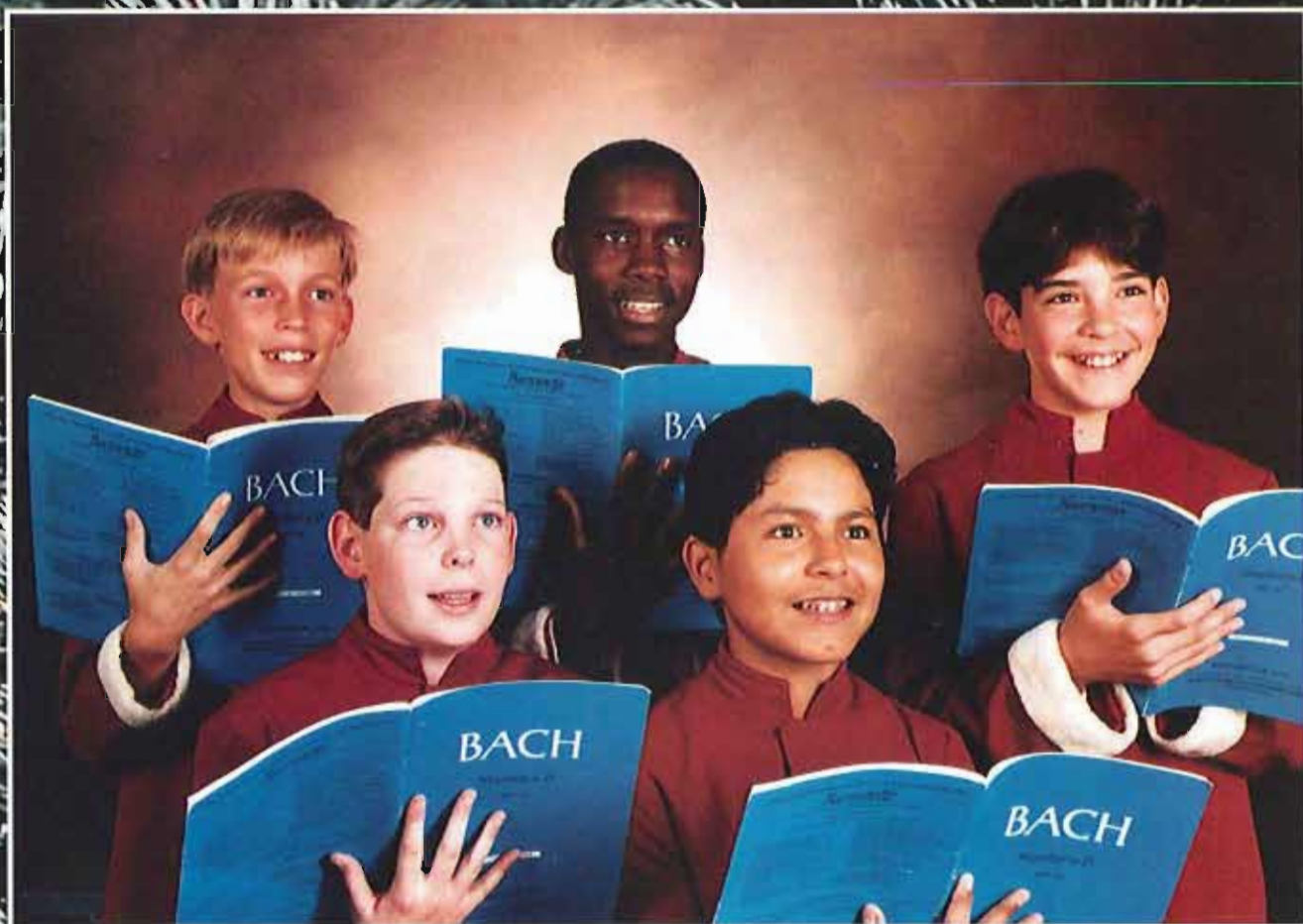




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1995



SING AMERICA
SING CANADA

special section in this issue

TWO DOWN, THREE TO GO!



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SOCIETY VISION STATEMENT

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

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

Scholarship support of The Tucson Boys Chorus, shown here, by the Tucson, Ariz., Chapter, exemplifies the very best in Society outreach efforts. See the complete story in the special section of this issue.



In "Seventh" Heaven

by Joe Liles, Executive Director

There's a lot in this issue

September began my 21st year as an employee of the Society. Working with thousands of volunteers and talented, dedicated headquarters staff members has been a life-enriching experience.

This column has given me the opportunity to share my views and feelings with you about what our Society is or can be. This time, though, I'm using it to encourage ... yes, even request ... that you read this issue of *The Harmonizer* carefully.

We have eight affiliate organizations: AAMBS, BABS, BinG!, DABS, IABS, NZABS, SNOBS and SPATS. Perhaps you have questions about the Society's role in this world outreach. See President Shaw's interesting and informative article on page 3, opposite.

How do your dues compare with those of other barbershop organizations? Where does your money go? What are our other sources of income? What member-benefit programs lose money but are subsidized by others that earn money? A complete explanation of our annual budget begins on page 8.

SPEBSQSA is entering an important rejuvenation period. The way is being prepared by a restructuring of our governance and organization. See page 12 for the second in a series of articles on this important process.

Furthering the vitalization process is Operation Harold Hill, possibly the most innovative approach to membership growth your Society has ever initiated. What's in it for you? How can you become involved? See page 11 for details of this exciting program.

Procedures for scheduling hotel reservations at international conventions have been changed, effective next year. For details, see the article on page 13.

Do you want to make a difference in the world? Do you hold dear the motto: "Keep The Whole World Singing"? Find out all about SingAmerica/SingCanada, our outreach program to support music in schools and communities, in the special section in this issue.

Harmony College/Directors College have been reorganized. They'll be better than ever. See the special section in this issue for all the details and registration information.

I'm very excited about what is happening. We are bounding into the 21st Century and I'm ready for it! How about you?



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SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)

Margaret Barlow, 10 Gordon Road, Kenilworth 7700, Cape Town, South Africa

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. July 28-August 4



by Dick Shaw, International President



Barbershop harmony is
SOMETHING TO CHEER ABOUT!

Concerning our barbershop affiliates

One of the resolutions proposed by the Management Study Committee and adopted by the Society (formerly International) Board of Directors directs that in future we replace the word "international" with "Society" or "SPEBSQSA" when making reference to the Society. Only the international convention and international contest will maintain some leadership among the worldwide organizations, but we do need to acknowledge that our North American-based Society represents a *model* for preserving and encouraging our unique style of four-part a cappella harmony and not an umbrella for affiliates and sister societies. Let me explain further.

We can be extremely proud that groups in eight other countries have been excited enough about barbershopping to seek a loose affiliation with us. Affiliation agreements call for the foreign affiliates to recognize our code of ethics, agree on a definition of barbershop harmony, and receive certain rights to copy Society-ordered arrangements for a specified fee.

The agreements also provide that the Society Board of Directors will extend a yearly invitation to affiliate male singing units to sing at the international contest. A fee is also established to cover any extraneous costs incurred in servicing the affiliate. No direct costs are incurred by the Society to maintain the affiliate relationship. Staff members and Society judges that visit affiliates are sponsored by the affiliate organization.

In order to provide communication among affiliate organizations, the Society organized the World Harmony Council in 1988, wherein each affiliate organization and our sister societies are invited to send representatives. Except for those that represent SPEBSQSA, we exercise no control over the membership of this group; however, it is traditional that the Society president name the chairman of this council.

The Society does provide venue and opportunity for the World Harmony Jamboree that has become a fixture at our international conventions. The Jamboree generates funds that are distributed as grants by the council to member organizations for the improvement of barbershop singing. Typically, those funds have been used to import outside expertise or to export students to develop local talent.

The worldwide movement can be one of our greatest sources of satisfaction in the years to come. The same principles that drive us to clone ourselves throughout the U. S. and Canada ought to spill over into a worldwide commitment to preserve and encourage.

Our countries—the U. S. and Canada—already embrace many styles of music and culture from beyond our borders. Isn't it about time we exported something meaningful in which people can participate? Especially when the recipients are willing to stand the expense.

We currently have an Affiliate Study Committee, chaired by Mel Knight, that

is investigating our relationship with our affiliate organizations. A major issue demanding their attention is the status of affiliate competitors at the international contest. Due to their increasing skill at this craft, it is conceivable that they will advance to medal status, and perhaps soon.

Should they be Society members? Should these competitors pay dues just for the privilege of singing in our North American contest? What about the fact that they already pay dues far in excess of ours to their own societies? Would any of this be discouraging? I'm glad there is a committee to collect opinions and draw conclusions.

My experience on the Executive Committee has exposed me to some wonderfully dedicated practitioners of the barbershop art form from around the world. They are competent, curious, serious students and, happily, they share the puckish sense of humor epitomized by O. C. Cash. They are also marvelous cheerleaders.

I believe we are on the brink of an exciting expansion of our hobby, as declared in our vision statement. If we add our youth outreach to our worldwide influence, there is no doubt we can "Keep the Whole World Singing."



Attitude made the difference for Marquis

by Jim Miller and Ken Buckner

Dale, Randy, Paul and Jay formed **Marquis** for two main reasons: because they liked each other and because of a shared desire to achieve musical excellence. Priority one was to sing as well as their talents would allow. And, if success in competition came along, that would be OK, too. But, none of this was to happen without some individual changes. With each member realizing he must modify some aspect(s) of his performance to solidify the ensemble, the *attitude* they maintained during rehearsals and shows allowed each to achieve the individual goals set out for them.

Each had sung in several quartets, some very successful, and as a result each brought with him experience and advice from many coaches. In the beginning, they were individuals, singing and performing as individuals ... each making his contribution in the way he thought best. While it is true that **Marquis** won the 1994 JAD championship and finished fourth in its first international contest, the guys were among the first to realize that, if further changes were not made, individually and collectively, fourth place might be their zenith as a competitive quartet.

New music had to be acquired and learned, as well as taking a new look at old

music. Who was out there that could help put songs together that fit the personality of the quartet? As you might expect, some names are very familiar: Don Gray, Walter Latzko, Ed Waesche, Rob Hopkins and Bill Mitchell. These contacts made and songs selected, **Marquis** set to work to achieve a gold-medal-calibre unity of performance.

Randy was the key. He was always a take-charge singer—without a doubt; lay out the lead line and challenge the other parts to keep up.

Many of his previous quartets were characterized as being *too* lead-predominant. In the past, finding the right mix of his vocal and visual performance to make the quartet a unit was difficult for Randy to achieve. Not now though. The coaches simply said, “Randy, if you want to be the best you can be, you try to hit a home run all the time.

So, don’t do that anymore.” That’s all it took, and the difference was ... *attitude*.

A baritone in his early years, Jay was challenged to make vocal adjustments to fill the bass part with a quality and quantity that would allow Randy some latitude. He had to alter his style of singing from that used to win his first gold medal as bass of the **Interstate Rivals** to meet the different style and quality presented by **Marquis**. Visually, he had to do this with more total involvement and



Sandy and Dale Fetick

support, taking part of what Randy was giving up and projecting it from his position in the group. It was a task Jay was willing to take on, with the key being ... *attitude*.

Paul had become a champion baritone in his very first international appearance in 1987, so what did he have to prove? A lot, but mainly to himself. He found himself being dissected a piece at a time to provide proper support for Jay and Randy. This he accomplished, but not without considerable frustration. When all is said and done, Paul’s personal challenge may have been the greatest of them all, but he met it with ... *attitude*.

Not as widely known in quartet circles, Dale was challenged to come up to the expectations of, not only the other members of the quartet, but the coaches **Marquis** had selected to provide input. From out of “nowhere” a tenor singer emerged that not only could hold his own musically, but one that was willing to work like a tiger to develop his stage personality. Once again ... *attitude*.

With each member assigned his own performance aspects to improve and principal coaches Jim Miller and Ken Buckner close by to monitor progress, the 14 show weekends in the first half of 1995 allowed them to nurture what they had rehearsed. The formula to take the quartet to new heights was in place. Topped off with the individual



Clockwise from top: Randy, Jan, Erin and Kinsey Chisholm



Kristina, Jay, Kathy and J.J. Hawkins



Paul, Marie and Deb Gilman

attitudes to do whatever it takes, a championship was in the making.

Randy Chisholm, lead

Randy, his wife, Jan, and daughters, Erin and Kinsey, live in Miamisburg, Ohio. His family life is centered around musical activities. A former lead singer of a touring show band, Randy joined barbershop in Burlington, Ontario, in 1978 and his first quartet, **The Halton County Roadshow**, was Ontario District champion in 1980. Other quartets included **Act IV**, JAD champion, and **The Naturals**, JAD champion and four-time international medalist. Employed as a sales manager for the St. Clair Supply Company, Randy is the Society's first Canadian-born quartet champion.

Jay Hawkins, bass

Jay, a native Buckeye from Dayton, Ohio, now resides in Louisville, Ky., with his wife, Kathy, daughter, Kristina (the real singer in the family), and son J. J. Jay heard his first barbershop chord in Bellefontaine, Ohio, while still a teenager and, at age 22, became the music director. He sang baritone with **The Coalition**, 1977 JAD champion; bass with the Interstate Rivals, 1982 Cardinal District and 1987 international champion; and took over baritone in **The Naturals**, earning bronze medals with that group in 1992 and 1993. Jay is a supervisor for UPS Air Cargo Services.

Paul Gilman, baritone

Paul, his wife, Deb, and daughter, Marie, live just outside Cincinnati. Paul's Uncle Stan, now a member of the Sarasota, Fla., Chapter, introduced him to barbershopping

at a Buckeye-Columbus Chapter meeting in 1981. Following his graduation from Ohio State University, Paul joined the Western Hills (Cincinnati) Chapter, where he soon became a section leader and is now an assistant director. Previous quartets include **Class Notes**, **Brand New Gang**, 1992 JAD champion **Ricochet** and the 1987 champion Interstate Rivals. Paul is employed by Scripps Howard Broadcasting. He and Jay Hawkins bring the Society's two-time quartet gold medalist count to an even dozen men.

Dale Fetick, tenor

Dale and his wife, Sandy, have been devoted to the barbershop style since they met in 1978. Dale first joined the Cincinnati Chapter and served in many leadership roles there before transferring to the Western Hills (Cincinnati) Chapter. Quartets that helped him develop his tenor skills were **Uncle Sam's Music Review**, **The Last National Prank**, and two JAD champions prior to Marquis: **Bustin' Loose** and **Ricochet**. Dale and Sandy operate their own business, Inte-

rior Charn, Inc. "I have a great boss," Dale admits, "she lets me off anytime I want."

Marquis' success cannot be measured only by what the group has accomplished on the contest stage. The major element is that they like each other—and their families like each other. Marquis family gatherings are not uncommon. The "kids" club, made up of their own children and other close family members, is the quartet's biggest fan group.

The members of Marquis care deeply about their chapter, their district and the Society. In addition to having active roles in the Western Hills (Cincinnati) Chapter, they figure prominently in the musical leadership of its **Southern Gateway Chorus**.

Dale, Randy, Paul and Jay express their appreciation to all the quartet men they have sung with over the years. In addition, a special thanks to the JAD-sponsored "Top Gun" quartet school and our coaching family: Ken Buckner, Jim Miller, Jim Coates, Larry Ajer, Lance Heilmann and Gary Wulf.



Shown at left, **Marquis** and wives enjoy salmon and scenery at the Anacortes, Wash., Chapter's annual show and salmon bake in August. It was the quartet's first show after winning the 1995 international quartet championship.

Harmonizers responded to a wakeup call

by Bob Sutton, Alexandria, Va., Chapter

Pittsburgh was a wakeup call for the Alexandria Harmonizers. Champions in 1986 and 1989, second on our return in 1992 and third in 1993, it was the experience of Pittsburgh in 1994 that affected the Harmonizers most significantly.

We had performed early enough in the contest to witness the performances of Northbrook, who would be second, and Dallas Metro, who would be first, and many of us believed we had not performed at the level of those two great choruses. Each of us was made suddenly aware, if not already so, that the level of chorus competition in the 1990s would not allow less than our best—our *individual* best—and that we had better look within ourselves if ever we were to attain the championship again.



Alexandria, Va., is a chapter quite unusual within the Society. As the largest, with more than 240 members, the Harmonizers fall victim to one aspect of the Washington, D. C., area—the transient nature of its population.

We are, overwhelmingly, federal civil servants, active duty and retired military, and government contractors, with individual roots from literally every part of the country. Our similarity of occupation stands in contrast with the differences in accents. Typically, local accents predominate in adjacent riser positions. Not us.

Our transience is painfully represented by our 1995 front row captain, Mark Samuels, a Navy commander who said good-bye to the Harmonizers in 1989 in a tearful scene in the Kansas City hospitality room and, with his new gold medal, left for Port Hueneme, Calif. He returned in 1992, only to leave the 1995 hospitality room in Miami Beach in tears, taking his new gold medal to his *next* three-year California tour.

Balancing transiency is the constancy of the organization, where more than 90 officer positions are required by chapter bylaws to be filled each year. In musical leadership, Director Scott Werner has served more than 20 years and Artistic Director Geri Geis and Associate Director Mike Wallen more than ten each.

The Harmonizers have also maintained constancy in community support, with no fewer than 15 other Society chapters within



Prior to the Miami Beach convention, the Alexandria Harmonizers performed in the Great Hall of the U. S. Supreme Court. Photo by The Supreme Court Historical Society

60 miles, and in our goal of artistic, first-class entertainment in the barbershop style. Since 1948, our history has been a rich one.

With this background, the challenge of preparing for Miami Beach loomed in a different way. What would work? How could each man be motivated to raise his level of performance? Despite our rarely more than once-a-week rehearsal schedule, we turned from a "Let's do our best and let the chips fall where they may" attitude to becoming focused on something we *ourselves* would believe to be a championship performance.

Our taping program—submitting cassettes to section listeners for review—was as busy as ever. Confidence in our musical leadership had never been higher. Still, as 1995 approached, we felt our performance was measurably below a gold medal level. Ciuccinatti was returning from its championship hiatus, Northbrook was coming back with a brand-new package, St. Charles was soaring under Jim Henry, and several other medalist choruses were in the mix as well.

Something new had to come into play, actually three things, that could propel the Harmonizers into contention. The first was song selection.

Picking the package

Of our 1994 package, "Sonny Boy" and "Sweet Georgia Brown," we believed that our performance was much more motivated in the latter piece, and that it still had room

for growth. Our search for a new ballad to complement it led to "I'll Be Seeing You," with a new verse by Eric Jackson and a beautiful Rob Hopkins arrangement. Combining singability, artistic chording and a touching, beautiful story, it was felt that, paired with "Sweet Georgia Brown," we could work the package to a championship level.

Individual assistance essential

The second thing was lessons. As the singers sought to improve their skills to achieve better support, pitch accuracy and, especially, section unity, several of the experienced members began providing one-on-one private instruction to those who asked.

Most prominent among these was Bob Wachter, a former Sound judge. Dozens of members signed up for his sessions, while



Coach Greg Lyne (left) and Music Director Scott Werner exchanged views on directing at the highest level of chorus competition. Photo by Chuck Bolts

Bob himself was continuously studying the art of voice instruction. As a section assistant, I listened to practice tapes of many of the leads, and was often startled by the improvement of those who were attending the sessions.

Off-site sectionals, most particularly by the basses under Bill Cody, gave singers a chance to fit their improved voices into improved section units. The visual aspect got as much attention as the vocal, with Geri and her team providing many an hour of expression coaching, changing individuals from plastic expressors of an SP plan to "artistic expressors of storylines."

Outstanding coaching enhanced

The third was the coach. For years, Scott's musical direction and Geri's artistic guidance had been supported by our coaching team, principally Darryl Flinn and Steve Plumb. Darryl and Steve would continue their guidance in 1995, but would be joined this time by three-time championship director Greg Lyne.

Greg's first visit was a rare Saturday practice when "I'll Be Seeing You" was barely off the paper. Nonetheless, Greg found himself that day at Scott's side, coaching a chorus that quickly warmed to his style and marveled at what beautiful sounds his imageful entreaties could coax out of us. Demanding our self-expectations be raised, Greg helped singers use their voices to celebrate the beauty of the arrangements.

Confidence building

A hint of what was to come had occurred the previous October. Singing the Pittsburgh songs, but with the singers having begun their private vocal work, the Harmonizers posted the highest qualifying score of all the district champions. This meant little except to remove any self-doubt that we were capable of competing with the top chorus competitors in Miami Beach.

Brimming with confidence, the members who had not been in a previous championship chorus began the cry, "We want ours!" Months later, at our retreat in June, we discovered by headcount that transience was still a problem—the "We want ours" contingent represented the majority of the 1995 chorus!

The spring show season came and went, with many paid engagements to support our travel to south Florida. The audience for our show for the U. S. Supreme Court His-

torical Society included several of the Justices. Since we also sang for them just before winning in 1989, Royall Geis, our marketing chairman, was on the phone to the court the day after returning from Miami Beach, trying to book us for 1998!

A different but equally special moment for the chapter took place when members Scott Werner, John Adams, Alan Durick and Dick Whitehouse, as *Reminisce*, brought home the 1995 Seniors Quartet Championship from the midwinter convention.

Greg Lyne's second visit brought a new watchword—focus! While the music team, particularly in Geri's interpretive plans for the songs, had given us something to focus upon, Greg stressed an understanding of every line of the story, a singularity of attention to the plan, avoidance of distraction, continuous sound, unity, and focus, focus, focus! Often, while we were singing, he'd ask a question to which the answer was the next line in the music. He left us believing in the words we were going to sing, and believing in ourselves at the same time.



Alexandria Chapter President Chris Buechler (right) presented "I'll Be Seeing You" arranger Rob Hopkins with a commemorative gift. Photo by Chuck Bolls

The big moment arrives

In Miami Beach, Scott and Geri took us carefully through our preparation each morning, often with Darryl and Greg. "Focus!" we were told so often!

It must have taken hold, for when Saturday afternoon came, it was a total performance that we gave. Used to the feeling "the curtain rises and then suddenly it's over," this time we left the stage with an intense memory of every moment of the stories we had just told—stories of the girl we would be together with again and, in contrast, of a girl you wouldn't

take home to Mom! Any glitches seemed tiny and perhaps not heard. The hardest part—the waiting—would now begin.

Although St. Charles preceded us, we were able to see Northbrook's magnificent Irish package, and Cincinnati's brilliance and great, strong singing. Other choruses that followed us, as well, performed at their peaks.

The Vocal Majority's performance while scores were tallied failed to relieve our tension before the announcement. The names "Hilltop," "Cincinnati" and "St. Charles" were announced, then "Northbrook."

The dead silence from our troops, and that of the whole Convention Center, harkened back twelve years to Seattle and the shock of a sixth-place finish. Never again would we assume anything!

This time, however, the word "Alexandria" was barely out before members filled the air with their cries of pride and euphoria.

Truly, a commitment on the part of each individual in the chorus had led to victory. Truly, an inspirational director had raised his

own performance with that of his singers. Truly, artistry had been taught and elevated by a stellar artistic director.

Truly, a team of coaches beyond compare had brought believability from each of us. And truly, the support of our loved ones, our ladies' organization, the "Harmonettes," and the rest of our families, gave us unflagging motivation.

Proud as I am of two prior gold medals, it is the magnificent effort every individual member of this team produced that makes the 1995 medal shine the brightest. 🏆

Understanding our Society's budget

by Tim Hanrahan, Vice President-Treasurer and
Ed Waesche, Vice President-Treasurer Elect

Despite declining membership in 1993 and 1994, our Society still managed to show a profit in both years. The primary reasons for this were two highly profitable international conventions in Calgary and Pittsburgh, as well as intense budget scrutiny by the headquarters staff, Finance Committee, Executive Committee and the Board of Directors that resulted in spartan spending by the Society's staff and committee volunteers.

As we look toward another lean budget in 1996, we are faced with the realities of 1995. Convention registrations for Miami Beach were almost 3,000 registrations below the original budget predictions and membership continues to decline, although at a lesser rate than in the past few years. Severe restrictions have been placed on committee and staff operations in 1995 to

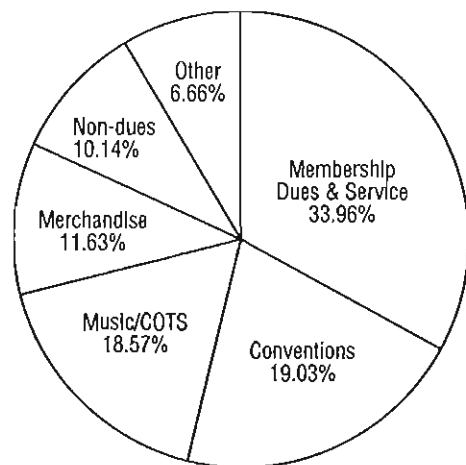
adjust to the reduced income, and any restriction always results in reduced services for the membership.

It has become apparent that too much dependency is placed on international convention income to help sustain the annual budget. Such income generally represents about 20 percent of the Society's annual income, yet this income is generated by less than 18 percent of our members, and their families, who attend our annual conventions. The Miami Beach convention was supported by only 13 percent of the membership. In the future, we have to decrease this dependency on convention income and stabilize our budget through the contributions of the *entire* membership.

What is the solution? The least painful is the increased emphasis by every member

and every chapter to *recruit and retain* members in the coming years. This would increase the financial base of each chapter, each district and the total Society. The "Operation Harold Hill" membership promotion in 1996 will supply everyone with the tools and incentives to make this happen. Otherwise, continued membership decline will surely bring an increase in the Society's dues.

The following discussion of our 1996 budget is furnished to enable you to understand the sources of our Society's projected income and the distribution of funding for the total operation of the Society. Also included is an analysis of our Society dues since 1970 and, using data from the World Harmony Council, a comparison of our dues with other barbershoppers throughout the world.



Gross Society Income Distribution for 1996
(Fig. 1)

Gross Society Income Distribution for 1996 (Fig. 1)

Membership Dues and Services (34%)

Includes dues for renewals, new and re-instated member dues, and quartet registration fees. For 1996, it is assumed that about 81 percent of the members will pay the regular \$54 dues. The rest (seniors and students) pay half the regular dues. Of each member's dues, \$1.75 is apportioned to *The Harmonizer*, and that amount is reflected in the "Other Income" category. About 85 percent of the members will renew their memberships. The other 15 percent are new and re-

instated members, who pay an additional \$9 fee to join or rejoin.

Conventions (19%)

Approximately 89 percent of the income in this category comes from the international convention, based on an expected registration of 9,250 attendees. The rest comes from the midwinter convention, where a registration of 800 attendees is expected.

Music/COTS (19%)

This category includes: music publications (sheet music and learning tapes), which account for about 32 percent of this category; about 24 percent from leadership education publications, such as manuals for COTS and chapter operations; and 30 percent from fees for Harmony College/Directors College. The remaining 14 percent includes income from music educational materials—textbooks and audio/visual recordings.

Merchandise (12%)

This category includes income from sale of apparel, jewelry, gifts and non-educational recordings, and represents about half of the income generated through the Society's order-processing department and the Harmony Marketplace. Although purchased through the order-processing department, sheet music, instructional manuals and audio/visual recordings are included in the Music/COTS category.

Non-dues Income (10%)

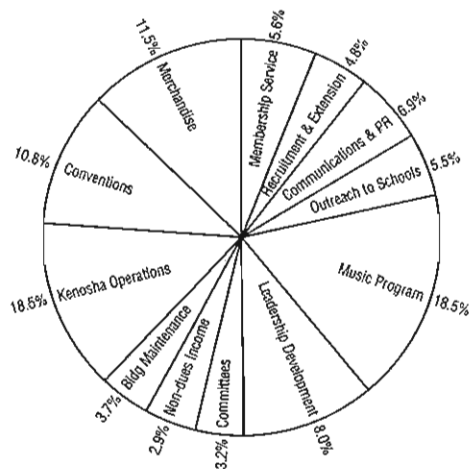
This category includes income from the MBNA America credit card and Lifeline long-distance telephone service programs, which represent 64 percent of this category, plus payments from chapters for insurance coverage, and income from Harmony Foundation enterprises, such as gifts, arrangement legalizations and endowment fund donations.

Other Income (7%)

This category includes that portion of dues that offsets costs of *The Harmonizer* (about half of this category), income from the College Quartet Contest, Harmony Explosive camps, Harmony Associates and SingAmerica/SingCanada.

Net Costs Distribution (Fig. 2)

For this analysis, net Society costs are defined as the direct costs associated with each element of the Society's Resource Allocation System—that portion of Society staff salaries spent on each task, plus direct expenses such as travel and material purchases, plus indirect costs such as fringe benefits and incidental expenses such as postage, supplies, incidental printing, attorney fees, etc. All other Society staff indirect costs are included in the categories "Kenosha Operations" and "Equipment & Maintenance."



Net Society Costs Distribution (Fig. 2)

Membership Services (6%)

Costs associated with processing membership renewals, changes and updates, handling new member dues and installment plan payment programs, quartet registrations and member service information on subjects such as chapter meeting nights, officer names, copyright information, etc.

Recruitment & Extension (5%)

About 54 percent of these costs are for developing and implementing membership development and recruitment programs, such as the new "Operation Harold Hill." Other costs are for the College Quartet Contest, membership recruitment awards, assistance to districts—in support of their new chapter development efforts and membership recruitment drives, lapsed member contacts and operation of the Membership Development Committee.

Communications & Public Relations (7%)

About 72 percent of these costs are for publication of *The Harmonizer* (published at a loss of about \$108,000). Other costs include those required to support the PR Committee, the Archives Committee, PROBE, the Historian and Recorder Committee, publishing *Update*, *Harmony Happenings* newsletter, *Barbershop Is Entertainment* and promotional flyers on conventions, COTS, music schools and press kits for use at radio stations, TV, interviews, etc.

Outreach to Schools & Communities (6%)

About 43 percent of these costs are for development of a pilot Harmony Explosion Camp, which will lead to a series of a cappella workshops for high school students, college students and their music educators. Other costs are for: development of the Harmony Associates and SingAmerica/

SingCanada programs through promotional campaigns and music educator conferences and *Harmonizer* articles; youth outreach presentations and workshops; underwriting expenses for music educators to attend Harmony College/Directors College and demonstrations to music teachers at their regional and national conventions; development of standards for national high school quartet contests; and support of various committees, such as: International Services, Youth Outreach, World Harmony Council, and the Affiliate Study Team.

Music Program (19%)

About 42 percent of these costs are for producing music publications and learning tapes (at a loss of \$215,000 in 1996). About 30 percent is for expenses associated with Harmony College/Directors College (budgeted to lose about \$36,000). About 12 percent is for updating and preparing for sale all music education publications and audiovisual materials. About 9 percent of costs are for support of the C&J Committee, Chorus Director Development Committee and the Music Publications Committee.

Leadership Development (8%)

COTS and the District Leadership Forum comprise about 30 percent of the costs in this category, which will be run at a combined loss of about \$181,000 in 1996. Costs for printing and shipping non-music leadership education publications and chapter supplies amount to about 48 percent of this category. Other costs include support of the COTS Committee and Leadership Task Force (5%) and staff assistance to chapters and districts on developing leadership at all levels of administration (10%).

Board of Directors, Executive Committee, Finance Committee and Management Support Committees (3%)

Operation of the Society Board of Directors, Executive Committee and Finance Committee accounts for 74 percent of the costs in this category. Remaining costs are for the following committees: L&R, Nominating, Marketing, Investment Advisory, International Headquarters, Management Study, Endowment and Ethics.

Non-Dues Income (3%)

Costs for staff to administer credit card and long-distance telephone services and Harmony Foundation trust funds, provide

liability and bond insurance coverage for Society property and events (including district and chapter), and to recruit donors to Harmony Foundation's endowment fund.

Building Maintenance (4%)

Costs to upkeep Society facilities at Harmony Hall and Sheridan Road.

Kenosha Operations (19%)

Society staff wages and expenses not associated with the above categories, including vacation and sick leave, personnel training, mail and switchboard processing, financial operations and audits, and maintenance of all Society-owned equipment (computers, printing presses, copiers, automobiles, etc.), which maintenance accounts for about 37 percent of this category.

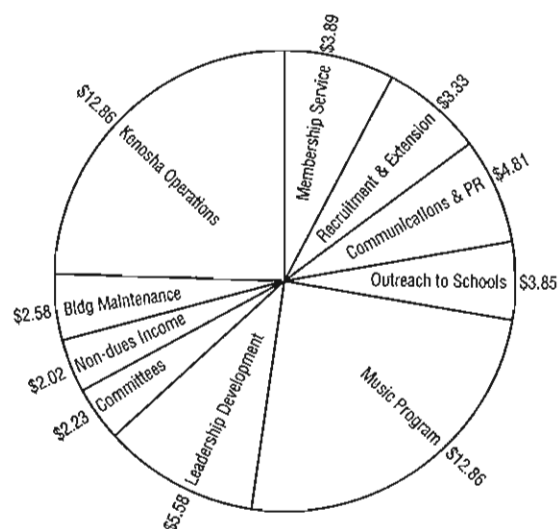
Conventions (11%)

Costs to run the Society's two conventions, plus support of the Convention Management Committee.

Merchandise (12%)

Costs to promote, procure, reorder and process orders for apparel, jewelry, gifts and non-educational recordings, manage inventory of these items, provide merchandise for sale at international and district conventions and schools, and support the Merchandise and Membership Service Screening committees.

Note: those activities shown in this section that show a net operating loss are supported by our various income sources as part of a balanced budget.



Distribution of 1996 Dues (Fig. 3)

Distribution of 1996 Dues (Fig. 3)

This chart depicts how the standard \$54 dues is allocated to each of the previously described cost centers, less Conventions and Merchandise. Net income from Conventions

(expected to be \$273,000 in 1996) and Merchandise (expected to lose \$88,000) would also be used to offset these costs.

SPEBSQSA Dues Trends (Fig. 4)

This chart shows how the standard Society dues schedule has changed since 1970, both in nominal (then-year) and real (in terms of constant 1995) dollars. In effect, the solid line says that, in today's dollar, Society (international) dues did not change from 1970 to 1990, averaging about \$47 per year, and they will average about \$53 per year from 1990 to the end of the century ... even after accounting for slight dues increases necessary to achieve balanced operating budgets for the next five years.

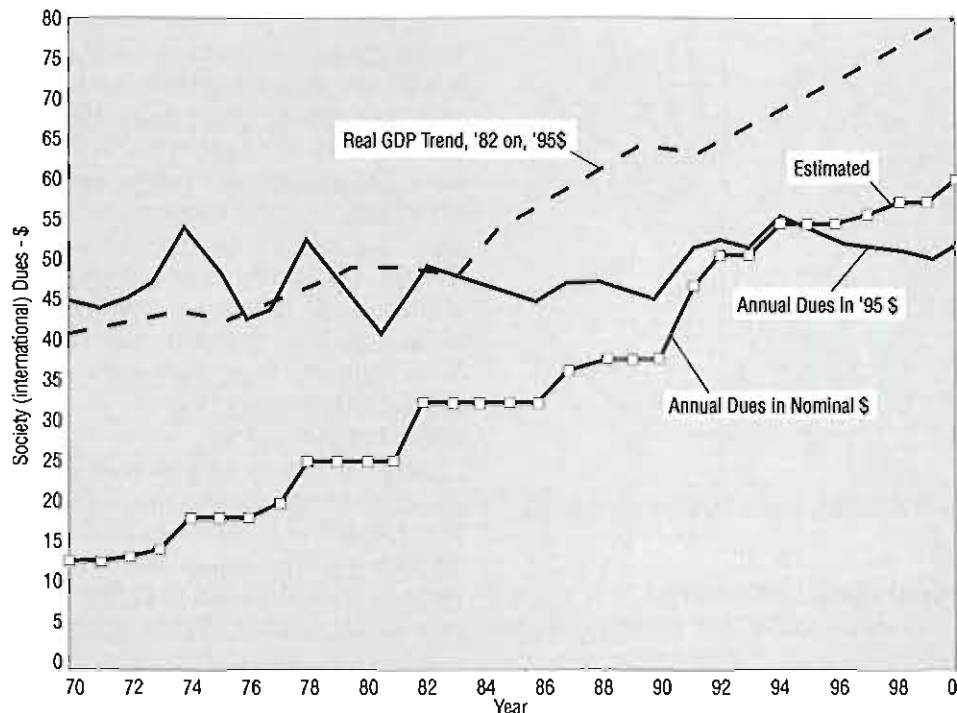
The top (dotted line) curve shows how the economy has grown in real terms since 1970, based on increases in the U. S. Gross Domestic Product. It says that, from 1970 to 1982, our dues schedule kept pace with our ability to afford increases in (nominal) dues, but since then, has lagged further and further behind the growth in the economy (and a member's ability to afford increases).

In fact, if our dues increase had just *kept even* with the economy, Society dues would be in the neighborhood of \$70 per year. The difference in that dues level and our current dues level would have been enough to avoid the 18 percent reduction in the Society staff, and attendant loss in member services, that took place several years ago.

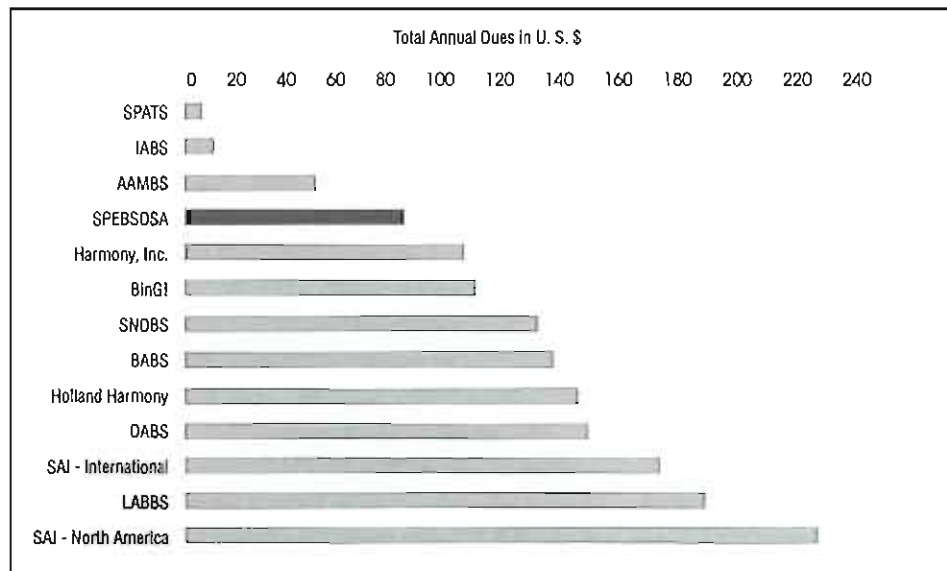
Total Dues for Barbershop Organizations (Fig. 5)

Society members comprise about 47 percent of the worldwide barbershop family. North American members of Sweet Adelines International account for about 37 percent of the worldwide barbershop population. Including worldwide members, SAI accounts for about 41 percent, and has an operating budget about equal to that of the Society (after discounting the Society's merchandise operation, as SAI does not have a similar operation).

However, while the average Society member pays a total of \$88 in dues (\$34 of which are for district and chapter dues), the average North American Sweet Adeline pays about \$224 a year (\$154 for region and chapter dues). As shown on the chart, SPEBSQSA members pay fewer dues than most other barbershoppers. The average combined dues payment for all



SPEBSQSA Dues Trends (Fig. 4)



Total Dues for Barbershop Organizations (Fig. 5)

barbershoppers worldwide is \$147 per year, with SPEBSQSA members paying only 60 percent of that average.

Conclusion

We hope that you now have a better understanding of Society finances. We believe that our Society has the capability, through our dedicated staff personnel and our excellent volunteers, to provide unlim-

ited opportunities for the personal development of each member, whether in quartet and chorus quality singing, directing, coaching, show production, judging, communications, administration or leadership. Our goal is that, with sufficient financial resources, these development opportunities will be made available to every chapter and every member. It's up to you to help us realize that goal.

Enlist in Operation Harold Hill!

by Ev Nau, Manager of Membership Development and Outreach

Have you ever seen or appeared in *The Music Man*? Remember "Professor" Harold Hill? How would you like to be like him?

I'm not talking about the conniving, no-account scalawag who "doesn't know the territory" and tries to swindle the citizens of River City out of their money for a boys' band via the "Think" system. I'm talking about the Harold Hill who introduces the members of the school board to barbershop harmony and the wonders of being enraptured by a seventh chord.

Operation Harold Hill is a mobilization of the Society to recruit new members during the first six months of 1996. Each chapter selects its own method of recruitment. Operation Harold Hill is *not* a new plan for everyone to implement the same way. The objective is to recruit 2,880 new members during the campaign.

How will it work?

Each chapter secretary has received a letter explaining Operation Harold Hill along with a registration form and a menu of recruitment options to return to the Society office. *The completed registration form and menu order must be received at the Society office by December 15, 1995, in order for the chapter to be eligible for awards and free materials.* A chapter may choose as many recruitment options as it wants, but it must commit to at least one.

The campaign will develop special events each month. January will be the time to harvest the Christmas chorus singers and February will feature the Singing Valentines program. March will have an Irish flavor, April will promote Harmony Month, (a perfect time for a proclamation from the local government), May will concentrate on reunions and June, of course, will center around Fathers Day.

As the campaign unfolds, watch for some "specials" to add to the fun; e.g., a "Reach-out-and-touch-someone Day" to honor Alexander Graham Bell's invention: an entire day dedicated to calling strangers regarding our hobby.

How can I become involved?

Each COTS student will receive a pledge form in his COTS registration packet. He will be asked to personally commit to recruiting one new member by completing

the form and returning it to the Society office. When his recruit is processed, the sponsor will receive, in addition to his Man of Note pin, a pin that reads: *"I said I would, and I DID!"* Only those members who pledged in advance will be eligible for this special recognition. If you want to pledge and are not a COTS student, call or write me at the Society office, and I'll send you a pledge form.

What's in it for me?

The sponsoring member will receive one entry per recruit for a drawing to be held at Harmony College/Directors College 1996. The winner of the drawing will receive *two front-row registrations, six nights in the headquarters hotel and transportation for two to the 1997 international convention in Indianapolis!*

Four other winners will receive free tuition at the 1997 Harmony College/Directors College. Every man who recruits a new member is eligible for these awards, but sponsoring a transfer or dual member does not count. All Frank Thorne members are invited to participate as well.

There's more?

Chapters are divided into six different levels, based upon their membership totals as of September 30, 1995. Each level establishes different recruitment objectives, which are realistic for each chapter involved.

When a chapter reaches its recruitment objective, it will receive a Gold, Silver, Bronze or Note-able Achievement award. Additionally, any chapter that recruits its minimum and recruits at least one new member per month for the six-month drive will win the *Marathon Award: a \$100 certificate from Harmony Marketplace, and its membership vice president will also receive an award!*

Districts will also share in the fun. They will be eligible to earn certificates of merit, awards for the directors of membership development, registrations to the 1997 international convention and Harmony College/Directors College scholarships, to be awarded as they choose!

There are no contests, only a campaign in which everyone can be recognized, every chapter can earn an award, each district can grow and the Society can become "...

an ever-growing, singing fraternity ..." fulfilling our vision statement.

Anything else?

The Society staff will support your efforts through district visitations, telephone service, free materials and communications throughout the campaign. Daily results will be made available to the Internet. Monthly summaries will appear in *Update*. District bulletins will carry progress reports and "how-to" articles, as well as success stories.

Helpful ideas will appear in *The Harmonizer*. For example, during the preparation for your chapter's Singing Valentines program, consider one of these:


- Offer a discount to a client if he'll sing with the quartet to his sweetheart. You may find a recruit right there and analyze his voice on the spot!
- Arrange for media coverage of some deliveries. Be sure to have Operation Harold Hill materials ready for them, too!
- Plan to carry lots of promotional materials that you will receive when your chapter registers with the Society office.
- Collect the names of men who like to sing from those people that you serenade.
- Network with other chapters in your area and share the recruitment of new members. Not all chapters offer what the prospective member wants. Refer the prospect to where he will be happiest and most productive.

What do I do? How do I start?

There are several things you can do:

- Urge your chapter secretary to register your chapter with the Society office for the campaign.
- Plan some personal recruitment activities throughout the six-month campaign.
- Pledge to recruit one new member.
- Take your prospect to a chapter meeting.

This campaign is fun, easy and you can do it, too! Remember, Harold Hill *does* start that boys' band! Let's all start someone else's career as a Barbershopper, shall we?

All together, now: "Seventy-six trombones led the ..." 

Notice to advertisers

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

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

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

Notice to subscribers

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

Twelve things to remember

1. The value of time
2. The success of perseverance
3. The pleasure of working
4. The dignity of simplicity
5. The worth of character
6. The power of kindness
7. The influence of example
8. The obligation of duty
9. The wisdom of economy
10. The virtue of patience
11. The improvement of talent
12. The joy of originating

Management Study Report, Part 2

by Dick Shaw, SPEBSQSA President

My first article provided an overview of conclusions and recommendations made by the Management Study Committee. Some of the relationships between chapter and district organization were also discussed. In some districts, an entirely new style of governance will be coming into place, while in a few others pilot programs have been in place for several years.

Every effort is being made to ensure that every chapter will have the tools necessary to carry out the type of programming in which it is interested. The new district organization is designed to collect significant input about the operation and success of local initiatives from chapters and report this information back to Society committees, as well as providing service to the chapters. This will be done with a district board that includes a group of functional vice presidents that will be appointed by the district president, with the concurrence of the applicable Society committee. The model for this structure came from the very successful contest and judging arrangement that has been in place for some time. These functional offices are:

- Vice President for Chorus Development
- Vice President for Events
- Vice President for Chapter Support and Leadership Training
- Vice President for Contest and Judging
- Vice President for Marketing
- Vice President for Membership and Outreach
- Vice President for Music and Performance

At present, the newly formed ad hoc Operations Manual Task Force, chaired by Dick Girvin of the Far Western District, is wrestling with the specific job descriptions of these offices and the procedure for their appointment. It is known that men will need to be trained for their offices by the applicable Society committees and that we will become increasingly more sophisticated in each of these areas as time goes on. In the meantime, the men chosen for office will assist in the development of the job and the training process.

It is at this level that some of the most significant work of the Society will occur. Under supervision of the district president, the various vice presidents will administer

the resources the district has to offer for the benefit of chapters and promote the programs and initiatives that the Society Board of Directors have developed. We will finally be able to take into account the *character* of a chapter and assist it in reaching its own goals.

The district president, treasurer and secretary will continue to be elected, as will any other officers the district may choose to have. It is suggested that any divisional or area officials be responsible to the Vice President for Events.

It is not expected that the structure of district houses of delegates is likely to change, except at the election of the district. Chapters are encouraged to expand their communication with district level officials beyond occasional meetings of the district house of delegates.

Just as the functional vice presidents will provide feedback for Society committees, the district president will advise the Society Board of Directors. Presidents will meet with the Society Board of Directors twice each year for input from the grass roots level, and to assist in the coordination of operational matters designed to reach the chapter level. Written reports from presidents will become the basis for discussion and a measure of the general health of the Society.

It occurs to me that this organization is a major step toward what I call a "seamless Society." By that I mean that there will be a continuous flow of information between the chapter, district and Society levels without interruption.

Of course, none of this means that all of our ills or differences of opinion will disappear. Some opinions will still be in the minority but the general good will have to be served. I have found that many who complain that our governing bodies have done nothing, simply mean that they have not acceded to the wishes of the complainer. However, that is true in any democratic organization and this method seems to provide much more participation than we are accustomed to having.

Districts will be looking for men who will commit to the responsible offices that are outlined here. If you have been looking for an office with some substance, I believe that SPEBSQSA is the place for you.

Hotel reservations at international conventions to have new schedule

by Alex Aikman, Convention Management Committee

Understanding the problem

The Miami convention highlighted a hotel reservation problem that has existed for several years. To understand the nature of the problem, it may be helpful to review what has happened for the past few years.

Competing choruses account for about 2,000 registrations at our summer conventions. They require a large number of hotel rooms and it is most efficient to house all members of a chorus in the same hotel. Choruses also need large ballrooms with high ceilings in which to rehearse. Generally speaking, only the bigger, convention-type hotels have these facilities and the number of rooms required and are therefore most requested and used to house the choruses. Because of their special needs, and the fact that not all hotels can accommodate them, the competing choruses were allowed to block rooms in December in the hotels that have the required space. Naturally, choruses often over-estimated the number of rooms they actually might need, in order to accommodate the maximum number of members who might compete; however, they were not required to confirm and put deposits on the final number of rooms needed until April 1.

Also in December, early registrants and special attendees, such as the International Board Members, received housing reservation forms. The housing form for the general membership was first printed in the January/February *Harmonizer*. Many of those receiving forms in December, and through *The Harmonizer* in January, mailed their housing requests *immediately* to increase their chances of getting the hotel of their choice.

When these forms were received by the convention bureau's housing service, however, its computers still had rooms being held that were based on the choruses' first estimates, and thus sometimes showed a hotel as full even though choruses' *actual* room pickups, after April 1, were less than those reserved in December. Thus, people selecting that hotel were assigned to their second or third choice (and in Miami Beach, not even to their third choice).

The upshot of the situation was that some first-choice hotels ended up with empty rooms, while some Barbershoppers didn't get their first-choice hotels. The Board of Directors approved a Convention Management Committee recommendation to change

the room assignment schedule to eliminate—or at least minimize—this problem.

Modified schedule proposed

Starting with the Salt Lake City convention in 1996, the timing of the process will be modified. The deadline for competing choruses to confirm the number of rooms needed will be moved up one month, to March 1, while the assignment date for rooms for general attendees will be moved back three months, to March 15.


Board members and other special people will now get their advance reservation forms in January, instead of December. Early registrants will receive their housing forms in February. These requests will be date-stamped by the housing bureau and assigned by date received, after the choruses have confirmed their rooming needs.

The January/February *Harmonizer* will continue to feature the upcoming convention city and information about special events and tours; however, the housing form for the general membership will not appear until the March/April issue.

This change means that choruses' actual room needs will be set *before* individual room assignments are made. No longer need Joe Barbershopper be denied a room because a chorus blocked off more rooms than it would ultimately use.

Everyone benefits

One of the most unfair aspects of the old process was that a person who waited until the last minute to reserve a room sometimes was rewarded with a room in his first-choice hotel, because his form was received after the chorus assignments had been finalized, while folks who sent in housing requests much earlier did not. Now, the conscientious Barbershopper will stay at the front of the line for those rooms not needed by the competitors.

This change cannot guarantee that everyone will receive their first-choice hotel. The demand for some hotels, especially headquarters, is too great for that kind of guarantee. It levels the field, however, by continuing to accommodate the special needs of our largest single group of convention attendees, the competing choruses, but balancing those against the legitimate concerns of Joe Barbershopper and his family. 


Society looking for international convention sites

by Ken Buckner

Manager of Conventions & Meetings

In January, the Society will begin accepting bids to host international conventions for the years 2001, 2002 and 2003. Your chapter may be located in an ideal convention location. To make your own assessment, ask yourself the following questions:

Do you have an airport with a sufficient number of flights each day to accommodate those that may be flying to the convention? Are hotel rates reasonable? Are there at least 3,800 rooms available, preferably in the downtown area? Is restaurant dining relatively inexpensive? Does the city have a facility for the contests that will seat 10,000 people? Are there interesting things to do when not barbershopping?

If you've answered "yes" to these basic requirements and have an interest in hosting a convention, you may have the makings of an international convention city. For more information, have your chapter president write me at the address below and request a convention bid packet. 

2001-02-03 INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 2001-2002-2003 international conventions must submit bids by **September 1, 1996**.

For information, contact:

Ken Buckner, Manager,
Conventions & Meetings
SPEBSQSA, Inc.

291 N. Hubbards Lane,
Suite B-26111

Louisville, KY 40207

Fax: (502) 893-6694

E-mail: kenvention@aol.com

1995 Buckeye Invitational, where fun was king

by Mike Renner, Chairman

The 1995 Buckeye Invitational topped all previous invitationals in scope and quality of barbershopping experiences. From the Thursday Harmony Safari to the Columbus Zoo, with a show featuring the **White Rosettes** chorus of Leeds, England; **Stop the Presses**, international college champ; the zany **Aliens** of Portland, Oregon and the **Singing Buckeyes**, right through to Sunday's harmony worship service at St. John's church, with religious music presented by the invitational massed chorus, the **Homestead Harmonizers** chorus of Beatrice, Neb., and international medalist **Nightlife**, this invitational was a wall-to-wall barbershop happening of unprecedented quality.

Friday was a full day of sold-out Croonin' Cruises on the Scioto River tour boat, *Crystal Lady*. The seven cruises were entertained respectively by Stop the Presses, the Aliens, **Hearts Afire**, SAI Region 4, #2; **The Ritz**, Nightlife, **Success Express**, SAI Region 4, #1 and **Joker's Wild**. Actually, Joker's Wild missed the boat, but not everything can work right all weekend.

After the Friday-evening Kick Off Cook-out at the Santa Maria, the venue moved across the river to the Riverfront Amphitheater for the national Funny Bone Comedy Quartet contest. The contest was won by **McKenzie Touring Company** of Oregon



McKenzie Touring Company of Oregon won the Funny Bone Comedy Quartet contest at Buckeye Invitational.

with its rendition of a nuclear plant accident and resultant radiation mutation causing the baritone to have three legs. However, McKenzie's margin of victory was narrow. **Expanded Sound**, that large motorcycle



Seneca Land's **Cornerstone** won the entertainment category by a wise enough margin to be declared overall quartet champion.

gang from St. Louis, received a 12-point time penalty that cost them the championship. The **Chord Sharks** of Wisconsin, **Way Over 40 Four** from Kentucky, **Pride of the Marsh** from Louisiana and the **Gay '90s Quartet** of Minnesota added much levity to a very warm Columbus evening, which was closed by the plaid-suited Aliens doing its famous lost-wig-and-limp-cane routine.

The late-Friday-night Stars of the Night show turned out to be a magical, once-in-a-lifetime performance—you had to be there to appreciate just what happened. Until the start of that show, no one this side of the Atlantic knew just how good the White Rosettes really are. The group's musicality, energy, precision and stage presence immediately overwhelmed the capacity audience, which prolonged the segment with repeated lengthy, thunderous, standing ovations.

The Rosettes performance to begin the show started the audience rocking and the enthusiasm continued through the performances of Stop the Presses, Nightlife, The Ritz, and Joker's Wild. The electricity in the audience seemed to energize those great quartets into delivering performances even beyond what we have grown to expect from them. By the time Joker's Wild finished its incredible arrangement of "Impossible Dream," the audience knew it had just witnessed the barbershop art form at a level hard to surpass.

Saturday's competition at the Palace Theatre certainly rivaled the best of the Buckeye's seven-year history. The two chorus sessions involved 10 choruses from nine Society districts. The ultimate winner was **Midwest Vocal Express** from the Land O'

Lakes District. Though Land O' lakes has been the most prolific provider of chorus competitors to the Buckeye, 1995 was the first time a LOL chorus captured any of the categories, let alone sweeping them all, as did these fellows from Greendale, Wis.



Midwest Vocal Express, from Greendale, Wis., swept all categories in the Buckeye Invitational chorus contest. The group is directed by Russ Foris.

This year was the first time that choruses from the Far Western and Rocky Mountain districts competed at the invitational. The **Garden City Chorus** of San Jose, Calif., made quite an impression with its earthquake package and the state of Colorado was well represented with a fine performance by the **Longs Peak Chorus** from Longmont. The Pioneer District was well represented by the **Mall City Chorus** of Kalamazoo, Mich. Dundalk's **Chorus of the Chesapeake** was the Mid-Atlantic competitor.

Cardinal District had two chorus representatives, with the **Pride of Indy** making its third Buckeye appearance and the up-and-coming **Masters of Harmony** from Valparaiso, Ind., making an excellent show-



The **White Rosettes**, from Leeds, England, wowed audiences with outstanding performances at the Buckeye Invitational.

ing. The Homestead Harmonizers represented the Central States District, while the Illinois District was represented by the men from the Bloomington Chapter.

One of the biggest impressions was made by the smallest chorus. The **Sunshine Jubilee** of Winter Park, Fla., made its second appearance on behalf of the Sunshine District and, with only 14 men, finished in second place overall. As the scores were tabulated, *Nightlife* took the stage and once again delighted the invitational audience.

Though only eight districts sent representatives to the quartet contest, those eight delighted the Buckeye patrons with the strongest top-to-bottom quartet lineup in invitational history. **Pinnacle**, a great young quartet from the Illinois District took the standard contest honors, but only after nosing out some great-singing quartets such as **Heartbeat** from Johnny Appleseed, **SPEBCATS** from Sunshine, **New Vintage** from Mid-Atlantic and **Second Nature** from Southwestern.



Pinnacle, from the Illinois District, captured the standard quartet contest package trophy at Buckeye Invitational.

Sound Exchange from Central States delivered a marvelous performance. Dixie's **Kudzu Krooners** were most disappointed in not winning a trophy, despite a routine that showered the judges with money and other bribes. But the talk of the invitational was Seneca Land's **Cornerstone**, who won the entertainment category by a margin that carried it to the 1995 overall championship.

The audience for the quartet sessions was also entertained by the top two Sweet Adeline quartets in Region 4, *Hearts Afire* and *Success Express*. The afternoon session was concluded by a surprise appearance from the **Louisville Times**, whose 22 men brought the audience to its feet. No wonder they were the talk of Miami Beach.



The **Aliens** delighted crowds at Columbus' Funny Bone Comedy Club, sponsor of the comedy quartet contest at Buckeye Invitational. The club has already signed on to sponsor next year's contest.

Their new arrangements are adding a dimension to the great barbershop style.

The host Singing Buckeyes closed the Palace show with a tribute to the 50th anniversary of victory in World War II. With more than 100 WWII veterans standing in the audience as a huge American flag descended to the final chords of "This Is My Country," there was not a dry eye in the house.

Saturday was not over yet. More than 700 people crowded into the 500-seat Hyatt ballroom for the Show of Champions, where the invitational winners sang and received their trophies and other championship groups performed. The weekend's greatest tribute occurred at this show, when a five-minute standing ovation followed the White Rosettes' final song of the invitational.

A description of the invitational would not be complete without mention of the first Buckeye High School Harmony Camp, a three-day program at Capital University, attended by 20 high school boys from central Ohio. Some of the prominent Society music education leaders attending the invitational were employed to serve as faculty for this program.

The camp's success is measured, not only by the glowing evaluations the boys turned—each of them surprised by how much fun they had, but also by their performance of three songs on the Riverfront Amphitheater stage, with a huge barbershop crowd showing its approval with a standing ovation. This camp was such a success that the Singing Buckeyes are already hard at work planning an expanded camp program for next year.



Marketing Department—the first 1,000 days

by Gary Stamm, Director of Marketing

Occasionally, everyone needs to do a bit of internal examination. This past July, the Marketing Department hit the "First One Thousand Days" benchmark. It seems appropriate to let members know what we set out to do, how well it was accomplished and where we are headed.

The beginnings

In late 1992, Executive Director Joe Liles established the Marketing Department as a means of coordinating our efforts to be more responsive to members' and non-members' needs. I was asked to serve as department head, and the existing areas of public relations, publications, merchandising, endowment and audio-visual were merged into the department. About six months later, the printing and mailing operations were added.

From the beginning, I was insistent that a total marketing concept be applied to the entire Society, not just the selling or advertising aspects. This means using all of our organization's resources to produce and deliver a product to the customers—members, potential members, audience members—satisfying their wants or needs, while remaining cost-effective for the Society.

Original goals for the Marketing Department included:

- Position the Society past traditional boundaries
- Examine and define, our products
- Define our internal and external customers
- Analyze products based on our customer needs
- Reshape the Society's image, as necessary
- Use our organizational strengths to become a musical/fraternal leader

Aside from these broader goals there were some specific items that were also to be accomplished. These included:

- Generate more national publicity for the Society
- Make the merchandise operation more cost-effective
- Make Society publications more helpful and fun
- Investigate printing and mailing efficiency
- Expand the endowment program

How have we done?

A new-member survey conducted in 1993 revealed a very good profile of the member we have been attracting recently, and that we are doing a pretty good job of meeting member needs. It also showed that we attract people with our music but often keep them because of the social bond.

A non-member survey, conducted at the same time, showed that those non-members who had heard of the Society (21 percent) viewed it respectfully, and while a large percentage of those men surveyed did not consider themselves singers, the percentage projected onto our entire population did still suggest a goodly number of potential barbershop singers. The potential audience for barbershop was enormous in sheer numbers.

A survey of selected chapters and their members was conducted late last year, and the final analysis of that has just been completed. A overview of the findings will be reported in a future *Harmonizer*, but the study further confirms that our members have a variety of motivational drives and interests in our hobby. This information, used carefully and selectively, will be helpful in defining the "membership product" our chapters have to offer.

These studies, therefore, have given us the ability to define our customer and are helping us define our products of membership and entertainment. We must now begin the process of sharpening and honing the products.

Efforts to position the Society beyond our current boundaries began with the expansion of our Vision Statement in 1993. Our ever-growing involvement with the Music Educators National Conference (MENC) has grown over the past two years, and now includes sharing of materials via our respective catalogs. We have formed the coalition to Get America Singing ... Again! The Society supports the National Standards for Arts Education while MENC supports our outreach programs. Our coalitions and shared ideas with the American Choral Directors' Association, Sweet Adelines International, Chorus America and other organizations also attest to our widening scope of influence.

On the following twelve pages you can read and learn about SingAmerica/SingCanada, our

new service project that will stand proudly beside our continued support of Heartspring and help us truly become a leader in our support of music education, as well as recreational and community singing.

The past two or three years has been a boom period for national media exposure. Our international convention coverage the past two years has included stories on the networks as well as fantastic regional coverage. We have also had barbershop on network and cable television shows and, of course, our big splash on PBS, *Keep America Singing*.

In the merchandise area we have cut costs by producing a smaller catalog and decreasing our inventories. Our printing and shipping department was evaluated by an outside firm in 1994 and received very good marks. We will utilize new technologies to help us provide better service and improve our bottom line.

We have also concentrated efforts during the past several years to make *The Harmonizer* more enjoyable and informative for our members. We have added more craft articles and are sharing more chapter and quartet success stories. Our magazine is certainly one place we can serve the diversity of our membership.

The Society's Endowment Program has grown steadily over the past several years. Overall gifts and commitments are currently about four million dollars.

A look to the future

We feel we are on the right track. Our efforts at outreach, positioning our organization as a musical leader and our coalition efforts are our future. We are using the strength and power of our organization to effect positive change for society.

Our organization must fit into a changing culture. We must be responsive to a world of instant-self-gratification, technology-hungry, non-conformist individuals. At the same time, we must provide service to our tradition-based, organization-joining, current membership. It's a bit of a dichotomy and it's a marketing challenge, but our first 1,000 days are witness that we can accept and meet challenges.

Here's to our future!





SINGAMERICA
SING(CANADA

... A VISION OF OUR FUTURE

**A GUIDE TO SUPPORTING THE NEW
SPEBSQSA SERVICE PROJECT**

-AS A QUARTET**
-AS A CHAPTER**
-MOBILIZING SUPPORT**
-AS A CONCERNED CITIZEN**
-WORKING WITH COALITIONS**
-SINGING IN YOUR COMMUNITY**

DICK SHAW, PRESIDENT, SPEBSQSA

- “ We have the opportunity before us to create a world which fulfills the first sentence of our Society's Code of Ethics: *The Society aspires to preserve for its members and for all future generations of prospective members the sacred right of men to seek haven from the burden of their daily cares through indulgence in old-fashioned vocal harmony....* SingAmerica/SingCanada aspires to extend that right to children of all ages throughout North America. ”

JOE LILES, EXECUTIVE DIRECTOR, SPEBSQSA

- “ Our Society is a truly world-class singing and educational organization. As we continue to grow and enjoy the hobby for ourselves, we can also use our resources, manpower and knowledge to be leaders in the cause of preserving vocal music as an essential part of *everyone's* cultural well-being. ”

WILL SCHMID, PRESIDENT, MUSIC EDUCATORS NATIONAL CONFERENCE

- “ If our children are to become musicians themselves, they must live in a society in which singing is the norm, where they regularly lift their voices together. SingAmerica/SingCanada will be the banner carrier in the cause of making singing a part of daily life once again. Through your support, SingAmerica/SingCanada will fund programs for young singers, help bring singing back to our communities, and perpetuate America's singing tradition. ”

GARY PARKER, PRESIDENT, ASSOCIATION OF INTERNATIONAL CHAMPIONS

- “ The AIC enthusiastically endorses the SingAmerica/SingCanada service project. The association supports the goal of ensuring that the joy of singing is extended to our children and future generations - while continuing our longstanding commitment to the Heartspring project. In recognition of this commitment, proceeds from the Sing With The Champs will be divided between the two projects. ”

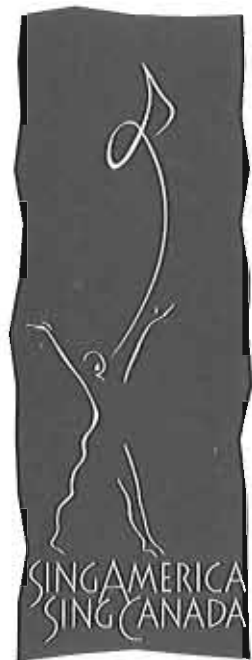
JACK ANDREWS, PRESIDENT, HEARTSPRING

- “ Heartspring is a strong supporter of any SPEBSQSA activity that is designed to preserve barbershop singing. SingAmerica/SingCanada is certainly one of those activities. ”



HOW TO TALK ABOUT SINGAMERICA/SINGCANADA

Use these quick & easy descriptions of our newest service project in your press releases, show programs, letters to newspapers, etc.



SingAmerica/SingCanada is a charitable project of the barbershop harmony society that supports music education and vocal music in our communities. It's one way we Barbershoppers work to KEEP THE WHOLE WORLD SINGING.

In addition to participating in charitable activities in their local communities, Barbershoppers support two international service projects:

- **SingAmerica/SingCanada**, a fund that supports a variety of projects to encourage vocal music in our education systems and our communities.
- **Heartspring**, a lifskills learning center in Wichita, Kansas, that treats speech disabilities and multiple handicaps in children and adults.

These dual charitable causes complement one another. Both projects help individuals become self-expressive. Heartspring helps individuals overcome physical and mental handicaps that inhibit normal communication. SingAmerica/SingCanada will assure a future in which personal expression through vocal music is a natural part of daily life for individuals, families and communities.

SPEBSQSA vision statement: the guiding principles behind everything we do

The Society is to be a widely recognized, ever-growing, singing fraternity of men, drawn together by their love of the four-part, a cappella, close-harmony style of music known as barbershop, whose mission is to perpetuate that style by sharing it, and their love for it, with people of all ages throughout the world;

and to be a leader in the cause of preserving and encouraging vocal music, in our education systems and in our communities, as a lifelong recreational activity and an essential element in one's cultural well-being.

A FEW THINGS THAT SINGAMERICA/SINGCANADA IS NOT

To understand what SPEBSQSA's new service project *is*, it might be helpful to consider a few things that it is *not*.

- ⊗ **SingAmerica/SingCanada is *not* ...** solely focused on getting people to sing *barbershop harmony*. It supports many kinds of vocal music. The more people that sing, the more support there is for the concept generally, the better they will understand and support barbershop harmony.
- ⊗ **SingAmerica/SingCanada is *not* ...** solely focused on young singers and youth outreach. Certainly, that's a major part of the program, because young singers represent the future of music in North America. However, we need action in our communities *today* to ensure that existing musical outlets do not wither away.
- ⊗ **SingAmerica/SingCanada is *not* ...** only a fund-raising project. Your fund-raising is a very important part of the program, certainly... but your active support of music in your community is equally important.

WHAT ELSE MIGHT SINGAMERICA/SINGCANADA BECOME?

One exciting project tentatively scheduled for summer of 1996 is a prototype HARMONY EXPLOSION camp that will bring together distinguished clinicians, top young singers and their teachers for a world-class musical experience and national honors chorus.

There are countless untapped possibilities in the SingAmerica/SingCanada service project. Suppose *you* had \$100,000 to spend to promote singing in our schools and communities. How would you spend it? What would you do to encourage young people to try vocal music? What would you do to influence others to support music education?

Send your ideas to: SingAmerica/SingCanada, 6315 Third Avenue, Kenosha, WI 53143

QUARTETS CARRY THE BANNER FOR SINGAMERICA/SINGCANADA

Quartets are on the front line of the SingAmerica/SingCanada service project. Quartets perform more often than choruses (on average), for a larger variety of audiences. These are the folks who show the world what the grand old tradition of singing for pleasure is all about!

RAISE MONEY

Book singouts and donate the income to SingAmerica/SingCanada. Many active quartets make a policy of donating a portion of their performance fees to various charitable projects: Heartspring, local charities, the Society Endowment fund. Add SingAmerica/SingCanada to your list of recipients.

Stage a special fundraising concert with other groups. To support Catholic Social Services, the hilarious **Pride of the Marsh** quartet participated in "Cajun Comedy Relief," which raised more than \$40,000. **Follow their lead:** find other performers in your area of expertise (comedy groups, folk/vocal music, bluegrass, inspirational etc.) and enlist their help.

Donate one entire show fee. Quartets that are active on the show circuit might donate the fee from *one show per season* to SingAmerica/SingCanada. Ask the chapter treasurer to make your check payable to SingAmerica/SingCanada in your quartet's name. Send a photo and story to *The Harmonizer* and your district publication to generate public awareness of your support for the service project. Encourage the host chapter to make a similar donation.

Invest your recording royalties in the future. Position yourself as a leader in the cause of vocal music among the *buyers* of vocal music by donating a portion of your recording profits to SingAmerica/SingCanada.

WHEN YOU PERFORM

Develop a special package for elementary schools. The Lake County, Ind., Chapter has a special daytime chorus called **The Hoosier Grandpas** that performs at schools and senior centers throughout the area. Develop a Very Large Quartet (VLQ) or small chorus to share the fun of making music with very young singers. Be sure to include lots of sing alongs, hand clapping, foot stomping entertainment to involve the youngsters.

Develop a package for senior centers. Share your music with seniors and retirees with a special package emphasizing the good old songs of yesteryear. Include music and mood-setting introductions that help bring back happy memories.

Develop a musical package that fulfills a special need in your community, then book it. If your city or state is soon to celebrate a landmark birthday (50, 100, 150 years, etc.), develop an entertaining package that traces your history *in music*, and perform it for folks already interested in your subject matter. Point out our cultural heritage of singing for pleasure, and the ways SPEBSQSA is working today to stem that decline.

Include "Teach The Children To Sing" in your performance package. "Singing together means a lot to us. We're lucky to have found this blend of voices and personalities, and wish more people could experience the unique bond that music can build. (Begin looing song from "radiant faces ...", going into the turn-around.)

"SingAmerica/SingCanada is a charitable project of the barbershop harmony society that supports music education and vocal music in our communities. It's one way we Barbershoppers work to KEEP THE WHOLE WORLD SINGING."

Include information about the new service project in your press kit. Use the "short forms" shown elsewhere in this special section.

BUILD AWARENESS

Sing for audiences of opinion-leaders. When you're in front of people who make decisions about money, law, or lead others, be sure you tell them why music education is important to you. Ask for their support..

WORK WITH YOUNG SINGERS



Coach/assist a high school/college quartet. Established quartets that receive regular coaching can share that knowledge with quartets that are just discovering the barbershop style. Invite a young quartet to sit in on a coaching session, to absorb the many techniques and skills of quartet singing.

Form a "buddy system" quartet with high school or college students. Teach them your repertoire and interpretation, and encourage them to build a package with you. The idea is that various singers can change out parts and continue to perform, while giving them a chance to sing with more experienced quartet men.

Offer a scholarship to Harmony College/Directors College, district schools. Get out in front of the movement by funding a scholarship to a barbershop education program for a music educator, young quartet, or individual. Be sure to send a write-up and photo to your community newspaper.

HOW GOOD IS "GOOD ENOUGH"?

An ongoing concern of the Youth Outreach Committee and music educators is the quality of quartets and choruses that want to work with young students. If the barbershoppers do not perform at a quality level, they might scare off the very singers they hope to attract.

Follow this process:

1. Ask the opinion and assistance of your DME and District Youth Outreach Chairman.
2. Ask the music educator for a frank evaluation. He/she deals with the singers every day, and is conscious of what works and what doesn't.
3. *Listen to what you are told.* Everyone involved wants to succeed. Let experts and experience be your guides.
4. Match the needs expressed with your own capabilities. If the local program needs money more than outside musical experts, that's how you should help.
5. Be patient. You may not succeed by bulling your way forward, but rather by patiently and quietly showing your support for the local program. Take the long view.

CHAPTER SUPPORT FOR SINGAMERICA/SINGCANADA

The chapter is the place where the vast majority of Barbershoppers enjoy their hobby. It's the nexus of all barbershop activity. Make it the place where, week after week, you re-dedicate yourself to the vision of Keeping The Whole World Singing through SingAmerica/SingCanada.

IN THE SCHOOLS

Look for ways to introduce music into new venues and other parts of the school curriculum. A Very Large Quartet (VLQ) from the Hickory, N.C., Chapter put together a 30-minute program called "Our Heritage in Song" and presented it in six schools as part of a month-long celebration of local history. The **Uncle Sam Chorus** of the Troy, N.Y., Chapter keeps busy presenting "A Salute to America" and other historical programs featuring chorus member Fred Polnisch as Uncle Sam to various school and civic groups.

Add another show to your calendar, and include young singers. Give the proceeds to SingAmerica/SingCanada, or to your local school music program. Be sure to include some songs to be sung by a joint chorus — nothing beats the excitement of a really big group of singers ringing those chords together!

Be visible in your support. When the school board announced a cut in funding for school music programs, the Fauquier County, Va., Chapter organized a protest march to the school board meeting. The chapter has been active in making barbershop presentations in area schools, loaning risers to school the chorus for a major festival, and hosting school ensembles on its chapter shows.

Organize a joint civic effort. Hal McIntosh of the Butler, Penn., Chapter organized the Cranberry Choral Festival, which brought together influential representatives of education, business and government to jointly support arts education in the schools. Such partnerships build and affirm the quality of life in your community, and are a great way for many different organizations to do something good ... and get credit for it.

IN THE COMMUNITY

Donate materials to your local library or school that promote recreational singing.

Part of the SingAmerica/SingCanada mission is to educate the general public on the pleasure of recreational singing. A few materials available from SPEBSQSA and MENC make a fine informational display for your local public library, community center or local school system. You might donate the materials to the appropriate institution, so they will be available to others interested in finding out more about barbershop harmony, and recreational singing.

- *The Gifts of Music* is a thought-provoking book published by MENC. Dozens of "name" music advocates from the arts, show business, and other fields discuss the importance of music in their lives. It's a wonderful book to browse for ideas on how to talk about the need for music education.
- SPEBSQSA's *Sing Along Songs* is a collection of lyrics to more than 100 songs that are well-suited to community singing.
- SPEBSQSA's *Heritage of Harmony Songbook* presents the timeless classics of the barbershop style in an attractive spiral-bound music volume. Extensive backgrounds to each song makes this a valuable addition to any collection of American musical literature.
- SPEBSQSA international contest recordings are available at a discount for distribution to educational institutions, libraries and news media, in compact disc, audio cassette or videocassette formats.

IN CHAPTER MEETINGS

Sing "Teach the Children to Sing" as part of your chapter meeting. To promote our service project, the SPEBSQSA Executive Committee ordered Joe Liles' new song bound into this issue of *The Harmonizer*. Although not an "official song," it's a great reminder of an important cause.

Sing it with the narration, to remind yourself of the importance of our support for singing for everyone. It segues nicely into our Society theme song, "Keep The Whole World Singing," too.

Pass the "mug." This tradition holds sway in many chapters, and if you're accustomed to it, by all means, continue. Consider, though, that it may inappropriately pressure individuals into making contributions which they would otherwise decline.

SPEBSQSA President Dick Shaw has pointed out that it's just as easy to toss in *two* quarters each week as one, with significant results for both SingAmerica/SingCanada and Heartspring.

Invite music educators and students to attend special coaching sessions. Share the wealth whenever you bring in musical experts — district music staff, coaches, SPEBSQSA staff, etc. It's a great way to demonstrate the level of expertise available throughout the Society.

Challenge other chapters to match your contributions and commitments to the SingAmerica/SingCanada funds. The Honolulu and Indianapolis chapters set inspiring examples at Harmony College 1995, when they challenged the entire student body to match their chapter gifts. The 700 students responded with cash contributions topping \$3,000.

MANAGING YOUR PHILANTHROPIC ACTIVITIES

Barbershoppers can be rightly proud of our thirty years of support for Heartspring, and the \$12 million donated in that time. That same strength of commitment can make it difficult to imagine supporting any other causes.

The powerful undercurrents of tradition that run through our organization make any change intimidating. The new SingAmerica/SingCanada project is certainly a bold new direction for SPEBSQSA. Consequently, chapters need to examine their philosophy, their goals and their understanding of the role charitable activity plays in attaining these goals. With *two* worthy service projects, as well as local charities, how does a chapter apportion its philanthropic budget?

Begin from this premise: ***All your charitable activity is intrinsically good. Support for either service project is admirable, honorable, and worthy of recognition.***

It is neither "right" nor "wrong" to favor either project, merely a matter of choice for individuals and chapters. If you want to support Heartspring, support Heartspring. If you want to support SingAmerica/SingCanada, support SingAmerica/SingCanada. If you want to support your local Children's Hospital, support that. *If you want to support all three, more power to you!*

Budgeting for success: giving is not a zero-sum proposition

Placing SingAmerica/SingCanada and Heartspring in opposition and attempting to "divvy up" funds for both presumes that there is a finite amount of money available for charitable purposes. This kind of thinking leads to territorial and ideological fights that attempt to measure the relative merits of each and assign them proportionate "pieces of the pie."

Instead, **set specific giving targets for each**, and *then* determine how you will raise the funds. For example, you may choose to budget a certain amount for Heartspring, based on weekly donations and proceeds from a cabaret show each year. Your SingAmerica/SingCanada budget might reflect income from a special "Stand Up For Music" concert performed with the local children's choir.

SPECIAL SECTION — SINGAMERICA/SINGCANADA

TELLING THE WORLD ABOUT SINGAMERICA/SINGCANADA

Barbershoppers' support for the SingAmerica/SingCanada project is a vital part of its success. But equally important, we must begin to mobilize fellow travelers. These include:

- Show patrons
- Families
- Friends
- Other a cappella singers
- Music educators
- Arts councils
- Music students
- Professional musicians
- Church choir singers

This flyer is a great explanation of SPEBSQSA's newest service project. Order additional copies from Harmony Marketplace for distribution at chapter shows, singouts, as a stuffer in your patron newsletter — anywhere you want to illustrate the valuable charitable service you perform as a member of SPEBSQSA.

*I hear America
singing, the varied
carols I hear;
Each singing what
belongs to him or
her, and to no one
else...*

Walt Whitman
"I Hear America
Singing"

There was a time (not so long ago) when singing was a part of daily life...

...when people sang as families around a parlor piano, sang as communities in public gatherings.

...when our children learned to sing at home and at school and at church, even at the movie theater.

...when the impulse to create and share music was a part of our cultural fiber.

Our tradition of singing for recreation is disappearing. "I can't sing," say many, because they compare themselves to the professionals they hear on TV and radio.

Legislatures and school boards have been slashing public spending for arts education, deeming it "unnecessary" - despite research that shows that music education enhances learning performance.

Unfortunately, if children do not experience singing early in their lives, they are unlikely to ever sing. And they'll miss out on some of life's greatest pleasures.

barbershoppers rally to keep the whole world singing

SPEBSQSA is leading the way in serving vocal music in our community education systems. To do so, we adopt second unified service project in SingAmerica/SingCanada. SingA and SingCanada are funds of the Foundation that will support the teaching of singing in North America.

SingAmerica/SingCanada is the fulfillment of our Society motto, "For Whole World Singing."



Never doubt that a group of thoughtful, committed individuals can change the world. Indeed, nothing else ever has.

Margaret Mead



A non-partisan board of volunteers from the arts, education, and community-action realms will oversee grants that will include:

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

Your support for music education and recreational singing will build on SPEBSQSA's 50 years of experience as a leader in the cause of preserving vocal music as a lifelong hobby. Today, with more than 34,000 members in 810 chapters across North America, SPEBSQSA is uniquely positioned to lead a rebirth of the pleasures of recreational singing.

a new way to make a difference

This new service project dovetails neatly with SPEBSQSA's ongoing support of Heartspring, which Barbershoppers have supported since 1964.

Both projects help individuals become self-expressive. Heartspring helps individuals overcome physical and mental handicaps that inhibit normal communication. SingAmerica and SingCanada assure a

future in which personal expression through vocal music is a natural part of daily life for individuals, families and communities.

SPEBSQSA recognizes both service projects as important parts of our commitment to service through song.

a number of ways to help

The way in which your gift is used is up to you. You may designate your contributions to either SingAmerica or SingCanada, or to the joint fund.

Of course, your support of local music programs is equally important. Become active in your community, by attending school concerts, inviting young singers to perform on your stage, working with young singers, or speaking and writing in behalf of music education.

Be visible in your support of music, and raise your voice with us! Make your contribution today. Help keep the whole world singing.

Keep the dream alive. Help us keep the whole world singing.

** Your contribution may be tax-deductible. The SingAmerica/SingCanada funds are held by Harmony Foundation, an educational foundation classified as non-profit under IRS section 501(c)3.*



GET INVOLVED WITH THE NATIONAL COALITION

The National Coalition for Music Education includes the Music Educators National Conference, the National Association of Music Merchants, and the National Academy of Recording Arts and Sciences. Formed in 1993, the Coalition played a pivotal role in establishing the arts curriculum as part of the Goals 2000: Educate America Act. One important way Barbershoppers can support SingAmerica/SingCanada is by working with others interested in music education. Study the Coalition's goals and objectives, and see how you, your quartet and your chapter can play an active role in the Coalition.

- **Every state will have a coalition for music education.**

Join your state coalition. For information, call MENC at (703) 860-4000.

- **Every school district will have a local advocacy group for music education.**

You can be a part of the local coalition, working with your neighbors. To identify coalitions in your community, contact your school music department, PTA, or state MENC chapter.

- **Every state will have a full-time music supervisor.**

Identify this individual and write a letter expressing your support for the music programs in your state.

- **Every state will have an education system that assures every child K-12 an education in music with a certified music teacher, and mandates a required unit for high school graduation in music and other arts.**

Attend meetings of your school board, parent-teacher association, and speak up for music programs. Persuade others that music is an essential part of a well-rounded education. Fight moves to cut arts budgets.

- **Every child will study music as part of the basic school curriculum by January 2000.**

Suggest the National Standards for Arts Education be used as a guideline for your school's music program.

Six ways you can support your school program:

- 1) Learn as much as possible about the total school music program.
- 2) Help support efforts to maintain and expand music learning opportunities for all students.
- 3) Develop a positive relationship with your child's music educator, showing appreciation when the program does well and offering constructive

MUSIC EDUCATION LEADERS TELL WHAT YOU

Harmony College 1995 welcomed two distinguished guests: the national presidents of the Canadian and American associations of music educators. Passion they share with us, as we work toward a common vision of a world united in song. Here are some highlights from their addresses.

Barbershop chapters, like many other community music and arts groups, need to forge partnerships for the continual development of their audience bases and community service.

In Ontario, the new Common Curriculum (established 1995) for all students in grades 1-9 is founded on four principles: excellence, equity, partnership and accountability. For this new paradigm, partnerships between or among school and community groups are encouraged in order for learning to take place not only in the school and the home but also in the community.

Why the call for partnerships in education and the community? Communities have many worthwhile resources that are not utilized to the social benefit. As well, financial resources are tight. The mission "doing more with less" or "downsizing" or "rightsizing" are phrases common in the business community and they are as well within education. Partnerships are one way of utilizing rich human resources in the community and at the same time stretching limited financial resources.

Partnerships between schools and arts organizations range from single experiences and yearly events to long-term projects toward arts-integrated learning. In all cases, the organizers stress the importance of involving all the partners in co-operative planning, and of the importance of in-service and where possible, pre-service training, for both artists and teachers.

What you can do

If you and your chorus have not as yet forged ties with the Coalition in your area, I strongly recommend that you do so. You, as one of the stakeholders in your educational community, have an integral role in shaping the arts opportunities for students in the schools in your area. If there is not a Coalition in your community, start one. Either Will Schmid, MENC president, or I can put you in touch with national, provincial, or state chairs of the Coalition and assist you in setting one up.

Don't wait until the program in your community elementary or secondary school is in jeopardy. We need to be proactive and have the Coalition groups actively promoting our strong message.

School administrators, trustees, provincial and state ministries/departments of education personnel need to hear eloquent statements in letter form

that a comprehensive, sequential quality program in music education must be part of every child's balanced education.

School board trustees recognize this as well. A number of key music programs in regions across Canada have been saved by a last minute barrage of phone calls to trustees and a huge delegation of parents and community citizens in attendance at a school board meeting.

I mentioned earlier about partnerships in the arts and community. I strongly encourage you and your chorus to investigate ways that you can forge ties with elementary and secondary schools in your school district. Talk with school administrators and music teachers about the possibility of innovative partnerships.

Vocal music of all types needs to be encouraged within our schools and



Roger Beatty, Past President, Canadian Music Educators Assn.

FOR MUSIC EDUCATION

THE NATIONAL GOAL

Every child in every school will receive a well-rounded education that includes a comprehensive, sequential high-quality program of music taught by a certified music teacher.

suggestions when appropriate.

for the music education program.

- 4) Advise school board members, superintendents and principals of your interest in a quality music education program.
- 5) Work with the school administration in encouraging the school board to provide adequate funding
- 6) Promote the school music program in the community and among civic organizations



We call on all who care about music education to destroy, once and for all, the myth that education in music and the other arts is mere curricular icing.

We call on all who love the arts to insist that instruction in music and other arts be re-established as basic to education, not only by virtue of their intrinsic worth, but because they are fundamental to what it means to be an educated person.

CAN DO TO HELP

Both applauded efforts by SPEBSQSA to bring singing back to our communities and nations. These excerpts from their speeches reflect the

communities. Your new international service project, SingAmerica/SingCanada, can help provide the needed resources to promote music education in our schools across North America. With your strong individual and group financial support, innovative projects to encourage vocal music in our educational systems and our communities will benefit. Let's Keep the Whole World Singing through Sing America/Sing Canada.

Rodger J. Beatty, Past President of the Canadian Music Educators' Association lectures on curriculum methods in music education at the Faculty of Education, Brock University, St. Catharines, Ontario, Canada.



Will Schmid
President, Music
Educators National
Conference

The Power of Music

We feel the power of music in our lives in the following ways:

- *personally* - remember how music has touched your life. I've been lucky to have grown up in a family where singing was omnipresent.
- *ensemble* - we learn the power of working together. Our society needs this right now.
- *hero or mentor* - we are guided by others
- *sharing* - we pass on the power to

others when we share it. The core of music's power lies in active music making - the singing, playing, and creating. We must never forget this essential power and end up with a nation of responders only.

Share the power of music

At your concerts or other gatherings, ask people to sing something with you. They want to feel that power personally rather than just be listeners.

The Peril

School music programs need the support of Barbershoppers like you. Imagine what would happen to singing in America if children didn't learn to sing in school. We would be a culturally impoverished nation.

For this very reason, SingAmerica/SingCanada has been created to help in this important struggle, and every citizen and Society member who deeply cares about singing in America

must get involved. Working with MENC and the National Coalition for Music Education, we can guarantee the right of every child to study music as an important part of the regular curriculum.

The Promise

For the first time in the history of music education we are being considered a basic curricular subject.

We now have new National Standards in Music. The Standards were written by music teachers, not by the Federal Government. They are a voluntary platform for renewal that allows individual music teachers and school districts to improve what they do for kids.

Now is not the time to rest on our laurels. We must use the power of music and the coalition of parent support to firmly establish music education as the educational birthright of every child in America.

COMMUNITY SINGING: LEADING BY EXAMPLE

SHARING
THE JOY

If we are to KEEP THE WHOLE WORLD SINGING, we need a lot more people making the sound. Community Singing is a great way to do it, and Barbershoppers are uniquely suited to lead the way. Who likes singing more than we do?

Where you can have a community sing fest

- As part of a chapter show or quartet performance — share the fun you're having on stage
- At a hospital singout — lift the spirits of those confined
- At a Christmas party — a natural: everyone expects to sing during the holidays
- At a class reunion — sing the songs of your era. **NOTE FOR BABY BOOMERS:** If ever you needed proof that people your age can sing, this is it. Every person under the age of fifty can sing *all the lyrics* of "Ballad of Gilligan's Island." TV theme songs may be the only common repertoire of the Boomer generation. Scary but true.
- Create a special Christmas chorus in your community. Perform in shopping malls and encourage passersby to sing with you.

How to lead a sing along

1. Start with a simple, familiar song as an icebreaker - something the audience can sing immediately, such as "My Bonnie Lies Over The Ocean" or "I've Been Working on the Railroad." Have fun from the start.
2. Pitch the song in a moderate key. This is important: if people are uncomfortable with the key, they'll be uncomfortable with the whole idea of singing — exactly what we're trying to overcome!
3. Keep it upbeat, fun, encouraging. Make sure your chorus or quartet is actively involved in beckoning others to sing with them. Use your most compelling spokesperson/singer, whether or not he has "directed" before. We're not expecting a world championship out of this chorus, just the fun of making music together.
4. Move from there to more challenging songs, or other singing games:
Sing "Let Me Call You Sweetheart" through once, then a second time through without the pronouns. (Great lag!)
Sing "My Bonnie Lies Over the Ocean" omitting words that start with "B."
Alternate verses between men and women in the audience.
5. Try teaching a *very simple* tag, with the support of your chorus/quartet. Keep it simple — the goal is for the audience to *quickly succeed in making barbershop harmony*.
6. Reward your audience constantly. Tell them they sound great, they're fun to sing with, and you wish they would bring their friends to sing with you next time. Follow the sing along with an up-tempo number without an elaborate set-ups.

LOOK WHO'S
HELPING

The "Get America Singing ... Again" initiative launched last year is!

Six major music organizations, including SPEBSQSA and Sweet Adelines International, have been working since April on an initiative designed to "Get America Singing ... Again."

The group has been working to identify a core repertoire of 100 or more songs that are part of the North American musical heritage. Ultimately, this repertoire will be distributed in a variety of music styles: choral, glee club, barbershop, etc., with an eye toward building musical bridges among disparate musical styles.

Hal Leonard, Inc., a major music publisher, has agreed to take part in the initiative — a major step toward widespread distribution of the repertoire.

MORE SINGING • MORE CLASSES • MORE FUN THAN EVER BEFORE!

HARMONY COLLEGE



THE COMPLETE BARBERSHOP EDUCATION EXPERIENCE — NOW BETTER THAN EVER!

Harmony College + Directors College + Quartet Pods, together again

For more than 25 years, Harmony College has been the world's premier barbershop singing workshop. In 1996, it'll be better than ever—the way you designed it.

Harmony College: more of the best

This year, Harmony College will present a whopping 58 class offerings, with more class sections offered at more times. Now you don't have to sacrifice one class for another—you can take them both! For example, there are three sections each of the popular "How to Be a Great... [Lead/Bari/etc.]" classes. Same goes for the Vocal Techniques classes, which always fill up quickly. **Everyone wishing to take these classes will be able to get in!**

Directors College: more choices, more chances

We're keeping Directors College at St. Joe to take advantage of the terrific faculty, convenient central location, and more electives for directors to sample.

The expanded curriculum for Directors College includes opportunities for students to practice their techniques on live choruses, with world-class instructors assisting and demonstrating. A repertoire reading class will be available to help select music appropriate to your chorus. **NEW THIS YEAR:** Eric Jackson's popular "The Master Teacher" class.

Quartet Pods: more coaching, less strain

The popular quartet coaching pod program has continued to grow. It is, quite simply, the most intensive, productive, exciting way for four individual singers to transform themselves into a chord-ringing ensemble. The quartet schedule will provide quartets with more actual coaching time by spreading the sessions throughout the entire week. Plus, quartet singers will have a wide range of electives from which to choose. You'll get the best of both worlds!

Combined Activities: more fellowship, more fun

Everyone back together again for the morning warm-ups and General Sessions led by the Society's best talent. One of the most popular additions in recent years was the Tuesday/Thursday Night chorus. Experience the thrill of singing in a large chorus led by a top Society director.

MORE SINGING!

- More Vocal Techniques sections
- More woodshed & tag singing
- More coaching time for quartets
- Special singing events nightly

MORE SELECTIONS!

- Choose from **58 classes**—the best ever!
- Expanded class offerings in barbershop history, presentation, comedy routines, teaching techniques, and sight singing
- Special tracks for quartet singers, directors, music teachers

MORE FLEXIBILITY!

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

MORE FRIENDS & FUN!

- Harmony College & Directors College combined—**more than 700 singers!**
- Spend "An Hour With..." some of the great barbershop legends
- PLUS... ice cream, beanies and the Wednesday night bash

**THE BEST BARBERSHOP WEEK OF YOUR LIFE! • JULY 28-AUGUST 4, 1996
MISSOURI WESTERN STATE COLLEGE • ST. JOSEPH, MISSOURI**

1996 HARMONY COLLEGE CLASSES

S-SINGING P-PARTICIPATION D-DEMONSTRATION L-LECTURE

01 FUNDAMENTALS OF MUSIC I	12 HRS	PDL	Introduction to music notation, major scales, key and meter signatures. <i>Music Fundamentals For Barbershoppers</i> (required) may be purchased at Harmony Marketplace for \$11.	29 HISTORY OF THE BARBERSHOP STYLE	12 HRS OR 6 HRS	SDL	Roots of barbershop; rise of quartet singing; recordings of turn-of-the-century quartets; O.C. Cash and history of the Society to the present.
02 FUNDAMENTALS OF MUSIC II	12 HRS	PDL	<i>Prerequisite: Fundamentals of Music I or equivalent.</i> Continuation of Fundamentals I. <i>Music Fundamentals For Barbershoppers</i> (required) may be purchased at Harmony Marketplace for \$11.	31 COPYRIGHT — NOT WRONG!	4 HRS	L	Basic elements of the U.S. Federal Copyright Law, what you can and can't do.
03 THEORY OF BARBERSHOP HARMONY I	12 HRS	PDL	<i>Prerequisite: Fundamentals of Music II or equivalent.</i> Study of intervals, triads and chords. <i>Theory of Barbershop Harmony</i> (required) may be purchased at Harmony Marketplace for \$4.50.	32 INTRODUCTION TO QUARTET COACHING	12 HRS	PDL	"How to coach" for men with little coaching experience who want to learn fundamentals.
04 THEORY OF BARBERSHOP HARMONY II	12 HRS	PDL	<i>Prerequisite: Theory of Barbershop Harmony I or equivalent.</i> Study of more advanced chords, voicings, harmonic progressions. <i>Theory of Barbershop Harmony</i> (required) may be purchased at Harmony Marketplace for \$4.50.	33 ADVANCED QUARTET COACHING	12 HRS	PDL	<i>Prerequisites: Coaching experience and/or Introduction to Coaching.</i> Application of coaching techniques.
05 MUSIC PRINTING SOFTWARE (DOS)	6 HRS	PDL	Introduction to computer music printing for the PC.	36 MUSIC TEACHER SEMINAR	6 HRS	PDL	Open to current public/private school music teachers only. Overview of barbershop style emphasizing the concepts that make it unique. Observe other classes.
06 MUSIC PRINTING SOFTWARE (MAC)	6 HRS	PDL	Introduction to computer music printing for the Macintosh.	38 COACHING APPRENTICESHIP		PDL	<i>Prerequisite: Beginning Coaching and Advanced Coaching or equivalent.</i> Limited to eight students. Audition tape required.
07 SONG WRITING	12 HRS OR 6 HRS	PDL	<i>Prerequisite: Knowledge of basic music theory and music notation.</i> Structure of lyric and melody, rhyming techniques, song form; building a song from a basic idea. Bring a paperback rhyming dictionary and 12 copies of an original song.	39 DME SEMINAR	12 HRS	P	Limited to District Music Educators only.
08 ARRANGING I	12 HRS	PDL	<i>Prerequisite: Theory of Barbershop Harmony II or equivalent.</i> Basic principles of barbershop arranging. Arrange selected portions of melodies and discuss.	40 TUNE IT OR DIE!	6 HRS	SPDL	What is tuning? Fixing out-of-tune singing.
09 ARRANGING II	12 HRS	PDL	<i>Prerequisite: Arranging I.</i> Arrange selected sections of melodies and discuss.	41 SCORING CATEGORIES	6 HRS	PDL	Basic information. Learn how scores are derived. Be a "judge for a day," using official scoring sheets. <i>Contest & Judging Manual</i> (required) may be purchased at Harmony Marketplace for \$5.
10 ARRANGING WORKSHOP	12 HRS	PDL	<i>Prerequisite: Arranging II.</i> Bring two barbershop arrangements. Work with out-standing arrangers.	42 AN HOUR WITH...	4 HRS	SP	Spend an hour each with four Society legends.
11 PHYSICS OF SOUND	12 HRS OR 6 HRS	SPDL	A "Mr. Wizard" approach to how sound is produced.	43 YOUTH OUTREACH ACTIVITIES	6 HRS	SPDL	Harmony Explosion clubs, MBNA America College Quartet Contest, high school festivals and more.
13 SUCCESSFUL PERFORMANCE	12 HRS	PDL	Plan, practice, perform. Hands-on participation and demonstrations. Analyze videotaped performances.	44 MARKETING FOR MEMBERSHIP	12 HRS	PDL	Techniques to canvass and recruit members in your community.
14 PRESENTATION THEORY & PRACTICE	12 HRS	PDL	Artistic application of performance techniques. Analyze music for theme. Contest videos used.	45 VOCAL TECHNIQUES	12 HRS	SDL	As much individual help as possible in all phases of good vocal production.
15 SHOW PRODUCTION	12 HRS	PDL	Onstage theatrical aspects of producing successful shows. Forum method used to meet student needs.	46 ADVANCED VOCAL TECHNIQUES	12 HRS	SDL	<i>Audition tape required.</i> Must have previous vocal instruction and good understanding of vocal functions.
16 SCRIPT WRITING	6 HRS	PDL	Develop a barbershop script from concept to production. Discuss script styles and develop scripts.	47 VOCAL PEDAGOGY SEMINAR	6 HRS	PDL	<i>Prerequisite: Vocal Techniques, Advanced Vocal Techniques and background of teaching vocal skills.</i> Learn to teach men to sing. Videotaping used to improve teaching skills.
17 BASIC ACTING FOR BARBERSHOPPERS	12 HRS OR 6 HRS	PDL	Introduction to natural line delivery, stage direction and movement, etc.	48 HOW TO ANALYZE VOICES	6 HRS	SDL	Identify the range and voice qualities that give a singer the right voice part.
18 COSTUMING & MAKE-UP	4 HRS	PDL	Why performers need make-up, and how to apply it. Costume and uniform selection procedures.	49 HOW TO BE A GREAT QUARTET TENOR	6 HRS OR 4 HRS	SDL	
19 PERFORMANCE REVIEWS	6 HRS	PDL	Cover seven essentials of good barbershop entertainment. Review performances and provide useful analyses.	50 HOW TO BE A GREAT QUARTET LEAD	6 HRS OR 4 HRS	SDL	
20 CREATIVE PRESENTATION IN ACTION!	12 HRS	SPDL	Plan and execute a presentation with direct relationship to the visual and musical interpretation. Participation will be videotaped, analyzed and discussed.	51 HOW TO BE A GREAT QUARTET BARI	6 HRS OR 4 HRS	SDL	
21 DEVELOPING COMEDY ROUTINES	12 HRS	PDL	Share and develop ideas in class. Analyze routines, discuss what makes them funny.	52 HOW TO BE A GREAT QUARTET BASS	6 HRS OR 4 HRS	SDL	
22 DEVELOPING COMEDY ROUTINES FOR THE CHORUS	6 HRS	PDL	Share and develop chorus ideas. Analyze routines and discuss them.	53 TAG SINGING	6 HRS OR 4 HRS	SP	Sing tags, learn tags.
23 DEVELOPING COMEDY ROUTINES FOR QUARTETS	6 HRS	PDL	Share and develop quartet ideas. Analyze routines and discuss them.	54 REPERTOIRE	12 HRS	SP	<i>Prerequisite: Some music reading skill.</i> Sing recent Society publications. Packets of all 36 songs (required) may be purchased at Harmony Marketplace for \$10.
24 CREATIVE INTERPRETATION	12 HRS	SDL	How to build musical emotional impact.	55 THE QUARTET EXPERIENCE	12 HRS	PDL	Quartet basics, demonstration quartets, starting a quartet, and fundamentals of good quartet singing.
25 STAGE LIGHTING	6 HRS	PDL	Outline of basic lighting techniques. Lighting design and relationships between various stage color components.	56 SIGHT SINGING FOR BEGINNERS	12 HRS OR 6 HRS	SDL	Basic elements of music reading.
26 STAGE CRAFT	12 HRS	PDL	Elements of technical theater. Two and three-dimensional construction including design concepts and painting techniques.	58 INTERMEDIATE SIGHT SINGING	12 HRS OR 6 HRS	SDL	Continuation of Sight Singing.
27 CONVENTION VIDEOS	4 HRS	D	Size and hear the top international competitors, highlights of the AIC show and other surprises.	61 BARBERPOLE CAT PROGRAM	6 HRS	SL	Learn all 12 Barberpole Cat songs and how to start a program in your chapter. Try other voice parts, too. <i>The Barberpole Cat Program and Songbook</i> (required) may be purchased at Harmony Marketplace for \$3.
28 EMCEE/SPOKESMAN	6 HRS	PDL	Fundamentals of speaking to an audience as a representative of your quartet, chorus or Society.	62 GENERAL SESSION REPERTOIRE REVIEW	6 HRS OR 4 HRS	S	Review songs taught during general sessions.
				63 WOODSHEDDING FOR BEGINNERS	12 HRS OR 4 HRS	S	Learn ear singing and experience "arranging on your feet." <i>Woodshedding Folio</i> (not required) may be purchased at Harmony Marketplace for \$1.
				64 WOODSHEDDING WORKSHOP	12 HRS OR 4 HRS	S	For the more advanced woodshedder who knows the basics of ear singing. <i>Woodshedding Folio</i> (not required) may be purchased at Harmony Marketplace for \$1.
				66 EVERYTHING YOU EVER WANTED TO KNOW ABOUT CHORUS DIRECTING BUT WERE AFRAID TO WAVE YOUR ARMS	12 HRS	SPDL	Basic conducting patterns, rehearsal skills, etc. No experience necessary... or even desired!
				68 SATURDAY NIGHT LIVE		SPD	Develop a sing-out package for performance on Saturday night. Must take both Sessions 2 & 4.

1996 HARMONY COLLEGE CLASS SELECTION FORM

Harmony College Students: Place a check mark in one class from each of the five sessions offered. Classes are numbered 01, 02, etc. Except where noted with #, please do not select more than one class ending in the same two digits. (For example, do not take 145 and 245—they are the same class offered at different times.)

Quartet Pod members: Most of your time will be spent in coaching sessions. Please choose electives from Sessions 3 and 4 only.

Directors College students: Complete the registration form ONLY and forward it with your payment. Do NOT select classes from this page. Your class schedule will be based upon the results of your music theory/ear training exams and chorus directing videotape. Further information and testing materials will be sent to you upon receipt of your registration form and payment.

* Special applications and video or audio auditions are required for Coaching Apprenticeship, Advanced Vocal Techniques, and Vocal Pedagogy Seminar. These will be mailed to you on receipt of your registration and payment.

SESSION 1

MTWTFSS am • 12 hours

Harmony College students only!

- ☐ 1-01 Fundamentals of Music I
- ☐ 1-03 Theory of Barbershop Harmony I
- ☐ 1-08 Arranging I
- ☐ 1-10 Arranging Workshop
- ☐ 1-11 Physics of Sound
- ☐ 1-13 Successful Performance
- ☐ 1-14 Presentation Theory & Practice
- ☐ 1-15 Show Production
- ☐ 1-24 Creative Interpretation
- ☐ 1-38 # * Coaching Apprenticeship (also take 2-38 and 5-38)
- ☐ 1-44 Marketing for Membership
- ☐ 1-45 Vocal Techniques
- ☐ 1-46 * Advanced Vocal Techniques
- ☐ 1-54 Repertoire
- ☐ 1-55 The Quartet Experience
- ☐ 1-58 Intermediate Sight Singing
- ☐ 1-66 Everything You Ever Wanted to Know About Chorus Directing but Were Afraid to Wave Your Arms

SESSION 2

MTWTFSS pm • 12 hours

Harmony College Students only!

- ☐ 2-02 Fundamentals of Music II
- ☐ 2-04 Theory of Barbershop Harmony II
- ☐ 2-07 Song Writing
- ☐ 2-09 Arranging II
- ☐ 2-10 Arranging Workshop
- ☐ 2-11 Physics of Sound
- ☐ 2-14 Presentation Theory & Practice
- ☐ 2-17 Basic Acting for Barbershoppers
- ☐ 2-20 Creative Presentation in Action
- ☐ 2-21 Developing Comedy Routines
- ☐ 2-26 Stage Craft
- ☐ 2-29 History of the Barbershop Style
- ☐ 2-32 Introduction to Quartet Coaching
- ☐ 2-33 Advanced Quartet Coaching
- ☐ 2-38 # * Coaching Apprenticeship (also take 1-38 and 5-38)
- ☐ 2-39 DME Seminar

- ☐ 2-45 Vocal Techniques
- ☐ 2-46 * Advanced Vocal Techniques
- ☐ 2-54 Repertoire
- ☐ 2-55 The Quartet Experience
- ☐ 2-56 Sight Singing for Beginners
- ☐ 2-63 Woodshedding for Beginners
- ☐ 2-64 Woodshedding Workshop
- ☐ 2-68 # Saturday Night Live (also take 4-68)

SESSION 3

MTWTFSS pm • 6 hours • Open to

Harmony College students and Quartet Pod members

- ☐ 3-05 Music & Software (DOS)
- ☐ 3-06 Music & Software (MAC)
- ☐ 3-07 Song Writing
- ☐ 3-16 Script Writing
- ☐ 3-19 Performance Reviews
- ☐ 3-20 # Creative Presentation in Action! (also take 4-20)
- ☐ 3-23 Comedy Routines for Quartets
- ☐ 3-25 Stage Lighting
- ☐ 3-28 Emcee/Spokesman
- ☐ 3-29 History of the Barbershop Style
- ☐ 3-40 Tune It or Die
- ☐ 3-41 Scoring Categories
- ☐ 3-43 Youth Outreach Activities
- ☐ 3-47 * Vocal Pedagogy Seminar
- ☐ 3-48 How To Analyze Voices
- ☐ 3-49 How to Be A Great Quartet Tenor
- ☐ 3-50 How to Be A Great Quartet Lead
- ☐ 3-51 How to Be A Great Quartet Bari
- ☐ 3-52 How to Be A Great Quartet Bass
- ☐ 3-53 Tag Singing
- ☐ 3-56 Sight Singing for Beginners
- ☐ 3-62 General Session Repertoire Review

SESSION 4

MTWTFSS pm • 6 hours • Open to

Harmony College students and Quartet Pod members

- ☐ 4-05 Music & Software (DOS)
- ☐ 4-06 Music & Software (MAC)
- ☐ 4-07 Song Writing
- ☐ 4-11 Physics of Sound
- ☐ 4-17 Basic Acting for Barbershoppers
- ☐ 4-18 Costuming & Make-up
- ☐ 4-20 # Creative Presentation in Action! (also take 3-20)
- ☐ 4-22 Comedy Routines for the Chorus
- ☐ 4-28 Emcee/Spokesman
- ☐ 4-36 Music Teacher Seminar
- ☐ 4-41 Scoring Categories
- ☐ 4-47 * Vocal Pedagogy Seminar
- ☐ 4-48 How To Analyze Voices
- ☐ 4-49 How to Be A Great Quartet Tenor
- ☐ 4-50 How to Be A Great Quartet Lead
- ☐ 4-51 How to Be A Great Quartet Bari
- ☐ 4-52 How to Be A Great Quartet Bass
- ☐ 4-53 Tag Singing
- ☐ 4-68 # Saturday Night Live (also take 2-68)

SESSION 5

Mon. & Fri. pm • 4 hours •

Harmony College Students only!

- ☐ 5-27 Convention Videos
- ☐ 5-31 Copyright - Not Wrong!
- ☐ 5-38 # * Coaching Apprenticeship (also take 1-38 and 2-38)
- ☐ 5-42 An Hour With...
- ☐ 5-49 How to Be A Great Quartet Tenor
- ☐ 5-50 How to Be A Great Quartet Lead
- ☐ 5-51 How to Be A Great Quartet Bari
- ☐ 5-52 How to Be A Great Quartet Bass
- ☐ 5-53 Tag Singing
- ☐ 5-62 General Session Repertoire Review
- ☐ 5-63 Woodshedding for Beginners
- ☐ 5-64 Woodshedding Workshop



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CC Authorization _____

Chp# or Dist to be billed _____

REGISTRATION FORM

ALL STUDENTS: PLEASE COMPLETE QUESTIONS 1-18 BELOW!

for ☐ Harmony College: complete this Registration Form, and the Class Selection Form.

for ☐ Directors College: complete this Registration Form only. Class information and testing requirements will be sent to you.

(1) Member # _____ (2) Name _____

(3) Badge Name _____ (4) Address _____

(5) Voice Part _____ (6) City _____

(7) Age _____ (8) State/Province _____ (9) Postal/ZIP Code _____

(10) Phone (home) _____ (11) Phone (work) _____

Please circle "Y" or "N" for the following questions:

(12) Is this your **FIRST YEAR** at Harmony College or Directors College? Y N

(13) Are you attending as a Coached Quartet member? Y N

Name of quartet _____ Are you the Contact Man? Y N

(14) Name of roommate you have requested _____

Please circle "Y" or "N" for the following Housing Requests:

(15) Request a smoking room? Y N

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"A Brighter Future For Children" ... building on our heritage

by Brenda Keeler, Director of Patron Organizations



Heartspring has been serving children and adults for more than 60 years, but through the years their needs have expanded beyond our current facilities. It's time for a change.

Last fall, Heartspring began by surveying more than 7,000 friends, donors, employees, and trustee members to determine the availability of funds, the awareness level, and the overall interest in a new campus. The response was very supportive of a move, which encouraged us to begin pursuit of a two-year capital campaign. In December 1994, members of the Heartspring Board of Trustees authorized a \$12 million capital campaign.

The capital campaign is segmented into five categories: Staff, Board, Greater Wichita, Satellite, and Foundations. Board and staff campaigns have been very successful, raising approximately \$475,000. The city of Wichita has agreed to purchase the Heartspring campus for \$1.2 million. With the sale of the property and the \$8,398,958 raised thus far, Heartspring's dreams for a

new campus and a brighter future for our children have become realities.

Site preparation for the new campus will begin this fall and we hope to begin construction next spring.

In taking steps toward our goal of A Brighter Future For Children, we will become a special-education resource for other organizations and individuals, a location for continuing education workshops, and a school where new techniques will be studied and tested. Heartspring will regain a national reputation as the best school for children with special needs.

Once again, we would like to encourage Barbershoppers to participate in the continuing development of the new campus for Heartspring. As we reach our \$12 million goal, support will still be needed for scholarships for students, as well as funds for program development and campus maintenance.

As always, thank you for being a part of the Heartspring family!

Buckeye Invitational makes contributions to others

by Wendy Drews, Buckeye Invitational Auction Coordinator

The seventh-annual Buckeye Invitational [page 14] is now just a fond memory. All the competitors were excellent, and the featured guests gave performances that were not to be missed. Everyone seemed to have a wonderful time, evidenced by the fact that the Buckeye Headquarters suite did not close its doors before 5 a.m. after any night.

The invitational's special charitable program, Harmony Helping Hands, was again funded by a silent auction of items contributed by barbershop groups from all over the country. Of the nearly \$1,000 raised, \$650 is being sent to a trust fund established for the victims and families of the Oklahoma City bombing. An additional \$250 is being sent to a separate trust fund set up for the two children of Sweet Adeline member Jamie Genzer, who was killed in the explosion.

I would like to thank each competitor and

guest who donated an item and every person who purchased one of those items. I especially wish to thank the following international gold-medal chorus and quartets: **Masters of Harmony, Acoustix, The Gas House Gang, Joker's Wild, Keepsake and The Ritz.** Almost one-quarter of the total proceeds came from CDs donated by these wonderful singers.

Barbershoppers are the nicest and most supportive people that I know. Every person that I have spoken with has been genuinely eager to help. I appreciate the assistance I have received from those as close to me as the Singing Buckeyes, or as far away as England's White Rosettes, and from everyone in between. It has been a pleasure to work with each and every one of you. Thanks for making this year's Buckeye Invitational so much fun. Hope to see you again next year.

Potpourri



Above, Presentation Judge Barry Clapper discussed an unusual motel marquee with Frank Huggins, chairman for the Southwestern District's division VI convention held in Hot Springs, Ark., in September. No derogatory connection was intended—a Harley-Davidson convention was also in town for the same weekend.



At right above, Jack Sweitzer presented Joe McDonald a plaque in recognition of Joe's *ten years* of perfect attendance at Marietta, Ga., Chapter functions. These included 500 regular Monday night chapter meetings, 60 extra chorus rehearsals and nine retreats in preparation for 20 shows and 50 other chorus performances, 14 divisional and district contests and six international chorus contests. Whew!

My Favorite Christmas memory

by Darryl Flinn, Past International President

One of my favorite barbershop stories happened around a blackjack table at Harrah's Casino in Reno. The year was '86 when I was incoming Society president and an international representative at a FWD convention.

I was enjoying a few hands of blackjack at 2 a.m. with several other Barbershoppers, including gold-medal-lead Tom Keehan of **Gala Lads**, when a stranger approached. He seemed somewhat hesitant about butting in, but nonetheless did so by asking if I'd ever been in a barbershop quartet, to which I replied yes. And, because I was 2,500 miles from home, I inquired as to why he asked.

He went on to ask if my quartet had ever been in Japan. Since the **Chordusters**, a quartet from my past, had done a Bob Hope U.S.O. Christmas tour in December of '72, I again said yes and followed with another "Why do you ask?" To which the stranger replied, "Your quartet saved my life!"

By this time, the conversation had the attention of the entire table, including the


dealer and most especially Tom Keehan, since the Gala Lads had also been on an earlier Far East U.S.O. tour. The stranger went on to say that while serving in Vietnam, he had been caught in a napalm bombing raid, was critically burned over 90 percent of his body and evacuated to a hospital in Japan.

While in the hospital's burn unit, he came out of a six-week coma to the strains of the Chordusters singing the tag to "The Preacher And The Bear." We knew we were a big hit with the guys who could see and hear us, but had been oblivious to the miraculous awakening that was occurring in one of those grotesquely revolving burn wheels.

My new friend went on to say that he'd since had dozens of surgeries and because of his vocal apparatus being scorched, couldn't sing a note ... but nonetheless never missed a chance to see and hear barbershop harmony and that's what had brought him to Reno. The whole table, including several bystanders, were reduced to a puddle of tears as we listened to a story told only through a

one-in-a-million chance meeting.

Back in the '60s and '70s, the Society had dozens of quartets who made that trip. The Chorduster's 40-plus performances over that 17-day Christmas tour were all received with huge enthusiasm. I know that's true for all of the quartets that went and sang the old songs to "our boys" over there. This is but another tribute to then Executive Director Hugh Ingraham for his ongoing relationship with the U.S.O., the military and to his organization of these many quartet tours.

Thanks Hugh ... not only for the memories, but for many stories like this one and the untold good done by our ambassador quartets. 

Hugh Ingraham was Society executive director until his death in 1988. The Chordusters were '71 JAD champion and sang in several international contests: Jack Stephan, tenor (now deceased); Ray Neikirk, lead; Darryl Flinn, baritone and Max French, bass. Ed.

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Empowering your members

by Steve Rafe, Chairman, Leadership Task Force

Here is the most important step you can take to build your chapter's membership for the future—empower them. What does this mean? How does it work?

It's based on a simple, age-old, and proven concept. People's level of commitment tends to increase to the extent that they participate in planning and carrying out an organization's vision, goals and objectives. This is especially true in volunteer organizations, and even more so in those that involve a hobby, not careers.

Play to stay

People who are likely to emerge as an organization's leaders are most likely to stay when they are valued for their ability to contribute—both in ideas and in skills. The same principle applies to *all* aspects of barbershopping, not just music or administration.

They like to be asked for their ideas and help with envisioning their organization's future, designing a plan, and implementing it. As mature individuals, they prefer adult-to-adult relationships rather than those where someone, or a few individuals, tells them what to do, when to do it and how.

Carrots and sticks

The concept of leading with the carrot and the stick says you get a job done by either rewarding people or reprimanding them. Where leaders maintain this power, they often rely on reprimand to feed the members' insecurities by having them believe they are "not good enough" and supplement this with just enough reward (usually in the form of praise) to keep from driving members away entirely.

This creates and maintains a relationship behaviorists refer to as co-dependency, i.e., the leader gets what he wants—control—and the members get what they feel they deserve, along with an occasional kind word by the person who controls them. Ironically, the relationship seems to exist most often when the person in control, himself, harbors hidden insecurities and feelings of inadequacy.

It is a form of avoidance behavior that keeps people from discovering what the controlling leader fears most—that he may be less than perfect. Organizations that harbor such individuals are likely to be limited in their ability to achieve any measurable goals.

Where that kind of relationship exists at any level, or to any extreme, other potential leaders go elsewhere. They include younger men who, especially having been raised in this generation, want more of a say in what they choose to do with their time. So the question is, who stays in chapters like this? Then we need to ask ourselves what we can do about it for the health of our Society.

Who fits?

Researchers tell us the largest categories of people who are willing to follow this kind of leader are most likely to have been reared under a model that preached obedience to authority—even to the point of near-blind respect. It is likely to include hourly wage earners such as blue collar workers, older men who were reared during a more-authoritarian era when jobs were scarce or where military training and discipline made an impact. Such leadership tends to create more of a parent/child relationship than one of adult-to-adult.

Of course, many people simply go along because they choose not to make a higher level of commitment: As Barbershoppers, they're just there to sing. However, it's important for every organization to have good followers as well as good leaders. Even those who *could* be good leaders, but choose not to, can help the organization achieve its goals in other ways, such as being willing workers on projects.

Who quits?

Those who might become leaders—younger men, in particular—tend to leave controlling organizations and go where they will be asked for their views, listened to, and given a role in contributing to the success of the plan they help design.

Researchers have developed profiles that help explain this, based on a recent ability

to measure people's attitudes, values, and the like, in a field called psychographics. The profiles are: Need-driven, Outer-Directed, Inner-Directed, and Integrated.

The message that comes through in all four categories is this: To recruit and retain younger people, or older individuals who might be a source of future leadership, empower them! Younger recruits expect to have say in their hobby if you want them to stay around. Older recruits—particularly those who are from categories that constitute your best source of leaders, or effective followers—deserve to be treated with the respect and dignity that listens to and acts upon their views.

How to empower members

Give them a say in all the decisions that affect their hobby and how they experience it. This can often be difficult in the face of those who are accustomed to being in control, to running the show. Studies show that those who most feel the need to control others are those who most fear the consequences of what might happen if they were to relinquish control.

How do you know if you have a "control" concern—or the potential for one—among your leadership? The first questions to ask are these:

- Do we routinely—even jokingly—refer to our leaders, particularly the president or the chorus director, as our "chief honcho," "the boss," or some other term that sets him apart from the others in terms of leadership by participation?
- Do our leaders tell us what to do? Or do they seek to involve us in making decisions that affect us and our interest in our hobby?

The old ways are wrong

The old "dominance-and-submissiveness" model of interpersonal behavior began to cease working decades ago, even in situations where those who practiced it had such powerful controls as the ability to hire and fire. Certainly, in volunteer groups, such tactics are not effective in recruiting and retaining those whom we need for our long-term future. Instead, we need to direct our

thinking toward leadership by participation, by involvement, by empowerment.

A good start would be for the president and the music director to sit down with the chapter board and discuss exactly how the chapter has gone about making decisions and implementing them in the past. Ask yourselves such questions as:

- Do we have a Vision Statement (which you should)? How did we go about creating it? Did the officers and music director write it? Or did we hold an open discussion at a meeting and ask chapter members for their views?
- Who decides what we are going to sing? Does the music director pick the repertoire? Who selects the contest songs? With or without input from others? How important are the views of the music VP and his music-team in selecting music? To what degree are recommendations for songs solicited from the chapter members?
- Who decides what we will wear, and when? To what extent are members asked for their views?
- Who plans the meetings? Does one person do it all, or is this a team effort that involves the music VP, program VP and

the music director? Is there a clear, weekly agenda? Does it take into account the best way to help members learn, and to sustain their interest through variety and good teaching techniques?

- Who picks the show theme? Show chairman? Officers, music director? To what extent are the members asked for their ideas?

Exploring the issues

From there, you might develop other questions that explore the issues of power, control, and dominance. In each case, consider how you might encourage more involvement and participation by the members. Not every member needs to be involved in making every decision, but every member can be asked for his views as input by those whom they have chosen to decide for them.

In every case, those who are asked for input are less likely to become critics later and are more likely to support the ultimate decisions. Studies show this is true even when their views are not incorporated, as long as they feel they were given a fair hearing and the decisions made were just and for the right reasons.

Achieving success

If you are a leader in this wonderful hobby, instead of fostering dependency, encourage inter-dependency: Don't tell men what you want them to do. Talk with them about what, together, you would all like from your barbershopping experience and how you—again together—would like to go about it. When people in a volunteer organization are doing what the majority of them want to do, when they want to do it, in a way that pleases and satisfies them, the chances are good that the leadership is on the right track.

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What's a crummy old suitcase doing in the museum?

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

The museum's collections management policy states: "The museum exists to collect, preserve, and exhibit the heritage of the SPEBSQSA and to enhance the appreciation and understanding of its past, present, and future." Museums have lots of "stuff." They collect it, they take care of it, they put it on exhibit so you can see it, and then they tell you all about it. It's one of the things that makes museums different. It's part of what makes museums, well, museums.

Every year, boxes and packages and envelopes arrive at the Heritage Hall Museum. Each contains more stuff—photographs, documents, artifacts, recordings, memorabilia.

Why does the museum want this stuff? It takes space and time and effort to take care of it all. It all has to be assessed to see what should be kept and what should not. It

has to be inventoried and recorded. It has to be researched and documented for the collections files. Some of it needs to be stabilized or repaired, and all of it has to be properly stored.

So, why *does* the museum want it? Because each piece in our collection is a piece of history, a link to our barbershopping heritage.

Take that battered suitcase in our collection. Its sides are plastered with old airline stickers. It once belonged to Jiggs Ward, bari of the 1948 champion quartet, the **Pittsburghers**. It is one of a set of four presented to the new champs by their home chapter, and it was used on every trip the quartet took during its championship year.

But there is more that lies behind the suitcase. In 61 weeks, the Pittsburghers made

more than 200 appearances, in 18 states and provinces, traveling by plane, train, and automobile.

So what thoughts does this suitcase inspire? What of the stamina and dedication of this quartet? Of the support and understanding of their families? How different is a quartet at the end of its championship year? What effect have changes in transportation and communication had on quartet appearances? Have these changes made it easier for more people to attend conventions? How does increasing convention attendance affect the choice of convention locales?

An artifact opens a window to the past, giving us a glimpse of what we were. And in thinking about that, we think of what we are, and what we can be. And that's why a battered suitcase rests on a shelf in the museum.

A pocket guide to the museum's collections

Both members and non-members contribute to the collections, and through their gifts the museum's holdings have grown and diversified over the years. The collection as a whole can be broken down into sub-collections for ease of discussion:

Manuscript Collection

Papers of founder O. C. Cash, past presidents, and historians, containing information on the origins and development of the Society and its programs.

Oral History Collection

Interviews with past presidents, quartet champions, and arrangers covering their barbershop careers, musical background, involvement in Society events, and thoughts on the future of the barbershop style and the Society.

Convention Collection

Material related to the international and midwinter conventions, including planning, programs, score sheets, bulletins, souvenirs, trophies and prizes.

Costume Collection

Complete championship or trademark costumes worn by quartet champions, including any accessories and props.

District Collection

Material related to the origin and development of each district, including histories, convention programs, score sheets and district bulletins.

"Academic" Collection

Published and unpublished papers, articles, dissertations, theses, and books written on various aspects of barbershopping and/or the Society.

General Collection

Information and artifacts (art work, objects, media) covering a variety of topics—from medalist quartets and choruses to barbershop ballet to racial integration to pre-Society quartets.

If you have items you would like to donate to the museum's collection, contact Ruth Blazina-Joyce, Curator. She can discuss the museum's needs and suggest the best way to ship your items.



In Memory

NEIL BRUCE, a member of the Society Board of Directors from 1975 through 1978, passed away in Birmingham, Ala., on September 9, following a long illness. He was 67. Memorials may be made to the Irondale First Baptist Church, Irondale, Ala.

JOE WHITE, Arrangement Category judge emeritus, succumbed to a stroke at his Mission Hills, Calif., home on August 12. He was 68. White taught stagecraft and show production at every Harmony College from 1970 to 1987 and was for many years the lighting and stage director at our international contests.

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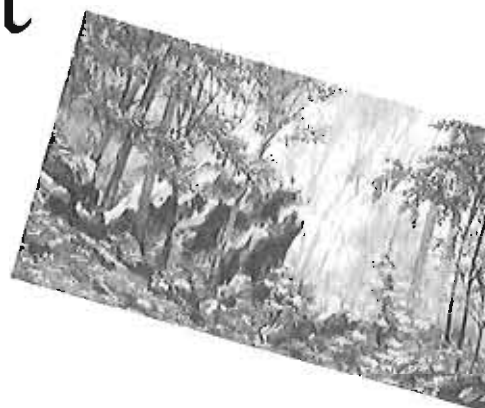
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Why are you members? Does it show?

by Steven Methot, Pierrefonds, Quebec, Chapter (methot@cn.ca)

I am a fan of *Monty Python's Flying Circus*. One of their sketches features a soldier asking an officer for permission to resign because he doesn't think he likes the thought of fighting and killing. The officer asks him why he joined in the first place, and is told, "For the travelling and adventure, but not the killing part."

Why did you join the Society ... why does *anyone* join the Society? Some of my reasons, which I'm sure are among the top reasons of anyone who has ever been a member, are:

- I like to sing (even if I can't carry a tune).
- I like the sound you guys make (even if I don't know what ringing means).
- Hey, this is fun (a night out with the guys).

I became a member in 1987 after having been dragged out to a **West Island Harmony** chorus rehearsal by a long-time friend and musical buddy. What impressed me most about the evening was a quartet of regular guys who got up and sang a couple of pieces for the guest-night crowd. They weren't the best quartet of the night, and they weren't the most polished, but they were guys like me and they sounded good to my ears.

They invited me to sing a tag with them and I got the barbershop bug. Not

one of the songs I heard or sang that night were written after 1920, but I didn't care, I had a great time and I wanted more.

Why do you *stay* a Society member?

Another Python vignette: an army squad is being marched through a precision drill. One soldier gets a real chewing out and is asked what his problem is ... it turns out that he'd rather be at home. The sergeant-major becomes rather livid at this and screams at him for a bit, but lets him go home; then turns to the rest and asks if anyone else feels the same way. One by one they leave until the sergeant-major is left alone, drilling by himself.

The reasons for maintaining one's membership are quite varied, and differ for almost any member of the Society. For my part, I have pondered quitting on more than one occasion, but I have stayed on, and it has been better after each "downer." My reasons ultimately for staying?

- I love to sing. I'm even in an alleged quartet, **Anything But**.
- I love the sound you guys make (I'm continually surprised by quartets and choruses who come out of nowhere in district and divisional competition with *beautiful* entertainment).
- Hey, this is fun.

Where are the downers? When do I ponder leaving? For me its when I'm not challenged or learning or having fun. My focus is on performance, shows, competitions and sing-outs. As long as I feel that I am part of an entertaining group (chorus or quartet) that is doing its best and having fun, I'm happy. As long as I'm singing, I'm happy. While I enjoy singing the old songs, I enjoy newer versions too, and I'm not limited to Society arrangements.

I think that the biggest plus for me as a member is being part of a chapter that has a vision statement. Every member knows what our mission and values are as a group—we have a sense of direction and purpose. My "downers" generally coincide with times when we haven't been moving in the agreed-upon direction. We have to re-evaluate where we are and where we want to be and then get on with it.

As for preservation vs. encouragement, I think the terms get far too much attention. Here's how I look at them:

Preservation—Most Barbershoppers, and that includes young prospective members, don't give a hoot if the music being performed for them, or sung with them included, is stylistically pure. The ring is the thing. Leave it to the mavens to determine the exact mix of sevenths and ninths ... just lenu me sing.

Encouragement—The biggest encouragement I had to join and to continue was encountering people who loved their hobby. I don't think that it's enough to sit back and wait for people to come to you, you have to get out there and do some outreach in the schools and malls. The only way to encourage is to be encouraging.

We're not an army. There isn't just one way of being a Barbershopper—there are as many ways as there are members, but I think it all comes down to this—we love to sing.

The question is: Does it show?

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There should be room for all

In reference to Charley Hupp's recent response to David Melville's point in the previous *Harmonizer*, I get the impression that the authors believe the chapters all to have the same mission and character. Maybe each chapter would do well to take stock of its own philosophy and make that clear in its membership drives. The "Wanted, Men who Love to Sing" chapters should go out of their way to make every guy with a good ear feel welcome, while the "Quartet on Your Own Time" chapters should make men of unusual ability and commitment to a large group feel privileged.

In our Mid-Atlantic Metro Division, and I suppose in most, we have chapters of every type. The leadership of all of them pretty much know one another. I think we would all do well to encourage new members to join chapters that match their objectives. We might also encourage existing members to make appropriate migrations, although sensible judgement here is obviously in order. In any case, I believe a midnight howler would ultimately be happier driving an extra twenty minutes to find others like him. Ditto for the guy who wants a medal. With some coordination, we might be able to accommodate them both.

Alan Siegal

Little Neck, N. Y.

About those new categories

It has taken some time to do a bit of research and to pull my thoughts together before responding to the Ken Hatton-Brent Graham dialogue on the changes in judging categories (*Harmonizer*, Mar/Apr). I corresponded directly with Ken Hatton, whose arguments I found to be the more compelling, and then read everything that has been published in *The Harmonizer* on the changes, as well as the Contest and Judging Handbook, itself. Through the Harmonet, I've also been able to read the excellent relevant entries by many Barbershoppers, notably Larry Ajer and Steve Plumb.

All this has led me to several conclusions.

The first is that a lot less was written about the fact that changes in judging were being made, and about the reasons for those changes, than about the final product itself.

Rob Hopkin's excellent *Harmonizer* article, "Why change the judging system?" was published six months after the new categories were endorsed by the Society Board of Directors.

It seems to me that many people feel that there should have been opportunity for a more generalized input into the process; most adults don't want to be told that any change is "for their own good," no matter how noble the intentions or how qualified the people engineering the changes. Some guys also feel that they haven't been heard—or have been ignored. To some extent, these feelings are unavoidable, but the more open *any* process can be, the better those affected will feel about it, and the more readily they will accept the results.

Another conclusion is that, regardless of how anyone feels, the changes are here to stay for a while. Too many thoughtful, knowledgeable, good-hearted and influential people are happy with them for any quick change to come about.

The new system seems to be "working," which means that the numerical results and final placements "fit" the consensus of the judges. Furthermore, Ajer and Plumb were delighted with the extent of agreement among the judges in their Presentation Category.

If this is also true in the other categories, we have a fine system, indeed. An inference from Ajer's statements is that there is an expectation that all the judges' marks in any category will be similar and that gross differences will be observed and discussed. As in other kinds of events involving subjective judging, judges whose marks vary significantly from the average are asked to justify the difference, and can be sent back for retraining or excluded from future panels.

A third observation is that the judging system probably will change again—some time. Barbershopping is too vital an organism to settle forever for any status quo. It won't be changed "just to change" any more than it was this time, but for good reasons. I just hope those reasons will be shared with the membership well in advance.

Ed Daly

Muncie, Ind.

The Popular Song

I ran across the following poem in my files, and thought the troops might be interested. It was written by Irving Berlin about a year before the organization of ASCAP (1914).

It was evidently written especially for the occasion of a dinner for the United Songwriters of America: E. Ray Goetz, Bert Grant, James Monaco, Jos. McCarthy and Edgar Leslie, which took place at Keen's Chop House in New York City.

Lou Perry

a.k.a. The Tucson Troll

Born to live for a short space of time,
Often without any reason or rhyme,
Hated by highbrows who call it a crime—
Loved by the masses who buy it.
Made by the fellows who stay up at night,
Sweating and fretting while getting it right—
Publisher pleading with all of his might
With some performer to try it.
Heard by the critic without any heart—
One of those fellows who pick it apart—
Cares for the finish, but don't like the start.
Makes many worthless suggestions.
Sold to the public—that is, if they buy.
Sometimes they do, and the royalty's high.
Most times, the statement brings tears to your eye;
Takes it without any questions.
Popular song, you will never be missed
Once your composer has ceased to exist,
While Chopin, Verdi, Beethoven and Liszt
Live on with each generation.
Still, though you die after having your sway,
To be forgotten the very next day,
A rose lives and dies in the very same way.
Let that be your consolation.

It's not too late

There's still time to register for the midwinter convention in Jacksonville, Fla., January 29–February 4. All the quartet medalists from this summer's convention will be there to sing on the Friday and Saturday night shows, and you won't want to miss the Seniors Quartet Contest. Tickets for these events are included in your registration package. A registration form may be found on page 31.



Barbershop Around the World

Golden Chordsmen visit China

In 1994, a representative of the Chinese Cultural Operation, Yao Hsueh-Yen, approached the Westchester County, N. Y., Chapter with a proposal that the **Golden Chordsmen** chorus be part of a choral group to perform over a two-week period in China. Last August, 30 members of the chapter, 20 of their wives and children and augmented by five singers from the **Big Apple Chorus** of Manhattan, joined the 45-member Queensboro Community College Chorus for the trip.

In preparation, the Chordsmen spent two months phonetically learning several Chinese songs to augment their repertoire. These were presented as part of the concert package, which included barbershop chorus and quartet presentations as well as independent choral, solo and duet numbers by the college chorus and combined performances by the full ensemble, billed as the United States of America Chorus.

The group gave concerts in Xian, Beijing and at the Great Wall. Several were broadcast on nationwide TV. Tours were made of the recently discovered Qin Terra-Cotta Warriors in archeological digs near Xian, and of

Tiananmen Square and the Forbidden City in Beijing. In addition, the group was feted at numerous banquets. Except for air fare, all expenses were paid by the Chinese Cultural Operation. Quite a deal!

More barbershop in Beijing

For the Independence Day celebrations at the U. S. Embassy in Beijing, Will Collier, a Houston member living and working in the city, offered to put together a barbershop quartet. About three weeks before the event, one of the members had to drop out, but the day was saved by former Sweet Adeline Tina Nojek—who volunteered to sing bass!

Collier, a long-time lead/bari, took the tenor part. Roger Fox, a long-time member of the Kokomo Chapter, took the lead part, and Richard Hook, who could sight-read, became the bari. Since the diplomatic area of Beijing is known as SanLiTun, the group named itself the SiLiTunes—Si (pronounced suh) being Chinese for the number four.

Aussie barbershoppers stop train

Last spring, Bill Pinschmidt of the Fredericksburg, Va., Chapter, accompanied



The SiLiTunes, a put-together quartet for the occasion, sang at the Fourth of July celebration at the U. S. Embassy in Beijing, People's Republic of China, (l to r): Richard Hook, bari; Tina Nojek, bass; Roger Fox, lead and Will Collier, tenor.

his wife, Mary, to Australia, where she was doing research at the Royal Melbourne Institute of Technology. While in Melbourne, Bill was taken to and from the meetings of the **Melbournaires** by Will Hart and Kingie Teagle. Teagle also held a barbecue for the visitors on their final weekend in the city.

Pinschmidt had contacted AAMBS President David Russell for initial information on where to find barbershoppers. In a later conversation, Russell invited the Pinschmidts to visit him in Bathurst, New South Wales, but Bill explained that the Indian Pacific train they were taking across Australia from Sidney to Perth would only pass through Bathurst. Russell suggested that they just might have a chance to visit briefly at the station.

The train did in fact stop in Bathurst, where the conductor informed the couple that there was someone waiting to meet them on the platform. When they stepped from the car, there was the **Bathurst Barbershop Chorus**, complete with straw boaters, singing "My Wild Irish Rose."

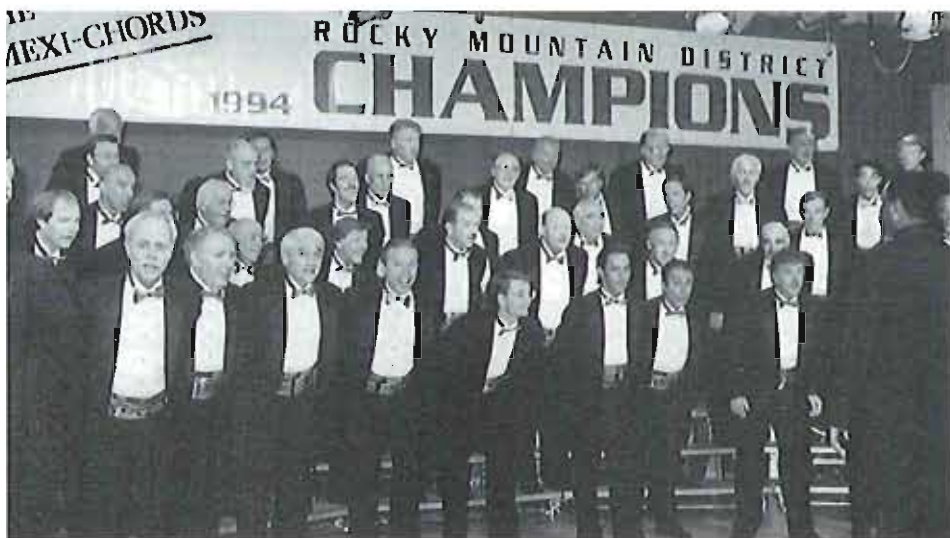
According to a story published in the local paper, it took the complete cooperation of the staff at Bathurst station and those on the train to arrange for the stop to be made so that the visitors would be standing at a particular door where the chorus was waiting. The article went on to report that the rendition of several familiar songs brought much delight, not only to the U. S. couple, but to many others on the train.



The **Golden Chordsmen** of Westchester County, N. Y., Chapter spent two weeks in China last August as part of a choral cultural exchange program sponsored by the Chinese government. One of the concerts was given at the Great Wall of China, shown above in the background.



Chapters in Action



In August, Albuquerque's **New Mexi-Chords** were featured in a one-and-a-half-hour special on KUMN, the local PBS station, as part of the station's fund-raising drive. The group, directed by Farris Collins, is shown at left during the taping of the special.

The Denver, Colo., Chapter chorus, **The Mile High Experience** (at right) performed the national anthem before a Colorado Rockies vs. Chicago Cubs baseball game at Coor's Field in Denver last August. The group is directed by John Fenner.



Shown above, the **Chattanooga Choo Choo Chorus** made its third appearance with the Chattanooga Symphony at the annual "Pops in the Park" Fourth of July celebration. In addition to a live audience of 20,000, viewers in the tri-state area of Tennessee, Alabama and Georgia received the televised proceedings.



As part of Memorial Day celebrations held in Essex Junction, Vt., the **Green Mountain Chorus** of Burlington joined the parade in the only available vehicle large enough to hold the chorus. Shown above, a decorated dumpster is still a dumpster.



Comprised of present and past members of SPEBSQSA who reside in the Minneapolis/St. Paul, Minn., area, the **Metro Men Daytime Singers** organization offers an outlet for those who have found night-time barbershop activities no longer convenient. The group, shown above, rehearses one afternoon a week and performs once a month at local nursing homes.

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In July, 100 Barbershoppers from the Bedford/Sackville, Dartmouth, Halifax Kentville and Truro chapters joined to present a half hour of harmony to 3,000 attendees of the annual Seniors' EXPO in Halifax, Nova Scotia. The program included performances by four quartets, as shown above.



In June, the South Bay, Calif., Chapter hosted an alumni night. Shown above, 30 former members formed a chorus of their own to perform for the assembly. Directed by Dave Briner, the group edged out the current **Coastliners**, directed by Pete Neushul, in a mock contest.



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News About Quartets



Ham 'N' Wry is beginning its third decade of presenting "Robin Hood—the rest of the story," a 30-minute musical comedy in one unspeakable act, as part of its comic routine. Shown above, clockwise from left: Bob Thiel, tenor; Mike Dandrea, lead; Roland Tonnell, bass and Bob Haase, bari.



When Dave Olson of the Snohomish County, Wash., Chapter was scheduled to participate in a commercial trade show in Los Angeles last May, he needed a quartet to serenade Magazine Editor Donna Enerson. He contacted **End O' The Lire**, from the South Bay Chapter for the gig; however, the bass was not available. This suited bass singer Olson just fine—he substituted. Shown above are (l to r): Hubie Davis, bari; Olson; Ms. Enerson; Vern Bagby, lead and Doug Reese, tenor.



Vocal Express, of the Elyria, Ohio, Chapter was featured on the Greater Cleveland ABC affiliate's two-hour "Morning Exchange" show on July 5. Shown above are (l to r): Kirk Roose, bass; Glenn Siebert, bari; Michael Settoni and Connie Dieken, hosts; Rick Haywood, lead and Mike Fitch, tenor.



In the past six years, **Spice of Life**, from the Beverly, Mass., Chapter, has performed more than 700 times. Its annual contract with the Massachusetts Housing Finance Agency has been renewed for 50 performances in 1996. In addition, the quartet enjoys returns on its advertising investment to the tune of 100 or more other shows per year for parties, receptions, promotions and other celebrations. Shown above are (l to r): George Small, tenor; Fran Heiligmann, lead; Bob Triplett, bass and Dan Tremblay, bari.



While patronizing the Hard Rock Cafe in Miami Beach, members of St. Charles' **Sound F/X** borrowed Bill Benner of **Expanded Sound** to sing for an overflow crowd. Shown at left are (l to r): Paul Schulte, bari; Don Roemer, bass; Bill Benner, lead and Pat Flynn, tenor.

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The Capital City Chorus of Ottawa, Canada, is looking for a chorus director. The chorus has represented Ontario District at international conventions and would like to do it again. We are a performing chorus of 74+ voices, have an active and experienced music committee and are blessed with an excellent podium staff ready and willing to assist. Call our voice mail at (613) 723-SING or write to Bob Hough, 176 Springwater Dr., Kanata, ON K2M 2A1 CANADA.

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Pacific Belle Chords, 50-member ladies' chorus in San Diego's North County, seeks director with good teaching abilities, 3-5 years directing, contest experience, +++attitude, and abundance of enthusiasm and love for barbershop! Contact Pauline Mraz, (619) 535-6022 days; (619) 943-8865 eves; and send resume to 1237 Avocet Ct., Cardiff, CA 92007.

CHORUS DIRECTOR WANTED - AUSTRALIA

The Gold Coast Mens Barbershop Harmony Club—The Banana Blenders, gold medalist at the Perth Convention in 1993—seeks an experienced and enthusiastic music director to work with its 60-man chorus. Interested persons with good communications skills and a willingness to work in a team are invited to submit application in writing to: Mike Ludwig, 18 Ling Place, Palm Beach Q4221, AUSTRALIA by Dec. 31, 1995. Initial contact may be made with President Bram Nicholson (07) 55268639 or MVP Derek Cosburn (07) 55 304625.

CHORUS DIRECTOR WANTED - NEW ZEALAND

The Harbour Capital Chorus is calling for expressions of interest from people who can fill the position of music director. We are a men's barbershop chorus based in New Zealand's beautiful harbour capital of Wellington. We have a membership of 35-40 enthusiastic men who enjoy great harmony and fellowship. We work toward competing in national competitions and performing in local shows, including charity work. We have a number of active quartets. Contact David Birdling, 1 Orissa Crescent, Broadmeadows, Wellington, NEW ZEALAND; phone+64 4 478-3967.

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For sale: 75 white long tux coats with green trim, one green coat, 50 pr. white pants, 41 green top hats, 56 green bow ties, 76 pr. green spats, 50 green vests and 69 pr. green gloves. Make an offer to: Leroy May, 1065 Molitor Rd., Aurora, IL 60505; (708) 851-0326.

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.

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In celebration of its 50th year, the Eugene, Ore, Chapter is planning a birthday party in connection with its semiannual concert the weekend of September 7, 1996. Former members are invited to join the Cascade Chorus for this festive occasion. For details, contact Jim Rivers, 85721 Chelsea Lane, Eugene, OR 97405; (541) 746-2998 or Matt Elliott, 1050 Custer Court, Eugene, OR 97404; (541) 689-6886.

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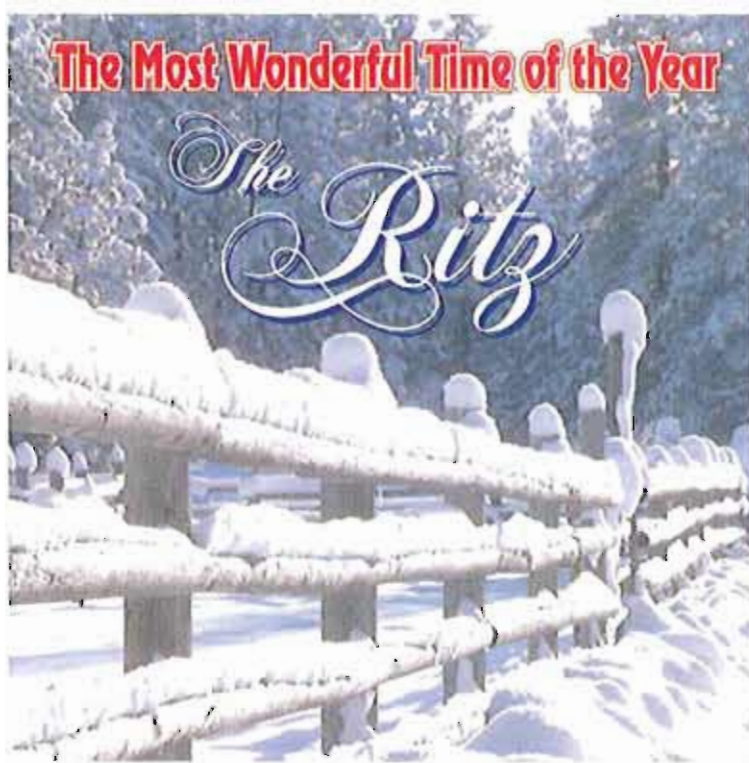
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_____ CS @ \$15 = _____
 _____ Cassette @ \$10 = _____

Old Songs Are Just Like Old Friends

_____ CD @ \$15 = _____
 _____ Cassette @ \$10 = _____

I'm Beginning To See The Light

_____ CD @ \$15 = _____
 _____ Cassette @ \$10 = _____

The Ritz on Moonlight Bay

_____ CD @ \$15 = _____
 _____ Cassette @ \$10 = _____

The Ritz

_____ Cassette @ \$10 = _____

Sub total = _____

Shipping & Handling = **\$2.00**

Amount Enclosed = _____

VISA/MC # _____

Signature _____

Name _____

Address _____

City, St, Zip _____

Send this order form and your check made payable to :

The Ritz (foreign orders specify "US Funds")

Ritz Recordings

Box 126

Oakwood, OH 45873