



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • January/February 1996

Salt Lake City
1996 SPEBSQSA Convention
June 30–July 7

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-Peter Jennings, ABC News



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SPEBSQSA VISION STATEMENT

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

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

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The majestic Wasatch Range of the Rocky Mountains backgrounds downtown Salt Lake City, site of the 1996 SPEBSQSA Convention, June 30–July 7, 1996.



In "Seventh" Heaven

by Joe Liles, Executive Director

"Often a single experience will open the young soul to music for a whole lifetime."

— Zoltán Kodály

When did you first get the feeling that music was going to be a lifetime activity, or even an obsession with you? Have you had the opportunity to witness another person discovering the joy of singing or performing on a musical instrument?

Humans are given a special gift. We can communicate our feelings through song. Music is truly a language of emotion. The moment a person becomes deeply moved by a musical message, and particularly, if that person is participating in the performance, a bonding takes place. If nurtured, this bonding solidifies to make music a sought after elixir to enhance all of life.

1996 presents you and me with some exciting opportunities. Operation Harold Hill focuses on new growth in membership. In some men we will nurture this bonding to music that began earlier in their lives. We will help provide them with what they've been longing for. There will be some who will discover the power of music for the very first time and will regret they were "baptized" so late in life, but overjoyed by the new-found passion.

SingAmerica/SingCanada will give us the wherewithal to touch hundreds of thousands, even millions, of people with the message that music has a powerful, positive influence on life and happiness. Beginning now, and continuing into the

next century, we can truly realize the fruition of our motto "Keep the Whole World Singing."

In our enthusiasm to spread harmony and awaken souls to singing, we must take some precautions. As I said, music is the language of emotion. But, some of us often get caught up in mechanical perfection. Technique becomes the message and obscures the emotional expression and meaning. I see it happening over and over again. It does the audience, performer and the song an injustice.

The tight legislation of chords and series of progressions, not allowing individuality and personality in musical presentation, will create a slow sterilization process. Opening up our publication program with the HARMONY EXPLOSION series is, and will be, a help to promoting more enjoyment. Nothing speaks so strongly for music than music itself.

"Music, of all the arts, stands in a special region, unlit by any star but its own, and utterly without meaning ... except its own, a meaning in musical terms ... not in terms of words."

— Leonard Bernstein

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Conventions

INTERNATIONAL

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

MIDWINTER

1996 Jacksonville, Fla. January 29-February 4
1997 Sacramento, Calif. January 20-26
1998 Tampa, Fla. January 19-25

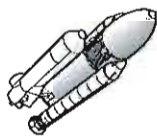
HARMONY COLLEGE/DIRECTORS COLLEGE 1996

Missouri Western State College
St. Joseph, Mo. July 28-August 4



The President's Page

by Tim Hanrahan, SPEBSQSA President



*Launching membership to new heights ...
let's pick up the count!*

Our theme for 1996 presents two challenges to each of us as we attempt to establish an increasing membership trend in our Society. We have already picked up the count on Operation Harold Hill, but when 1997 arrives, will we have picked up the membership count? It's up to you and me to accept these challenges and answer with a resounding *yes!*

Challenge #1 begins with Operation Harold Hill, and its success for *your* chapter totally depends on each of you using the many membership tools provided to the chapter for the recruitment campaign. Each tool has been derived from previous *proven* Society chapter success stories, so we know the campaign can be a winner if we have the desire to put out that extra effort to take our chapters to new heights.

The excellent publicity for Operation Harold Hill has more than explained the campaign, but I want to take you behind the scenes on how a program like Operation Harold Hill is developed. Our Society is blessed to have many wonderful volunteers who spend an extraordinary amount of personal time working on chapter, district and Society committees, but I would like to highlight the teamwork between the Membership Development Committee and our Society staff which brought the campaign to fruition.

The 1995 Committee consisted of Chairman John Case (Ontario District), Bill Campbell (Cardinal), Bob Cox (Ev-

ergreen), George Jarrell (Seneca Land) and me (Sunshine) along with staff members Ev Nau and Gary Stamm.

The process began with a weekend brainstorming session last February during the 1995 Mega Meeting in Racine, where the concept was outlined. A sub-committee, consisting of Bob Cox, Charlie Davenport (Mid-Atlantic), Ev Nau, Brian Lynch and Pat Tucker-Kelly then began the detail work.


A preliminary budget and program review was made by the Membership Development Committee during its May and July meetings, and the budget was finalized by the Finance Committee for subsequent approval at the Executive Committee and Society Board meetings in Miami Beach. The sub-committee continued the detail work through the summer and fall, with committee chairman oversight provided by fax, mail and numerous telephone conversations.

The products are now in the hands of those chapters that signed up, and I'm sure you will agree that some excellent material was produced. We all owe a *big* thanks to the Membership Development Committee, the hard working sub-committee and particularly to Ev Nau, Manager of Membership Development and Outreach, for his dynamic leadership and contagious enthusiasm. If we have the same enthusiasm for the campaign, our membership will indeed soar to new heights.

Challenge #2 may be harder to achieve. That challenge is for each chap-

ter to *retain* those new members that we recruit. Remember that most will arrive with high expectations for a musical experience. Let's not disappoint them!

How are we going to treat our new members? Do we have the musical programs that will keep these members coming back? Is chorus rehearsal fun? Are we promoting quartetting? Are we also providing sound social and administrative programs within our chapters so that *all* of our members are enjoying our wonderful hobby? It's time for each of us, as chapter members or chapter leaders, to look in our chapter mirror.

If we don't like what we see, it's time to ask for help! Your district and Society leaders can provide that help ... *please* call upon these valuable resources! If you don't, we may be "holding" for a long, long time! 



Watch for an announcement about three hours of undergraduate or graduate college credit for attending Harmony College/Directors College in 1996. Details will be provided as soon as available.

Our friend and Society president for 1996— Tim Hanrahan

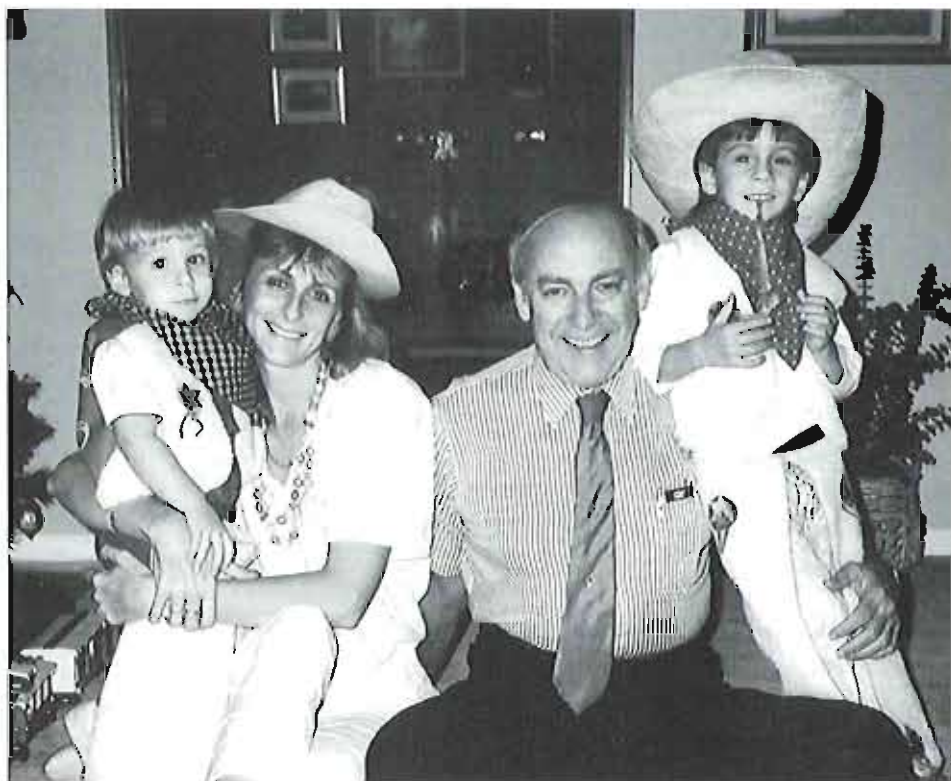
by Stew Nichols, Greater Canaveral Chapter, Florida

How fortunate we Barbershoppers are to have a man with the diverse experiences of Tim Hanrahan to lead us for the next year. And, how fortunate Tim is to have all of us to support him in 1996.

Forty years ago, Tim was introduced to barbershopping by his brother-in-law, Past International President Lou Laurel, and joined his hometown El Paso, Texas, Chapter. He sang lead with the El Paso **Border Chorders** when they placed fifth in the 1956 international chorus competition in Minneapolis. At El Paso, he served as both chapter treasurer and chairman of the Southwestern District Finance Committee.

Tim and his family moved to Florida in 1958, where he helped organize a chapter in Cocoa Beach. The chapter later moved to Cocoa, Florida, and became the Greater Canaveral Chapter. Still active in the chapter, he has held every chapter office at least once, including four terms as president. Tim also served as the chapter Heartspring chairman from 1971 to 1994. He was elected chapter BOTY in 1964 and 1984.

Sunshine District positions started for Tim back in 1963, when he served as district bulletin editor. The climb and hard work continued: area counselor, division VP, secretary, district directory chairman, conven-



At Christmas (l to r): grandson Timmy, daughter Kerry, Tim Hanrahan and grandson Seán.

tion chairman, vice president-service, president and international board member—each of which was for two or more years. In 1987,

Tim also served as moderator for the district presidents' meeting. Never forgetting our service project, he was the district Heartspring chairman in 1974, 1975, 1976 and again in 1992 and 1993. Tim was elected Sunshine District BOTY in 1984 and to the Sunshine District Hall of Fame in 1991.

In addition to having served as an international board member in 1990 and 1991, Tim's service at the Society level has been vice president in 1993 and 1994 and vice president-treasurer in 1995. He has chaired or served on several committees but is most proud of his tenure on the Membership Development Committee, which introduced many innovative programs into the Society: Youth Outreach, Senior Outreach, Harmony Associates, Dues Autodraft and simplified licensing/chartering of chapters.

Tim graduated from the University of Notre Dame in 1950 with a Bachelor of Science Degree in Aeronautical Engineering, which started him on his career in rocketry,



Shown on the bridge of the *USS Lasalle*, flagship of the U. S. Sixth Fleet, in port at Gaeta, Italy (l to r): Tim Hanrahan; grandsons Brendan and Garrett (seated) and Kienan; wife, Pat, and son, Commander Seán Hanrahan.

missiles and space vehicles. His leadership in this field is even more impressive than that in barbershopping!

He is the principal director of the Eastern Range Directorate of The Aerospace Corporation at Cape Canaveral Air Force Station, Florida, which provides technical support to the United States Air Force in their management of military spacecraft and launch vehicle systems. A mouthful? You bet, but it translates into his being the responsible leader for the ground processing and launch of hundreds of launch vehicles and manned/unmanned spacecraft for the Department of Defense and NASA, ranging from low earth orbits to planetary trajectories. Tim has chaired the Space Congress, an annual space-related technical symposium, and presently serves on the Board of Directors of the United States Air Force Space and Missiles Museum Foundation.

How meaningful it is, then, that Tim's selected theme for the year is "Launching membership to new heights . . . let's pick up the count!" A theme that ties our need for increased membership in the Society to his space experience should attract the attention of all our members and obtain positive results.

Tim and his lovely wife, Pat, live in Satellite Beach, Florida, and have a son, Seán, and three daughters, Shannon, Kerry and Maureen, all of whom are married and reside elsewhere. However, one can always find one or more of the families, including some of the eight grandchildren at the "Hanrahan Hilton." There you can also find a touch of the southwest, particularly Enchiladas, Chile Rellenos, Chile Con Queso and other Mexican dishes that have become Pat and Tim's cooking specialties through the years.

This article would not be complete if it failed to mention Tim's and Pat's activities and time devoted to the parish of their church. They are charter members of the Holy Name of Jesus Catholic Church, where Tim has been a Lector and Eucharistic Minister while Pat has been most active in the Women's Guild. Tim has chaired two diocesan and parish fund campaigns and has served on a committee to streamline the organization of the Diocese of Orlando.

We welcome our newest Society president, Tim Hanrahan, and our first lady, Pat!

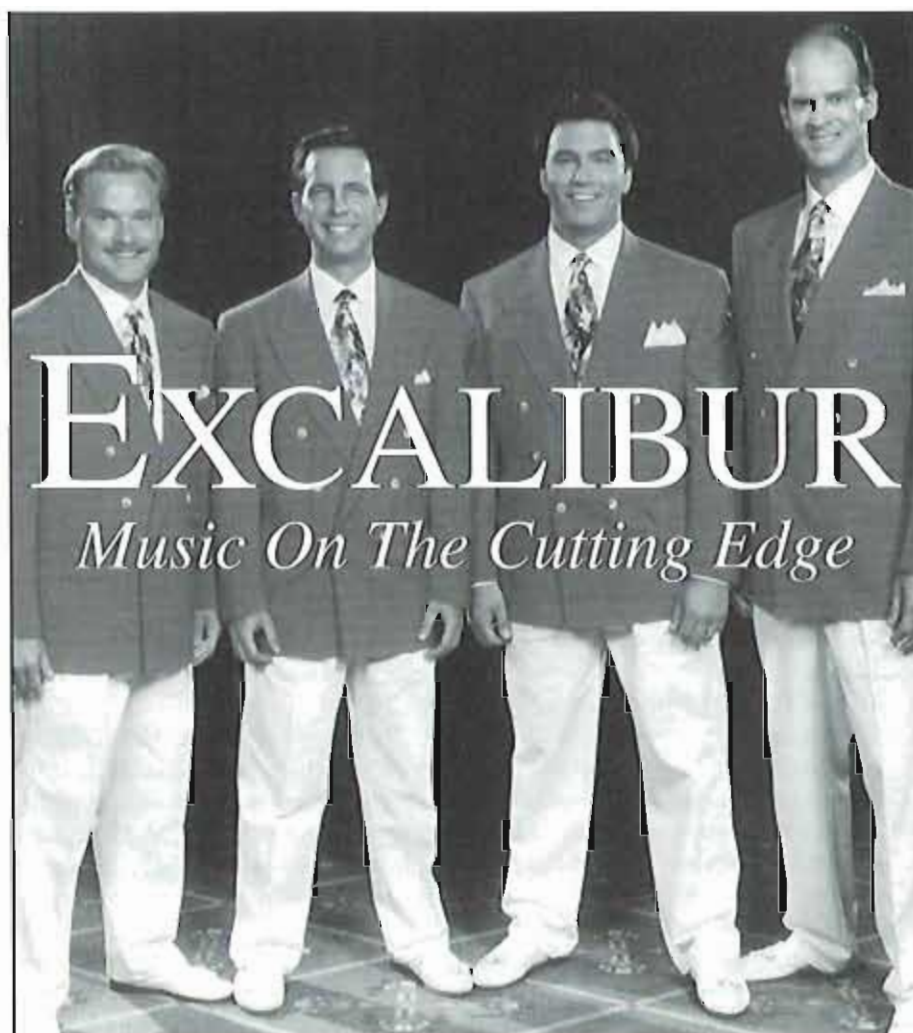
John Mahlmann named president of National Music Council

John J. Mahlmann, executive director of the 67,000-member Music Educators National Conference (MENC), was named president of the National Music Council (NMC), effective September, 1995. NMC was founded in 1940 to strengthen the importance of music in American life and cul-

ture. Today, the council has a membership of some 50 national music organizations, representing every form of professional and commercial music activity.



Dr. Mahlmann



The 1995 International Finalist Quartet now offers two exciting recordings featuring the unique arrangements of our own Greg Volk. Experience the sound that has the Society buzzing.

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EXCALIBUR
Music On The Cutting Edge



Does barbershopping have a future?

by Gary Stamm, Director of Marketing

What will people want?
When will they want it?
How will they want it?

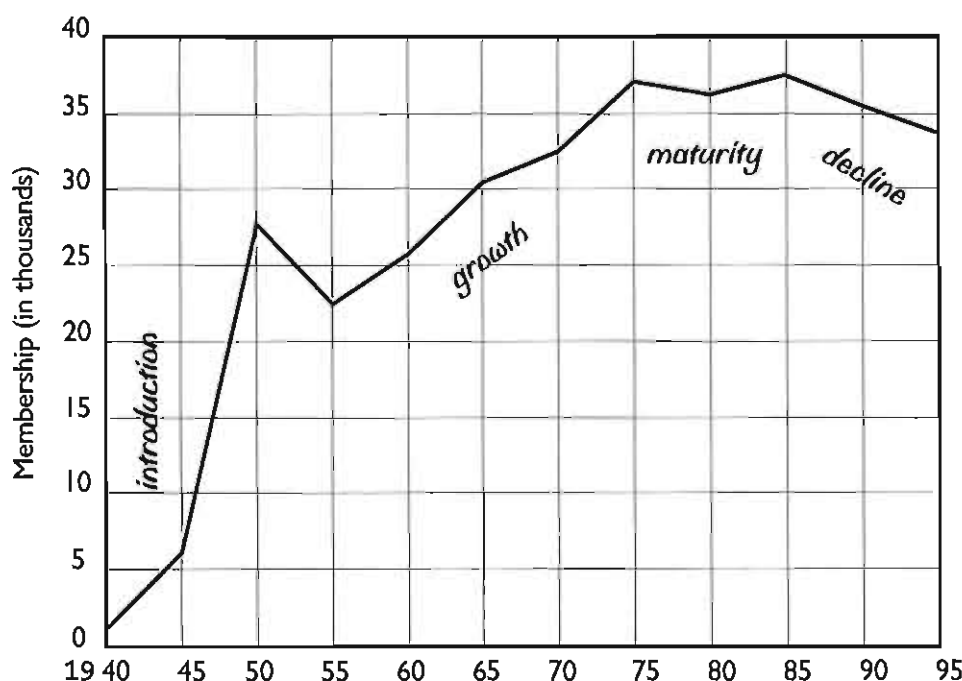
Forecasting plays a key role in the marketing process. By analyzing past trends, current needs and future possibilities (and yes, even some guesswork), we attempt to project market opportunities for the years to come. So when you ask me as a marketing professional, "Does barbershopping have a future?" what would I predict?

The easy way out would be to simply tell you what you want to hear: "Of course barbershopping has a future. All we have to do is go out and find more guys like us. We love barbershopping and know how great it is. There're plenty more guys out there who feel the same way we do. We just haven't found them yet."

And, actually, that might be a valid answer. But I doubt that we can keep doing things exactly the way we are doing them and expect our membership to increase dramatically.

Marketers typically study a product life cycle in four phases:

- **Market Introduction**—when a successful product is initially offered, it undergoes a short period of little growth since the word on it hasn't gotten out yet.
- **Market Growth**—once the word does get out, the product experiences rapid growth for a period.
- **Market Maturity**—then, the spurt of growth turns into a maturing phase, when the product experiences slow but steady growth. At some point, the product hits a saturation point and levels out.
- **Market Decline**—finally, the product actually begins a decline. This decline can end in a virtual disappearance of the product (e.g. women's corsets), a greatly diminished, but niche market (e.g. horseshoes), or the product can be modified for new markets to give it a rebirth (e.g. petroleum—when the market peaked for gasoline, it was used to produce nylon, then plastic).



SPEBSQSA product history and current trends

Here's how membership in the Society charts out since the organization's inception in 1938.

Folks, this is a pretty classic diagram of a product life cycle. Therefore, if barbershop harmony is true to other products, we might expect to see it either: die out completely, settle into a small, but dedicated, niche organization (for sake of argument, let's say with a membership of 10,000 or less) or, we can look at adapting the product to fit today's market.

From the studies and surveys we have conducted during the past three years, it seems fairly obvious that our current members joined for the singing and stayed for the fellowship. It is my opinion that these two commodities are the only two sacred cows we should worry about—singing and fellowship.

All the other trappings that define the paradigm we have called barbershopping for the past 20, 40 or 57 years—weekly evening meetings, chorus rehearsals, vice presidents

of this and that, 33 percent barbershop seventh chords—may not be that sacred.

The psychographic profile of our organization is that of a fairly traditional, conservative group of men. Change does not come easily for anyone, but it is particularly difficult for the traditional and conservative. But, like it or not, the world has changed dramatically in the past fifty years, much more so than our organization has changed.

Do we need to change the organization and the hobby to fit the world of today and the needs and desires of today's population? Or, can we offer barbershopping, packaged and delivered the same way it was decades ago, and still find enough customers out there to make the product life cycle turn upward? Which "P" of the classic marketing four "Ps"—Product, Place, Price and Promotion—needs adjusting?

For some time now, certain members and leaders have been wanting to heap all our hope on better promotion. Our promotion, both nationally and from what I've seen on many local levels, is pretty decent. Sure, we should strive for improvement, but our

real problem may not lie here. Tweaking the product, as well as its packaging and delivery, might be the real answer.

Product and Packaging

Our current culture is orientated to instant gratification, value, personalization, high-technology, convenience, sex, and excitement. Disregarding the one obvious feature we cannot provide, is it possible to achieve the others? I think so. We probably have all the other items already existing, but maybe we don't give them enough play or we don't package them as important features.

Also, as I've mentioned, maybe we force some of the other conventions of our barbershop world on everyone and begin smothering the two base elements, the singing and the fellowship. Can we work to satisfy all of our members' personal needs from the hobby? I certainly think we can get a lot closer than we are now. Don't put everyone in the same barbershop box. One size does not fit all!

We may need to encourage chapters or sub-chapter units to become special interest groups. Everything around us is geared toward satisfying market segments or niche groups. Cable television thrives on this, as do magazines, restaurants, retail stores, etc. In particular, we must be appealing to Baby Boomers (30-50 years-old) and Generation X (under 30 years old). These people want choice and quick gratification (can you imagine any quicker gratification than locking in a tag with three other guys?).


Product and Place

Also, we must start more chapters. The August 1995 issue of *The Rotarian*, the national magazine of the Rotary organization, reports that Rotary has a current annual growth rate of approximately one percent. Yet, existing clubs are losing 14 percent of their membership annually. Their growth is supported solely on new clubs.

New barbershop chapters can be formed if they do not have to all be based on the rigid model of the chapter of the '70s or '80s. We can have successful, niche chapters of 10-25 men in communities of 10,000-25,000 people. Imagine *encouraging* chapters strictly formed to be quartet clubs, woodshedding chapters, daytime clubs for retirees that meet and rehearse during the day and perform at nursing homes and hos-

pitals, noon-hour clubs for businessmen (such as Optimists and Rotarians), maybe even clubs of non-singers who meet to listen to barbershop recordings and live performances. We must let our minds race past the paradigms under which we now labor.

Does barbershopping have a future? Yes. But it might not look and feel as it does now. Are we willing to change as long as the change does not touch the core elements of singing and fellowship?

I look forward to a long career of serving this organization and its members in the most productive position and manner possible. While one should always abide by the wishes of the majority and execute the will of our leaders, one should never hesitate to make suggestions for our organization, even if they make us take a hard look at ourselves. I won't, and I hope you won't, either. 

The Association of International Champions

MASTERWORKS • SERIES



Following on the heels of the Suntones, the AIC is celebrating the 25th Anniversary of the Oriole Four!

Enjoy again, or for the first time, the wonderful music of the Oriole Four, 1970 International Champions. If you've never heard the Oriole Four before, you are in for a treat with such great music as *Memories Of You*, *Old Folks*, *You're The Only Girl For Me*, *Jeepers Creepers* . . . medleys like *Yes Sir*, *That's My Baby* - *Mandy*, and *If You Knew Suzy* - *Sweet Sue*.

All of the selections on this recording have been re-engineered from original tapes using state-of-the-art technology.

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Operation Harold Hill: the countdown begins

by Ev Nau, Manager of Membership Development & Outreach

Operation Harold Hill was launched on January 1, 1996, following months of preparation. Each district received information via its district bulletin. Every COTS had breakout sessions dealing with the new membership campaign, plus classes which detailed the features and benefits of Operation Harold Hill. The Society office has been delivering the materials to enrolled chapters as quickly as the orders have been received.

Now, the fun begins. Remember, we are looking for *new and reinstated members*. Dual members and transfers do *not* count toward the redemption of awards. There are several new ideas included in Operation Harold Hill designed to reach out to new membership markets. Most of the ideas involve networking with existing contacts to develop new ones. Chapters are encouraged to participate in any way that works for them.

Members who wish to complete an Individual Recruitment Pledge in order to qualify for the lapel pin which reads "I said I would, and I did!" may still do so. There is

no deadline for enrolling for that. As new members come into your chapter, encourage them to take the pledge and recruit some of their friends, too. Traditionally, that's where the bulk of our new members have come from. The more excited your recent members are about belonging to our Society, the more likely they are to bring others in, too. Let's capitalize on that!

As your chapter experiences successes during the campaign, please share them with me so that we can publish your ideas for others to use. Operation Harold Hill is a campaign that will only be as good as your ideas that propel it. A mobilization requires that you report what's happening in the field so that we can spread the success around. Operation Harold Hill is much like a baseball game; it's not *how*, but *how many* that counts! The goal for Operation Harold Hill is 2,880 new members during the first six months of 1996.

Here's an idea from Bob Scott in Northwest Arkansas. Bob's chapter donates a

complimentary Singing Valentine to anyone who visits the chapter meeting for an entire evening. That allows the chapter to recruit while promoting its Singing Valentine program. They even give each guest a card to carry in his wallet as a reminder of the evening. If you're planning to deliver Singing Valentines, why not give this idea a chance?

Begin your planning now for a reunion of former members sometime in May. By then, your chapter should have some new members, plus some new excitement to attract some of the former members back into the Society. Be sure that the evening will include songs that the former members will have sung before. Plan to rekindle the fire that originally made them want to join the Society. Once the momentum has been developed in January, February, March and April, the reunion in May should be successful in capturing even more members for your chapter and the Society.

Lou Perry Harmony College scholarships competition now open

Attention, all barbershop arrangers! The competition is now open for the 1996 Lou Perry Harmony College scholarships. The 1995 scholarships were awarded to:

Ron Rank Chicago, Illinois
Ernie Johansen Walpole, Mass.

The adjudication panel for 1996 is Jack Baird, Dave Briner and Dennis Driscoll. Each participant will receive a detailed review of his arrangement by one of these three. There will be two winners, each receiving prepaid tuition to Harmony College in St. Joseph, Mo., July 28–August 4, 1996. Transportation is the individual's responsibility. Results will be announced by letter to all of the participants by May 1, 1996.

Here are the contest rules:

1. Entries shall consist of three copies each of:
 - (a) the arrangement,
 - (b) the published sheet music (if available), and

(c) a letter discussing your arranging experience, performance of your arrangements, and any other relevant data on your barbershop involvement.

2. Arrangements of original songs will not be accepted. This is a contest for arrangers, not songwriters.
3. The song may be in Public Domain or under copyright, but it must have been commercially published at some time.
4. The song should be acceptable for performance in a Society contest.
5. A song that has been previously arranged by someone else is acceptable, but the submitted arrangement must be based on the original sheet music, not on another arrangement.
6. The arrangement must be original and unassisted, i.e., no consulting with other arrangers.
7. Arrangements previously submitted in prior Lou Perry scholarship competitions are ineligible.

8. Previous winners are ineligible.

Entries will be judged on:

- (a) song selection,
- (b) the arranger's potential to contribute to the barbershop repertory,
- (c) the arranger's current skill level relative to his experience, and
- (d) the caliber of the arrangement.

Winners must be at least at an intermediate (but not expert) level; e.g., no 3-part chords, non-chords, impossible voicings, or non-stylistic devices. The arranger is expected to show some imagination within the style, and to be at a skill level wherein he can benefit substantially from courses at Harmony College.

Entries must be received by March 15, 1996. Send (regular mail) to:

Dave Briner
8095 Kendra Court
Anaheim Hills, CA 92808

A concert for one

by Bill Sutton, Montrose, Colo., Chapter

She was eight, maybe nine years old, standing by herself on the sidewalk with a quizzical look, watching us. It was the day before Easter and the April breeze was cold, as our quartet, **The Daddies**, huddled in a corner outside the church, trying to warm up before a sing-out in Olathe, Colorado.

If Gene had only remembered the key to the door, we could be inside and warm. But he didn't and we weren't. As we sang quietly, I felt a little embarrassed for her, standing all alone on the sidewalk, so I waved. She tentatively waved back, and moved toward us on the grass, to within maybe 50 feet.

She stood there, listening to us, as if wanting to ask, "What are you guys doing out here in the wind?" But she didn't, so we just kept singing. We had a couple of rough musical edges to smooth out and she was just a minor annoyance. She could listen if she wanted. No big deal. Just a little kid with nothing better to do.

Soon, she moved closer and sat on the ground, facing the quartet. As we finished a song, she would applaud, the lone member of a very small audience. Then, without warning, she jumped up and ran across the street to her house. We kept up with the rehearsal, not thinking about her. She probably got cold or just bored with four old coots singing songs that she had never heard before.

Soon she appeared again, on the other side of the road, running toward us, back to where we were singing. This time, she came directly to us and sat on the lawn no more than ten feet from where we were huddled. This time, she made no bones about her presence. She was obviously enjoying our music and felt comfortable with us, and we felt comfortable with her. We sang several more songs for her benefit, and she was a most appreciative audience.

When the time came for us to leave for our real sing-out, we thanked her for listening to us. She smiled and said, "You can't leave yet. I have something for you."

Then she took each of us by the hand, opened our hands, and placed in each one a small chocolate Easter egg and one penny. So that was why she had left! It was the best and nicest tribute this quartet has ever received.



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Society-published arrangements listing available

At a substantial savings in printing costs, the list of Society-published arrangements was not included in the 1996 *Harmony Marketplace* catalog. The catalog is printed in color, which is not necessary for the arrangements listing, yet including it in the press run would have subjected us to color costs for those pages. Moreover, many catalog recipients do not use this information.

The listing is being published separately on our own press, and a copy has been sent to every chapter secretary and music director for chapter use. A copy has also been sent to the contact man of every registered Society quartet.

Additional photocopies may be made locally for other members who might request them—there is no copyright infringement. Members may also purchase copies directly from the Order Department in Kenosha for \$2 (to cover first-class postage and handling); however, we will include a \$2 gift certificate to *Harmony Marketplace*, which may be used against a future purchase.

Judging categories now open to new applicants

The International Contest & Judging Committee announces the opening of the application process for men interested in the following categories:

- Music
- Singing
- Contest Administrator

For more information regarding the application and training process, contact your district associate contest & judging chairman (DACJC). The number of applications in each category will be limited.

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Management Study Report - Part 3

by Dick Shaw, Immediate Past President, SPEBSQSA

At its summer meeting the Society Board of Directors adopted some far-reaching provisions related to the future of their own body. Following the recommendation of the Management Study Team, it was agreed that the new Board would consist of 15 voting members, with the executive director as an *ex officio* (non-voting) member, beginning in 1997. This will require pairing districts to share a regional board member, and reducing the number of at-large directors to three. This method will allow districts to alternate representation. The pairings are as follows:

- Mid-Atlantic/Seneca Land
- Rocky Mountain/Southwestern
- Illinois/Central States
- Johnny Appleseed/Cardinal
- Evergreen/Far Western
- Land O' Lakes/Pioneer
- Northeastern/Ontario
- Dixie/Sunshine

Since terms will be extended to three years, each district will elect a representative for three years and then lay out for three. A drawing was held to determine the length of office during the transition in order to insure that one-third of the directors are renewed each year. The three at-large directors will also serve for three years and one will be renewed each year.

The Society officers will consist of president, immediate past president, executive vice president and treasurer. Terms of office will be for one year at a time, but it will be permissible for the president to serve a second year and the treasurer for multiple years. The Nominating Committee, chaired by the immediate past president, will nominate a single slate, with provisions for nominations from the floor with proper prior notice.

The Executive Committee will be eliminated, but the Society Board will meet four times a year to conduct the interim business heretofore handled by the Executive Committee. The offices of president and executive director will assume more authority for conducting business between meetings of the board. The district presidents will also meet with the Society Board twice a year in order to express local concerns directly to the Board, and to receive instruction about assistance available and important Society initiatives.

... Board members ... will take a much more active part as members of one of two committees ... the Planning and Program Development Group (to see that the right things are done) and the Operations Group (to see that things are done right).

Society Board members will not serve on Society-level committees in order that they may direct their attention to their duties as Board member. One of the findings of the Management Study Team was that little has been required of Board members. It is intended that these men will take a much more active part as members of one of two committees *within* the Board. These are the Planning and Program Development Group (to see that the right things are done) and the Operations Group (to see that things are done right).


The cost of all Board meetings will be assumed by the Society, but since the Board is smaller, it should cost little more than the Society's current funding for the midwinter convention meeting and both Executive Committee meetings

(IBM expenses for the summer convention meeting are currently borne by the districts). Figures presented did not show any significant increase in costs at the Society level and, over time, would probably result in a savings. Consequently, district costs for IBM travel for this purpose should also decrease.

A new structure for Society committees was also part of the package. The Transition Task Force is working to refine the recommendations, but basically, committees will be consolidated to prevent the overlap currently possible. Those subjects requiring special consideration will be assigned to task forces that will have a limited life.

The committee structure is extremely important, for it is there that responsibility for training those who expect to qualify for jobs as functional vice presidents at the district level will reside. The model for this is the current Contest & Judging system where internal training is provided to make sure all are properly qualified. The functional district vice presidents will be nominated by the district president, approved by the related committee and elected (or ratified) by the district house of delegates.

This brief explanation does not do justice to the report or its implementation, since the plan is so very sophisticated. And, while the operation at the Society level should be much smoother and more businesslike, these changes should not interrupt chapter operations. Eventually, there should be some very positive results that filter down to our chapters and individual members as our business and procedures are streamlined.

If you would like more information, a copy of the Management Study Report and the addendum reflecting changes made by the Board, it is available from the Society office for a charge of \$6.50. 

Ken Haack bequeaths estate to SPEBSQSA

by Charlie Green, Director of Development

Ken Haack was a deeply committed and involved man ... a "dyed-in-the-wool" Barbershopper. He did it all: quartetting; chapter, district and international leadership; membership recruiting; and attending conventions.

It was only after his death in September, 1994, that the Society learned the truly extraordinary nature of Haack's commitment to barbershopping. With the exception of a modest bequest provision to a personal friend, Haack left his entire estate to Harmony Foundation, with no restrictions on its use—only that it be used to support barber-shop harmony.

Last October, Harmony Foundation received a check in the amount of \$105,000.

Barbershopping provided the focus to Haack's life. A lifelong bachelor, barbershopping became the family he never had. Thus, when he made his estate plans, Haack provided for his family—his barber-shop family.

Haack began his 50-plus-year love affair with barbershop singing as a teenager. He and three of his high school classmates learned to woodshed to cowboy songs.

One summer, all four boys worked for the Chicago Northwestern Railroad. They

would often take the same train home in the evening, passing the time singing in the baggage section. This activity soon earned them applause from the other passengers.

A listener suggested they join the Wheaton, Ill., Chapter, which Haack did at the age of sixteen. He later transferred his membership to the Fox River Valley Chapter, which became the current Pottawatomie Territory Chapter.

An avid quartet man, Haack sang with the **Fox Valley Four**, **Northwesternaires**, **Cast of Thousands** and **Turner Junction Four**.

During the mid-'60s, Haack served as secretary to the International Board of Directors. Before that, he served with distinction as the president of the Illinois District.

"Ken served in every chapter job imaginable," according to Walter Madsen, former president of Haack's old chapter. He recalled that, "Ken had a gift for booking great quartets for our chapter show just before they became international medalists."


Haack was a familiar figure at district and international conventions. He seldom missed these opportunities to get together with his fellow Barbershoppers.

While singing in a church choir, Haack recruited his director, Paul Morris, into barbershopping. Not only did the chapter gain a new member, but a chorus director as well.

At the 1995 midwinter convention, Haack was posthumously recognized when his name was entered as a gold-medal member of the O. C. Cash Founder's Club.

News of his gift warmed the hearts of his fellow Founder's Club members. At the same time, they were deeply saddened by the fact that no one ever had the chance to say, "Thank you!"

Haack's final gesture of support to barbershopping is what is often referred to as making the "ultimate gift"—giving one's all. In death, Haack knew that his worldly assets would be used in the way he desired—supporting the music and organization that had brought him such joy, and to which he gave willingly of his talents for more than half a century.

Ken Haack's legacy to the Society is that his passion for barbershop harmony will have the chance to prosper in the years ahead. 

The neglected source of funding—matching gifts

by Charlie Green, Director of Development

Barbershoppers are constantly on the alert for new sources of funding for their chapters. Often overlooked in this search are the many "matching gift" programs offered by corporations across the country. These programs match the gifts of the employees to approved not-for-profit, 501(c)(3) tax-exempt organizations. Many companies will match the gifts of their *former* employees, and sometimes even the gifts of a spouse.

Chapter treasurers learn at COTS that the IRS has granted this 501(c)(3) status to the Society, and that this has been extended to each officially approved chapter and district. This status has also been granted to Harmony Foundation.

How can your chapter qualify to receive such funds? Let's say that John is a member

of your chapter and works for a company with a matching gift program. His employee benefits office can tell him if his company will match a gift to the Society or one of its affiliates. If the answer is "Yes," John should obtain a copy of the company's matching gift form and follow these three simple steps.


1. Make out his gift to the chapter (there is usually a minimum and maximum),
2. Fill out the matching gift form, and
3. Give the gift and matching gift form to his chapter treasurer.

The chapter treasurer will complete the gift form, verifying the amount of John's gift and send it to the company. After the company has reviewed the information, the matching gift will be mailed.

The ratio of the match depends on the company's policy. Sometimes it is \$1 for

every \$2 given by a donor; more often it is a one-for-one match, and sometimes is a two-for-one match. Your company employee relations office can answer this and other questions you may have.

Through the initiative of Dale Allen, of the Modesto, Calif., Chapter and an AT&T retiree, the Society has been officially registered with AT&T's matching gift program. There are hundreds of other companies waiting to support barbershop harmony—but they are waiting for you or another friend of barbershopping to lead the way.

If you have any questions about how to have your gifts to barbershopping matched by your employer, talk with your company employee relations office or contact the Society's director of development, Charlie Green, at (612) 929-0041. 

1995 District Quartet Champions

Cardinal



Michigan Jake

Louisville Metro, Ky.

Chris Hale, tenor
Mark Hale, lead
Greg Hollander, bass
Gary Davis, bari

Greg Hollander
228 Jason Drive
Bowling Green, KY 42101
(502) 843-7533 H
(502) 793-0323 B

Central States



Freefall

Beatrice and Lincoln, Neb. and Kansas City and St. Joseph Mo.

Byron Myers, Jr., lead
Jim Clark, tenor
Darin Drown, bass
Scott Spilker, bari

Byron Myers, Jr.
2100 Cougar Street
St. Joseph, MO 64506-2515
(816) 279-5484 H
(816) 232-0568 B

Dixie



The Svelte Bros.

Stone Mountain, Ga.

Tim Brooks, bari
Drew McMillan, bass
Jed Brooks, lead
Keith York, tenor

Tim Brooks
2075 Carlysle Lane
Lawrenceville, GA 30245
(404) 513-1074 H
(404) 449-0999 B

Evergreen



Extra! Extra!

Bellevue and Olympia Wash. and Frank H. Thorne

Mike Langthorp, tenor
Bob Swanson, lead
Forrest Lamotte, bass
Roger Haag, bari

Bob Swanson
2526 NE 131st Avenue
Portland, OR 97230
(503) 253-1143

Far Western



Vintage Blend

Los Angeles and South Bay, Calif.

Brad Cole, bari
Max De Zemplen, bass
John Whitener, lead
Chris Venuti, tenor

Max De Zemplen
200 W. 37th Street
Long Beach, CA 90807-3250
(310) 989-9765 H
(310) 439-9761 B

Illinois



Renaissance

Northwest Chicago Metro, Peoria and Rock Island, Ill.

Doug Brooks, tenor
Dennis Reed, lead
Joe Krones, bass
Andy Sauder, bari

Dennis Reed
5012 W. Ancient Oak Drive
Peoria, IL 61615
(309) 693-3825 H
(309) 675-9519 B

1995 District Quartet Champions

Johnny Appleseed



Rumors

Cincinnati, Dayton Metro and Western Hills (Cincinnati), Ohio

Tom Rouse, bari
Steven Sick, bass
Marco Crager, lead
Bob Moorehead, tenor

Tom Rouse
7013 Summit Avenue
Madeira, OH 45243
(513) 984-4089 H
(513) 483-8506 B

Land O' Lakes



State of the Art

Albert Lea, Minn.

Nate Schmidt, tenor
Bob Sibilrud, lead
Pete Benson, bass
Ryan Phillips, bari

Robert Sibilrud
608 Johnson, Box 17
Hartland, MN 56042
(507) 845-2843 H&B

Mid-Atlantic



The Bay Rum Runners

Alexandria, Va. and Lancaster Red Rose, Penn.

Ed Cazenias, tenor
Lynn Conaway, lead
Steve White, bass
Barry Galloway, bari

Barry Galloway
8864 Eagle Rock Lane
Springfield, VA 22153-1723
(703) 912-5751 H

Northeastern



Monkey Business

Poughkeepsie and Saratoga Springs, N. Y.

Dan Driscoll, tenor
Mark Thomas, lead
David White, bass
Scott Varley, bari

Scott Varley
137 West Avenue
Saratoga Springs, NY 12866
(518) 584-6890 H
(518) 584-0743 B

Ontario



Discovery

Kitchener-Waterloo and London, Ontario

Andrew Morden, tenor
Bill Duncan, lead
Joel Ritherford, bass
Chris Arnold, bari

Bill Duncan
489 Dundas Street, P.O. Box 20085
Woodstock, ON N4S 8X8
(519) 537-6571 H
(519) 537-3142 B

Pioneer



Firepower!

Gratiot County, Lansing and Frank H. Thorne, Mich.

Mark Wilson, tenor
Jamie Carey, lead
James Hawkins, bass
Jeff Marks, bari

Jeff Marks
333 N. Waverly Road
Eaton Rapids, MI 48827
(517) 663-8158 H
(517) 694-8700 B

1995 District Quartet Champions

Rocky Mountain



Kings of the Road

Denver Tech and Pikes Peak, Colo.

Dennis Cook, bari
Cliff Pape, bass
Ryan Wilson, lead
Jerry Lentz, tenor

Dennis Cook
6019 Belmont Way
Parker, CO 80134
(303) 841-3612 H
(303) 841-4512 B

Seneca Land



Phoenix

Oswego and Syracuse, N. Y.

Dean Smith, tenor
Steve Fanning, bass
Mac Sabol, lead
Gordon Wendell, bari

Mac Sabol
928 E. Colvin Street
Syracuse, NY 13210
(315) 478-4336 B
(315) 426-3384 B

Southwestern



Second Nature

Houston, Texas

Mike Robards, lead
Roy Prichard, tenor
Keith Kauffman, bari
Tommy Gartman, bass

Roy Prichard
401 McDermott #303
Deer Park, TX 77536-4873
(713) 476-4614 H
(713) 756-5244 B

Sunshine

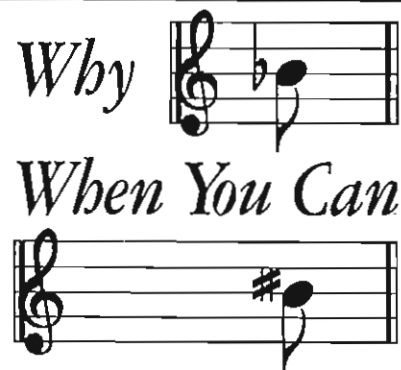


The Genuine Article

Cape Coral, Miami and Plantation, Fla.

Marc Cammer, tenor
Kevin Ferguson, lead
Joe Fair, bass
Chris Uhle, bari

Joe Fair
12500 Barrington Court
Fort Myers, FL 33908
(813) 466-8212 H
(800) 253-1726 B



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

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

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

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Salt Lake City Convention Schedule of Major Events

Tuesday, July 2	REUNION Abravanel Hall 8 p.m. SingAmerica/SingCanada Benefit Concert
Wednesday, July 3	MBNA America College Quartet Contest Little America Ballroom 1 p.m. AIC Shows Delta Center 6 p.m. and 9 p.m.
Thursday, July 4	Masters Class with Alexandria Harmonizers Little America Ballroom 9 a.m. Quartet Quarterfinal Sessions Delta Center (times to be announced)
Friday, July 5	Sing With The Champs Salt Palace 9 a.m. Massed Sing Salt Palace Ballroom Plaza 12 noon World Harmony Jamboree Kingsbury Hall 1:30 p.m. Quartet Semifinal Session Delta Center 7:15 p.m.
Saturday, July 6	Sing With The Champs Salt Palace 9 a.m. Chorus Contest Delta Center 10:45 a.m. Quartet Finals Delta Center 7:15 p.m.

Registration, special event and tour ticket information

The convention registration area will be located in the ballroom at the Salt Palace, 100 South West Temple. Registration opens at 10 a.m. on Monday, July 1, and thereafter at 9 a.m. each day. Registration closes Mon-Fri at 6 p.m. and at noon on Sat. Convention registrations, special event and tour tickets will be mailed to the address shown on the order forms, provided receipt is prior to June 15, 1996. All orders received after June 15 will be held and may be picked up at the convention registration booths at the Salt Palace.



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Rönninge, Sweden	THE ENTERTAINMEN 1995 Chorus Champion (SNOBS)
Nieuwegein, The Netherlands	HEART OF HOLLAND CHORUS 1995 Chorus Champion (DABS)
Potton, United Kingdom	SHANNON EXPRESS CHORUS 1995 Chorus Champion (BABS)
Liverpool, United Kingdom	CHECKMATE 1994 Quartet Champion (LABBS)
Chicago, Illinois	VILLAGERS 1977 Quartette Champion (Harmony, Inc.)
Salt Lake City, Utah	MOUNTAIN JUBILEE CHORUS International Medalist (Sweet Adelines International)
Alexandria, Virginia	ALEXANDRIA HARMONIZERS 1995 International Chorus Champion (SPEBSQSA)
Calgary, Alberta	WESTERN HOSPITALITY CHORUS (SPEBSQSA)
Cincinnati, Ohio	MARQUIS 1995 International Quartet Champion (SPEBSQSA)
Auckland, New Zealand	ARISTOCRATS 1995 Quartet Champion (NZABS)
Ham Lake, Minnesota	FRIENDS Mixed Voices Group (SPEBSQSA/Sweet Adelines International)
Lincoln, Nebraska	KAREN KOCH Presenter (Sweet Adelines International)

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REUNION - The trio, REUNION, will be featured in a benefit concert, the proceeds of which will be used to promote the SingAmerica/SingCanada program. REUNION is comprised of two members of The Lettermen and one of the famous King Family singers. Don't miss this opportunity to hear the group perform many of your favorite songs, and to contribute to a worthy cause. Tuesday, July 2 at 8 p.m. at Abravanel Hall.

Event 21 \$15

MBNA America College Quartet Contest - The fifth annual competition. These young contenders for the collegiate title offer an exciting afternoon of barbershop harmony. Wednesday, July 3, at 1 p.m. in the Little America Ballroom. Open seating

Event 31 \$5

AIC Show of Champions - Two great shows again. This year featuring the **Knudsen Brothers** as guest performers (second show only). Wednesday, July 3, 6 p.m. and 9 p.m. at the Delta Center. Transportation will be provided from convention hotels.

See ad on page 8 of this insert

Ladies' Brunch - Little America's culinary staff is preparing a special menu for this occasion. Many surprises are being planned by the Salt Lake City ladies, along with a special appearance by **Marquis**, 1995 International Champion. Friday, July 5 at 10 a.m. in the Little America Ballroom.

Event 41 \$15

World Harmony Jamboree - This show, in its seventh year, has enjoyed sold-out status at previous conventions. Enjoy an afternoon of global harmony in the beautifully renovated Kingsbury Hall on the University of Utah campus. All seats reserved. Transportation will be provided from convention hotels. Show time is 1:30 p.m., Friday, July 5.

Event 51 \$15

Heartspring Breakfast - Start the day off with a good breakfast, good fellowship, good harmony and for a good cause. Drawings for the fantastic district prizes, four front-row seats at next year's convention in Indianapolis and a guest appearance by **Marquis**. 8:30 a.m. Saturday, July 6, in the Little America Ballroom.

Event 61 \$10.50

ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1996. *Refunds cannot be processed after that date.* A limited number of tickets will be available for purchase during convention week in the registration area—Ballroom at the Salt Palace.

Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, Inc., to:

REUNION Benefit Concert

__ 21 @ \$15 each \$ _____

MBNA College Quartet Contest

__ 31 @ \$5 each \$ _____

Ladies' Brunch

__ 41 @ \$15 each \$ _____

World Harmony Jamboree

__ 51 @ \$15 each \$ _____

Heartspring Breakfast

__ 61 @ \$10.50 each \$ _____

Total \$ _____

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Salt Lake City and the 1996 international convention

compiled by Gordon Springer

The Great Salt Lake Valley 160 years ago was a barren wasteland, the undeveloped challenge of early pioneers. Today, Salt Lake City is a cultural and urban oasis, surrounded by mountains and the still, lifeless Great Salt Lake. It is a city full of fun and activity.

Barbershoppers attending the 1996 SPEBSQSA international convention will experience the hospitality and orderly life style of Utah's capital city. Just ask anyone who attended the two previous international conventions here and you're sure to receive an enthusiastic response.

Since the Salt Lake Valley is made up of adjoining small towns nestled at the foot of the mountains, Salt Lake City residents don't think of themselves as big-city folk. Barbershoppers can expect small-town friendliness during their visit. But these townspeople also have all the conveniences of city living. This once-isolated crossroads of the west abounds in places to go and things to do.

Utah is aptly named the Beehive State. Its people, like the honeybee, are proof of what industry and courage can accomplish. The desert wasteland was turned into an oasis by the Mormon pioneers, who began arriving in 1847, and who were the first to



The Mormon Tabernacle Choir has sung since pioneer days. The Tabernacle itself is one of the world's finest acoustical chambers.

scientifically develop irrigation in the United States.

Transportation and accommodations

Downtown Salt Lake City is only fifteen minutes from the Salt Lake International Airport and the hotels all offer a complimentary shuttle to and from the airport. Streets are numbered north, south, east and west, radiating from Temple Square, so anyone can easily find their way in any direction.

The main events and contests will take place in the new Delta Center, while some convention events will be located in the newly-renovated Salt Palace Convention Center. Both locations are within walking distance of most participating hotels. Where necessary, excellent shuttle service will be available.

The Delta Center and Salt Palace are also within walking distance of many of the city's attractions, including historic Temple Square.

For those Barbershoppers traveling to Salt Lake City by RV or camper, arrangements for parking have been made for a location between the Delta Center and the Salt Palace. No hook-ups available. Contact Charles Bell, 4365 Maidie Lane, West Valley City, UT 84119; (801) 964-8149; e-mail to bellfree@aol.com.

Barbershoppers need not hesitate to invite family and friends to accompany them on this convention visit. Guests will find many activities to their liking, whether their interests lie in the arts, sports, shopping or sightseeing.

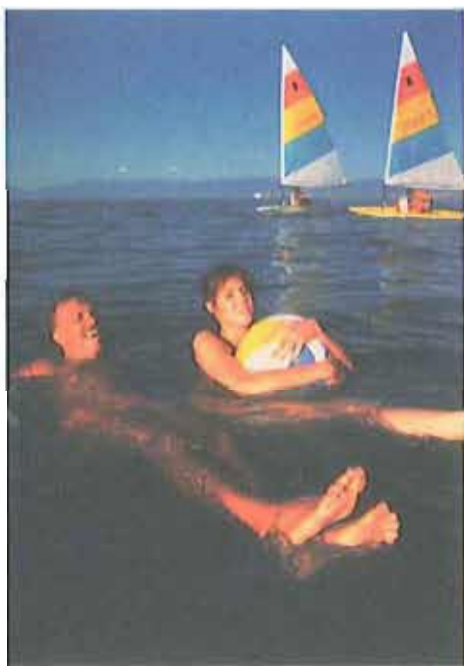
Two large shopping malls are within the downtown area as well as numerous other shops and stores. Downtown hotels are within a quick jaunt of three microbreweries and more than 90 clubs and restaurants featuring just about any cuisine you can imagine and satisfying any thirst!

Recreation

The Delta Center convention site is also home to the Utah Jazz NBA basketball team. Also in town is the AAA Salt Lake Buzz baseball team. Utah offers recreational sports, both indoor and outdoor. Enthusiasts may want to visit the gyms, spas, bowling alleys and skating rinks.

In winter, the area's spectacular mountains feature "The Greatest Snow On Earth." A total of nine world-class ski resorts are within one hour of the city. Because of the mountains, together with excellent facilities already in place or being built, Salt Lake City was awarded the privilege of hosting the 2002 Winter Olympic Games.

During the summer, Barbershoppers can take advantage of more than 15 public golf courses. The nearby canyons, national for-



People can float like corks in the Great Salt Lake.

ests and wilderness areas are ideal for mountaineering, hiking, biking, fishing, rafting, horseback riding, etc. The Great Salt Lake is a perfect stage for gorgeous sunsets.

If you want to extend your stay for a week or two, why not visit the national parks? There are ten, including five in Utah, each within an easy day's drive.

Tours

First-time visitors won't want to miss the serenity of Temple Square, located in the bustling city center. This is the spiritual center of the Church of Latter Day Saints, also called LDS or Mormons. Free guided tours are available on Temple Square—to the visitors center, Assembly Hall and the Tabernacle, home of the famed Mormon Tabernacle Choir. Incidentally, the choir rehearses on Thursday evenings and broadcasts live on Sunday mornings on CBS radio, and visitors are welcome.

Across from Temple Square are the LDS Museum of History and Art and the Family History Library, housing a fine collection of historical books and the world's largest collection of genealogical records, where names of ancestors from all over the world can be found. Nearby is the Beehive House, home of Brigham Young when he served as governor of Utah Territory. Young's home is decorated with many furnishings of that period.

At the mouth of Emigration Canyon, where Brigham Young uttered "This is the place" in 1847, is Pioneer State Park, a working historical pioneer village. Here,



The renovated Salt Palace, now the Convention Center, is shown above in an architect's elevation. It will be the site of convention registration offices and Harmony Marketplace.

everyday life of the late 1800s is recreated. Workers in authentic period clothing can be found making sourdough biscuits, soap and candles, or milking cows. Across the street from the village is Hogle Zoo.

The arts

Culture has always flourished in the area. Because early settlers were isolated from much of the country, they encouraged their own artists and established their own theaters.

The state still takes its culture seriously. The Utah Symphony Orchestra is one of the country's finest. The city also boasts the Utah Opera Company and three world-class dance companies, including Ballet West.

Barbershoppers can also explore the many art centers, museums and galleries.

Host chapter

Salt Lake City already has a reputation among Barbershoppers as an ideal location for the International Convention. The Beehive Statesmen hosted the convention in 1980 and 1986 and have been working hard to make this gathering even more pleasant than the previous conventions.

Ladies Hospitality

The Ladies Auxiliary to the Beehive Statesmen, the Queen Bees, will be hosting activities, to include a ladies hospitality room and a ladies brunch. More details will be available as the convention approaches.

Salt Lake City is just waiting to welcome Barbershoppers to its part of the West. Come share a week of barbershop harmony with your friends in Salt Lake City. For the ultimate international experience, "This Is The Place!"



The Delta Center, home of the NBA Utah Jazz, will be the venue for the AIC shows and all contest sessions.

Salt Lake City hotel information next issue

As was explained in the associated article in the Nov/Dec *Harmonizer*, housing forms and hotel information will not appear until the Mar/Apr issue. Look for them in this center-spread position.

THIS IS THE PLACE *Salt Lake*

Located in a lush valley, 4,200 feet above sea level in between two majestic mountain ranges, is Salt Lake City. It is a lovely montage of historic sites, commercial centers, fine restaurants, classic old buildings, modern shopping malls and friendly hospitable people. You're sure to feel welcome and at home here.

PLEASE NOTE: ALL TOURS DEPART FROM THE EAST ENTRANCE OF THE CONVENTION CENTER (SALT PALACE).

TOUR A - Salt Lake City Tour and Old Mormon Trail - This guided tour offers a comprehensive air conditioned motorcoach visit to all the famous sites of this unique city. We begin with Temple Square and a view of the Mormon Temple that took 40 years to build. (Organ recital at the temple grounds is included.) See the historic mansions, the state capital and other government buildings, University of Utah, Federal Heights, Fort Douglas and Pioneer Trail State Park and Trolley Square, over a trolley barn and now Salt Lake's major shopping mall. \$15.00 per person (\$10.00 for children under 12). Tour includes roundtrip air-conditioned motorcoach transfers and entry fees. Monday, Tuesday, Wednesday, Thursday & Friday, July 1 - 5. 3½ hours. Depart at 1:30 p.m. Return 5:00 p.m.

TOUR B - Guided Walking Tour of Salt Lake City - This is the only way to get the real pulse of a city. We walk a total of about 2 miles covering downtown Salt Lake. We'll spend sufficient time at the Family History Center and Family History Library, which will enable you to search out your family roots. Containing in excess of 200 million entries, the Library has the world's most complete microfilm collections of births, deaths, church records, civil registrations, emigration records and census records. \$15.00 per person (children under 12 - \$10.00) Tuesday, Wednesday, Thursday & Friday, July 2, 3, 4 & 5 - 3 hours. Depart at 8:30 a.m. Return 11:30 a.m. **Note:** Anyone signed up for the tour who wishes to do in-depth research into their family's history should write to Windsor Travel, 5935 South Pulaski Rd., Chicago, IL 60629, for forms to complete before arrival in Salt Lake. This service is free of charge.

TOUR C - Utah Copper Mine & Great Salt Lake - One of the world's modern man-made wonder, the Bingham Copper Mine is the world's largest excavation. It measures 2-1/2 miles across and is so deep it was recognized by astronauts in space. You'll see how copper ore is mined and futuristic equipment at work. After a stop at the House of Copper, you'll visit Saltair, an entertainment Pavilion on the shores of Salt Lake, where you'll be able to purchase light lunches, shop for souvenirs, and if desired, visit their private beach and dip your toes in Salt Lake. Tuesday, Wednesday & Thursday, July 2, 3 & 4 - 4 hours. Depart 9:30 a.m. Return 1:30 p.m. \$25 per person (\$15 children under 12).

TOUR D - Park City & Big Cottonwood Canyon Guided Tour - To the east of Salt Lake City lies the Wasatch Mountain Range, one of the southwest's scenic gems. Park City, once a famous mining boom town, is now a mecca for vacationers and sports enthusiasts. Its' unique and colorful historical Main Street is set amid century old architectural treasures. After a bit of time to shop and enjoy lunch time on your own at one of the many fine inexpensive restaurants located on 19th-century, western style Main Street, you will travel through scenic Big Cottonwood Canyon back to Salt Lake. \$30.00 per person (children under 12 - \$20.00). Tuesday, Wednesday & Friday, July 2, 3 & 5 - 5 hours. Depart 10:00 a.m. Return at 3:00 p.m.

TOUR E - Wendover Junket - 120 miles directly west of Salt Lake on I-80 on the Nevada/Utah border is Wendover. Of course, on the Nevada side of the town are located many excellent casinos. This tour provides roundtrip bus transportation to Wendover and included in the package at Stateline Casino is \$11.00 cash back, 2 luck bets, 2 keno tickets, 2 free drink coupons and \$2.00 food coupon. \$25.00 per person. Tuesday & Wednesday, July 2 & 3 - 9 hours. Depart at 8:00 a.m. Return 5:00 p.m.

TOUR F - Sundance & Wasatch Mountains Scenic Drive - About an hour's ride out of Salt Lake is Sundance, Robert Redford's unique rustic resort high in the spectacular Wasatch Range. The resort features rental cottages, mountain cabins, stables, restaurants, hiking trails, and in winter, excellent skiing. Also, on premises, the Sundance Institute conducts training classes in TV and other media. We'll have a privately guided tour of this unique and beautiful facility. Lunch of deluxe hamburger and fries will also be included at Sundance. \$45.00 per person (children under 12 - \$35.00). Wednesday & Friday, July 3 & 5 - 4½ hours. Depart 9:00 a.m. Return 1:30 p.m.

TOUR G - Snowbird Mountaintop Resort and Sunset Western Barbecue - This tour features a bus ride to Utah's largest ski resort with a deluxe western barbecue, overlooking 11,000 foot peaks. Featured on the tour will be a performance by our current champs, MARQUIS, a ride to the summit on Snowbird's famed cable car and a menu of all-you-can-eat baby back ribs, barbecued chicken and all the trimmings. \$55.00 per person (children under 12 - \$40.00) including transfers, deluxe dinner, cable car ride and barbershop entertainment. Tuesday evening only - July 2. 5½ hours. Depart 5:30 p.m. Return 11:00 p.m.

TOUR H - Majestic Southwest Barbershop Post-Convention Tour featuring **THE ROARING 20's**, the fabulous finalist quartet noted for its comedy and singing expertise. Tour includes the **Grand Canyon, Las Vegas, Zion National Park, Lake Mead, Hoover Dam, Snow Canyon, Cedar Breaks National Monument and a performance at Tuachan.** Sunday, July 7 to Saturday, July 13. Depart Salt Lake City, Sunday, July 7 at 9:30 a.m. Return to Salt Lake City on Saturday at 5:30 p.m. (Stops will be made at Salt Lake City Airport and downtown Salt Lake.) \$795.00 per person includes deluxe air-conditioned motorcoaches, deluxe breakfasts and dinners daily, entrance fees, barbershop entertainment featuring The Roaring 20's and 6 nights at the plush Players Island, which features golf, tennis, casino, superb swimming pool, sauna and a full service spa.

TOURS ORDER FORM

Please indicate the number of tickets desired for each tour:

TOUR A: Salt Lake City Tour - 3½ hours - \$15 (\$10 under 12 years of age)

☐ A-1. Monday, July 1st, 1:30 p.m. \$
☐ A-2. Tuesday, July 2nd, 1:30 p.m. \$
☐ A-3. Wednesday, July 3rd, 1:30 p.m. \$
☐ A-4. Thursday, July 4th, 1:30 p.m. \$
☐ A-5. Friday, July 5th, 1:30 p.m. \$
TOTAL: \$

TOUR B: Guided Walking Tour of Salt Lake City - 3 hours - \$15 (\$10 under 12 years of age)

☐ B-6. Tuesday, July 2nd, 8:30 a.m. \$
☐ B-7. Wednesday, July 3rd, 8:30 a.m. \$
☐ B-8. Thursday, July 4th, 8:30 a.m. \$
☐ B-9. Friday, July 5th, 8:30 a.m. \$
TOTAL: \$

TOUR C: Utah Copper Mine & Great Salt Lake - 4 hours - \$25 (\$15 under 12 years of age)

☐ C-10. Tuesday, July 2nd, 9:30 a.m. \$
☐ C-11. Wednesday, July 3rd, 9:30 a.m. \$
☐ C-12. Thursday, July 4th, 9:30 a.m. \$
TOTAL: \$

TOUR D: Park City & Big Cottonwood Canyon Guided Tour - 5 hours - \$30 (\$20 under 12 years of age)

☐ D-13. Tuesday, July 2nd, 10:00 a.m. \$

☐ D-14. Wednesday, July 3rd, 10:00 a.m. \$
☐ D-15. Friday, July 5th, 10:00 a.m. \$
TOTAL: \$

TOUR E: Wendover Junket - 9 hours - \$25

☐ E-16. Tuesday, July 2nd, 8:00 a.m. \$
☐ E-17. Wednesday, July 3rd, 8:00 a.m. \$
TOTAL: \$

TOUR F: Sundance & Wasatch Mountains Scenic Drive - 4½ hours - \$45.00 per person.

☐ F-18. Wednesday, July 3rd, 9:00 a.m. \$
☐ F-19. Friday, July 5th, 9:00 a.m. \$
TOTAL: \$

TOUR G: Snowbird Mountain Top Resort & Sunset Western Barbecue - 5½ hours - \$55 (\$40 under 12 years of age)

☐ G-20. Tuesday, July 2nd, 5:30 p.m. \$
TOTAL: \$

TOUR I: Majestic Southwest Barbershop Post-Convention - Departs Sunday, July 7th - 7 days, returns July 13th.

NOTE: For Tour I, please contact Windsor Travel, Ltd. at 312-581-4404 or 1-800-648-7456 for brochure with complete details.

Mail completed form with credit card information or check (in the amount of \$ _____), made payable to SPEBSQSA, and mail to SPEBSQSA SALT LAKE CITY TOURS, 6315 Third Avenue, Kenosha, WI 53143-5199.

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International Headquarters will not take
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Tickets will be mailed via first-class mail
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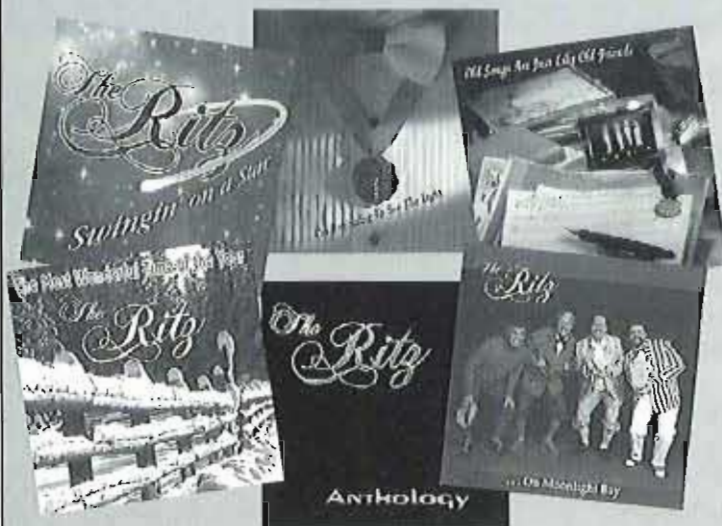
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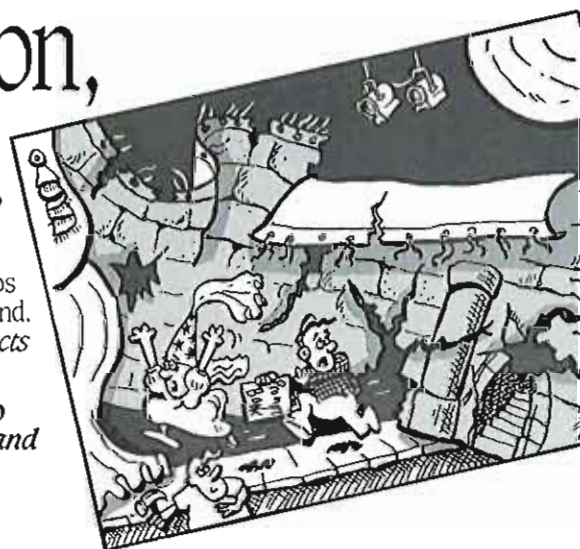
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SPEBSQSA—Where volunteerism is alive and well

by Steve Rafe, Chairman, Leadership Task Force

"Without membership in organizations, there can be no sense of the cooperation organizations require, the complexities of management and of leadership and fellowship, the subtle balances, the common purposes, the good a group can do. 'Citizenship' means 'others'."

Roger Rosenblatt
MacNeil/Lehrer Newshour
Tuesday, September 12, 1995
WNET, New York, Show #5352
PBS

We hear all the bad news about the declining numbers of volunteers in America's service organizations. Indeed, in the same program quoted here, essayist Roger Rosenblatt cited deep membership declines in such organizations as PTA, League of Women Voters, Elks, Shriners, Masons, Boy scouts, Red Cross, and others.

While there is nothing in this news that would please us, we can take heart in the good news that ours is not among these organizations. In fact, in 1995 the Barbershop Harmony Society held its own. In 1996, our leaders expect us to increase our ranks even more.

What makes us different? Is it the emphasis we place on singing as a hobby? Is it our service to humankind through Heartspring and SingAmerica/SingCanada? Is it the Society's focus on keeping the whole world singing "as a lifelong recreational activity and an essential element in our cultural well-being," as our Vision Statement phrases it?

Are we doing better than others because we are comprised largely of mature men, most of whom managed to escape the impact of influences that shaped the "alienation" of Generation X? Or because we are becoming increasingly attractive to younger men who see our organization as one of the places where they are certain to be welcomed and treated with high regard?

Is it the fact that we need at least four men, four parts, working together, to bring about the sheer joy of ringing chords that reminds us every minute of the value of being part of a team? Is it the good feeling of knowing that we belong, and that someone

cares? Is it that "natural high" that sends us away from each week's meeting eagerly awaiting the next one?

Is it the support we find in all aspects of our hobby? Can the reason be found in the men who dedicate their time, their energies, and even portions of their income to our hobby—because they believe in it and know that we do, too?

What keeps us singing, gathering by the thousands week after week, sharing our special brand of vocal harmony with others whenever we have the chance? Is it the knowledge that, in this topsy-turvy world, we are preserving and encouraging values that speak of stability, and solidarity? Is it because barbershopping provides us with one place where we know we can all get back in touch with our deepest feelings and emotions, to show that we care, and to let the world know that one man, one voice, when multiplied thirty-thousand fold can make a difference?

The world is a better place because of barbershopping. I believe that. And I'm sure you do too. Thank you, Roger Rosenblatt, for sounding the wake-up call so we could take a moment to appreciate all that we have, all that we are, and all that we will be.



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

Nominees sought for PROBE Hall of Honor

Nominations for men worthy of elevation to the PROBE Hall of Honor are being sought. Any current PROBE member may make a nomination.

Nominations are not limited to living members, but nominees must have been a member of PROBE for at least ten years, and must reflect service beyond that of any office or position held. Past inductees:

1989 Dee Paris, Wilbur Sparks, Deac Martin*
1990 Staff Taylor*, Charlie Wilcox*, Dick Stuart
1991 Wade Dexter, Ray Heller, Stan Sperl
1992 Leo Fobart*, Bob McDermott*, Bob Hockenbrough
1993 Dick Girvin, John Morris, Jerry Coltharp*
1994 William Moreland, Ray Barrett*
1995 Jim Fulks*, Jerry Roland*, Lloyd Davis
*deceased

Nominations must be in writing, and must specifically describe services and contributions made by the nominee. Include corroborating evidence, if available. They should be sent for receipt by April 30, 1996, to

Lloyd Davis, Chairman
200 N. El Camino Real #345
Oceanside, CA 92054-1720

Honoree(s) will be selected by a committee composed of Hall of Honor members Lloyd Davis, Wilbur Sparks and Stan Sperl, and will be inducted into the Hall of Honor at the PROBE meeting at the 1996 international convention in Salt Lake City.

Trials of a barbershop singer's wife

by Rebecca Christian, for the Telegraph Herald of Dubuque, Iowa
Reprinted by permission

Conflict of interest warning: This column is about an upcoming event in which a member of my family is involved. Of all the topics to end up writing about, I would have put barbershop music at the bottom of my list, right above counted cross stitch. Funny how one's own hobbies seem reasonable, even fascinating, while other people's seem, well, dopey.

Twice lately I've read a profile on a powerful woman only to discover she does counted cross stitch to relax. Counted cross stitch would be, for me, a sure route to blindness and dementia.

And speaking of dementia, my husband, Jeff, hasn't been the same since he started singing in the **Music Men**, Dubuque's barbershop chorus, this fall. Jeff's clear, light tenor has moved out of the shower and into the kitchen, bedroom, and worse, the closed car. I am here to tell you that a five-hour road trip with a zealous barbershopper repeatedly singing "Alabam, Alabam, Alabam!" in falsetto is four hours and 59 minutes too long.

Since the group started rehearsing two long nights a week instead of the usual one in preparation for their annual fall concert, I've become a barbershop widow. Actually, it's better than having Jeff around the house. Ask him a question and he's likely to sing out his affirmative "Yo-Vo-De-C-Do!" Hobby? Heck it's a subculture.

The astonishing part is that Jeff has never joined anything in his life before, subscribing to Groucho Marx's theory that he wouldn't want to be in a club that would have him as a member. Such is his enthusiasm that he had me hang his membership certificate in the living room, right beside the Gettysburg Address. Although he usually stays home while I travel, he has even asked me to go with him to a barbershop convention.

Wonderful, supportive mate that I am, I've been trying to get it. What brings him home from rehearsal all lit up and too wound up to sleep? He was thrilled when I reported that I read somewhere that along with jazz, barbershop music is the only truly American art form. He tells me it's grandfather to such contemporary a cappella groups as Boyz II Men.

I went to one of the group's rehearsals in my quest to understand. What I found out is that like everything that looks easy, barbershop is hard. "We're not in the la-las, we're in the dadas!" a baritone thundered. "You're not calling somebody from the back 40, you know," a lead scolded a bass. Meanwhile, I pored over a book containing diphthongs and vowel targets, lavishly illustrated by a series of photographs of the same man making dozens of disfiguring faces. Accompanying text instructed that to sing "oo" as in "poop," the lips should be rounded and protruded, using the small-mouth opening of all the vowels.

Meanwhile, Director Dick Wepking issued good-natured commands such as "Sing lighter and drop that jaw!" "You're singing lazy!" and "I'm not looking at your belly, I'm talking to everybody!"

The Music Men, I learned, have been around since 1949. Currently they are a group of 34 guys, from college students to retirees, who come from all walks of life, including engineers, teachers and tool and die makers. What holds them together is harmony.

After a particularly difficult song, Wepking told them, "What we're looking for is clarity. Four-part stuff is really grand to hear. When we get that clarity, it will push the audience back in their seats and make the hairs raise up on their arms."

I think I'm starting to get it.



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DISCOVER

Heartspring, SingAmerica/SingCanada and support of local charities are Services Committee projects

by Fran Durham, Chairman, SPEBSQSA Services Committee



The Services Committee was privileged to attend the Leadership Forum held in Racine, Wis., November 2-5, 1995. Three recommendations were made as a result of the committee's meeting:

1. Expand the existing Harmony Foundation awards program, adding SingAmerica/SingCanada and support of local charities as a part of the program. There will be two Harmony Foundation accounts, one for funds designated for Heartspring and one for funds designated for SingAmerica/SingCanada. It is imperative that checks being sent to the Harmony Foundation designate whether the funds are for Heartspring or SingAmerica/SingCanada. Chapter treasurers also need to keep records of monies raised for local charities in order that the raising of these funds can also be credited towards the awards program.

In order for a chapter to receive credit for monies raised for a local charity, the check must be issued by the chapter treasurer. The Services Committee is recommending that a cutoff date of December 31 each year be established for awards credit for that year. Any checks or reports of monies raised for local charities received in Kenosha after December 31 would be counted in the next year's awards program.

Since the Harmony Foundation Trustees must approve the committee's recommenda-

tion, we are asking that it be made retroactive to January 1, 1996. To reiterate, there will be one awards program with bronze, silver and gold per-capita levels of giving, which will include contributions for Heartspring, SingAmerica/SingCanada and for local charities.

2. A request was forwarded to the Executive Committee that "We Sing That They Shall Speak" be adopted as the Society motto song for Heartspring and "Teach the Children to Sing" adopted as the motto song for SingAmerica/SingCanada.
3. An updated "voice-over" for "We Sing That They Shall Speak" was also sent to the Executive Committee for approval. The revised voice-over refers to Heartspring as a "life-skills learning center where each day a battle is being fought against disabilities which inhibit communication and motor skills." This more aptly describes Heartspring's mission—working with communicatively impaired, multiply handicapped children.

In addition to the above three recommendations, the committee talked about fund-raising ideas for both SingAmerica/SingCanada and Heartspring. We are recommending that they be separate events rather than combined fund-raising activities. Chapters are encouraged to be innovative, to come up with new and different activities to raise money for SA/SC. If a chapter does singing valentines for Heartspring, do an-

other singing event for SA/SC or something for Mothers Day or Sweetest Day. Other suggestions: selling specialty buttons at fall and spring conventions, performing in churches with a free-will offering, a live auction at convention. Singing engagements, concerts, a spectacular—there are many things chapters can do. Do something different, something innovative. The important thing is to set up fund-raising activities for SingAmerica/SingCanada as well as for Heartspring.

A lot of press has been devoted to getting SingAmerica/SingCanada off the ground, as should be the case with any new project. The "pull-out" section in the November/December *Harmonizer* is an excellent piece of work, offering a chapter a host of ideas of ways to put the program into action. Use this information in setting up chapter programs. While devoting efforts towards SingAmerica/SingCanada, let's not forget our efforts in support of Heartspring. It continues as a unified service project, along with SingAmerica/SingCanada.

Contributions to Heartspring were down significantly in 1995. Heartspring is in the midst of a capital campaign to raise \$12 million to build a new campus. While barbershop monies will not be used for this purpose, they are and will be used for the educational program both at the existing campus and at the new campus. The children at Heartspring need our support. Let's not let them down.

Parents thank Heartspring

by Brenda Keeler, Director of Patron Organizations

The focus on developing communication skills is an important part of Heartspring's goal of providing children with disabilities the opportunity to lead more independent, productive lives. The variety of services available and Heartspring's record of success with students who have not made gains elsewhere make it a unique resource for children with special needs and their families.

Several new students enrolled at Heartspring this past fall. Three students from Kansas—Patrick, Steven and Blake, have enrolled in the day education program, and Michael and Brett of Georgia and Eric of Kansas enrolled in the Heartspring residential school program. These new additions bring our student population total, for the residential school program, to 39 children.

As we welcome these new students, we also have to say goodbye to others. Rebecca, Kasey,

and Kenny have made tremendous progress and are now able to leave Heartspring to go back home and live closer to their families. Parents of these students have been very pleased with the services that have been provided for their children:

I would write an epic poem singing your praises if I were not so emotional about leaving you. You have helped Rebecca grow so she is ready for the next step in her life. You have allowed our family to begin the healing process after struggling with educational systems which did not care, or did not know how to help.

Rebecca's mom, Carolyn

To say that Heartspring and its staff made a difference to our family would be an understatement. Bob and I have seen our children change from unmanageable whirlwinds into loving young boys.

Not only have the boys grown, but so have I. I have changed from a neurotic mother to a more confident one who knows how to deal with her children. When you've had the best of people to work with, it's difficult to contemplate moving on to something that won't be a close second. I hope Heartspring will remember our family with a smile because that's how we'll remember Heartspring.

Kasey and Kenny's parents, Eadie and Bob

We will miss Rebecca, Kasey and Kenny, but you need to know that with your help we have played a major role in helping those students reach for their potential. Barbershoppers can be proud to be a part of helping children with special needs develop and become their very best. Thank you!





Youth Outreach



Shown above, young men warm up as part of a Bryn Mawr, Penn., Chapter's barbershop workshop. Four years of effort have been rewarded by wide acceptance and appreciation on the part of local music educators. In addition to witnessing performances by the **Mainliners** chorus and guest quartets, students participate in learning about barbershop through singing, as well as receiving coaching, sheet music, learning tapes and Society music education materials.



The Auburn, N. Y., Chapter added high school choirs and quartets, featuring barbershop by both boys and girls, to its annual show last year. Shown in action above is **Antic Dimension**, from nearby Skaneateles High School.



The Phunetics, all members of the St. George, Utah, Chapter, competed in the RMD fall contest. The four high school students, aged 15-18, not only won the Novice Quartet Championship, but placed a respectable 16th out of 31 quartets in the district contest. Shown above are (l to r): Nic Chamberlain, tenor; Alex Chamberlain, lead; Leland Wilson, bass and Cecil Sullivan, bari.



The Mixed Nuts, a teenaged quartet from Montreal, have been guest performers on SPEBSQSA chapter shows in both the U. S. and Canada. Winner of the 1994 High School Division Championship at Bolton Landing, the group participated in a competition in The Netherlands last July. Shown above are (l to r): Elisabeth Mance, tenor; Lindsay Chartier, lead; Allen Legrow, bari and Rob Mance, bass.

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Woodshedding revisited

by Stan Grayson, with technical assistance from Joe Liles and Mike McCord

After Stan Grayson's article was brought to my attention, I found myself reading it over and over. Although what follows are Stan's opinions and thoughts, I wouldn't be surprised if most of you nod your heads in agreement as you read.

Sadly, the Society now has perhaps two generations of members which have not been brought up in the same world as those members who remember what it was like for groups of people to break spontaneously into song, attempting to harmonize to familiar melodies. I hope the following article brings a smile to those of you who understand the pure and simple joy of woodshedding. And I hope the rest of you become curious enough to try woodshedding—real woodshedding.

—Dan Naumann, Director of Music Education and Services

Having just returned from the umpteenth district contest I've attended since I became a member of the Society way back when, I was filled with a mixture of nostalgia and puzzlement about the state of that magical art of woodshedding. What passes for woodshedding nowadays is four guys from the same chapter singing one of the polecat numbers or some selection from their current chorus repertoire. The only connection I see that this has with woodshedding is that there are four voices. Not that what is happening is bad, mind you, but it ain't woodshedding!

Sometimes, the lobby foursome might let some stranger enter their group, but now a familiar routine emerges. "What song do you know?" is asked of the newcomer. Howzat? If you know the song, it ain't woodshedding anymore unless, of course, you're the lead singer. Singing the Society arrangement of "My Wild Irish Rose" should be regarded the same as canned biscuits—not the same as homemade. If we sing a song we know, it's just a rehearsal! Rehearsals, by definition, are planned (or should be).

Woodshedding, in its purest form, is wildly extemporaneous and impromptu. It was originally called "ear-singing" and was the prevalent means of harmonizing among amateur groups (and even some professionals) for years up until about 1950, when written arrangements became the norm. It is the barbershop equivalent of the afterhours jam session or the pickup touch-football game.

Woodsheddors do not know exactly what's going to happen when they start to sing. This may even include the lead! For that reason, the unpredictable results can be painful to other singers or bystanders. They view woodshedding as a noisy intrusion,

rather than music. Even other woodsheddors may think the same thing if they're not participating. For that reason, woodshedding should take place *in privacy*.

There's no lecture intended here for the lobby foursomes, for they are having fun doing what they perceive to be woodshedding, and I'm all for their having fun with our hobby. I participate myself many times.

Woodshedding, in its purest form, is wildly extemporaneous and impromptu. ... It is the barbershop equivalent of the afterhours jam session or the pickup touch-football game.

There's nothing wrong with singing arranged music in a pickup group. Some of the Society's greatest arrangements are perpetuated this way, and I could sing "Little Pal" over and over again, as long as I can switch parts occasionally. But in so doing, we miss the real wildcatting thrill of woodshedding.

Some of my fondest memories have been those infrequent occasions when three other singers and myself, all ear-singers, reached ultimate agreement on what the chord progression should be and proceeded to tune those itinerant rascals right through the rafters! If it was really good, we might try it again. After three times, though, it's re-

hearsal—unless you revoice and start over. Now, *that's* really fun!

How can four random voices of unknown and dubious quality produce anything musically worthwhile when maybe three of the singers don't know the lyrics or the melody line? It sounds impossible, but strangely, it is something that can be done, sometimes rather easily, and with occasionally thrilling results. It is an art that is unique to the barbershop style. Nobody else does it.

First, you must have a melody line that contains strong implied harmony with good uncomplicated basic chords. Not every song is so equipped. "Stardust" or "A Foggy Day In London Town" are not the types of songs to be woodshedded, for they have a more sophisticated implied harmony than the simple "meat and potatoes" consonant chords of a good barbershop tune. The lead singer might be described as the only singer not woodshedding, but as we'll see later, even he might do so.

A good melody line is readily recognized by expert woodsheddors, because the discreet addresses of the harmony parts predominate in their "ear" as they "hear" the entire chord. They immediately proceed to occupy one of those chordal addresses, first come, first served. It is normally the bass note that sets the chord (but not if the bari or tenor preempt him), followed a fraction of a second later by the other voices arriving at their respective discreet addresses in the chord. (It's this fraction of a second that so distresses the trained ear!)

The lead singer must have a firm grasp on his note and, optimally, broadcast his intentions with vocal dynamics, energy, steadiness of tone and body language. These tools give the harmony parts road signs to where the song is headed. Experienced ear-singers recognize certain chord patterns that repeat themselves for any given melodic characteristic. The harmonizers can anticipate where their note will be in the next chord, or even in the next several chords. This anticipation by the harmony parts is completely natural if the lead singer has a firm hand on the melody line, and has given the proper signals as to where he's going with the melody. Even uninitiated singers can "hear" these chords in the framework of a familiar song.

There is a distinct set of vocal patterns for the three harmony parts. These patterns have many variations, but they are characteristic of the particular voice part. Recognition of these patterns can be learned. Some of these patterns have come to be routinely expected, such as the bari "tiddley" in some swipes and tags. Learning these patterns is the essence of ear-singing.

This is not to say that the same thing happens over and over, for there are embellishments that can be added by each harmony part—as long as they stay within the framework of the chord structure, within the pattern of their voice part, and do not conflict with what the other singers have in mind. This is deceptively simple to do by good woodshedders, but enormously complex when you consider all the intricacies necessary for anything good to happen.

Next, you should have what Val Hicks calls a "Sol to Sol" song; that is, a melody line with the particular note range that allows the bass enough room to maneuver. A lead line too low will make the bass grovel, searching for notes that are vocally unreachable. For a good and natural barbershop sound, the melody should be between the bass and tenor notes, with the bari note normally between the bass and lead, although sometimes above the lead. Putting the melody line in the high tenor range produces a sound more modern than barbershoppy, but can be used with pleasing effect in certain cases. In woodshedding, however, the tenor hardly ever gets the lead. It then becomes a different ballgame. (A Four Freshmen "Outhouse"?)

I think the bass (as much as I hate to admit it) is the most important part when it comes to woodshedding. He is the driver most of the time. The note he chooses to produce in respect to the lead note sets the harmonic framework of the chord, strongly suggesting—almost dictating—the notes that the tenor and bari must use. A good woodshed bass latches on to his chosen note with gusto and steadiness that leaves no doubt as to the chord structure. A wavering or unsure bass note can destroy the end product, for the bari and tenor can never make up for the uncertainty in the chord foundation.

The woodshed tenor must overcome tendencies to oversing, for the tenor note should be laid in gently, as precisely tuned as possible. Tenor progressions are almost melodic in their characteristics and have pleasing and

familiar patterns that reinforce the natural harmonics. A lead/tenor duet is a common tool of arrangers, and can be used in woodshedding as well.

At one time in the very early days of the Society, full-voice tenors were the norm. With such tenors, the other voices, especially lead and bass, had to be voluminous to have a chance at balance. With the advent of falsetto tenors, the tenor note could be finessed, and the volume level reduced. Woodshedding with a full-voice tenor is an experience everyone should have, at least once.

The bari could be called the bottom feeder in the woodshed tank, for he usually sings whatever note is left over after the bass and tenor have their grabs. He must also dodge the lead. But sometimes, the bari can force things to go a different way by moving, say, to a tenor note, thereby forcing the others to "think higher." The lead singer can do the same thing if he starts to "wing it" by embellishing the lead line. Some of the most fun in woodshedding is when the melody goes off into uncharted waters!

Of course, the lead should know the lyrics. Ideally, so will the harmony parts. If the harmony parts don't know the lyrics, they should just sing vowels by matching whatever sound the lead singer puts out (the "target sound"). Woodshedders become excellent lip readers! A very good song rendition can be done with only the lead singer articulating the words and the others just singing the proper vowel.

One description of what is happening here is "faking it." By "faking" a part, you'd be surprised how well you can do on a totally unfamiliar song, especially if you have

some experienced help from the other harmonizers. Don't expect success the first time you try. You'll get better each time you muddle through.

The woodshedders in our Society are becoming a rare breed. The Ancient and Harmonious Society of Woodshedders (AHSOW) has made a real effort for 20 or more years to perpetuate the art, but as I see it, with limited success. This is partly due to reduced numbers of experienced woodshedders, and partly due to the prevailing atmosphere.

Everybody's in too much of a hurry to "waste" time woodshedding, especially at contests. They've got to get to rehearsal, do the walk on, get made up, get in uniform, rest up, and whatever else, don't overwork the voice box! It's the same way at chapter meeting, er, ah, excuse me, *chorus rehearsal night*. There's never enough time left over from all the other activity to cultivate ear-singing.

What a pity! Until you've held up your end in a pure woodshed chord rendered by the "Curbstone and Gutter Four," you haven't yet lived!

Ain't that right, Joe?



Stan Grayson joined the Society in 1948 and, while being a competitor with several choruses and quartets down through the years, woodshedding still comes first with him. The list of singers he has woodshedded with includes O. C. Cash.

[For more about ear-singing, check out the video "What Are We Trying to Preserve?" featuring Dave Stevens. Available from Harmony Marketplace for \$27 purchase or \$8 rental—stock no. 4012. Ed.]



Shown above on a recent cruise to Alaska are members of AHSOW, the Ancient and Harmonious Society of Woodshedders. Front row (l to r): SPEBSQSA Executive Director Joe Liles; the **Aliens**—Jim Richards, tenor; Bob Wiggins, lead; Jay Thornberry, bass and Chuck Olson, bari—and Jim Bagby, music director of Kansas City's **Heart of America Chorus**, who directed the group in shipboard performances.



Shown at left, the **Sounds of Aloha** chorus performed in the Waikiki Shell last September during the 50th anniversary of VJ Day commemoration. President Clinton and Bob Hope were present for the events of the weekend.

At right, 123 barbershoppers and friends from around the Northeastern District joined in a cruise to Bermuda in September. The event was sponsored by the Scituate, Mass., **South Shore Men of Harmony** chorus. A similar cruise to Alaska is planned for 1997.



At left, Barbershoppers from three corners of South Dakota joined with members of the newly chartered Pierre, S. D., **Capitolian Chorus** (in white shirts) during the inaugural "Goosefest" arts-in-the-park program, held at Pierre's Steamboat Park, last September.

The Lansdale, Penn., **The North Pennsmen** chorus was featured at a Community Day celebration honoring the 100th anniversary of Hatfield Quality Meats, a local packing company. The event raised more than \$21,000 for Easter Seals. Shown at right, fronting the chorus, are (l to r): Chuck Lower, music director; Philip Clemens, president of Hatfield Quality Meats and Dennis Vogel, chapter president.





Shown at right (l to r), Joe Smith, Bruce Blanton, Frank Brazell and Wally Stewart gather at the "tag pole," a device built by Columbia, S. C., chapter president Keith Phemister. Tags, encased in page protectors, are pinned to the top of the pole. Foursomes gather before and after meetings and during breaks to try various voice parts.



The Nassau Mid-Island, N. Y., Chapter has embarked on a campaign to obtain local coverage of barbershop on radio and TV stations. The programming managers of about 20 stations were contacted, and several radio stations responded to emphasis on the charitable and non-profit status of the Society. Shown above, Tom McElraevy, director of the **Mid-Islanders** chorus is interviewed by WHLI show hostess Janell Crispyn.



In 1938, O. C. Cash contacted one Bill McKinney of Minneapolis with regard to forming the nucleus of a mens' harmony group in the Twin Cities area. McKinney was then singing with a popular local quartet, The Four Tempos. Cash lunched with the quartet in St. Paul, where McKinney provided names of persons who might be interested in forming a new chapter of SPEBSQSA; however, McKinney's quartet did not become involved. McKinney recently visited the Minneapolis Chapter. Shown above are (l to r): PVP Dean Shepersky, PRO Fritz Herring, McKinney and EVP Carl Pearson.



The Stockton, Calif., **Portsmen Chorus** was a featured entertainer at the Second-Annual Business Leadership Conference, held in Stockton in September. Among the 1,400 conferees attending were former British Prime Minister Margaret Thatcher and actor Charlton Heston.

The group's performance at the conference kick-off breakfast ensured that things started with a smile. Songs included those prepared for the chapter's upcoming 41st annual show. 🎤



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Keepsake, 1992 international quartet champion, is looking for an artist to create the cover of its forthcoming new album, to be titled *The Entertainer*. This is in keeping with the first two albums, which featured colorful artwork by Barbershoppers Steve Dziki of Atlanta and Bub Thomas of Disney's Dapper Daps.

The search is open to anyone with an artistic flair. The artwork should be in color and include the album title *The Entertainer*, as well as the Keepsake name. The dimensions should be 12" x12" square and how the "entertainer" idea is conveyed is completely up to the artist.

All entries must be received by April 1, 1996 and the winning entry will be selected by Keepsake. Keepsake will award a \$250 prize and the winning artist will have the work displayed on the cover of the new album, due out in summer of 1996, and the artist's name included in the album credits.

No entries can be returned and Keepsake will hold all rights to the winning entry artwork. Mail your color artwork entry to Keepsake, P.O. Box 1827, Orlando, FL 32802-1827.



Markham, Ontario's **Four Flats Unfurnished** has performed more than 500 gigs in its 12-year existence, contributing thousands of dollars to the district's Harmonize for Speech fund. The members are Jim Crichton, tenor; Bob Foster, lead; Bill Butler, bari and Tovell Jackson, bass.



On the way home from the CSD fall convention, **The Sound Around Town** just had to stop and sing one at this appropriate location. Shown are (l to r): Rod Rule, tenor; Mike Neff, lead; Burt Bray, bass and Rich Huyck, bari.

Classic Harmony, a foursome from Chattanooga, Tenn., performed for a gathering of Tennessee hosiery manufacturers aboard the *Southern Queen* riverboat. The group, Barry Owens, tenor; Dave Abercrombie, lead; Clarence Wall, bass and Chuck Wilson, bari, was pictured in action on the October cover of *Hosiery News*, magazine of the National Association of Hosiery Manufacturers.



How many in your quartet?—#1: About 25, mostly retired, members of the Sarasota, Fla., Chapter rehearse as a group, but when a quartet is needed for singing at a nursing home, retirement center, or the like, four available voice parts make up **4-4 Free**. Shown above are (l to r): Don Geers, bass; Bill Wilcox, tenor; Hank Vomacka, lead and Leo Harrison, bari.



How many in your quartet?—#2: When the **Half 'n' Half** quartet from Warren, Ohio, was selected to appear in 10 performances of *The Music Man* at the Youngstown Playhouse, the bass was unavailable for the opening weekend. Dave Richards of the Shenango Valley Chapter filled in. Shown above are (l to r): Phil Sterner, tenor; Dave Hirsch, lead; Richards; Bill Kraker, bass and Bob Grischow, bari.



Shown above on the big screen at Camden Yards in September are (l to r): Jim Connaughton, bari; Dave Welter, bass; Bob Sutton, lead and Dave van Pelt, tenor—**The Varsity Club**.



Three mixed quartets went on a joint camping trip, and entertained other campers in ensemble as well as in foursomes. The men are San Jose, Calif., Chapter members and the women sing with local choruses of Sweet Adelines International. Front row: **Good Times**; Opal McAllister, Lynn Wubbels, Michael Mills and Emily Stark. Middle row: **Mixed MetaFour**; Kim Orloff, Ed Tyler, Bev Wesley and Jerry Orloff (the photographer). Top row: **Party of Four**; Dick Wenzel, Susie Wenzel, Sandy Sabbaugh and Rick Falzone.



La Mesa City Limits performed at a Crafters Show in San Diego that was attended by more than 12,000 people over a three-day period. Shown at left are (l to r): Jim Evans, bari; Bob Holloway, bass; Joe Perry, lead and Doug Petkoff, tenor.

Once members of the Pittsburgh Chapter, the **Far-Flung Four** gathers once a year at the retirement home of Dr. Bill McLaughlin in a small town in northern Virginia, where there is not another Barbershopper for 50 miles. Last year, for the 17th year in a row, the other members and their wives were house guests of Dr. Bill, and entertained an invited audience of 300 with barbershop harmony. Over the years, the group has staged its annual concert at nursing homes, civic gatherings and churches. Shown at right are (l to r): Bill McLaughlin, tenor; Bill Stringert, lead; Neil Voigt, bari and Phil Wilding, bass.



The **Just 4 Fun 4** included a stop in Kenosha during a 14-day, 6,500-mile cross-country roundtrip from Sun City, Ariz., last year. Shown above in front of Harmony Hall are (l to r): Fred Hilchey, bari; Mel Turner, lead; Marv Peterson, bass and Bob Crosley, tenor.



When the Greater Brunswick Area, N. J., Chapter's **Deans of Harmony** chorus participated in the Matuchen, N. J., County Fair, it also hosted Harry Fairbrother from the **Great Western Chorus** of Bristol, England. The above impromptu quartet entertained in Joe's Barbershop in the center of town (l to r): Dave Knox, Joe Caprara, Fairbrother and Gil Marshall.

Performers: your publicity photo is copyrighted!

Most Barbershoppers know that sheet music is copyrighted and may not be reproduced without permission. The Society has researched and published what performers must do to comply with laws regarding performing, recording and arranging songs (*SPEBSQSA Copyright Rules*, stock no. 4109, free of charge).

Photographs taken by a professional photographer are typically copyrighted, and may not be reproduced in any form without permission—including publicity stills of performing groups which were taken for the express purpose of promotion. Professional photographers make their living through sales of photographic prints to customers.

Sad to say, many Society groups have taken a single legal print to a fly-by-night shop for cheap duplication. There are still a few shops that specialize in this illegal activity. The original photographer's only protection is the copyright notice on the back.

Recently, a chapter show chairman was unable to have the guest quartet photos included in the show program because their photos showed a copyright notice on the back and time precluded obtaining written release from the photographer for reprint. Most printing companies—quick-print chain outlets especially—will not accept copyrighted photos without copyright release in writing.

Performers must purchase *all* prints of photos from the original photographer. Those who know in advance that their publicity stills may be scanned or screened for halftone reproduction to be used in printed material, such as show programs, *The Harmonizer* and the like, must obtain a release in writing from the photographer.

Usually, permission to reproduce photographs for that purpose is easily obtained from the photographer. Cornelius Photocraft (see ad on page 19) includes the following, in addition to the company name, address and phone number in the stamp that appears on the back of publicity prints: "© Copyrighted photograph. *Permission granted for halftone reproduction.*"

Bottom line: Purchase *all* prints of your photos from the original photographer, and obtain some form of written release for halftone reproduction.

Chapter Eternal

During the third quarter of 1995, the following members were reported to the International office as deceased.

Cardinal

Burcher, Dennis Greater Indianapolis, IN
Telfer, William Lafayette, IN

Dixie

Chaney, Robert Huntsville Metropolitan, AL
Johnson, Eugene Marietta, GA
Miles, Harry Hilton Head Island, SC
Schlichter, Walter New Bern, NC

Evergreen

Erickson, Wyman Spokane, WA
Knox, Stewart Lethbridge, AB
Smith, David Central Oregon, OR
Vance, Wesley Portland, OR

Far Western

Barnett, J. W. Fresno, CA
Gruber, Albert Rancho Bernardo, CA
Howells, Billy San Luis Obispo, CA
Meeker, Theodore Tucson, AZ
Nicholson, Glenn Chico, CA
Shaklee, Forrest East Bay, CA
Wagner, Reginald Santa Maria, CA
White, Joe San Diego, CA
Williams, Cliff San Gabriel Valley, CA
Zeger, Gerry Tucson, AZ

Illinois

Janke, Arthur Oak Park, IL

Johnny Appleseed

Boscarino, Paul Alle Kiski, PA
Dunmire, Howard Warren, OH
Kemmerer, Howard Western Hills, OH
Walker, Leonard Maumee Valley, OH
Westover, Clarence Akron, OH

Land O' Lakes

Morgan, Jim Fargo-Moorhead, ND
Sissenwine, Seymour Bloomington, MN

Mid-Atlantic

Ball, Rollin Patapsco Valley, MD
Cooper, Elmer Montgomery County, MD

Fritz, John Lancaster Red Rose, PA
Klochkov, James Frederick, MD
Lindner, Jack Montclair, NJ
Lupro, Ralph Hanover, PA
Pacini, Philip Lewistown, PA
Simonds, Arthur Pottstown, PA
Taylor, John Scranton, PA

Northeastern

Buma, Elmer Worcester, MA
Flanagan, Francis New Haven, CT
Frazer, Harry Montreal, PQ
Green, Samuel Enfield, CT
Hubbard, James Moncton, NB
Verde, Charles Lincoln, RI

Ontario

Lefort, Edward Etobicoke, ON
Wallace, Charles Port Hope, ON

Pioneer

Barrett, Dale Jackson, MI
Barrett, Ken Kalamazoo, MI
Bernstein, Irving Flint, MI
Fach, Edward Detroit-Oakland, MI
Hyttenrauch, Craig Windsor, ON
Rupp, Ivan Black Swamp, MI

Rocky Mountain

Blancett, Marvin Pikes Peak, CO

Seneca Land

Hill, Donald Oswego, NY

Sunshine

April, James Palm Beach County, FL
Barnes, Howard Venice, FL
Bealrd, Larry Panama City, FL
Braun, Nohl Sarasota, FL
Condon, Jack Greater Canaveral, FL
Cyr, Alfred Greater Canaveral, FL
Kvaska, Joseph Manatee County, FL
Trevas, Donald Englewood, FL



Men of Note

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

Central States

Griffith, Jim 28 1
Myers Sr., Byron D. 36 6
Becker, John N. 26 1

Dixie

Bowman, Anthony G. 29 1

Far Western

McDonald, Robert L. 37 2
Koch, Fred N. 33 1
Ewing, Marv E. 19 1
Monnich, John R. 66 3

Illinois

Smail, Eugene 21 1
Schlesinger, Joseph 36 1

Johnny Appleseed

Bokman, Robert E. 20 1
Williamson, Samuel K. 29 1

Mid-Atlantic

Thomas, Dale 20 2
Richardson, Jere L. 36 1
Henschel, Orville P. 25 1

Pioneer

Chirgwin, Martin E. 26 1

Rocky Mountain

Cook, Dennis F. 23 2

Seneca Land

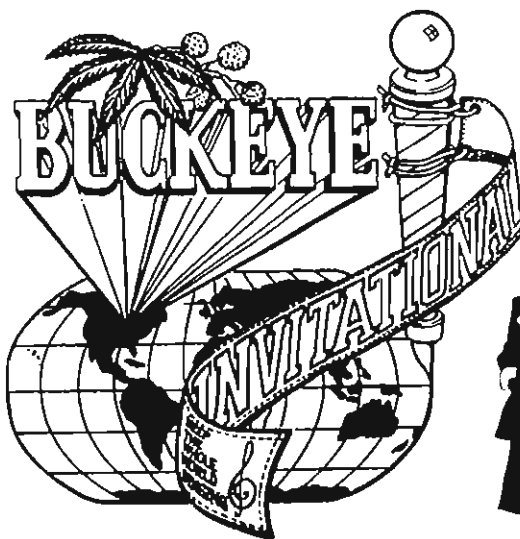
Eldridge, James 27 1

Southwestern

Patterson, Jim 23 1
Scott, Bob 22 1
Clark, Mark E. 20 1

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Friday: Stars of the Night

____ General Admission @ \$10

Saturday Show Package

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____ Premier Seats @ \$27

____ Entertainment Judge @ \$32

Weekend Events Package

____ With Cruise @ \$29

Cruise Preference: [] 2:00pm

[] 3:30pm

[] 8:30pm

____ Without Cruise @ \$20

Palace Chorus Show

____ Regular Seats @ \$12

____ Premier Seats @ \$15

____ Entertainment Judge @ \$17

Palace Quartet Show

____ Regular Seats @ \$12

____ Premier Seats @ \$15

____ Entertainment Judge @ \$17

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Information
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Swipes 'n' Swaps

Swipes 'n' Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$25 per column inch or portion thereof. All ads subject to approval by the publisher.

CHORUS DIRECTOR WANTED - SPEBSQSA

The Erie, Penn., Chapter, Commodore Perry Chorus, is accepting applications for the position of chorus director. Interested and qualified individuals are encouraged to call (814) 456-SING (7464) before January 15, 1996. For more information on this ad please contact Paul Govekar, (814) 899-1453.

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

The Cedar Rapids, Iowa, Chapter is seeking a new director. Candidates should contact Dave Scott, (319) 365-7590 (H), (319) 395 8566 (B) or Chris Johnson, (319) 365-3492 (H), (319) 365-7449.

REUNION PLANNED

The Mile-Hi Chapter of Denver, Colo., will be celebrating its 50th year with concerts on the weekend of May 3-4, 1996. Former members are invited to join the Mile-Hi Chapter during the festivities. For details, contact Fred Wiese, 3711 S. Harlan St., Denver, CO 80235; (303) 986-4628.

UNIFORMS WANTED

Wanted to buy: several large-size navy-blue After Six tuxedos—size 48 and larger jackets and waist size 40 and larger trousers. Contact Charles L. Rus, 1165 170th St., Pella, IA 50219; (515) 628-3408.

CHORUS DIRECTOR WANTED - SWEET ADELINES INTERNATIONAL

Lakeside Chorus seeks director with a strong proven background in barbershop harmony. Sweet Adeline chorus, international medalist, goal-oriented, dynamic. Located in Bellevue, Wash. Application deadline: April 15, 1996. Send resumé/information to Margaret Grader, 2020-D SW 318th Place, Federal Way, WA 98023 or call (206) 661-9519.

Director wanted. We: a small, energetic, Sweet Adeline chorus located on Florida's gulf coast, ready to grow musically and in membership. You: a motivated director, or assistant director, with good vocal production skills, a good communicator, and ready for this challenge. Together, we can make those barbershop chords ring! Contact Suncoast Harmony Chorus, Chris Becker, 4505 Foxboro Dr., New Port Richey, FL 34653; (813) 376-5244

UNIFORMS FOR RENT

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

MISCELLANEOUS

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

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

For sale: Norman Rockwell figurine "The Barbershop Quartet NR23." Only 1,000 made—this is no. 264. Current value \$1,350. Sale price \$700. Contact Jerome Tennessen, 3641 Charles St., Racine, WI 53402; (414) 639-6058.

UNIFORMS FOR SALE

For sale: 75 tuxes, ecru w/dark brown, sequined trim. Ecru ruffled shirts; reversible dark brown/ecru vests; brown patent-leather shoes; bow ties. Extra coats, shirts and shoes. Lot sale \$1,500. Contact Gene Ealy, 6525 Sunnyside Rd., Coeur d'Alene, ID 83814; (208) 765-3498.

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- Who'll Dry Your Tears
- I Wonder If We'll Ever Meet Again (Dear Old Gal of Mine)
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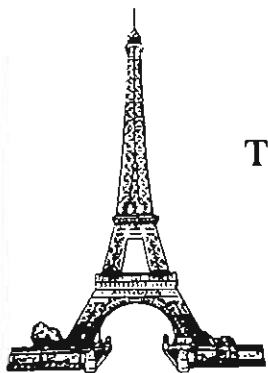
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- ◇ Continental breakfast and special table d'hôte dinners daily, except one evening in London.
- ◇ Sightseeing programs in Caen, Rouen, Bayeaux, Chartres, Normandy Beaches, Versailles, Paris, Canterbury, Dover and London.
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- ◇ Full-time tour escort from Windsor Travel, Ltd. who will travel with us throughout.

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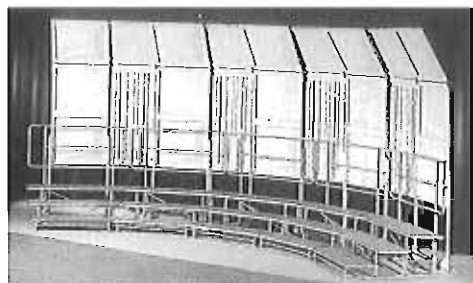
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Cup your hands behind your ears then read this headline out loud.

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



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

For the same reason that you would never listen to music with your hands over your ears, you should never put your choir members on one level. They'll sing into the backs of the people in front of them and their music will be obstructed. That's why Tourmaster 2000 Risers are just as important as acoustical shells. On risers, the sound of your musicians is projected over the people in front of them and out toward the audience.

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