384	384	
24 Bandstand	My Mother's Eyes	378	384	389	2280
	At The High Brow Baby's Ball	373	377	379	
25 HarmonyWorks	Jeepers Creepers/Them There Eyes	374	386	378	2276
	If You Were The Only Girl In The World	373	384	381	
26 Ace In The Hole	It All Belongs To Me	373	392	368	2264
	Just As Your Mother Was	365	394	372	
27 Shenanigans	Get Out Of Bed And Greet The World With A Smile	369	397	376	2262
	What! No Women?	364	382	374	
28 PrimeTime	If There'd Never Been An Ireland	362	375	376	2237
	Last Night Was The End Of The World	375	373	376	
29 Take Four	The Moment I Saw Your Eyes	379	373	369	2218
	Hello, Mary Lou	370	373	354	
29 West By Northwest	Zing! Went The Strings Of My Heart	359	367	367	2218
	Roses Of Picardy	369	376	380	
31 Vintage Blend	The Sweetest Song In The World	367	382	381	2211
	You Gotta Go South/I'm Goin' South	351	369	361	
32 Missouri River Rascals	Swanee	365	358	370	2206
	May I Never Love Again	366	365	382	
33 The Edge	May I Never Love Again	364	365	372	2199
	Bye Bye Baby/Baby, Won't You Please Come Home Please Come Home	361	362	375	
34 Brass Ring	That's What I Call A Pal	368	367	370	2196
	Sweet Georgia Brown	365	358	368	
34 Tabasco Cats	Red Hot Mamma	364	378	367	2196
	Call Me Back, Pal O' Mine	350	376	361	
36 12th Street Rag	Tell Me With Your Eyes	358	370	368	2191
	I Wonder What's Become Of Sweet Adeline	352	378	365	
37 State of the Art	Welcome Back To Dixieland	358	360	368	2178
	Broken Hearted	355	367	370	
38 Genuine Blend	Little Town In The Ould County Down	362	371	366	2169
	Irish Medley	347	365	358	
39 Upbeat	When My Sugar Walks Down The Street	356	365	356	2164
	Why Should I Cry Over You?	357	371	359	
40 Variety Pak	We're Taking Over Your Barbershop Style	347	427	321	2162
	I Wonder What's Become Of Sally (Parody)	336	416	315	
41 Prodigy	You Were Only Fooling	363	362	362	2158
	Nobody Knows What A Red-Head Mama Can Do	354	362	355	
42 Milky Way	Firefly	349	356	364	2141
	When I Leave The World Behind	345	360	367	
43 Black Tie Affair	Call Me Back, Pal O' Mine	353	349	362	2137
	Love/Eyes Medley (Parody)	352	370	351	
44 Short-Term Agreement	Sweet Georgia Brown	364	359	350	2134
	The Gang That Sang "Heart Of My Heart"	349	366	346	
45 Quincy Avenue	Emaline	351	352	371	2128
	You're The Flower Of My Heart, Sweet Adeline	333	355	366	
45 Time Out	Just Another Song About Love	360	349	356	2128
	Hello! My Baby	359	354	350	
47 Ready Or Not	Back In The Roaring Soaring '20s	353	355	359	2126
	Last Night On The Back Porch	351	353	355	
48 Freefall	The Wild Wild Wimmen	349	372	362	2116
	South	330	354	349	
49 Discovery	Lora-Belle Lee	344	336	340	2051
	Forgive Me	343	343	345	
50 Firepower!	Shine/Roll Dem Bones	343	339	330	2041
	That's An Irish Lullaby	339	343	347	
51 Luck of the Draw	Lora-Belle Lee	334	331	343	2010
	Sweet Georgia Brown	328	334	340	
52 Phoenix	You're The Flower Of My Heart, Sweet Adeline	339	340	340	1990
	Sweet Georgia Brown	322	321	328	
53 Rave Revue	The Gang That Sang "Heart Of My Heart"	319	334	314	1937
	Georgia Dn My Mind	321	333	316	
54 Bad Habits	The Key To Success With The Beautiful Girls	314	306	301	1845
	Pal Of My Cradle Days	308	312	304	
55 Garden City Sound	All Aboard For Dixieland	297	281	304	1816
	Captain Of My Heart	310	297	327	
56 Gilt Edge	Back In Dad And Mother's Day	280	254	293	1625
	Who Told You?	272	249	277	

OFFICIAL SCORING SUMMARY, International Chorus Contest
SPEBSQSA, Inc., Miami Beach, Florida, July 8, 1995

		SONGS	MUS	PRE	SNG	SCORE	OnStg
1	Alexandria, VA Alexandria Harmonizers	I'll Be Seeing You	451	467	445	2726	130
2	Northbrook, IL New Tradition	Sweet Georgia Brown	453	469	441		
		MacNamara's Band/With A Shillelagh Uner My Arm/ Dance All The Way To Ireland	457	465	447	2722	145
3	St. Charles, MO Ambassadors of Harmony	Danny Boy	442	462	449		
		Happy Days And Lonely Nights/Looking Good But Feeling Bad	438	463	441	2695	137
4	Western Hills (Cincinnati), OH Southern Gateway Chorus	South Rampart Street Parade	442	471	440		
5	Hilltop, MN Great Northern Union	Rock-A-Bye Your Baby With A Dixie Melody	438	450	437	2655	132
		Jolson Medley	435	456	439		
		Forgive Me (Parody)	425	441	427	2570	63
		How Could You Believe Me Medley When I Said I Loved You When You Know I've Been A Liar All My Life(Parody)	402	445	430		
6	Louisville, KY Thoroughbreds	The Letter That Never Reached Home	417	409	415	2473	100
7	Marietta, GA Big Chicken Chorus	Smile Medley	411	413	408		
8	Louisville Metro, KY Louisville Times	Chicken Hearted (Parody)	400	411	418	2468	80
9	Kansas City, MO Heart of America Chorus	How Do I Get Outta This Chicken Outfit?	408	420	411		
10	Manhattan, NY Big Apple Chorus	If I Had My Way	387	397	424	2446	26
		I Can't Give You Anything But Love	401	410	427		
		Bright Was The Night	411	416	414	2443	65
		Give Me A Band And My Baby	393	405	404		
		Happy Feet/Forty-Second Street/The Darktown Strutters' Ball/Charleston	405	424	397	2438	91
11	Houston, TX Tidelanders	Original Dixieland One-Step	395	421	396		
12	Bay Area Metro, CA Pot O' Gold Chorus	If You Had All The World And Its Gold	395	417	412	2424	87
13	Lombard, IL West Towns Chorus	Alabama Bound/Alabama Jubilee	381	416	403		
14	Buckeye-Columbus, OH Singing Buckeyes	There's A Rose On Your Cheek	402	410	413	2409	56
15	Tampa, FL Heralds of Harmony	How's Every Little Thing In Dixie?	385	398	401		
16	Bellevue, WA Northwest Sound	Come Take Your Place In My Heart	392	398	410	2384	73
		Shine/Roll Dem Bones	378	404	402		
		Love Me And The World Is Mine	384	404	404	2379	64
		Original Dixieland One-Step	381	406	400		
		Just An Old Time Love Song	386	408	412	2346	85
		Muskrat Ramble	367	386	387		
		So Long, Mother	378	383	395	2331	70
		Pack Up Your Troubles In Your Old Kit Bag And Smile, Smile,Smile/Till We Meet Again	383	387	405		
17	Albuquerque, NM New Mexi-Chords	Rose Colored Glasses	379	366	385	2272	73
18	Providence, RI Narragansett Bay Chorus	A Bundle Of Old Love Letters	378	378	386		
19	Sheffield, UK Hallmark of Harmony	Barbershop Conventions	366	430	377	2247	79
20	Motor City Metro, MI City Lights	Another Barbershop Song	383	325	366		
21	East York, ON East York Barbershoppers	You Keep Coming Back Like A Song	353	359	377	2195	60
22	Erie, PA Commodore Perry Chorus	Swanee	359	369	378		
		Just A Kid Named Joe	350	382	380	2189	57
		Red-Head	339	369	369		
		Football Medley	345	372	350	2131	64
		I'm Alone Because I Love You (Parody)	339	376	349		
		My Father, My Friend, My Dad	340	355	367	2089	53
		Alabama Bound	324	347	356		

1995 Choruses



First Place Gold Medalist • Alexandria Harmonizers • Alexandria, Va. (MAD) • Scott Werner, Director



Second Place Silver Medalist • New Tradition • Northbrook, Ill. (ILL) • Jay Giallombardo, Director



Third Place Bronze Medalist • Ambassadors of Harmony • St. Charles, Mo. (CSD) • Jim Henry, Director



Fourth Place Bronze Medalist • Southern Gateway Chorus • Western Hills (Cincinnati), Ohio (JAD) • Jim Miller, Director



Fifth Place Bronze Medalist • Great Northern Union • Hilltop, Minn. (LOL) • Roger Williams, Director

1995 Choruses



Thoroughbreds • Louisville, Ky. (CAR) • Ken Hatton, Director



Big Chicken Chorus • Marietta, Ga. (DIX) • Clay Hine, Director



Louisville Times • Louisville Metro, Ky. (CAR) • Mark Hale, Director



Heart of America Chorus • Kansas City, Mo. (CSD) • Jim Bagby, Director



Big Apple Chorus • Manhattan, N. Y. (MAD) • Scott Brannon, Director

1995 Choruses



Tidelanders • Houston, Texas (SWD) • Betty Tracy, Director



Pot O' Gold Chorus • Bay Area Metro, Calif. (FWD) • Gary Bolles, Director



West Towns Chorus • Lombard, Ill. (ILL) • Joe Caulkins, Director



Singing Buckeyes • Buckeye-Columbus, Ohio (JAD) • Doug Smeltz, Director



Heralds of Harmony • Tampa, Fla. (SUN) • Tony De Rosa, Director

1995 Choruses



Northwest Sound • Bellevue, Wash. (EVG) • Bob Gray, Jr., Director



New Mexi-Chords • Albuquerque, N. M. (RMD) • Farris Collins, Director



Narragansett Bay Chorus • Providence, R. I. (NED) • Kirk Young and Gail Jencik, Directors



Hallmark of Harmony • Sheffield, England (BABS) • Steve Hall, Director



City Lights • Motor City Metro, Mich. (PIO) • Matt Coombs, Director

1995 Choruses



East York Barbershoppers • East York, Ontario (ONT) • Steve Armstrong, Director

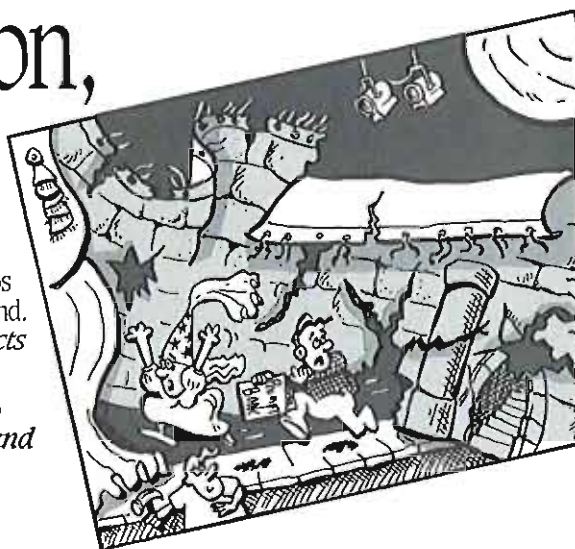


Commodore Perry Chorus • Erie, Penn. Jerry Knickerbocker, Director

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1995 MBNA America College Quartet Contest prize winners announced

The top five placements in the contest received cash awards from a contribution by MBNA America, plus trophies and plaques. Each performer also received a certificate of participation.

An audience of approximately 800 was treated to an exciting afternoon of youthful, exuberant, four-part harmony. Make plans to attend next year's competition in Salt Lake City.

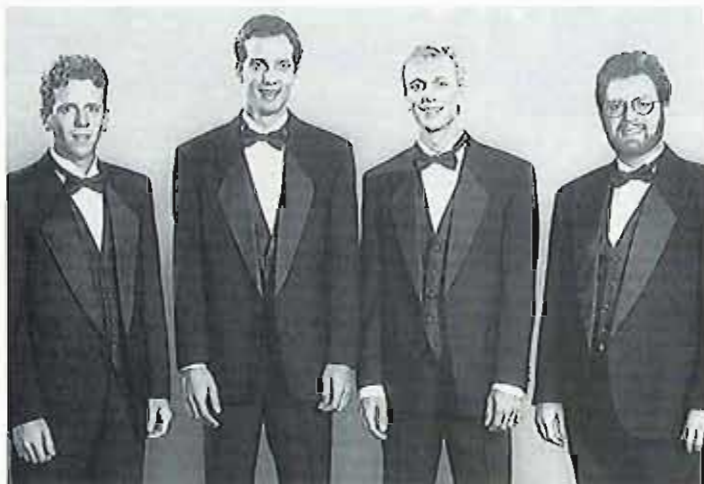
As a matter of Youth Outreach Committee policy again this year, score sheets for the college contest were not published, but were made available to the contestants. In the photos on these pages, contestants are named in tenor, lead, bari, bass order; not necessarily in standing order as photographed.



First Place • Stop the Presses • \$4,000
Aaron Kujawski, Christopher Leacock, Brody McDonald, Stacy Haney
Bowling Green State University, Bowling Green, OH



Second Place • Only Four Wise Guys • \$1,500
Jason Cohorn, Charles Johnson, Garrett Hilsinger, Dave Jarrell
Bowling Green State University, Bowling Green, OH



Third Place • The Moonlighters • \$1,200
Eddie Holt, Kevin Krentz, Patrick Watts, Mark Koehl
Baylor University, Waco, TX



Fourth Place • Those Medlin' Kidz • \$1,000
Sean M. Oliver, Erich Offenburg, Doug Winenger, Jason Cash
Bowling Green State University, Bowling Green, OH



Fifth Place • The Minor Chords • \$800
Will Ryan, Gerry Stead, Jonathan Weiser-Monro, Mike Higgins
Memorial University, St. John's, Newfoundland, CANADA



Four Voices

Lester Recter, Dan Vincent, Chad Guiton, Jason Van Hook
Lee College, Cleveland, TN



Four Point O

Steve Fahey, John Yang, Ben East, Craig Ahlgrim
University of Chicago, Chicago, IL



Fourfront

Matt Johnson, Steve Birchfield, Mark Lloyd, Lance Gravlee
University of Southern Florida, Gainesville, FL



The Roundabouts

David J. Moriarty, T. J. Carollo, Tony Conning, Kenneth Kopoloviz
Five Towns College, Westbury, NY



Harmony Express

Aaron C. Turley, Dave Robinson, Lisle C. Updike, Jr., Mike Bradley
Eastern Arizona College, Thatcher, AZ



The Academia Nuts

Jason Warschauer, Jeremy Edwards, Shaun Reynolds, Mike McGill
Louisa-Muscatine High School, Muscatine, IA



Leading Tone

Andrew Davies, Darryl Clark, Kevin Gunnel, Patrick Horne
Brigham Young University, Provo, UT



Tag Alongs

Fernando J. Sicilia, John Negron, Rob Baione, Ronald Castillo
Five Towns College, Westbury, NY



The Gentlemen of Note

Mike Makowski, Joshua Harvey, Kevin J. Whiting, Matt Vorst
Central Missouri State University, Warrensburg, MO



Rising Sons

Lonny Mitchell, Michael Emshwiller, Adam Haeder, Tony Larsen
University of South Dakota, Vermillion, SD



Gainesville College Anchor Quartet

Jeff Ogletree, Jonathan Holman, Kirk Grizzle, Ryan Gipson
Gainesville College, Gainesville, GA



Southern Gents

Greg Garza, Brian Gardner, Jason C. Stuart, Jeremy Rose
SE Oklahoma State University, Durant, OK

Society pays tribute to its 1945 international quartet champion—the Misfits

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

This year marks the 50th anniversary of the Misfits' championship at Detroit. A special video about the quartet was presented prior to the quartet finals on Saturday night in Miami Beach.

Three men on a train

On July 3, 1941, three men eagerly boarded a train bound for St. Louis, site of the third national barbershop convention. Like many in the crowd, they spent the trip singing in a series of pick-up quartets. But the three men found themselves singing together more and more.

Joe Murrin, a natural tenor, had been quartetting since his Navy days in the great war and was now in the Chicago Police Octette. Art Bielan, a former vaudevillian with a long string of quartets to his name, was enjoying his last day as a baritone. And Cy Perkins hadn't stopped harmonizing since high school.

By the time they got to St. Louis, they were on the look-out for a bass. They found one in Pete Buckley, veteran of the Variety Four and the P & O Quartet.

Bielan moved up to lead. After testing the waters in hotel lobbies and on a Mississippi river boat, the newly-formed quartet decided to enter the contest. They retreated to a hotel room and quickly polished a couple of songs for competition. But there were still a few nagging problems. What to do for costumes? And a name?

Inspiration struck Cy Perkins, as he realized that he and Buckley each weighed about 100 lbs. less than either Bielan or the aptly-named "Moose" Murrin. With a quick exchange of jackets and not a little muttering, Misfits was born.

The group placed seventh that year, and took fifth the next. In 1943, Pete Buckley was posted to Mississippi and the Chicago-based quartet dropped out of competition. By the spring of '44, Buckley was back. The quartet placed second at international. In 1945, it captured the gold at Detroit with an "Indiana" medley and "My Little Grass Shack."



The 1945 International quartet champion Misfits were remembered in a special tribute at the Miami Beach convention. Shown are (l to r): Cy Perkins, bari; Joe Murrin, tenor; Art Bielan, lead and Pete Buckley, bass.

The Misfits' full-voiced, robust sound kept them in constant demand. In its championship year, the quartet spent 46 weekends on the road. The members were never quite able to make good on their oft-repeated promises to cut back, and maintained a heavy traveling schedule that included countless chapter shows, business conventions and private functions, as well as appearances on radio and television.

No engagement was too large or too small. The Misfits twice performed at the Chicagoland Music Festival for an audience of 90,000, and also provided the entertain-

ment at a special Christmas party given for the nine-man board of a Chicago firm.

In the fall of 1952, the Misfits' career came to an unexpected conclusion. With Joe Murrin about to retire and move to Arizona, the Misfits decided to retire as well. Friends and family were in the midst of planning the quartet's farewell dinner when Art Bielan suddenly passed away.

Throughout the Misfits' career, the members had three ambitions: to be original; to sing to the best of their ability; and to always have fun. They achieved every one.



Station Wagon Four tagged! Our un-named foursome from page 20 of the previous issue has been identified as (l to r): Clarence Gedrose, tenor; Dan Cuthbert, lead; Jean Boardman, bari and Fritz Miller, bass. According to our sources, guys would line up for the chance to sing with Danny Cuthbert, who could sing for eight hours or more without tiring. Many thanks to the Mid-Atlantic Barbershoppers who called and wrote with this information.

Management Study Report, Part 1

by Dick Shaw, International President

At the 1993 midwinter convention in Sarasota, then-President Ernie Nickoson named a task force to study the management structure of our Society from the chapter level up to the International Board of Directors. At our International Board meeting on this past July 4, a final report was delivered, debated, tweaked and passed. It will have far-reaching and positive implications for chapters, districts and our Society operation. There is no way to describe it in the space of this column, but I will try to highlight some exciting features.

To make sure that every level of our Society was represented, some 509 questionnaires were sent to chapter, district and international leaders. A phenomenal 57 percent (291) were returned. In addition, a thorough search of the literature and an evaluation of the structure of similar organizations was studied. Society staff members were extensively interviewed and committee members attended workshops on organiza-

tion structure. These techniques, coupled with the skills that its members brought to the committee, have resulted in a report that has been highly praised by all who have read it.

The Management Study Committee agreed upon and outlined a set of guiding principles in preparation for their investigation. The following quote demonstrates their commitment to support for chapters:

"... the overwhelming majority of the barbershopping activity that our Society is committed to preserve and encourage occurs in weekly gatherings of our Society's chapters. Therefore, the formation, support, education, and encouragement of chapters is seen as by far the most significant purpose of all the Society's volunteer and staff leadership groups. The Society's governance and management structure should be designed around the principle that most of the Society's goals are realized in and through its chapters."

Chapters can also expect a more supportive counseling function from the district. Each district will have a vice president for chapter support and leadership training, and chapters seeking help will be able to call on the services of a trained volunteer who has become a Certified Chapter Coach. Chapter music teams will be able to consult with a district vice president for chorus director development, and another for music and performance.

The organization of a district board will now revolve around a district president and vice presidents with functional responsibilities such as those mentioned above. Other vice presidents will mirror the traditional chapter officers. In addition to the three offices mentioned above, districts will have vice presidents for events (program vice president), contest and judging, marketing and membership and outreach (membership vice president). Of course, there will also be a district secretary and treasurer.

If it is becoming apparent that this organizational structure seems to track the same officer responsibilities from the chapter up through the district to the society staff, you are exactly right. It is carefully designed to support chapter functions and to relate to the chapters the best of the activities developed by Society committees and the Society Board.

This transition will not be instantaneous, and even after the first few years we can expect growing pains. We have willing and talented volunteers but, as you might imagine, it will take time to train them to the level of skill we would hope for. Perhaps you will be interested in volunteering. Look for ways that you can contribute by serving as an officer or committee member and let someone know.

Future articles will describe the reorganization at the district and Society levels.



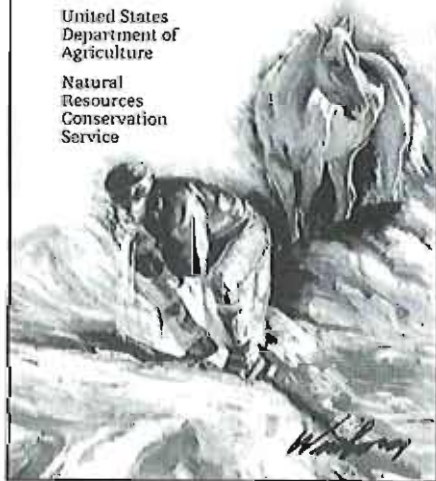
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"The Society's governance and management structure should be designed around the principle that most of the Society's goals are realized in and through its chapters."

Chapters will now be able to be much more flexible in organizing their own boards of directors. The minimum number of officers required will be the president, one vice president for chapter development, one vice president for music and performance, a secretary and a treasurer, the last of which two offices may be combined. Other officers are permitted as deemed necessary by the chapter.

I have heard many small chapters bemoan the fact that they could not fill all the offices required; therefore, this scheme should allow for efficient and uncomplicated administration. By the same token, large chapters are free to add such officers as they imagine will enhance their operation.

by John Midgett, his father



JR was born at Portsmouth Naval Hospital in Virginia, on July 20, 1978. Five months later, his mother, Denise, noticed JR would tense his arms and legs, and drop his head while being fed. This lasted only about 30 seconds, but was combined with shallow breathing and his turning blue around his mouth and eyes.

JR was having seizures. Despite numerous medications, during the following 10 months he continued having 20 to 25 infantile spasms per day, lasting 30 seconds to a minute. Despite this, JR was learning and developing at a normal rate.

AGE 14 MONTHS

JR had successful open heart surgery to remove a tumor, but a pediatric neurologist told us JR had Tuberous Sclerosis and that he would probably be mentally retarded as a result of it. Two years later, that diagnosis was confirmed.

AGE 2

JR's seizures were less frequent, but the type had become more severe. It became apparent JR was losing his limited vocabulary and he soon became nonverbal.

His behavior was still manageable except for an extreme hyperactivity level and a short attention span. JR was exhibiting many autistic behaviors, yet it would be years before he was clinically diagnosed with autism.

AGE 8

JR began to display major behavior problems. He started to run away from us, display no fear, and would constantly scream and throw objects.

In 1986, JR was placed in a new program for autistic and behavioral-challenged students called Education and Behavior Interventions for Challenging Students.

By 1987, his uncontrollable seizures had intensified to *grand-mal* type. Autism combined with seizures and severe aggressive behaviors, such as pinching, pulling hair, and hitting, led us to seek additional help.

EARLY TEENS

At age 11, JR was admitted to the Kennedy Institute in Baltimore, Md., for six weeks of assessment and behavior programming. At 14, JR's aggressive behaviors became completely unmanageable and he was admitted to Cumberland Hospital for Children and Adolescents in New Kent, Va.

Upon returning home each time, his behaviors improved for about six months, but then he would regress to his pre-admittance behaviors and each time became more unmanageable.

During his stay at Cumberland, we actively sought a permanent residential placement for JR. He was a danger to himself, family members, and staff members. We felt the home environment was not in his best interest. It was the hardest decision we ever had to make.

Applications were sent to many different residential facilities, but rejection letters came in reply, stating they considered JR's behavior problems too severe for their programs.

AGE 15

The Department of Rights for Virginians with Disabilities was instrumental in acquiring in-home care for JR. We had a helper in the house six days a week for approximately six hours a day. The cost of this care was covered by Medicaid.

Finally, we learned that JR had been accepted at Heartspring, a residential school in Wichita, Kan. On November 14, 1994, JR enrolled at Heartspring.

AGE 17

Now, JR has exceptional residential and education staff members working with him. His seizures are under better control than they have been for years. His communication skills have improved and, while he remains nonverbal, he uses his communication book to effectively get his point across.

Perhaps the biggest progress is seen in the decline of JR's aggressive behaviors. Through mediation trials and behavior management techniques, JR's maladaptive behaviors have dramatically decreased and he has been able to stay on task for a significantly longer period of time.

It takes a lot of money to help children cope with a multitude of illnesses and diseases. Organizations such as the Barbershop Harmony Society are a tremendous help in providing scholarship assistance.

We still hope for those cures, but until then, we continue to be extremely pleased with JR's progress at Heartspring, but more importantly, I think JR himself is pleased!



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Marketing the Society

Something for everybody (within reason)

by Gary Stamm, Director of Marketing

"The average Barbershopper just wants to sing and have some fun with his friends on Tuesday night." That's a phrase that I have used more than once in a staff or committee meeting or during coffee-break conversation here at Harmony Hall.

By that statement, I mean that Society leaders, when making plans, should keep in mind that not all of our members is as concerned with all the programs and activities as are the leaders themselves. Many members never give much thought to what goes on in the Music Publications Committee, or how many people attend a District Leadership Conference or even what changes the Contest & Judging Committee may be proposing.

That does not mean that these activities should not take place. I only mean we should not lose sight of the forest while concentrating on the trees. Our programs, procedures and plans should be aimed at keeping as many members (and potential members) enjoying the hobby, and with as few distractions, as possible.

We listen

No one involved in marketing should ever *assume* to know what the customer wants. This was a mistake that U. S. automakers made in the 1970s, and Sears made in the 1980s. There is no substitute for *knowledge*, even if it means research and roll-up-the-sleeves investigative work. We need to ask you what you want, listen to your answers and see if we can provide it.

Actually, we do ask and we do listen. That's why we have conventions and contests and schools and workshops and merchandise and a magazine. But, sorting these answers is not an easy task. We find that Al wants this, Ted wants that and John wants something else altogether.

There are a lot of individuals in our Society with a lot of individual tastes. When individual tastes are shared by enough members, we can accommodate them with an activity or event. Some tastes are so specialized that we do not have the resources to cater to them. The trick is to offer the best

mix of products, programs and events that we can afford to provide and support, while trying to keep everyone as happy as possible.

It's a bit of a juggling act, and we think we do pretty well, within the budgets we have to work with. But we must constantly re-examine the mix to see if it's right. That's just good business, and you wouldn't want it any other way.

Unseen by-products benefit many

You should also be aware that some programs, which seemingly only serve a small minority, have a trickle-down effect. Information or knowledge gained from a school, manual, seminar, convention or committee meeting is often shared with the Tuesday night Barbershopper, thus enriching the hobby for him.

Membership in our wonderful organization does not mean the same thing for everybody. Common sense tells us that, and we have had professional surveys conducted for us in the past couple of years that confirm that common sense and expand upon it.

Each of us has a variety of drives that keeps us going in this hobby. They may be different from those that motivate us at our jobs, family lives or other hobbies. Barbershopping drives include leadership, affiliation, competition and others. In a given individual, one will probably dominate, at least at any one time.

That's why we must offer various products. It is also why we encourage chapters to offer a variety of programs for their members. Perhaps we need to start more chapters, so a member can find the atmosphere that best suits his needs—different strokes for different folks.

Responsible leaders in this organization must keep in mind both the essence of the hobby—the Tuesday night singing and fellowship—and the need for programs and activities that will satisfy the drives of many diverse members. These two sides of the coin must always be visible. The only practical way to do this is to keep the coin on edge, making sure the base is even and steady, so that the coin does not fall.

The process of researching you, our "customers," should never end. So, keep those comments coming. Tell your house of delegates representative, call or write the International Board member from your district, or tell us—your professional staff at Harmony Hall—what you like, what you don't like and what you want. We'll keep asking, too. 📞

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Show promotion—workin' on a full house!

by Charles McKeever, Chairman, Chapter Shows Subcommittee, Alexandria, Va. Chapter, home of the Alexandria Harmonizers

All chapters in our great barbershop harmony society engage in many revenue-producing activities beyond the collection of annual chapter dues. Each of these activities makes a significant contribution toward defraying the considerable expenses of chapter operations. For most choruses, the largest source of revenue is the production of annual shows, thereby creating the *backbone* of the chapter budget, and enabling all the activities that are planned throughout the year.

I have always felt that the key to "preservation" of our singing style is the "promotion" of our shows to our friends, fans, and anyone who has not had the opportunity to hear our music. That means filling the seats in whatever auditorium is being used by your chapter.

The perennial problem is now and always has been the lack of total and enthusiastic involvement in the show ticket-selling effort by *all* members of the chapter. An effort must be made to boost those members who do not excel at ticket sales, who may never have really tried, who have always insisted they couldn't sell anything, and who may think that way forever if that outlook is not altered.

Continuity is needed from show to show

To prevent the proverbial "dropping of the ball" between shows caused by the turnover of the on-stage show producer and the off-stage business manager, we created the Chapter Shows Subcommittee under the VP-Marketing. This committee, with necessary input from the producer, now oversees the activities of both the business manager and the ticket manager for each show, creating continuity by organized effort, planning and review.

We work closely with the VP-Public Relations in the planning of the show flier and any other printed publicity pieces produced for the show. It is also the responsibility of this committee to oversee the management of the customer database/mailling list, and the motivation of the chapter membership in the ticket-selling effort. The goal of the committee for any chapter show is to do

everything possible to make it easier for members to sell show tickets!

Where's my mailing list?

Show promotion and selling tickets all start with a well-managed and *accurate* mailing list or, in this day of the personal computer, customer database. We send out four major mailing pieces each year, using the addresses in our customer database, with labels produced by the database program. Two of those mailing pieces are the fliers for the Fall Extravaganza and the Spring Tonic shows.

These fliers are mailed no later than two months prior to the show date, and each mailing label includes the chapter member contact for each customer. This time frame allows enough lead time for those customers who always order their tickets through the mail, as well as for the chapter members who actively participate in the ticket-selling effort.

The greater enthusiasm on our part, the more audiences enjoy our performances.

The customer database also produces customer lists (name, address, phone) for each chapter member to use in contacting his friends and fans to encourage them to attend the show. After each show, corrections/additions/deletions are requested to be submitted for a total update, and changes to the database are encouraged at any time during the year.

Enthusiasm sells out the house!

The greater enthusiasm on our part, the more audiences enjoy our performances. When we all have more fun and excitement performing to capacity houses, everyone gains! When someone you know asks about your singing or your trip to the international convention or about your chapter, do you get excited inside and animated in the way you answer his or her question?

Do you think our music style is entertaining? Do you feel that this is the best singing you've ever done in your life? Is ringing a chord pleasing to your ear? Tell the people you are trying to bring to your shows how much you enjoy performing our music and that you think they will enjoy it too. Some people may even get hooked on our hobby. It's catching!

Sources of customers

Every chapter member I know who successfully sells show tickets works with a customer list that he continually builds over time. As mentioned above, a computer listing of customers is provided to each member before each show. Active sales should begin about one week after the show flier is mailed. But where does the member who does not yet have a customer list begin?

- **Friends and neighbors:** This is an obvious beginning. There is good potential here to get people to a show in a group. People from a neighborhood can car-pool.
- **Acquaintances:** People from this group are often overlooked. These are people you know, but do not see or hear from often. They might be more than willing to attend your shows once or twice a year.
- **Co-workers:** These are the people you see every day, many of whom are interested in what you do away from the job, especially when you tell them you perform on-stage! Group sales come easily from the workplace.
- **Retirement communities, organizations, clubs, church groups, and other hobbyists:** The size of this collective group of potential customers can be huge, and the prospect of promoting group sales is great. One of the Chapter Shows Subcommittee helps our members work with groups, if needed.
- **People you do business with on a regular basis:** You use the services of a wide variety of people who at least have face-recognition with you. Doctors, dentists, barbers, mechanics, dry cleaners, bankers ... it's a long list of people who might enjoy a different entertainment choice.
- **All other people who don't fit in the above groups:** You can ask anyone you wish to

come hear you sing. Sometimes you just chance upon a good opportunity to tell someone about barbershop harmony and your chapter. When this kind of situation arises, all you have to do is ask ... you might be surprised at the result.

A last word about sources of customers should be mentioned. No matter whom you talk to, regardless of whether you sell a ticket or not, always ask the person you've approached this question: "Whom do you know who might have an interest in attending our show?" You will definitely add potential customers to your list.

Approaching potential customers

Whether you are new at selling show tickets or a veteran, it is imperative that all the customer information you have collected between shows be submitted to your chapter's mailing list/database manager *before* the show flier is mailed. The show flier is your door-opener to your potential customers ... it gives you an automatic follow-up contact with the people on your list. The ideal time to do so is about 7-14 days after the flier is mailed, when receiving it is fresh in the customer's mind.

How many of us only informally ask people to buy tickets? You should know basically what you are going to say before you ask, and try to use the same approach every time. Each member needs to personalize his own approach, so here are some suggestions:

- "Do you like Barbershop harmony?"
- "Have you ever heard Barbershop harmony singing before?"
- "Are you aware that, right here in the area, is a Barbershop Chorus, the _____?" (Now is the time to tell the person, *with great enthusiasm*, about your chapter, our unique American style of music, our support for charities, how proud you are to be a member of your chorus, where you have performed in the past few years, where you are performing in the future ... anything that means something to you about what we do.)
- "I would like to ask you for your support by attending our next show!" (Tell all about the show ... who is featured, what the theme is, dates, location, and performance times.)
- "I believe that if you attend the show you will not be disappointed, and that you will come again in the future."

- Don't ask people to "buy a ticket." Ask them instead to "attend our show," "support the chorus," or "come and enjoy the music." It's a better approach.

The magic number is ten ... 10+10+10

We use this simple concept and slogan in our chapter, and I believe it will work for you, no matter what the size of your chapter. We ask each member to sell ten tickets.

For members who already sell more than ten, we ask them to sell ten *more* than they sold for the most previous show. The big sellers will always sell big ... our goal is 100 percent participation at a level of at least ten.

Tips that sell tickets

Here's a list of ideas of ideas we use to promote shows:

- Matinee performances: People attend during daylight hours, go to dinner afterward, and bring the kids.
- Discounts: Seniors and students (\$2 off); groups of more than ten, 10% off; groups of more than 20, 50% off.
- Fall/Spring Season Ticket Package: 10% discount and priority seating when tickets are purchased for the season.

- "Early Bird" orders: An order form for the next show is inserted in the current show program. Ordering tickets in this manner becomes a habit for some customers.
- Group Sales: A concerted effort is made by our committee to assist members with groups, using the discount structure above.
- Selective consignments: Packets of ten tickets, with the seats together, are issued to members on consignment, with a definite deadline for return of tickets and/or money.

Happy sales to you!

We go through this process for every show. For every member who gets involved, more customers are added. As each man's list grows, it becomes easier for him to sell tickets. Building a list does not happen overnight. It happens because members take these concepts and their responsibility for the financial well-being of the chapter seriously.

I hope our ideas will help you get more involved in promoting your chapter's shows and that you will generate the same enthusiasm for this effort as you do when you perform on stage. It's great to be a barbershopper!

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Youth speaks out

What a couple of non-member young men think about our kind of music—excerpted from the Harmonet

Did you have a cappella in high school?

Posted to the Internet:

Newsgroups: rec.music.a-cappella

I felt like asking this because so far scrolling this newsgroup I've seen a lot of people suggest that collegiate a cappella is dying. I just wanted to know if anyone had heard of or done anything with a cappella before college. To that group of critics of the direction of collegiate a cappella: has anyone ever bothered to look at a map? More than 90 percent of all collegiate a cappella groups are based in New England (Ivy League schools) or in California. I don't want to insult the artistic talent of the people in these areas but I just want to make sure that you know that most of the country is generally oblivious to this style.

I was introduced to a cappella last year (my senior year) when I joined my high school's group. I went to high school overseas in Jakarta, Indonesia, so it was very hard to get information and new music. I couldn't wait to graduate so I could come back to the states, find more a cappella, and get into a group somewhere.

Unfortunately, I'm not having any success. I've come to college at Texas A&M only to find that this school of 50,000 people does not have an a cappella group, nor do they really know what one is. My friend is having the same problem at the University of Texas (also about 50,000 people). None

of the music stores carry collegiate a cappella, and none of my friends here know what I'm talking about. My only source of info is the Internet.

My point being: unless you are really looking for a cappella, you're not going to find it in Texas. And from what I've seen in this newsgroup, you're not going to find it in most of the country. I just want everyone to know that there is an untapped sea of musicians out there who are just not into a cappella. I think it is pretty closed-minded to think that burnout in a few schools (which in itself I think is false) means burnout for all collegiate a cappella.

I, personally, am going to try to start a group here in Texas and "spread the word." I consider myself a serious musician, but I am not going to think twice about doing cover stuff. A good arrangement can give any song new life, and, besides, it's fun. Nobody around here will have ever heard a cappella so there's no one the wiser. I apologize if this simple question has turned into a soap box lecture, but a cappella still has a future—both for performers and listeners.

Charlie Hemmeline
kev911@mail.utexas.edu

Re: From crisis to opportunity

(May/June Harmonizer)

Posted to the Harmonet

First, I would like to echo the comment made about lack of music education and appreciation in schools. I have lived in both urban and rural areas, and gone to school in these areas, and I can attest with experience that the appreciation of music is quickly declining among my peers; the youth of America.

I would also like to echo the comment about the power of barbershop harmony. I belong to the 1995 Georgia high school state champion quartet, **4EVERHIS**, and when we recently performed a few songs with "tight harmony" (as we call it) for our classmates and younger students, you should have seen the look on their faces! It was enough reward to me just to see those looks of excitement and wonder as we struck those wonderful chords.

Also, right after our performance (which was geared to increase participation in the high school choral department), the male participation rate in our chorus increased by about 40 percent. After one performance!

Needless to say, this excited me. I agree that if we just reach out to the youth of America, they will come and will love this form of singing and harmonization. All our youth are looking for today is something that they feel is worthwhile.

I tell you, nothing made me feel as worthwhile as singing for those students and watching them marvel at our harmony. Young America is interested; most of them just don't know it yet.

We need to reach out to them, before it is too late!

Jason Hortman
LiveYer951@AOL.COM



Kathy Hawkins
and
Jim Miller

Remember the gang that
sang . . . with a photo.

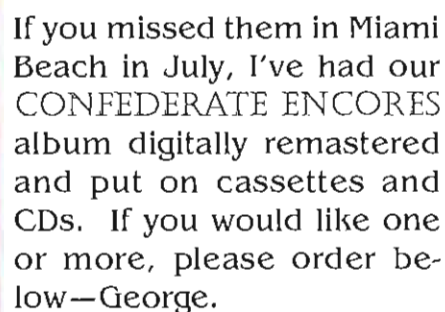
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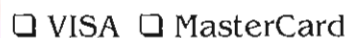
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TRAVEL SERVICES



More on quality

Concerning the comments by Melville and Bolles on page 15 of the Jul/Aug *Harmonizer*; I can only say that there is absolutely no PR that will ever surpass quality. It's tempting to write off the Sweet Adelines' success with "women can hear better."

I'm afraid the truth is far less flattering: It's my experience that men are far less reluctant to make fools of themselves in public. That may sound cruel, but I don't know any other way to explain it. In the words of Pogo, "We have met the enemy, and he is us."

Wendell Keener
Princeton, Ill.

Ditto

Membership in my once-proud chapter has not only stagnated, but declined. The comments by Messrs. Melville and Bolles suggest some answers—David's observation on the time and energy the Sweet Adelines spend on developing their singers, and Gary extolling quality in our music.

Has anyone studied the Sweet Adelines' charters that *require* a chorus to compete at least once every three years? I have long advocated that the Society adopt such a regulation—then every chapter will pay more attention to quality. In my opinion, that would attack our membership problem at its roots.

Charles Colpitts
Concord, N. H.

It's just a hobby

How arrogant of David Melville to say that "This is just a hobby," "I'm too old," "I came here to sing, not dance" and "If you want to work that hard, then sing in a quartet" are *excuses*. Those views of SPEBSQSA participation are just as good as his own.

There are plenty of options when deciding how to spend one's time and money, including many places to sing. The Society will *not* serve its purpose if its demands for time and money exceed the time and money an individual is able, or willing, to commit.

In the same issue, Steve Rafe wrote, "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." Yes! That's what most of us *do* want.

Charley Hupp
Colorado Springs, Colo.

Entertainment vs. Preservation

As they pertain to our hobby, I fail to see why we can't have both entertainment *and* preservation. Joel Rutherford is "right on" when he says that when an audience has paid to see a performance, it has a right to expect one.

Remember, if folks just want to hear barber-shop music, they can stay home and listen to recordings. They associate what they see and hear on your show with your chapter, and if it's *not* entertaining, particularly after they have paid the ticket price, gotten dressed up and driven some distance, I submit that they are not going to be happy campers.

As far as preservation is concerned, i.e., a healthy membership to perpetuate the style, if you don't entertain the audience, how many of the men in it do you think will want to join your efforts? Wouldn't your recruiting be a lot easier if they *came to you*, because of the quality of the show your chapter produced?

For most chapters, the annual show(s) is the principal fund-raiser for operations during the year. Without much guidance from anyone, chapters have been doing what they consider to be their best, but not with universal success.

I believe that if we are going to grow, and gain acceptance from the public as a whole, we must raise the level of our chapter performances, particularly the annual show(s). And in that regard, we must *entertain* that audience.

Roy Anderson
Merced, Calif.

Ditto

Unlike Joel Rutherford, I *am* an old fogey—I joined the Society in 1947—but that doesn't mean I disagree with him. He voiced a long-awaited cry from the wilderness: "If you don't please the folks who buy the tickets, you ain't gonna sell many tickets."

It is because we originally concentrated on the entertainment of our audiences that

we realized early rapid growth. Our "quartet parades" were once the highlight of the musical-entertainment year for a cappella lovers everywhere—big city and small town alike. Audiences started dropping off when we began putting on "shows" instead of entertaining.

Throughout a varied and active barber-shop career, my motto has always been: "Have fun singing, but remember, the *better* you sing, the more fun you'll have." This translates to entertainment.

If your performance is an "event" or a "happening" for your audience, you'll have achieved the greatest success you could ever hope for. And, you might discover a resurgence in interest in membership. It's worth a try.

Dick Johnson
Great Falls, Mont.

"Apollo 13" trivia

The movie "Apollo 13" opened in theaters while most of us were enjoying the Miami Beach convention. I thought readers might be interested in the following true story.

The night before the real Apollo 13 astronauts went into quarantine before the mission, a birthday party was held for mission commander Jim Lovell. Among the invitees were several members of the Greater Canaveral Chapter, including George Liacopoulos, Phil Hansen and myself.

We talked Lovell into singing lead in a pickup quartet on a couple of songs, which he did very well. Afterward, he remarked, "I sure wish we could do some more of this during the long hours going to the moon."

If you know anything about that mission, you'll realize that there certainly was no time for singing on the return trip.

As an aside, several weeks after the mission, a letter was circulated at Kennedy Space Center. It was on Grumman letterhead and addressed to the president of North American, billing him for "Towing charges: 240,000 miles at \$.08 per mile." Grumman made the Lunar Module, and North American manufactured the Command Module.

Bob Boemler
Winter Park, Fla.

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50.00 to 99.99	11.95
Over \$100, add	12.95



Taggin' and woodshedding

Singing tags and woodshedding are perhaps our biggest culprits when it comes to the whole "unsympathetic ears" issue. Don't get me wrong, I love to sing tags and to woodshed; however, I really don't think they are appropriate for a public venue.

The problem is that they are usually unrehearsed. Often it takes many iterations before a tag or song sounds acceptable. Where we offend unsympathetic ears is when we hold public rehearsals. It may sound great in the end, but unfortunately any chance of winning an audience is lost during the previous "takes." It's like going to a chapter show where the curtain opens and they hand out music to the chorus—not exactly a spectator sport.

I think we can find a solution to this problem in history. The term "woodshedding," so I am told, came about from the early days of barbershop when four guys made up their own harmony without the use of printed arrangements. A foursome would "hide out behind the woodshed," i.e., rehearse the song offsite, until it was ready to perform.

If we keep our learning process "behind the woodshed" and the limit songs or tags we perform publicly to the polished product, perhaps we'll turn some unsympathetic ears into barbershop enthusiasts or even barbershoppers.

The other important consideration is to always leave an audience wanting more. Many's the time a group has broken into spontaneous song to the delight of a crowd and received a hearty round of applause, only to "blow it" by singing another 15. Better to give them a great teaser and let them ask for more—a basic principle right out of Sales & Marketing 101.

Well, enough of my epistle. See you in the stairwell sometime. We'll ring one.

David Melville
Phoenix, Ariz.

melville@TRG.TRGLINK.COM



Entertainment revisited

Ok...here's another response to the debate about entertainment (hmm, it seems that us young'uns are speaking out now. I'm 21 too). However, this one sides more with Joel Rutherford's response than with Jess Turner's.

True, the E in SPEBSQSA doesn't stand for Entertainment, but how are you going to Encourage others to sing our style if you don't first Entertain them?

Usually, the most that people see of us is when our quartets and choruses do singouts around the community. That is when they decide whether we are entertaining; and whether or not to come to our shows. Granted, I don't belong to a chorus like the Vocal Majority or the Alexandria Harmonizers, but when we go out and perform, we go out to entertain, and we enjoy doing it.

Even though it's in our name, we're not just preserving a style. We *are* entertainers, we *are* in the music business. I love to listen to quartets, and I love to sing with a quartet in front of people. Singing to please the judges was part of the reason that the Society started losing members; they felt their only goal was to prepare for contest.

When the new judging system took effect, I heard a lot of sighs of relief from members in my district who felt that now we were getting back to what barbershopping was about... Entertainment. A long-time barbershopper I know even said that the judging system was going back to the way it was when quartets were judged not only on their preservation/presentation of the style, but also how entertaining they were overall.

Joel hit it right on the head when he said, "If you're singing barbershop just for the sake of singing barbershop, how do you expect to preserve the style when you limit it to such a stagnant environment?"

Maybe you should read the Society Vision Statement at the bottom of the table of contents, where it talks about our mission.

Hmm, that sounds like entertainment to me.

Charlie Alvarez
New Braunfels, Texas
(ca21969@swt.edu)

The Best Quartet I Ever Heard

by John Mullaney, Worcester, Mass.

I've heard so many quartets sing. I wonder who's the best?

It's been a ball; I've loved them all, and hope to hear the rest.

The **Razor Sharps**, the **Oriole Four** and, of course, the **Schmitts**;

The **Buffalo Bills**, **Four Rascals**, **Four Statesmen** and **The Ritz**;

Easternaires, **Pittsburghers**, the **Town and Country Four**;

The **Awesome Knights of Harmony**, the **Haystack Four** ... and more;

Boston Common, **Regents**, and then, **The Gas House Gang**;

Sidewinders and **Suntones**—I still hear the chords they rang.

And now, I'll name the very best; I'm sure you know I'm right:

The best quartet I ever heard was the one that sang last night.

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During ceremonies at the London, Ontario, Chapter's Golden Anniversary Show in April, the 50 greatest contributors to the chapter's first 50 years were presented with individual certificates, created by Greg Backwell. In the photo at left, Backwell also presented the chapter with a plaque, displaying the names of the 50 men honored, which now hangs in the chapter-owned meeting hall. Backwell still sings with the **Nighthawks** quartet, which was featured on the show, a seven-time international top-ten foursome during the '60s that garnered three bronze and one silver medal.



Above, Jim Hall, director of the Croix Chordsmen chorus of the St. Croix Valley, Minn., Chapter, is shown presenting a check for \$250 to Sue Deiter, choral director at Stillwater Junior High School, to purchase the first key of a piano for the SJHS auditorium. Looking on are (l to r): Steve Studer, SJHS vice-principal; Hall; Dave Liebenow, St. Croix Valley past-president; Dieter; Don Hovland, SJHS principal and Pat Hall, Forest Hill magnet school vice-principal.



Pictured above are the 14 father-son combinations who are members of the St. Charles, Mo., **Ambassadors of Harmony** chorus, including the three-generation Carlisle family. There are also four sets of brothers in the chapter, two sets of which have competed in international quartet competition.



The **Sounds of Concord** chorus represented the State of Massachusetts at celebrations of the 50-year anniversary of WWII's end in Washington, D. C. Senator Edward Kennedy presented the chapter with a flag that had flown over the Capitol Building the day before. The chapter later presented the flag to the City of Concord, on Flag Day, 1995.



In July, the **Coastal Chordsmen** chorus of Bridgeport, Conn., performed in each of three reception rooms during a dinner for about 3,000 parents of Special Olympians at the Aqua Turf Club in Southington, Conn.

Men of Note

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

Central States			Land O' Lakes		
Booker, Larry	21	2	Liles, Joe	51	1
Griffith, Jim	27	1	Mid-Atlantic		
Nugent, James	27	1	Strong, James	59	1
Dixie			Northeastern		
Buttler, Frank	26	2	Krodel, Robt	32	1
Evergreen			Ontario		
Osborne, Charles	23	1	Down, Elmer	20	1
Far Western			Pioneer		
Hunter, Charles	57	1	Fricker, Albert	41	1
Monnich, John	63	4	Rocky Mountain		
Orloff, Jerry	115	2	Peterson, Carroll	26	1
Sprouse, Donald	21	1	Seneca Land		
Wilke, Robert	21	1	Eldridge, James	26	1
Illinois			Southwestern		
Gay, Thomas	20	2	Bing, Harold	21	1
Johnny Appleseed			Patterson, Jim	22	1
Ranally, John	23	1	Richardson, Robert	41	1
Schaefer, Fred	27	1			

Chapter Eternal

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

Dixie		Marsh, Henry	Fredericksburg, VA
Houck, Kenneth	Hilton Head Island, SC	Roland, Gerald	Lancaster Red Rose, PA
Far Western		Rubinowitz, Aaron	Westchester County, NY
Bogart, Loren	Phoenix, AZ	Northeastern	
Komsky, Samuel	Santa Monica, CA	Clapp, Warren	Scituate, MA
Motkin, Herbert	Los Angeles, CA	Ontario	
Illinois		Taylor, William	Stoney Creek, ON
Fairbanks, Raymond	Oak Lawn, IL	Pioneer	
Johnny Appleseed		Evans, John	Grand Rapids, MI
Adams, Glen	Wayne County, OH	Young, Tom	Lansing, MI
Brand, Fred	Pittsburgh North Hills, PA	Southwestern	
Sousley, Ralph	Lima Beane, OH	McCulloch, Gerald	Houston, TX
Wright, Harold	Lawrence County, PA	Pritchett, Robert	Greater Fort Smith, AR
Mid-Atlantic		Sunshine	
Boring, Galus	Lewistown, PA	Ashton, Earl	Zephyrhills-Dade City, FL
Chubb, Ervin	Scranton, PA	Ciambelli, David	Naples, FL
Grefe, Richard	Fauquier County, VA	Hickey, Maurice	Palm Harbor, FL
High, James	Dundalk, MD	MacInnis, Fred	Jacksonville Big O, FL
Kidd, Don	Cherry Hill, NJ	Steiner, Waldo	Fort Myers, FL
Lyons, Daniel	Alexandria, VA	Walter, Denis	Fort Myers, FL



Pennsylvania choruses from the Greater Pittsburgh, McKeesport, Pittsburgh North Hills, Pittsburgh South Hills and Uniontown chapters provided entertainment at Kennywood Amusement Park recently. The combined chorus' rendition, directed by Neale Connor, of "Coney Island Baby" garnered unexpected audience response.

A cappella summit scheduled to be held in California

The Third-Annual A Cappella Summit, featuring luminaries in the vocal harmony field, will be held October 28-29 at the Marin Civic Center in San Rafael, Calif. The summit is a weekend-long conference, co-sponsored by the Harmony Sweepstakes, Primarily A Cappella, Inc., and the Contemporary A Cappella Society of America.

During the day on Saturday and Sunday, there will be a number of seminars, lectures, demonstrations, sing-alongs, and other a cappella-related activities. Saturday night will feature the "main event," one of the biggest a cappella concerts of the year, worldwide.

A number of vocal harmony luminaries are scheduled to appear, including Gary Bolles, director of the Bay Area Metro Chapter's Pot O' Gold Chorus. Tickets for the entire weekend event are only \$30. To order, call the Marin Civic Center box office (415) 472-3500, or any BASS Ticket outlet.

In Memory

J. FRANK RICE, described by O. C. Cash as, "the sweetest lead this side of Heaven," died on July 9. He was 95. Rice, Cash, Bill Downing and Fred Graves sang for many years as the Okie Four.



In reporting his dad's death, Frank Rice, Jr. wrote, "I suspect Cash, Downing and Graves were waiting for him just inside the Pearly Gates and they immediately hit a few chords, then started congratulating themselves on how 'purty' they sounded." Rice last sang on the international stage in 1989 during ceremonies recognizing his 50-year membership in the Society [Harmonizer, Sep/Oct 1989].



News About Quartets



During this year's LOL spring prelims, **Chips** had the opportunity to sing live on the five o'clock news. Shown with WEAU-13 Anchorwoman Judy Clark at center are (l to r): Jerry O'Brien, tenor; Randy Knaack, lead; Rod Bailey, bass and Tom Arneberg, bari.

During its 1993 tour of Europe, **Keepsake** shared the performance stage with the Swiss Army band. Shown at right (not in uniform and l to r): Tony De Rosa, bari; Joe Connelly, lead; Roger Ross, tenor (kneeling) and Don Barnick, bass. [Inset] The foursome as it appeared on the scoreboard, performing the national anthem at an Orlando Magic basketball game last season.



Last March, **The Gas House Gang** travelled to Sweden to take part in a barbershop spectacular. Pictured at left (l to r) are: Rob Henry, bari; Jim Henry, bass; Peter May, BABS World Harmony Council rep; Kjell Lindberg, SNOBS president; Rich Knight, lead and Kipp Buckner, tenor.

Promoting our hobby



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Hood ornament - Gary Fisk, Frank Thorne-SLD



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Part Six in a series on leadership situations and skills

Getting along

by Steve Rafe, Chairman, Leadership Task Force

The term, "transactional analysis," seems weighty—until we know just what it means. In reality, we already know the meaning of "analysis." When we analyze something, we study it to understand it better. A transaction is an activity that occurs between two people.

The term has been around for decades, and two methods of describing its workings are familiar: One describes the participants' roles in transactions parties as being either "Parent," "Adult," or "Child." The second uses "okay-ness" to describe the behaviors. ("I'm okay; You're okay," "I'm okay; You're not okay," "You're okay; I'm not okay," and so on.)

The dissonance factor

The objective of each technique is, primarily, to describe the way people interact with one another in situations which involve dissonance—disagreement, conflict, disharmony, or discord. This is an inevitable part of life, and how you react when it occurs establishes your level of transcendence, or where you stand in a series of progressive steps.

Pfeiffer¹ describes the three states as Level I - Passive Aggression (dependent), Level II - Overt Hostility (independent), and Level III - Introspective Sharing (inter-dependent). Let's consider each of the levels:

Level I: This is the least-productive level in terms of adult relationships. Research shows that when individuals accommodate others by suppressing their own feelings and emotions, they can cause themselves physiological damage as well as lowered self-esteem. Yet, Pfeiffer points out that people are commonly stuck at this level.

The reason, he says, is that "The Judeo-Christian ethic fosters a pattern of passive-aggressive responses by promoting 'turning-the-other-cheek,' avoidance of conflict, and denial of the emotional reality of the dissonance." Pfeiffer adds that Western culture places high moral value "pseudo-acceptance" rather than open expression of dis-

agreement. Thus, acquiring the ability to move from Level I (passivity coupled with internal negative emotions) to Level II (open expression of those emotions) is a major step for most people.

Level II: The ability to recognize and express one's anger is significant, yet it is just the second step in managing relationships during conflicts. While expressing emotion can be a release no matter how one does it, doing so can have either positive or negative results and consequences.

A destructive release—whether verbal, such as calling names, putting people down, or physical, such as striking others, damaging property, and so on—is not likely to leave the individual feeling good about himself or herself. And there could be other consequences, as well. Thus, "being upset" or "letting off steam" is also not productive, in itself, in the long term.

Level III: The better approach, indeed, the best, is to express one's emotions by telling the other person what you are feeling. It enables you both to address the problem rather than zero in on each other. This moves beyond the ability to express disagreement and allows both individuals to discuss the issues behind the feelings and work toward harmonious solutions.

An example

Let's say, the chorus is not getting part of its "moves" and music together for a song you plan to use in an upcoming performance. Perhaps low on patience, the chorus director tells everyone they're going to stand right there on the risers "until we get it right." You're the president, the music VP, or the program VP. How do you respond?

1. Do you accept what he says because, after all, he's the director?
2. Do you say something to yourself such as "I (we) deserve it"?
3. Do you accept it, but not like it?
4. Do you discuss it with the nearest member?
5. Do you speak out with something like, "Come on guys, let's cut the crap?"

6. Do you think to yourself, "Wanna bet?" and storm off the risers?

7. Do you call for a "time out" and give everyone a break while you discuss the consequences with the director, the choreographer, and the two other officers most immediately involved?

Responses

If you picked any of the responses from one to three, you are using a Level I reaction. You are suppressing your emotions.

If you responded with any of the choices from four through six, you're at a Level II by giving voice to your feelings. Of the three possibilities listed, none is likely to bring about a change in the director's decision, but response number six would be the least productive.

If you chose number seven, you are at a Level III. Or at least you have opened the possibility for a Level III transaction. The outcome will depend upon what happens next. Since you have already called the time out, you have moved beyond passive acceptance. Now it will be up to you to express yourself in ways that acknowledge your emotion or reaction to the director's pronouncement.

If you do this in a hostile manner, you are likely to get one of these responses, depending upon the director's perceived status within the organization: He may tell you in controlled, or even paternalistic, tones that he's in charge and that's his call. If he is less secure, he may engage you in an argument.

On the other hand, you will be more successful if you gather everyone and immediately describe the emotion that the director's action triggered within you and say you'd like to talk about what's behind that reaction. Here's how it might go:

ACKNOWLEDGE AND DESCRIBE YOUR EMOTION—"Bill, I need to share something with you: When you said we were going to stand on the risers until we got it right, I immediately felt a sense of frustration. It seemed the entire chorus was being treated unfairly."

SHARE INTROSPECTIVELY—"So, if what we're doing isn't working, we should find another way. I'd like to see us get to the root of the problem."

OFFER ALTERNATIVE WAYS TO RESOLVE—"Perhaps we need a separate session with the choreographer, or a sectional to get our music right. Then we might try again with one row at a time, or whatever else might help us get through this better."

RE-ENGAGE—"However, until we find a way, it's in everyone's best interest to follow the schedule we agreed upon so we have our other music ready. Would you like to work out a solution now, or get together after the meeting and discuss a plan for next week?"

The extra mile

This takes you through the transaction according to the theories described for moving from dependence through independence, and to inter-dependence. However, in the interest of saving face for everyone, putting the chorus at ease, and helping to prevent repercussions, you might go beyond those steps. Here is one more you can take. It clearly puts you back in charge of these kinds of situations for the good of the group in the future.

SHOW PROPER AUTHORITY—When you return to the meeting, announce something such as this: "Gentlemen, clearly we were becoming a bit frustrated with that particular segment of the song. Rest assured, we'll work this out together. In fact, we'll be talking about some other ways to get over this hurdle and we'll be ready next week. In the meantime, if you want individual help, speak with me at the break. Now, let's move ahead with the agenda."

What Happened

The officer who took the initiative has moved from a dependent role (suppressing his natural responses by doing as told) to an independent role (expressing his emotions) to an inter-dependent role (offering to help work out a resolution). In fact, he has gone beyond that by achieving what is called "closure."

He took an appropriate action in front of the entire group that preserves the director's self-esteem and resolves an uncomfortable negative situation by having the officers and director assume responsibility for helping the chorus learn its music. It also assures the members that they will be treated fairly, as mature adults.

Not a magic bullet

How successful the technique will be in your organization depends almost entirely upon the two parties' abilities and willingness to act at Level III. This requires both to treat one another with dignity and respect and feel free to discuss their responses to each other's actions. You will have to accept each other's feelings non-judgmentally.

It may even require a willingness to look beyond a few stumbles in technique until each of you works this arrangement out. In especially difficult situations that occur at the start, each of you may have to try hard to express your anger or frustration solely as an end unto itself. Keep the higher goal in mind:

You are both involved because you care about your organization and you want what's best for everyone. Inter-dependent adults will find a way to work this out to benefit all.

¹ Pfeiffer, J. W. and Jones, J. E. (Eds.), *The 1972 annual handbook for group facilitators*, (San Diego, Calif., University Associates, 1972)

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

NOBODY'S SWEETHEART

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into two systems. The first system contains the lyrics: "Ain't it a shame, you're the on - ly one to blame, you're". The second system contains the lyrics: "no - bod - y's sweet - heart now!". The melody features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A final double bar line is present at the end of the second system.

Gene Cokerft, 1959-60. Sung by the Suntones.



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CHORUS DIRECTOR WANTED - SPEBSQSA

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

After a 15-year break, the Easton, Md., Chapter is being re-licensed and expects to be re-chartered before the first of the year. If you are interested in being considered for the post of music director of this new chapter, please send resumé to, or for more information contact, Craig Johnston, Jr., 10496 Orly Drive, Denton, MD 21629-1945; (410) 479-3855.

Appleton, Wisconsin's **Fox Valley** chorus is accepting applications for the position of Music director. Qualified individuals must have experience directing a barbershop chorus, a drive to excel in competition and the ability to inspire others with their enthusiasm. Assistant directors, a top-notch music team and an 85-man chorus stand ready to propel this chapter to excellence. Applicants should mail their resumé to Steve DeNunzio, 2424 West Jonathon Drive, Appleton, WI 54914, or fax to (414) 788-4699.

CHORUS DIRECTOR WANTED - HI

The Barre-Tones chorus of Harmony, Inc., Barre, Vt., is seeking application for a new music director. The goal of the chorus is to improve in all aspects of singing barbershop-style music. Please send letter and resumé to Phyllis Bowles, RR #2, box 415, Montpelier, VT 05602.

UNIFORMS FOR SALE

For sale: 63 blue jackets with black piping. Good condition. \$10 each. Also, 30 white tux shirts with ruffle. \$5 each. Entire package—\$500, includes shipping. Price negotiable. Contact Joe Farone (518) 399-5043 or Ray Benoit (518) 383-0529.

UNIFORMS FOR RENT

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

MISCELLANEOUS

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

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.

For sale: mint condition solid sterling silver SPEBSQSA international convention medallions, 1973 through 1989. Also, one antique barber chair. Contact Nellie R. Warner, 23531 Meadowlark, Oak Park, MI 48237; (810) 542-0581.

JACKSONVILLE

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 Friday and Saturday Night Shows, 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



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

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



Travelmaster Acoustical Shells with Tourmaster 2000 Risers.

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

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

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

Wenger manufactures the only equipment on the market that goes where choirs go. Travelmaster Shells and Tourmaster 2000 Risers are designed to go up and down stairs, in and out of small storage areas, around tight corners and into a van or bus for shows on the road.

Travelmaster Shells and Tourmaster 2000 Risers are recognized world-wide as the most functional, mobile and durable performance equipment you can buy.

Now, we're going to ask you to do one more thing with your hands. Pick up the phone and call your Wenger Representative at 1-800-733-0393, Dept. 86RD. You'll like what you hear.

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Alexandria Harmonizers

Alexandria, Virginia

Scott Werner, Director

1995 International Chorus Champion



Stop the Presses

Bowling Green State University, Ohio

1995 Champion

MBNA America College Quartet Contest