



The *Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1996

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November 23
December 14
December 20, 21
January 25
February 8

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The Vocal Majority
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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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On the cover

A winter sunrise over Lake Michigan bathes the snow-covered grounds of Harmony Hall, SPEBSQSA's headquarters in Kenosha, Wisconsin. Photo by Lani Dieter



Let's Harmonize!

by Darryl Flinn, Executive Director

Celebrate "Q"

As a diehard quartet kind of a guy, I've had a chance to celebrate my quartetting hobby for more than forty years now. Some of the best and most memorable fun has been attending little-known quartet festivals that happen all over our Society. The purpose of this article is to convince you, brothers and sisters, to celebrate *quartetting* every chance you get.

On page 8 of this issue, you'll find a companion article from me, giving the salient details of many informal barbershopping events throughout the year that are sponsored by members and groups of our members who love quartetting and *informal singing*. I've even included the name and phone number of a contact person for each event. Check it out!

If you can't get away to be a part of any or all of these great weekends, how about a "harmony for lunch bunch" in your own hometown ... or try to do what my chapter in Canton, Ohio, does: an informal afterglow following every weekly meeting, 52 weeks a year. Or, call Ev Nau at headquarters to find out how to start a *quartet only* chapter.

Another kind of festival, one that is occurring in Kenosha this fall, is of the youth variety. We're hearing about lots and lots of chapters sponsoring youth festivals all over North America.

Two festivals that come from our districts are novice and senior quartet

events. You needn't be a great singer, just involved.

In the meantime, brothers, *QUARTET!* (a verb). If you're thirsting for a chance to sing in a quartet, and you're not, shame upon you for-six-weeks-in-your Grandma's-clothes-closet. Opportunity abounds! If there's not one in your area, be a leader and put together a quartet festival of some kind. Then ... Let's Harmonize!

Kenosha Internet domain

For members who use e-mail, the headquarters office now has its own e-mail domain: spebsqsa.org. Some staff members have one or more aliases, but any staff member may be reached by using a first initial and last name. For example: dflinn@spebsqsa.org. For information about attaching files formatted other than in ASCII text, send e-mail to Patrick Tucker-Kelly (ptucker-kelly@spebsqsa.org).



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Conventions

INTERNATIONAL

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
1999 Gulfport, Miss. January 25-31

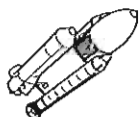
HARMONY COLLEGE/DIRECTORS COLLEGE 1997

Missouri Western State College
St. Joseph, Mo. July 27-August 3



The President's Page

by Tim Hanrahan, SPEBSQSA President



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

Life has taken a different turn for me these past two months. I decided to take an incentive retirement from Aerospace on October 1, so I am now a *full-time* Society president. The original plan was to retire on September 1, but, because of a pending merger for Aerospace, I stayed an extra month. I'd like to tell you how barbershopping played such a big part in the corporate retirement festivities.

My first retirement function was held on August 27 in Los Angeles, where our corporate offices are located. Somehow, through corporate contacts, the Far Western District became aware of the retirement luncheon and swung into action. Past FWD President/SBM Dick Girvin made arrangements for the **Variety** quartet to surprise me by performing at the luncheon. [See photo page 32]

Variety was *great* and the audience loved the performance. The members of the quartet come from the Foothill Cities and Fullerton chapters, which meant that they had quite a drive to appear at the luncheon, as did Dick and Mary Girvin, who came in from Hemet, Calif. You cannot imagine how thrilled and proud I was of them. They made my day in Los Angeles and once again proved the *love* that exists in our Society. My thanks to Far Western, to Dick and especially to Variety for making my California retirement luncheon so meaningful.

The local retirement blast was held the following week here in Florida. This

time, my chapter surprised me with a chapter quartet, which really contributed to the retirement festivities. Thanks to Herm Smith, Jim Storms, Phil Hansen and Stew Nichols, who sang so well and even let me try one with them. It just goes to show that Barbershoppers are always very caring and giving people!

Another quartet played an important role in promoting our Society at the National Music Education Summit in Washington, D. C., during the weekend of September 20-21. Our 1995 seniors quartet champion, **Reminisce**, showcased barbershop harmony at the closing luncheon on Saturday and was well received by more than 90 music educators and music association representatives who attended the conference.

Gary Stamm and I participated in the conference, and we received many compliments on Reminisce's performance. The quartet surely did *sell* our art form to a critical music-oriented audience.

Gary has written a comprehensive article on this historic meeting [see page 22], but let me make a few remarks. The summit meeting focused on the National Standards for Arts Education (which our Society helped develop a few years ago) and how we, collectively, can continue to endorse and promote music education in our school systems.

Our Society Vision Statement states that we are to be a leader in the cause of preserving and encouraging vocal music in our education systems and in our communities. I firmly believe that our

chapters and members can supply that leadership in working with related associations within our communities ... don't you agree?

Let me hear your thoughts on it! 📧

2000 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the year 2000 midwinter convention must submit their bids to the international office by **February 1, 1997.**

For information, contact:

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SPEBSQSA, Inc.

291 N. Hubbards Lane,
Suite B-26111

Louisville, KY 40207

Fax: (502) 893-6694

E-mail: kenvention@aol.com

Don't forget that registration prices for the 1997 convention in Indy will increase at the end of this December. See the registration form on page 25 of this issue and take advantage by ordering now!

Nightlife: a life of song

by Bill Roth, Foothill Cities Chapter, Santa Fe Springs, Calif.

When **Nightlife** won the 1996 International Quartet Championship last July in Salt Lake City, it was the fulfillment of a lifelong dream. But for Rob Menaker, tenor; John Sasine, lead; Jeff Baker, baritone and Brett Littlefield, bass, it was also the culmination of more than 80 years of collective singing—in 26 different quartets!

All four began barbershopping as teenagers, although Jeff joined the Society at age 12. While the numerous earlier quartets provided everyone with a lot of fun, it was not until 1990, as members of the **Masters of Harmony**—1990, 1993 & 1996 chorus champion—that their full potential as future quartet champions began to blossom.

Rob and Jeff had been singing together since 1982, a few years after they both moved to California, Rob from Maryland and Jeff from Connecticut. In the mid-1980s they sang with Paul Olguin (now baritone of **Special Feature**) in a quartet called **Bachelor Party**, best remembered in the Far Western District for its habit of throwing confetti in hospitality rooms!



The Menaker family (l to r): mother Rita, sister Sally Malinowski, Rob and father Myron.

In 1988, Rob and Jeff started **Nightlife** with Dan Jordan (lead of the 1985 champion **The New Tradition**) and Brian Philbin (now bass of **Metropolis**). The following year, Brett Littlefield, a native from nearby Orange County, Calif., and a recent FWD novice champ, replaced Brian at bass. Shortly thereafter, Dan left to form another quartet.

By this time, Rob, Jeff and Brett had all become very active members of the **Masters of Harmony**, and they wanted to have a true “chapter quartet.” Fortunately for them, John Sasine, a Californian who had been barbershopping for 14 years and had known the others since 1982, returned from being away at school. In addition to singing lead with the reunited **Sidewinders**, our 1964 champs, John joined the **Masters** in the spring of 1990. By November of that year, the “new” **Nightlife** was born.

At its first international competition in Louisville (1991), **Nightlife** placed 31st or, as phrased by Jeff at the time, “mic testers for the top 30”, and later, in October, won the Far Western District quartet cham-

pionship. In New Orleans (1992) the quartet was 11th, followed by fourth in Calgary (1993)—a contest in which they also won their second chorus gold medals.

Being a *quartet* medalist was something each of them had always dreamed about as youths, and now they were able to live that dream. More importantly, they had the opportunity to sing for audiences across the country, and people increasingly began to sense that there was something distinctly “different” about this quartet. What was it?

As related by David Wright, the arranger of four of the six songs used in this year’s contest, “From the first time I heard **Nightlife**, I was intrigued by the quartet’s sound. It has a texture quite different from what one usually hears in barbershop. The richness and fullness reminds me somewhat of the old-time southern gospel quartets I loved as a youth. But the more I listened, the more I began to also perceive an unusual musicality in their singing, and it made me wonder if this quality could be developed even further.”

And develop it did! The following year in Pittsburgh (1994), the quartet finished in second place—a mere 20 points from the top. However, the quartet’s exhilaration was quickly tempered by the addition of increased pressure.



The Sasine family, less baby Kent, from top to bottom above: Connie and John, Alexis, Keith, Clark and Blake.



Above: Karen, son Cody and Brett Littlefield

Many expected them to win the following year, but to complicate the situation, in January of 1995, John moved some 750 miles distant to Salt Lake City, Utah. It was a career relocation that he could not pass up, but it affected the quartet. Rehearsals were now primarily on weekends, at out-of-town shows, and the tensions increased.

In Miami Beach (1995), Nightlife dropped from second to third place, and their joy from the previous years was replaced with a sense of profound disappointment. Indeed, not since 1977 (when the *Bluegrass Student Union* fell from fourth place to sixth) had a medalist quartet dropped in the standings but recovered to win the following year. With John remaining in Utah, Nightlife seriously considered disbanding.

Those close to the quartet—family, coaches and friends—all urged each man to

carefully weigh the final decision, as no one wanted their wonderful music to end. Gradually, two conclusions were reached. First, they would not put themselves through the emotional turmoil of the previous year, but rather rekindle the outlook possessed when they started: have fun when singing, even in contest! Second, that John and Jeff would rejoin Rob and Brett as active members of the Mas-

ters of Harmony, even though John remained in Salt Lake City and Jeff was busy with a new job.

Being together in the chorus would keep them surrounded by superior musical technique, provide them with needed emotional support, and allow for additional rehearsal. In the Spring of 1996, John began flying almost every week to Southern California, and soon the magic of the past returned.

On July 6, 1996, Nightlife became only the second quartet in Society history to win, on the same day, both chorus and quartet gold medals—the first, interestingly, being the *Bluegrass Student Union* in 1978, with the *Thoroughbreds*. Moreover, in an extraordinary show of commitment to their chorus before the beginning of the Saturday night quartet finals, Nightlife proudly rejoined the Masters of Harmony on stage

as they opened the evening session. The quartet was in different costume, as the men were to sing again, moments later, as the first contestant of the evening!

Many individuals, of course, helped contribute to Nightlife's success over the years. In addition to David Wright, Dave Briner tirelessly provided numerous arrangements to their repertoire, including the "Eyes Medley" and "You're As Welcome As The Flowers in May." Cindy Hansen and Larry Ajer gave presentation suggestions and assistance from the beginning, and the late Earl Moon acted as the quartet's moral compass. As remembered by Rob, "Whenever we'd get big-headed, he'd bring us back down to earth."

But, from the very start, Nightlife has also had a "fifth man" in the quartet: Dr. Greg Lyne. As the primary coach, mentor, and also director of the Masters of Harmony, Greg's weekly influence, patience, and musical insights enabled the quartet to grow not only as individuals, but to develop into the wonderful foursome that we can see and hear today.

When the quartet's not singing, Rob Menaker, 36, is the Manager of WorldWide Film/Video Inventory for Warner Bros. John Sasine, 34, is the District Vice President for the BFI Salt Lake City Recyclery, and is the musical director of the Wasatch Front, Utah, Chapter. In a marvel of family planning, John and his wife, Connie, are the proud parents of a daughter, Alexis, 7, and an up and coming quartet of Keith, 5, Clark, 3, Blake, 2, and Kent, 2 months.

Jeff Baker, 35, works as the Broadcast Origination Supervisor for the Warner Bros. Television Network, and is single. Brett Littlefield, 32, is the General Manager of Rainbow Nut and Bolt, a distributor of metal fasteners. He is also the music director of the Saddleback Valley Chapter, in southern Orange County, Calif. Brett has, with his wife Karen, a two-year-old son, Cody (who has now "attended" three international conventions), and a nine-year-old son, Johnathan, from a previous marriage.

To all their coaches, their chorus, their many friends around the Society, and particularly to their families, Nightlife would like to say a most grateful, "Thank you for everything!"



The Baker family and friends gathered at the 1991 convention in Louisville, shown above, (l to r): father John, grandmother Ruth Miller, family friend Jo Bentley, brother Terry, mother Betty, sister Bonnie Kenney, sister Criss Moore, Jeff and friend Patty Cobb.

The Masters of Harmony: stretching the barbershop envelope

by Al Bell, Program Vice President, Fullerton, Calif., Chapter

What would happen if ... a director and his chorus worked for nine years to perfect their vision of pushing the barbershop "envelope" almost beyond anything previously experienced ... if every singer committed to exceeding his own personal best ... if they had to prepare to perform with the Mormon Tabernacle Choir the morning after a competition ... if they faced one of the ablest, most entertaining fields of choruses ever assembled at an international convention?

We know the answer. More than 10,000 of us witnessed it in Salt Lake City in July. The **Masters of Harmony** delivered on their vision. No one who heard them that scorching July 6th could doubt it. This was the culmination of a long, challenging, eventful, fulfilling, and joyous journey.

Just a few miles up the freeway from my own chapter, a form of magic unfolds every Wednesday night in the community of Santa Fe Springs. The assemblage, chartered as the Foothill Cities Chapter, begins an almost instant transformation from a gaggle of noisy guys to an awesome singing machine. It starts during the low volume, high energy warmups. Then, a trim gentleman steps briskly from the sidelines.

Dr. Greg Lyne is thought of by some of

his troupe as an inspirational Pied Piper (influenced by a moving and prophetic poem about Greg, crafted by chorus member Joe Palmquist several years ago). He has led his singers along the path to a spectacular outcome. When he talks, it is usually—but not always—in subdued tones. Everyone listens. He pantomimes with his slender fingers along the top of an upright piano to illustrate the timing of a phrase. Most barbershoppers wouldn't know the phrase was off. He does, and so do his singers. Now they know how to "fix it." That's MOH shorthand for, "You are good enough to know what to do, so get it right."

What makes this musical promenade so memorable is the love, affection, respect and, yes, reverence that move back and forth between the director and the directed. It is never easy, often exhausting, and always rewarding. The watchword is to always keep building the basics, and never let the foundation of our harmony diminish.

These men love our art form. They are highly dedicated to the proposition that it is their privilege to be part of a musical family that thrives on doing justice to that art form. Other barbershoppers who take exception to this unusual dedication to quality miss the point entirely. It is great fun to work hard if



Jim Clancy (left) and Dr. Lyne conferred during the chorus retreat in June.

it takes you towards a vision that matters deeply.

As the Masters work, there is a magic ripple effect. Like a stone in a pond, a suggestion here, a "fix it" there, spreads throughout the chorus and immediate improvement emerges across the ranks. These men are connected in a very special way.

The nearly nine years of partnership between the Masters of Harmony and Greg Lyne have witnessed many notable accomplishments, which are a source of pride to the Far Western District. They include three Society gold medals in chorus competition; outstanding recordings and innumerable shows and public appearances; initiation of the now traditional Masters Class at international conventions; and being selected to host the 1999 international convention in Anaheim.

Their dedication to excellence has spawned several local chorus directors, plus an amazing roster of quartets and quartet members. This is clearly *not* the mythical two-song, competition-only chorus!

The strategy that led to the Masters' landmark performance in July took shape a year-and-a-half earlier. Two outstanding songs joined their repertoire and continued to be honed: the haunting "Love Me, And The World Is Mine" and the rambunctious "All Aboard For Dixie Land," complete with paddle wheel. A key factor in the power of these songs was the tightly conceived package by the talented duo of coordinator Wayne Mendes and consultant Cindy Hansen—both accomplished presentation specialists.



Shown above, members of the **Masters of Harmony** executed the complex "paddle wheel move" during the championship acceptance performance in Salt Lake City.

Photo by Miller Photography

Then, the musical Dream Team was expanded to include a Who's Who of additional coaching talent, each with a special focus. Larry Ajer, Geri Geis, and Jim Clancy augmented that formidable guidance package known as Dr. Greg Lyne. Their job was to help fine-tune the performance to avoid the need for crash rehearsals in Salt Lake City. What allowed them to succeed was the fact that this chorus wanted so fervently to achieve their lifetime best that they opened themselves completely to every idea for improvement. It was a coach's dream come true.

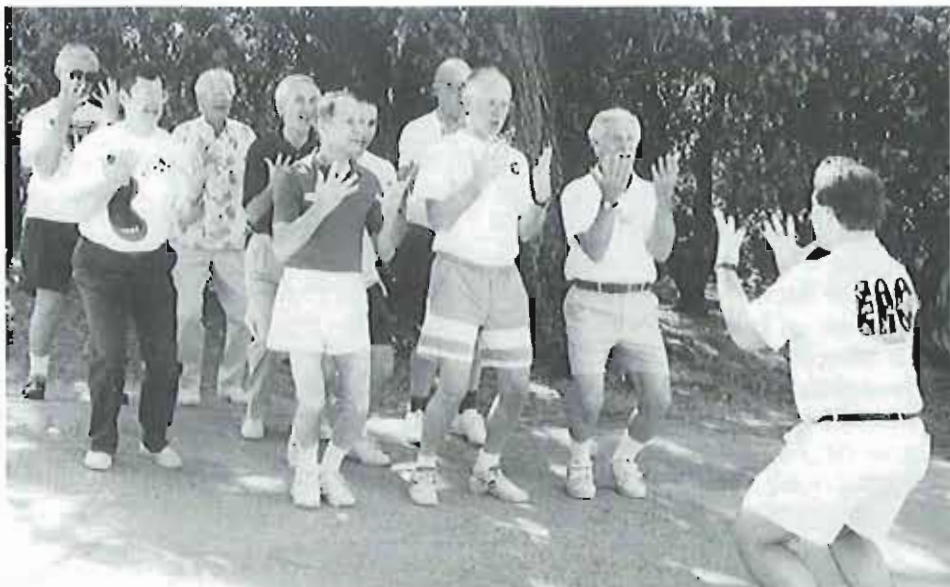


It's Friday, the morning before the contest. First came some soundless emoting with only faces and bodies. Voices were then deftly brought up to singing trim. Larry Ajer ran a fascinating exercise involving four different performance levels to purge "gremlins" that might get in the way on stage. Greg worked out a few phrases needing attention. Jim Clancy offered words of encouragement and was welcomed into the Masters' family with a symbolic member's badge. Then the Masters performed the set. Once. It was breathtaking. Even so, they *intentionally* held a little back for Saturday.

During the bus trip to the Delta Center on Saturday, silence prevailed. There was no need to think about remembering this phrase or that move. Instead, each man went deep within and individually mastered the only thing he could control—himself. That final preparation fueled the supercharged performance on stage.

The careful strategy paid off; the performers peaked at exactly the right time. Coaches apply an iron will during performances to focus on ways to improve the next one. When "Love Me And The World Is Mine" began to penetrate our souls on Saturday, the iron will melted. One coach reported being able only to revel in that magnificent rendition. Thousands of hearts joined in, reflected in the raw emotion on every face in sight. Then, we erupted in delight at being hauled wildly downriver into Dixieland!

Every man on stage pushed himself beyond anything he thought he could do. Total awareness of the songs' messages, trust that the fundamentals were solid, and the will to excel combined to take the chorus to heights even this accomplished group had never experienced. Picture 135 Olympic divers poised on their boards, executing a



An ensemble consists of many parts. Above, a "wedge," under the guidance of wedge leader David Stokes, worked under open skies at the chorus retreat in June.

9.6 dive in nearly perfect unison. This was an Olympic level performance. It happened because each singer committed to excellence, like an exceptional athlete's focus on performance, even to the point of ignoring pain.

The singers were free to indulge themselves completely in the joy of their music because they believed in it implicitly. They moved air from their lungs and shaped it with their voices, but they sang straight from their hearts.

A unique emotional boost was provided by four devoted chorus members known to barbershoppers as *Nightlife*. Imagine, if you can, the challenge of participating in the demanding chorus acceptance performance and, minutes later, leading off the stellar

quartet finals—and winning! Their willing risk-taking not only worked, but left a special imprint on their compatriots' memories.

For Greg and his champions, their third gold medal, followed by sharing Sunday morning with the Mormon Tabernacle Choir, was a truly spiritual experience. The entire effort was a watershed event echoing through all the other dimensions of their lives.

Now, one era ends and another begins. Unavoidable work complications force the end of this marvelous collaboration between a master teacher and his accomplished students. Greg announced in August that he must finally step down from his inspired podium. As the Masters face their newest challenge, they are obviously filled with exhilarating memories and unremitting belief in the vision of their original motto: "Dedicated to musical excellence."

They move on, enhanced and inspired by what was jointly achieved. That can never be diminished; only built upon.

The winner of a contest outscores all the others; a champion expands the limits of possibility. The Masters of Harmony clearly demonstrated that they are both winners and champions.



On stage in Salt Lake City, Society Executive Director Darryl Flinn (left) presented the ASCAP award to Foothill Cities Chapter President Bob Lally, as Director Greg Lyne glanced toward the proud chorus. Miller Photography



Need a quartetting fix? Try one of these!

by Darryl Flinn, Executive Director, SPEBSQSA

Like many of you brethren, I've been to dozens of festivals or *informal singing* weekends. The single best bet of them all is **Harmony College**. I've been back to Harmony College for 20 of the past 23 years. If I don't sing with at least a dozen different people a day over the seven days and nights of the school, I feel cheated. It's also my best learning and sharing experience of the year. Former Director of Music Dr. Bob Johnson used to say, "Coming to Harmony College is like being dipped in hot barbershop." Amen, Dr. Bob.

What follows (as promised in my article on page 3) is brief information about some of the more popular festivals and events that are operating on an annual basis. Enjoy!

A very popular and well-known festival is **Bolton Landing**, held at Lake George in upstate New York. I've not been able to attend yet, but we hear they had 2,500 attendees, including 78 impromptu quartets, plus most of the 1996 top ten quartets. This Labor Day weekend features shows, contests and tons of informal singing. The contact guy for Bolton Landing is Andy Pratt, (518) 644-9762.

Another remarkable festival for quartetting is the **Buckeye Invitational**, held in Columbus, Ohio, each August. [See page 18 for a writeup on this year's event.] It's a wonderful chance to see and hear great quartets and choruses (coed) from all over our world of four-part harmony. Tons of comedy, plus lots and lots of informal singing. The contact for the Buckeye Invitational is Mike Renner at (614) 864-3927.

One of my personal favorites is **Middlebass**. An informal singing festival of the first cloth, this stag affair is held on a small island in Lake Erie, where 150 to 250 men have gathered every second week in August for 50 years. Woodshedding and informal singing reign supreme. Frank Buffington is the registration guru at (614) 875-2947.

The **Sage Lake Roundup** is held the third full weekend of September, in the middle of the Michigan peninsula, and is by invitation only. Sage Lake is an institution for quartetters, but the "regulars," also specialize in informal singing, woodshedding and tagging. Ask any member, or contact Jim Miller in Louisville at (800) 846-7522.

This year, I was a "newbie" at the **Pioneers Convention** in Chicago. Just when I needed it the most, I found myself among 150 men (women, too) who attend this festival for the exclusive purpose of informal singing. Not only did I sing with many old buddies, but met a gaggle of new friends as well. These "Pioneers" really shine a light on "Q" ... like it used to be. Interested? Call Bill Gallagher at (847) 869-2707.

My good friend Charlie Rose, Dixie District SBM, is a true wonder. Here's a guy who knows about all kinds of quartetting. Call Charlie at (919) 443-6057 for an invitation or information about the **Rocky Mount Music Festival** in North Carolina, featuring 16 chapters, lots of individual barbershoppers, high school groups, non-barbershop a cappella singing, lots of informal singing, and a big Saturday night show.

Charlie has also organized two "by invitation only" groups that meet annually for a barbershop high, with lots of quartetting: the **Confederate Harmony Brigade** and the **North Carolina Harmony Brigade**. If you're interested in starting a singular group, call him for info and a possible invitation.

The Cardinal District gets behind the **Brown County Music Festival** in Brown County, Indiana. This is a weekend camp-out, with golf tournament, pitch-in meal, and all kinds of quartet singing. Phone Gary Garitson for details: (812) 377-5885.

The Sunshine District kicks in with its **Labor Day Jamboree** (formerly Grapefruit Circuit). Novice quartets, informal singing, coed. Call Steve Barrett, (813) 447-4474 for more information about this Tampa-area event.

The "Poor Man's" **International** happens every third weekend in July, near LaCrosse, Wisconsin. Campground facilities, quartets, informal singing, lots of woodshedding. Call Larry Vongroven at (608) 784-2668 for more information.

The Ontario District folks love their harmony out-of-doors. They've created a couple of year-round campground festivals.

- **Harmony Woods** is a campground near Lake Huron. Call Jim MacDougall at (519) 245-0843 for an invitation.
- Then, there is **Harmony Ranch** near Sutton, Ontario. This hugely successful barbershop campground was just one

more success created by one of barbershopping's all-time heroes, George Shields. Phone George at (416) 391-1844 for an invitation.

- On February 14, there is the **Oshawa Mall Festival** in Ontario. It features a quartet contest, gang singing and lots of informal singing, too. For details contact Len Clement, (416) 436-2172


In addition to the hugely successful Bolton Landing event, NED boasts two other festival events: the last week of July finds the **Block Island Festival**, in Rhode Island, in full swing. This social/coed event features woodshedding and informal singing, and a fundraiser show Saturday night. Call Mike Maino at (401) 728-8787.

For 47 years the **Alton Bay Jamboree** has carried on the tradition of brotherhood and lots of informal singing. Just another great festival weekend with lots and lots of informal singing, plus a charity show. Call Ron Menard, (603) 882-9226 for details.

Our friends in MAD are lucky to have the Baltimore **Woodsheddors Weekend**. I don't know much about this weekend, but I hear it's just great. Call Bob Seay at (410) 384-0689.

Since 1968, barbershopping folks from Mid-Atlantic, Northeastern and Seneca Land have held a **Harmony Holiday** in the Catskills. The January event is held at one of the outstanding resort hotels in the area, and features all sorts of four-part harmony. Contact Don Stothard at (716) 254-1542 or e-mail dstothard@aol.com.

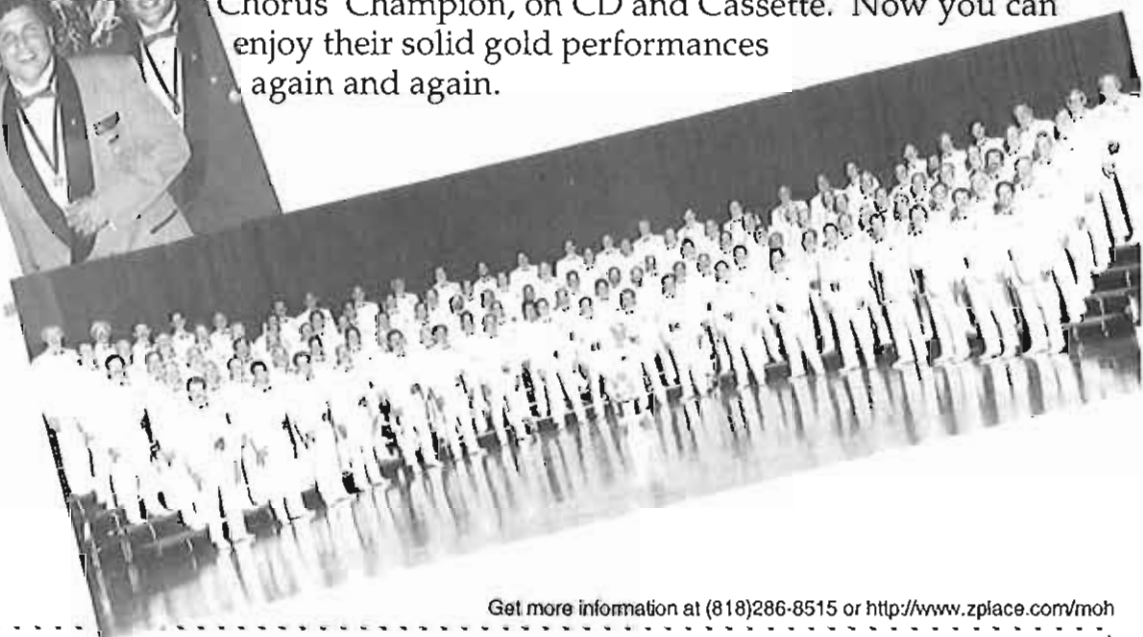
Also, keep an eye open for the many **Harmony Cruises** that are advertised in district bulletins and *The Harmonizer*. Enjoy a splendid getaway with top-notch proponents of barbershop harmony and a chance to sing as much as you want.

If you know of any others, give me a shout at (800) 876-SING and we'll spread the word. And, keep in mind that there are always woodshedding and tag singing classes at all of the district mini-HEP Schools. The Ancient Harmonious Society of Woodsheddors (AHSOW) is showing up at most official Society events to help facilitate informal singing, woodshedding and membership in this organization. 

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 Featuring: *Love Me And The World Is Mine, All Aboard For Dixie Land, a Porgy And Bess Medley, Brother Can You Spare A Dime, an Alexander's Band Medley and more.* Cassettes @ \$10 = _____

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You're not in a quartet? Brzz! Wrong answer!

by Jim Bagby, Baritone, Rural Route 4, 1986 international champion

If you've been a Society member for some time, or you know someone who has, you're aware we get more vocal each year about what's good and bad in the barbershopping world. Some of these veterans tend to give us a pain ... but here's one case where I'm 100 percent right!

You've probably heard Society leaders say there are three things every barbershopper should experience: attending an international convention, participating in Harmony College and singing in a quartet. I'm more and more convinced that the most lasting rewards come from quartetting. The fun and perspective you gain from quartetting will make those conventions and schools even more enjoyable. The next step could be to shoot for competing at the convention, or being coached at the school. But let's take things in order.

Being part of a chorus is a tremendous experience. And our Society, although founded on the principle of preserving the quartet style, would not have reached today's membership levels without the chorus as the focal unit of most chapters. As a chorus director, I know what a thrill it is to ring chords with 20 or 50 or 100 guys, and what powerful fellowship can result from the chorus association.

But, as a third-generation quartet man, I suggest the arm-waver and the chapter leadership fail on the nights we don't take time for the joy of quartetting—not to mention woodshedding, tag singing and gang singing. Even on hammer-and-tong contest preparation nights, can we really *not* spare a few minutes for some kind of quartet activity?

As I said in my 1991 Harmony College keynote address, a good program vice president or quartet promotion chairman is worth his weight in pitch pipes. The PVP manual is loaded with ideas on how to get folks to give quartetting a try—or as Meredith Willson put it so memorably, “four guys tasting the holy essence of four individual mechanisms coming into complete agreement.”

We know many men may join the Society with the goal of singing in a quartet, and rightfully expect to be offered that opportunity. And one of the best chances for them to discover whom they *might* sing with can come from these chapter quartet programs—tag quartets, double quartets, sing with the

section leaders, Very Large Quartets (VLQs), one-song contests—the list goes on and on.

But, what if you, as Mr. Prospective Quartet Man, don't get hooked up with three other parts on meeting night or (as unlikely as it sounds) you don't recognize yourself as quartet material? As I look back on the long list of quartets of all levels I've been

in (three different ones placed 26th ... hummm), almost everyone of 'em started in one of these two ways: 1—Me: “Hey, George, let's get Bill and Frebbish and put together a quartet for the Chapter Whatever night.” 2—George: “Frebbish and I have talked about quartetting—you interested?”

None of them, and no successful quartets I know of started this way: “Let's find the four finest voices here (or anywhere) and go win a medal.” Okay, so a few I don't know of may have started that way, but how many succeeded? There are *no* magic combinations. If it were true that the best voices always make the best quartets, the same four guys would win district every year. In 58 years of Society quartet competition, only 11 men have won two gold medals. End of sermon.



Rural Route 4 was a popular show quartet for years before winning the 1986 international championship. Shown above are (l to r): Jim Bagby, bari; Willard Yoder, bass; Calvin Yoder, lead and Don Kahl, tenor.



The Bagby Brothers (l to r) Mike, Jim, Ron and Terry are shown above, singing on the Sterling, Colo., radio station for station owner Anna Petteys, circa 1952. “Mom taught us by rote; we were cute, but no Osmonds.”

In the September/October *Harmonizer*, Dan Daily's article on quartetting had a couple of great ideas, and one that, uh, might not be as successful for you. Wonderful approaches he mentioned: using tags as part of the warmup/vocalizing period, and taking advantage of evaluations/coaching after contests. However, Dan said he formed a foursome by calling three folks who lived nearby. That might work out. But considering the amount of practice, travel and performance time a quartet spends together, I believe strongly in my No. 1 approach above: sing with your friends.

An even better way to start might be to invite *several* friends or acquaintances for a gang sing, and see what develops before you commit to just four people. You sure don't wanna say you're gonna form a quartet with these three specific people and *then* discover that one won't fill the bill, for whatever reason. Who gets to break the news that he's out? Or do all four of you give up the idea? Either way it could create a problem.

Yes, there will always be some folks content to sing only in a chorus (or say they are). But before you miss out on tasting the holy essence, allow yourself—to *convince* yourself—to give quartetting a try. Long before I heard of the Rural Route 4, from the first time I was part of a foursome that made a chord buzz, it has been the greatest joy of my barbershopping life.

Sacramento ... I had no idea!—Sacramento ... what an idea!

by Jana Sharpe, PR Chairman

Greetings from Sacramento, California, the site of the 1997 SPEBSQSA midwinter convention. Everyone who is anyone has been invited to "Harmony Gold Rush of '97"; yes, invitations have gone out world-wide.

This is your chance to celebrate the 1996 medalist quartets and the youth of the Sacramento area while enjoying the sights and activities in and near this capital city. Not since 1990 have the best been gathered in Northern California.

The Thursday night show is the first of its kind, and will feature young people singing and dancing to everything from gospel to doo-wop. Friday night is your chance to see and hear **FRED** and **Yesteryear**. **Nightlife**, **Standing Room Only** and **BSQ** headline the Saturday night show.

Your \$40 registration reserves your seat for the Friday and Saturday night shows, provides you with a personalized convention badge, admits you to the Saturday afternoon Seniors Quartet Contest, the Saturday night afterglow and includes a 10 percent discount on all purchases at the mid-

winter Harmony Marketplace. See registration form below.

Special events of the week include the Thursday night Youth Festival, the Association of International Seniors Quartet Champions (AISQC) show on Friday afternoon and the Food-For-Thought Breakfast on Saturday, plus the following tours. Order forms and detailed information on special events will be mailed to registrants.

- Tue** • Cruise the Sacramento River on the *Matthew McKinley*
- Wed** • Enjoy the Champagne Express to Nevada
 - A Capital Culinary Affair ... a progressive lunch
 - Sacramento City Tour, 3rd hours of facts and folklore
- Thu** • A Day at the Bay, including a ride on B.A.R.T.
 - Napa Valley ... your chance for wine tasting and shopping
 - California Gold Rush ... shopping and lunch in an old-fashioned tea house
- Fri** • Sacramento City Tour is again offered



Tours by day, entertainment at night ... what a way to spend a week! All tours are escorted and depart from and return to the Hyatt Regency, convention headquarters.

For RV aficionados, try the Sacramento Metropolitan KOA, 3951 Lake Road in West Sacramento; it's about five miles from downtown and has reasonable rates. Call (916) 371-6771 or (800) 562-2747 for reservations.

People to see ... places to go ... and harmony to be sung. You may call Society headquarters at (414) 653-8440 or toll-free (800) 876-SING to obtain registration information. For local information, please call Bill Donnell at (916) 487-9588.

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

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

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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



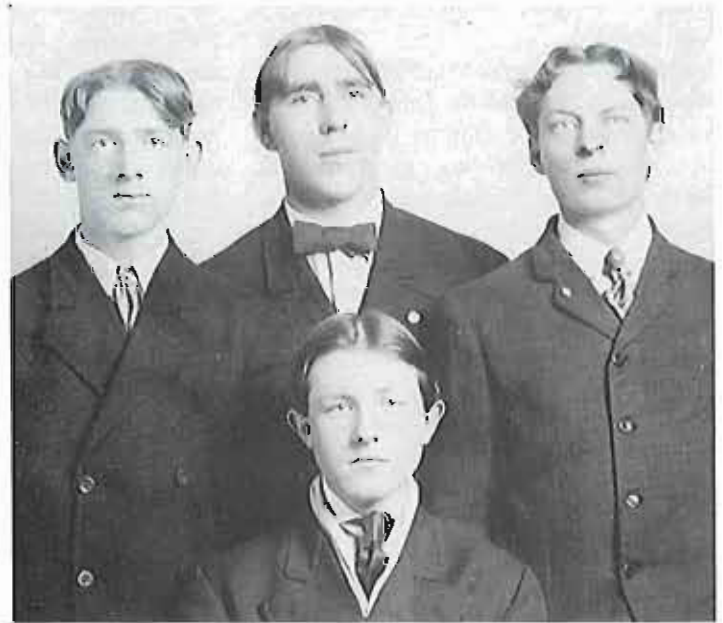
Ray Hibbeler—a songwriter for Barbershoppers

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

Born in Chicago on November 20, 1891, Ray Hibbeler became interested in music while in his early teens. He sang tenor and baritone with several professional quartets in the Chicago area, worked as a “plugger,” in a duet introducing new songs to publishers and the public, and appeared regularly on various radio stations as a soloist.

During this time, Hibbeler began writing songs. He soon launched a successful career as a free-lance writer and composer, and also provided services for other aspiring song writers. For those with a melody but no lyrics, Ray would find the words. Stuck for the melody? Just send your “song poem” to Ray. If it had merit, you would be sent a specially composed melody, an original pen-and-ink manuscript of the full piano arrangement, a list of legitimate music publishers, and advice on contracts and royalties.

In the course of his career, Hibbeler represented several music publishers, and also owned and operated Garrick Music Sales. He became a member of ASCAP and was inducted into the Songwriters Hall of Fame. Ray Hibbeler died in 1985, at the age of 93.



The Elkhorn City Quartette, circa 1910. Ray Hibbeler, seated, sang tenor.

“Tell Me You’ll Forgive Me”

More than 100 of Ray Hibbeler’s songs were published between 1900 and 1930. Many were introduced to the public by top artists, and various recording companies released his tunes on disc records and piano rolls. Four songs sold more than half-a-million records: “Melancholy Lou,” “What Makes My Baby Cry,” “Oklahoma Indian Jazz,” and “Tell Me You’ll Forgive Me.” Three of these found favor with barbershop quartets in the years to come.

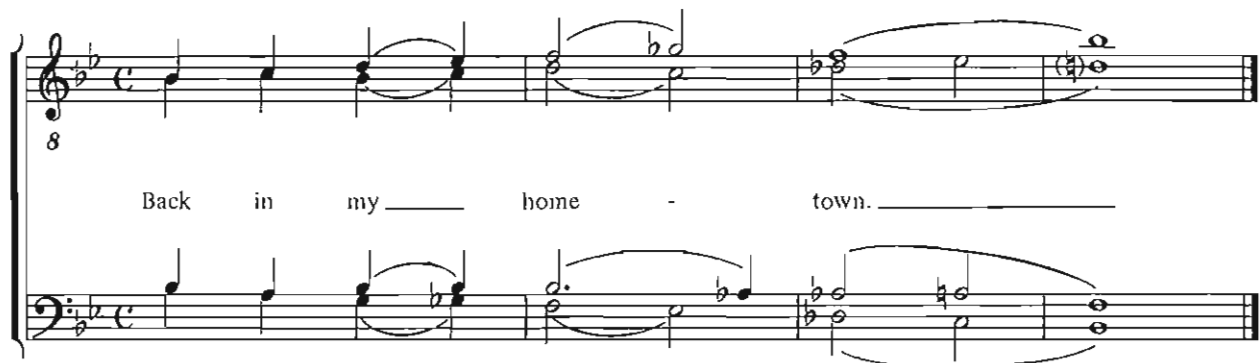
“Melancholy Lou,” written while Ray was in bed with a 103-degree fever, became a popular barbershop tune, and many may remember the unique rendition of “Oklahoma Indian Jazz” by the Mid-States Four (1949 champion).

But Ray’s biggest hit was “Tell Me You’ll Forgive Me,” first published in 1923. Frank Thorne, bass of the **Elastic Four** (1942 champion), arranged the chorus in barbershop style in 1942. The Elastics featured it on their first album, *A Book of Musical Numbers: 1*.

“Tell Me You’ll Forgive Me” became a long-lasting favorite with quartets, popular years later when the **Buffalo Bills** (1950 champion) sang it on Arthur Godfrey’s television show. It’s still going strong today.

The tag in this issue — from *A Pocketful of Tags No. 2* — stock no. 6025

BACK IN MY HOMETOWN



Innovations and ovations

SPEBSQSA and Wenger Corporation have a long history of working together. Wenger's support for SPEBSQSA includes providing many risers and acoustical shells. In appreciation of this assistance, we want to recognize Wenger's 50th anniversary.

Harry Wenger, a music teacher and band director, was also an innovator in music equipment. His first invention was a chair that supported a sousaphone.

Harry Wenger pioneered the large-scale manufacture of one-piece choral risers in 1948. Prior to this, risers were typically handmade and consisted of individual stag-

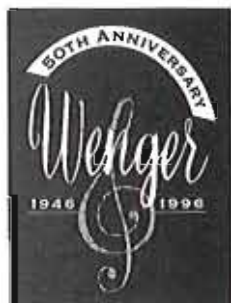
ing units that were fit together. By 1951, choral risers made by the Wenger Music Equipment Co. could be found in every state of the union, Alaska, Hawaii and Canada.

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- More than 100 million singers have rehearsed and performed on Wenger choral risers since their introduction.

Although Harry Wenger passed away in 1992, the strong tradition of innovation has continued at Wenger Corp. Notable riser innovations throughout Wenger's history included lightweight aluminum risers in 1962 and the Tourmaster travel riser, familiar to many barbershop groups, in 1975. Continual design improvements include easy "fold 'n' roll" handling, increased flexibility and aesthetic enhancements.

We want to congratulate Wenger Corp. on its 50th-anniversary milestone, and thank them for their ongoing commitment to music and the Society.



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The names of individuals are added to the *Keep a Melody Ringing Memorial* plaque when gifts in their memory are \$250 or greater. For more information about tribute giving, contact:

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Director of Development
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⁵Lou Perry Scholarship
⁶Earl Moon Memorial Endowment



The power of music

by Gene Butterfield, Marietta, Ga.

Long, long ago, Interpretation Specialist Eric Jackson wrote a *Harmonizer* article using "The Story Of The Rose." [May 1982 issue] He masterfully described how it could be sung with two totally different plans: (1) Exultation—the love of your life has just agreed to marry you, and (2) sorrow—after many happy years of marriage, you have just been informed your love has a terminal illness and death is near.

Plan 1 was a delight and easy to handle, but plan 2 was a crusher and so difficult to do with any semblance of emotional control. The author did a great job developing his article!

During many years of coaching choruses and quartets—both male and female—in Seneca Land, Johnny Appleseed, Southwestern, Sunshine and now Dixie, I have used the "Rose Interp" innumerable times. I had trouble, every time, getting through the sad interp without tears and a voice break. It just hammered my emotions.

Unfortunately, after a nine-year, courageous battle with cancer, my wonderful Madalyn died in 1995, just one week after our 39th wedding anniversary. She was just about perfect as a wife, mother, barbershop supporter—you name it.

At the funeral home, as the moment for a last goodbye approached, I was almost overwhelmed with sorrow, fear and anxiety. How do you say "Goodbye" to the lady who was the major part of your life? As I knelt and looked down at her now peaceful face, it became clear to me. I softly sang,

"Heart of my heart, I love you.

"Life would be naught without you, ..."

As the song progressed, my hot, flushed anxiety was replaced by a calm, a coolness. Through the song, I was able to survive the awful moment. In retrospect, I honestly don't know if there was any sound or even if my lips moved. That is of no importance,

of course, because Madalyn and I were "connected" one last time.

Why it worked this way is a mystery, because it was more than a year before I could sing through that song again (still can't talk about it). Heck, I've been trying to write this letter for months but couldn't. The purpose of writing is to let people know how music—our barbershop hobby—had a major impact on sustaining me during the worst time of my life.

In the past few weeks, I've started to coach again, and just last week had the first session with my seniors quartet. Bet you can guess what the lead picked as the first warmup song. You're right! It's still a wonderful love song.

Barbershop has been a tonic, outlet, source of strength, generator of enormous pleasure and the best place ever to make life-long friends. It's not done with me and I'm certainly not done with it.

The Harmonet and the bride-to-be

by Juanita Arnold

Computers have affected the way we perform almost every part of our lives. For Chris and Juanita Arnold, they also affected one of the most important days of our lives.

Many barbershoppers participate or lurk on the Harmonet. This computer discussion group is a source of information, a chance to meet new people, and a forum for discussion of really important subjects, such as how to make barbershop 7th wind chimes. For me, it was the perfect place to get my future husband the ultimate wedding present.

In November 1995, using the "review" function of the list, I got a listing of everyone subscribed to the Harmonet. Since my fiancée also read the Harmonet religiously, I could not send my message to the forum. Instead, I sent the following letter to each of the 1,200-plus subscribers:

"Hello, my name is Juanita Diegel and I am engaged to a Barbershopper. His name is Chris Arnold and he sings with **Discovery**, 1995 Ontario District quartet champion and international quarterfinalist, and is the co-

director of the Kitchener-Waterloo Twin City **Harmonizers** chorus.

"I have been trying to come up with an ultimate wedding gift that will fit my budget. My idea is to have as many quartets, choruses, and barbershoppers in general send him letters of congratulations on his marriage. I want to make a scrapbook to present to him on our wedding day—May 4, 1996.

"With the exception of me, barbershop is his life. Knowing that members of the Society were thinking of him on our special day would be the greatest gift I could give him. Thank you from a barbershop bride-to-be."

At our wedding rehearsal party, Chris and I exchanged presents. I gave him a box that contained two binders stuffed with well wishes! Chris was overwhelmed. He spent the night before our wedding reading how much barbershoppers care. It was the greatest gift he could have received.

In all, 204 letters or cards were received; 140 (plus two CDs) from members of SPEBSQSA, and others from members of BABS, BinG! SNOBS, DABS, IABS and



Juanita and Chris Arnold on their wedding day.

NZABS. Cards and letters also arrived from judges and administrators, Sweet Adelines and members of Harmony, Inc.

Many of these letters and cards were signed by entire choruses. Several letters were from international champions. All of them were great!

Thank you to everyone who sent us well wishes. Barbershoppers truly are the friendliest people in the world.

[For info on the Harmonet, send e-mail to toma@cray.com with subject "Send Harmonet FAQ."]

Charitable services



Shown above, a group from the Jacksonville Big "O," Fla., **Big Orange Chorus** participated in a five-mile walkathon for the American Cancer Society last February, serenading the more than 7,000 other participants along the way.



For the fifth consecutive year, the Anne Arundel County, Md., Chapter chorus, the **Sons of the Severn**, held a benefit concert last June in support of the North County Emergency Outreach Network for needy and homeless people. Pictured above is member George Silate in a photo that accompanied a feature article in *The Maryland Gazette*. Photo by John Gillis—*The Maryland Gazette*



Fore Over Par, the 1995 Oregon senior quartet champion, has raised nearly \$6,000 over the past two years for "Habitat for Humanity," an organization that builds affordable housing for families in need with limited income. Shown above are (l to r): Royce Osborne, tenor; Bob Helsel, lead; Bill Thomas, bass and Jim Furguson, bari.

Shown at right, President Paul Eckhardt (at left) of the Martin/St. Lucie Counties, Fla., Chapter, presented a \$500 check to Jill Borowicz, director of the Hibiscus Children's Center for abused, abandoned and neglected children. Looking on is George Mahoney, chapter PR chairman.



Summer program at Heartspring successful

by Brenda Keeler, Director of Patron Organizations

When Heartspring piloted the Summer Intensive Behavior Program (SIBP) in 1994, the challenge was intimidating: was seven weeks time enough to develop a plan focusing on reducing problem behaviors that could be implemented in the home and at school? After two summers filled with successes for students and staff members alike, Heartspring's summer program has answered that question with a resounding "yes."

This year's SIBP offered Heartspring the opportunity to work with new students as well as returning ones. All summer students had unique challenges to deal with and all experienced significant success from the plans developed for their targeted behaviors.

Returning students Richard, Katie, and Joseph provided Heartspring with the opportunity to see how well the SIBP helps students after the summer is over.

Richard has been a participant in the SIBP since the pilot program in 1994. His chal-

lenge has been aggression—hitting, kicking, or biting when he was upset or angry. Richard has seen success in his past summers at Heartspring and this one was no different. He now is more likely to sit in a chair and take time to calm down when he's angry, instead of going to a time-out area or being restrained as in previous years.

Katie's summer has been one of fine-tuning the program that was created for her last year. Katie had problems with behaviors such as sweeping items off her desk or starting to color a picture and ending with coloring the table, walls, or even herself. Last summer helped her get these behaviors under control; this summer she has worked to increase her focus and her ability to work independently.

Joseph is a prime example of how well the program works once the right plan is established. Before the program, he would suddenly run away from his work area, the classroom, or wherever he and his parapro-



fessional happened to be. It took a few weeks to get the right combination of activities, reinforcement, and structure, but once that was in place, Joseph began to excel. He now can walk through the classroom straight to his work area, without being held and with little direction from his paraprofessional.

Heartspring has seen success this year with all the children enrolled in the SIBP. Heartspring's success is your success. Barbershoppers have cared enough to contribute to the development, and happiness of the children at Heartspring. Your continued support benefits families who cannot meet the costs of a program like Heartspring. You have made a big difference in the lives of so many special children.

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THE EXCITING HARMONIES OF OUR 1996 CHAMPS,
NIGHTLIFE

ABOARD THE LUXURIOUS CRUISE SHIP CUNARD DYNASTY



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Buckeye Invitational changed the rules ... again!

by Mike Renner, General Chairman, Buckeye Invitational VIII

So, what did they do differently at the Buckeye Invitational this year? The question is one frequently asked, because the Buckeye folks are always tinkering with something. This year, they went off the deep end; they actually put male and female choruses in the *same* contest, using certified judges from all three American barbershop organizations, and crowned an overall winner. Will things in the barbershop world ever be the same again?

From Sweet Adelines International, the Singing Buckeyes invited those choruses and quartets that fell just short of qualifying for international competition. From Harmony, Inc., they requested two representative choruses.

The Ladies Association of British Barbershop Singers (LABBS) has agreed to send its reigning champion to the Buckeye Invitational on an annual basis. When the curtain rose, six female choruses (three Sweet Adeline, two Harmony, Inc. and one LABBS) joined ten Society choruses for the first multi-gender barbershop contest in the U. S.

The judge's pit looked different somehow. There were ten certified judges, five male and five female. The female contingent was made up of four Sweet Adeline judges and one Harmony, Inc. judge. The HI judge joined the five SPEBSQSA judges to form a double panel using the format employed by the Society. The four Sweet Adelines used their four-category system as a single panel. All scores (in seven categories) were added to determine the winners.

When the chorus contest dust settled, the **Heart of Texas Chorus** from the Southwestern District scored highest under Society rules and the **General Assembly Chorus** from Dixie District walked off with the contest entertainment trophy. But when all the scores were added, **Crosstown Harmony** of Milwaukee, from Sweet Adeline Region 22, captured the standard portion of the contest by a wide enough margin to win the Buckeye Invitational VIII chorus contest.

In the Funny Bone National Comedy Quartet contest, the women struck again. On the outdoor stage of the beautiful Riverfront Amphitheater, eight comedy quartets from across the nation dueled for the Funny Bone traveling trophy. These were not contest-hardened foursomes who happen to have some cute gags in their package; these are quartets *dedicated* to comedy packages, even though they don't win district or regional contests.

When the scores were added up (audience judges), the Sweet Adeline **Beauty Shop Quartet** from Baltimore nosed out the men's quartet, **River City Current**, from Texas, to win the honors at the Friday night contest. Beauty Shop Quartet not only took home the hardware, they served as mike testers for the Saturday evening quartet contest and then were the feature performer for the Saturday night show at the Funny Bone Comedy Club.

Lest you think the women took over the Buckeye Invitational and barbershopping in general, the men came roaring back in the Saturday night quartet contest. The hilarious antics of **Freestyle**, of the Far Western District, earned the entertainment trophy and second place overall. The fine singing of



The **Beauty Shop Quartet** of Sweet Adelines won the Funny Bone National Comedy Quartet contest. Shown above (clockwise from top) are: Adrienne Terenzoni, bass; Jean McMahon, bari; Laurie Kotter, lead and Theresa Fries, tenor.

Sterling from Southwestern District most impressed the judges, which gave this new group from Texas enough to win the Buckeye Invitational overall quartet title.

Not that the women didn't make a mark at the quartet contest. **Downtown Express**, former LABBS champion from Leeds, England, sang and entertained its way to the highest finish of the female quartets. Another highlight was the performance of **Encore 4**, a foursome of high school sophomores and juniors from Tampa, FL, who stole the hearts of the audience, not to mention all the high school boys who attended the Harmony Camp with them during the week.

More than just a contest

In its eight years, the Buckeye Invitational has matured into much more than just a contest, though a great contest it is indeed. Starting Thursday evening with a gazebo show at Goodale Park featuring the LABBS cham-



The **General Assembly Chorus**, from Research Triangle Park, N. C., won the entertainment trophy in the chorus contest at Buckeye Invitational VIII.



Crosstown Harmony, a Sweet Adelines chorus from Milwaukee, won the Buckeye Invitational VIII chorus contest.

pion chorus, **Chiltern Harmony**, joined by LABBS quartets **Tapestry** and **Downtown Express** and the 1995 Buckeye Invitational quartet champion **Cornerstone** from New York, plus four fine quartets from the host Singing Buckeys.

The weekend was nonstop barbershop harmony. The replica of the *Santa Maria*, docked in the Scioto River in the heart of downtown, served as the backdrop for the Friday afternoon Kick Off Cookout where nearly 1,000 people gathered to devour bratwurst served by Damon's Restaurant and listen to some great pickup singing.

As nearly 1,400 people packed the Riverfront Amphitheater waiting for the Funny Bone Comedy Quartet contest, out marched 32 young high school men and women to perform as the Harmony Camp Chorus, having just spent the week at Otterbein College, under the direction of Dr. Richard Mathey of Bowling Green State University, learning the craft of barbershop. The chorus performed three songs and featured two quartets, all to a genuine standing ovation from the huge crowd. The future of barbershop is strong.

SPEBSQSA staff member Gary Stamm's pitch from the stage for barbershoppers to support SingAmerica & SingCanada apparently had a significant impact, since the Saturday silent auction, with all funds dedicated to Sing America & Sing Canada, raised \$1,400, a record for our silent auction.

The "Stars of the Night" show on Friday highlighted some of the best in barbershop singing today. **Tapestry** again entertained and **Downtown Express** did several eight-part numbers with Columbus quartet

Taggin' Around. The show also featured a terrific mixed quartet, **Kaleidoscope**, and the newly crowned MBNA America College Quartet champ, **Four Voices**, from Cleveland, Tennessee. The host chapter Singing Buckeye Chorus also performed and received several standing ovations, but Friday's stage belonged to the 1994 Sweet Adelines International champion, **Showtime**. These talented ladies joined **Acoustix** as the star groups for the weekend and drew thunderous ovations every time they sang.

The Saturday night "Show of Champions" at the headquarters hotel was probably the best show of the invitational. Performances by present-and-past Buckeye champions were meshed with the power of **Acoustix** and artistry of **Showtime**. But the

most prolonged applause belonged to the reigning LABBS champion chorus from just outside London, **Chiltern Harmony**. The audience just wouldn't stop clapping following "Mississippi Mud," and the standing ovation at the end of its set was truly genuine. It was evident how hard those ladies had worked for a year to raise the funds and prepare their performance to be part of Buckeye VIII.

The weekend closed when the LABBS ladies joined barbershoppers from across the country for a world-wide ecumenical barbershop performance at St. John's Church on Sunday morning, a fitting way to close another great Buckeye Invitational Barbershop Festival. Make plans now to join us in Columbus next year for Buckeye IX, August 14-17, 1997.



Freestyle, from the Far Western District, won the entertainment category and placed second overall in the quartet contest. Shown above (l to r) are: Travis Masalin, tenor; Rich Brunner, lead; Bruce Morgan, bass and Andy Wallace, bari.



Voices in Harmony: More Keep America Singing can make you famous! (Here's how)

by Brian Lynch, Public Relations Manager

More than just a concert — a celebration of barbershop harmony by men and women alike. And a potential PR bonanza for everyone.

OUR GREATEST COLLABORATION YET? Maybe. Certainly our most visible.

No matter. When *Voices in Harmony: More Keep America Singing* hits the airwaves this December, it will be one of the biggest bangs ever heard in the barbershop universe. With a can't-miss lineup of performers and a fast pace that keeps the chords a-ringing, it's going to be a great holiday treat for fans of close harmony.

It's also a wonderful way for barbershop singers across North America to show off the very best our art form has to offer.

At the same time, the PBS program offers a unique opportunity for local SPEBSQSA and Sweet Adeline International Chapters to work together for the common benefit of both.

Success in 1994 led to new show

Voices in Harmony was produced by Cincinnati PBS affiliate WCET/48 in response to strong viewer support for the initial *Keep America Singing* broadcast in 1994.

"We're very excited about it," said Joanne Grueter, WCET/48 producer for both programs. "Many stations told us *Keep America Singing* was the highlight of their pledge drives. We're glad that SPEBSQSA and

women's styles. The performers complement one another well, from The Gas House Gang's intricate, hilarious "Eine Klein NOT Musik" to Showtime's stunning reading of "Amazing Grace" to Marquis' smooth and

traditional "Rockabye Your Baby With A Dixie Melody." The Gem City Sweet Adelines Chorus, directed by Jeannie Barford, raises the roof with its dazzling showmanship and high-energy singing.

The highlight of the show comes when The Gas House Gang and Showtime combine on what is perhaps the best-known of all barbershop songs: "Lida Rose/Will I Ever Tell You?" from *The Music Man*. "That's what *Voices in Harmony* is all about," said GHG bass Jim Henry. "People making music together, enjoy-

ing the fun of barbershop harmony. It was Goosebump City for all of us."



Mitch Miller hosts a barbershop spectacular featuring stellar performances by

- **The Gas House Gang**, 1993 SPEBSQSA International Quartet Champion
- **Marquis**, 1995 SPEBSQSA International Quartet Champion
- **Showtime**, 1993 Sweet Adelines International Quartet Champion
- **Gem City Chorus**, five-time Sweet Adelines International Chorus Champion

Sweet Adelines International were able to help underwrite a second show."

SPEBSQSA and Sweet Adelines International each contributed \$50,000 toward production costs. Not only are the voices in harmony: so are the budgets.

The best of both worlds

Voices in Harmony paints on a huge canvas, drawing on a rich palette of men's and

Voices in Harmony: More Keep America Singing will air during the December pledge drive in many PBS markets—but not all. We will keep you informed on air dates as they become available—or check our Web site at <http://users.aol.com/prspebsqsa/pbs/ideas.htm>.

Cashing in by getting involved

SPEBSQSA and Sweet Adelines International have put a lot of money into producing a top-quality national TV show that will generate high visibility for barbershop harmony.

What happens next is up to you.

Here are four simple guiding principles to generate promotional ideas.

#1 WORK TOGETHER & PLAY NICE

#2 MAKE IT A WIN-WIN-WIN GAME

#3 MAKE LOTS OF FRIENDS AND SHARE

Work closely with your counterparts in the women's organization with all the professionalism and respect due our production partners.

Both SPEBSQSA and of Sweet Adelines International have chapters and choruses in most major markets. Rather than having several different quartets and choruses call your local PBS station with offers of help, we'd like to see one point of contact that will coordinate all barbershop groups in the area. *Let's avoid mixed messages!*

The two headquarters offices are working together to integrate our resources of local contacts to coordinate activity on a local basis. Further details will be forthcoming in *Update* and other chapter communications.

Have fun together!

- If you can't answer phones for the station, have a party to watch the show! Invite local SPEBSQSA and Sweet Adeline quartets and choruses to a "Show & Glow" with refreshments, an informal parade of quartets, and multiple televisions and quality sound systems.
- Pass the hat and donate the proceeds to the station.

Keep in mind that as far as the network and affiliates are concerned, this program is a fund-raiser, not an evangelism for the barbershop cause. They will welcome fellow travellers who want to make their pledge drive a financial success.

That means your relationship with your local station needs to be WIN-WIN — with the station's WIN coming first.

Easy ways to help

- Offer show tickets as a pledge premium for donors. The station can tell you which gift level will work best.
- Offer Singing Valentines as pledge premiums. This is a GREAT way to promote your Singing Valentines program. Or, cut a deal to donate a percentage of your Singing Valentines profits to the station. Use last year as a guide, and make a contribution, then set policy for the following February.
- To show your support for music education, announce that you will be donating your gift home-video copy of the show to a local school music program.

Barbershoppers are great people-to-people people. Leverage those contacts for the mutual benefit of everyone involved in *Voices in Harmony*.

- Make sure that all your chapter's patrons, boosters, friends and family know about the show. Do a mailing to your regular show customers urging them to watch the show and pledge their support for PBS. It's a great way to give your partisans a chance to hear more great barbershop harmony — and to make listening to barbershop music a habit.
- Great youth outreach tie-in: make sure that all music educators in your area hear about the show. What better way to show them what this great music can really sound like?
- Work with your Sweet Adelines counterparts to share membership prospects resulting from show-related activities.
- Hand business cards to everyone you meet at the station.
- Schedule joint performances/fund raisers with Sweet Adeline units.

#4 IT'S BETTER TO BE GOOD & FAMOUS THAN JUST FAMOUS — SO MAKE SURE YOU'RE GOOD.


The issue of performance quality is always sensitive. In an effort to please station management or the chapter's craving for exposure of any kind, poor performers occasionally appear on television.

In particular, as we are dealing with two separate organizations that exercise different levels of authority over the right to perform in public, it is extremely important that SPEBSQSA units look at themselves with an objective eye.

The Sweet Adelines International Board of Directors has adopted the following guidelines for groups wishing to perform in conjunction with *Voices in Harmony*:

- Performing choruses and quartets must be singing at the C-plus level or higher.
- Performing choruses and quartets must meet the *Basic Criteria for Public Performance* as adopted by the Sweet Adelines International Board of Directors.

While SPEBSQSA does not mandate specific guidelines, it is instructive to note that our partners in this project have established a reasonable and practical measure of quality control.

Realistically speaking, if a performing unit cannot perform at C-plus level, should it be presented as the exemplar of barbershop in your community? Will they compare favorably with the performers on *Voices in Harmony*? 

The National Music Education Summit—an empowering event

by Gary Stamm, Director of Development for SingAmerica & SingCanada

I was fortunate to witness *real* power the third weekend of September, when 70 individuals representing 45 music organizations met in Washington, D.C., to discuss "America's Musical Future: Let's Care." That was the title for the National Music Education Summit called by the Music Educators National Conference (MENC) and attended by Society President Tim Hanrahan and me.

To Barbershoppers, the weekend might appear to have been an important SingAmerica event. Well, MENC and the other 43 organizations might not have known it, but, it was!

For obvious reasons, MENC is concerned about the future of music education in the United States. It represents more than 67,000 music educators—people whose livelihood depend on teaching music in our public and private, elementary and secondary schools. But, the teacher groups that were present were not concerned about pay-checks. The words coming from them were: "Encourage," "preserve," "nurture," "help," and the like, as they talked about the young people they deal with every day.

The other organizations at the Summit represented fraternal, hobbyist, professional and military organizations built around music and its beauty and power. This summit was about people and organizations who know the importance and passion of keeping the music flame burning brightly in our schools and communities. It is the message of SingAmerica & SingCanada.

Much of the discussion centered around the Goals 2000: Educate America Act. The passage of this act by the U. S. Congress a couple of years ago was the result of a wake-up call about our nation's students, especially concerning the knowledge and skills they need to become productive and competitive workers in a global economy, as they take their places as adult citizens.

In this act, the arts were named as core academic subjects, as important to education as English, mathematics, history, civics and government, geography, science and foreign language. The Consortium of National Arts Education Associations developed the

National Standards for Arts Education. These are goals for all U. S. elementary and secondary schools to aim for in dance, theater, visual arts and music.

The new curriculum calls for greater emphasis on:

- skills and knowledge as objectives
- diverse genres and styles of music
- creative skills
- problem-solving and higher-order thinking skills
- interdisciplinary relationships
- assessment

The Standards emphasize music education throughout a student's elementary and secondary school career. The 50 states are at various stages in implementing them. Twenty-four have completed the approval process on new state policy and 20 more are nearing this step.

As time goes on, I will be telling you more about the Standards and what we, as Barbershoppers, can do to encourage their implementation. This was the focus of the Music Education Summit and a great deal of interchange of ideas and information took place. This will be sorted and sifted, edited and refined, and used by all the organizations to encourage music to rise to new heights in our schools.

As you can imagine, this will not happen instantly or easily. No musical fairy god-mother will wave a magic wand and make music an integral part of our schools and communities. That is why SingAmerica & SingCanada is so important. With the help

of our network of Barbershoppers, we can serve as a catalyst to make things happen.

We can be advocates in our own communities to encourage school boards and business leaders to shine a spotlight on music. We can fund projects that will help teachers, students, school choruses, and community choirs enjoy vocal music more and encourage what they are trying to accomplish. The Barbershop Harmony Society can, indeed, become a leader in not only preserving barbershop harmony, but in "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."

Perhaps one of the most gratifying aspects of the Summit was the fact that so many groups are coming together in a common cause. As I said, 45 organizations attended, and while some represented band and orchestra interests, there were at least 25 organizations that represented choral or choral and instrumental interests.

Our Society has already become involved in projects and partnerships with Sweet Adelines International, MENC, the American Choral Directors Association, Chorus America and Phi Mu Alpha Sinfonia. We renewed our common bond with these folks at the Summit and also made new contacts with the National Federation of Music Clubs, Music Teachers National Association, Early Music America and others. It is certainly through partnering and coalitions that



Reminisce, the 1995 SPEBSQSA seniors quartet champion, entertained during the closing ceremonies at the National Music Education Summit, held in Washington, D. C., in September. Shown at left are (l to r): John Adams, tenor; Scott Werner, lead; Dick Whitehouse, bass and Alan Durick, bari.

we can accomplish national and international goals.

But, the Society is already recognized as a leader in this work. This was obvious, particularly among members of MENC, whose leadership I met with in depth following the Summit.

Something else emphasized the visibility and leadership of the Society at the Summit. At five points during the two-day event, short musical performances were highlighted. The Quantico Marine Band opened the event, a string quartet played at lunch, a jazz pianist played at a reception and the U. S. Army Brass Quintet played after dinner.

At the closing session, however it was our own 1995 International Seniors Quartet Champion *Reminiscence*, that entertained. John Adams, Scott Werner, Alan Durick and Dick Whitehouse were introduced eloquently by President Hanrahan and enthralled about 75 seasoned (many professional) musicians. They did our Society, our hobby and our art form proud.

Immediately following that performance, the music director of the National Symphony Orchestra, world-famous conductor Leonard Slatkin, gave the closing address. His words were from the heart about what music has meant to him throughout his life and how music educators in elementary and secondary school contributed to him as a person. He began his remarks, however, by saying, "As my colleagues singing here showed us, music is so important to our lives." When Maestro Slatkin recognizes a barbershop quartet as his colleagues, we have taken another significant step in our leadership.

Beyond the Summit


SingAmerica & SingCanada continues to gain momentum. At the Buckeye Invitational, held in August, the proceeds from the silent auction were given to the movement. At the upcoming midwinter convention in Sacramento, a special Thursday night show will benefit SingAmerica & SingCanada and will feature a wonderful youth show choir as well as **Special Feature** and other top performers.

We will soon be recommending two or three grants from SingAmerica & SingCanada that will illustrate the kind of important projects that can be supported by our contributions. We are currently working on a grant proposal that could bring 100 music educators to Harmony College to par-

ticipate in a Choral Music Teacher Enrichment Institute.

Work has also started on a strategic plan for SingAmerica & SingCanada for the future, projects to fund as contributions increase, and a manual for district and chapter service chairmen to use in working with chapters, quartets and choruses to increase the support effectiveness of both SingAmerica & SingCanada and Heartspring.

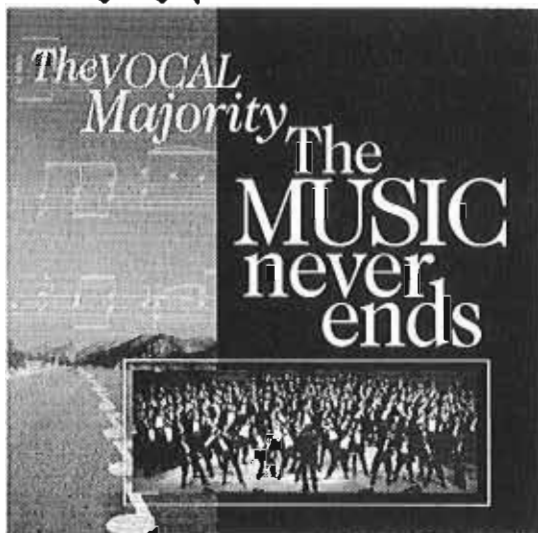
This is an exciting period in our Society's history. To think that, as we enjoy our wonderful hobby, we can also make a difference in others' lives is awesome.

A new publication of MENC entitled *Kids' Voices* has gathered quotes from school children about their feelings regarding music. Let me leave you with one from a second grader in Ohio: "I like music because it fits in my life, day or night. Life just got better with music." 

What is Santa bringing you for Christmas?

How would you like to find the lush and dynamic sounds of **The Music Never Ends** by the Vocal Majority in YOUR stocking? Have Santa give us a call and we'll take care of everything!

The Vocal Majority



I'm the Music Man, If I Give My Heart to You, Nat King Cole Medley, Runaria' Wild (1994 Contest), Jim Clancy's arrangement of How Do You Keep the Music Playing, plus many more for over 50 minutes of fabulous VM music.

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Youth Harmony Camp a huge success

by John Krizek, Far Western District Communications Officer

It was more that a mountain-induced "high" that glowed on the faces of all who left Camp Wrightwood in Southern California on Sunday, June 30. The Far Western District's first Youth Harmony Camp was an unqualified success, with 130 students in attendance, plus eight music teachers, and two day-timers, for whom there was no sleeping room at the camp. Overall camp boss Todd Woolley turned away more than 20 potential registrants during the last week because the camp was full.

They came from as far away as Show Low, Arizona; Cedar City, Utah; and Reno, Nevada. They ranged in age from 11 to 21, with most being of high school age. An all-star faculty of 15 led by Lloyd Steinkamp and Dr. Val Hicks led the youngsters through a busy schedule of group learning, breakout sessions, quartet coaching, and tag-busting.

Saturday morning, the boys were broken into pods of 15 or 16 each for three one-hour sessions of sound matching and craft with different coaches. Saturday afternoon, there was time for fun and games and jumping in the pool.

Then it was back to the risers as a group before adjourning to the campfire for a "show," including gang singing, songs from a few organized high school quartets, a juggler, a wonderful African round taught by one of our guest teachers, and a performance



A total of 168 students, teachers, barbershop faculty and helpers attended the Far Western District's first Youth Harmony Camp in June. The T-shirts read: "YO—Ask me about FWD Youth Camp '96."

by faculty headliner quartet, **Rhythm and Rhyme**.

"I thought I was the only guy in school who liked to sing!" was a common refrain. "I couldn't believe how much these guys did to make us feel welcome," was another.

"As a teacher, I have attended many workshops (and paid a lot more to do so) where I felt much less supported and appreciated than I did at your camp," wrote one teacher. "It was a thoroughly delightful ex-

perience in every way—educational and fun!"

"I have a changed bunch of boys," reported another.

The buzz is still going on, about what we accomplished and where we go from here. Can we do it again next year? That will depend on how well we support the Far Western District Youth Education Fund, which made this wonderful experience possible.



Below, left, Mike McGee found a place under the pine trees to conduct a harmonizing workshop at the FWD Youth Harmony Camp. Below, right, Mark Freedkin used the "risers" for his coaching session at the FWD Youth Harmony Camp in June.



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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, 1997** will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, July 1, 1997. Mailings will be made during the month of May 1997.

Full registrations purchased during the convention week are \$100 for adults and \$50 for juniors (under age 12).

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

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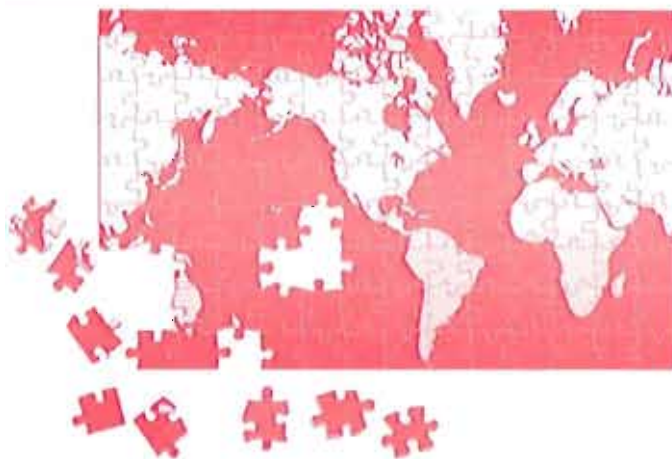
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California and Ohio represented at NZABS convention

Members of the San Jose Chapter's **Garden City Chorus** and 1991 international quartet champion **The Ritz** participated in the NZABS national convention in Wellington, New Zealand, in early August. The Ritz served as contest judges and headliners for numerous shows during and following the convention week. The San Jose chorus and several of its quartets competed in the "visitor" category, and appeared on several shows staged during convention week.

The week after the convention, The Ritz and about ten members from San Jose stayed over to serve as clinicians for the "down under" version of Harmony College. The 108 students were an almost equal mix of Australians, or "Aussies," and New Zealanders, or "Kiwis."

Danish chorus host of European quartet contest

The first European Male Barbershop Quartet Championship took place in Herning, Denmark, a beautiful town in the middle of Jylland. The convention started late Friday, September 13, when barbershoppers from around Europe arrived at the Hotel Eyde to enjoy some "pre-glow" with dining, drinking and singing.

Throughout Saturday, there were various coaching sessions for the competing quartets, and a massed sing took place under the direction of Lars Holmstrom. The competition was held at the Herning Congress Center, where some of the top quartets of Europe had gathered to give the audience a thrilling and entertaining experience. Four-somes represented Germany, Sweden and The Netherlands.

The top six quartets appeared before a full house at an evening Gala Show. Special guest of the night was **Growing Girls**, 1989 Sweet Adelines champion from Sweden. Also appearing was the host chorus, **The Singing Shavers**, and **Pearls of the Sound**, a Sweet Adelines chorus from Helsingborg, Sweden.



Shown above, members of the San Jose, Calif., Chapter's **Garden City Chorus** participated in the NZABS national convention last August.



Shown above, **The Ritz** put on a "command performance" at the residence of U. S. Ambassador Josiah Beeman while the 1991 champion quartet was in Wellington, New Zealand, for the NZABS convention.



Shown above, the faculty and students of the "down under" Harmony College in New Zealand last August.



Shown at left, Jeb Stewart (right) taught tags to an enthusiastic group of Australian and New Zealand barbershoppers at the Harmony College held "down under."

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Convention hotels—what the future holds

by Ken Buckner, Manager of Conventions & Meetings

For many years, we have been able to make arrangements with our convention hotels to waive any advance deposit requirements and they have been agreeable to this, as well as being very flexible about cancellation notices. Well, things are going to change.

In order to more accurately control their revenues, many hotels are now insisting on a "one night's deposit." This is right upon us and will be in place in two or three years. For many corporate conventions, this is the norm. And, realistically speaking, it provides protection for us as well as for the hotel.

Hotels are beginning to look at the impact early check-outs have on their revenues. I am constantly asked questions about why someone makes a reservation and cancels at the last minute, or checks-in and checks-out the next day. In the very near future, we can look for hotels to implement an extra

charge for early departure. This is being studied by many of the hotels we will be using at our international and midwinter conventions. Some of you have probably experienced this in your business travel.

Basically, it works like this. When you check into a hotel, the front desk clerk will ask you to confirm your departure date. You will be advised that a fee (\$20 to \$50) will be charged if you check out earlier than the date you indicate. Now you ask: what if it's an emergency? Well, the hotels have indicated that they will not charge an early departure fee if the reason is no fault of the guest.

The days of the \$9.95-per-night motel at the interstate junction are, I'm afraid, gone forever. In the past two to three years, I have seen a rather dramatic increase in hotel rates. From year to year we can expect a 4-5 percent increase in daily rates. In a few years, rates in the \$100-per-night range will be the


norm. These rates are already in place in some of our convention hotels.

When we award our convention to a city, a great deal of importance is placed on how the economics impacts attendance. Much time is spent talking with the hotel sales people about our attendees and the need for an affordable convention, especially hotel rates. Every effort is put forth in order to get the best rate available. Your best interests are also mine!

And finally, when you're at a Society convention and you feel like you're getting a bad deal or something happens that doesn't sit just right, don't live with it and wait until you get home to write a letter of complaint—come to the convention office right then. Let's try to get the problem solved in real-time.

See you in Sacramento!





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A grand evening for barbershopping

by Chris Duston, President,
Wilmington, Del., Chapter

The 1,100-seat Grand Opera House in Wilmington is celebrating its 125th anniversary and, like many traditional performing arts centers, is facing financial troubles. The chapter has been working to set up one or two performances there in the coming year and was asked to participate in their Board of Trustees meeting.


The **Four Alarm Fire** quartet—Dave Knox, lead; Scott Sherman, bass; Jeff Meadows, tenor and Ritchie Levene, bari, offered to fulfill the request. In the dressing room before the performance, the quartet found out it was sandwiched between the very formal Concerto Soloist Chamber Orchestra of Philadelphia and the renowned Russian Ballet of Delaware. Where they had expected to be singing in a small conference room to a Board of Directors, they found themselves warming up on stage with an expected audience to include 100 of Wilmington's elite!

I quickly ushered them inside a room for a pep talk: "There's a big difference between them and us. Without The Grand to give them substance, they will wither and die. The Grand, on the other hand, needs us. We don't have to compete with them. Just go out and represent barbershop as you know it best."

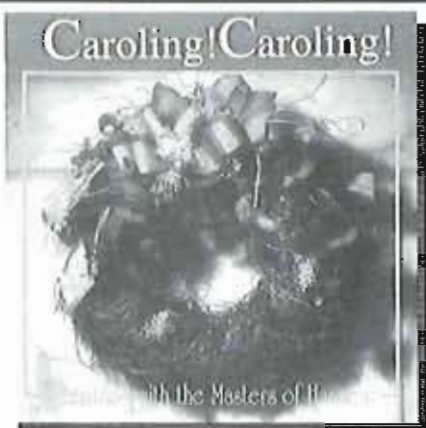
After 90 minutes of speeches, the time came for the entertainment. The chamber orchestra performed first.

Suddenly, Four Alarm Fire vaulted onto the stage. With a quick toot of a pitch pipe, they started "Jeepers, Creepers." Now, the entertainment was making the audience part of the show! Ending the set with "Hello Mary Lou" led to rousing applause. Everyone was awake by now.

The ballet was exquisite, but their recorded music and dancing couldn't match the warmth of the quartet. During dinner, the quintet and dancers were politely acknowledged, but left pretty much alone. Our quartet was approached by so many people that it was hard to get them some food, and dessert was almost gone before they got to it.

Following dinner, only the quartet was asked to perform again. With a moving interpretation of "Heart of My Heart," the evening ended. Barbershop had made a grand impression in Wilmington. 

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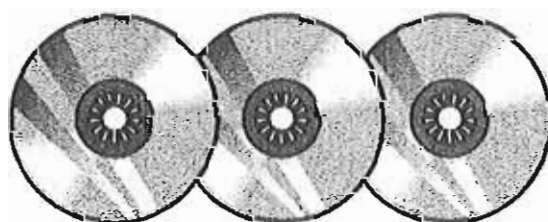
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Chapters in Action



Shown at left are members of the Marietta, Ga., Chapter who worked various venues at the Centennial Olympic Games in Atlanta. Other members hosted competitors and their families. One of the hot items during the games is pin trading, and many attendees were soon sporting **Big Chicken Chorus** lapel pins, traded for with Olympic pins.

Shown at right is the parade float entered in the North Dakota State Fair by the Minot, N. D., Chapter. The sign on the front of the float identified the chapter chorus, the **Nodakords** of Minot.



At left, four "Golden Oldies" harmonized for the crowd at the San Diego Chapter's 50th anniversary celebration in June. Shown are (l to r): Roy Kindle, Rudy Wissler, Buzz Haeger and Gary Matthews.



At left, members of the Hilltop, Minn., Chapter performed the U. S. and Canadian anthems at the Brainerd International Raceway in August. The VLQ was comprised of (l to r): Allen Gray, Corey Hanson, Brad Jans, Dan Erlandson, Jim Lutz, Bruce Watson and John Kleiber.

Two of the Society's top-ranking small choruses shared the stage when the Louisville Metro Chapter chorus appeared on the Greendale, Wis., Chapter show in August. Shown at right are the combined groups, fronted by **Midwest Vocal Express** Director Russ Foris. Inset: the **Louisville Times**, directed by Mark Hale, in its own segment.



The East Aurora, N. Y., Chapter hosted the **Heart of Holland** chorus for three days after the visitors from The Netherlands competed at the Salt Lake City convention in July. Shown above, the chorus gave an impromptu performance just before boarding the *Maid of the Mist* at Niagara Falls.

A contingent from the Des Moines, Iowa, **Pride of Iowa** chorus participated in a welcome-home ceremony in August for National Guard troops mobilized in 1995 for the Bosnia crisis. Shown at right, the group relaxed between performances.





News About Quartets



Above, **The Tulsa Tradition** sang birthday greetings to Pauline Hall, widow of Society co-founder Rupert Hall, on her 95th birthday. Shown as Mrs. Hall reads a congratulatory letter from Executive Director Darryl Flinn are (l to r): Don Conner, bari; Doug Crowl, bass; Curt Angel, lead and Tim Ambrose, tenor.

Yer Fadder's Mustache is shown at right in a publicity still from Twentieth Century Fox promoting *Jingle All The Way*, a feature comedy film, starring Jim Belushi and Arnold Schwarzenegger, scheduled for release in early December. Pictured are (l to r): Bob Clark, bari; Jim Riddle, tenor; Jim Belushi; Ron Brown, lead and Bill Wilson, bass.



Society President Tim Hanrahan got a chance to sing lead with **Variety** during his retirement luncheon in Los Angeles last August. Shown above (l to r) are: John Rambo, tenor; Hanrahan, Joe Palmquist, bass and Bob Clark, bari.



Just Kiddin' Around, from the Bryn Mawr, Pa., Chapter performed the national anthem at a Philadelphia Phillies baseball game in June. Shown at left are (l to r): Alan Menning, tenor; Dave Ickes, lead; Charles Lehman, bass and Dave Cunningham, bari.

The **Diplomats** starred as the River City School Board quartet in a production of *The Music Man* in New Hope, a Minneapolis suburb, in late July. Shown at right (l to r) are: Gerry Gould, tenor; Marly McCowan, lead; Maureen Cassidy as Marian; James Mariat as Harold Hill; Fritz Herring, bass and Pete Villwock, bari.



Following the competition in Salt Lake City in July, members of quarterfinalist quartet **Onyx** cooled off by singing at the nearby Snowbird Mountain Ski Resort. Shown at right (l to r) are: Bruce LaMarte, tenor; Craig Pollard, lead; Brian Kauffman, bass and Mike Woodruff, bari.

While camping in the mountains of northeastern Georgia, the **Happy Campers** of the Polk County, Fla., Chapter, were asked to entertain as part of the Olympic Torch Relay celebration in nearby Cleveland, Ga. Shown at right (l to r) are: Les Parsons, tenor; Bill Patterson, lead; Whitney Fuller, Miss Teen USA first-runner-up and torch bearer; Irv Wells, bass and Fran Nolin, bari.



Men of Accord made ten performances in connection with Olympic Games activities held in the Athens, Ga., area. Shown at left outside the soccer stadium are (l to r): Jim Glenn, tenor; Chris Clark, lead; Chuck Mason, bass and Doc Erickson, bari.



Singing Valentines—1996

Time to get ready for Singing Valentines—1997. Shown here are just a few of the success stories from 1996, when thousands of singing valentines were delivered all over North America by Society quartets.

Not only is this one of the best PR tools in our kitbag, but it's fun to do and can generate considerable income for chapter coffers or charitable projects. Don't forget that the *Singing Valentines Manual* is available from Harmony Marketplace, stock no. 4058, for \$10.

"Quartet makes hearts sing" was the newspaper caption for the **Replacement Parts**, a foursome from the South Bend/Mishawaka, Valparaiso, and Porter-La Porte County, Ind., chapters, while "Romantic Interludes" was the newspaper caption for a singing valentines foursome from the Plantation, Fla., Chapter.

One chapter participating in 1996 was the Loveland, Colo., Chapter and members of its aptly named **Valentine City Chorus**. The group delivered 176 valentines and netted \$3,500 toward the purchase of new uniforms.

Shown at right is **Sound Therapy** of the Modesto, Calif., Chapter, delivering a singing valentine to bank manager Carolyn McClure. The members are (l to r): Bill Kimbrough, bari; Jim Hosker, bass; John Monnich, lead and Doug Tibbs, tenor.



A foursome from the Alexandria, Va., Chapter recorded a Valentine's Day featurette that was aired on *America In The Morning*, reaching more than 4,000 Mutual and NBC radio stations. Shown above being recorded by Mutual/NBC correspondent Sam Litzinger are (l to r): Eddie Cazenias, tenor; Scott Werner, lead; Bill Cody, bass and J. J. Jackson, bari.



Jubilee! was one of the Fullerton, Calif., Chapter quartets that delivered 234 singing valentines for 1996. Shown above (l to r) are: Stan Tinkle, Bobby Faris, Art Clayton and Fred Robirds. Proceeds netted about \$7,500.



Above, a chapter quartet was "caught in the act" delivering singing valentines at Hooters Restaurant in Melbourne, Fla. Shown above are (l to r): Bill Manley, lead; Butch Hill, bass; Bob Hyland, bari and Joe Solito, tenor. Melbourne's 130 valentines netted \$4,000.



Shown above are most of the Kansas City, Mo., Chapter team that delivered 339 singing valentines, raising \$13,540 for the Heart of America Chorus Education Fund and the Children's Mercy Hospital Audiology Department.

Four in a Ford, from the Milwaukee, Wis., Chapter, either had too much fun delivering singing valentines or weren't particular about where they sang. Shown at right (l to r) are: Bill Engelfried III, tenor; Bob Fichtner, bass; Jim Rapp, bari and Rick Van Gompel, lead.



Harmony Hall to support national Singing Valentine services

With an ever-increasing number of chapters offering Singing Valentines, SPEBSQSA will offer national support in 1997. Among the plans:

1. National media blitz. This year, we had national coverage on ABC Radio, Mutual Radio's *America in the Morning*, and numerous local stations. We'll try to top that with nifty "grabbers" that will generate national exposure, and help you get local attention, too. Look for more information in the November *Update*.

2. National singing valentines clearinghouse. Register your chapter or quartet with Harmony Hall, and receive FREE referrals. Chapter registration forms will arrive with November's *Update* and will also be available on the SPEBSQSA Web site.

3. Toll-free referral number. We'll even hire temps to cover the phones in Kenosha, to make sure we can handle the load.

4. Web listing/registration: A Web page will offer free referrals to enrolled chapters and quartets. You can also enroll your program there.



The Rock Valley, Wis., Chapter uses funds raised through singing valentines to supplement college music scholarships for graduates of five high schools in the area. Shown above, receiving scholarship checks from Singing Valentines Chairman David Heitzman are Ann Marie Prody (left) and Anne Tereneus. Since Beloit High School had no graduating seniors, the chapter decided to underwrite voice lessons for four boys in that school's choir.



From The Heart, one of the Alexandria, Va. quartets, serenaded Betsy Reynolds in her classroom. Shown above (l to r) are: Paul Durning, tenor; Bob Wachter, bass; Bruce Lauther, lead and Bruce Bolstad, bari.



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 Commodore Chorus of Norfolk, Va., seeks a new director. The chapter is a mature organization with 62 members. We won "Most Improved Chorus" in 1992 and 1993. In 1996, we placed 5th in MAD Southern Division competition. We are looking for a knowledgeable, energetic director; a dynamic leader with excellent communication skills who can help us attain a contest-winning level. There is a music team in place to help you "make it happen." We are but a few minutes from some of the best beaches on the east coast and only hours from the mountains. The area is rich in cultural and historic attractions, with a population of more than 1.5 million—great for growth potential, but without big city congestion. Interested parties contact W. D. Bankart at (757) 441-2339 (O) or (757) 486-2272 (H) or wbankart@pen.k12.va.us via e-mail.

A dream come true? Could it be possible to live in southwest Montana and direct your own barbershop chorus? The **Bozeman Chord Rustlers** are accepting applications for chorus director. Must be musically qualified and a motivator who knows how to balance excellence in singing with having fun. We are 35 men, ages 14 to 80, with strong community support, and are itching to be a chorus of 50 to 60. Salary negotiable. Weekly rehearsals and approx. one performance per month. Send inquiries to Bernie Bissell, 1207 E. Main, Bozeman, MT 59715; (406) 586-2966.

The Davenport, Iowa, **Chordbuster Chorus** is seeking a new director. Chapter's vision is to grow by expanding on a solid base of musical and performance skills. Applicants should send resumes to Tom Fleming, P.O. Box 183, Osco, IL 61274; (309) 522-5859.

CHORUS DIRECTOR WANTED - SWEET ADELINES INTERNATIONAL

A director is being sought for an Australian Sweet Adelines champion chorus. The highly motivated Melbourne Chorus of 85-plus requires an experienced, dynamic director. Candidates must be eligible to immigrate (inquire Australian Embassy) or acquire six-month Tourist Visa with ability to extend for a further six months. Apply J. Froelich—phone (international code) plus 61-3-9878-7937.

UNIFORMS FOR SALE

For sale: 75 tuxes, ecru w/dark brown, sequinned trim. Ecru ruffled shirts; reversible dark brown/ecru vests; brown patent-leather shoes; bow ties. Extra coats, shirts and shoes. Lot sale \$750. Contact Gene Ealy, 6525 Sunnyside Rd., Coeur d'Alene, ID 83814; (208) 765-3498.

For sale: 80 deep-red and black, diamond-patterned, full-tux (adjustable) vests w/black satin lapels and matching bow ties. Excellent condition (used one season). All sizes! Contact Corky Dobson, 4414 Briardale, San Antonio, TX 78217; (210) 656-7540.

13" RISERS NEEDED

Help! Help! The Capital Chordettes are in desperate need of risers—Wenger Tourmaster 4th step—4' long x 13" wide. If you stashed your 13" risers away after changing to 18 inchers, we would like to buy them. Contact Anne Axworthy in Ottawa, Canada; (613) 825-5834.

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; (610) 264-3533 24 hrs.

MISCELLANEOUS

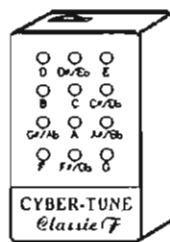
HELP, I NEED SOMEBODY to donate: a 1974 Medalion, and pre-1978 convention patches. Also, old quartet and chorus buttons and int'l convention programs from 1941, 1942, 1944, 1947, 1952, 1955, 1963 through 1972, and 1977. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072, Dallas, TX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

MANAGER OF CONVENTIONS & MEETINGS

The Society seeks a qualified candidate to replace Ken Buckner, who is retiring August 31, 1997, as manager of conventions & meetings. A degree in communications/convention management or equivalent is required, plus experience in the hospitality industry—planning, organizing and operating conventions. Relocation to Kenosha is required. Send complete resume to: Roger Lewis, Chairman, Society Events Committee, 20125 12 Mile Road, Battle Creek, MI 49014.

Don't forget that registration prices for the 1997 convention in Indy will increase at the end of this December. See the registration form on page 25 of this issue and take advantage by ordering now!

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MIDWINTER CONVENTION 1997

Don't forget to register for the
midwinter convention—
see page 11.



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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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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- *Showtime, 1993 Sweet Adelines International Quartet Champion*
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See pages 20-21 for details