



# *The Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1996



**Midwinter Convention  
Sacramento, California  
January 20-26, 1997**

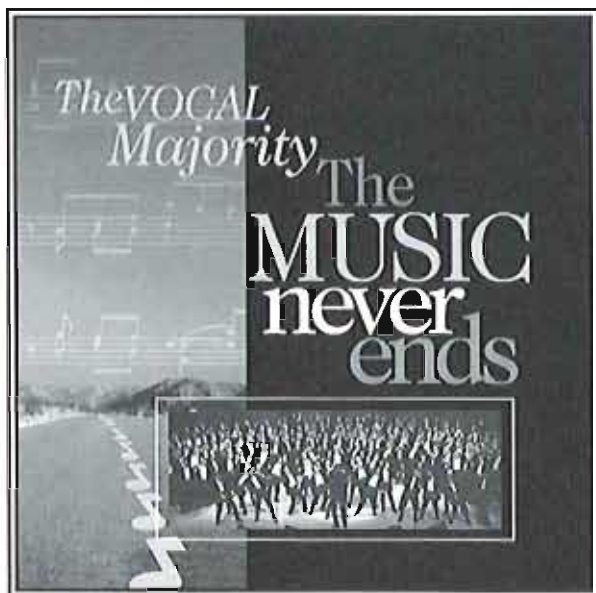




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*The Harmonizer* (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U. S. funds only). ©1996 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

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#### SPEBSQSA VISION STATEMENT

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

# The Harmonizer

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

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## On the cover

The Capitol Building in Sacramento, California, graces our cover this issue. Sacramento is the site of the 1997 midwinter convention, January 20–26. See story on page 4.



## Let's Harmonize!

by Darryl Flinn, Executive Director

## TOP CHAPTERS IN RECRUITING 1996 TO DATE

**Madison, Wis. (LOL)**  
From 16 to 33 members *106.3% Growth*  
John Miller, music vice president  
5510 Schluter Road  
Monona, WI 53711  
(H) (608) 222-7316

**Chilliwack, British Columbia (EVG)**  
From 16 to 30 members *87.5% Growth*  
Harry Squires, president  
142-9055 Ashwell Road  
Chilliwack, BC V2P 7S6  
Canada  
(H) (604) 792-4420

**North Bay, Ontario (ONT)**  
From 14 to 25 members *73.3% Growth*  
Gary Bower, president  
125 Whitney Avenue  
North Bay, ONT P1A 2P1  
Canada  
(H) (705) 495-6767

**Loveland, Colo. (RMD)**  
From 33 to 51 members *54.5% Growth*  
Lee Ischinger, president  
1412 Buttonwood Drive  
Ft. Collins, CO 80525  
(H) (303) 221-0564

**Warsaw, N. Y. (SLD)**  
From 19 to 28 members *47.4% Growth*  
Robert Fuest, president  
44 Liberty Street  
Warsaw, NY 14569  
(H) (716) 786-8441

**Spring, Texas (SWO)**  
From 66 to 96 members *45.5% Growth*  
Richard Blanchard, president  
11522 Clover Lane Court  
Houston, TX 77066  
(H) (713) 537-5502

## SPEBSQSA and the value of membership

After years of fighting the windmills of new membership, retention and extension, it can sometimes feel okay to relax and let "someone else" do it. It has happened to me.

Today though, there is a new outlook and a truth to share. We members of the headquarters staff made this discovery as we were drafting a strategic framework document, one that will accompany many of the new 1997 organizational changes. We had a re-awakening to the value of Society membership.

It is so powerful that it lives as the opening thought in our most important planning document. The following is our interpretation of what value a man should receive as a Society member:

*As we plan for the future of our Barbershop Society, we are guided by the knowledge that singing the old songs in the barbershop style of close harmony, enjoying fellowship with barbershoppers worldwide, and being an active part of a local chapter give real value to a man's life and times. We believe that active membership in SPEBSQSA and the following values are intertwined:*

- *Singing music, especially barbershop harmony, enriches life.*
- *Barbershoppers are friendly men of goodwill.*
- *Society membership provides a very special place for men to share their love and generosity.*
- *Working toward the goals of the Society at every level allows for authentic human interactions and for men to grow in music, administrative and leadership skills.*
- *The joy of self-expression and fulfillment is a natural extension of active participation in the Society.*

- *These values extend to a Barbershopper's family and, indeed, enrich a family life.*

It has been all of that for me, and I know for you as well. Developing these words on paper has rekindled the fire in my belly about being a disciple for bringing men into our Society and for working tirelessly to keep all of our current members.

In the last issue, I promised to share the names of chapters that have enjoyed spectacular growth over the past year; some as a result of Operation Harold Hill, and some just because chapters planned for it then followed up on their plans. Most all of the growth, either directly or indirectly, was positively affected by an improved musical program and product.

We as a Society enjoyed a splendid first quarter in membership terms. We could recognize dozens of chapters who have had a great year; however, the the best-of-the-best, based on their recruitment, are shown in the column to the right.

Each of these chapter presidents has a superb success story to share. As you can see, the chapters are from all over North America, and they vary in size and percent of growth.

If the new-member fires are burning in your belly, why not invest in a call or letter to these chapters for some new ideas, some tried and true ideas, and a dose of good-old-fashioned enthusiasm?

Let's harmonize!





## SPEBSQSA Officers

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Vice President: Chuck Watson, 784 McCall Court,  
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Vice President: John Schneider, 3 Rip Van Winkle,  
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Seneca Land: John Walker, RD #2, Box 99G, Cambridge Springs, PA 16403  
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ric624@aol.com  
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SINGERS (AAMBS) David Russell, President, 286 William Street,  
Bathurst, New South Wales 2795, Australia  
BARBERSHOP IN GERMANY (BnG)  
Regine Forst, President, Lange Strasse 66,  
44141 Dortmund, Germany  
BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)  
Trevor James, Chairman, "Highfield," St. Michael's Close, Holbrook,  
Belper, Derby DE56 0TF, United Kingdom  
DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)  
Herman Feitsma, President, Klaveren 41,  
Hardenvyk 3844 BR, The Netherlands  
IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS)  
Mark Elmes, Chairman, Fir Hill House, Monkstown,  
County Cork, Ireland  
NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS  
(NZABS) Meil Ebertson, President, 955a Beach Road,  
Torbay, Auckland, New Zealand  
SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)  
Kjell Lindberg, President, Norrängsvägen 54,  
S-141 43 Huddinge, Sweden  
SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)  
Margaret Barlow, 10 Gordon Road, Kenilworth 7700, Cape Town,  
South Africa

## Conventions

### INTERNATIONAL

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

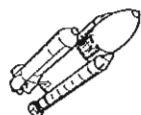
1997 Sacramento, Calif. .... January 20-26  
1998 Tampa, Fla. .... January 19-25

### 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!*

It's always nice to write about volunteers. This time I would like to highlight the Barbershoppers of the Northeastern District's Sunrise Division. They are located in the Atlantic Provinces of Canada where, each day, the sun truly rises on our Society.

The Sunrise Division, along with the Northeastern District, is celebrating its 50th anniversary in the Society. One of their members, Gerald Farrell, suggested that they celebrate by having a Golden Anniversary Harmony Concert in the spirit of SingAmerica and SingCanada. Their organization of Present and Past Presidents of Your Society (PAPPYS) endorsed the idea and the SingSunrise project was born.

Under the leadership of Chairman Ralph Morehouse and Producer David Bain, the Harmony Concert was presented on May 25 in Halifax, Nova Scotia, with more than 300 singers participating. The entertainment was fabu-

lous, with Sunrise Division quartets, octets and choruses—including a special 120-man SingSunrise Chorus made up of division Barbershoppers—Harmony Inc. choruses, Spectrum, Harmony Inc.'s 1993-94 international champion quartette, and community choirs from Dartmouth and Halifax. The show finale featured all 300-plus voices on "Battle Hymn of the Republic" and "Teach The Children To Sing."

Brian O'Leary, NED president, had the honor of directing "Teach The Children To Sing" and I had the honor of being the emcee. The proceeds from the show will enable the creation of a perpetual choral music directing scholarship in the Department of Music at Dalhousie University in Halifax.

My thanks to the Sunrise Barbershoppers for their spectacular endeavor, and may their sunshine inspire the rest of us in our Society to catch the spirit of SingSunrise.

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# Come to midwinter Harmony Gold Rush 1997 in Sacramento

by Robb Ollett, FWD Public Relations Officer

**T**he Sacramento Capitolaire Chorus and area chapters welcome Barbershoppers to their home town, where almost everything is "within the 90s."

What's "within the 90s" of Sacramento? Nestled in the California Central Valley, the state's capital is a handy location that offers many things to see and do:

- Like to gamble? Lake Tahoe and Reno are 90 miles to the east.
- Want to see the Golden Gate Bridge? San Francisco is 90 miles to the west.
- Want to visit historic gold rush towns? Scenic Grass Valley and Nevada City are 90 miles northwest.
- Like to taste wine? The world-renowned Napa Valley Wine Country is just 90 minutes away.

Tours of such attractions are scheduled for Wednesday and Thursday, plus Friday morning.

## There's lots to see downtown

What's "within the 90s" of the headquarters hotel?

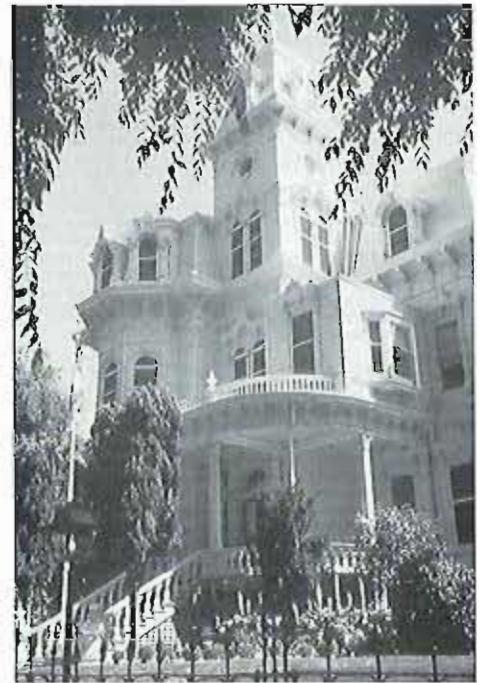
The convention headquarters hotel is the Hyatt Regency Downtown, with 500 deluxe rooms and 27,000 square feet of functional space. Located across the street from the Capitol, it's only 90 steps from the Convention Center theater, where all shows and contests will take place.

Just a 90-second taxi ride takes you to historic Old Sacramento. A national landmark and state park, Old Sacramento is a 28-acre site on the banks of the Sacramento River. The area is a vital business, residential, shopping and dining district, with a rich heritage and the greatest concentration of historic buildings in California.

Old Sacramento is home of the California State Railroad Museum (the world's largest), the California Military Museum, the Delta King paddle wheel boat (and restaurant), horse-drawn carriages, and several monuments of California's heritage. The waterfront presents an 1870 riverside scene, complete with sailing vessels and paddle wheelers. It also offers dining at more than 20 restaurants, ranging from fast food to fine dining, and 100 shops with rare books, unusual antique furnishings, unique clothing, collectible art and jewelry.

For history enthusiasts, downtown Sacramento offers the "museum mile." The State Capitol building (across the street from the headquarters hotel), State Indian museum, Crocker Art Museum, Governor's Mansion, Sutters Fort, Towne Ford Museum (featuring more than 180 vintage cars) and LaRaza Cultural Museum are within reasonable walking distance or short taxi ride.

For shoppers, a 90-second stroll brings you to the Downtown Plaza and K-Street



The Governor's Mansion in Sacramento, California, is not currently occupied, but is open to visitors.



Sutter's Fort Historical Park marks Sacramento's earliest settlement, established by John Sutter in 1839. Discovery of gold on the property in 1848 led to the California Gold Rush.



Paddle wheelers line the docks in Old Sacramento, a preserved portion of the city hosting the 1997 midwinter convention. Photos courtesy of the Sacramento Convention & Visitors Bureau

Mall, Sacramento's vibrant new landmark, featuring department stores (Macy's, Weinstocks), United Artists Theaters, plus two sunlit levels of specialty shops, restaurants and entertainment places.

For golfers, the famous Rancho Murietta Country Club, plus four public and private courses, will test your skills.

For RVers, Sacramento has a KOA Kampground within minutes of downtown, with additional arrangements underway for our convention.

#### Shows and contests will be exciting

A special show is planned for Thursday night, featuring the Capitolaire Chorus, a jazz band, high school and junior high school chorale performances. The headliner quartet will be **Special Feature**.

Friday afternoon, the Association of International Seniors Quartet Champions (AISQC) will present its annual show. Friday night, the "Best of Barbershop" show will feature international medalist quartets.

The International Seniors Quartet contest will take place Saturday afternoon. Saturday night's "Show of Champions" will include more international medalists and the new seniors quartet champion.



Horse-drawn carriages offer a unique way to explore historic Old Sacramento. Visitors to the 1997 midwinter convention will find many interesting venues.

Keep in mind that January temperatures average in the 50s and it's usually sunny. Bring an umbrella for the occasional rainy mornings that come with being in a valley near the Pacific Ocean.

With all the activities and "within the 90s" attractions, it'll be easy to enjoy the Sacramento area to the fullest. Join us for the Sacramento Harmony Gold Rush—90s style!

## Midwinter Convention Registration • Sacramento, Calif. • Jan. 20-26, 1997

Date \_\_\_\_\_ Chapter name \_\_\_\_\_

Name \_\_\_\_\_ Nickname \_\_\_\_\_

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

#### INSTRUCTIONS

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

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

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

All show and tour tickets may be picked up in the convention registration area at the Hyatt Hotel after 1 p.m., Tuesday, January 21, 1997.

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

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

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1997 CONVENTION ONLY





# Get America Singing ... Again! songbook launched

by Gary Stamm, Director of Marketing

**Y**ou may remember the story in the July/August 1995 *Harmonizer* about the coalition that had been formed among a number of music organizations, including the Society. The fruits of the labor of that coalition are coming to reality with the publication of the *Get America Singing ... Again!* songbook. Will Schmid, president of the Music Educator's National Conference and professional musician Pete Seeger wrote the foreword for the book. Here's what they have to say:

"Rachel Carson's landmark book, *Silent Spring*, raised the specter of a spring where birds, killed off by pesticides, did not sing anymore. Well, today many of us are starting to worry about whether people are singing any more.

We meet increasing numbers of adults who call themselves "non-singers," children who enter kindergarten without having experienced family singing, and teenagers who would rather slap on earphones than sing. What is at stake here is not just singing, but the very spirit of community in our towns, our cities, and our nation. But... something can be done about it! ... and this book is a response to that need.

"In April, 1995, the Music Educators National Conference (Will Schmid, John Mahlmann) invited representatives of other organizations—Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (Dan Naumann and Gary Stamm), Sweet Adelines International (Sharon Green), American Choral Directors Association (Lynn Whitten), and Chorus America (Doralene Davis)—to meet with us to discuss singing in America. After considerable discussion, we decided to launch a campaign to Get America Singing ... Again!

"The campaign has two main objectives, the first of which is to establish a common song repertoire that 'Americans, of all ages, know and can sing.' We need some songs that everyone can sing—not just the good old traditional songs, but

copyrighted songs, too. Some of your favorite songs may not be included, but we had to start somewhere, and this is the result. Keith Mardak, president of the Hal Leonard Corporation, then volunteered to help with this project by publishing the books and returning a portion of the cost of each book to the Get America Singing ... Again! Campaign.

"The campaign's second objective is to promote community singing. This includes encouraging audience singing at concerts and recitals, opening or closing public gatherings with a song, and encouraging singing at clubs, private meetings, and in homes. We need singing leadership from Americans in all walks of life—school and church leaders, club presidents, elected civic leaders, radio and TV personalities, camp and scout leaders, and people who get together socially.

"So, why not make your own plans to build up the common life of singing in your community? Plan now to include some audience participation at a concert or other public event. Throw in a song or two and the beginning of a meeting to melt the ice and get communication going. Restore the fun of camp singing next time you gather around the fire. Get out the guitar, sit down at the piano, tune up the Autoharp, add a bass, drums, or any other instruments you can lay your hands on, and have a sing-along.

Think how you can be a positive agent for change; see how singing can add so much to life together on this planet. People will bless you for including them in the power of active music making through singing."

—Will Schmid

"If there's a human race still here in the 22nd Century, I believe we'll learn the fun of singing again. To take a lung full of air and push it out with some kind of song is an act of survival, whether you're singing in a shower, a car, a bar, in a chorus, at a birthday party, at a

church, or wherever. Try it—you'll live longer.

"Of course it'll be much harder to find songs all folks want to sing together. But that's all right. Little by little, we're re-learning to like each other's songs and getting less enthusiastic about killing each other ..."

—Pete Seeger

The songbook containing forty-two songs (see opposite) is published in two convenient formats: a 6-by-9-inch lead-sheet songbook, including melody, lyrics and chord symbols, selling for \$3.95 each or a pack of 10 for \$34.95; and a 9-by-12-inch piano/vocal/guitar "sheet music" book that sells for \$16.95. These are on sale through the Harmony Marketplace.

Articles about Get America Singing ... Again! appeared in many of the nation's newspapers, and stories were also featured on *The Today Show*, *CNN Headline News*, CBS News and public radio. MENC kicked off the campaign during its national conference held in Kansas City in April with two evening lobby sings and a Kansas City All-City Sing.

In May, MENC took part in an all-city music festival called "Sing Cincinnati," held in that city. It will also publish a regular news section in the MENC publication, *Teaching Music*, devoted to ideas and news about how their members can "Get America Singing—Again! President Schmid has urged his membership to include some audience participation on this spring's or next year's concerts, and to think about how they can build a sense of community."

We are urging our chapters to do the same. Tell your audiences about Get America Singing ... Again! But more importantly, get them singing songs from the shared repertoire. We will share more information and suggestions with you as the campaign progresses.

The shared repertoire includes the following songs, all of which are included in the songbook:



"Amazing Grace"  
 "America"  
 "America The Beautiful"  
 "Battle Hymn Of The Republic"  
 "Blue Skies"  
 "Danny Boy"  
 "De Colores"  
 "Do Re Mi"  
 "Dona Nobis Pacem"  
 "Down By The Riverside"  
 "Frere Jacques"  
 "Give My Regards To Broadway"  
 "God Bless America"  
 "God Bless The U.S.A."  
 "The Green Green Grass Of Home"  
 "Hava Nagila"  
 "He's Got The Whole World In His Hands"  
 "Home On The Range"  
 "I've Been Working On The Railroad"  
 "If I Had A Hammer"  
 "Let There Be Peace On Earth"  
 "Lift Every Voice And Sing"  
 "Michael, Row The Boat Ashore"  
 "Music Alone Shall Live"  
 "My Bonnie Lies Over The Ocean"  
 "Oh Susannah"  
 "Oh What A Beautiful Morning"  
 "Over My Head"  
 "Puff (The Magic Dragon)"  
 "Rock-a My Soul"  
 "Sakura"  
 "Shalom Chaverim"  
 "She'll Be Comin' 'Round The Mountain"  
 "Shenandoah"  
 "Simple Gifts"  
 "Sometimes I Feel Like A Motherless Child"  
 "Swing Low, Sweet Chariot"  
 "The Star Spangled Banner"  
 "This Land Is Your Land"  
 "This Little Light Of Mine"  
 "Yesterday"  
 "Zip-A-Dee-Doo-Dah."

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2

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IT'S A GOOD DAY MEDLEY, DOWN AMONG THE SUGARCANE

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3

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And 7 More DC Show Favorites!

Plus CD BONUS: A NIGHTINGALE SANG IN BERKELEY SQUARE

4

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### Heritage Hall Museum preserves past champions' costumes

by Ruth Blazina-Joyce, Curator/Archivist

#### "Puttin' On The Ritz"

Barbershoppers have always used costume as part of their performance. And, as with fashion at large, barbershop fashion has had its own brand "what's hot and what's not".

"Puttin' On The Ritz" is a current Museum exhibit that takes a look at some trends in barbershop costuming. It features many of the champion quartet costumes in the Museum's collection.

#### Home on the range

Western wear was a popular costume choice in the early days, reflecting the Society's southwestern origins. Outfits ranged from authentic clothing to elaborate "Hollywood cowboy" rigs.

Somewhere in between were the **Chord Busters**, 1941 champion. As Society membership grew east of the Mississippi, western wear began to fade from the scene.



Above, the **Chord Busters**, 1941 champions, try on boots in a Tulsa store. After winning the championship, the foursome was offered costume apparel by proud local merchants.



The **Kansas City Barber Pole Cats**, 1941 medalist, presented an eye-dazzling display of stripes, checks, and plaids.

#### ...And I wore a big red rose

Another popular costuming motif in the Society's early days was the "Gay '90s quartet," harking back to the "good old days" of barbershop. This style had great appeal, and didn't fade away as western wear did.

The Gay '90s theme has been constantly renewed and reinterpreted with each passing decade. Early quartets mimicked the boldly patterned clothes of the classic vaudeville foursomes. Later quartets shifted to rich colors, subtle designs, and contemporary fabrics.



The **Regents**, 1974 champion, were complete gentlemen in a sedate blend of polyester, velveteen, and rhinestone.



### A sharp dressed man

In 1942, the **Elastic Four** showed that with a little flair, a plain old suit of clothes could become a sporty costume. Their natty attire sparked a new trend. Variations on the suit have continued to be popular, economical and creative.

Sports jackets and casual suits dominated the '40s and '50s, giving way to dinner jackets in the '60s and leisure suits in the '70s. Elegant evening clothes made a comeback in the '80s—tuxedos, tails, and cummerbunds in classic colors and styling.



The **Elastic Four** added hats and canes to its sporty ensemble.



The **Suntone**s, 1961 champion, combined bold color and sequins in striking costumes.



The **Ritz**, 1991 champion, carried on the tradition of dressing in natty outfits.

### Truth in advertising

Many quartets have used their costume as a visual representation of their name. Some are direct illustrations—the **Confederates** as Confederate generals. Others depicted closely associated ideas—the **Rural Route 4** as farmers.

At one time, however, some quartets themselves were actually living advertisements. Businesses or individuals sometimes sponsored a quartet. Often the quartet's name and costume identified the sponsor, and they represented their patron at various engagements. Changes in Society regulations put an end to this practice.



The **Confederates**, 1956 champion, represented the Dixie District.



**Rural Route 4**, 1986 champion, used down-home humor to great advantage in its show packages.

### Heartspring's new student homes

by Belinda Decker, Director of Public Relations

One strong facet of Heartspring is the home-like atmosphere in which the students live. This is an important factor to parents when considering sending their children to Heartspring. The building of a new campus gave Heartspring staff members the opportunity to review the current residential "model" and decide if it was time for some changes.

Until now, the staff-to-student arrangement has been one or two students to one staff member. Taking advantage of the opportunity to design new student homes, staff members decided this was the perfect time to incorporate the best of the current model with some new ideas to provide maximum student growth.

The goals of the new model include increasing the overall quality of residential services provided to students, providing students with a specialized setting in which to maximize independence, increasing the current level of job satisfaction by residential treatment providers

(RTPs), reducing overtime, maintaining maximum flexibility to meet student needs, and maximizing student safety.

Each home will have three to five RTPs assigned to specific children, depending on the number of students living in each home. The new residential model is being implemented in one home on the current campus, with four students and 10 staff members participating. The model will be consistently evaluated, changed as necessary, and implemented in all homes once Heartspring has moved to the new campus.

Each home will be led by a home coordinator, who will be responsible for overseeing the day-to-day operation of the home. A residential supervisor will assist the home coordinator.

"This model increases the opportunity for students to participate in social settings," home coordinator Jamie Quattlebaum said. "They

eat meals together and live together in a family-type atmosphere. This means they have to learn to communicate with each other. Some of the students are verbal and some are non-verbal so the verbal students are learning basic sign language symbols."

Along with the new way of living will be a new place to live. Six student homes will be built at Heartspring's new campus and will have enhanced living space, about 4,600 square feet.

The homes have been designed with open floor plans so children and staff members can interact like regular families. The living space includes kitchen, two eating areas, a family room, a living room, a laundry facility, eight bedrooms, four bathrooms, and a patio for outdoor enjoyment. There's also an office for staff members. Each home will have a similar floor plan, but to have the feel of a true residential area, there will be three different exterior designs.

### Building a future for vocal music

by Gary Stamm, Director of Marketing & Membership

Our newest Society service project, SingAmerica and SingCanada, has been with us for almost a year and a half. Reaction to it from Barbershoppers has been good. While many of our members seem to understand the purpose and scope of the project very well, others are a bit confused as to what this new venture is all about.

There is no doubt among our leaders that SingAmerica and SingCanada are the right projects for our organization at the right time. What may not have been as "right" was lack of full definition of the project, the communication of its purpose and goals and a clear mission and strategic plan.

Therefore, to clarify our newest service project, a special task force will be appointed by Society President Tim Hanrahan. It will be chaired by John Krizek of California. John is currently chairman of the Society Marketing Committee, which is just finishing a two-year project of developing a tool for chapter analysis, definition and growth. I will join the task force, temporarily setting aside my marketing duties, and serve as director of development for SingAmerica and SingCanada.

By the beginning of 1997, a clearly defined strategic plan will be in place. It will more than likely include a mission statement, a body of research on the cause, goals for the project, publicity material, specific projects in need of support and a clear definition for the role of Harmony Associates.

The purposes for which SingAmerica and SingCanada were established will not change. It is the fulfillment of our Society motto, "Keep The Whole World Singing." Funds raised will support the tradition of singing in North America through grants, scholarships, special projects, materials, and coalitions that support vocal music in our schools and communities. Non-financial support, such as writing and speaking in behalf of music education, involving young singers in our shows and schools, and active support of community singing efforts, will also remain an important part of SingAmerica or SingCanada. We want to assure a future in which personal expression through vocal music is a natural part of daily life for individuals, families and communities.

Of course, contributions will continue to come in from chapters, quartets and individuals to build a fund for the above projects. Remember that SingAmerica, SingCanada, Heartspring and local charities contributions are all credited toward a chapter's Harmony Foundation awards.

Right now is an excellent time for you to offer input on what SingAmerica and SingCanada can become. Do you know any individuals (Society members or others) who could help reinforce our cause? Are there questions that need clarification for you and others? What can you add that will make this project reach its awesome potential?

*In particular, we're looking for projects that can be developed and supported by SingAmerica or SingCanada. We will be seeking grants from foundations in the months ahead to fund special projects. You may have the perfect idea or a pre-existing program which could benefit.*

Please write or call me at Harmony Hall with your input as soon as possible.



## Charitable Services

### Golf balls for charity

The Pinehurst, N. C., Chapter ranked first in the Dixie District in total contributions to Heartspring in 1995. Members of the **Golf Capital Chorus** placed second in dollars per member.

The chapter also contributed \$2,000 to its local charity, the Sandhills Children's Center. Almost \$1,400 of this amount was raised from sale of used golf balls collected by member George Rivnak and sold to other members for \$5 per dozen—that's more than 3,000 golf balls!

### Charity doesn't have to begin at home

On Christmas Eve, the high school of Malta, Mont., burned down. Town officials asked the Havre, Mont., Chapter, 90 miles away, to put on a benefit show to help raise funds for rebuilding the school. March 16 was the earliest date that winter weather would allow a good chance for travel.

The largest space available for a show was the town's mortuary, so the Havre Chapter had an opportunity to try its new sound system to compensate for an acoustically "dead" room. The **Bullhook Bottoms Barbershop Chorus** presented *The Phantom of the Barbershop* show that it had developed and performed the previous November. With the hall filled to capacity, the show helped the local benefit group raise approximately \$1,000.



Over a two-day period, members of a pick-up quartet from the Bedford/Sackville and Halifax, Nova Scotia chapters supported the Canadian Cancer Society in a Jail-N-Bail fundraiser at a local shopping mall. The Barbershoppers, shown above (l to r) are: Mark Radcliff, Dave Bain, Ralph Morehouse and Ian Flemming.



Shown above, Naples, Fla., Chapter President Bill Evans (at right) presented a \$500 grant check to Susan Hart, vocal music teacher at Lely High School in Naples. Looking on is Bill Moreland, emcee for the chapter show held in the school's auditorium.

### The show must go on

Each spring for the past four years, the Monroe County West, N. Y., Chapter has presented a benefit show for the Nazareth College Speech and Hearing Clinic. This year, chapter leadership made an honest evaluation of the current public performance status of the **Chorus of the Erie Canal** and determined it to be below par.

Nonetheless, the chapter organized a successful benefit concert, bringing other barbershop groups to perform while its members carried out the behind-the-scenes duties. This is an outstanding example of public awareness on the part of a chapter—continuing to support a worthwhile cause but making sure the image of barbershop is a good one.



The **Elder Statesmen** quartet of the Bryn Mawr, Penn., Chapter has been the highest-contributing foursome to Heartspring in Mid-Atlantic District for two years in a row. Shown above in recognition of the accomplishment are (l to r): Dave Dahlen, M-AD services chairman; Bill Swan, tenor; A. Newton Huff, lead and Ted Peters, bari. Bass Harry Leider could not be present for the photo.

### M-AD Barbershoppers Shop raises \$10,000 for Heartspring

For years, Herm Zwick of the Hampton, N. Y., Chapter, and his wife have operated a Barbershoppers Shop at Mid-Atlantic District contests and conventions. All proceeds from sales go to Heartspring. At the M-AD House of Delegates meeting last October, Zwick presented a check for \$10,000 to District President Art Maynard. "We all owe Herm and his wife a huge thank-you for their tireless effort and dedication to this Unified Service Project," said Maynard, "and we are grateful to our customers for their continued support and patronage."

### Carols for charity

The Fort Myers-Estero Is., Fla., Chapter supports the local Allen Park School for hearing-impaired, mostly pre-school, children, purchasing a microscope for the school last year. During the Christmas holidays, members of the **Caloosahatchee Chorus** used a caroling outing to present a nice check toward books for the school library.



Last fall, the **Kingpins** entertained at the Canadian Hearing Society Foundation's annual croquet garden party. Shown above are (l to r): Bill Moore, tenor; Rob Lamont, bass; MayAnn Baynes, event organizer; Brad Brown, lead and Wayne Porteous, bari.



The **Chilliwack**, British Columbia, Chapter donated more than \$300 toward a new speech testing machine at the Chilliwack Health Unit. Shown above checking out the equipment are (l to r) chapter members Doug Griffiths, Harry Squires and Darrell Clement.



## Youth Outreach

### Phoenix scores big-time with local high school singers, music educators

The Phoenix Saguaro Chapter had scheduled a joint show, "Harmony With Strings Attached," between the **Phoenicians** chorus and the Arizona State University orchestra for April of this year, featuring the music of George M. Cohan and Meredith Willson. Based on a tip picked up at COTS last fall, Chapter Outreach Chairman Richard Moore came up with an idea to involve local high school singers in the show.

Choral directors of area high schools were contacted and asked to nominate pupils to participate in a mixed-voice Harold Hill Chorus of barbershop harmony. Nominees were sent individual letters of acceptance, outlining a weekend rehearsal schedule during the month preceeding the show, basic costume requirements and other details. Dan Ryan, assistant director of the **Phoenicians**, organized the workshop training and rehearsals and directed the youth group of 34 voices from ten schools.

Each student was presented with a participatory T shirt featuring a suitcase with "travel stickers" of the represented schools, and the legend, "I sang in the Harold Hill Chorus at the Sundome on April 28, 1996." The singers were also given packets of special show tickets to sell to fellow classmates. Three-quarters of the proceeds of these ticket sales was rebated to the schools' music programs—more than \$500 in all.

Not every school in the area chose to be represented, due to other choral commitments; however, complimentary tickets to the show were sent to all directors. After

the show, one non-participating director approached a member of the **Phoenicians** and said, "OK, I've seen enough. Where do you meet? I want in on this."

The Harold Hill Chorus attended the chapter meeting on Tuesday following the show for cake and congratulations. The group announced that it wanted to stay together and do some more barbershop singing. Several members have also submitted membership applications to barbershop organizations, and at least one will appear with the **Phoenicians** at the Salt Lake City convention this July.

If your chapter is interested in trying something like this in your neck of the woods and would like more details on this very successful program, contact:

Richard Moore  
P.O. Box 9941  
Phoenix, AZ 85068  
(602) 708-7424  
e-mail DavesTwin@aol.com

### Aurora Lamplighters spotlight youth on show

The Aurora, Ill., Chapter show in March not only celebrated its 50th anniversary, but featured, for the second year running, high school singers. Six youth ensembles from three area high schools performed on the show, and won high praise from the audience. The quartet of young ladies from Oswego High School was particularly noteworthy, and not just because of having chosen an intriguing name—**Romancing the Tone**. *The Aurora Beacon News* carried extensive coverage of the event.



Members of the Harold Hill Chorus model the participatory T shirts presented by the **Phoenicians** in commemoration of appearing on the Phoenix Saguaro Chapter show in April.

### Quartets perform for music educators

Staff member Bill Rashleigh served as a clinician for the Pennsylvania Music Educators Association convention in Valley Forge in April. He contacted 1992 international quartet champion **Keepsake**, which was scheduled to perform in Reading the same week as the convention. The quartet sang on a Thursday night concert for the music educators and served as a demonstration group for a workshop on Friday before heading over to Reading for the previously scheduled commitment.

The next week, Dan Naumann and Rashleigh attended the Music Educators National Conference biennial convention in Kansas City and conducted sessions similar to those offered in Pennsylvania. The quartet available for the demonstration was **FRED**. In addition, Naumann, Rashleigh and Karen Koch, past president of Sweet Adelines International, introduced the new *Get America Singing ... Again!* songbook by conducting a sing-along in the lobby of the Hyatt Hotel.



The Harold Hill Chorus of high school singers performed barbershop music on the Phoenix Saguaro Chapter's show in April. The group was directed by Dan Ryan, back row, far right.



**Keepsake** performed and provided a barbershop harmony demonstration at a workshop hosted by the Pennsylvania Music Educators Association in April. Shown at right (l to r) are: Roger Ross, tenor; Joe Connelly, lead; Don Barnick, bass and Tony De Rosa, bari.



## Singing Valentines pay off big for Palo Alto High School

For the third year, Paul Engel, a local Barbershopper, assisted the choral group from Palo Alto, Calif., High School in its celebration of Harmony Week in March. In preparatory discussions last winter with the school's choral director, Kathy Fujikawa, the subject of Singing Valentines came up and Fujikawa asked for Engel's help in starting a Singing Valentines program within the school.

Engle taught the choir members two barbershop favorites, "The Story Of The Rose

(Heart Of My Heart)" and "Let Me Call You Sweetheart." Three quartets—two girls' and one boys'—performed about a dozen gigs on campus and around town. Proceeds were added to those of a concert by the Paly Concert Choir at the end of Harmony Week. The quartets were featured on the concert and stole the show.

Funds raised from the venture helped send the choir to a regional competition in Seattle, where it garnered two gold medals. As a consequence, the choir will compete at an international level in 1997.

**BRASS**, a popular comedy quartet from Calgary, Alberta, was busier than ever this spring. In addition to regular singing engagements throughout the northwest, the group volunteered and was accepted to teach music at Vista Heights Elementary School, which had no budget for a music program. Two days per week for a three-month period, the members taught students in grades 4 through 6 about harmony, vocalizing and ukelele playing. Shown above are (l to r): Doug Marwood, tenor; Don Craig, lead, Len Lang, bass and Terry Crowe, bari.



Shown above, Barbershopper Paul Engel led the Paly Concert Choir of Palo Alto, Calif., High School in the finale of its third-annual Harmony Week.



The above foursome from the Paly Concert Choir delivered Singing Valentines in the Palo Alto area.



One of the girls' quartets from Palo Alto High School is shown above, warming up for Singing Valentines.



Tags in full flight—**The Hamiltones**, (above left) coached by Jim Kline and Pete Neushul of the **139th Street Quartet** (note T shirts), won the Far Western District 1996 high school quartet contest. Sporting formal attire and great flair, the **Four-Te's** (above right) placed third place in the contest. Photos by Joan Golding, Tustin, Calif.

## Youth Outreach

# BGSU: how do they do it?

by Brody McDonald, Baritone, *Stop The Presses*  
1995 MBNA America College Quartet Champion

Bowling Green State University is not exactly a household name among America's campuses. It is one of many state schools in Ohio, and far from the largest or most prestigious. However, there is at least one thing that Bowling Green State University can be proud of: barbershop harmony.

The music education program at BGSU has long been considered one of the country's finest. This is due, in part, to Richard D. Mathey, director of choral activities. Mr. Mathey, or "R.D." as he insists on being called, has consistently taken his Men's Chorus, Women's Chorus, and mixed choirs to state, regional, and national conventions. He has performed many leading operatic roles across the country and is highly respected as a choral clinician. Why is it, then, that Richard D. Mathey is constantly labeled the "barbershop director?" Perhaps it is because of the astounding success that BGSU Barbershoppers have enjoyed.

### International champions come from the BGSU ranks

The most notable successes are the numbers of recent international champions who have come from Bowling Green. The first such quartet was *The Rapsallions*. You might not know that your 1984 champion quartet got its start in the Bowling Green State University Men's Chorus. Mr. Mathey told me how these four men got together.

"The Rapsallions formed because Tim Frye wasn't put in the Men's Chorus Varsity Quartet. He was a freshman. I think they got together to get a gig at Cedar Point. They came up to my Sweet Adelines rehearsal to try out their audition package. I remember they sang 'The Barbershop Strut.' It was really good. Then they sang another number, and it was OK. Then they sang a third number, and it wasn't so good. The fourth number was bad. By the fifth number, it was just awful, and I had to pull out the hook and stop them. They got the job at Cedar Point, and when they came back, they were fabulous. They were the Men's Chorus Quartet for two years. I was never so glad to have a quartet leave. You can't follow The Rapsallions. They were that good."

### Varsity Quartets lead the way

Mathey says that the Varsity Quartet program is an instrumental part of BGSU's barbershop history. This program auditions students each year to become the official quartet of the Men's Chorus. They then perform on tours and at home concerts, also. Mr. Mathey said, "The Varsity Quartets are the key to the excitement of it. They're contagious. The chorus also programs some barbershop. Not a lot, but a little."

Once a Varsity Quartet forms, how do they improve? "I don't coach them," says Mathey. "They find their own literature and get help from some of our JAD friends, such as Ben Ayling, Randy 'Beef' Baughman and the Maumee Valley chapter. We suffer with them while they get the kinks worked out."

Many recognizable barbershop singers were once part of Varsity Quartets. Mark Blake of *Yesteryear* was a long-time VQ singer. In an e-mail interview, he gave me his background. "I was in the Varsity Quartet my sophomore and senior years. My sophomore year I sang with Tom Sinn, Mike Noggle and Steve Sick. My senior year I sang with Jeff Archer, Dennis Jesse, and Beef. I think that the quartets coming out of BGSU show a better feel for the stage, and the audience's need for entertainment, than most other quartets I've seen at the college level."

### Barbershop compared to opera

Another reason BGSU Barbershoppers have done so well comes from a thorough grounding in vocal training. Mr. Mathey said, "The technique that the lead, baritone, and bass use is basically an operatic technique. Of the two (opera and barbershop), barbershop is harder, because you have to fit your voice in with three others. The technique [Acoustix bass] Jeff Oxley uses is the same one he used to sing opera."

Sing opera, indeed! Many BGSU Barbershoppers were in opera productions during their college careers, and even had leads! Jeff Oxley is just one of many, which includes all the members of the 1994 College Champion, *The Real Deal*, and three members of the 1995 College Champion, *Stop The Presses*. When I asked voice faculty member Andreas

Poulimenos why he thought so many BGSU singers were successful in barbershop, he said, "I know why they're successful. They're successful because they can produce a well-supported tone that has proper placement. Their voices are free and they sing in tune. That's why they're successful." Perhaps, too, a well-rounded music education/performance environment is beneficial to quartetting.

If there are so many positive musical factors coming into play, then why is barbershop often ignored by musical academia? Richard Mathey told me why. "Nothing is worse than bad barbershop, and nothing is better than phenomenal barbershop. Many musicians look down at barbershop because the performances they have heard have been poor or because they don't understand the medium. Many directors frown on it because they are inexperienced and can't do it themselves. Those people need to attend an international convention and watch the chorus contest. If they watch that and don't enjoy it, they're not alive."

Mr. Mathey feels that there is great musical value in barbershop singing. "Barbershopping has taught me to be a whole lot more musical, and has given me the techniques I use to get my choirs blended, balanced, and in tune. It has taught me to energize myself and it has taught me phrasing. There is little difference between chant and barbershop. It's the flow of the text."

Is knowing the reasons why BGSU produces enthusiastic, talented Barbershoppers enough? Can this formula work in other colleges? Perhaps, but only in certain conditions, according to Mr. Mathey. "It can succeed when the director understands it and permits it. If I have someone in my program that understands the medium, I'll let them deal with it, but I make the ultimate decision. If need be, I get involved."

Perhaps BGSU's performance in the barbershop realm will have an educational influence on Barbershoppers and choral educators alike. The students of Bowling Green are proof that barbershopping can be done well, along with other forms of choral and solo singing, without harmful side effects. Here's to many more years of friendship between BGSU and SPEBSQSA.





## Let's Make A Deal

# Let's Make A Deal—our new membership drive

by Ev Nau, Manager of Membership Development

Operation Harold Hill is finished, but the job of finding new members is not.

A new recruiting campaign entitled, Let's Make A Deal, begins on September 1 and runs through December 9, 1996. The goal for this 100-day period is 1,250 new and reinstated members. Chapters will again have the option of choosing which recruiting techniques they will use, and will be given the opportunity to win awards for themselves.

Chapters will not compete against each other for these awards, but will again be separated into groups based upon chapter size as of June 30, 1996. Chapters *must* register with the Society office by August 31, 1996, in order to be eligible. Registration materials are being sent to chapter MVPs during the month of June.

To whet your appetite, registered chapters will be eligible to earn Harmony Marketplace gift certificates of \$50, \$100 or

\$200, based upon the "door" they select and their ability to meet the qualifications. Individual members will be eligible to earn lapel pins that read, "It's a Done Deal," without having to register in advance for them. Districts will also earn awards by meeting their recruiting challenges.

*Please remember: your chapter must be registered by August 31, 1996 in order to participate.*

## "I have two lights ..."

Most readers have been to at least one Society contest wherein the emcee or presenter used the words, "I have two lights ..." to indicate to the audience that he was about to introduce the next competitor. He probably explained, at the beginning of the session, that he had a box on the podium with two lights; one controlled by the contest ad-

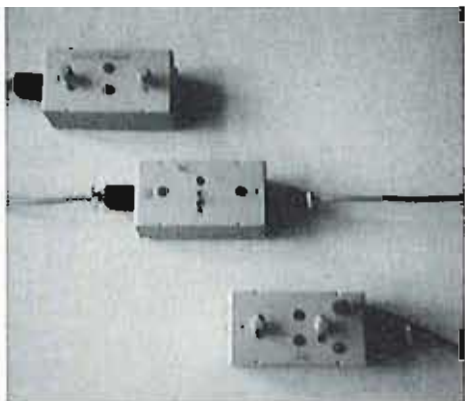
ministrator in the judging pit to indicate that the panel is ready for the next competitor, and one controlled by the stage manager to indicate that the next competitor is ready to take the stage.

The two-light system has been in use for many years throughout the Society. Every district has at least one set, and the equipment used for international contests is kept at Society headquarters in Kenosha. It was recently learned that the inventor was never credited for his creation, and this is our chance to set the record straight. Here's the story:

In June, 1962, the Mid-Atlantic District was holding its "Northern Section Quartet Elimination Contest and North Jersey Area Chorus Contest" in Ridgewood, New Jersey. The local chairman for the event was Bob Svozil, a member of the Ridgewood Chapter.

Svozil invented, designed and built a two-light system, as described above, for use at this contest, and donated it to the district. It was an instant success, and word of its utility spread quickly throughout the Contest & Judging community. Simple in design, similar systems were soon in use at all SPEBSQSA contests.

Svozil's original model was battery-powered, and had a red and a green light. Most units in use today plug into an electrical outlet and feature two white lights.



Above, the emcee signal system that has been used at international contests for many years. The top box is labelled "backstage," the middle box "mc," and the lower one "pit." The unit is powered through a step-down transformer to 9 volts. Systems used by districts vary in construction details and voltage.

Incidentally, the judging panel members for that 1962 contest were:

George Brandell - Chairman of Judges  
George Brandell - Harmony Accuracy  
Kenneth Williams - Voice Expression  
Russell Pelton - Arrangement  
George Thomas - Balance & Blend  
Dr. Walter Reinhard - Stage Presence  
Tom Carley - Secretary

Bob Svozil is now an active member of the Sarasota, Florida, Chapter, where he continues to design and create barbershopping displays and like items for his chapter. Thank you, Bob, from all of us—and especially from the contest emcees of the past, present and future.



Bob Svozil, now a member of the Sarasota, Fla., Chapter, invented the two-light emcee signal system used at all Society contests while a member of the Ridgewood, N. J., Chapter in 1962.

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## Barbershop Craft

a tip from a champion

# A golden retreat weekend

by: Tommy Morris, Alexandria, Va., Chapter

Every year for the last four years, the Alexandria Harmonizers have had a weekend retreat at a local college campus (not too local, we want the guys to spend the night, so 100 miles from home is just right). The purpose of these retreats was to spend a weekend of quality time preparing for the "Super Bowl" of barbershop singing—the international convention of SPEBSQSA.

We came together to fine tune the package and to enjoy the fellowship of each other. Each year, it was my pleasure to assist the music vice president as retreat chairman.

For some retreats, we had special coaches flown in for the weekend to spend concentrated time with us. Other times, we used our own professional-quality musical team.

### It's all in the book ...

To help the guys at the retreat, they are given a retreat booklet. This booklet consists of letters of encouragement from our president, our musical director and, of course, our artistic director. I preface the letters with one of my own, giving my welcome and the rules of the weekend. These rules are gleaned from the college's convention center contract that we must sign.

The book contains a schedule for each day, giving the activity times, where to be and what is taking place, e.g. 9:00 - 10:20, full chorus rehearsal, upstairs theatre; 10:20 - 10:35 break, Alumni Hall foyer. With these schedules, the member knows exactly where he is to be at any given time.

Also in the book is a step-by-step, move-by-move, stage presence guide for each song. These will have been passed out months before, but this guide is the

final version after all the kinks have been worked out. It is used at this point only for review, since the chorus is already very familiar with the moves.

In the book too, are pages of international convention information that is needed by each Harmonizer, e.g., contest day schedule, a day-by-day schedule at the convention, a listing of where each chorus is staying and when that chorus sings on the contest stage.

I list the top 11 choruses, as ranked by district scores, as well as the top ten quartets, listed by their rank of prelims scores. To round out the book, I put as many upbeat sayings as I can:

"Quality is a continuous, never-ending commitment to improvement";

"The moment is now";

"Trust in yourself, and your coaches, let go and take the plunge ... see what is waiting for you on the other side."

### Preparation pays off

It is expected that each Harmonizer will give 100 percent focus to the contest package as well as have 100 percent fun at the Saturday night retreat party.

The last day of the retreat is very moving as final thoughts are given by Director Scott Werner, Assistant Musical Director Mike Wallen and Artistic Director Geri Geis, each of whom, in their own way, walk us through the pages of the retreat book and reflect on what our goals were and how we accomplished them.

All in all, it is a great time of fellowship and a very rewarding experience as we put the final touches to the Alexandria Harmonizers' gold medal package. As we leave, we sing:

"And a lifetime's not too long, to live as friends."







## Barbershop Around the World

### Barbershopper brings harmony to remote site

Last winter, Barbershopper Harold Liban of Bremerton, Wash., was one of a group of United Methodist Church volunteers who journeyed to the village (barrio) of Palat, Porac, in the province of Pampanga on the island of Luzon in The Philippines to assist the villagers in recovering from devastation caused by the 1991 eruption of Mt. Pinatubo. While there, Liban taught a youth choir from the local church a simple barbershop tag. Accustomed to singing in a cappella unison, the group was captivated by the joy of harmony.

The choir director agreed to let Liban teach the young men a few barbershop songs, although the girls in the choir also wanted to take part. After the first meeting session, the word spread throughout the barrio that one of the visitors was organizing a young men's singing group, and a double quartet was soon formed. One member, a college music major, agreed to take over when Liban had to return to the States. In turn, Harold promised to send music and learning tapes and follow up on the group's progress.

### Whittier Barbershoppers make news in New Zealand

Visiting New Zealand during the last Christmas holiday season, the **Winning Combination** quartet, from the Whittier, Calif., Chapter, was strolling down George Street in the city of Dunedin when it came upon a local busker, Brent Duncan, playing his trumpet. The quartet members and their wives stopped to listen. "Mind if we join in?" one asked, and upon being given the nod, the quartet swung into "Walking In A Winter Wonderland," with Duncan adding occasional punctuation on his horn.

Otago Daily Times reporter Dave Cannan and his cameraman happened on the scene, attracted by the crowd of shoppers that had gathered to listen. His interview resulted in a very positive article that appeared the next morning. According to the story, the attentive crowd wanted an encore, so the group obliged with "White Christmas." Cannan reported that stressed-out shoppers were "stopped in their tracks as the pitch-perfect sound of a barbershop quartet in full voice wafted across the street."

### Visiting Australia?

The Central Coast Barbershop Chorus of Gosford, New South Wales, Australia, invites any chorus or quartet traveling the eastern coast of Australia to drop by for a visit. The group is located 84 km north of Sydney and can be reached by inter-urban rail or freeway. Contact: Ron Walsh, Secretary, 10 Small St., Wyoming, NSW 2250, AUSTRALIA; phone: 043-281089



In September, the **Gents' Quartet** from The Netherlands, will appear in the World Convivial Festival in Budapest, Hungary. Shown above are (l to r): Lindley Gram, bari; Theo van Dijk, bass; Ton van Aart, tenor and Arno Viguurs, lead.



At right, Barbershopper Harold Liban is shown directing a young adult double quartet during a Sunday service in Palat, Porac, Pampanga Province, Luzon, The Philippines.



The **Winning Combination**, from Whittier, Calif., joined a street trumpeter in seasonal music for the benefit of shoppers in Dunedin, New Zealand, last Christmas. Shown above are (l to r): Harvey Dufrenne, tenor; Dale Hardin, lead; Marshall Detro, bass; Chuck Ott, bari and Brent Duncan, trumpeter. Photo courtesy of Otago Daily Times



# London Marathon—a world first for barbershop

by Al Lines, Hemel Hempstead, England

The 21st of April saw history being made as part of the London Marathon. It was the first marathon in the world to feature a singing group that was to run the marathon together, and *sing* on the way! More importantly, the singing was all barbershop.

The group of "Barber-runners" was comprised of 19 members from different BABS choruses throughout Britain, ranging from Plymouth in the southwest of England to Aberdeen in Scotland. In true barbershop tradition, changes to the chorus makeup were going on right up until the day before the race, with a last-minute substitution.

Race day morning dawned bright—very bright. The weather forecast was great for the spectators, being in the mid-20s (C), but not so good for the runners. In fact it was the hottest day of the year to that date, and London's warmest-ever Marathon.

At the starting line, people in various costumes could be found. These ranged from standard running attire to clowns, rhinos, Superman and ourselves, in traditional 1930s-style bathing costumes and boaters.

Tradition continued, with the Barber-runners going through a normal singing warmup. This is something that the other runners could perhaps learn from—how to have a proper warmup. All they seemed to be doing was stretching, etc.

By the start, the Barber-runners were in good voice, much to the appreciation of our ready-made audience—the other runners. To their amusement (and applause), we continued singing as we crossed the start line. Now the real endurance test started, with 26.2 miles of hard work to go.

The original intention had been to stop and sing at every mile marker, but quite how this would really turn out nobody knew. With the mile markers being easily spotted, we did arrange for people to run at their own speed, and then regroup at each marker. Not quite as easy as you might think among 30,000 other runners!

However, we did manage to keep together, with at least a core group of ten stopping to sing together at each mile marker. We even managed to get some of the other runners into a rhythm so that we would run



British barbershoppers participating in the London Marathon wore turn-of-the-century bathing attire and straw boaters. The group stopped at every milepost to serenade onlookers as other runners passed by.

past them, stop, collect the group, and start singing just as they then passed us!

One of the highlights of the day was crossing Tower Bridge at around the half-way stage. Here we managed to be interviewed by the BBC, which we followed by singing a song to former tennis star Sue Barker, the presenter. The show made BBC1 (the main terrestrial TV station in Britain) coverage, as well as the highlights later in the evening. All in all, a superb plug for barbershop. It was summed up thusly by *The Times* of Monday, April 22:

"The star of this programme, when the masses get the chance of 30 seconds of television glory, was Sue Barker, who was on top form. No sooner had she claimed a television first by apparently interviewing a blow-up doll, than she was being quite enchantingly serenaded by a barbershop choir—rather suspiciously long on breath. 'Sweet and lovely, that's what you are to me,'

they sang on bended knee. Barker was overcome, temporarily lost for words."

The chorus continued on such fine form as this, with the majority of the group not only finishing, but still together. The final finishing time was of no noticeable interest, as when we reached The Mall outside Buckingham Palace, within 500 yards of the finish line, we paused to sing "Happy Birthday" to the Queen, who turned 70 on the day, but, alas, was not at home. We even stopped to sing to the crowd in the grandstand, with the finish line only a few yards away.

All in all a superb day out for the newest "chorus" in BABS, with 14 of the 19 starters finishing together on a song. For those who may have seen any of the coverage, I was number 13955, wearing a red and white striped shirt.

[Correction: in the Mar/Apr issue, we showed the director of the Huntsville, Ontario, **Muskoka Music Men** as Roy Prichard. Prichard sings with the Houston **Tidelanders**. Huntsville's director is Dave Daniels. Our apologies for the error.]

The **Nittany Knights** chorus of State College, Penn., was one of 20 groups participating in a choral symphony program commemorating the centennial of State College in February. Billed as the "concert of the century," more than 1,000 persons were involved in the performance of "Mountain Laurels."



When the **Hoosier Grandpas**, a Very Large Quartet from the Lake County, Ind., Chapter, were singing for Customer Appreciation Day at a local bank last year, two young ladies dressed as Keystone Kops seemed to enjoy the singing, and really cracked up over the group's rendition of "The German Band." After the performance, it was discovered that the girls, both from Europe, were with the Up With People organization and were in town in advance of the cast, making arrangements for an upcoming show in Valparaiso.

The Grandpas were invited to give a short performance for the cast, during its warm-up, and stay to see the show. The cast was comprised of about 150 members from 25 countries, so it was a good chance to spread some barbershop. The VLQ's performance was well received, and a comment was later overheard, "Hey, those old men can really sing!"



Over Memorial Day weekend, the Sacramento **Capitolaires** chorus again participated in the Sacramento Jazz Jubilee, now in its 23rd year. More than 100,000 people were in attendance to hear the music of 120 bands from around the world. Barbershop at this event has been growing for the past three years; nine quartets—including Denim, a youth quartet, and four mixed-voice groups—and Sweet Adelines International's Sacramento Valley Chorus also performed this year.



Ed Wood, a 90-year-old member of the Bryn Mawr, Penn., Chapter, was recuperating from an automobile accident and thus unable to be part of the annual spring show. Chapter President Bob Hoban was playing the part of a business man on the show, so

he devised a means for Wood to be "present" anyway. Just before the curtain opened, Hoban called Wood at his nursing home, using his cellular phone, and Ed was able to hear the opening dialog and opening number of the show. "Just the pick-me-up I needed," said Wood, who promised to be back on the risers soon.



The National Park Service and Vietnam Veterans Memorial Fund combined to organize the Memorial Day observances at the Wall—the Vietnam Veterans Memorial—this year. Opening the ceremonies was the **Alexandria Harmonizers**. The chorus stood atop the berm at the back of the Wall, directly across from the media coverage of the event.



Shown above in a photo taken from videotape, the **Valleyaires** of San Fernando Valley, Calif., performed with the West Valley Symphony in May.



While on concert tour in March, The **Beehive Statesmen Chorus** of Salt Lake City stopped for a photo op at Rainbow Bridge, the world's largest natural span.



In exchange for donating to the newspaper's charities, the Palomar-Pacific Chapter received free advertising in the Oceanside, Calif., **North Country Times** for its singing valentines program and annual show. Shown above, chapter president Don Dawson presented a \$1,000 check to Laurie Brindle of the *Times*.



The **Magic City Music Men** chorus of Muncie, Ind., was the featured performer on the local weekly PBS program "Front Row Center" in April.





The **Chorus of the Keys** from Sarasota, Fla., was invited to perform at the 54th anniversary reunion of the Doolittle Raiders. The group is shown above, facing an audience of more than 5,000 at Sarasota-Bradenton International Airport, April 18.



The **Sounds of Liberty** chorus from Philadelphia initiated its SingAmerica program on St. Patrick's Day by bringing together the congregations of several churches for an "Evening of Song." Shown above, the group also participated at the Boars Head Festival, which raised more than \$2,000 for World Hunger.



The **Apple Corps Chorus** of Nebraska City performed last August at Arbor Day Farm in Nebraska City, Neb. The occasion was the National Arbor Day Foundation's Member Weekend.



The **Alexandria Harmonizers** and Western Hills (Cincinnati) **Southern Gateway Chorus** appeared on each other's shows in March, reprising a 1985 concert exchange. Shown above, Senator and Mrs. John Glenn joined the combined choruses on stage for a photo.



The **Overland Stage Chorus** of Overland Park, Kan., performs patriotic songs annually to open ceremonies at the Harry S. Truman Library in Independence, Mo., on Truman's birthdate, May 8, which is also the anniversary of VE Day.





## News About Quartets



**Excallbur** performed the national anthem at a Minnesota Twins home game in April. Shown at left are (l to r): John Moksnes, tenor; Greg Dolphin, lead; John Korby, bass and Greg Volk, bari.



**La Mesa City Limits**, a quartet from El Cajon, Calif., performed the national anthem at a San Diego Gulls hockey game in January. Shown at left (l to r) are: Jim Evans, bari; Bob Holloway, bass; Joe Perry, lead and Doug Petkoff, tenor.

**Variety** is shown at right, accepting applause from the crowd after a performance at the Sacramento Jazz Jubilee on Memorial Day weekend. The members are (l to r): John Rambo, tenor; Bill Wilson, lead; Joe Palmquist, bass and Bob Clark, bari.



**My 3 Friends**, a quartet from the Detroit area, was selected by Barbershopper Ron Neff to entertain at the Kinghaven Retirement Manor celebration of his aunt, Beatrice Leonard's, 90th birthday. Neff's choice was made when he viewed the foursome on Detroit's Channel 56 during a PBS fund raiser last year. Shown above serenading Ms. Leonard are (l to r): Jack Frucci, tenor; Paul Lammers, lead; Wayne Pitchford, bari and Levon King, bass. Recalling the quartet's close-harmony chords, Ms. Leonard remarked, "They popped my hearing aid."



**Front Page News** played the school board quartet in three sold-out performances of *The Music Man* with the Milwaukee Symphony Orchestra. Shown above with Paula Cabot (Marian) and Norman Moses (Harold Hill) are (l to r): Director of Marketing & Membership Gary Stamm, tenor; Music Specialist Jim DeBusman, lead; Public Relations Manager Brian Lynch, bass and Darryl Cremer, bari.





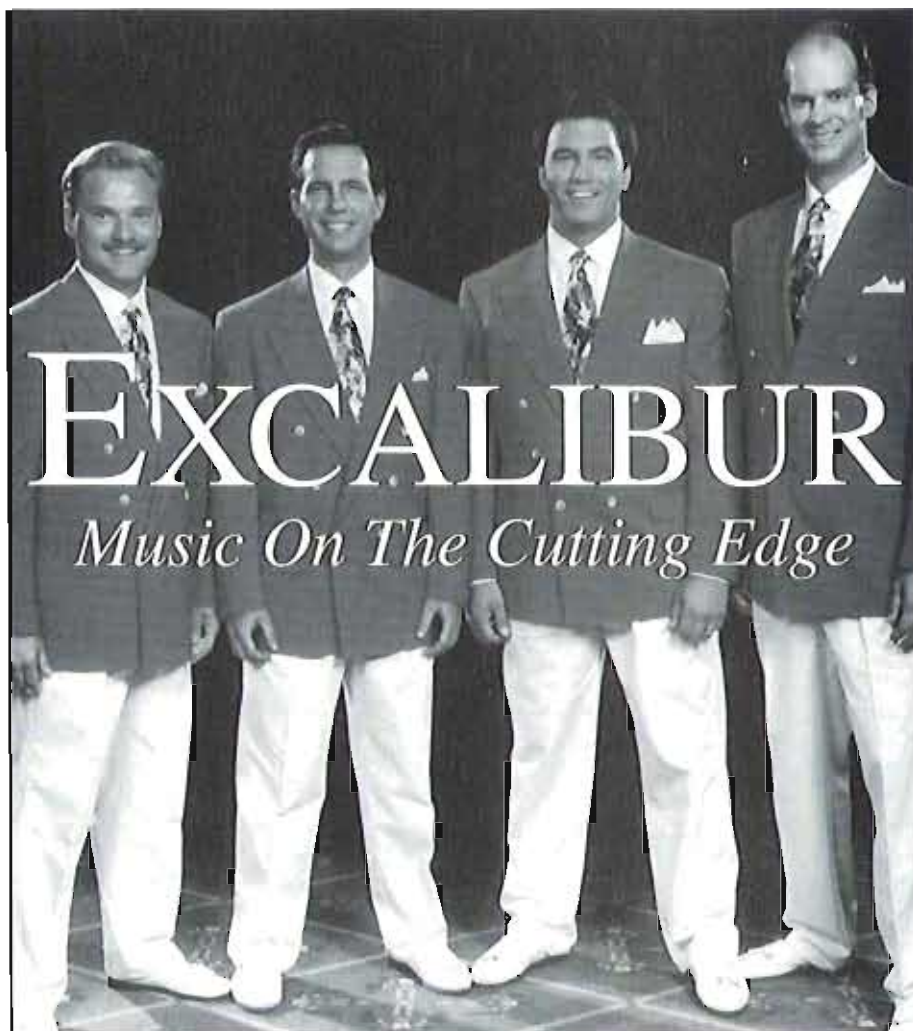
Jacksonville, Fla., Mayor John A. Delaney proclaimed April 19 as official **Wise Guys Day** in the city, recognizing the quartet's musical contributions to the community. Shown at left during ceremonies in the mayor's office are (l to r): George Gipp, bari; Mark Schlunkert, lead; Mayor Delaney, Chris Connelly, bass and Mike Love, tenor.



When Seattle Mayor Norm Rice proclaimed April as Barbershop Harmony Month in the city, the **Washington Squares** quartet was on hand to witness the signing of the proclamation. Shown above with Hizzoner are (l to r): Stan Wagner, tenor; Jim Smith, lead; John Devitt, bass and Bud Haynes, bari.



**Harmony Grits**, a foursome from the Kenosha Chapter, performed at the Wisconsin State Convention of Retired Federal Employees in May. Shown at right (l to r) are: Corky Anderson, tenor; Charles Walther, lead; Harold Huissen, bass and Melvin Weiss, bari.



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## Men of Note

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

<b>Cardinal</b>	
Perkins, Douglas	23
<b>Central States</b>	
Cearnal, Robert	47
Duerksen, Monty	21
Easter, Jerry	22
Griffith, Jim	31
Myers, Byron (Sr.)	37
Spellman, Marvon	90
<b>Dixie</b>	
Bowman, Anthony	30
Buttler, Frank	26
<b>Evergreen</b>	
Huish, Burt	22
Osborne, Charles	26
Strub, Charles	24
<b>Far Western</b>	
Hunter, Charles (Sr.)	59
Legg, William	42
Mau, Al	25
Orloff, Jerry	130

<b>Johnny Appleseed</b>	
Appel, Arnold	20
Buffington, Frank	35
Dudash, Richard	27
Shisler, James	22
Tucker-Kelly, Patrick	25
<b>Land O' Lakes</b>	
Liles, Joe	53
Nelson, Jerry	28
<b>Mid-Atlantic</b>	
Henschel, Orville	26
<b>Northeastern</b>	
Bernard, Lucian	28
<b>Ontario</b>	
Duncan, William	20
Pinhey, Dyson	22

<b>Pioneer</b>	
Hall, James	21
Hedges, Henry	20
McCann, Andy	31
<b>Rocky Mountain</b>	
Bull, Russell	21
Burgener, Robert	29
Johnson, Douglas	27
Wiese, Fred	36
<b>Seneca Land</b>	
Eldridge, James	28
<b>Southwestern</b>	
Barlow, C. L.	22
McBride, John	43
Scott, Bob	26

## Chapter Eternal

During the first quarter of 1996, the following members were reported to the headquarters office as deceased.

<b>Central States</b>	
James, George	Ottumwa, IA
Jones, David	Papillion, NE
MacDonald, Robert	Omaha, NE
Sarson, John	St. Louis Suburban, MO
Yost, Cal	Hastings, NE
<b>Dixie</b>	
Byrne, Al	Dothan, AL
Jacobs, Karl	Marietta, GA
Lane, David	Charlotte, NC
<b>Evergreen</b>	
Chamberlain, Robert	Juan De Fuca, WA
La Rock, John	Helena, MT
Patterson, Eli	Fairbanks, AK
Rogers, James	Yakima, WA
Sinclair, Tim	Victoria, BC
<b>Far Western</b>	
Brickey, Lyle	Chico, CA
Bryan, Robert	Napa Valley, CA
Day, Robert	Crescenta Valley, CA
Fugate, Archie	Eureka, CA
Hadley, Eugene	Prescott, AZ
Hawel, Leo	Santa Barbara, CA
Hoehner, Bernard	Walnut Creek, CA
Hughes, Neville	Walnut Creek, CA
Moon, Earl	Whittier, CA
<b>Illinois</b>	
Carter, Don	Kishwaukee Valley, IL
Robison, Paul	Rockford, IL
Waak, Marvin	NorthWest Chicago Metro, IL
Will, Paul	Elgin, IL
<b>Johnny Appleseed</b>	
Bell, David	Dayton Metro, OH
Howard, Carl	Kanawha County, WV
Jones, John	Alle Kiski, PA
Mihm, Henry	Greater Pittsburgh, PA
Welsh, David	Greater Pittsburgh, PA

<b>Land O' Lakes</b>	
Bailey, Donald	Green Bay, WI
Fisk, Donel	Ozaukee County, WI
Foeller, Eugene	Faribault, MN
Kander, Stephen	Green Bay, WI
Nelson, Kenneth	Frank Thorne
Nelson, Roderick	Wausau, WI
O'Hehir, Patrick	Duluth-Superior, MN
Schafer, Forest	Oshkosh, WI
Thiele, Earl	Stevens Point, WI
<b>Mid-Atlantic</b>	
Anderson, Arthur	Bowie, MD
Brame, Donald	Montclair, NJ
Clemmer, John	Bryn Mawr, PA
Cofield, William	Anne Arundel, MD
Couchman, John	Dover, DE
Curtis, Howard	Stroudsburg, PA
Delaney, Thomas	Ridgewood, NJ
Raine, Vincent	Red Bank Area, NJ
Rucci, Norman	Freehold, NJ
Young, Norman	Hazleton, PA
<b>Northeastern</b>	
Andrews, Max	Cape Breton, NS
Cowan, James	Cape Cod, MA
Dauphinee, Moyle	Frank Thorne
Erickson, Richard	Lincoln, RI
Esposito, Anthony	New Haven, CT
Foley, Richard	Springfield, MA
Healey, Daniel	Beverly, MA
Hull, Donald	Norwich, CT
Kublin, George	Canton, MA
MacDougall, Donald	Framingham, MA
Mailman, Keith	Kentville, NS
Scribner, Ben	Beverly, MA
<b>Ontario</b>	
Allen, Harvey	Oakville, ON
Arkwright, Alex	Oshawa, ON
Findlay, Wallace	Kitchener-Waterloo, ON
Lait, Bernard	Barrie, ON
Verwoerd, Hank	Scarborough, ON

<b>Pioneer</b>	
Lewis, Howard	Grosse Pointe, MI
<b>Rocky Mountain</b>	
Burchell, Roscoe	North Platte, NE
Panek, Emil	Denver, CO
<b>Seneca Land</b>	
Atcheson, John	Jamestown, NY
Bushart, Russell	Rochester, NY
<b>Southwestern</b>	
Cohlmeyer, Marvin	Fort Worth, TX
Eiffert, Le Roy	Dallas Metro, TX
Everett, Earl	Oklahoma City, OK
Herriman, James	Town North Dallas, TX
Mathis, Glenn	Greater Little Rock, AR
<b>Sunshine</b>	
Bloxham, Kenneth	Fort Myers, FL
Erickson, Richard	St. Petersburg, FL
Glaeser, Robert	Greater Canaveral, FL
Gorton, Donald	Miami, FL
Harmon, Joe	Pensacola, FL
Jaso, George	Orlando, FL
Kibby, George	Manatee County, FL
Le Baron, Warren	Greater Canaveral, FL

## In Memory

FRANKLIN SPEARS

Franklin Spears, tenor of the 1969 international quartet champion, **Mark IV**, died on April 10 of a heart attack. He was 64.

Spears, who made his home in San Antonio, served on the Texas Supreme Court for 12 years until his retirement in 1990. He had previously served two terms in the Texas House of Representatives and six years in the Texas Senate.





## Letters to the Editor

### Likes public domain songs

I wanted to write to tell you I think the Society's publication of 100 songs for public singing (lyrics only, stock no. 6044 for \$3) is one of the greatest publications you offer. As music vice president of the Davenport Chapter, I've been using them to create various "medleys" for gang singing time.

So far, I've put together the "A-flat Medley" and "Key of F Medley." A quick cut-and-paste job, copied on both sides of two sheets of paper gives us a continuous "medley" for approximately 7-10 minutes. There are many more combinations I'm considering.

Are there any plans to update this list of songs? As you know, every year more songs become eligible for public domain. It'd be nice if we could order an addendum to this publication of the newly acquired songs in the public domain.

Dave Knapp  
Davenport, Iowa

### Remembering Earl Moon

When I read that Earl Moon had passed away, I was sad. Earl not only shared his love of barbershopping with everyone around him, but was sensitive and realistic. Although I only met him once, I remember the event clearly.

At Harmony College one year, he began telling us the story behind a song he'd arranged, "Don't Cry, Little Girl, Don't Cry." Most people treat it as a tear-jerker about lovers breaking up, but Earl's view was different.

He explained that it was about a young man who had grown up and was about to move away, and that the song was a farewell to a little girl that he had befriended as an older brother. It tells her that everything will be all right, that partings are a natural thing, and that the essence of their friendship wasn't going to be destroyed just because they wouldn't be seeing and talking to each other as before ... that although she might feel the loss, she should also feel the underlying value and timelessness of what they shared, that she had a choice, and that this was a valuable lesson they were sharing, not something to be dreaded.

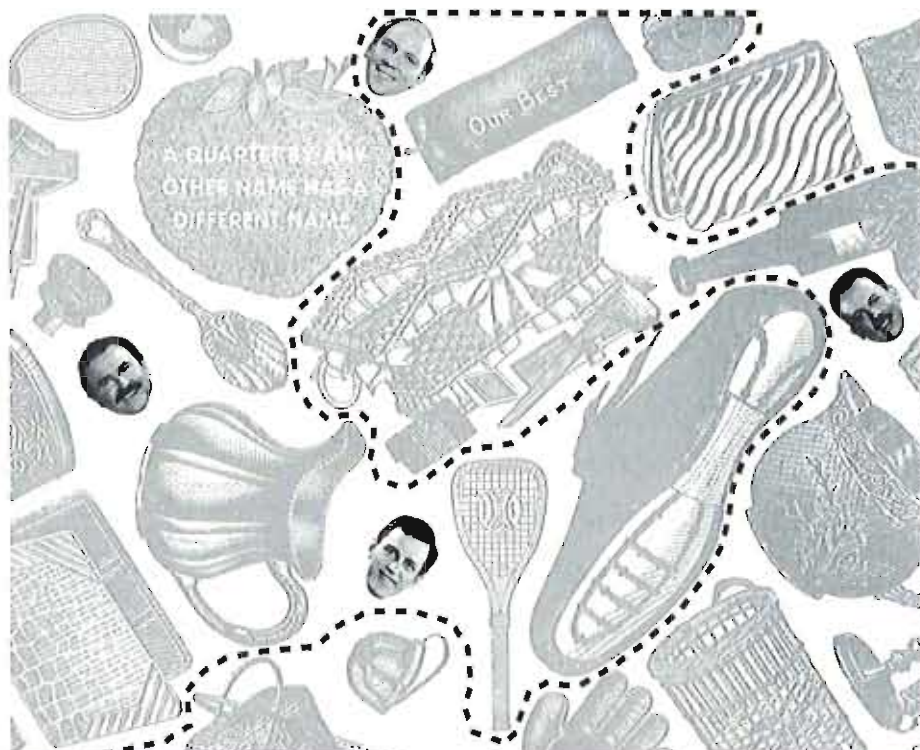
Earl said, "It's not a sad song at all. It's a celebration of how two people's hearts are connected."

After he finished telling the story, we started singing the arrangement. Did that song ever come alive!

That's how I'll remember Earl Moon—with sadness because he's gone, but with

love because of the way he touched me and 500 other guys in the auditorium that day at Harmony College.

Kevin Elwell  
New Westminster, British Columbia



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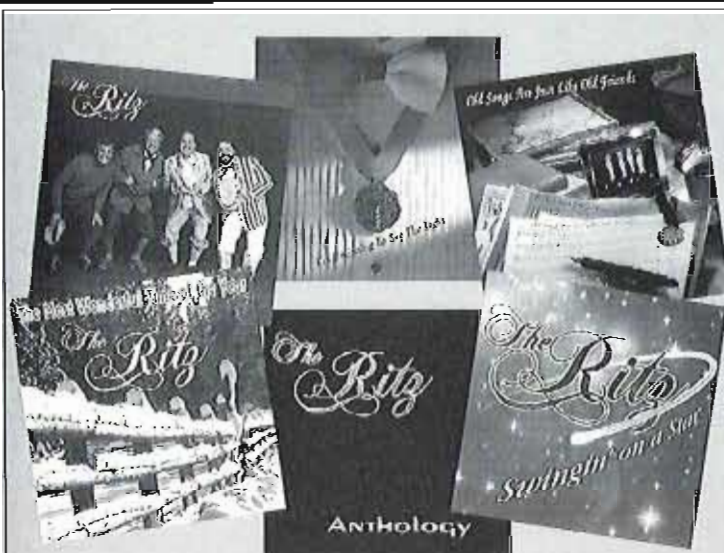
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