



# *The* Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY ○ January/February 1997

1997 SPEBSQSA Convention  
**Indianapolis, Indiana**  
June 29-July 6

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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

## Features

- 4 **Sing in a quartet, darn it!**  
A personal glimpse of quartetting by Fred King.
- 5 **We don't just sing—we perform!**  
Reflections on the Salt Lake City competition by C&J Chairman Ron Black.
- 6 **1997 strategic plans**  
Executive Director Darryl Flinn outlines an exciting future for the Society.
- 8 **Who owns the music?**  
An excellent dissertation on copyrights and barbershop.
- 9 **1996 district quartet champions**  
Photo spread.
- 12 **From the Archives**  
The Flying L Ranch Quartet—from cowboys to movie stars.
- 14 **Leadership attitudes**  
Final article in a series on leadership craft.
- 22 **Buckeyes host high school Harmony Camp**  
Buckeye-Columbus Chapter has another busy summer.

## Departments

- 15 **Potpourri**  
Items of human interest from barbershopdom.
- 16 **Men of Note, Chapter Eternal, In Memory**  
Third quarter reports.
- 18 **Charitable Services**  
Heartspring creates special education institute.  
First grants from SingAmerica & SingCanada awarded.
- 24 **Reaching Out**  
Groups work to enhance school music programs.
- 26 **News About Quartets**  
Bub Thomas retires, Marquis and Acoustix on TV.
- 29 **Chapters in Action**  
Barbershoppers work Olympics ... parade ... serenade.
- 31 **Swipes 'n' Swaps—bargains for barbershoppers**

## Convention insert

The center eight-page spread contains information and ordering forms for the 1997 convention in Indianapolis. The March/April issue will carry hotel information and housing forms.

## On the cover

The Indianapolis Motor Speedway provides the background for this issue's special coverage of the 1997 summer convention. See insert at magazine center for details.



# Let's Harmonize!

by Darryl Flinn, Executive Director

**H**ello friends, I have several thoughts to share ... first, a thought about the enthusiastic response we've had about my recent article suggesting that *all* members *quartet* (a verb). Thanks for being sensitive to what you and I should really be doing in this Barbershop Quartet Society of ours.

The next thought is about our Society as a world leader in vocal music education. The third thought is about our new Director of Musical Education and Services, Dr. Gregory Lyne, and how Dr. Greg's appointment will encourage an explosion of thoughts one and two above. My fourth thought is about our upcoming Harmony College/Directors College for the summer of 1997.

Dr. Greg Lyne will be properly introduced in the next issue of *The Harmonizer*, but for now I know you'll want to help me welcome Dr. Greg, Maura, Cameron and Megan to the world headquarters of barbershop harmony here at Harmony Hall in Kenosha.

As a university professor of choral music and conducting, Dr. Greg brings us a unique reputation as an eminent teacher and clinician. He is known far and wide in the world of music education, and is an active part of the American Choral Directors Association, the Music Educators National Conference and other professional music organizations.

Dr. Lyne has already made his presence felt regarding the quality and value of our musical education program Society-wide ... with a giant emphasis on a new look at Harmony College/Directors College for July 27 - August 3 this coming summer.

Here are a few important changes about this year's HC/DC:

- Dr. Greg Lyne, as our dean, brings a fresh new perspective to every teaching track and to every class.
- We are looking at the possibility of more than 800 attendees, an all-time record.
- If you can imagine, a stronger staff than we've had in the past.
- We've designed and are soon to announce a special discount to members who are age 22 or younger. We have developed a special youth track and will have a youth chorus. We have a goal of 125 young men at Harmony College this summer.
- We're also considering this year's Harmony College as "Quartet College." Our coaching staff will make this year's quartet track a truly "Top Gun" experience. Wanna be a part of it? Call Jim DeBusman at Harmony Hall.
- Our show theme this year will be "Planes, Trains and Automobiles" (*Or How We Nutty Barbershoppers Travel From Chapter Meeting to Quartet Rehearsal to Conventions to COTS to Harmony College and Back Again*).

Friends ... this year's Harmony College/Directors College will be attended by Barbershoppers worldwide and by music educators from all over North America, and will have a very different look. Yes, I know that several chapters send their entire music teams to HC/DC every year, but wouldn't it be totally spectacular if *every* chapter sent someone ... such as their director or vice president of music and performance?

Now is the time to plan and prepare for your key men to attend. Do it now! We need your understanding of the true implications of music education for the future of our beloved Society.

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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

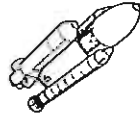
### HARMONY COLLEGE/DIRECTORS COLLEGE 1997

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 ...  
the plus count continues!*

**W**elcome to Transition Year 1997! It's time to take our initial steps toward implementing the new Society structure. All across our Society, we are beginning to put our new management structure in place:

- A streamlined pro-active Society Board who will now meet quarterly to establish policies and planning/operating guidelines.
- New district functional organizations, which will showcase the district functional vice presidents, under the leadership of the district presidents, working in consonance with their counterpart Society committees to develop programs to meet the member's needs and to provide the expertise to make those programs successful.
- The initiation of the Chapter Coaches program whereby Chapter Coaches will provide "hands on" counsel and support to assist all chapters in achieving their goals.
- The new chapter leadership concept in which each chapter now has the flexibility to determine its own management structure, over and above the minimum Society requirements.

As 1996 drew to a close, the entire new management process started to come together. Under the leadership of the Chapter Support and Leadership Training Committee (CSLT), the first Chapter Coaches Training Course brought together 45 potential chapter coaches for a weekend of intensive training. Similar courses will be conducted by the CSLT throughout 1997 as they strive for their goal of 160 Chapter Coaches.

The 1997 Society Board and the chairmen of the seven functional committees con-

vened in Racine, Wisconsin, on October 30-31 to undergo leadership training and to begin the consolidated planning process for 1997. They were joined on November 1-2 by the district presidents, the district functional vice presidents and functional committee members for additional training and to initiate the Board, district officer and committee relationships. The ensuing COTS-Plus training sessions then introduced the chapter officers to their roles in the management structure.

So where does all this new structure lead us? The goal is much, much better service to our primary customer ... *the chapter member.*


But, it will be difficult to help if the customer doesn't know who he is and where he is going. That's why it is so important for each chapter member to "team" with the chapter officers to determine "who we are, whom do we serve, whom do we represent and what do we do as an organization?"

Once this is done, the answers will provide the foundation for your unique chapter mission statement. Then, the chapter can set its goals and take the musical direction the membership wants.

Only then can the chapter coach, and the district and society leadership, "team" with each chapter to help it serve its members, its community and the Society. It's called "Unity of Purpose" ... all of us understanding that we are going in the same direction. We will probably stumble a few times in 1997, but that's why we have transition years.

Transition '97 will be a challenge! It will also be exciting and lots of fun!

An excellent description of the Society restructure may be found in the September/

October and November/December 1996 *Harmonizer* "Management Study Report" articles by Immediate Past President Dick Shaw. 



### Kenosha Internet domain

For members who use e-mail, the headquarters office now has its own e-mail domain: [spebsqsa.org](mailto: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](mailto: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](mailto:ptucker-kelly@spebsqsa.org)).



# Sing in a quartet, darn it!

by Fred King, Bari, Oriole Four, 1970 International Quartet Champion

My high school music teacher was one of three vocal teachers at the Forest Park High School in Baltimore, Maryland. In the spring of 1951, he had a need for a quartet in a production of Kurt Weill's *Down In The Valley*. He went to his other two cohorts and asked for potential quartet singers.

When the auditions were completed, Bill Horianopoulos was the tenor, Jim Grant was the lead, Fred Geisler was the bass, and Freddie King was the baritone. In order to acquaint us with the barbershop style, he taught us two songs from the Sigmund Spaeth black book—"You Had A Dream" and "Sweet Roses Of Morn."

Harmonizing for me was like putting on an old pair of shoes, because my family would gather while mom played the piano, and we would woodshed songs while she played, although I didn't know it was called woodshedding until I joined the Society in 1951.

We decided to call this new quartet the **Deacon Four** because, at the time, we all wanted to be clergymen. I'm sure that God is pleased that none of us made it. From the beginning, we never thought that men *shouldn't* sing in a quartet. One incident sealed our fate to be barbershop quartetters forever.

## We heard *real* barbershop

We read in the paper that "barbershop quartets" were to sing at the Lyric Theatre that Saturday evening. We decided to go and display our wares with any of the other ensembles that showed up. We actually thought we were going to be allowed to sing at this affair. Imagine our surprise to find that standing-room-only tickets were all that were available.

What was unfolding before us was the Baltimore Chapter's annual parade of quartets. We had no idea what was in store for us that evening. We took our standing room places behind the rail of the last seats in the orchestra, and the show began.

The chorus sang "Great Smokey Mountains In Dixie" and "Lonesome For You, That's All." I was duly unimpressed; my high school glee club was better. We couldn't wait until they started calling on volunteers for the quartet singing.

You'll never believe the name of the first quartet to appear that evening. Bailey Goss, the emcee for the evening, said, "and here they are, Ladies and Gentlemen, the 1951 Mid-Atlantic District Champions, the **Volunteers!**" The Volunteers charged the stage, took a big bow, went to center stage and began with the lead singer, Mr. Daniel C. Cuthbert himself, singing: "When I sang the tenor in that (the other three joined in on) *old quartet*" .... When I heard those three magnificent chords, my life was changed forever. My fingers crimped the railing that I was holding, and my eyes blurred.

I turned to Jim and said, "We ain't doin' no singin' here tonight." This was the first all-male quartet we had ever heard. Then the emcee said, "Now we go to the distaff side." Jim didn't know what that meant either until the emcee said, "Here they are ... the **Chordettes!** I fell down when I heard those bell chords in "Running Wild."

We leaned on the wall in the lobby during intermission. So stunned were we that we didn't even try to sing one of our songs. The crowd filed back in, I found my fingerprints on the railing and we resumed watching the show.

The next quartet out was the **Four Chorders** from London, Ontario, the current second-place medalists at the international level. When they were done, I was on the ground, bleeding, and I could barely pull myself up to hear the emcee say, "And here's what we've been waiting for ... the **Buffalo Bills!**" I "died," crawled to next chapter meeting, and I haven't missed one since.



In those early days of my barbershopping existence, not one man didn't sing in a quartet. Not all of them were in a formal four-some, but they all sang in a quartet. Nobody turned a man away that wanted to sing with three other guys. As a matter of fact, the chorus was not the primary reason that drew us together.

We sang, maybe, three or four songs with the chorus the entire evening. The rest of the time was spent in mixing and matching, woodshedding, and formal quartet singing.

In 1956, the **Deacon Four** became the **Oriole Four**, and a future international champion was formed. Bob Doster was the new tenor with Jim Grant, Fred Geisler, and Freddie King as the personnel. We entered our first contest on March 23, 1957 at the DAR Constitution Hall in Washington, D.C., and the rest is history.

I could elaborate on the history of the Oriole Four, but it would take an entire *Harmonizer* to cover that adequately. My reason for writing this article at all is to try to whet the appetite of any man who is fence-post-sitting when it comes to singing in a quartet or not.

## Quartet singing is:

- The only place in the world where you contribute 25% of the action and receive 75% in return.
- A true vestige of male mentorship.
- An experience that requires personal sacrifice to achieve ensemble acclaim.
- According to Danny Cuthbert, it's "praying twice."
- Creating a sum greater than its parts.
- The sharing of a personal musical experience.
- The melding of minds and hearts to create joy for others.
- The chance to create and sustain an art form.
- An experience of spiritual proportions.
- Just fun to do!

If I had my way, a quartet experience would be a requirement to belong to our Society. The chorus can bring marvelous musical experiences as well, but nothing comes close to the intrinsic joy of feeling your voice being blended by only three others.

# We don't just sing—we perform!

by Ron Black, Chairman, Contest & Judging Committee

*(Upon my return from the Salt Lake City convention and contests, I found a letter from an eminent colleague, decrying the amount of on-stage activity during the presentations of songs in contest. I'd like to share a part of my response with readers of The Harmonizer.)*


Several years ago, the Dundalk, Md., Chapter decided to try to have a quartet experience for every man in the chapter that year. We were able to convince 51 men to enter the division quartet contest, and the results were astounding. We had men represented in 17 different ensembles, and to top it off, they garnered the first seven places in that contest!

Moreover, our chorus added 100 points to its score from the previous fall, and won the division chorus championship that same day. Mebbe you think quartet singing doesn't help a chorus, but we *proved* otherwise!

I'm here to tell you that you *must* afford yourself the absolute joy of singing with three other guys.

You say, "How do I go about getting this experience?" I say, "Go to your chorus director, and tell him of your secret desire." There are so many ways for a chorus director to create the quartet experience during your chapter meeting that an encyclopedia could be written with the information. I wrote a small dissertation for the Society in 1969: "Twenty Ways To Create Quartet Singing At The Chapter Level." Chances are that those articles are still in the archives of those early HEP School Days.

Just one other thing. Most men would give their eye teeth to spend more quality time with their sons and daughters. Because of SPEBSQSA, Inc., I had the luxury of singing with my son, Kevin, in a quartet for nine years. The first time I never thought of him as being my son was the first day I sang with him. He made it very clear, as the lead in our quartet, that my next note should be in tune ... father or not. We were able to reach the pinnacle of the top ten quartets in the world in 1986, and I can say for sure that even winning the international was not sweeter.

For Tom Ewald and Harry Williamson, Carl Snyder, Kevin King, and Fred King, the experience of singing in the Pros 'N' Cons over a 13-year span will go down as some of the finest hours we ever spent in our hobby. But you know, any man singing in a quartet today can say the same. If you don't believe me, give it a try. Your life will never be the same. 

Thank you, as always, for your perceptions and ideas. One of the great things about our Society is to honor the "great ones" among us, treasure their input, and use it as a "conscience" to temper our occasional irreverent and casual treatment of our style. Allow me to expound somewhat on my Salt Lake City perceptions:

I had rejoiced last year that apparently many, many members were seriously working on their singing and musical skills. As I traveled to various contests and received reports from many other folks, it was apparent that both Society quartets and choruses were themselves enjoying the practice and performance of better singing. Hurrah!

If I had any concern, it was that performance skills might receive short shrift. As rehearsal time became utilized for singing development (a long-term process), perhaps our performances would become musically better but not as entertaining as before.

Wow, was I ever wrong! Not only did many SLC performers feature great barbershop sung better than ever before, but many performers captured musicianship, singing skill, and great entertainment all wrapped up in a stunning presentation.

Did we lose the "four men stand and belt out great barbershop" style of the past? No way! Look at performances such as "You're As Welcome As The Flowers In May," "Let The Rest Of The World Go By," "Those Wedding Bells Breaking Up That Old Gang Of Mine," "If I Had My Way," "Danny Boy," "How's Every Little Thing In Dixie?" "It's You," "Love Me, And The World Is Mine," "You Tell Me Your Dream," just to name several of the best.

In many cases, the resurgence of these old chestnuts include bits of the "original" material, such as the tag to "Wedding Bells Are Breaking Up," and many others. What a treat to hear some 30- or 40-year-old chord progressions delivered again, with today's better vocal and musical quartet skill!

And, have we not had occasional great comedy performers in the past, even in contests? For example, it seems to me from films of old that I've seen, that the *Confederates* brought their contest audiences to their feet, not just by singing great, but by using entertaining antics far more than many of their predecessors. What about the *Salt Flats*? *Four Under Par*? *The New Tradition*?

Yes, these great "comedy in contest" performers are rare. Why? You said it: "...tens of thousands of man/woman hours expended on the factors of Presentation..." Rarely ever can a performer master the essence of comedy and singing skill both—there just ain't enough time in "hobby" hours available.

So, here's **FRED**. They, like the above, are a rarity. Will others try to imitate? Of course. Will they succeed? Highly unlikely. What a rare understanding of comedy, all delivered through the clever ability of allowing us to laugh at some other (often considered from the outside observer) trite and ingrown aspects of our style. Certainly, the "inside joke" aspects of their comedy would fall short on the un-initiated. So also does much of the musical subtlety of Victor Borge or Peter Schickele miss the non-musically-trained audience member.

And then there's **Bank Street**. They first made their mark seven years ago as they stood there and sang great barbershop ballads in Kansas City. After some personnel changes and chasing stylistic ideas that didn't fit them well, they came back real strong this year. Wonderful! "Love Me..." earned 1,326 points. Five more performances of equal level would have earned them a third-place medal!

FRED's finals set earned 1,344 points on *both* songs. Was that the most entertaining performance of the contest? Many people agreed by their applause/cheering/ovation. What about Singing well? They ranked fifth in the finals, a big improvement over the other sets! And in Music, their choice and execution of a consonant song like "Sweet Adeline," and

continued on page 7

# 1997 Strategic Plans ... a part of our bright future

by Darryl Flinn, Executive Director

We're trying very hard to dedicate *The Harmonizer* to the fun of our hobby, i.e., lots of photos, quartets and chapters in action, etc. But every once in a while, a chunk of "administrivia" comes along that we think may be good to share with all of our members. Please read the following as a direct value of your membership.

We hope that you have received adequate information on the new structure of our Society, our districts and your own chapter. If so, you probably have a good idea about how it all comes down to serving you and me, the individual Society member.

As time goes by, we'll get used to the new terminology and to the inner workings of the new structure. Here at Harmony Hall, of necessity, we're a bit ahead of the crowd. With the guidance of the Society president, the Board of Director and our many committees, we began, in May of last year, creating missions and strategies for 1997.

It is from these missions and strategies that we then created objectives, tasks and goals. These are all quantifiable and measurable, and they become the keystones of our annual work plan for your staff here at Harmony Hall. Over the next several issues of *The Harmonizer* we will share with you the details of what we're trying to accomplish with our 43 employees and our \$4.3 million budget.

Our strategic framework document begins with a statement of values:

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

- That singing music, especially barbershop harmony, enriches life.
- That Barbershoppers are friendly men of goodwill.
- That Society membership provides a very special place for men to share their love and generosity.

- That working towards the goals of the Society at every level allows for authentic human interactions, and for men to grow in administrative and leadership skills.
- That the joy of self expression and fulfillment is a natural extension of active participation in the Society.
- That these values extend to a Barbershopper's family and, indeed, enrich family life.

**Vision:** "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."

#### Missions:

1. The Musical Experience
2. Organizational Growth
3. Image
4. Events
5. Finance and Administration
6. Revenue Enhancement
7. Society Governance and Organizational Management

In this issue, we'll explore the details of Mission 1, "The Musical Experience." The next issue will take a look at Mission 2, "Organizational Growth."

**The Musical Experience:** Provide music, education, a competition system and the support necessary to perpetuate the barbershop style of singing and performing, while satisfying the needs of a wide range of age and skill levels.

**Objective:** Ensure that every member and prospective member has the opportunity for a satisfying barbershop musical experience in quartets and choruses.

**Strategy #1:** Publish a wide variety of barbershop music utilizing the following tasks and goals:

- Publish at least twelve new arrangements.
- Provide the *Music Premiere* program to at least 1,500 subscribers (two tapes, each with six arrangements). Release dates will be May and November.
- Provide *Free n' Easy* packet (four public domain arrangements and an accompanying learning tape) to all front-line chorus directors by May 15th.
- Complete a "recommended list" of legal but unpublished arrangements on file with Harmony Foundation, and convert 24 of them to computer-generated manuscripts by December 31st.
- Revise and update the published brochure by August.
- Work with district leadership to provide at least one music-reading clinic in each district, preferably at the Mini-HEP school. Fifty copies of 20 titles will be supplied, free of charge, to one music-reading clinic per district. Subsequent sales of these titles will be tracked.

**Strategy #2:** Maintain a competition system that fosters the joy of singing and performing in, and an understanding of, the barbershop style utilizing the following tasks and goals:

- Provide staff support to the Contest and Judging Committee.
- Promote and coordinate MBNA America College Quartet Contest and related preliminary contests.
- Support the thrust of the SingAmerica/SingCanada High School Quartet Contest Task Force.

**Strategy #3:** Provide mechanisms that promote and perpetuate satisfying singing and performing in, and an understanding of, the barbershop style utilizing the following tasks and goals:

- Provide instruction to at least 475 Harmony College students and 100 Directors College students.
- Develop and document a coordinated training program for Society chorus directors by November 30th.
- Conduct twelve Chorus Director Workshop Intensive seminars.



**Strategy #4:** Offer a program that introduces barbershop quartet singing to men, especially young men and music educators, utilizing the following *tasks and goals*:

- Conduct at least 50 youth outreach workshops and/or demonstrations by staff during district travel, to reach 1,500 students.
- Conduct eight Youth Outreach festivals, cost shared with the festivals.
- Teach at least three non-Society music educators at the Harmony College "music educators track" course and assure the attendance of at least one high-ranking official of MENC or ACDA at Harmony College.
- Coordinate demonstrations, performances or booths for six major music educators' conventions, one of which will be the ACDA national convention.
- Conduct two Harmony Explosion Camps at separate sites, each reaching at least 150 high school participants and 40 music educators, using local barbershop chapter members as "camp counselors."

**Strategy #5:** Encourage and teach quality public performance by Society groups utilizing the following *tasks and goals*:

- Educate a minimum of twenty-five students in the Harmony College Successful Performance class.
- Provide performance coaching to at least sixteen quartets at Harmony College.
- Provide performance instruction for a minimum of fifty directors at Directors College.

We're not suggesting that your district or chapter take on this kind of strategic planning ... but we should all be aware that the new structure is functional. That's to say that whatever is going on with the Society Board and committees now has a direct pipeline to not only your chapter, but to you ... the member.

Let's Harmonize.



the incredible theme and delivery skills to make the comedy work too, earned them the third-best scores in the finals.

However, the first-place Singing and second-place Music and Presentation performance, over all sets, was **Yesteryear's** final package: "Son of the Sea," earning 1,402 points! So, a great singing performance, from the heart, is still rewarded, by judge and audience alike.

Now, to address a few of your points: "Cutesy corn," etc., does not automatically earn Presentation points. Only when it works! Other letters of reply to you point out that Presentation (33 percent of the score) is not purely visual at all!

Yes, Presentation judges now receive training on the elements of comedy. Why? Because some performers choose it as one way to "present" their barbershop.

They also are trained on musical development of tempo/rubato and vocal line, and utilization of vocal skill to effect mood changes, just to name a few. In that area, we have even surpassed the best training of the old Interpretation Category! We are actually coaching these "really sophisticated" musical and performance elements now!

There is no doubt in my mind, or the minds of all judges and leaders in our Society, that many thousands of man/woman-hours are now being spent in doing activities that help them sing better. And in quartets/chapters that used to sing at the C and D level, too.

Looking back in history, our art form evolved, even before the Society came into existence, to more than a "choral/vocal" art. It was, in the days of Vaudeville and Tin Pan Alley, a performance art form as well. And full of "corn" it was, too.

No, I can't make a perfect case against: "what we are doing visually is a traditional part of the style." We definitely have evolved and changed. Barbershop in the '90s is not the '80s, which were not the '70s, etc.

Quartets of the '40s, for example, performed barbershop with total disregard for "preserving" the style as we outlined it in the 1970s via the Arrangement Category. They even used gratuitous sixths and dominant sevenths as cadential chords (rarely), and made "non-resolving-circle-of-fifths" dominant (barbershop) sevenths just because they felt good to sing. To heck with the song—lyrics were only there to allow chords to ring, right?

Yes, I will totally agree that a handful of performances again "pushed on the walls" of the definition of barbershop, including stylistic issues, and, of course, the comedic performances with long, non-singing pauses. As always, we review these "borderline" performances, and express some sort of category position on the results. No different than any other year, to be honest.

So, in closing, do I feel we have a "cancer that has evolved"? Pardon me, but to refer to anything so innocuous as "frantic antics," which occurred in less than one percent of the international contest performances, as a cancer is overstating the case.

We must, as Joe Liles so eloquently puts it in his *Harmonizer* article, not take this "hobby" that seriously. Barbershop will survive. Traditionalists will recognize the art form in the year 2050. They will also be surprised at some changes, even shocked. So will I, probably! It is far more important that we just continue singing.

I still thrill to woodshed with three others and just simply invent chords to ring. Yes, there are fewer barbershoppers that do that than in 1940. There are also many fewer "ear-singers" in our society (not *the* Society) than in 1940.

We are taking steps to reverse such trends. We are teaching these young men to ear-sing, to woodshed. I'm even teaching it to some girls in Sweet Adelines International!

Please continue to give us feedback on how you and others feel. But also, please trust those of us who are, and will in the future, be given the rudder of the barbershop ship to do the following:

- We will preserve the essential elements of barbershop.
- We will view the forces of artistic change in that perspective.
- We will trust that our larger sense of musicianship and barbershop history will serve as the ballast, the tempering effect on all the small and sharp attempts to "rock the ship" we are preserving; it will be smoothed out over time.

Thanks for allowing me to reflect and reach into my "vision" to pull up the previous thoughts. I needed it, too.

# Who owns the music?

by Stan Tinkle, Fullerton, Calif., Chapter

Excerpted from the chapter bulletin, Barbershop Clippin's

**W**e Barbershoppers like to concentrate on singing. We want our sheet music to be neatly prepackaged, available at the touch of a touch-tone phone (1-800-876-SING), and mailed to us that day; and Kenosha had jolly well better not take a doughnut break in the process, or they'll hear from us.

On the other hand, we bridle at paying 75¢ per copy for the stuff, even though the price includes a few cents of royalty that goes to the composer. Why not save some bucks by running off a gazillion copies at 5¢ a sheet? Isn't ASCAP getting pretty insufferable anyway when it squeezes money from hotels for elevator music and threatens the Girl Scouts for singing copyrighted songs around the campfire? Haven't they gone too far?

Not with us they haven't. Methinks some of us do protest too much. "Legal" music is an incredible bargain, and to have a "primo" version (in four-part barbershop harmony, no less!), clean, legible and available in virtually no time—it's little short of a miracle! Our chorus buys its copies from Kenosha in sets of 75 or more so that we'll have one copy per member, plus spares. The rub comes when somebody loses his copy and thinks he deserves another.

If you're an avid reader of paperback books, as I am, you gladly pay \$5 or more for a book that you will probably read only once. Then, you abandon it on a shelf or a hotel dresser next to the Gideon Bible.

For the same \$5, which is the price of a pitcher of cheap beer, you could buy six (6) different songs, which you would probably revisit once or more a week at our Friday Harmony For Lunch Bunch for the rest of your life. Such a deal everyone should get! By the way, how much do we pay for newspapers each week? And how often do we reread them?

Fine, you say, but doesn't music belong to everyone? Shouldn't the best things in life be free?

Well, they are, if you can learn them by ear. We singers try to get "off the paper" as soon as possible, because that's when we begin to embody the song, and the music starts to speak through us. At that point, we could donate our sheet music to the chorus.

But even then, if we sing for profit, we have to pay the piper who first piped it.

Imagine for a moment a world in which the composer gets almost nothing for his music. In 1842, Stephen Collins Foster published his first song at age 16. Foster has been called the greatest melody writer of all time, but nobody ever called him a sharp businessman. He was so poor he sold the rights to "Oh Susannah" for \$100. The publisher earned \$10,000. That was in gold-backed dollars, when music was 2¢ a sheet.

Foster was truly a "starving artist." In 1857, he sold all future rights to his songs ... his life's work ... for \$1,900. These include "Jeannie With The Light Brown Hair," which reflects his estrangement from his wife Jeannie, and "Beautiful Dreamer." At age 37, at the height of his creative powers, Foster died alone in the charity ward of Bellevue Hospital.

By contrast, consider Irving Berlin, who wrote more than 1,500 songs, including "Alexander's Ragtime Band." Berlin was a very good businessman. He and his heirs have kept close watch on those who sell his music, wielding their veto power over some

SPEBSQSA arrangements. If you think he's been too picky, just ask any poet if he'll let you "improve" his work. Born in 1888, Berlin died at age 101, a wealthy man. I wonder what songs Stephen Foster would have written in such a lifetime.

Okay, you say, I'll pony up a dollar if I lose my music. But what about the old songs, such as "Happy Birthday To You?" Doesn't every song become Public Domain after 75 years? And then can't we duplicate it for free?

Sometimes we can, but some copyrights have been renewed. Irving Berlin's family does that. So Kenosha has maintained an Old Songs Library to keep us out of the legal underbrush. A song like "Danny Boy," for example, is free for anyone to arrange, and a quartet can "woodshed" its own arrangement for nonprofit use for free, as long as they keep it in their heads.

But, if you want to use an excellent copyrighted arrangement of "Danny Boy," you must buy the legal copies, and if you perform it for profit, you'll pay a separate fee. We do this for our annual Spring Show, in a package deal with the Harry Fox Agency, covering every song we will sing. An arranger can own the copyright to his own version of "Danny Boy" and earn a few bucks on it (very few, and well deserved), but if he or she arranges an Irving Berlin song, Berlin's family will own that arrangement.

There's no such thing as a free lunch. If we abolished the copyright laws, there would be no guarantee that the sheet music we bought was even a correct version of the song.

Just try to imagine "My Wild English Rose." We'd have the same chaos that prevails today in China, where copyrights are ignored and computer software is being pirated and duplicated wholesale, and then sold abroad at bargain-basement prices.

Caveat Emptor, "Buyer Beware," is one label we don't need in barbershop. We have enough trouble matching tones and vowels, pumping up the lead and bass sections, loosening up the tenors, and toning down the baris. (Not in my chorus, of course; I mean those guys down the road a piece.)

## Other copyright info ...

Not only sheet music is involved. United States copyright law gives the following *exclusive* rights to the music copyright holder:

- To prepare derivative works based upon the copyrighted work
- To reproduce the copyrighted work in copies of recordings
- To distribute copies
- To perform the work publicly
- To display the work publicly

For detailed information on how to satisfy these rights, a pamphlet, *Copyright laws and SPEBSQSA—arranging, recording, performing and broadcast policies*, is available from the Harmony Marketplace, stock no. 4109 at no charge—limit: one copy per order.

# 1996 District Quartet Champions

## Cardinal



### Inside Track

*South Bend-Mishawaka, Terre Haute and Valparaiso, Ind.*

Ken Limerick, tenor  
Paul Fernando, lead  
Vince Winans, bass  
Clay Shumard, bari

Ken Limerick  
20160 Indian School Road  
Lakeville, IN 46536  
Home Phone: (219) 784-2437  
Bus. Phone: (219) 256-5556

## Central States



### Nebraska Compromise

*Fremont, Neb.*

Jamey Nygren, tenor  
David Pinkall, bass  
Ken Von Seggern, bari  
Curt Johnson, lead (in front)

Curtis N. Johnson  
1321 N. Hancock  
Fremont, NE 68025  
Home Phone: (402) 721-7937

## Dixie



### Bandstand

*Marietta, Ga.*

Tim Reynolds, lead  
David Ballentine, tenor  
Jeff Selano, bass  
Brian Williams, bari (front)

David L. Balentine  
2775 Dahlonega Trail  
Austell, GA 30001-8016  
Home Phone: (770) 941-4372  
Bus. Phone: (770) 499-3117

## Evergreen



### Critics' Choice

*Anacortes, Bellevue and Mt. Baker, Wash.*

Matt Yorkston, tenor  
Wes Sorstokke, lead  
Stan Boon, bass  
Chuck Landback, bari

Wesley J. Sorstokke  
28124 Tolt Hill Rd  
Carnation, WA 98014  
Home Phone: (206) 869-9815  
Bus Phone: (206) 392-8400

## Far Western



### Metropolis

*Foothill Cities, Calif.*

James Sabina, tenor  
Brian Philbin, bass  
Bob Hartley, lead  
Michael McGee, bari

Brian G. Philbin  
104 N. Helberta Ave., #4  
Redondo Beach, CA 90277  
Home Phone: (310) 376-7524  
Bus Phone: (310) 783-2713

## Illinois



### Genuine Craft

*Lombard, Ill.*

Mark Keever, bari  
Ron Rank, lead  
Steve Duncan, bass  
Tim Carter, tenor

Steve Duncan  
429 E Galena Blvd  
Aurora, IL 60505  
Home Phone: (708) 844-1846  
Bus Phone: (708) 906-8370



# 1996 District Quartet Champions

## Johnny Appleseed



### Uptown Sound

*Black Swamp, Buckeye-Columbus and Canton, Ohio*

David Calland, lead  
Steve Denino, bass  
Steve Kovach, bari  
Jeff Archer, tenor (seated)

Jeff Archer  
1701 Harvard Ave NW  
Canton, OH 44703-1315  
Home Phone: (330) 456-1411  
Bus Phone: (330) 455-9995

## Land O' Lakes



### Checkmate

*Greendale, Wis.*

Harry Hanson, tenor  
Brad Charles, lead  
Jim Franklin, bass  
Dave Baxter, bari

James J. Franklin  
5919 80th Place  
Kenosha, WI 53142-4148  
Home Phone: (414) 697-1031

## Mid-Atlantic



### Premiere

*Alexandria and Centreville Va., and Dundalk, Md.*

Dennis Malone, bari  
Bill Clark, bass  
Fred Womer, lead  
Rick Savage, tenor

Richard A. Savage, Jr.  
5734 Harrier Drive  
Clifton, VA 20124-0910  
Home Phone: (703) 818-9479  
Bus Phone: (202) 466-3200

## Northeastern



### Northeast Connection

*Beverly and Worcester, Mass., and Nashua, N. H.*

Matt Mercier, tenor  
Ralph St. George, lead  
Rob Lynds, bass  
Dan Washington, bari

Matt Mercier  
388 Nashua  
Milford, NH 03055  
Home Phone: (603) 673-1794

## Ontario



### Jukebox

*East York, Ontario*

Charles Mathis, tenor  
John Mallet, lead  
Steven Armstrong, bari  
Dave Wallace, bass (seated)

John Mallett  
25 Banff Road  
Toronto, ON M4S 2V6  
CANADA  
Home Phone: (416) 481-7382  
Bus Phone: (416) 968-1222

## Pioneer



### Fermata

*Grand Rapids, Mich.*

Jay Smits, tenor  
Wayne Kinde, lead  
Peter Westers, bari  
Tom Wheeler, bass

Peter Westers  
4146 Colby SW  
Wyoming, MI 49509  
Home Phone: (616) 531-0734  
Bus Phone: (616) 281-4333

# 1996 District Quartet Champions

## Rocky Mountain



### Spellbound

Wasatch Front, Utah

Bruce Gundersen, tenor  
Lon Szymanski, bass  
Scott Hoffman, lead  
Mark Crapo, bari (seated)

Lon H. Szymanski

10155 S. 3265 W.

South Jordan, UT 84065

Home Phone: (801) 254-6197

Bus Phone: (801) 566-9779

## Seneca Land



### New York News

Batavia, Binghamton and Mohawk Valley,  
N. Y.

Eric Saile, tenor  
Pete Carentz, lead  
Gerry O'Neil, bass  
Keith Langdon, bari

Eric Saile

8044 Oak Orchard Road

Batavia, NY 14020-1016

Home Phone: (716) 344-3031

Bus Phone: (716) 588-4982

## Southwestern



### The Arrangement

Houston, Texas

Lloyd Erickson, tenor  
Tracy Shirk, lead  
Rob Smith, bass  
Jason Pinkall, bari (seated)

Rob Smith

7026 River Garden Dr.

Houston, TX 77095-2553

Home Phone: (713) 855-8988

Bus Phone: (713) 895-8988

## Sunshine



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Miami, Tampa and Winter Park, Fla.

Jeff Finney, tenor  
John Wilshusen, lead  
Tom Ball, bass  
George Bower, bari

John C. Wilshusen

207 S. Lockmoor Ave.

Temple Terrace, FL 33617-6333

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## Not just another pick-up quartet

by Ruth Blazina-Joyce, Museum Curator/Archivist

**T**he Flying L Ranch Quartet had a unique and remarkable career. Starting life as a nameless pick-up quartet, it went on to medal in 1943 and enjoyed a very successful career. Then fate stepped in and took it in an entirely new direction—one unique in the annals of the Society.

When the Wichita, Kansas, Chapter turned up one quartet short for its show, Bill Palmer figured he could round up a few friends to help out. He called on Harry Hall and George McCaslin of the champion Bartlesville Barflies, and Fred Graves of the Okie Four. They took the stage as The Mystic Four, and sailed into fourth place, just behind the other three quartets in the show.

Undaunted, the quartet decided to enter the 1943 National Contest in Chicago. The members also decided to change their name. But this proved a tough nut to crack, and they were still nameless when they boarded the train for Chicago. Somewhere between Joplin and Kansas City, they became The Mainstreeters.



**The Mainstreeters** as natty urbanites, 1943. Clockwise from right: Harry Hall, lead; George McCaslin, tenor; Bill Palmer, bari; Fred Graves, bass. *Courtesy of Special Collections, McFarlin Library, University of Tulsa.*

Once in the Windy City, the foursome closeted themselves in their hotel room for some serious rehearsing. The seclusion and hard work paid off when they took third place at Medina Temple.

The Mainstreeters enjoyed great success during the next few years. An appearance on the *Hey Rube* show led to a weekly radio program over KTUL in Tulsa. They sang on numerous chapter shows and entertained at many non-Society functions. And then, one evening at the Tulsa Club ...

### All this and Hereford heaven too

The quartet was singing at the Tulsa Club one evening when they caught the ear of Roy Turner, rancher, cattleman, and governor of Oklahoma. Entranced, Turner decided they were just what he was looking for.

With friend and fellow rancher Bill Likins, Turner proceeded to give the boys a thorough make-over. Likins became their manager, and the quartet was re-named the Flying L Ranch Quartet after Likins' spread. Though they kept much of their Mainstreeter repertoire, Turner wrote several special songs for them on a subject dear to his heart: Hereford cattle. Within months, they recorded "Beau Blanc Visage (Beautiful White-Face)" and "Hereford Heaven" as part of their four-record album entitled "*Hereford Heaven*."

The quartet entered a whole new phase of its career. Backed by Turner, it became a prominent mascot for the Hereford Heaven Association of Cattle Breeders, and an emissary for the State of Oklahoma.

### Movie stars and presidents

In the summer of 1946, the boys broke into the movies by singing one of Turner's songs in *Home in Oklahoma*, starring Roy Rogers. They hit it off so well with the cowboy star that they ended up singing at Roy and Dale's wedding, which took place at the Flying L Ranch.

Later that year, the quartet campaigned for Turner in his successful bid for re-election. In January, they entertained at his in-



Transformed into the **Flying L Ranch Quartet**, 1945. *Courtesy of Special Collections, McFarlin Library, University of Tulsa.*

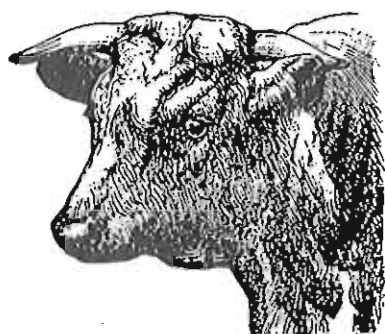
augural ceremony on the steps of the state capitol and attended the inaugural reception, where the governor broke the receiving line to sing with them. Turner kept the quartet busy. They were often part of welcoming receptions for visiting celebrities, and on several occasions called on other governors as Turner's personal representatives.

The quartet's greatest honor came in 1949 with the inauguration of President Truman. After travelling to Washington on a special inaugural train, they sang at the pre-inaugural banquet and the Oklahoma ball on successive evenings, and the following day rode on the Oklahoma State float in the inaugural parade. At an inaugural fete held at Olmstead's Restaurant, reporters noted "the famous Oklahoma State quartet scored the biggest hit, [singing] serenades to all the other delegates."

### Empty saddles

The quartet continued to perform well into the 1950s, making appearances throughout the southwest for chapter shows, charity benefits, and business functions. Eventually, however, it became too difficult to maintain everyday jobs as well as quartet work, and the Flying L Ranch Quartet finally disbanded in the late 1950s.





### What is Hereford Heaven?

Covering 2,500 square miles near southern Oklahoma's Arbuckle Mountains, Hereford Heaven was considered the Hereford cattle center of the world. Each year, the Hereford Heaven Association, a consortium of Hereford cattle breeders, sponsored an international sale of thoroughbred Herefords, with tours of the Hereford Heaven ranches.



The Flying L Ranch Quartet on location for *Home in Oklahoma*, 1946. Left to right, back row: Bill Likins, Dale Evans, Alice Likins, Roy Rogers. Front row: George McCaslin, tenor; Harry Hall, lead; Bill Palmer, bari; Fred Graves, bass. *Courtesy of Special Collections, McFarlin Library, University of Tulsa.*

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# If attitude isn't everything, it sure beats whatever's second best

by Steve Rafe, Chairman, Leadership Training and Development Resource Group

If attitude isn't everything, it sure beats whatever's second best. It's true—organizations that excel, the ones that get the results they are seeking, all seem to have one common denominator: the people within them have a healthy attitude.

## What creates it?

The members of such groups either helped shape the organization's vision or they bought into it when they joined. They believe the group's goals are both realistic and achievable, along with being challenging. Through countless small successes, they have built a cultural self-esteem—a self-confidence that enables them to feel good about where they have been, where they are, and where they're headed.

As a result, they believe that progress is natural. They believe they are competent and can contribute to a successful venture. Just as importantly, they believe that the other members believe it, too. As a result, they have a healthy attitude toward themselves and each other and this generates more of the same. Success begets success.

## The role of vision

The most successful organizations start with a vision, and they keep it before them constantly—especially in difficult times. When Johnson & Johnson learned of a death related to Tylenol, its executives immediately referred to the company's Vision Statement. Its first principle placed the public interest above all else. Swiftly and in complete accord, the executives pulled the product from the market, restoring it only after ensuring the product's safety—even to the point of developing tamper-proof packaging. Today, Tylenol remains a highly regarded product and J&J, a highly respected company.

## Be something

As the German philosopher and writer, Goethe, said, "Before you can do something, you must be something." Successful organizations know what they stand for, and put their beliefs into practice. They value each human being for his or her contribution to the enterprise. Whether they are dealing with a customer, or supplier, or vendor—leaders of successful organizations treat others with dignity and respect.

## Clarity and confidence

This attitude establishes the climate for the organization's success, and it's interrelated with all else. Clear objectives, clear commitments, clear working relationships, clear understanding of each other's role in the organization's success—all contribute to the leaders' confidence and feeling of worth. In this environment, leaders are more relaxed; more comfortable in their roles. It's also this attitude that enables members—the "followers" if you will—to support their leaders, to enable them so that everyone does well and enjoys their part in that success.

## Positive thoughts

By working with and through one another for the benefit of all, we nourish a sense of team. We develop a mature inter-dependence with one another. We spend more time thinking about what we can do to help our organization succeed, rather than what we might not like about it. Compliments replace complaints. We become players rather than critics. We look for ways to contribute to what becomes our own success. We seek new, creative answers to the question: how can I help this organization, and its leaders, succeed?

## Feeling good

When people genuinely feel good about where they are and how they can help, they also feel good about who they are and how they are—as individuals and as team members. In healthy organizations, members value one another, and it shows. Members feel free to tell their leaders what they like, expect and need from membership. They find positive, constructive ways to let their leaders know what isn't working for them. And, they come forward with suggestions and offers to help.

## Respecting and protecting

In their meetings and other contacts, leaders in these organizations help ensure that all actions, comments, and behaviors reflect the kind of organization they are and want to become. As role-models, themselves, they set the example for others to follow. They help members recognize and appreciate one another's contributions. Especially, they safeguard each person's rights—including

the right to disagree, to take a different view, and even to be "wrong."

## Attitude equals success

Does a great attitude produce success? Or does success produce a great attitude? We needn't wonder any longer—the two go hand-in-hand. Both are essential and build upon one another.

We need not be a Pollyanna to have this philosophy succeed for us. We all know life has its ups and downs. It's how we respond that makes the difference. Successful people, like successful organizations, rely on a positive attitude to turn adversity into opportunity.

When little Whitey Ford faced the "big bat," Elston Howard, in the World Series, he summoned up his positive attitude to strike Howard out. He later told an interviewer his only thought as he faced the six-foot-five-inch Howard was, "Wow! Look at the size of that strike zone!" Now, that's a positive attitude!

These tips can help organizations and members develop a successful attitude:

- Think only positive, constructive thoughts.
- Avoid and discourage gossip.
- Take problems to those who can help solve them.
- Think about what you feel good about.
- Build a positive attitude one step at a time.
- Move from one success to the next.
- Show consistency and reliability.
- Be a friend. Treat others as you want to be treated.
- Express appreciation and understanding.
- Be a possibilities thinker. Consider options and alternatives.
- Try to help make the world just a little bit better each day.
- Be alive. Be vital, be courageous, be needed.

*I expect to pass through this world but once;  
any good thing, therefore, that I can do,  
Or any kindness that I can show to  
any fellow creature, let me do it now.  
Let me not defer or neglect it,  
for I shall not pass this way again.*

—Stephen Grellet



# Potpourri

## Harmony College

by Bill Ford, Bryn Mawr, Pa., Chapter

*There's a place in the Midwest  
where songs are sung best,  
where singing and friendships abound.*

*You eat some ice cream,  
then sing like a dream,  
while making that Barbershop sound.*

*You learn to sing loud.  
You learn to sing soft.  
You learn to sing straight from the heart.*

*You look for the meaning  
behind ev'ry word,  
and sell the emotional part.*

*You sing about love.  
You sing about loss.  
You sing a sweet song of the south.*

*You use the techniques  
your coaches have taught  
and amaze at what comes from your mouth.*

*So, go to this place  
about which I speak—  
this place of musical knowledge.*

*Stay for a week;  
you'll be at your peak.  
You'll be at Harmony College.*

## Coincidence?

On his tenth birthday, September 26, 1936, Tom Prince (shown at right) was given his first bicycle. Tom had asked his parents for a bike to help him deliver *The Saturday Evening Post*.

Young Tom grew up to become a surgeon and a Barbershopper. He had always admired the Norman Rockwell painting, "Close Harmony," and purchased anything that displayed the picture.

Last summer, he observed the replica of the *Post* cover on a postcard and plastic tray being sold at a barbershop event. It was the first time he'd noted the issue date displayed—September 26, 1936—the same date he delivered that same magazine on his new bike!



Shown above, The Dignitaries won the 1994 Dixie District Seniors Quartet Contest (l to r): John Ribble, tenor; Gil Oxendine, lead; Jack Henley, bass and Tom Prince, bari. Dr. Prince was the Society Board Member representing the district in 1970.



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## Men of Note

Listed below are the Men of Note with 20 or more credits who added to their totals during the third quarter of 1996. Total credits are in the center column.

Central States		Land O' Lakes		Pioneer	
Drown, Gary	20	Eisenman, Roger	20	Hedges, Henry	21
Evergreen		Mid-Atlantic		Rocky Mountain	
Mondau, Stephen	26	Henschel, Orville	27	Burgener, Robert	30
Far Western		Northeastern		Hatcher, Homer	22
Gurule, John	28	Andrews, Alex	37	Southwestern	
Murphy, Al	29	Houpis, C. N.	30	Clark, Mark	22
Johnny Appleseed		Larivee, Leo	26		
Tucker-Kelly, Patrick	29				
Wulf, Gary	20				

## Chapter Eternal

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

Cardinal		Mid-Atlantic		Sunshine	
Kissinger, Gerald	Valparaiso, IN	Callan, George	Mahanoy City, PA	Davila, Richard	Frank Thorne
Nasser, Charles	Porter-LaPorte Counties, IN	Ensley, Douglas	Columbia-Montour County, PA	Foor, Wayne	Naples, FL
Worth, Robert	Columbia City, IN	Graham, Alexander	Ocean View, DE	Gardiner, Alfred	Venice, FL
Central States		Iadeluca, Louis	Brooklyn, NY	Getson, Warren	Charlotte County, FL
Burkett, Kenneth	Kansas City, MO	Lorenz, Robert	Arlington, VA	Morey, William	Fort Myers, FL
Johans, John	St. Louis Suburban, MO	Newsome, Francis	Honesdale, PA	Proebster, Frank	Citrus County, FL
Dixie		Persons, Ted	Carlisle, PA	Reynolds, Edward	Sarasota, FL
Abendroth, Carl	Asheville, NC	Ruddy, Eddie	Scranton, PA		
Cox, Omer	North East Tennessee, TN	Tobin, William	Frank Thorne		
Jones, Edward	Metro Mobile, AL	Uphoff, Anthony	Dundalk, MD		
Waldo, Clark	North East Tennessee, TN	Walsh, Harold	Morris County, NJ		
Evergreen		Northeastern			
Adcock, Jack	Canby, OR	Bridge, Carl	Keene, NH		
Jakeway, Ken	Prince George, BC	Clay, Louis	Brockton, MA		
Jones, Fred	Spokane, WA	Howe, Gordon	Fredericton, NB		
Stigant, Bryan	North Vancouver, BC	Hubbard, Bert	Hanover, NH		
Far Western		McIntyre, Keith	New London, CT		
Gillogley, Howard	Vacaville, CA	Ontario			
Marquez, David	Hemet, CA	Brophey, William	Chatham, ON		
Palmer, Hal	Inland Cities, CA	Childs, Bill	East York, ON		
Sebastian, Stanley	Orange, CA	Clark, Donald	Owen Sound, ON		
Weckerly, Kona	Aloha, HI	Fox, William	Grimsby, ON		
Zietlow, Albert	Inland Cities, CA	Meredith, Henry	Peterborough, ON		
Illinois		Pioneer			
Aldridge, Ralph	Oak Lawn, IL	Fricker, Albert	Wayne, MI		
Hogan, Lawrence	Oak Lawn, IL	Lee, Lyle	Frank Thorne		
Meyer, Elmer	Oak Park, IL	Pelican, Cy	Detroit-Oakland, MI		
Johnny Appleseed		Van Langevelde, Dale	Holland, MI		
Albright, Michael	Canton, OH	Rocky Mountain			
Chilberti, Frank	Pittsburgh North Hills, PA	Nash, Robert	Colby, KS		
Conrad, Frank	Fostoria, OH	Prince, Gary	Pocatello, ID		
Swanson, Ellsworth	Akron, OH	Seneca Land			
Land O' Lakes		Hassel, James	Venango County, PA		
DeSeve, Charles	Green Bay, WI	Kuntz, Bernie	Erie, PA		
Eering, John	Frank Thorne	Walsh, Melvin	Syracuse, NY		
Lloyd, Everett	Albert Lea, MN	Southwestern			
Schlei, William	Manitowoc, WI	McNeely, D. C.	Big "D", TX		

## In Memory

**PERRY BAKER**, Society Board Member from SWD in 1992, died August 12 after a long battle with lymphatic cancer. He was 55. Baker, who joined the Society at age 23, was a member of the Chordsmen (San Antonio) Chapter.

**CLARENCE BURGESS**, composer of "We Sing That They Shall Speak," passed away in his sleep on December 1. He was 92.

An employee of Electrolux Canada Limited for 52 years, Burgess was an accomplished musician, and composed more than 500 songs, including orchestral suites and marches. A book of his poems was also published.

Burgess joined the Oshawa, Ontario, Chapter in 1949. He was named the Ontario District Barbershopper of Renown in 1982 (see *The Harmonizer*, Jul/Aug '93).

On the last page of his book of poems, the following verse appears:

"I'd like to feel that, when I die,  
Some cheerful little ode that I  
Had written, or perhaps a line  
Or two of simple prose of mine,  
Might be remembered through the years—  
And ease, perhaps, a few folks' tears.  
A tender smile, a little laugh,  
Would be my finest epitaph."

## Indianapolis Convention Schedule of Major Events

Tuesday, July 1	Celebrate Youth Ice Cream Social ..... (location and time to be announced in Mar/Apr issue) Free event—free-will donations will benefit SingAmerica & SingCanada
Wednesday, July 2	MBNA America College Quartet Contest ..... Westin Hotel Ballroom ..... 1 p.m. AIC Shows ..... Murat Centre ..... 6 p.m. and 9 p.m.
Thursday, July 3	Quartet Quarterfinal Sessions ..... Market Square Arena .... 12:15 p.m. and 7:15 p.m.
Friday, July 4	World Harmony Jamboree ..... Murat Centre ..... 1 p.m. Quartet Semifinal Session ..... Market Square Arena ..... 7:15 p.m.
Saturday, July 5	Chorus Contest ..... Market Square Arena ..... 10:45 a.m. Quartet Finals ..... Market Square Arena ..... 7:15 p.m.

**Note:** a schedule for Sing With The Champs and the massed sing on Friday, plus many other exciting special events, will appear in a feature article in the March/April issue of *The Harmonizer*. Be sure to watch for this article.

### Registration, special event and tour ticket information

The convention registration area will be located in the Indiana Convention Center. Registration opens at 10 a.m. on Monday, June 30, and thereafter at 9 a.m. each day. Registration closes Mon-Fri at 6 p.m. and at noon on Sat. Convention registrations, special event and tour tickets will be mailed to the address shown on the order forms, provided receipt is prior to June 15, 1997. All orders received after June 15 will be held and may be picked up at the convention registration booths at the Indiana Convention Center.

## Indianapolis International Convention Registration • June 29–July 6, 1997

## INSTRUCTIONS

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

Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program.

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

All registrations received prior to June 1, 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 1999.

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.

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

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

Name	Nickname
------	----------

Spouse/guest name	Nickname
-------------------	----------

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone Bus. ( ) \_\_\_\_\_ Res. ( ) \_\_\_\_\_

Quantity	Type	Rate	Total (US funds)
	Adult	\$90.00 ea.	\$
	Jr., (under 12)	\$45.00 ea.	\$
Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3; 9-16, \$6; etc.)			\$ 3.00
<b>TOTAL</b>			\$

☐ 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.

☐ MasterCard ☐ VISA Exp. date: mo \_\_\_\_\_ year \_\_\_\_\_

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 Western Cape, South Africa  
 Chesham, United Kingdom  
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 Cincinnati, Ohio  
 Auckland, New Zealand  
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 Harderwijk, The Netherlands  
 Gulf Breeze, Florida

**HOOKED ON HARMONY** 1996 Quartet Champion (BABS)  
**JAMBALAY** 1996 Quartet Champion (SNOBS)  
**STOCKHOLM CHORD MASTERS CHORUS** 1996 Chorus Champion (SNOBS)  
**BE SHARP** 1996 Quartet Champion (SPATS)  
**FEVER PITCH** 1995 Quartet Champion (LABBS)  
**LIMITED EDITION** 1995-96 Quartette Champion (Harmony, Inc.)  
**BLACK LACE** 1996 Quartet Champion (IABS)  
**WEEKEND EDITION** 1995 Quartet Champion (Sweet Adelines International)  
**MARQUIS** 1995 International Quartet Champion (SPEBSQSA)  
**FOURTE** 1996 Quartet Champion (NZABS)  
**NIGHTLIFE** 1996 Quartet Champion (SPEBSQSA)  
**HERMAN FEITSMA** Presenter (DABS)  
**JEB STEWART** Song Leader (SPEBSQSA)

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# INDIANAPOLIS SPECIAL EVENTS

**Celebrate Youth Ice Cream Social** - For the second year, a special Tuesday night event will feature lots of young voices in concert, plenty of ice cream and group singing, and just all-around good fellowship. There is no admission charge, but free-will donations will be used to support SingAmerica & SingCanada. Tuesday, 8 p.m. in the Indianapolis Artsgarden, one block east of the Westin (HQ) Hotel. Seating for 400 persons is first-come, first-served.

**MBNA America College Quartet Contest** - The sixth annual competition. These young contenders for the collegiate title offer an exciting afternoon of barbershop harmony. Wednesday, July 2, at 1 p.m. in the Westin Hotel Ballroom. Open seating

Event 31                      \$5

**AIC Show of Champions** - Two great shows again. Wednesday, July 2, 6 p.m. and 9 p.m. at the Murat Centre.

See ad on last page of this insert

**Ladies' Breakfast** - The Westin Hotel's culinary staff is preparing a special menu for this occasion. Many surprises are being planned by the Pride of Indy ladies, along with a special appearance by **Nightlife**, 1996 International Champion. Friday, July 4 at 9 a.m. at the Westin Hotel.

Event 41                      \$15

**World Harmony Jamboree** - This show, in its eighth year, has enjoyed sold-out status at previous conventions. Enjoy an afternoon of global harmony in the Murat Centre. All seats reserved. Transportation will be provided from the Convention Center. Show time is 1 p.m., Friday, July 4.

Event 51                      \$18

**Heartspring Breakfast** - Start the day off with a good breakfast, good fellowship, good harmony and for a good cause. Drawings for the fantastic district prizes, four front-row seats at next year's convention in Atlanta and a guest appearance by **Nightlife**. 8:30 a.m. Saturday, July 5, at the Westin Hotel.

Event 61                      \$13

## ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1997. *Refunds cannot be processed after that date.* A limited number of tickets will be available for purchase during convention week in the registration area in the Indianapolis Convention Center.

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

**SPEBSQSA Special Events**  
6315 Third Avenue  
Kenosha, WI 53143-5199

**MBNA College Quartet Contest**

\_\_ 31 @ \$5 each                      \$ \_\_\_\_\_

**Ladies' Brunch**

\_\_ 41 @ \$15 each                      \$ \_\_\_\_\_

**World Harmony Jamboree**

\_\_ 51 @ \$18 each                      \$ \_\_\_\_\_

**Heartspring Breakfast**

\_\_ 61 @ \$13 each                      \$ \_\_\_\_\_

Total                      \$ \_\_\_\_\_

☐ Check                      ☐ Money Order                      ☐ VISA                      ☐ MasterCard

\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|\_\_\_\_\_|                      Exp. date \_\_\_\_\_

Name \_\_\_\_\_

Street/Box \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

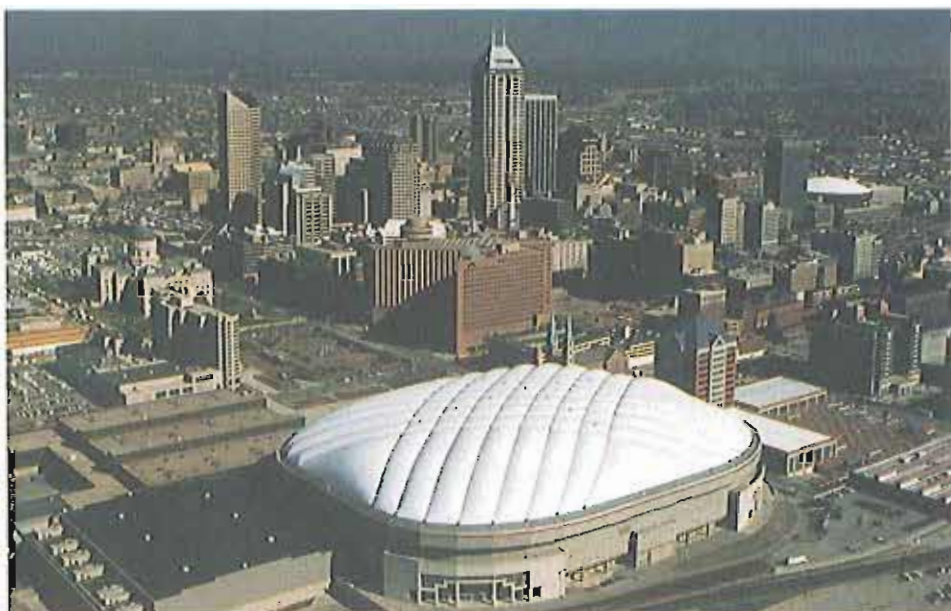
Telephone (    ) \_\_\_\_\_

# Indianapolis—Crossroads of America

Often referred to as the "Crossroads of America," Indianapolis is intersected by more segments of interstate highway than any other metropolitan area: I-69, I-70, I-74, I-65 and I-465. More than half of the U. S. population lives within a day's drive of Indianapolis. Did you know that Indianapolis once manufactured 64 different makes of automobiles, including Stutz, Duesenberg, Marmon, Premier, National, Cole and Herff-Brooks?

Indianapolis' Union Station, the first union railway depot in the U. S., opened in 1888. Thomas Edison was once a Western Union telegraph operator at Union Station. Today, the building has been renovated into a multimillion-dollar festival marketplace that features 12 express eateries, six full-service restaurants/nightclubs, and 30 specialty shops. In the building's historic train shed is the 276-room Crowne Plaza Union Station hotel, which features 26 suites in restored Pullman sleeping cars.

Indianapolis International Airport, located just 12 minutes from downtown, is served by 18 airlines, with 185 daily departures and 91 direct and non-stop destinations. It is the largest airport in the U. S. to be managed by a private firm: BAA, the same British firm that operates London's Heathrow and Gatwick Airports. The air-



Above, a bird's-eye view of downtown Indianapolis, with the RCA Dome/Indiana Convention Center in the foreground. The SPEBSQSA contest venue will be in Market Square Arena, *not* the Dome. Banayote Photography

port also features *geokids*, a free, interactive geography area for children. Taxi fare from the airport to downtown is approximately \$17.

## A city of many attractions

Indianapolis offers many educational and cultural attractions, including The Children's

Museum of Indianapolis—the largest children's museum in the world. The museum has the world's largest water clock, 30 feet tall and using 70 gallons of water, and the largest public display of toy trains in the U. S.—more than 1,500 train sets. There are 113 city-owned parks and 12 city owned golf courses.

Six colleges and universities are located in metropolitan Indianapolis, including Indiana University-Purdue University at Indianapolis, which had a 1995 enrollment of 25,526 students. Crest® toothpaste was developed at the Indiana University School of Dentistry.

Tours are scheduled to cover many of the city's most notable sites. See tour descriptions and order forms on the next two pages of this special convention insert.

## For the record ...

In 1994, Indianapolis hosted 231 conventions, trade shows and meetings, with a combined attendance of 858,228. This figure does *not* include attendance at the Indy 500 race in May, which attracts the largest crowd of any sporting event in the world—the Indianapolis Motor Speedway seats 250,000. Incidentally, Johnny Gruelle, a political cartoonist for *The Indianapolis Star*, created the famous Raggedy Ann doll.



Union Station, the first union railway depot in the U. S., opened in 1888. Today, the structure has been converted into a festival marketplace of restaurants and shops. The former train shed is now the Crowne Plaza Union Station hotel.

Indianapolis Convention & Visitors Association photo



The summer climate in Indianapolis is ideal for conventions. The average temperature in July is 75°F, rainfall averages 4.32 inches and the sun shines 66 percent of the time.

Natives or residents of Indiana are often referred to as "Hoosiers." Although the origin of the word "Hoosier" is not known, there are more than 30 theories about its meaning. Early pioneers used to answer knocks on their cabin doors by saying "Who's yere?" Perhaps this greeting became the nickname for Indiana residents. Whatever its murky origins, "Hoosier" is often followed by "Hospitality," for which Indiana has come to be known.

### SPEBSQSA returns to Indianapolis

The Society's 38th-Annual Convention and Contests took place in Indianapolis in 1975. The gold medals went to the **Happiness Emporium** quartet and the **Vocal Majority** chorus. Twenty-one years later, barbershoppers from all over the world will gather once again at the "Crossroads of America" for the 59th-Annual Convention and Contests, June 29-July 6, 1997.

The Indiana Convention Center, located in the heart of downtown Indianapolis and connected to the RCA Dome—home of the NFL Indianapolis Colts, underwent a \$43



The Children's Museum of Indianapolis—largest of its kind in the world—offers a wide variety of entertaining and educational activities for youngsters. Photo by Dan Francis

million expansion and renovation in 1993. The Convention Center itself now offers more than 300,000 square feet of column-free exhibition space and 127,595 square feet of meeting space. In 1994, 177 conventions and trade shows were held in this facility. The Convention Center will be the site for all Society offices, registration, events ticketing, Harmony Marketplace, exhibitors' booths and departure point for all tours.

Adjacent to the Convention Center and accessible by covered walkway, the Westin Hotel is the headquarters hotel. All Society committee meetings and Chorditorium sessions will be at the Westin.

The contest venue will be the Market Square Arena, about five blocks from the Convention Center/headquarters hotel. Market Square Arena seats 17,000 (modified to 11,000 for our convention) and is home to the NBA Indiana Pacers. The versatile facility has been the site of such events as the NCAA Final Four in 1980, the National Figure Skating Championships in 1982, the U. S. Gymnastic Championships in 1986, and the finals of the Professional Bowlers Association Indianapolis Open in 1995.

Market Square Arena underwent a \$5 million renovation in 1995, including new seats, improved sound and lighting, and new air conditioning. Interestingly, Elvis Presley gave his final public performance at Market Square Arena on June 27, 1977.

### Transportation and RV facilities

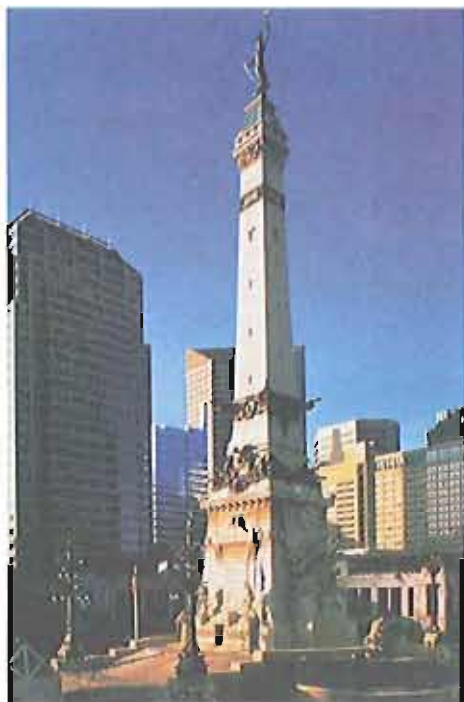
A daily shuttle service will operate between most convention hotels and the Convention Center. A schedule will appear in your convention program, to be issued in Indianapolis at the registration booths, and in all daily convention bulletins.

The RV team of the Indy Convention Committee has put together an excellent and complete brochure on RV/camping facilities in the Indianapolis area, including motor home parking for contest sessions. If you didn't pick up a copy in Salt Lake City last July and want one, write or call:

Jim Rennard  
1907 E. 110th  
Indianapolis, IN 46280  
(317) 844-3810  
or  
John Doss  
11414 East Central Drive  
Carmel, IN 46032  
(317) 846-3237

### Hotel information

A map of the downtown area depicting hotels, details of hotels serving the convention and a form for registering for housing will appear on these pages of the special convention insert in the March/April issue of *The Harmonizer*. Please note that the March/April issue will be the *only* publication of this information.



Located in Monument Circle, the 284-foot-tall Soldiers' & Sailors' Monument stands as a tribute to Indiana soldiers and sailors who served in the Civil War. Indianapolis Convention & Visitors Association photo



Monday, June 30-Friday, July 4, 1997  
(All tours depart from the Indianapolis Convention Center)

#### TOUR A - CITY TOUR - 3<sup>o</sup> hours

See the sights and learn the history of Indianapolis, plus tour the world-famous home of the Indianapolis 500 Mile Race and the NASCAR Brickyard 400. Your tour includes a ride around the famous 2<sup>o</sup> mile oval, and admission to the Motor Speedway Museum, which offers a free 25-minute video of past history and famous racing moments, along with numerous exhibits and cars from the past. Also tour the home of Benjamin Harrison, our 23rd President, who served from 1889 to 1893. His home is much like it was when he died in 1901. Other sites on the tour include Monument Circle, the Circle Theater, Butler University, the Scottish Rite Cathedral, Lockerbie Square and the Museum of Art.

A-1	Monday, June 30	12:30 p.m. to 4 p.m.
A-2	Tuesday, July 1	9:30 a.m. to 1 p.m.
A-3	Wednesday, July 2	9:30 a.m. to 1 p.m.
A-4	Thursday, July 3	9:30 a.m. to 1 p.m.
A-5	Friday, July 4	9:30 a.m. to 1 p.m.

COST: Adults \$30 Children \$20 (Escorted tour)

#### TOUR B - INDIANAPOLIS ZOO TOUR - 4 hours

Visit the World of Waters, the Forest Area, the Living Deserts, the African Plains and the Australian Plains at the Zoo. There is also an Encounters Area where you can pet various animals. Don't miss the enclosed Dolphin Pavilion where the Zoo's trained dolphins perform several times each day.

B-6	Tuesday, July 1	10 a.m. to 2 p.m.
B-7	Wednesday, July 2	10 a.m. to 2 p.m.
B-8	Thursday, July 3	10 a.m. to 2 p.m.
B-9	Friday, July 4	10 a.m. to 2 p.m.

COST: Adults \$25 Children \$20 (Escorted tour)

#### TOUR C - CHILDREN'S MUSEUM - 4 hours

Visit the world's largest children's museum, and also view the latest release to be shown at the new IWERKS theater. The museum has five different levels of interactive exhibits, a two-story water clock, a carousel from the early 20th century that you can ride, plus a planetarium with shows throughout the day. The museum has a restaurant and gift shop. Includes admissions to the museum and theater.

C-10	Tuesday, July 1	9:30 a.m. to 1:30 p.m.
C-11	Wednesday, July 2	9:30 a.m. to 1:30 p.m.
C-12	Thursday, July 3	9:30 a.m. to 1:30 p.m.
C-13	Friday, July 4	9:30 a.m. to 1:30 p.m.

COST: Adults \$30 Children \$25 (Escorted tour)

#### TOUR D - BOGGSTOWN INN AND CABARET - 4<sup>o</sup> hours

Enjoy lunch, plus a two-hour show of ragtime music. Lunch includes entree, vegetable, rolls, dessert and beverage.

D-14	Tuesday, July 1	10:30 a.m. to 3 p.m.
D-15	Wednesday, July 2	10:30 a.m. to 3 p.m.
D-16	Thursday, July 3	10:30 a.m. to 3 p.m.

COST: Adults \$45 (Escorted tour)

#### TOUR E - DOWNTOWN INDIANAPOLIS WALKING TOUR - 3 hours

Put on your walking shoes for an interesting and informative tour of the immediate downtown Indianapolis area. Learn about the historic significance of several buildings, including the Indiana State Capitol Building and Union Station, plus enjoy a tour of the RCA Dome.

E-17	Tuesday, July 1	9:30 a.m. to 12:30 p.m.
E-18	Wednesday, July 2	9:30 a.m. to 12:30 p.m.
E-19	Thursday, July 3	9:30 a.m. to 12:30 p.m.
E-20	Friday, July 4	9:30 a.m. to 12:30 p.m.

COST: Adults \$15 Children \$10 (Escorted tour)

#### TOUR F - NASHVILLE, INDIANA AND BROWN COUNTY - 7 hours

Spend the day in the scenic hills of southern Indiana. Travel one hour south of Indianapolis to picturesque Brown County and Nashville, Indiana. Nashville has nearly 100 shops and boutiques nestled in its downtown area. This quaint village is home to many artists and craftsmen.

F-21	Tuesday, July 1	9:30 a.m. to 4:30 p.m.
F-22	Wednesday, July 2	9:30 a.m. to 4:30 p.m.
F-23	Thursday, July 3	9:30 a.m. to 4:30 p.m.

COST: Adults and Children \$35 (Escorted tour)

#### TOUR G - CONNER PRAIRIE - 4 hours

Visit an Indiana pioneer village as it was in 1836. Costumed interpreters report on the village gossip, prepare meals, teach school and assist travelers at the Inn. Conner Prairie has been acclaimed as one of the best living-history museums in the United States. It has a museum, restaurant and gift shop.

G-24	Tuesday, July 1	12 noon to 4 p.m.
G-25	Wednesday, July 2	12 noon to 4 p.m.
G-26	Thursday, July 3	12 noon to 4 p.m.
G-27	Friday, July 4	12 noon to 4 p.m.

COST: Adults \$32 Children \$25 (Escorted tour)

#### TOUR H - THE INDIANA ROOF - 5 hours

The proud history of the Indiana "Roof" goes all the way back to opening night, September 7, 1927. After a \$6 million renovation the historic "Roof" was reopened in all its original glory in late 1986. Since then, it has hosted a wide variety of events, nearly 250 a year! On July 1, 1997, the Society is hosting its Tuesday Evening Spectacular under a *rainless* "night-time sky," complete with twinkling stars, crescent moon and "real" clouds. Enjoy a scrumptious buffet, including sauteed Breast of Chicken and Roast Prime Rib of Beef, complete with all the trimmings. For your listening entertainment, the world-class Indianapolis Children's Choir and other musical acts are sure to raise the "Roof."

H-28	Tuesday, July 1	6 p.m. to 11 p.m.
------	-----------------	-------------------

COST: Adults \$45 Children \$35

## INDIANAPOLIS CONVENTION TOURS ORDER FORM

(please indicate the number of tickets desired for each tour)

### TOUR A - CITY TOUR - 3<sup>1</sup>/<sub>2</sub> hours

COST: Adults \$30 Children \$20 (Escorted tour)

___ A-1	Monday, June 30	12:30 p.m.	\$ _____
___ A-2	Tuesday, July 1	9:30 a.m.	\$ _____
___ A-3	Wednesday, July 2	9:30 a.m.	\$ _____
___ A-4	Thursday, July 3	9:30 a.m.	\$ _____
___ A-5	Friday, July 4	9:30 a.m.	\$ _____

### TOUR B - INDIANAPOLIS ZOO TOUR - 4 hours

COST: Adults \$25 Children \$20 (Escorted tour)

___ B-6	Tuesday, July 1	10 a.m.	\$ _____
___ B-7	Wednesday, July 2	10 a.m.	\$ _____
___ B-8	Thursday, July 3	10 a.m.	\$ _____
___ B-9	Friday, July 4	10 a.m.	\$ _____

### TOUR C - CHILDREN'S MUSEUM - 4 hours

COST: Adults \$30 Children \$25 (Escorted tour)

___ C-10	Tuesday, July 1	9:30 a.m.	\$ _____
___ C-11	Wednesday, July 2	9:30 a.m.	\$ _____
___ C-12	Thursday, July 3	9:30 a.m.	\$ _____
___ C-13	Friday, July 4	9:30 a.m.	\$ _____

### TOUR D - BOGGSTOWN INN AND CABARET - 4<sup>1</sup>/<sub>2</sub> hours

COST: Adults \$45 (Escorted tour)

___ D-14	Tuesday, July 1	10:30 a.m.	\$ _____
___ D-15	Wednesday, July 2	10:30 a.m.	\$ _____
___ D-16	Thursday, July 3	10:30 a.m.	\$ _____

### TOUR E - DOWNTOWN INDIANAPOLIS WALKING TOUR - 3 hours

COST: Adults \$15 Children \$10 (Escorted tour)

___ E-17	Tuesday, July 1	9:30 a.m.	\$ _____
___ E-18	Wednesday, July 2	9:30 a.m.	\$ _____
___ E-19	Thursday, July 3	9:30 a.m.	\$ _____
___ E-20	Friday, July 4	9:30 a.m.	\$ _____

### TOUR F - NASHVILLE, INDIANA AND BROWN COUNTY - 7 hours

COST: Adults and Children \$35 (Escorted tour)

___ F-21	Tuesday, July 1	9:30 a.m.	\$ _____
___ F-22	Wednesday, July 2	9:30 a.m.	\$ _____
___ F-23	Thursday, July 3	9:30 a.m.	\$ _____

### TOUR G - CONNER PRAIRIE - 4 hours

COST: Adults \$32 Children \$25 (Escorted tour)

___ G-24	Tuesday, July 1	12 noon	\$ _____
___ G-25	Wednesday, July 2	12 noon	\$ _____
___ G-26	Thursday, July 3	12 noon	\$ _____
___ G-27	Friday, July 4	12 noon	\$ _____

### TOUR H - THE INDIANA ROOF - 5 hours

COST: Adults \$45 Children \$35

___ H-28	Tuesday, July 1	6 p.m.	\$ _____
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Harmonizer



# A "golden" barbershop family

The Towner family of Ontario may be the only one in which all members wear gold medals from chorus contests. Barry Towner won his with the Scarborough Dukes of Harmony. He also currently directs the Barrie Chapter, and was the Ontario District Barbershopper of the Year in 1995.

His wife, Sharon, and daughters, Shelley, Barbara and Rhonda, sing with the North Metro Sweet Adelines chorus of Toronto, which won the Sweet Adelines International chorus contest last October. And, Shelley and Rhonda are engaged to Barbershoppers!

Shown at right is the Towner family of Ontario, each displaying a gold medal won in chorus contest. This may be the only family in which all members own a gold chorus medal. Pictured are (l to r): Shelley, Rhonda, Barry, Sharon and Barbara. See story above.



Kathy Hawkins  
and  
Jim Miller

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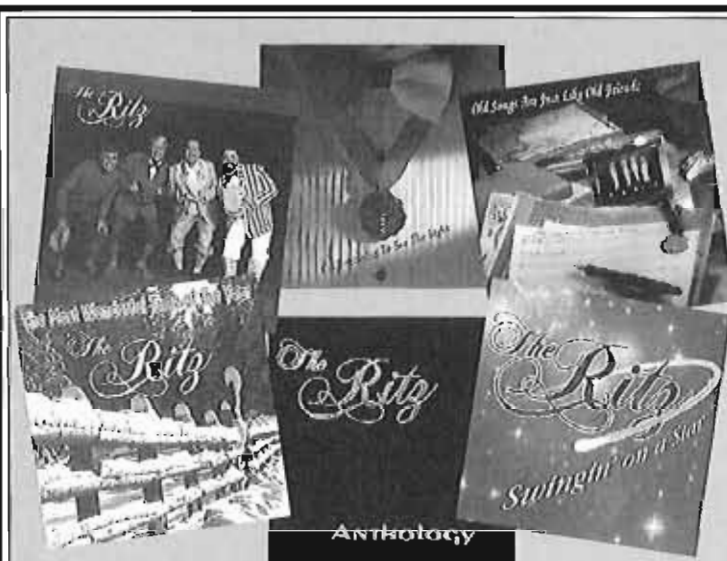
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## Heartspring creates Shaklee Institute for Improving Special Education

by Belinda Venteis, Director of Public Relations

In what direction is the field of special education going? What are the challenges facing special educators? How can public policies be changed to benefit children with disabilities? Is there one individual or group that can help answer these questions?

The concept of a "think tank," or a group of special education professionals meeting periodically to discuss and act on issues such as those listed above, came out of a presentation by Thomas M. Skrtic, Ph.D., University of Kansas, at the 1994 National Association of Private Schools for Exceptional Children (NAPSEC) conference attended by Heartspring president Jack Andrews and executive vice president Jon Rosell. Jack and Jon then met with Tom to further this concept into a first meeting of six such professionals.

Participants met in June, 1995, in Wichita to discuss the group's mission, vision, objectives, a name for the group, and the names of other professionals to involve. Attending were Douglas W. Carnine, Ph.D., University of Oregon; Eugene Edgar, Ph.D., University of Washington; James M. Kauffman, Ed. D., University of Virginia; Reece Peterson, Ph.D., University of Nebraska; Wayne Sailor, Ph.D., University of Kansas; Thomas M. Skrtic; Jon and Jack.

Following this organizational meeting, Jack discussed the concept, the activities that had occurred, and funding opportunities with Forrest Shaklee, national co-chair for the Heartspring capital campaign, and a Barbershopper from California. He was very interested in the concept and indicated there would be funds available to help further its cause.

The vision of The Glenda B. And Forrest C. Shaklee Institute for Improving Special Education is to create a center where the most progressive and creative minds in special education can meet to challenge current beliefs and practices in special education and

develop new paradigms; to provide lab settings in which new paradigms can be implemented and evaluated; to disseminate successful new paradigms through professional presentations, publications, and continuing education; and to purposefully influence public policy regarding the education of professionals and the delivery of educational services to children.

Senior scholars include Douglas Carnine, Eugene Edgar, James Kauffman, and Thomas Skrtic, joined by Steven R. Forness, Ed.D., University of California, Los Angeles; Lynn S. Fuch, Ph.D., Vanderbilt Uni-

versity; James L. Paul, Ed.D., University of South Florida; and Ellen Schiller, Ph.D., Bethesda, Maryland.

They will meet at least once a year to identify opportunities consistent with the Shaklee Institute's purpose and strategic initiatives, identify specific targeted think tank topics and recommend participants, review annual performance of the Shaklee Institute, recommend adjustments to annual plans and activities as needed, and provide candid and constructive criticism, advice, and comments.

Their responsibilities to the Shaklee Institute are to participate and provide leadership and facilitation for specific topic think-tank sessions on an interest and availability basis, prepare summaries and position papers as a result of deliberations, and to present to national conferences and professional groups.

They also are being asked to conduct continuing education sessions regarding new knowledge and paradigms resulting from think-tank deliberations. All of these activities can help gain public understanding and build a bridge between the Shaklee Institute and the professional special education communities.

The group met April 17 and 18 in Wichita and again Sept. 20 and 21. During the last meeting, the purpose statement "to effect positive change in the education of children with disabilities by improving professional practice and influencing public policy" and three strategic initiatives were developed.

The initiatives are 1) to increase awareness of exemplary leadership and professional practice in special education, 2) to promote the development and integration of new knowledge in special education, and 3) to promote the development of public policy that facilitates the delivery of best practice in special education.

Three additional senior scholars joined the group in September. They were James Patton, Ph.D., The College of William and Mary; Dixie Jordan, parent advocate, Parent Advocacy Coalition for Educational Rights; and Jim Wong, Directions International Inc., Dallas.

"They are convinced now more than ever that the field of special education needs a 'think tank' to help it continue to grow in a positive direction," said Jack; "direction that will help all children with disabilities. Heartspring is proud to sponsor this opportunity for collaborative thinking and planning for the future."

The next meeting of the senior scholars will be Feb. 21 and 22, 1997, in Dallas. "There is a high level of buy-in by these leaders in the field," said Jon. "They believe the Shaklee Institute is a great opportunity to address critical special education issues. They know the outcomes have the potential to make a positive impact on the lives of children with disabilities. Because it is privately funded, work will be an ongoing process with limitless possibilities."



THE GLENDA B. AND FORREST C.  
**SHAKLEE INSTITUTE**  
FOR IMPROVING SPECIAL EDUCATION

# Society awards first SingAmerica & SingCanada grants

by Gary Stamm, Director of SingAmerica & SingCanada Development

The Society's newest service project, SingAmerica & SingCanada, is rapidly coming of age. This past summer, SingAmerica funds were used to help support the first HARMONY EXPLOSION Camp, held at Ball State University in Muncie, Indiana. Approximately 100 high school music students and their teachers received instruction from world-class clinicians in traditional choral music as well as barbershop harmony. Participants were so enthusiastic about the camp that plans are underway to hold camps at two locations this summer.

Now, Harmony Foundation is very excited to announce the first grants made possible by *your* SingAmerica & SingCanada contributions. As you know, the purpose of the movement is to support vocal music education in our schools and recreational singing in our communities. These projects precisely capture the spirit and excitement of SingAmerica & SingCanada.

Our first grants reach out to other organizations that support vocal music. These partnership grants show how music organizations can leverage their individual resources and expertise by pooling them for mutual benefit. We are excited to work with such a diverse group of talents in these projects.

## "A Harmonious Arrangement"

The Contemporary A cappella Society of America (CASA) began a program last year

to reach out to inner-city minority youths. The project is entitled the Urban Harmony Movement (UHM) and its goal is to introduce a cappella singing as a recreational and fulfilling activity to young people who might otherwise turn to gang activity. The UHM is being conducted in the San Francisco Bay Area and has met with success. This summer, the movement included a two-week a cappella music camp in the Sonoma County, Calif., woods, where young people enjoyed learning a cappella singing in a fresh-air environment.

CASA grant from SingAmerica will be used to for a special project to further the Urban Harmony Movement. It is called "A Harmonious Arrangement" and will support efforts to build a substantial music library from which the UHM participants (anticipated at 500) could choose.

In the words of CASA, "This grant will enable us to develop our materials to the point that could make possible the inclusion of more needy schools nationwide and sustain the longevity of the program in schools where it has already taken hold. 'A Harmonious Arrangement' is a crucial project for success of the Urban Harmony Movement."

## World Children's Choir

The World Children's Choir (WCC), based in Washington, D. C., is committed to bringing young people of all nationalities together in a world-class multinational



Shown above, some of the participants in the Urban Harmony Movement.

and multicultural choir. It has been in existence for about seven years, and includes 80 singers, ages eight through 18. The choir has sung twice in the White House and travelled to Europe on a singing tour, plus many other performances.

The Manhattan Chapter of SPEBSQSA will bring the WCC to New York for a major kick-off event in Carnegie Hall, next spring. That show will be the impetus for the initiation of a New York "section" of the WCC. The music director of the WCC, Sondra Harnick, along with members of the Manhattan Chapter, will recruit singers for the WCC at the United Nations and in New York City Boys and Girls Clubs, with the intention of recruiting approximately 80 boys and girls from all ethnic, racial and national backgrounds. The show is expected to be a high-visibility event with outstanding publicity. It is envisioned that there will be television crews and reporters present.

## Music in Early Childhood

The third grant is a SingCanada activity to fund projects for the Music in Early Childhood Program conducted by the University of Saskatchewan in Saskatoon, Saskatchewan, Canada. The program, initiated in Saskatoon in 1986 and modeled after a similar program at the Alberta College Conservatory of Music in Edmonton, has grown over the past nine years to employ four teachers.



Shown above during the West Coast A Cappella Summit are singers of the Urban Harmony Movement.

continued next page



## Society grants

Within the Music in Early Childhood Program, Parenting with Music provides an opportunity for parents to develop their parenting skills, knowledge and confidence in stimulating their child's (four months to three years of age) musical interest and growth and encourage the enjoyment of music-making in the home through appropriate songs. It is also intended to expose infants to a rich variety of musical sounds and experiences which they enjoy now, and which will set the foundation for future musical learning.

This project is particularly exciting because it demonstrates the powerful influence music can have on child development. Research has shown a correlation between music and cognitive skills. The grant will subsidize tuition as well as transportation

costs for indigenous students and students with special needs.

Singly and collectively, these grants illustrate the spirit and intention of SingAmerica & SingCanada, as well as the Society's Vision Statement, "... to be a leader in the cause of preserving and encouraging vocal music, in our education systems and in our communities, as a life-long recreational activity and an essential element in one's cultural well-being." They will serve as inspiring examples of the important work our new service project can accomplish.

### On the local scene

Plenty is happening at the chapter and district level to encourage vocal music education and community recreational singing. One excellent example took place in mid-November in North Carolina. Spearheaded by Society Board Member Charlie Rose, a Music Festival was held, drawing together




In one clever song, Tar River boys sang to the girls on the other end of the risers, while the girls pretended to taunt them.



The Tar River Children's Chorus, directed by Patsy Gilliland, was part of the North Carolina Music Festival.

more than 75 Barbershoppers from 15 chapters, and approximately 240 other singers ranging from elementary students to adults. Following the day-long event, a Saturday night show featured choruses, barbershop quartets and VLQs, mixed ensembles, an ROTC color guard and a thirty minute community sing-a-long.

Dr. John White, President of Wesleyan College, where the event was held, said, "I have never heard such a variety of music and community response from any musical event before. I'm sure that this will be just the beginning for many future Music Festivals."

Imagine, if you will, dozens of projects such as these, being funded every year, as well as music scholarships, a choral music teacher institute, HARMONY EXPLOSION Camps and festivals. *Our Society can make a significant impact on the future of vocal music in North America with your help.* We finally have a chance to live up to our motto: "Keep The Whole World Singing." 

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

### WE'LL ALL GO HOME

we'll all go home.  
home. \_\_\_\_\_  
And then we'll all go \_\_\_\_\_  
we'll all go home.  
home. \_\_\_\_\_

Lou Perry, 1981-82

# Lou Perry Harmony College scholarships competition now open

Attention, all barbershop arrangers! The competition is now open for the 1997 Lou Perry Harmony College scholarships. The 1996 scholarships were awarded to:

Jayson Ryner Decorah, Iowa  
"De" DeCrow Kaneohe, Hawaii

The adjudication panel for 1997 is Jack Baird, Dave Briner and Dennis Driscoll. Each participant will receive a detailed review of his arrangement by one of these three. There will be two winners, each receiving prepaid tuition to Harmony College in St. Joseph, Mo., July 27–August 3, 1997. Transportation is the individual's responsibility. Results will be announced by letter to all participants by May 1, 1997.

Here are the contest rules:

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

- (c) a letter discussing your arranging experience, performance of your arrangements, and any other relevant data on your barbershop involvement.
2. Each contestant may submit only one song/arrangement.
3. Arrangements of original songs will not be accepted. This is a contest for arrangers, not songwriters.
4. The song may be in Public Domain or under copyright, but it must have been commercially published at some time.
5. The song should be acceptable for performance in a Society contest.
6. A song that has been previously arranged by someone else is acceptable, but the submitted arrangement must be based on the original sheet music, not on another arrangement.
7. The arrangement must be original and unassisted, i.e., no consulting with other arrangers.

8. Arrangements previously submitted in prior Lou Perry scholarship competitions are ineligible.

9. Previous winners are ineligible.

Entries will be judged on:

- (a) song selection (1/3)
- (b) the caliber of the arrangement (2/3)

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

Entries must be received by March 15, 1997. Send (by regular mail) to:

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# Singing Buckeyes host High School Harmony Camp

by Mike Renner; Buckeye-Columbus, Ohio, Chapter

In August, the Singing Buckeyes sponsored the second annual High School Harmony Camp at Otterbein College in suburban Columbus, Ohio. The camp was attended by 32 high school singers, mostly from the state of Ohio, but one from as far away as the state of Washington, sponsored by the Anacortes Chapter, and a female high school quartet from Tampa, Fla., **Encore 4**.

Jason Winge was selected by his Anacortes High School music teacher to receive the chapter's sponsorship, which included registration and round-trip airfare. The Singing Buckeyes provided housing for Jason and an all-events ticket to the Buckeye Invitational, held immediately after the camp.

The camp faculty was headed by Dr. Richard Mathey, professor of vocal music at Bowling Green State University. He was assisted by Debbie Connelly, lead singer of **Showtime**, 1993 Sweet Adeline quartet champion and an outstanding vocal music teacher by profession. The kids were also treated to a talk on the history of barbershop by Dean Snyder, Historian Emeritus of the Society, and a demonstration by **Cornerstone**, a comedy quartet from upstate New York.

After only three days of training, the High School Harmony Camp Chorus performed before 1,300 barbershop faithful at the Funny Bone National Comedy Quartet Contest during the Buckeye Invitational. The standing ovation these youngsters received was an experience that both the high school singers and the audience will not soon forget.

The recruiting process to seek camp attendees involved Singing Buckeye musical leaders and chapter quartets visiting more than 30 high school choirs throughout the school year. The 1997 camp, will actually be two parallel camps conducted simultaneously in the same building, one for boys and one for girls. We have learned we have even more interest from the high school teachers if we can offer a program for their entire chorus and we will definitely get more interest from the boys if the girls are there as well.

For information about the camp, which is open to boys and girls from around the country, call the Singing Buckeye office, (614) 221-4480.



Shown above, the High School Camp Chorus, under the direction of Dr. R. D. Mathey, warmed up the crowd at the Buckeye Invitational Comedy Quartet Contest.



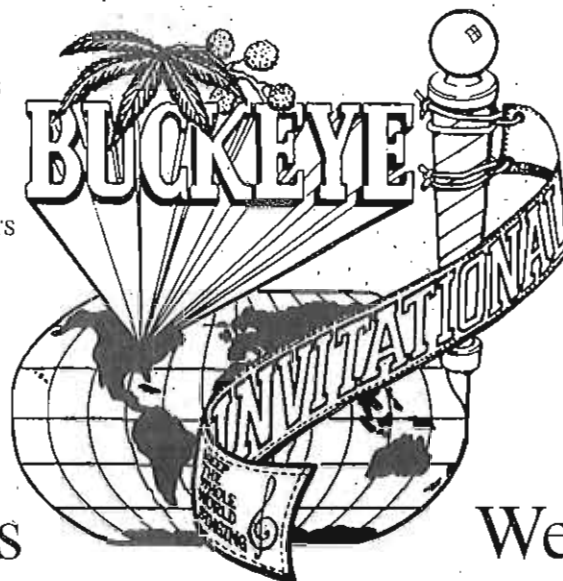
Shown above and at right, **Encore 4**, four beautiful and talented young women from Tampa, Fla., wowed Buckeye Invitational audiences all week long. The ladies are part of the Young Women in Harmony program sponsored by Sweet Adelines International, and are coached by Debbie Connelly.





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Queens of Harmony  
College Champs

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from  
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and the United States



Audience Judges  
determine half of the scoring.

\*\*\*Stars of the Night Show\*\*\*  
Saturday night

Funny Bone  
National Comedy Quartet Contest

Marquis  
The Airwaves

Keepsake  
Weekend Edition

# Buckeye Invitational IX

WHERE CONTEST AND FUN BLEND INTO ONE

**August 14 - 17, 1997**  
**Columbus, Ohio**

Harmony in the Air  
Comedy Quartets  
Quartet Contests  
Chorus Contests  
Stars of the Night

Thurs. 7:30 PM  
Fri. 11 AM  
Fri. 5 & 8 PM  
Sat. 10 AM, 1:30 & 4:30 PM  
Sat. 8 PM

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- \* wall to wall barbershop excitement from the Thursday night Harmony in the Air Show to the Sunday morning Barbershop Worship Service

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For additional information call: **(614) 221-4480**

**All Events Packages:** (All contest sessions, Comedy, Stars of the Night, Show of Champions, Kick Off Cookout, Sunday Pancake Breakfast)

\_\_\_\_ @ \$60 Entertainment Judge  
\_\_\_\_ @ \$55 Premier Seats  
\_\_\_\_ @ \$50 Regular Seats      Total = \$ \_\_\_\_\_

**Contests Only Packages:** (All quartet contest sessions and all chorus contest sessions - Does not include Comedy):

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( ) **Chorus Only** or ( ) **Quartet Only:** (All chorus contest sessions or all quartet contest sessions - Does not include Comedy):

\_\_\_\_ @ \$17 Entertainment Judge  
\_\_\_\_ @ \$15 Premier Seats  
\_\_\_\_ @ \$12 Regular Seats      Total = \$ \_\_\_\_\_

Buckeye Invitational Order Form



## Reaching Out

About a year ago, a quartet from the Bay Area Metro, Calif., Chapter made a barbershop presentation at a local grade school assembly, and received enthusiastic response [*The Harmonizer*; Mar/Apr 1996]. The teacher, Ms. Kirkwood, not only invited the chapter to make another presentation at her school, but arranged for a special presentation before music teachers of the other ten schools in the community of Pleasanton, located about 30 miles east of San Francisco.

As the result, plans were made to present a joint show in 1997, featuring a mixed-voice chorus from the combined schools, as well as the **Pot O' Gold Chorus** and chapter quartets. Arrangements were made for presentations to the students, more than 3,000 in all, to introduce them to barbershop harmony.

The **Brass Ring** quartet made these presentations. The fact that baritone (and chorus director) Gary Bolles is a former teacher was a big help in gaining the teachers' acceptance and support. Subsequent visits by chapter members enlisted 300 students for the mixed chorus.

Proceeds from the two February shows will support the school music programs. The chapter is also exploring a grant program.



Shown above, Naples, Fla., Chapter President Bill Moreland presented a "Music Makes The Difference" award to Ms. Kelly Parker, music teacher at Barron Collier High School. In support of the SingAmerica program, the presentation included a \$500 grant to the school's music program and a \$500 grant to Ms. Parker to further her own music education.



Shown above, at left, Bay Area Metro, Calif., music director Gary Bolles made a point to students at Amador High School during presentations of the barbershop style at 11 schools in the community of Pleasanton. The presentations resulted in some 300 students signing up for a mixed-voice chorus to present two shows in February, 1997, augmented by the **Pot O' Gold Chorus** and chapter quartets. Other members of the **Brass Ring** quartet, pictured above, are (l to r): Tom Shields, bass; Andy Maddox, lead and Ron Bass, tenor.



When the Minot, S. D., Chapter hired **Excalibur** as its headline quartet for the fall show, the contract called for the quartet to arrive a day ahead of time and visit some of the area schools to demonstrate barbershop. The foursome was especially well received at the Magic City Senior High Choir rehearsal, where about half of the class period was given over to the singing and demonstration. Shown above, serenading Candace Wolf during Minot High's Symphonic Choir class are (l to r): John Moksnes, tenor; Greg Volk, bari; John Korby, bass and Greg Dolphin, lead.





Although **The Blue Hill Four** has retired from the chapter show circuit, the popular NED comedy quartet keeps its performance skills honed by promoting barbershop to youngsters in the Greater Boston area. Shown at left during a visit to the fifth-grade music class at C. J. Prescott Elementary School in Norwood, Mass., are (l to r): Bill Wedge, bass; Greg Smith, lead; Walt Ryan, bari and Bob Coskren, tenor.

One of the student groups performing on the Hastings, Neb., Chapter show was the Hastings Middle School Boy's Ensemble, shown at right, under the direction of chapter member Dr. Don Goodrich. Goodrich also directed the 40-man Hastings College Men's Chorus during the Sunday matinee. The Hastings High School Boys' Quartet also performed on the show.



Members of the **Spruce Grove Chorus**, Spruce Grove, Alberta, Chapter shared the stage during special evenings of choral music last May with more than 150 students from the Queen Street School Boys and Girls Choir and the Meridian Heights School Choirs. The events were organized by chapter member Vern Roth. The combined ensemble, shown at left, performed "Teach The Children To Sing."





## News About Quartets

The 1975 champion **Happiness Emporium** is once again available for bookings—but on a limited basis. The foursome has pared its repertoire to all-time crowd favorites and anticipates a pace of about one show per month. Contact: Rod Johnson, 9151 Glen Edin Lane, Minneapolis, MN 55443; phone (612) 493-2317, fax (612) 493-3390, or [jjjobfit@aol.com](mailto:jjjobfit@aol.com) for e-mail.



1996 medalist **BSQ** has a personnel change; taking over as baritone and contact man is Rick Taylor, 1557 Star Pine Drive, Annapolis, MD 21401; (410) 626-8058; [RTaylor188@aol.com](mailto:RTaylor188@aol.com).



The **Springfield Music Company**, 1996 SWD comedy quartet champion, appeared on Tony Orlando's *Salute to Veterans* show in Branson, Mo., on November 11. The group has been invited back for the 1997 edition of the annual affair.



In what may be a Society first, a father and son became district quartet champions in the same year, but in different districts! Son Jason Pinkall sings bari in **The Arrangement**, 1996 SWD champion, while dad David Pinkall is the bass of the 1996 CSD champion, **Nebraska Compromise**. See photo below, center, and the photo spread on pages 9-11 in this issue.



**The Main Street Four** believes in wearing costumes that suit the name. The 1996 MAD Seniors Champion also frames its two-act show around street scenes and songs. Shown above are (l to r) Dick Floersheimer, bass; Bob Royce, bari; Dave Mittelstadt, lead and (in front) Fred Kirberger, tenor.



After a half-century of singing with the **Dapper Dans** at Disneyland and Disneyworld, "Bub" Thomas is retiring from active participation. Shown above in one of his final performances (l to r): "Bub" Thomas, Joe Hudgins, Steve Culpepper and Buddy Seeburg.



Shown above, wearing their "gold" medals, are the members of the winning quartet on the 1996 AHSOW cruise through the Panama Canal (l to r): Tom Millot, tenor; Hank Hammer, lead; Bert West, bass and Russ Seely, bari.



Jason and David Pinkall, son-and-father 1996 district quartet champs in different districts!



Shown above with Miss Uncle Sam on Flag Day is the **July 4th Quartet** from Troy, N. Y. (l to r): John Oppenheim, tenor; Fred "Uncle Sam" Polnisch, lead; Jim McFarland, bass and Joe Harrigan, bari.



Shown at left with actor Robert Guillaume of *Benson* fame, **Marquis** appeared on the *Cincinnati Pops Halloween Spooktacular*, nationally broadcast on PBS stations October 30. The 1995 champion foursome (l to r): Dale Fetick, tenor; Randy Chisholm, lead; Jay Hawkins, bass and Paul Gilman, bari, sang "The Cockroach That Ate Cincinnati."

**Acoustix** flew to Nashville in October to tape an appearance on the *Statler Brothers Show*, scheduled to air on TNN January 4. Pictured at right with the 1990 champion is LeAnn Rimes, 14-year-old country music sensation. The members are (l to r): Todd Wilson, tenor; Rick Middaugh, lead; Jeff Oxley, bass and Jason January, bari.



**The Silvertones**, 1988 Senior Quartet Champion, performed as part of the Goodyear Tire & Rubber Co.'s United Way Campaign in Akron, Ohio. Shown at left are (l to r): Bob Reidenbach, tenor; Bill Brooks, lead; Ralph Shonk, bass and Sam Love, bari.

more on next page





## (more) News About Quartets



1996 Illinois District champion **Genuine Craft** performed the national anthem last July at a special Organ/Tissue Donor Awareness Night in Comiskey Park before a White Sox game. Shown at left are (l to r): Tim Carver, tenor; Ron Rank, lead; Steve Duncan, bass and Mark Keever, bari.

**Golden Opportunity**, the 1996 EVG Seniors Quartet Champion, was a guest at the Washington State governor's mansion in August. The foursome performed at a dinner for organizations that had contributed to the support of various children's needs. Pictured at right (l to r) are: Jim Blokzyl, tenor; Dick Latimer, lead; Mary and Governor Mike Lowry; Bob Hillstead, bass and Larry Siemon, bari.



**Vocal Express** performed the national anthem at Jacobs Field in Cleveland prior to the September 22 baseball game between the Indians and the Kansas City Royals. Pictured at left in front of video stills from the performance are (l to r): Glenn Siebert, bari; Kirk Roose, bass; Rick Haywood, lead and Mike Fitch, tenor.





## Chapters in Action



The Anacortes, Wash., Chapter has had a busy year. Shown at left, The **An-O-Chords** chorus performed with the Skagit Valley Symphony in May and the chapter again hosted its famous Salmon Bake in August.

Six members of the Frederick, Md., Chapter performed as a VLQ at the annual International Telecommunications Satellite (INTELSAT) organization's festival in Washington, D. C., in October. Shown at right (l to r) are: Brian Groover, Brice Nash, Ron Mitchell, Don Thompson, Basil Day and Dick Kreh.



Shown at left with President Tim Hanrahan (front row, center) 16 of the 20 surviving past presidents of the Central States District attended the CSD 50th anniversary celebration in October.

The Fayetteville, Ga., Chapter's **Southland Chorus**, shown at right, presented a 30-minute program at one of the final stops for the Olympic Torch on its way to the games in Atlanta. The venue was the municipal center in Peachtree City, Ga.



The **Great Northern Union** chorus of Hilltop, Minn., shown at left, performed the national anthem at a Minnesota Twins game in September.



## (more) Chapters in Action



As part of its summer singout program, the Kitsap County, Wash., Chapter's **Kitsap Chordsmen** entered a float, shown at left, in a local parade. Directing the group is Mike Menefee.

Shown at right, the Greater New Orleans **Mardi Gras Chorus** performed the national anthem for Tulane University's homecoming game in the Superdome in October.



At left, the **Muskoka Music Men** of Huntsville, Ontario, performed the Canadian national anthem at the re-commissioning of the steam yacht *Wanda III* in August. At the podium is Canadian Prime Minister Jean Chretien.

Below, members Al Villani, Don Vetter, John Walton and Bob Facker of the Canandaigua, N. Y., Chapter pose with the "singing scarecrows" quartet the chapter constructed as part of the community's annual Harvest Fest.



1997 will be the eighth year that Barbershoppers from the Northeastern District will meet as the "Munch for Lunch Bunch," shown above at a recent gathering at Tweed's Restaurant in Northboro, Mass. After dining, the men attending form a vehicle caravan and visit nearby nursing homes to perform barbershop standards for the residents.



## 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.

### UNIFORMS FOR SALE

For the new/small chorus: 44 handsome light-blue tuxes with navy trim; coats, pants and wing-collar shirts. Picture and size chart available. \$500 for the lot. Contact Bob Echols, 114 Fairway Place, Sequim, WA 98382; (360) 683-1895.

For sale: 125 gray corduroy western-style coats, various sizes; also 116 red western-style suits (coats and trousers). Contact Dale Knowles, 202 Cherokee Dr., Yukon, OK 73099; (405) 354-9347.

For sale: 40 beautiful, bright-red blazers—a steal at \$7.50 each. Also, 20 auburn, tuxedo-type uniforms, including dicky and bow tie—\$7.50 each. Contact Bill Slane (316) 431-1107.

### 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.

### CHORUS DIRECTOR WANTED— SPEBSQSA

The Tucson Sunshine Chorus seeks a director to lead us to the next level of performance and competition. Supportive board; dedicated, knowledgeable Music Leadership Team; membership growing and willing to work. Received divisional Most Improved Chorus award '94 and '95. Potential: pretty darned good! Contact Bruce Silvey (520) 744-6603 or e-mail SwaniBruce@juno.com.

Tired of the snow and cold? The Victoria, BC, Village Squires Chorus is seeking an energetic, qualified director for its 50-man chorus. Join us in Canada's Paradise-on-the-Pacific. Interested applicants contact Gerry Van Ek (250) 642-5463 or Ed Jobson (250) 656-8875.

The Cascade Chorus, a 40-man growing chapter located in Eugene, Ore., is seeking a director who wants to achieve the highest levels of performance and competition. We have just celebrated our 50th year, and are looking forward to the next half-century of great barbershop tradition! We have strong administration and music teams, and together they are striving for growth and quality in our chorus. Eugene has a strong economy and a varied job market. For information, contact Matt Elliott, 1050 Custer Ct., Eugene, OR 97404; (800) 818-9344; melliott@juno.com.

### CHORUS DIRECTOR WANTED— AUSTRALIA

The Melbourne Men's Barbershop Chorus is seeking a chorus director with an excellent all-around knowledge of the barbershop craft who can make a positive contribution to a Melbourne goal of continuous improvement. A demonstrated ability to teach and a good sense of humour would be an advantage. The director who assumes this leadership role will take The Melbourne to its next achievement plateau in both competitive and public performances. Qualified candidates can contact: Mr. Don Reinsch, 60 Evelyn Road, Ringwood VIC 3134 Australia. Phone: 61 3 9870 6092; Fax: 61 3 9879 1799.

The Sunshine Statesmen of Queensland, Australia, seek an energetic and experienced music director to build this chorus into a championship contender. Our new leader will be a skilled musician, patient teacher, showman and a true barbershopper. We offer a 30-man chorus (goal of 60 members this year), that is currently the Australian Small Chorus Champion, and a dynamic board of directors and music team. The music director will live on the Sunshine Coast of Queensland—a paradise, with clean air, beautiful beaches and tropical splendor, and 12 months of wonderful weather. This is an ideal opportunity for a dynamic barbershop music director to work and/or retire in paradise and gain satisfaction in building a championship chorus. Employee placement assistance will be provided, if requested. Contact: Chairman, Selection Committee, Sunshine Statesmen, P.O. Box 706, Mooloolaba, Queensland, Australia 4557; tel/fax 011-67-07-544-53518.

### MISCELLANEOUS

HELP, I NEED SOMEBODY to donate: a 1974 Medallion, 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, SWO Historian, 8403 Manderville Lane #1072, Dallas, TX 75231; (214) 369-5893.

### REUNION PLANNED

Attention, former VM members! The Vocal Majority is planning a reunion in August 1997 to celebrate its 25th anniversary. We would like you to join us for the weekend. To get on the mailing list, please send your name and address to Frank Eastman, 3709 Highgrove Dr., Dallas, TX 75220.

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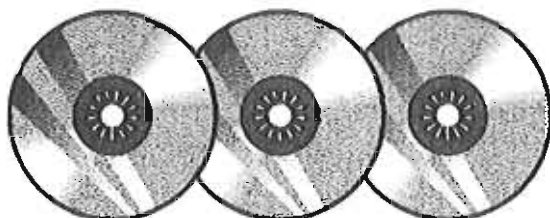
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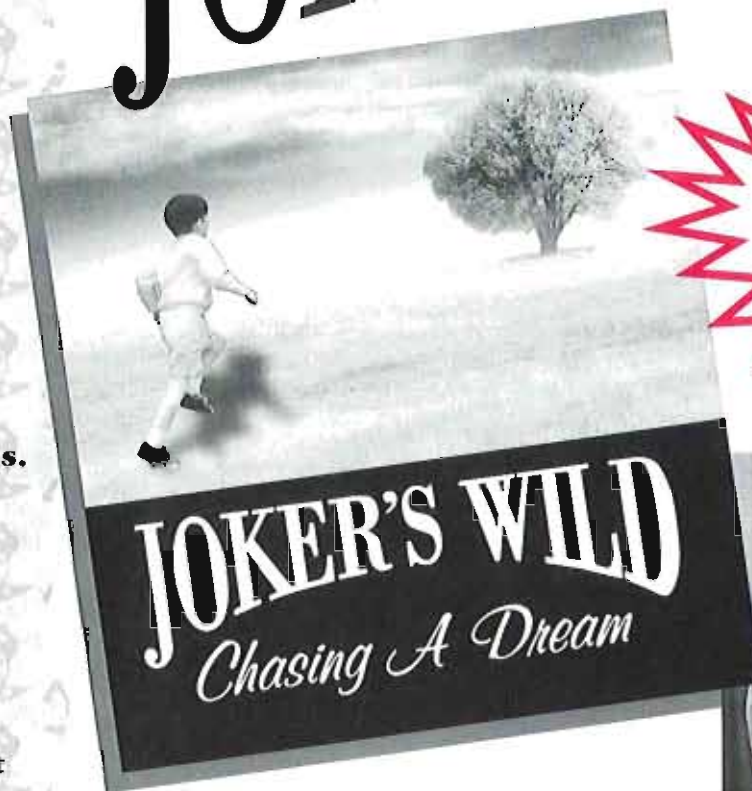


# Chasing a Dream

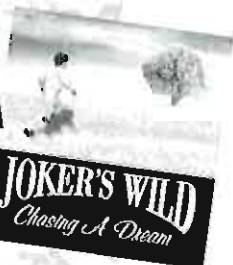
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