



# The Harmonizer

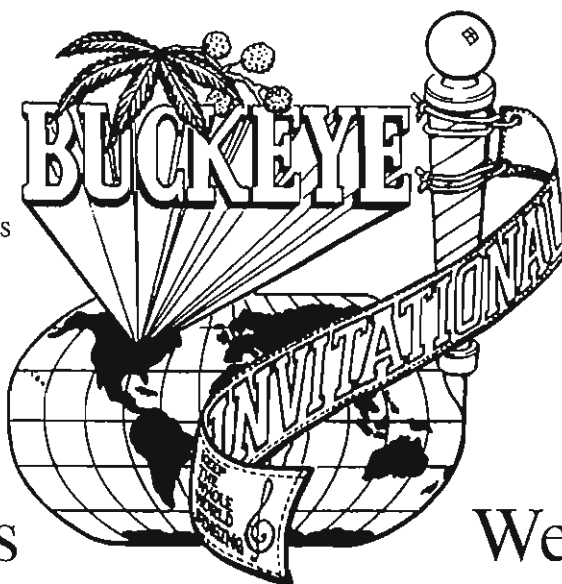
OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1997

1997 Seniors Champ, page 5

Young voices perform for SingAmerica & SingCanada  
at the Sacramento midwinter convention

Multiple Gold Medal Quartets  
Queens of Harmony  
College Champs

International chorus competitors  
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Canada, England, Holland,  
and the United States



Audience Judges  
determine half of the scoring.

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Saturday night

Funny Bone  
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Keepsake  
Weekend Edition

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**August 14 – 17, 1997**  
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Buckeye Invitational Order Form



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#### SPEBSQSA VISION STATEMENT

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.

# The Harmonizer

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

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The center eight-page spread contains information and ordering forms for the 1997 convention in Indianapolis, as well as hotel information and housing forms.

## On the cover

**Starlight Express**, a mixed-voice show choir from Bear River High School, appeared on the Thursday night Youth Spectacular, celebrating SingAmerica & SingCanada, at the midwinter convention in Sacramento.



## Let's Harmonize!

by Darryl Flinn, Executive Director

### Getting your membership's worth

**H**ello friends. Well, here we are at the beginning of managing the affairs of our chapters, our districts and our Society by using the many tools offered by our new management structure. We know that getting great value in return for your time and money (getting your membership's worth) is very important to you. That is our great dedication here at Harmony Hall.

You and I, as members, have lots to say about how things are working in our chapters. May I suggest that you inventory your personal experience, using the checklist below, in an attempt to answer the question, "Am I getting my membership's worth?"

- *Having fun?* Fun is the secret of perpetual youth. Having a place for that "little boy" inside all of us to come out and play every week is an elixir most men do not have available. It is so important that the spirit of fun, brotherhood and love be present at all of our chapter meetings.
- *Honoring quartets?* Recognition is one of the highest forms of praise. Praise is one of the best methods of encouragement. Encouragement gets men off in a corner harmonizing with three other guys. Involving your quartets in chapter meetings, special functions and sing-outs really spells encouragement. Having quartetters as a large percentage of your membership suggests that you are rich in musical leadership—future directors, chapter coaches and judges.
- *Singing a lot?* A 20- to 30-song repertoire is such a blessing. Singing half of your repertoire at every meeting is very do-able. A challenge for your chorus might be to sing at least 12 to 15 songs at

each chapter meeting. How about next week?

- *Singing barbershop?* My old Pappy said, "Son, you gotta dance with who brung ya." This might suggest that a barbershop quartet or chorus have a repertoire that boasts a majority of good solid barbershop music ... all legal arrangements, of course.
- *Making it a family sport?* Evidence suggests that chapters with active women's auxiliaries are more likely to meet their goals.
- *Maintaining growth?* Steady membership growth is the guarantee of your chapter's future. I'm hopeful that, and thankful if, your chapter was an enthusiastic part of Operation Harold Hill and Let's Make a Deal! last year. Our Society grew nicely in '96. How was it for you and your chapter? [See page 17 for details of your newest opportunity]
- *Training your leaders?* SPEBSQSA is barbershop music for sure, but moreover, we are world leaders in music and organizational education. The educational opportunities are plentiful at every level—COTS, Harmony College/Directors College, etc. Your key leaders are taking advantage of them ... aren't they?
- *Participating?* If your chapter is as busy as most, you must be participating in the affairs of your division and district. They appreciate and need your involvement in conventions and other major activities. It is their key to success ... and we are a team, don't you agree?
- *Performing better?* We're performing better all the time, aren't we? If you are, it must mean that your chapter or your

continued on facing page, far column

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SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)  
Jeremy Reynolds, President, c/o Hogan Systems, 5525 LBJ Freeway, Dallas, TX 75240

### 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

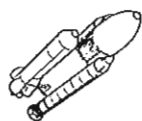
1998 Tampa, Fla. .... January 19–25  
1999 Gulfport, Miss. .... January 25–31

**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!

It's been a fast start in 1997. The weekend of January 10-12 gave me the opportunity of being a "reverse snowbird," as the Ontario District leaders invited me to give the keynote address and install their district officers at their COTS Plus '97 weekend. The location was the Geneva Park Conference Centre at Orillia, Ontario. It was an *absolutely perfect* weekend in a picture-post-card winter wonderland.

Close to 300 Ontario Barbershoppers attended, and all but a handful arrived for dinner on Friday night. They have a unique "Happening" on Saturday morning, where all renew their support for their service project "Harmonize For Speech," and that support is *awesome*; more than \$200,000 raised in 1996!


The COTS Plus classes had excellent instructors, with equally excellent participation by the attendees. I was truly impressed by the warmth, hospitality and dedication of the Ontario Barbershoppers. They continue to be the role models for our Society, and I am proud to have met so many new friends.

My thanks to all for being such perfect hosts! A special thanks goes to District President Mac Dallman and COTS Coordinator Bruce Dibble for making it all possible, and a big hug to my host, Don Pyper, for making sure I didn't get lost in the snow-drifts.

My next stop was Sacramento for our annual midwinter convention. It was a week of productive work by many committees, the district presidents and your Society Board. It was also our first opportunity to test the new Board management structure. To no one's surprise, it worked and worked well!

You will read much about the convention, including the Board decisions, elsewhere in this *Harmonizer*, so I would like to highlight the *process* at the Society level. The Society Board has three working elements:

- **The Board Management Council** (Hanrahan, Shaw, Schneider, Waesche, Watson) is responsible for the oversight and smooth functioning of the Board, which includes the determination of board agenda items.
- **The Planning and Program Development Group** (Waesche, Bagby, Haythorn, Krizek, Metzger, Schneider, Schultz) is responsible for the future Society plans and programs. In Sacramento they finalized and recommended changes to the Society Strategic Framework and Work Plans, Society Vision Statement, 1997 budget and committee charges.
- **The Operations Group** (Watson, Fisher, Gubbins, O'Leary, Rose, Seely, Walker) is responsible for the oversight of all Society operations. At their meeting in Sacramento, they reviewed the reports/work plans of the Society committees, Society staff, district presidents and Society subsidiaries with resulting recommendations to the Board.

The entire process was concluded at the full Board meeting on Friday, January 24, where actions were taken on all agenda items. It was evident, throughout the week, that the Board, district presidents and committee members take their jobs very seriously, and are surely working for the best interests of our membership. I hope it's the same at the chapter level! 

... membership's worth, continued

quartet has standards for public performance that are high, and that you have a solid plan for performance excellence—coaching, videotaping, section training, schools, etc.

- *Communicating?* Successful people are usually well-informed people. I'm guessing that your chapter bulletin is regular, fun, interesting and jam packed with information and how-to ideas. Did I get that right?
- *Doing good things?* There is nothing so warm as the big, giving hearts of Barbershoppers everywhere. If your chapter or quartet has been able to maintain its enthusiasm for good works, such as the support of Heartspring, SingAmerica & SingCanada, local causes, or our museum, you must be very proud and fulfilled.
- *Everything old is new again?* It is quite an accomplishment to get motivated about bringing in new, younger members. It's another challenge to make them feel welcome. To do it over and over again is truly good management.

If you took this quick inventory and found that you and your chapter were doing just fine in most of these areas (especially having fun) then, boy—did you get your membership's worth! If not, wouldn't this be a good time to get involved and become part of the solution—then help jumpstart 1997 into one of your best barbershop years ever?

Let's harmonize! 





# Sacramento—soggy but certainly successful

The near-record crowd of 1,188 Barbershoppers, wives and friends attending the 1997 midwinter convention did not see very much of the famous California sun, but they did receive a dose of fun, fellowship, singing and great performances. The host Sacramento Chapter made sure that all events ran smoothly. In fact, things went so well that most convention attendees did not even care that they were in the middle of one of the wettest periods in California history.

The convention centered around a number of committee meetings, as well as the Society Board meeting, but almost everyone enjoyed the marvelous tours and shows throughout the week.

## Performances highlighted the week

On Thursday night, the Hyatt Hotel ballroom was packed with a very appreciative crowd that was treated to performances by a high school jazz band, a high school barbershop chorus, a teenage a cappella quartet, a dixieland jazz band, a high school show choir and 1996 quartet medalist **Special Feature**. The show helped benefit SingAmerica & SingCanada.

On Friday afternoon, the Association of International Seniors Quartet Champions hosted a terrific show. In addition to a number of past seniors champions, the AISQC Chorus delighted the crowd with several numbers. One of the highlights of the show was the appearance of the 1977 international champion **Most Happy Fellows**.

The Friday night show featured the 1996 Seniors Quartet Champion, **Fatherly Advice**, the **Garden City Chorus** of the San Jose Chapter, as well as 1996 medalist quartets **FRED** and **Yesteryear**. It only took a minute for the audience to recognize Joe Connelly (lead of **Keepsake**) filling in at the tenor spot of **FRED** for Jared Carlson. "Pookie" found out he had an unavoidable work conflict only three days earlier. Joe was able to learn the tenor part to the quartet's show repertoire, as well as perfect its comedy routines, in that short time frame.

The 12th-annual Seniors Quartet Contest was held on Saturday afternoon and it was a real barn-burner. Twenty-three quartets competed for the coveted medals suspended on grey ribbons. The 1997 champions are

Saturday's **Heroes** from the Sunshine District. In second place was **Tri-County Reclamation Project** from the Illinois District. Third place went to **Remember When "The Doors Sang"** from the host Far Western District.

One highlight of the seniors contest was the appearance of 90-year-old Roy Frisby



in one of the quartets. Roy was the lead of the 1942 international champion **Elastic Four**. Since the **Elastic Four** won on its first time out and Roy has not competed since, this marks only the second quartet contest in which Roy has competed.

On Saturday night, the Show of Champions, indeed, lived up to its name. The AISQC Chorus made another appearance, as did the newly crowned seniors champ, Saturday's **Heroes**. Rounding out the show were 1996 medalist quartets, **BSQ, Standing Room Only** and, of course, our 1996 quartet champion, **Nightlife**.

## Society Board meeting reviewed

On Friday morning, President Tim Hanrahan opened the Society Board meeting by acknowledging the new management structure the Society is undertaking, and reminding everyone that 1997 will be a transition year during which we will learn and strengthen the new structure. He also asked everyone to periodically review the system to make sure they are "on board."

Keynote speaker Eric Jackson, who chaired the Management Study Team, outlined why the system will work. Key elements include a smaller Society Board that meets more often, informed

board members who will engage in strategic planning and monitoring, and decisions made by the board that can be carried out efficiently through seven functional committees and district vice presidents.

He urged the board members to: learn their craft well, be more responsible for the nature of their work, learn how boards function, study the data from inside the Society, insure that they themselves are replaced with extraordinary people on the board and remind themselves often that, "It's the music, stupid."

## Board action highlights

The Society's Vision Statement was modified and revised to read as follows: "The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities." All future references to the Vision Statement should reflect this change.

The official score for quartets to qualify to compete at the Indianapolis international convention was set at 1,824 points for a double panel of judges and 2,736 points for a triple panel. These are the same point totals that were used at the international preliminary contests last year.

Also passed was a motion stating that all contestants must purchase an applicable, full-price convention registration for all contests in which they compete, thus clarifying the intent of the original rule. This applies primarily to the summer international convention.



Society bylaws dictate that the president and treasurer receive an annual salary of one dollar. Shown above, Executive Director Darryl Flinn presented framed \$1 checks to 1996 President Tim Hanrahan (left) and Treasurer Ed Waesche. (All convention photos by Miller Photography)

Nineteen ninety-six was a financially sound year for our organization. Interest and investment gains, as well as increased membership and improved profitability in the merchandise area, allowed the board to distribute more than \$300,000 to the Society's contingency fund.

The district presidents, officially meeting with the Society Board for the first time, commented that they would like to see the Outstanding District award continue. They also endorsed the idea of a small chorus contest and appointed a task force to study how that idea could be implemented.

The Society's manager of membership development was given the discretion of waiving the \$25 quarterly fee to any chapter whose membership falls below 12 men. This waiver is only for chapters with extenuating circumstances, and cannot be granted for more than two quarters.

The board recognized the exceptional efforts reflected in 1996 membership gains and congratulated Manager of Membership Development Ev Nau and his staff, the Membership Development Committee, the District Membership Development chairmen, and all others involved. Congratulations were also offered to Betty Madsen and the rest of the headquarters merchandise department for improved profitability in the Harmony Marketplace.

Also approved were several recommendations for restructuring the Harmony Foundation. The Foundation will take a proactive role in becoming the fund-raising arm for all Society charities and special projects. Future trustees will have experience in fund raising and related fields, and a professional staff will carry out the work of the Foundation.

It was certainly a week of cool weather and rain, but Barbershoppers did not let that affect their happiness. The theme song of the week was "Let A Smile Be Your Umbrella."



For his first time as director of music education and services for the Society, Dr. Greg Lyne directed the closing ceremony singing of "Keep The Whole World Singing."



#### Saturday's Heroes

1997 International Seniors Quartet Champion from the Sunshine District (l to r): David Wilkinson, tenor; Joe Mazzone, lead; Bob Summers, bass and Neil Plum, bari.



#### Tri-County Reclamation Project

1997 International Seniors Quartet Silver Medalist from the Illinois District (l to r): Jim Foley, bari; Bob Squires, lead; John Jordan, bass and Dave Cowen, tenor.



#### Remember When "The Doors Sang"

1997 Seniors Quartet Bronze Medalist from the Far Western District (l to r): Galen McClain, bari; Jim Sherman, bass; Don Gubbins, lead and Al Mau, tenor.



# Showbiz at the midwinter convention



The **Liberty High School Barbershop Chorus** (above, left) performed on the Thursday night Youth Spectacular in Sacramento. Thirteen of the young men attended the FWD Youth Harmony Camp last June, and obviously returned home to spread the word. Stepping forth from the chorus to perform was the quartet **JAG** (above, right)



The **Garden City Chorus** of San Jose (above) opened the Friday night "Best of Barbershop" show in Sacramento.



Also appearing on the Friday night show was **FRED**, fourth-place medalist of 1996. "Awesome" Joe Connelly (above, third from left) substituted for tenor "Pookie" Carlson.



**Fatherly Advice**, 1996 seniors quartet champion (above, left), was another of the Friday night show features, as was 1996 silver medalist **Yesteryear** (above, right).



Headlining the AISQC "Champions on Parade" show Friday afternoon was the **Most Happy Fellows**, 1977 international quartet champion, with its famed *Wizard of Oz* package.



The **AISQC All Star Chorus** opened the Saturday night "Show of Champions."





**Starlight Express**, a mixed-voice show choir from Bear River High School (also see cover photo), appeared on the Thursday night Youth Spectacular in Sacramento.



Headliner for the Thursday night show was **Special Feature**, 1996 quartet finalist.



Leading off the AISQC "Champs on Parade" show was the 1987 seniors champion **Close Harmony Tradition**, who won the second time the event was held.



1996 fifth-place medalist **BSQ** appeared on the Saturday night "Show of Champions" in Sacramento ...



... as did third-place medalist Standing Room Only (**SRO**), (above, left) and the 1996 gold medalist **Nightlife** (above, right).



At left, the members of AISQC took the stage for the finale of the Saturday afternoon "Champions on Parade" show.

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

by Darryl Flinn, Executive Director

In the January/February issue of *The Harmonizer*, under the same headline as above, we explained how, with the guidance of the Society president, the Board of Directors and our many committees, we defined the values of Society membership, from which were created our missions and strategies for 1997.

From these missions and strategies, 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.

In the previous issue, we outlined Mission #1—The Musical Experience—and the strategies, with their accompanying tasks and goals, for carrying out that mission. In this issue, we'll cover Mission #2—Membership and Support Services and Mission #3—Image.



## Membership and Support Services:

Develop and conduct membership recruitment, retention and extension programs, and satisfy members' requests for services and products in a timely manner.

**Objective:** To be a Society whose membership grows at one percent per year, and provides singing, performing and fraternal opportunities that attract and retain a diverse membership.

**Strategy #1:** Plan and administer recruitment projects, utilizing the following *tasks and goals*:

- Recruit at least 4,988 new members in 1997 as result of recruitment initiatives.
- Develop new recruitment incentive programs for 1998 by July 15.
- Create a videotape of features/benefits of Society membership by September 30.

**Strategy #2:** Monitor and assist with member retention activities, utilizing the following *tasks and goals*:

- Together with chapter coaches, conduct eight district workshops for VPs for Chapter Development on retention techniques.
- Develop retention curriculum for 1998 COTS by July.

**Strategy #3:** Conduct extension activities in appropriate geographical areas, utilizing the following *tasks and goals*:

- License 24 chapters in 1997.
- Charter 12 chapters in 1997.
- Develop and launch an extension outreach program by September and train at least four local district extension chairmen to open an extension site by the end of the year.

**Strategy #4:** Conduct market research to determine the needs of past, current and potential members, utilizing the following *tasks and goals*:

- Gather information from new members (after six months of membership) to determine if they are enjoying the hobby, what we can do to improve that, and whether they plan to renew.
- Use resulting information in 1998 recruitment efforts.

**Strategy #5:** Deliver timely and effective member service, utilizing the following *tasks and goals*:

- Design and conduct a member satisfaction survey to qualify and quantify member's perception of headquarters service offered.
- Redesign membership cards and renewal forms to include features/benefits.

**Strategy #6:** Teach effective leadership skills at all levels, utilizing the following *tasks and goals*:

- Provide leadership training via district COTS and the District Leadership Training Forum.
- Update leadership publications as they are reprinted and distribute as necessary.

**Strategy #7:** Publish informative and timely communications, utilizing the following *tasks and goals*:

- Publish *The Harmonizer* six times each year.
- Publish *Update* each month, keeping news items as timely as possible.
- Publish promotional flyers for Harmony College/Directors College, COTS, and conventions.

- Provide a written report of each district trip providing feedback to designated recipients describing three positive characteristics and three recommendations for improvement, listed in order of priority.



## Image:

Develop and conduct public relations, marketing and charitable activities to enhance the Society's image, heighten public and member awareness of the Society and broaden and strengthen relationships with other vocal music organizations.

**Objective:** To be known as a vital organization of singers whose members enjoy singing a cappella music, good fun and fellowship, while supporting their communities with the gift of quality music, and charitable and educational activities.

**Strategy #1:** Develop broad relationships with media sources that result in effective public relations, utilizing the following *tasks and goals*:

- Provide timely responses to non-member phone and written correspondence regarding all phases of the Society: history, membership, musical style, etc. and include local chapter contact information.
- Provide positive PR for Society-wide activities.
- Survey a sample of non-members (show patrons or *Harmony Happening Newsletter* recipients) to determine perceptions of the Society and barbershop harmony.
- Provide media, clubs, convention planners and national associations with information on and contact numbers for our "star" groups to place "star" performers in four performance settings.
- Society staff representatives will give 75 media interviews and visit 20 service clubs, as set up by District Vice Presidents for Marketing and Public Relations, and their local contacts, during district travel.
- Complete a radio, public relations "tool kit" CD for use by chapters.
- Complete development of a campaign (by July) to promote SPEBSQSA's 60th anniversary (1998).



# Indianapolis convention update

**Strategy #2:** Develop, promote and coordinate activities that can generate exposure and create revenues, utilizing the following *tasks and goals*:

- Develop and coordinate a national referral center for Singing Valentines.
- Publicize Singing Valentines in national media.
- Feature a follow-up story for Singing Valentines, including revenue earned, in *The Harmonizer*.

**Strategy #3:** Develop coalitions and partnerships with arts and educational organizations, to solve common problems and enhance our image, utilizing the following *tasks and goals*:

- Promote high school, college, CASA groups, etc., for SPEBSQSA shows, schools and workshops.
- Place barbershop performers in four Harmony Sweepstakes events.

**Strategy #4:** Promote Society service projects and local charities, utilizing the following *tasks and goals*:

- Raise \$360,000 from Society sources for Heartspring.
- Raise \$200,000 from Society sources for SingAmerica & SingCanada.

**Strategy #5:** Promote recreational singing in our communities, utilizing the following *tasks and goals*:

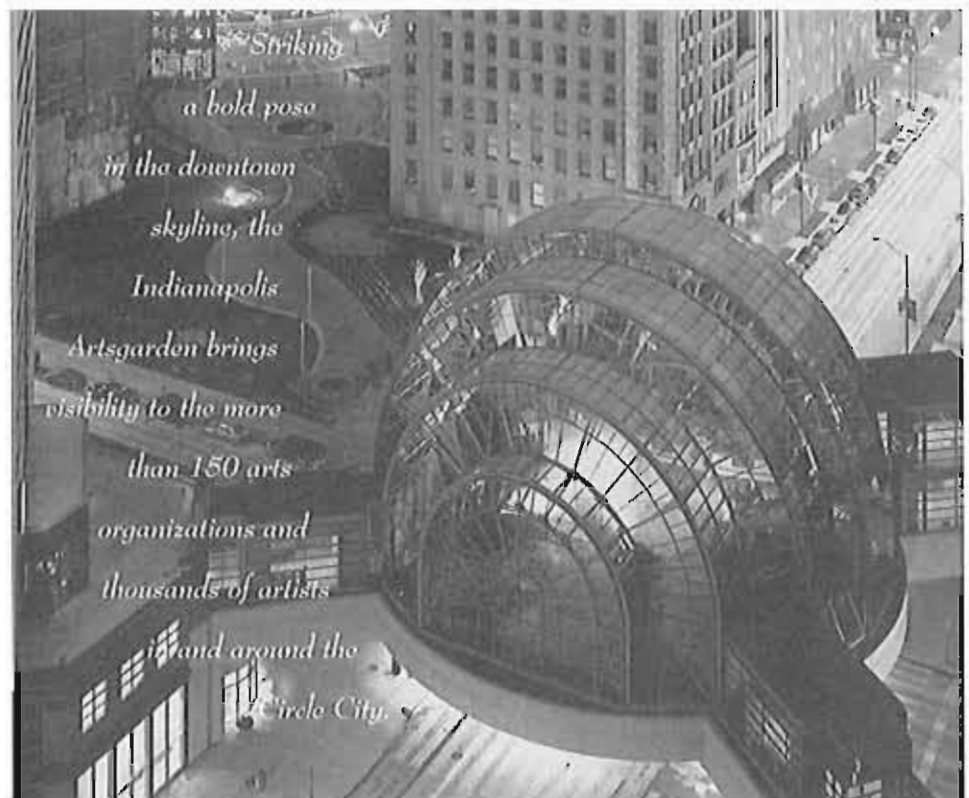
- Publish an article in *The Harmonizer* explaining the importance of community singing and the techniques to accomplish this on chapter shows and chorus and quartet performances.
- Sell 100 copies of *Sing Along Songs*.
- Sell 100 copies of *Get America Singing ... Again!* songbook.



In the next issue, we'll discuss **Mission #4: Events**. Stay tuned to find out what else we're planning to give you, the member, the very best service possible.

Let's harmonize.

*Lasz*



Above, the Indianapolis ArtsGarden—site of Tuesday night's Celebrate Youth event.

We apologize for the conflicting information in the convention insert to *The Harmonizer* regarding the Celebrate Youth event on Tuesday night in Indianapolis. The insert to both the January/February and March/April issues were printed in December in a single press run—at a substantial savings in cost—and the venue was still in question at press time. Celebrate Youth will indeed take place in the Indianapolis ArtsGarden on Tuesday evening, July 1, at 8 p.m., as described on page 3 of both inserts.

The Indianapolis ArtsGarden (shown above) offers a beautiful venue, and is located in the heart of the city. Suspended 17 feet above street level, it is connected by covered walkway to the Hyatt Regency, Embassy Suites, Circle Plaza and Circle Centre—the last being a five-story shopping mall. Seating for 400 persons—first come, first served—is augmented by standing room space for about 200 additional persons.

In addition to the world-class Indianapolis Children's Choir, participants in the MBNA America College Quartet Contest will perform. The quartets will also roam and mingle with the attendees. Sing-alongs and free ice cream will be featured, as usual. While admittance to the Celebrate Youth

event is free of charge, free-will offerings will support SingAmerica & SingCanada.

## Sing With The Champs scheduled

Sing With The Champs will take place in the Harmony Marketplace/Registration area of the Indiana Convention Center in two sessions on Friday, July 4, 9 to 12 a.m. and 1 to 4 p.m. All AIC quartets choosing to participate in SWTC will be present during those hours.

Please do not call Harmony Hall to inquire which quartets are participating—the schedule is handled by the SWTC volunteers and we will not have that information at the headquarters office. Names of the seven AIC quartets planning to attend the Indianapolis convention, however, may be found on the last page of the convention insert to this issue of *The Harmonizer*.

On Saturday morning, July 5, the 1990 international quartet champion Acoustix will perform a mini-show on the SWTC stage. Additionally, several new and exciting convention events are still in the planning stage. If you attend the convention, the time, place and further details of these may be found in your convention program or in the daily convention bulletin.



# Greg Lyne joins Kenosha staff

A man who needs little introduction to fellow Barbershoppers, Dr. Gregory K. Lyne assumed the position of director of music education and services on the headquarters staff in Kenosha on February 1, 1997. As a university professor of choral music and conducting, Lyne brings us a unique reputation as an eminent teacher and clinician.

Greg Lyne 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. He is listed in the *International Who's Who in Classical Music*.

In addition to being a highly regarded professor of choral studies at the university level, Lyne has been a Barbershopper for 35 years, and holds a Life Membership in the Society. He brings a wealth of talent and experience to the position as an arranger, judge, coach, quartet man and chorus director.

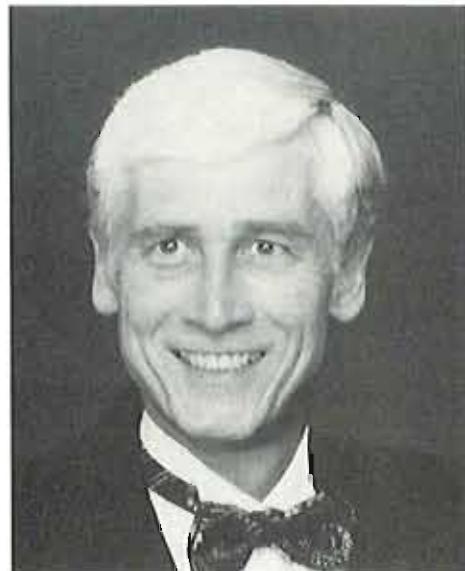
Numerous arrangements of Greg's have been published by the Society—the first when he was only 16 years old! He was a certified judge and category specialist in the Arrangement Category, and is currently a certified judge in the Music Category, having served on the team to design and implement that category.

Notable quartets that Dr. Lyne has coached include the **Classic Collection**, **Dealer's Choice**, **The Gas House Gang**, **Nightlife**, **SRO**, **FRED** and **Bank Street**. He has also coached such medalist choruses as the **Alexandria Harmonizers**, **Great Northern Union**, **Dukes of Harmony**, **Big Chicken Chorus** and **Ambassadors of Harmony**.

Greg's several quartet activities include stepping in as baritone of the 1973 international champion **Dealer's Choice** from 1976 to 1980. He appeared on the international stage in two other semifinalist quartets, **Lion's Share** in 1976 and **L. A. Tymes** in 1990.

Greg has earned four gold medals as a barbershop chorus director, and is but one of three men to direct two different choruses to an international championship—**West Towns Chorus** of Lombard, Ill., in 1987, and the **Masters of Harmony** of Foothill Cities, Calif., in 1990, 1993 and 1996. His more than 30 years of directing barbershop choruses includes groups in Topeka and Seattle.

An instructor at Harmony College for more than 20 years, he will now be the dean. Greg was the keynote speaker at the first Directors College. He initiated the Masters Class, a popular event at international conventions, in 1991.



Greg Lyne

Greg comes to the headquarters staff from his position as professor of music and director of choral activities at Arizona State University in Phoenix. Having spent many summers in his youth researching music in the Old Songs Library at Harmony Hall, Greg is no stranger to Kenosha. He will be joined there by his wife, Maura, daughter, Megan, and son, Cameron, as soon as the necessary real estate transactions have been completed.

Welcome aboard!



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

### ON THE FARM IN OLD MISSOURI

8

On the farm in old Mis - sour - i, Dear - est spot on earth to me.



# Quartet special offered for Harmony College 1997

by Greg Lyne, Director of Music Education and Services

Great news! As you know, all registered Society quartets are welcome to be a part of our Coaching Program at Harmony College. As a busy and active quartet, you are keenly aware of the value of quality coaching. I am personally extending an invitation for your quartet to experience this great week of coaching and brotherhood. To encourage your quartet's participation, the Society is offering a fabulous incentive.

Here's the offer! For each quartet that signs up for a week of coaching at Harmony College, all four members may attend for the price of three, a savings of \$390. Three of your members will pay the regular tuition rate of \$390, your fourth member, in essence, will pay nothing. We feel this is a great way for

our Society quartets to learn, first-hand, the value of spending an intensive week with some top Society coaches.

The Society has not been able to make this offer in the past. I feel certain you'll want to discuss this opportunity with your quartet.

Because space is limited to 30 quartets, please request a registration packet from Lani Dieter either by e-mail at [HCDC@spebsqsa.org](mailto:HCDC@spebsqsa.org); phone (800) 876-7464 or by letter.

Once again, all four of your quartet members may attend for the price of three. Best of all, your quartet will receive the benefits that a week of high-level coaching can bring to your musical performance.

Let us hear from you soon!



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# Nothing beats singing in a quartet

by Lloyd Steinkamp

When I travelled for the Society as a field representative, I enjoyed asking Barbershoppers if they could recall the first time they had an opportunity to sing with the guest quartet featured on their chapter show. Each man could remember the place, the song, the name of the quartet and each individual member's name—although the event might have taken place many years before!

These same guys had difficulty remembering the words of the latest chorus number—but they never forgot that indelible experience of singing with just three other guys! And *that* hasn't changed.

All of my family sang. The first two things my brother Fred and I and all our cousins had to learn was how to play pinochle and sing harmony. I joined the Society in 1945, and I can't recall *not* being in a quartet since! Now, on a scale of 1 to 10, some of them rated right around 2—but who cares? The joy of singing my part with three good friends has made life worth living.

Over the years, I must have been in more than a hundred "make-up" quartets for shows and singouts. I can recall each and every one, but several are special. The **Desert Knights** is the longest-registered quartet, with the same personnel, in the Society. (Don't we get a special plaque or something?) We still perform at a show occasionally. My son, Gary, sang with me in **Music Appreciation 101**, which was a real treat.

If you've been a Society member for at least two months and have yet to experience blending your voice with just three others, then you should either demand part of your dues back or ask yourself what the problem is! Could it be *you*?

1. No one has asked you? Well, have you thought of asking another member?
2. What if he says "no"? Are there only two guys in your chapter? Keep on asking.
3. You can't stand rejection? The end result will more than make up for a few rejections. Maybe the other guy is afraid *he's* not good enough! Didja ever think of that?
4. You're afraid you'll be the weak link? Then seek out three other weak links! Stop it with this fear of failure. You'll never recognize success until you've come to grips with a few failures.



At left, the **Desert Knights**, formed in 1955 and FWD champion in 1958, became a popular show quartet. The foursome still performs occasionally (l to r): Chuck Rastatter, bass; Joe Salz, lead; Sam Aramian, bari and Lloyd Steinkamp, tenor.

Just make up your mind to *try it*! After you've asked everyone alive and you've recruited three other guys, meet at one of your homes and run through a few of the chorus songs as a quartet. Sing for the chorus director. Ask him if you could possibly step out and sing eight measures of one of the chorus songs during the next singout. You could handle that without getting into trouble.

Learn a few of the arrangements for next year's Valentine's Day. If you run out of ways to get into a quartet, write to me; I'll give you at least 40 more!

I suggest you *not* consider competition until you and your friends have developed a repertoire that will allow you to perform rea-

sonably well in public for 20 minutes. Sing for your wives and a few other friends, some of the boys on the music team, and a coach or two, before entering a contest. That way, it will prove to be a useful and worthwhile experience.

Focus on the positive! Don't waste valuable time listening to the mistakes you and the other three are making ... listen and enjoy all the good things you're doing *right*. You'll find there are a lot more things happening right than wrong.

Take my advice ... try a quartet experience ... you'll become a better chorus singer because you can stand on your own two feet with confidence. But more than that, form a quartet and develop friends for *life*! 🍷



Above, **Music Appreciation 101** was a popular show quartet during the '80s. Shown are (l to r): Terry Aramian, bari; Lloyd Steinkamp, bass; Bob Jackson, lead and Gary Steinkamp, tenor.



# A farewell sonnet from the Bluegrass Student Union

by Ken Hatton, lead, 1978 international quartet champion

## DON

Everybody else thinks we're just cocky,  
And judges are inclined to show no quarter,  
But though the competition will be rocky,  
Our coach says we can win it in short order.  
I'll bet he thinks our quartet has ignored him.  
Six months of effort are now far behind us.  
But wait until he hears what we record him.  
We've mastered all his lessons he assigned us.  
What does he mean, "ba-da-boop, ba-da-bop, ba-da-bing?"  
And how can we live up to his high measure?  
"You must create excitement when you sing;  
Your mission is to give the people pleasure."  
We'll execute the quartet-singing laws  
We learned from him, our coach and friend,  
**Don Clause.**

## RON

We have to learn to keep the body still,  
And not to put our hands in stupid places.  
It's starting to appear we never will.  
And what about these looks upon our faces?  
"The sounds you make are beautiful and golden,  
I close my eyes, and things are really cookin'.  
Consider, though, the sights I am beholdin',  
And help me to enjoy the way you're lookin'.  
Relax, and let the music swing and sway you,  
And hands below the waist, ad infinitum.  
Compulsive movements hardly ever pay you,  
But 'look' the message, if you want to beat 'em."  
**Ron Riegler's** words are confident and warm.  
He taught us not to sing, but to perform.

## JIM

Ever since we hit the mark we wanted,  
How come we feel so empty and blue?  
These gold medallions calling to be flaunted  
Represent a story far from true.  
For we had only barely started singing,  
When they advised us we had passed this test.  
**Jim Miller's** voice in our ears is still ringing,  
"Your only duty is to do your best."  
There are no judges, and no competitions  
To show us now the way that we should go.  
We cannot wait for other's premonitions.  
We must decide ourselves what we should know.  
Awesome is this challenge which we face.  
How can we try to win without a race?

## ED

The cutting edge of barbershop is lonely.  
There's not a lot of room for runts and quitters.  
You need a guy with grit, who's focused only  
On music being sung by long-ball hitters.  
He plays the devil's champion, if you let him,  
Then takes some crazy chances, and he writes it.

Sing it well, and sometimes you can "get" him  
But when he's in the judges' pit, he fights it.  
He's not afraid to cry and moan and try us.  
He's erudite, and really knows his stuff.  
Some other judges might disqualify us,  
But we could never ever get enough.  
**Ed Waesche** and his special annotations  
Are strange and wondrous musical creations.

## WALTER

The colors of his music vary greatly.  
They sound like blues and pinks and greens  
and purples.  
He always seems to do his best work lately,  
Though he's already known in certain circles.  
Along with great arrangements that he gave us,  
He offered a suggestion bold and rare;  
Not to let excitement to enslave us,  
But to add some subtle touches here and there.  
"A standing 'O' is not the best invention  
To indicate a quartet panacea.  
To entertain completely puts attention  
On the people in the seats who came to see ya."  
This is the best advice he could impart,  
For **Walter Latzko** tells you from his heart.

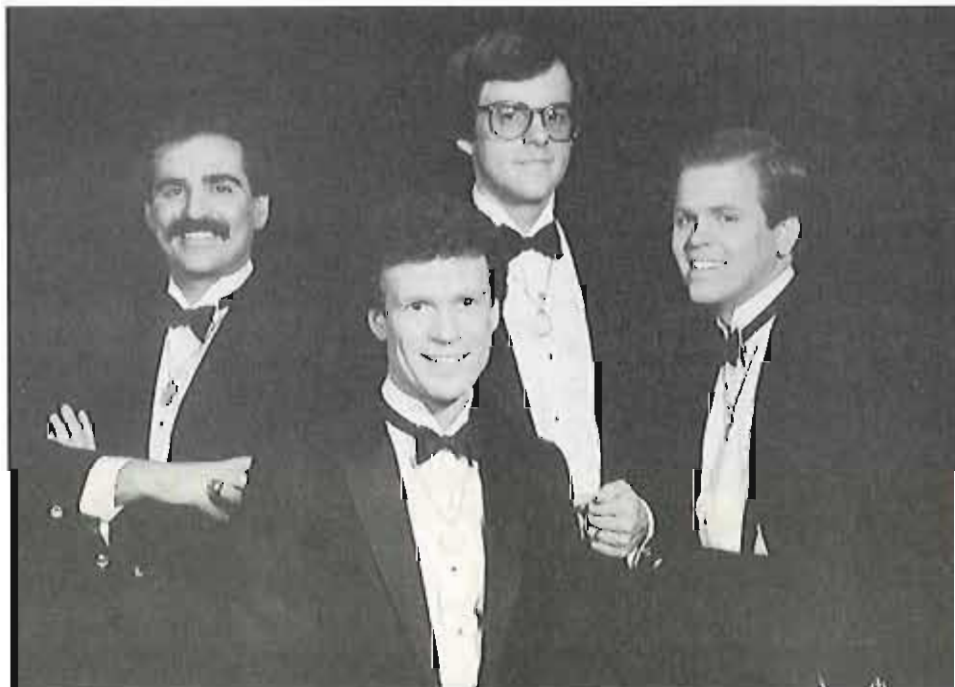
## BOBBY

He listens for precision, laced with class,  
Perceptive, smiling audience of one;

A calm, collected voice behind the glass,  
Whose rapt attention always makes it fun.  
"Do it over, guys, we need another.  
Get into the song, and shut the door,  
And stand a little closer to your brother,  
'Cause that one wasn't what we're shootin' for.  
No, I'm afraid there isn't any magic,  
'Cause nothin' that you're singing' sounds just right.  
To put this on an album would be tragic,  
So why don't we just cool it for tonight?"  
Quartet singing isn't just a hobby,  
Especially when you go to work with Bobby.

## GOD

Now that we can only "hit the boards"  
In memory of each occasion spent,  
Already, we can't help but miss the chords,  
Which from our God to this quartet we were lent.  
For twenty years we struggled to improve,  
With never-ending help from those we love.  
We sometimes put the music in the groove,  
And that's the greatest gift from up above.  
But as our duty calls us to commit  
In service to our children and our wives,  
The lamp of gratitude is ever lit.  
We'll keep these recollections all our lives.  
From center stage, into the wings we go,  
To revel in a sweeter afterglow.



The Bluegrass Student Union, 1978 international quartet champion, and for two decades one of the Society's most popular show quartets, is shown above in a 1986 photo (l to r): Allen Hatton, tenor; Dan Burgess, bari; Rick Staab, bass and Ken Hatton, lead.

# Chapter Eternal

During the fourth quarter of 1996, the following members were reported to the headquarters office as deceased. Multiple chapter memberships are not shown.

## Cardinal

Izdepski, Paul ..... South Bend-Mishawaka, IN  
McPhee, Jerry ..... Greater Indianapolis, IN

## Central States

Chace, Everett ..... Springfield, MO  
Mann, Paul ..... Manhattan, KS  
Rogers, Darwin ..... Omaha, NE

## Dixie

McCracken, Edward ..... Greenville, SC  
Plemmons, Howard ..... Spartanburg, SC  
Vaughn, Wallace ..... Charlotte, NC

## Evergreen

Goodwin, William ..... Vancouver, BC  
Hardy, Lionel ..... Anacortes, WA  
Houston, Charles ..... Kalispell, MT  
Hubble, Kent ..... Vernon, BC  
Nelson, James ..... Eugene, OR  
White, Stan ..... Eugene, OR

## Far Western

Andrus, Robert ..... San Luis Obispo, CA  
Burby, John ..... Vacaville, CA  
Cooper, Fred ..... Palomar Pacific, CA  
Darby, Edwin ..... East Bay, CA  
Dudeck, John ..... Inland Cities, CA  
Finsand, Orville ..... Tucson, AZ  
Hambly, Daren ..... Inland Cities, CA  
Harby, Jack ..... Palomar Pacific, CA  
Meyer, Robert ..... Palomar Pacific, CA  
Provence, Jerry ..... Monterey Peninsula, CA  
Shine, Frank ..... Hemet, CA

## Illinois

Doyle, James ..... Waterloo, IL  
Myers, Stanley ..... Arlington Heights, IL  
Newman, David ..... "Q" Suburban, IL  
Roberts, John ..... Arlington Heights, IL

## Johnny Appleseed

Bothe, Robert ..... Buckeye-Columbus, OH  
Christman, Lowell ..... Buckeye-Columbus, OH  
Dilasio, Silvio ..... Pittsburgh North Hills, PA  
Feigert, Edward ..... Pittsburgh South Hills, PA  
Jacks, Bill ..... Columbus, OH  
Widman, Ralph ..... Bucyrus, OH  
Wilde, Henry ..... Greater Pittsburgh, PA

## Land O' Lakes

McKewin, Byron ..... New Lisbon, WI  
Moore, Laverne ..... Milwaukee, WI  
Woodcock, Brian ..... Regina, SK

## Mid-Atlantic

Barnes, Elroy ..... Greater Baltimore, MD  
Bleam, Brian ..... Bucks County, PA  
Cerruto, Peter ..... Cherry Hill, NJ  
Childs, Donald ..... Patapsco Valley, MD  
Davey, Edward ..... Pottstown, PA  
De Maio, James ..... Wilmington, DE  
Donaghy, Robert ..... Cape May County, NJ  
Fletcher, John ..... Tri-County, MD  
Frale, Clinton ..... Scranton, PA  
Gaylor, George ..... Hagerstown, MD  
Glowasky, Albert ..... Nassau-Mid Island, NY  
Heidel, James ..... Patapsco Valley, MD  
Hershock, Howard ..... Bryn Mawr, PA  
Lahr, Paul ..... Pottstown, PA  
Lewis, Paul ..... Bucks County, PA  
Neeb, Charles ..... Pottstown, PA  
Olson, Ogden ..... Western Suffolk, NY  
Peterson, Karl ..... Tunkhannock, PA  
Pfeifer, George ..... Dundalk, MD  
Pickel, Leonard ..... Red Bank Area, NJ  
Salamone, Charles ..... Teaneck, NJ  
Sando, William ..... Alexandria, VA  
Schmitt, Charles ..... Honesdale, PA  
Schwenker, Edward ..... Hamptons, NY  
Sparks, Bernard ..... Salisbury, MD

## Northeastern

Bates, James ..... Plattsburgh, NY  
Gordon, Robert ..... Fredericton, NB  
Lashua, Joseph ..... Plattsburgh, NY  
Linnehan, Leonard ..... Scituate, MA  
McVeigh, Harold ..... Providence, RI  
Radican, John ..... Providence, RI  
Triplett, Bob ..... Beverly, MA  
Wade, John ..... Cape Cod, MA

## Ontario

Raikes, Alan ..... London, ON

## Pioneer

Drouillard, Douglas ..... Macomb County, MI  
Edwards, Jack ..... Pontiac, MI  
Gunn, Gordon ..... Muskegon, MI  
Olivier, Robert ..... Swan Valley, MI  
Slayton, Albert ..... Flint, MI  
Webster, Edward ..... Detroit-Oakland, MI

## Rocky Mountain

Beightol, Ward ..... Denver, CO  
Mallin, Herbert ..... Denver, CO  
Stockton, C. O. ..... Pikes Peak, CO

## Seneca Land

Harper, Robert ..... Jamestown, NY  
Stanton, Quentin ..... Erie, PA  
Stauffer, Joseph ..... Rochester, NY  
Traynor, Donald ..... Jamestown, NY

## Southwestern

Eckman, Fred ..... El Paso, TX  
Gladman, Edward ..... Town North Dallas, TX  
Killgore, Kenneth ..... Northwest Arkansas, AR  
Wood, Roger ..... Abilene, TX

## Sunshine

Anderson, Clarence ..... Daytona Beach, FL  
Berkshire, Harry ..... St Petersburg, FL  
Charlton, James ..... Orlando, FL  
Gatto, Anthony ..... Palm Beach County, FL  
Lee, John ..... Vero Beach, FL  
Madoff, Eugene ..... Plantation, FL  
Peters, Roy ..... Naples, FL  
Woodworth, Donald ..... Englewood, FL

## In Memory

### MATTHEW WARPICK

Dr. Matthew Warpick, of the Manhattan, N. Y., Chapter, passed away in his sleep on January 4. He was 95.



Matt Warpick practiced medicine for more than 65 years in the same Harlem community where he was born and raised, ministering to people in the neighborhood, many indigent and with no other source of medical attention. He was the subject of numerous articles in the *New York Times* and on public TV.

A feature article on this remarkable man appeared in the October 27, 1991 issue of *Parade Magazine*. Retired from active practice for the past few years, he continued to treat indigent patients from his apartment, lest they have no medical care at all.

Dr. Warpick was a charter member of the present Manhattan Chapter, having been a moving force in the original chapter, serving as president, secretary and bulletin editor. He won the Society's Bulletin Editor of the Year Award in 1966. That same year, he was also the first man to receive the Society's award for recruiting 20 new members [*The Harmonizer*, Jul/Aug 1966]. For many years a quartet man, he won a third-place bronze medal with the **Big Apple Chorus** in 1984.



# CHARLES "BUB" THOMAS

Bub Thomas, founder of the **Dapper Dans of Disneyland** and the **Dapper Dans of Disney World**, was killed in an automobile accident January 28. He was 85 years old.



Bub's memorable wit and charm made him one of the brightest stars in the barber-shop firmament. He brought the joy of barber-shop entertainment to hundreds of thousands of visitors to Main Street USA in California and Florida.

His trademark cartoons and caricatures graced thousands of envelopes mailed to his countless correspondents, and are treasured keepsakes of all who received them [see self-caricature, above].

Although recently retired from public singing performances, Bub remained very active in his correspondence, particularly with sick children. He was the subject of an extensive article in the cover story of the Mar/Apr 1979 *Harmonizer*.

Bub Thomas represented all that is good and wonderful about barbershopping: unflagging good humor, twinkling eyes, a big heart—and a love for the well-rung chord.



## Men of Note

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

<b>Cardinal</b>			<b>Land O' Lakes</b>		
Limerick, Earl	29	2	Odell, Bruce	20	1
<b>Central States</b>			<b>Mid-Atlantic</b>		
Duerksen, Monty	22	1	Richardson, Jere	38	1
<b>Dixie</b>			<b>Northeastern</b>		
Miquelon, John	25	1	Andrews, Alex	37	1
<b>Evergreen</b>			Church, Charles	32	1
Schmidt, Wyman	25	2	Larivee, Leo	27	2
Strub, Charles	25	1	<b>Ontario</b>		
<b>Far Western</b>			Pinhey, Dyson	24	2
Mau, Al	35	20	<b>Pioneer</b>		
Orloff, Jerry	133	2	Bateson, Frank	25	2
Smith, Ronald	46	1	Schroeder, Donald	24	1
<b>Illinois</b>			<b>Rocky Mountain</b>		
Schlesinger, Joseph	38	1	Hatcher, Homer	22	4
<b>Johnny Appleseed</b>			<b>Seneca Land</b>		
Appel, Arnold	21	1	Eldridge, James	29	1
Tucker-Kelly, Patrick	31	1	<b>Southwestern</b>		
Williamson, Samuel	30	1	Borum, Stanley	21	17
			Huggins, Frank	23	1
			Picciandra, Remolo	30	1

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The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

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**The Ritz Anthology**  
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**The Ritz Swingin' On A Star**  
 CD @ \$15 \_\_\_\_\_  
 Cassette @ \$10 \_\_\_\_\_

**Old Songs Are Just Like Old Friends**  
 CD @ \$15 \_\_\_\_\_  
 Cassette @ \$10 \_\_\_\_\_

**I'm Beginning To See The Light**  
 CD @ \$15 \_\_\_\_\_  
 Cassette @ \$10 \_\_\_\_\_

**The Ritz on Moonlight Bay**  
 CD @ \$15 \_\_\_\_\_  
 Cassette @ \$10 \_\_\_\_\_

Sub total \_\_\_\_\_  
 Shipping & Handling \_\_\_\_\_ **\$2.00**  
 Amount Enclosed \_\_\_\_\_

VISA/MC # \_\_\_\_\_ Exp Date \_\_\_\_\_  
 Signature \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City, St, Zip \_\_\_\_\_  
 Phone (\_\_\_\_) \_\_\_\_\_

Send this order form and your check made payable to :  
**The Ritz** (foreign orders specify "US Funds")  
**Ritz Recordings • Box 126 • Oakwood, OH 45873**



## But where will we put the coffee table?

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

In the early days of the Society, before the medals and ribbons, before the Landino and Ingraham trophies, competing quartets received special prizes each year. Here's a look at the unusual, the unique, and the sometimes downright wacky spoils of competition.

### Just the thing for those vocal chords

The first year of Society competition offered some of the more unusual prizes. The **Bartlesville Barflies** were dubbed the "World's Champion Barbershop Quartet" and received a check for \$50. The "World's Champion Barbershop Quartet Runner-Up," however, was promised adoption into the Pawnee Indian Nation and awarded a recording contract with Victor Records. The **Capitol City Four** are thus thought to be the first Society quartet to record for a major label—the album is called *Barber Shop Harmony*. The third-place **Shell Quartet** received the "Consolation Title." The rest of the quartets were presented with boxes of throat lozenges. Here lies one of the mysteries of barbershop history—*what kind of throat lozenges were they?*

The 1940 contest was held in conjunction with the New York World's Fair in late July. Each member of the champion quartet received a handsome Crosley floor-model radio/phonograph with a home recording feature. Members of the next top three quartets received similar models, while members of the next five quartets took home smaller table-top versions.



Shown above, the "Quartet Americanus Barbershopperensus" ceramic figurine, awarded to the top 15 quartets in the 1943 contest, is but one award sample the museum would like to have.

The following year set the pattern for honoring the top five quartets. Trophies were awarded for first through fifth places, with a different style trophy for each rank. Each quartet received a set of four trophies, each one bearing a personalized plaque for each member.

### And the coffee table goes to ...

Gold, silver, and bronze medals made their appearance at the 1942 convention in Grand Rapids. The Detroit Chapter presented the top five quartets with the now-familiar O.C. Cash medallions, starting a tradition that continues to this day. Members of the top 15 quartets returned home to find wooden coffee tables emblazoned with the Society logo waiting for them. All competitors received wooden sandwich trays sporting the Society emblem.

Non-musical art forms debuted at the 1943 convention when Society artist Dick Sturges created a 20" x 24" oil portrait of the first place quartet. Medalists received small individual trophies, and the top 15 quartets received a ceramic figurine entitled "Quartet Americanus Barbershopperensus." All competitors received a pitch pipe. This little souvenir played a crucial role in the finals contest. When the lead of the **Four Harmonizers** blew the pitch for its last song, his pitch pipe gave up the ghost. Thinking fast, he reached into his other pocket for the souvenir pipe. The note sounded loud and clear, and the quartet clinched the title!

In 1944, it was the turn of the **Harmony Halls** to bask in the championship glow, while Dick Sturges rendered the foursome in oils. The top 15 finalists received lapel pins, and all participants were presented with embossed leather plaques as souvenirs.

Unique prizes and souvenirs began to fade away in the following years. In 1946, red-and-white striped canes were given to all contestants, and the champions of 1939, 1940, and 1941 received retro-active gold medals in a special presentation. In 1947, non-finalists received cigar lighters. The Landino trophy was introduced in 1949 (replaced by the Ingraham trophy in 1989) and the ASCAP cups in 1961.

### Where are they now?

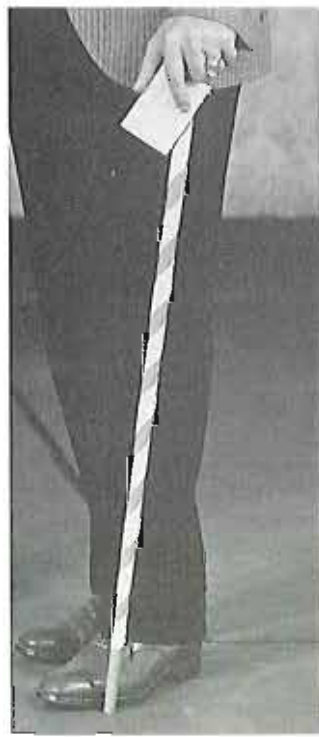
Where are these wonderful relics of achievements in barbershopping? Some are right here in the Heritage Hall Museum. The oil portrait of the Four Harmonizers is on exhibit here. We have a leather plaque from 1944; a certificate of participation from the 1940 World's Fair Contest; a copy of the Capitol City Four's album; and, of course, the Landino trophy.

But what of those candy-striped canes? The sandwich trays? *Those throat lozenges?*

The museum is looking for examples of these early prizes and souvenirs for our new exhibits on conventions and quartets. Help us preserve our past so we can share it in the future. Call or write:

Ruth Blazina-Joyce  
6315 Third Avenue  
Kenosha WI 53143  
(800) 876-7464

e-mail: [museum@spebsqsa.org](mailto:museum@spebsqsa.org)



Above, the red-and-white striped cane, awarded to all contestants in the 1946 quartet contest, would be a valuable addition to the museum archives.



## 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 199.

*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 \_\_\_\_\_

Account No. \_\_\_\_\_

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**THE MURAT CENTRE**  
**Friday 1 p.m. July 4, 1997**

*Presents ...*  
 Worthing/Crawley, United Kingdom **HOOKED ON HARMONY** 1996 Quartet Champion (BABS)  
 Huddinge, Sweden **JAMBALAY** 1996 Quartet Champion (SNOBS)  
 Stockholm, Sweden **STOCKHOLM CHORD MASTERS CHORUS** 1996 Chorus Champion (SNOBS)  
 Western Cape, South Africa **BE SHARP** 1996 Quartet Champion (SPATS)  
 Chesham, United Kingdom **FEVER PITCH** 1995 Quartet Champion (LABBS)  
 Area 2 (Northeast U. S.) **LIMITED EDITION** 1995-96 Quartette Champion (Harmony, Inc.)  
 Drumree, Ireland **BLACK LACE** 1996 Quartet Champion (IABS)  
 Illinois, Michigan & Missouri **WEEKEND EDITION** 1995 Quartet Champion (Sweet Adelines International)  
 Cincinnati, Ohio **MARQUIS** 1995 International Quartet Champion (SPEBSQSA)  
 Auckland, New Zealand **FOURTE** 1996 Quartet Champion (NZABS)  
 Foothill Cities, California **NIGHTLIFE** 1996 Quartet Champion (SPEBSQSA)  
 Harderwyk, The Netherlands **HERMAN FEITSMA** Presenter (DABS)  
 Gulf Breeze, Florida **JEB STEWART** Song Leader (SPEBSQSA)

**ADMISSION \$18** All seats reserved  
 BOB BISIO Producer - San Francisco, California

  
**ORDER FORM**



# 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 Arts Garden, 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:

**MBNA College Quartet Contest**

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

**Ladies' Brunch**

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

**World Harmony Jamboree**

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

**Heartspring Breakfast**

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

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

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

☐ Check    ☐ Money Order    ☐ VISA    ☐ MasterCard

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

Name \_\_\_\_\_

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

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

Telephone (    ) \_\_\_\_\_



## Indianapolis Hotel Specifics

**Adams Mark Indianapolis** - Located near the airport, this luxury hotel offers two restaurants, health club, indoor and outdoor pools, sauna and whirlpool, free parking and complimentary airport shuttle service.

**Canterbury Hotel** - A preferred European-style hotel offering beautifully appointed rooms. The Canterbury is listed in the National Register of Historic Places. The "Restaurant" offers exquisite dining.

**Columbia Club** - Located on Monument Circle, this hotel has a dining room and lounge. It is listed in the national Register of Historic Places. Free parking is offered for guests and an indoor pool and fitness center is available.

**Courtyard by Marriott, Airport** - A residential type hotel the Courtyard offers a restaurant, lounge, whirlpool and swimming pool. Free parking and airport shuttle service is available.

**Courtyard by Marriott, Downtown** - Located near the Indiana Convention Center, TGI Friday's, the American Bistro, is located on the hotel property. Free parking, airport shuttle, outdoor pool, exercise room and a gift shop are also available.

**Crowne Plaza Union Station** - The Crowne Plaza offers authentic train car rooms, restaurant and lounge. It is located with the Union Station Festival Marketplace. Discounted parking is adjacent to the hotel.

**Days Inn Airport** - Located near the airport, free parking, restaurant and lounge, pool, sauna, whirlpool and exercise room is available to guests.

**Embassy Suites - Downtown** - An all-suite hotel with restaurant and lounge. Includes a full cooked-to-order breakfast and two-hour manager's reception each evening. A microwave, refrigerator and coffee maker is in each room.

**Hampton Inn - Airport** - Located at the airport. Complimentary shuttle service to/from the airport and offers a continental breakfast. Complimentary shuttle also provided to nearby restaurants.

**Holiday Inn Select** - Located near the airport this hotel offers a fitness center, restaurant and lounge, in-room coffee makers, hair dryers, free local calls and free long distance access. Complimentary airport shuttle provided.

**Hyatt Regency Indianapolis** - The Hyatt features a 20 story atrium, swimming pool and a large health and fitness center. A revolving roof restaurant and lounge offers fine dining with a spectacular view of the city. A complete range of shops and restaurants are located within the complex. The Hyatt is connected via overhead walkway to the Indiana Convention Center.

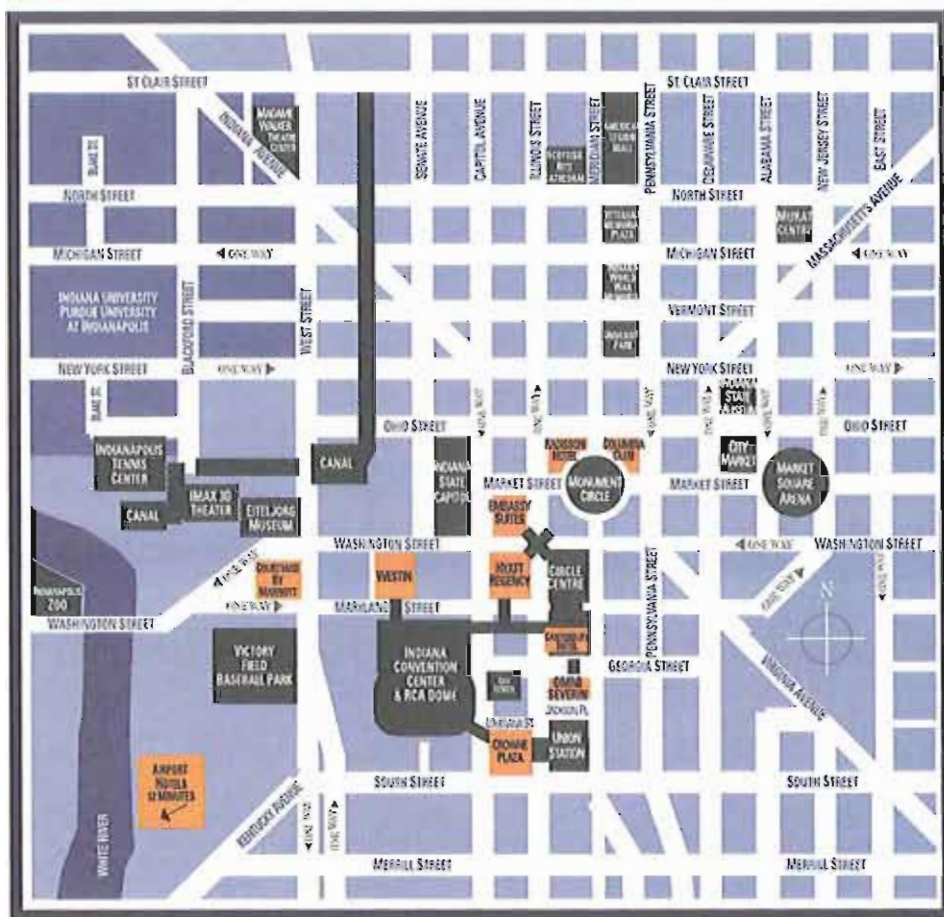
**LaQuinta - Airport** - Located near the airport and offers complimentary shuttle to/from the airport. Continental breakfast is served daily. A heated pool is available for guests.

**Omni Severin** - A AAA Four Diamond hotel, the Omni is located in the downtown area and near the convention center. A complimentary indoor pool, fitness center and two restaurants are on site. Connected to the Convention Center by skywalk.

**Radisson Hotel City Center** - Located three blocks from the Convention Center and a like distance from the Market Square Arena, this hotel offers two restaurants, lounge and pool.

**Ramada Airport** - At the airport, the Ramada offers a restaurant, lounge and swimming pool. Complimentary airport shuttle provided.

**Westin Hotel** - Headquarters for the convention, the Westin, a AAA Four Diamond hotel, is located adjacent to and connected via overhead walkway to the Indiana Convention Center. Restaurants, pool and whirlpool are also available.



## Indianapolis Hotel Information

Free shuttle-bus services will serve most hotels all week. On contest days, shuttles will serve the Market Square Arena from all hotels.

HOTEL	SGL/OBL	Ex.PER.	SUITES	POOL	PKG
❖Adam's Mark Indianapolis	\$79	\$15	\$205	Y	free
Canterbury Hotel	112	25	275	N	\$12
Columbia Club	95	10	125	Y	free
❖Courtyard by Marriott - Airt	74	-0-	N/A	Y	free
Courtyard by Marriott - Dtown	89	10	N/A	Y	free
Crowne Plaza Union Station	79	15	158	Y	\$2.50
❖Days Inn - Airport	65	-0-	N/A	Y	free
Embassy Suites	112	10	N/A	Y	\$5
❖Hampton Inn	60	-0-	N/A	N	free
❖Holiday Inn Select - Airt	79	-0-	129	Y	free
Hyatt Regency Indianapolis	88	10	297	Y	\$9
❖LaQuinta	67	7	N/A	Y	free
Omni Severin Hotel	98	15	225	Y	\$12
Radisson Hotel City Center	79	10	89	Y	\$6
❖Ramada Inn - Airt	75	-0-	150	Y	free
Westin Hotel Indianapolis	103	15	200	Y	\$8

(Headquarters)

❖ = located near the airport

SGL/OBL - Rate is for 1 or 2 persons with 1 or 2 beds

Ex.PER. - Charge for each extra person more than two

SUITES - Suite rates are minimum for a parlor and 1 bedroom. Hotels have a limited number of suites.

All hotel rates are subject to state and local taxes





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

#### TOUR A - CITY TOUR - 3<sup>0</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>0</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>0</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 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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Mail completed form above with credit card information or check in the total amount, made payable to SPEBSQSA, to: SPEBSQSA Indianapolis Tours, 6315 Third Avenue, Kenosha, WI 53143-5199.

☐ VISA ☐ MasterCard (no other cards accepted)

Exp. \_\_\_\_\_

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE ( \_\_\_\_\_ ) \_\_\_\_\_

### 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.	\$ _____

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- ⇒ Covered Bridges of Indiana
- ⇒ House of David in Indiana
- ⇒ SPEBSQSA Headquarters

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**JULY 6-12,  
1997**

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- ◇ Chicago Sightseeing
- ◇ All Entry Fees

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### Introducing Barbershop Bingo—a new recruitment plan for 1997

by Ev Nau, Manager of Membership Development

First, there was Operation Harold Hill, a recruiting breakthrough. Then, Let's Make A Deal, another successful campaign. Now, it's time for Barbershop Bingo!

Barbershop Bingo is the new game that provides your chapter and its members the opportunity to earn awards while stockpiling more new members. From January 1 through July 15, 1997, our objective is to recruit 3,000 new and reinstated members.

Enroll your chapter with the Society's office in Kenosha by June 15, 1997, to be eligible. Your chapter will receive the Menu for Success, from which it can choose several recruiting ideas, or you may opt to do something entirely on your own.

After your Registration Form and Menu for Success are returned to the Society office, your chapter will receive its Bingo card and game materials in the return mail. And then the fun begins! Remember: you've got to be enrolled to be eligible to win.

Unlike past campaigns, there is no minimum number of new men for award eligibility. Eligibility for awards will be determined by the game results, so some luck is involved, too. The more new members your chapter gets, the better your chances of earning an award.

Chapters are divided into different categories based upon their membership as of December 31, 1996. Your chapter will be placed in one of the following categories:

- A ..... 1-11 members
- B ..... 12-25 members
- C ..... 26-50 members
- D ..... 51-75 members
- E ..... 76-100 members
- F ..... 101+ members

Your chapter's Bingo card is different from every other chapter's card. Each card also has a certain number of free spaces, depending on the size of the chapter. That is the only handicapping that will be done.

Beginning February 19, for each new or reinstated member submitted, your chapter will receive four numbers in the Bingo game in the order in which they were drawn. For

instance, if numbers B-11, I-18, I-21, and O-70 are drawn on February 19, and your chapter does not turn in its first new member until March 15, your first four numbers will still be those that were drawn first. Similar rules apply for succeeding members.

If your chapter has already turned in new members since January 1, 1997, they will count. As the numbers are drawn, you are eligible to use them for each new member already gained. For instance, if your chapter has already turned in three new members, numbers drawn in the first three drawings will be yours to play. All new-member applications submitted with postmarks of July 15, 1997, or earlier, are eligible.

Numbers will be drawn every Wednesday, beginning February 19, and will be announced via e-mail on the Harmonet. Additionally, there will be a telephone hot-line established for chapters to call in and obtain the weekly numbers. Numbers will also be published monthly in *Re:Members*. Your chapter is responsible for learning the numbers for itself.

There will be 10 Bingo games played, each slightly different. The first chapter to report its Bingo to the office wins that game, once all the numbers are verified. The decision of the judge is final. The games will

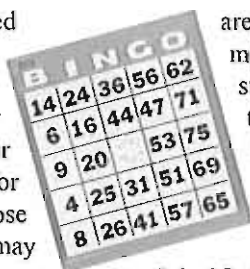
include Regular Bingo, Double Bingo, Inside Square, Outside Square, Big X, The Letter "E," The Letter "H," The Letter "L," The Letter "C," The Letter "T." Full explanations of the games will come with your Bingo cards.

The games may be won in any order, but once a game has been won, it is complete and there can be no further winners of that game. Your chapter will win a \$100 gift certificate to Harmony Marketplace for winning a game.

The Grand Prize of a \$500 gift certificate to Harmony Marketplace will go to the cover-all winner, the first chapter to fill in *all* its spaces on the Bingo card. Each chapter after the grand prize winner who also completes a cover-all will also receive an award of a \$100 gift certificate to Harmony Marketplace. Every chapter that enrolls can be a winner! Some more than once!

Each member who sponsors a new or reinstated member will receive a Barbershop Bingo lapel pin similar to the ones produced for Operation Harold Hill and Let's Make A Deal! Each registered quartet who recruits a new or reinstated member will earn four lapel pins for its members (four against one seems hardly fair).

Who will be the first to holler, and who will holler the most? Regardless, we all win when someone hollers "Bingo!"



When Ev Nau went to the American Society of Association Executives dinner in Washington, D. C., in December to accept an award for Operation Harold Hill as being one of the "Best Member-Get-A-Member Recruitment Campaigns," **The Bay Rum Runners** (1995 MAD quartet champion) was the featured entertainment. Shown above are (l to r): Ed Cazenias, tenor; Lynn Conaway, lead; Nau (with certificate); Steve White, bass and Barry Galloway, bari.

### SingAmerica & SingCanada report to the Society Board

by Gary Stamm, Director of Development for SingAmerica & SingCanada

**B**arbershoppers have realized for a long time, even before there was a Society, that singing is joy. It lets us express sentiments that might otherwise be lost; it makes us smile and forget our troubles; it allows the average person, as well as the very talented, to be creative; it entertains and brings joy to others; it creates fellowship. In short, it is too important to us as human beings to let slip away from our culture."

That was the opening paragraph of the report by the SingAmerica & SingCanada Project Team to the Society Board of Directors at its midwinter meeting this past January. The report went on to say:

"Our leadership recognized that to 'become a leader in the cause,' we would need a tangible *movement* that our members could embrace with their hearts, voices and financial support. They envisioned a movement that would fund projects, festivals, scholarships and grants which, in turn, would help others keep singing alive. Just as important, the movement they envisioned would attract the support and hearts of nonmembers, corporations and other organizations to join us in our important cause. SingAmerica & SingCanada has the potential to accomplish all of this."

The report also reviewed the team's five months of achievements. These included strengthening our partnership with MENC, as well as relationships with the American Choral Directors Association, Sweet Adelines International, Harmony Incorporated, Chorus America, Phi Mu Alpha Sinfonia and others, in our cause to get people singing, once again.

#### Outreach, research and grants reported

Just about the time you receive this *Harmonizer*, an event to promote singing will be taking place on Capitol Hill in Washington, D.C. On March 13, to coincide with MENC's World Largest Concert, negotiations are being conducted with major league baseball to hold sing-along nights at the parks. *These events will be conducted under the banner of SingAmerica.*

This came about at the suggestion of MENC. MENC felt that the ideas embodied in SingAmerica were so strong that there was no need to create another title or thrust, since the Society had already begun this on-target effort.

Research on the positive effects of music education and the declining state of music education has been collected and boiled down to five pages of "facts" that illustrate the importance of music education. Included in the research is information on: higher-than-average scholastic achievements of students involved in music; superior social development of students involved in music; improved attitudes toward school and preparation for later life; and the declining amount of time and money being spent on music education in our schools. The information is available to any Society member needing to write or speak on the subject, although a one-page document will soon be available that hits the high points.

One very important quest of the team was to find several pilot projects that could be funded from SingAmerica & SingCanada donations to illustrate the program "in deed." Three pilot grants were made that capture the spirit and intent of our new service project. Details of the grants to the Urban Harmony Movement, Music in Early Childhood and the World Children's Choir were discussed in the January/February *Harmonizer*. We will track the progress of these programs and report to you, so that you can appreciate the potential power of SingAmerica & SingCanada.

#### Manuals and training proposed

There has not been a manual or handbook for chapter and district services chairmen since 1993. This is an ideal time to create a Services Chairman Manual, updating information on Heartspring, including information on SingAmerica & SingCanada and giving suggestions on how to help our members support and raise funds for our causes, as well as support local charities. The manual will also give guidelines on how Society members and units can lend local, non-monetary support to SingAmerica &

SingCanada efforts. It is hoped that this manual can be ready by this summer.

The draft of a proposal for a week-long educational session for 100 choral music educators, to be conducted at the same time and place as Harmony College/Directors College, has been completed. The Choral Director's Enrichment Institute would focus on sessions dealing with music for a lifetime, how to ally with community, amateur vocal groups and choral directing techniques. MENC praised the concept of an institute and agreed to endorse the annual event. A tentative budget for the institute is \$70,000 and would cover the tuition, as well as the room and board, for 100 primary and secondary vocal music educators. We will approach a foundation to fund the first year of the Institute and then contribute on a decreasing basis over the next three-to-five years with SingAmerica money being subsequently used.

A mission statement was adopted for SingAmerica & SingCanada: "The joy of singing is an important part of our culture, history, and self-expression. To nurture this tradition, SingAmerica & SingCanada promote vocal music in communities and schools throughout North America."

An additional recommendation that was adopted by the Board from the report is that the term, "Harmony Associate," be used as a designation for any person or organization contributing \$100 or more to SingAmerica & SingCanada in any given year. Such persons or organization may or may not be Society members and will receive a Harmony Associate pin upon receipt of his or her contribution. Other recommendations clarified the duties of fund raising for our service projects and training for the district service chairmen.

#### Points to remember

The Project Team was congratulated by the Board for its work in clarifying key issues about SingAmerica & SingCanada. It was also recognized that it will take the work and cooperation of all Barbershoppers over the months and years ahead to make this

continued next page, near column



# Steven continues to make progress at a remarkable rate

by Susan Barnes, Heartspring Communications Specialist

Every student experiences success at some level while at Heartspring. But sometimes a student comes along whose successes are so dramatic that everyone remarks on the progress being made. Such a student is Steven.

Steven's disabilities include being visually impaired, autistic, and having self-injurious behaviors. He was completely dependent on others to do things for him when he came to Heartspring in June 1995. Even eating was something Steven didn't do by himself, relying instead on someone to feed him.

"Steven had none of the orientation or mobility skills necessary to get from place to place," said his classroom teacher, Marsha Myers. "He relied on others to meet his needs."

And when they didn't, Steven got angry, which usually resulted in self-injurious behaviors (SIBs). He wore a safety helmet constantly for protection.

When Steven enrolled, he brought his chair with him, a custom-made wooden rocking chair that he refused to get out of,

## SingAmerica, continued

movement an unquestionable force in the cause of preserving recreational singing.

It's your job to make it happen. Remember these key points:

- SingAmerica & SingCanada is a service project of the Barbershop Harmony Society, promoting recreational singing and vocal music education.
- SingAmerica (SingCanada) is *not* a recruitment program for the Society.
- Your contributions will be used to fund grants to help vocal music programs in schools and communities.
- It's okay to use *only* SingAmerica or SingCanada, depending on your location and circumstances.
- Barbershoppers are continuing their support of Heartspring.
- The Society is becoming a leader in the future of vocal music education and recreational singing through SingAmerica & SingCanada.
- We are not in this alone.

let alone leave behind. Everywhere Steven went, the chair went, too.

By December 1995, Steven already was making remarkable progress. He was learning to control his behaviors and was working on orientation and mobility skills. He also was learning to be away from his chair for short periods of time. Since January 1996, Steven has left his chair, his helmet, and sometimes even his paraprofessional, Carolyn Scott, behind as he moves even more dramatically toward finding his independence.

It was at that time that Carolyn and Marsha began introducing Steven to having a work chair, just like everyone else in his class. "We started in music class," Marsha said. "We let him feel it first and explained that it was his work chair, just like what all the other kids used. At first, all he had to do was touch the seat of his pants to the chair and then he could get out of it. That lasted about a week. Then, we began to require him to sit in it for periods of time."

Steven also was practicing sitting in a work chair in the classroom. As he grew more familiar with the feel of the new chairs, his confidence grew, increasing the length of time he could sit in the new chairs.

Meanwhile, age was taking its toll on "his" chair, which was beginning to come apart. "First an arm came off, so we worked on his sitting in his chair without that arm," Carolyn said. "Steven really seemed to take it all in stride. He was sitting more and more in the work chairs and spending less time with his chair, so when pieces came off, it didn't seem to bother him."

Giving up his safety helmet was a step not even considered when Steven first came to Heartspring because of the frequency of SIBs. But as Stephen gained in independence, the frequency of those behaviors was decreasing.

"We had noticed that he had not been doing any SIBs to his head," Marsha said. "We decided in January to start taking his helmet off for brief periods of time. We started for just 30 minutes at a time and made sure he was kept occupied during that time. By February, he wasn't wearing it at all."



Shortly after, however, Steven began to be bothered by feeling things on his neck. "He seemed to be constantly shrugging his shoulders, as if something was on his neck," Carolyn said. "Then one day, he was wearing a shirt with a hood on it. We put the hood on and he stopped shrugging his shoulders, so he's now wearing shirts with hoods on them all the time."

"After wearing his helmet for so long, he may just not be used to feeling even air on his neck," she added. "As he gets more used to that feeling, we'll work on not wearing the hoods and then on wearing shirts without hoods."

Steven's program is now focused on working with his blindness. One classroom exercise involves feeling different items, learning what those items are, and then choosing the correct item by touch when Carolyn asks for it. He continues to practice trailing, a technique of dragging the fingers along a wall, furniture, or other surfaces to maintain orientation, and Carolyn is encouraging him to use his cane more. He's doing so well that he now climbs stairs by himself with Carolyn at the bottom or top to meet him.

Steven's mother, Tracy, says he is almost a different person now. "He's totally come out of his shell. He's actually a little boy," she said. "I wasn't sure I wanted him to go to Heartspring, but it's the best thing that's happened to him. He's been going to school since he was six months old and he's never had this kind of help before."

"With his blindness, I can only imagine what it must feel like to be in unfamiliar surroundings," Marsha said. "Before, he didn't have any skills for learning about where he was. Now, he has those skills and the confidence to go out and explore and learn more. His curiosity certainly has been a benefit for him."

And that curiosity will continue to lead Steven to even more remarkable successes.

## ... more charitable services



The San Diego County Barbershop Harmony Council is comprised of four SPEBSQSA chapters, two Sweet Adeline choruses and two Harmony, Inc. chapters, whose mission is to help support vocal music programs in local high schools. Shown above with a check for \$13,500—proceeds of the combined 1996 show—are (l to r): Ed Herron, council treasurer; Jerry Dusek, IPP; Rudy Castruita, county superintendent of schools; Carol Pugmire, ass't superintendent for instructional support services and Wayne Hull, council secretary.



The **Cape Fear Chordsmen** chorus of Wilmington, N. C., took on a Holiday Men's Chorus project last fall, which added more than 30 voices to the regular chorus for several holiday performances. One show raised about \$1,900 for the Salvation Army. About 10 of the new singers are now attending regular chapter meetings. Shown above, fronting the group, is the quartet **Chorale Roberts** (l to r): Robbie Benson, Bob Appleton, Robert Cox and Jim Benson. (photo by

Tyler Hicks, *Wilmington Morning Star*, ©1996, used by permission)



Shown above, the **Rampart Street Irregulars**, an unregistered group of New Orleans Barbershoppers, entertained at an annual Muscular Dystrophy golf tournament fund raiser last October (l to r): Jerry Pareti, Al Schellhaas, Stan McDonald, Lloyd Alexander, Darrel Painter, Sherwood Platt and John Manion.



The Ocala, Fla., Chapter donated a \$600 motor-skills evaluation kit to the Speech and Language Center of the Munroe Regional Health System from proceeds raised by the **Big Sun Chorus**. Shown above as children inspected the kit are (l to r): Janet Thursby, director of the center; Alan Mellor, chapter president; Tom Lazerick, PR officer, and one of the center instructors.



The Rock Island, Ill., Chapter has long supported Easter Seals with proceeds from the **Bend of the River Chorus** annual shows. Last year, a special contribution of \$500 went to 12-year-old Elizabeth Urbaniak, who has spina bifida. Shown above during the presentation are (l to r): Dick Morrow, treasurer; Elizabeth; her mother, Marilyn, and chapter President Steve Biehler. (photo: *Moline Daily Dispatch*)



Last August, the Helena, Mont., Chapter's **Last Chancers Chorus**, shown above, performed a gospel concert to benefit the local chapter of Habitat for Humanity. Inset: one of the chapter quartets, **Scratchgravel Echoes**.





## Barbershop Around the World

Interested in visiting Australia? The AAMBS national convention will take place in Sydney, September 11-14, 1997. For a set of registration and housing forms, contact Patrick Tucker-Kelly's office at Society headquarters.



At the 21st LABBS convention, held in Cardiff, Wales, last October, the competition was open to other ladies' international barbershop organizations. Shown above during awards ceremonies are (l to r): Britt-Helen Bonnedahl, director of the winning **Rönninge Show Chorus** of Sweden (Sweet Adelines); Bob Bisio, chairman of the World Harmony Council and LABBS Chairman Mona Botherel. Photo by Ken Farmer



Also present at the LABBS convention was the **Dallas Knights** quartet, who performed for the Lord Mayor of Cardiff. Shown above are Steve DeCrow, tenor; Wendy Wilson; Graham Smith, bass; the Lord Mayor and Lady Mayoress; John Spaulding, bari; Cathy Koschik and Mike Borts, lead. Wendy and Cathy perform regularly with the quartet as a six-part mixed blend.



Nebraska Barbershopper Larry Monson (above, far right) is the visiting artistic director of the Performing Arts School in Vienna, Austria. Shown with him is a group named the **Harmonie Boys**, a male a cappella ensemble that Larry introduced to barbershop. Naturally, they're crazy about making the sound.



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## Reaching Out



The Auburn, N. Y., Chapter held a barbershop bash in January, inviting students from 25 high schools to participate. Quartets **New York News**, 1996 SLD champion, and **For Heaven's Sake**, current Harmony, Inc. champion, served as clinicians. Shown above, the students are learning Joe Liles' "One Heart, One Voice." The event received coverage in Auburn's newspaper, *The Citizen*.



Having been invited by the music teacher to make a barbershop presentation at Sault Ste. Marie high school, a quartet from the local chapter invited one of the students to try his hand at singing a tag. The expression on his face (above) tells it all.

The community of Greater Grand Forks, N. D., holds an event called First Night on New Year's Eve, offering people a safe and pleasant way to celebrate. Shown at right, the **Chordsmen** chorus of the Greater Grand Forks Valley Chapter gave two performances during the evening.



Each December, the Victoria, British Columbia, Chapter hosts a "Sing For A Lifetime" concert, inviting different elementary, middle school high school and mixed adult choirs to join the **Village Squires** chorus. Last year, Joe Liles (above) directed the combined 260 voices in the finale numbers, "Teach The Children To Sing" and "Say It With A Song."



# craft Tips for a chapter chorus

by Steve Shannon, Music Director, Spring, Texas, Chapter

After three decades as a director, coach, quartet man, founder of six chapters and mentor to scores of others, I can say that lamentations about “standards” has a familiar ring. Most of our 808 chapters were started with the idea that just singing barbershop harmony with other men is lots of fun. Obviously, an accurate assumption.

A few dozen chapters have been created with the radical notion that singing barbershop harmony *very well* is even more fun. Arguably, also an accurate assumption, if you are a superior performer.

## As chapters vary, so do choruses

Although such chapters represent opposite ends of the “quality” spectrum, most are comfortable with their chapter identity and attract like-minded men to membership. They seem to function well because they clearly understand their reason for existence; the joy of singing.

The real challenge is with chapters that suffer from the “daylight in the swamp” syndrome. Whether by design or happenstance, when a large percentage of a chorus’s better singers become aware that it really *is* more fun to sing better, they will become less tolerant of those who prefer not to engage in personal improvement, i.e., “change old habits.” Those men eager for improvement will embrace new “standards,” while the others will sincerely wonder why they should have to submit a tape for “Down Our Way” when they have been singing it for 30 years!

## Good singers know why

Good singers know that the answer is self-evident: over time, *every* singer succumbs to lazy habits and “spontaneous arranging.” The longer the time from the initial learning of a song, the more likely the notes, words and performance will vary from the original. Professional singers and voice teachers and directors get private coaching regularly to catch the bad habits which invariably erode our learned skills. Amateurs tend to delude themselves into believing the longer they have done something, the more correct it is.

Sadly, our better singers often run out of patience and prefer to leave the chapter

rather than stand next to men who cannot, or will not, learn their parts. So, the key to improving your chorus sound, and retaining better singers *is* “standards,” *but* the secret to success is in *how* we apply these standards. Men do not make mistakes on purpose, but, unless corrected, they make them purposefully. Chances are that men who are singing wrong notes do not know it, and do not have the skills to correct themselves.

## Here’s a solution

1. *Set a reasonable and attainable minimum performance standard*, e.g., “All members who wish to represent the (your) Chapter or the Barbershop Harmony Society in a public performance—whether in a chorus or quartet—must first demonstrate to the chapter Music Team, via recorded performance, that they know the words and notes to any song they wish to perform.”

*Note the caveat:* “public performance.” Every Society member has the right to experience the fellowship and joy of bustin’ a chord with his fellow Barbershoppers. However, that right does not extend to denigrating the Society’s hard-earned image by caterwauling in public. Whether via quartets or choruses, our public image always should be that of good singing.

2. *Establish an ongoing support system*, which will truly help members attain your minimum performance standard. If you reserve just ten minutes during every rehearsal to make learning tapes (*not* “qualification” tapes), your marginal singers will soon proudly carry their own parts.

## Now for the hard part

Just setting a “standard” does nothing to improve chorus skills or morale. And, no chorus director has the time to give personal vocal coaching to every chorus member. What to do? Build a *huge* music team to help members enjoy becoming better singers!

- Start with the best musician/teacher/leader in each section. Have these section leaders divide the total number of men in their section by three and select

that number of *team* leaders. Team leaders should be able to read music well enough to know whether a taped performance has the right notes, words, breaths, dynamics, etc.

They do *not* have to be the best singers in the section, just the most committed. If it is impossible to find enough men in a given section who meet this minimum requirement, get the best you can, and trust the system!

- For two months, the team leaders commit to meet with the director one extra evening per week, then twice per month thereafter. (Nobody said this was easy—just very effective!) With just 10-20 motivated singers, the director has time to teach basic skills and hone specific songs.

The team leaders use cassette recorders to critique the performance of their fellow team members, thus learning the necessary music and human relations skills to perform the same service for others in the sections.

- By the third week, the music team should be able to stand on risers and perform a song to the new standard. Then, with the team leaders on risers, the section leaders assign two singers to each team leader. From this point forward, these “teams” stand in threes, and it is the responsibility of the team leader to help his two men enjoy the learning process.

## Here’s how it works

*Every* member is expected to have and to use a cassette recorder *every* week. During the rehearsals, the director allocates time to record specific songs—no stopping, correcting, etc. At rehearsal’s end, the men give their tapes to their team leaders who, during the next couple days, listen to their two tapes, compare them with the music and make helpful suggestions; e.g., “In measure 14, the second note goes down a half step—you went up a third; or, in measure 42, the last word is ‘but’—you said ‘and.’” With just two tapes to analyze, the team leaders need less than an hour per week for coaching.

continued on page 28



## News About Quartets



During a ten-day period last December, the **Rumble Seat Four**, from Houston, Texas, delivered 25 performances at various venues in the area. Shown at left in their vintage automobile are (l to r): John Harlan, tenor; John Grosnick, bari; Dick Mills, bass and Johnny Hammond, lead. Wonder how many miles they put on the old flivver?

The aptly named **RiverBank** quartet of New Bern, N. C., recently entertained at the Captain Ratty's Regatta celebration on the town's Trent River waterfront. Shown at right are (l to r): Gene Fegely, tenor; Russ Erwin, lead; Bob Granlund, bass and Andy Acasio, bari.



When asked to sing for a man's 100th birthday, **Vocal Maturity** was surprised to learn that the recipient, Grif Wartell, sang barbershop for 40 years, starting in the '20s in vaudeville and finishing his SPEBSQSA career in West Palm Beach, Fla., where he predicted that a young quartet called the **Suntones** would "do well in contest." After listening to a few songs, Grif asked if he could join in for a few—which he did with great vigor. Shown at left are (l to r): Wally Crane, tenor; Grif Wartell; Steve Clementi, lead and Ed Morin, bass.





Shown at left, hamming it up as members of the River City School Board, **The First Choice** quartet of Denver participated in a ten-performance run of *The Music Man* in Longmont, Colo., last October. Pictured at left are (l to r): Bill Carter, bari; Ken Graybill, bass; Scott Anderson, lead and Roger Olson, tenor.

The Fifth-Annual Branch Rickey Award Banquet, honoring individuals in baseball who contribute to their community, was held in Denver in January. Shown at right with winner Brett Butler of the LA Dodgers is **Anybody's Guess**, who performed at the event (l to r): Jerry Lentz, tenor; Ryan Wilson, lead; Butler; Scot Cinnamon, bass and John McCord, bari.



**Vintage Years**, a Greater St. Paul Area, Minn., Chapter quartet, was recently honored by the chapter for the foursome's many years of presenting barbershop to schools. Shown at left are (l to r): Dick Teeters, tenor; Will Smith, bass; Luther Romo, quartet activity chairman; Ron Young, lead and Fred Street, bari.

**Acoustix** appeared on the Statler Brothers television show in January. Shortly after singing its two-song set of "Stars & Stripes Forever" and "God Bless America," the foursome was joined by the Stallers for the publicity photo at right. Pictured are (l to r): Don Reid, Jimmy Fortune, Todd Wilson (tenor), Rick Middaugh (lead), Jeff Oxley (bass), Phil Balsey, Jason January (bari) and Harold Reid.





## Chapters in Action



At left, the newly chartered Hutchinson, Minn., Chapter's **Crow River Uprising** chorus performed for some two million listeners over superstation WCCO of Minneapolis as more than 1,000 visitors came to the Hutchinson studios to enjoy breakfast and meet the WCCO announcers. The chorus presented a barbershop arrangement of the morning program's "Good Morning Song."

At right, the Denver, Colo., Chapter's **Mile High Experience** chorus is shown during the performance of the national anthem before a Denver Broncos football game last season. Since Mile High Stadium is always a sell-out for Broncos games, more than 75,000 sports fans were in attendance.



At left, members of the Alexandria, Va., Chapter who are retired, and have free time during the day to perform barbershop, combined in 1996 to form the **Harmony Heritage Singers**. Led by Bob Wachter (reclining in photo), the group averages three performances per month.

Shown at right, the Daytona Beach **Surfside Chorus** sang Christmas carols last December 15 on the outdoor stage at Universal Studios in Orlando, Fla. Afterward, the group spent the day visiting the attractions of the facility.







The London, Ontario, Chapter took awards in both of last year's recruitment campaigns. The last new member added in 1996 was Ron Starling, who reinstated after an absence of 35 years. Starling was a four-time medalist as bass of the **Four Chorders** during the '50s. The chapter's auxiliary, the Accordettes, presents a special pin to all new members. Above, Betty Alexander put the pin on Ron as auxiliary president Joyce Petch made the presentation.



Shown above, a dozen members of the Northbrook, Ill., **New Tradition** chorus boarded Don and Debby Stanuch's boat to participate in Chicago's 38th-annual Venetian Night last July. Singing "Proud To Be An American" as they passed in review before an audience of 20,000 on Chicago's lakefront, the ensemble and the "float" won the event's gold medal.



The Scituate, Mass., Chapter entered the float shown at left in the city's 25th-annual Christmas Parade last year, which was witnessed by approximately 250,000 people. The parade theme was "A Picture Book Christmas," and the float was titled "Teach The Children To Sing," featuring the **Midnight A Chord** quartet standing before a Christmas Carol songbook background and singing to members' children and grandchildren on the float.

At right, the Troy, N. Y., Chapter's float was entered in 17 parades in 1996. Newly constructed, the float was inaugurated in the Memorial Day parade in Waterford, N. Y. Men of the **Uncle Sam Chorus** are shown manning the gunwales.





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### Tips for a chorus

continued from page 23

When a member's tape meets the established standard, that man is pronounced qualified to perform that song in public for the whole performance season. Yes, at some point during the evening, or points throughout the evening, the director puts the "performance chorus" on the risers. Only those men who are "qualified" for the song to be sung get to perform. At first, the qualified chorus will be sparse and unbalanced, but soon you will have men scrambling to be in the performing group.

### Benefits are many

- Your best singers become true leaders and gain recognition, personal satisfaction and motivation to stay in the chapter;
- Your average singers become better performers and are motivated to continue to improve;
- Your guests gain confidence and motivation knowing that they will receive help;
- Your unmotivated, incapable or unwilling members will cease to be a performance problem, and
- Your director will have time and motivation to be the best musical leader he can be.

Give it a try.



### Is there really anything like a barbershop quartet?

by John Mullaney, Worcester, Mass.

There are many wonders in the world  
for you and I to see:  
The cornfields in Iowa or  
the green grass of Tralee.  
You could travel to Alaska or  
the mountains of Tibet,  
But the greatest sight that you can see  
is a barbershop quartet.  
The excitement of the circus,  
with the lions in their cage,  
Cannot match the thrill that comes  
when a quartet takes the stage.  
Broadway shows are sheer delight,  
as everybody knows—  
Who can forget *The Music Man*,  
when the "Bills" sang "Lida Rose"?  
To hear the Boston Symphony  
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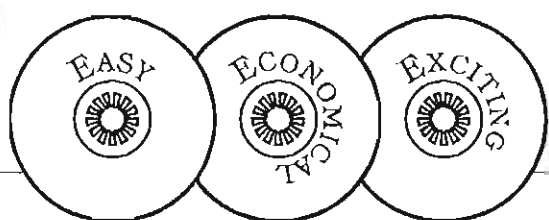
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## "How can I make our quartet famous?"

by Brian Lynch, Public Relations Manager

**W**hy does your quartet deserve fame? What purposes does fame serve? Briefly, fame can:

- Create show bookings
- Satisfy ego: "Look Ma, I'm on TV!"
- Help preserve and encourage barbershop harmony for its own sake
- Build chapter membership and chorus membership
- Build relationships/friendships/networks of *stakeholders*: people who have a reason to care whether you succeed or fail. There are hundreds — no, *thousands* — of entertainers and musicians in your community vying for public recognition. Fame is great. Everyone wants it. How are you going to get it?

### The answer: *earn your fame.*

Public relations is doing something good, then getting credit for it. Your quartet does plenty of good things worthy of public notice:

- Singing / entertaining well — sharing music and love
- Serving the community through charity performances
- Spreading barbershop harmony to a new generation of singers
- Assisting other Barbershoppers in enjoying and improving in their hobby
- Giving the news media just what it needs—warmhearted stories about real people doing good things.

Re-read that last point. Give the news media *stories*. Always start with a story. "Gimme some free advertising" is not a story. "Hey, we're a barbershop quartet" is not a story. Look for the hook that gives your story immediacy.

For example, 10,000 Barbershoppers in a Massed Sing is a pretty easy story to sell. So is Harmony College; but notice how we sell the Harmony College story. It's not simply, "Here are 700 singers." Instead, the hook is, "Why would a 50 year-old man give up his vacation to spend a week in Missouri wearing a propeller beanie?" A story you can describe visually is a story you can sell to any medium.

### Give the media the tools they need to tell your story

There's no substitute for knowing what they're already doing. If the Morning Zoo has a daily feature of "Dumb excuses for missing work," come up with one of your own, and offer to sing it for them.

See what's happened? You've reversed roles. Instead of begging for a handout, you're providing the media with the material they need to do their jobs.

An easy way to achieve this is to do for the community what the media already is doing for the community. Why do they sponsor fund drives for food shelves and Toys for Tots, or raise money for a little girl's liver transplant? Because they're big-hearted? Maybe; but they also position the station as a friend to the community. Ride along. The station looks good when they showcase people lending talents to a common cause.

### What to do once you're on the air

- Give the media exactly what they need: pretty pictures and sounds.
- Have a simple message, and say it at the beginning and the end.
- Treat it as a show performance: know where you're going, and how you're getting there. They're going to edit you, so you have to give them something nuggetty pretty early on.
- Remember, you're there to serve them first, and your own needs come second. Good exposure is good exposure — we'll take the impressions first, then the messages.
- Set the call letters to a tag ("Mickey Mouse" works pretty well). Ask in advance how they like to say their slogan, then work around it.
- Always provide a response mechanism: "To hear a sample of the quartet, call 555-1212 (use station response line)."
- Sell the basic messages: Barbershop is easy, it's fun, and you can do it, too.
- Always leave something behind: A great impression, an offer to help out again in the future, a CD or cassette.
- Write a thank-you note!

### Put music where it belongs

*The easiest way to get in front of people is to put barbershop harmony in all the places where music is expected. Here's a good year's worth of singing opportunities:*

**JANUARY** Excalibur is extremely successful with their "Winter Parking Rules" song, a spoof on when it's legal to park on the even-side, etc. Work up a "snow emergency" piece.

**FEBRUARY** Singing Valentines.

**MARCH** Irish tunes for St. Patrick's Day.

**APRIL** Harmony Month. Tax time. A little parody bemoaning your late tax returns should hit.

**MAY** Graduation blues, Memorial Day patriotic salute, Mother's Day.

**JUNE** "Take Me Out to the Ball Game," Father's Day, Flag Day ("Stars and Stripes" for the ambitious).

**JULY** Independence Day, International Convention, fairs, festivals.

**SEPTEMBER** Back-to-school blues for kids.

**OCTOBER** Pumpkin carols. Election season - get out the vote (a good, non-partisan sentiment, please; keep in mind the prohibitions against campaigning on behalf of a particular party or candidate).

**NOVEMBER** Turkey songs.

**DECEMBER** Seasonal/holiday songs. New Year's. (Safe driving tips?)

*Next issue: putting together your quartet press kit.*





# Potpourri

Following the JAD convention last fall, 1973 International President Chuck Abernethy was paid a visit by well-wishers to his home in Canton, Ohio. Shown at right are (l to r): Society Board Member Gene Courts, Joyce Courts, Abernethy and Society Executive Vice President Chuck Watson.



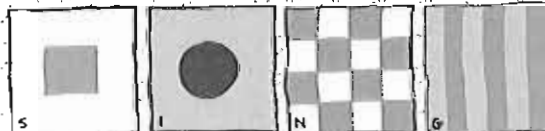
"Rat  
Rotten  
Hut"



wicket  
woof

Shown above during a class on developing comedy routines at Harmony College 1996 is former Executive Director Joe Liles. Liles is reciting the parody story of "Ladle Rat Rotten Hut," and portraying Red Riding Hood (top) and the wolf (bottom). Harmony College 1997 will take place at Missouri Western State College, St. Joseph, Mo., July 27–August 3, 1997.

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### HARMONY FOUNDATION TRUSTEE

The Society Nominating Committee is seeking a candidate for trustee of the Harmony Foundation for 1998, with one or more of the following skills: fund raising (planned giving, major gift giving, foundation grant solicitation or corporate underwriting), investment expertise, or law (trust and not-for-profit law). The position of trustee will be one of seven who will be responsible for the solicitation, receiving, managing and distribution of all of the Society's charitable donations.

The term of office is for four years, and trustees will be asked to take an active part in the activities of the Foundation. Further details may be obtained for the chairman, Immediate Past President Dick Shaw, whose address appears below.

Those interested should provide a resumé, to include experience in one of the above-mentioned areas and a record of activity as a Barbershopper. Any pertinent personal or professional experience should be listed. Resumés of those not selected for nomination will be filed for future consideration. Send resumés to:

Dick Shaw  
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### SUMMER INTERNSHIP—PUBLIC RELATIONS

Spend a summer working in Kenosha! SPEBSQSA Public Relations Manager Brian Lynch needs an energetic intern to assist with media relations for the 1997 MBNA America College Quartet Contest, Harmony Explosion camps, and the Indianapolis convention. This unpaid position provides a great opportunity to learn the PR trade from the inside, while serving the Society—and having a ball! Some travel required; housing or allowance may be available. Qualifications:

- Excellent composition, grammar and spelling skills
- Strong telephone interview skills
- Word processing and desktop publishing helpful
- Familiarity with barbershop harmony a plus.

Contact Brian Lynch at (800) 876-7464 or send e-mail to blynch@spebsqsa.org.

### 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 SwamiBruce@juno.com.

The Rahway Valley Jerseyaires chorus is looking for a new director as of January 1997. The chorus numbers 60-65 active participants and a music team is in place. Interested parties contact Dick Haig, (908) 968-6677 days or (980) 725-8383 evenings.

### 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.

### UNIFORMS FOR RENT

FOR RENT—World War I replica uniforms (60) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super-successful show theme or contest package. Ideal for quartet/chorus. Contact: Terry Johnson, 309 Tioga St., Catasauqua, PA 18032; (610) 264-3533 24 hrs.

### MISCELLANEOUS

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

### CHORUS DIRECTOR WANTED— AUSTRALIA

Correction: the January issue ad for a chorus director for the Sunshine Statesmen of Queensland, Australia, showed an incorrect tel/fax number. Contact: Chairman, Selection Committee, Sunshine Statesmen, P.O. Box 706, Mooloolaba, Queensland, Australia 4557; tel/fax 011-61-07-544-53518.

### CHORUS DIRECTOR WANTED— SWEET ADELINES

The Carolina Harmony Chorus, Region 16, seeks a musically strong, dynamic director with good communication skills to lead a 70-member, B+, regional medalist chorus to new levels of musical excellence. Contact Pat Wylie, 1810 Chevelle St., Raleigh, NC 27607; (919) 851-7134; pavylle@aol.com for e-mail.

### UNIFORMS FOR SALE

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or Marty Israel at firmbari@aol.com

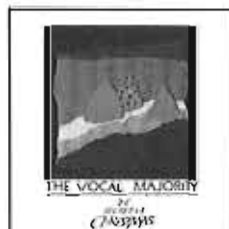




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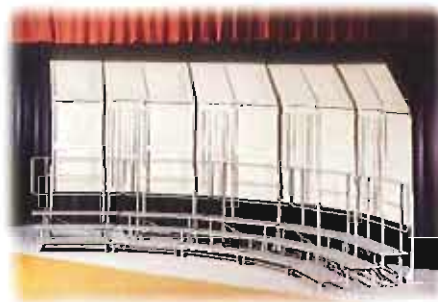
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