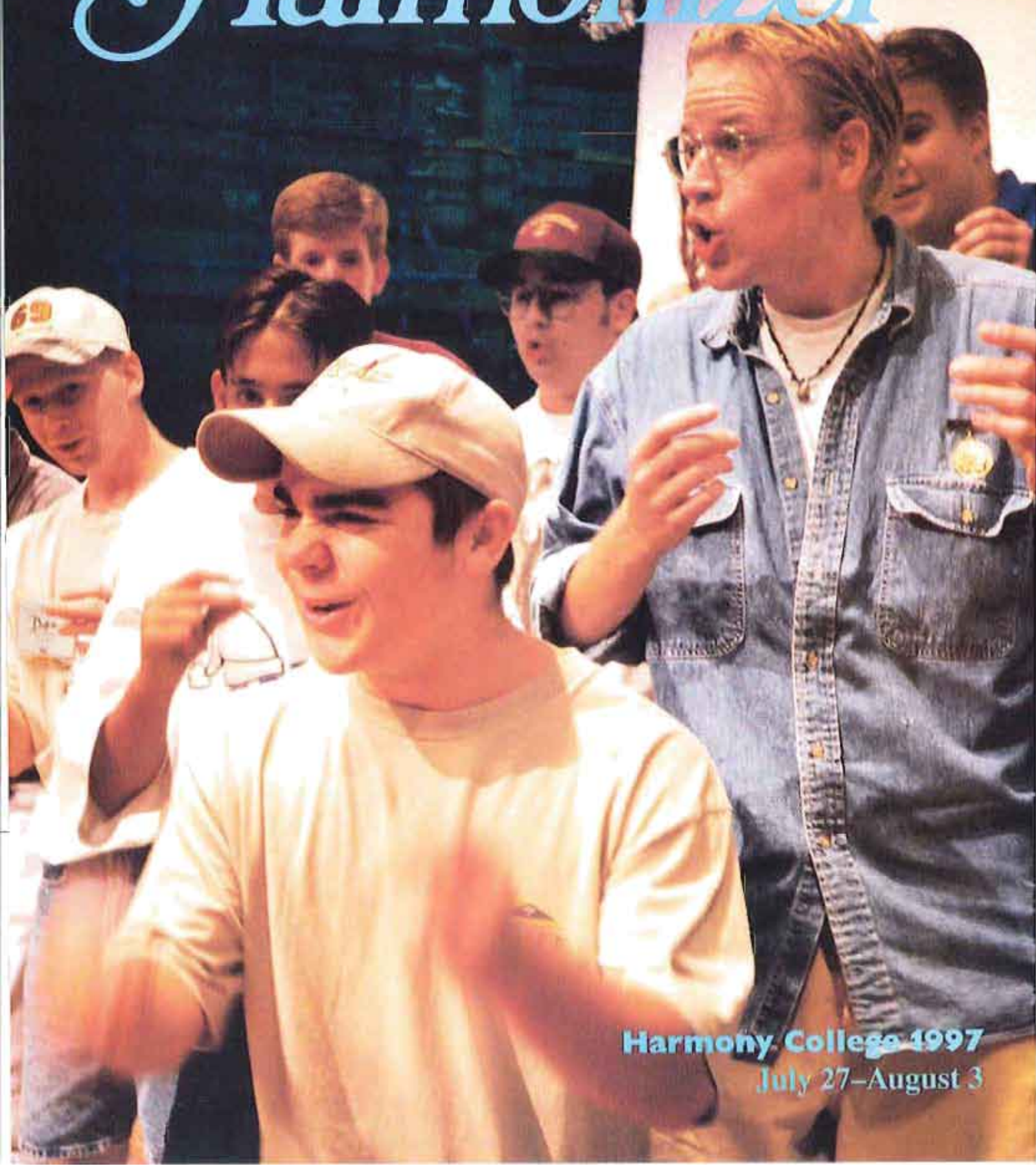




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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1997

# Harmonizer



**Harmony College 1997**

July 27–August 3



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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.

# 

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

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## On the cover

The Youth Chorus was one of the hits at Harmony College '96.



## Let's Harmonize!

by Darryl Flinn, Executive Director

# It's the *music*, dummy!

I have so much fun here at Harmony Hall, fretting about how we are going to get more members, so we can have bigger and better conventions, so we can sell more merchandise, so we can create more profit, so we can ultimately serve our members better. Then, one fine day, someone says, "Hey, 'D', let's bust a chord," and I remember ... It's the *music*, dummy! It's *always* the music.

I recently had a conversation with our new director of music education and services, Dr. Greg Lyne. I thought you might like to listen in.

D: Greg, now that you've been here for a couple of months, I suspect that our many *Harmonizer* readers would like to know how you feel about some of our key issues. I know that you've done some quartet singing over the years. How important do you feel it is for our members to have quartet singing experiences?

G: I wish that every man in the Society would take the opportunity to sing in a quartet. Quartet singing encourages vocal independence and the awareness of the "ear approach to singing" so critical to our style, along with emphasizing the importance of a team effort.

There's something unusually rewarding about being the fourth voice in a chord well-sung and well-produced. It's quite unlike any other experience. If all of the singers in our Society were to sing in a quartet, it would immediately enhance the general singing level throughout our organization, to say nothing about just plain having fun.

D: Greg, being a chorus director yourself, what one thing would you like to share with every chorus director?

G: I believe our chorus directors are the single most important group of people we have within our Society. These are the individuals who have a real opportunity to bring musical leadership and musical understanding to our entire membership. Our musical directors are so important to our success. Did you say "one thing"? Well, here are a few things that I believe are really important.

First, be a learner and continue to ask questions; second, continue to hear and begin *really* listening to music—all kinds of music. Third, learn leadership skills, and discover what kinds of attributes make a leader successful. Finally, and most importantly, bring a boundless energy and positive enthusiasm to every rehearsal and to every moment of every rehearsal.

Rehearsals are the most important thing directors do. To conduct a rehearsal that is well-organized, well-paced, educationally rewarding, and fun for the singer is the constant goal. Wonderful rewards await the director who does all he can to assure that those goals are met!

D: Along that same line, what one piece of advice would you give a chapter's music leadership team?

G: After understanding and agreeing on the musical goals of the chapter, a close

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## Conventions

INTERNATIONAL  
1997 Indianapolis, Ind. .... June 29-July 6  
1998 Atlanta, Ga. .... June 28-July 5  
1999 Anaheim, Calif. .... June 27-July 4  
2000 Kansas City, Mo. .... July 2-9

## WINTER

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



by Tim Hanrahan, SPEBSQSA President



*Launching membership to new heights ...  
the plus count continues!*

## Remembering Lou Laurel

I write this article with emotions that run the gamut from sadness to pride and joy. My sadness is caused by the death, on Easter Sunday, of my all-time barbershopping hero, Lou Laurel. He was the one who first introduced me to barbershopping in El Paso, Texas, in the early 1950s. Later, he and his wife, Helen, welcomed me into their family when Pat and I were married in 1953. Pat is Helen's sister.

As our families grew close together, we watched Lou become president of the Southwestern District in 1956 and Society president in 1962. Along the way, he sang with the *Desertaires* quartet, which became SWD champion and twice placed in the international top ten.

Lou's fame as a chorus director is legend—first leading the El Paso *Border Chords* to the gold in 1964 and then the *Phoenicians* in 1972, 1976 and 1983. As I started my rise in Society office, he was my biggest cheerleader and, as my "big brother," provided plenty of wisdom in his advice and counsel. Both of our families eventually moved from El Paso, but the closeness remained through telephone calls and reunions wherever possible.

In recent years, we always met at the Far Western District, international or midwinter conventions, with frequent returns to Tempe, Ariz., or Satellite Beach, Fla., for additional vacation time. After a great get-together last year in Salt Lake City, we had planned to meet at the 1997 midwinter in Sacramento, but his illness denied that. So let's sing "One More Song" for the many memories that Lou left for each of us.



## St. Patrick's Day in Ireland

When I joined the Society in 1955, I never dreamed that it would be responsible for pointing me to my roots in Ireland. Pat, our daughter, Shannon, and I participated in the Guinness Roaring 1920s Festival in Killarney, Ireland, from March 14 to March 17 this year. The festival is rapidly becoming a showplace for barbershop talent.

Quartet champions from Ireland, Great Britain, Holland and Sweden joined our 1996 medalist quartet *FRED*, a contingent from QCED (Quartet Champions of the Evergreen District), 1996 senior champion *Fatherly Advice*, Northbrook's *New Tradition Chorus* and Sweet Adeline International's *Showtime* quartet to stage three outstanding shows.

In addition, the Irish Association of Barbershop Singers (IABS) presented its first Harmony College. There were more than 100 students for two days of intensive class work. Pat Tucker-Kelly, as Harmony College dean, put together an impressive college staff.

My pride and joy stem from watching these folks in action as entertainers and teachers. They were tireless in switching from entertaining to teaching and back to entertaining. They spent many hours coaching our affiliate quartets, and were all truly outstanding ambassadors of barbershopping.

My dad was born and raised about forty miles from Killarney, so there were numerous relatives to visit, and many came to the festival for their introduction to barbershop singing. They were thrilled by the camaraderie and performances, particularly the extra touch provided by the New Tradition chorus at the Sunday Mass in the magnificent St. Mary's Cathedral. The stately 18th-century cathedral had probably never expe-

rienced such chords as produced by this outstanding chorus, under Jay Giallambardo's direction. And "Danny Boy" has never been sung better than to that teary-eyed congregation of sentimental Irishmen.

I believe that the waiter at one of the restaurants best summed it up. When I asked him where we could find some traditional Irish music, he replied, "Not in Killarney this weekend, it's all barbershop!"

Our thanks to Mark Elmes, president of the Irish Association of Barbershop Singers, and to Eithne Mooney, Alex Bardos and Pat Tucker-Kelly for producing this outstanding event and providing such wonderful hospitality. Our thanks, too, to Colin Storm and Brian Brown of Guinness for sponsoring the Festival ... it is on its way to becoming a premiere barbershopping event.

And to the Irish barbershoppers and the people of Killarney, thank you for your hundred thousand welcomes!

[See photos, page 20]





# Chapters need quartets!

by Pete Neushul, Bari, 139th Street Quartet

A couple of years ago, my old chapter, South Bay, Calif., was fresh out of a director. I had directed the chorus around 1969, so I thought that it might be a fun thing to do. In 1969, we had more than 100 members and put 70 or so on stage for our shows and contests.

When I arrived, however, I was quite surprised by what I found. The 25 or 26 members generally spent most of the time standing on the risers. There were no wisecracks or generally rowdy behavior. At the break there was no coffee. There was no singing except during the chorus rehearsal.

At the "afterglow," seven or eight fellows sat around a table gang singing. We had placed near last in the preceding contests and had not qualified for the district contest in several years. *Things had to change!*

## A plan was formed

When I first tried out, I told the chorus that I wasn't actually interested in chorus singing at all. It was OK for a couple of hours a week, but that was it. I am not really excited about the contest frenzy either. Contests are fine for a weekend of revelry, but to dedicate your life to them is too much.

My most famous quote, now attributed to Hugh Ingraham, is: "Barbershop is the world's greatest hobby and the world's worst religion." If you spend 99 percent of your time practicing and one percent performing, the practicing had better be a lot of fun.

It is important to sing well, however. I don't get much pleasure from bad singing. Making the windows rattle is what it is all about, and you have to sing pretty well to do that.

We made the following assumptions:

- You cannot learn how to sing barbershop in a choral Society. You must learn it in a quartet.
- Everyone comes into the Society with at least a suppressed desire to sing in a quartet.
- I don't know squat about choral singing but I do know quite a bit about quartets.
- A chorus made up of quartets (even mediocre ones) will be pretty good.
- Singing in a quartet is a lot more fun than singing in a chorus.



The 139th Street Quartet is shown above with actress Loni Anderson in a 1994 photo (l to r): Dan Jordan, lead; Doug Anderson, tenor; Jim Kline, bass and Pete Neushul, bari.

- Barbershop quartet singing is a real American folk art. As such, it is best learned singing with old hands, quartet men, tag singers, woodshedders, etc.
- My goal was (and is) to have 60 men at rehearsal and 10 active quartets.

When we started, there was one quartet. We initiated several programs to encourage getting four guys singing at every opportunity.

One of our ideas was a monthly tag contest. We learn one tag a month, and at the last meeting of that month, we have a contest. We have an unusual scoring system. If you sing with a guest you will probably win, regardless of how you sound. Two guests is almost a sure winner. The prize is a free drink at the afterglow.

Next, we changed the repertoire to only learn songs that are good quartet vehicles, e.g., "Coney Island Baby," "Darkness On The Delta," "Bye Bye Blues," "Sugarcane Jubilee," etc. We discarded such epics as the entire score from *Paint Your Wagon* and the latest difficult, boring and un-singable contest ballads.

## Building on the base

We had a very aggressive membership VP, and the net result is that in two years we

have 22 or 23 new members, most of whom are singing in quartets. The other night at the afterglow there was a new quartet singing and, you know what? Last year I didn't know any of the guys. That is a big thrill for me.

We now have eight or so quartets, and some of them are pretty good. We are close to having 50 men at rehearsals, so we should reach our goal of 60 chorus singers and 10 quartets this year.

Another area we strove for was to lower the average age of our members from near-dead to something less. One thing we did was sponsor a high school quartet. It was great fun and gave us a little life as well. I'm sure that we are better for it.

The members of that quartet, the Hamiltones, are now in college and still at it. We're also working on another young quartet for this year.

I think that what happens is that the better you sing, and the more fun you have, the better are the potential new singers that are attracted. Some surprise eh?

We now have all ages, shapes, races, religions, etc. In fact, at our annual Christmas caroling in the malls this year, we had an all-singing, all-dancing, Jewish front row.

# You want barbershop? We've got it!

by Dr. Greg Lyne, Director of Music Education and Services

I spoke of old hands. That is an important part of the story. We started off with just a couple and now there are six or seven. They are the woodshedder types. They also seem to be the quartet starters as well.

At our coffee breaks, you generally cannot hold a conversation for the din of quartets. It is a thing of wonder and beauty.

And, guess what? The chorus qualified for the district contest and tied for 10th! I think we were only 20 points or so out of sixth or seventh place.

## It takes but little effort

In order to form quartets, it was necessary to bug a lot of people. We have periodic "craft sessions" in which we discuss the usual, such as vowels, breath support, how to form your quartet, what to sing, how to organize your show, etc. I make a lot of suggestions on who is a likely quartet candidate. Several of us do quite a bit of quartet coaching on the side.

As to *what* to sing, the Society has about 900 arrangements, some 600 with learning tapes. There *has* to be something there that you will like.

Our post-meeting afterglow is where you will hear four or five quartets singing at once. We try to get the new guys hooked, and the best way is to sing in a quartet with them.

My suggestion to anyone who wants to sing is to buy a pitcher of beer, get four glasses and sit at a table by yourself holding a pitch pipe. Within 30 seconds, you will find yourself singing with three other guys.

If you want to form a quartet, it is important that people know you are interested. You have to tell everyone. Chances are, someone will tell you that he is interested as well. Now you have half of a quartet. Two down and two to go. You might be surprised at who is interested. Once you ring a few chords with your friends, you'll be hooked for life.

This is a great hobby. *Get singing!* 🎵

Ask any Barbershopper who's been to Harmony College to tell you about his week there. You'll notice a heightened vitality in his voice and a certain sparkle in his manner as he recounts his experiences of being a student at the Society's premiere week of music education.

He'll probably tell you that Harmony College was one of the best experiences he's ever had. Then, he'll probably talk about singing tags into the wee small hours, or the song he sang with Fred King, or being a part of the Saturday Night Show, or sitting in on David Wright's "History of Barbershop" class. One way or the other, he'll also tell you about the other great courses he took, the friendships he made, and that he now knows what it's like to be part of the Harmony College tradition.

If you haven't had the opportunity to see, firsthand, what Harmony College is all about, let me share just a few thoughts with you. First, Harmony College, in the largest sense, also includes a specialized Directors College for those committed to improving their musical and leadership skills as directors. Quartets who attend Harmony College have the chance to hone their performing skills, as they are coached by some of our Society's best.

We also feature a unique opportunity for some of our singers 23 years or younger. Called "Barbershop: The Next Generation," this option provides a special curriculum for young barbershop singers. Attendees will

recall that last year's chorus made up of young men from all over the country was the hit of Harmony College. [See cover photo]

Harmony College's barbershop experience allows one to choose from dozens of classes to make you a better singer, performer or teacher. Best of all, you'll have the time of your life. This year, we've added some new class offerings and we'll be presenting a great new show called *Planes, Trains and Automobiles*, written by Elie Savoie.

Other highlights of the week will include an opening session presentation by our beloved Lou Perry, a Gospel sing-along, a mid-term Wednesday Night Bash, nightly parties for convention video viewing, a bonfire sing, opportunities to visit with Society leaders and barbershop heroes, a chance to see and hear, up-close, our 1996 champion quartet *Nightlife*, plus much, much more.

To be held in St. Joseph, Missouri, on the Missouri Western campus, the dates of Harmony College and Directors College are July 27–August 3, 1997. Based upon initial inquiries and early registration, it appears that attendance will be up this year. Every chapter in our Society will want to send at least one representative to this fabulous week of barbershop music-making.

Harmony College awaits you. For a complete listing of courses and activities, contact Lani Dieter at (800) 876-SING or [hcdc@spebsqsa.org](mailto:hcdc@spebsqsa.org) via e-mail. 🎵



Quartets attending Harmony College receive coaching from some of the Society's top clinicians. Above, Gary Steinkamp makes a point to an attentive foursome.



# An update on our service projects

by Gary Stamm, Director of Marketing & Membership

It's been a while since we took the time to talk about the nuts and bolts of our Society's service projects. Over the past couple of years, a number of changes have taken place in the Society's structure, so this is an excellent time to give a clear and complete picture of the service aspect of SPEBSQSA.

Almost every organization (service, fraternity, hobby) is involved in altruistic service endeavors. There are a number of good reasons for this. First and foremost, people want to do good things for other people. This seems to have extra validity when people come together with like interests. Service projects further unify groups, especially if the service areas overlap with the organization's central purpose.

### Unified service project adopted

In 1964, the Society adopted the Institute of Logopedics (the name was changed to Heartspring in 1993) to help unify our organization in service. At that time, one of the Institute's primary goals was to help children with speech and hearing disabilities. Thus, the Society rallied under the slogan, "We Sing That They Shall Speak."

With changes in society at large, and changes in laws dictating what local schools must provide for students with special needs, Heartspring has changed its emphasis. The resident student operation now deals with children with severe, multiple, mental and physical impairments. As it always has been, money donated by Barbershoppers (more than \$13-million to date) is used for scholarships for students attending Heartspring.

There are currently 38 students at Heartspring, a typical number for any particular time. During the course of a year, 60 to 70 students, in total, receive care.

The tuition for these students ranges between \$100,800 to \$162,600 a year, depending on the child's needs. Typically, the majority of this money comes from the child's home state and his home school district; however, if the entire cost of the program is not funded, parents are responsible for payment.

If available, up to 25 percent scholarship assistance can be provided. *This is how Barbershoppers' contributions are used.*

### A second service project added

In 1995, the Society's Board of Directors adopted an additional service project, actually two projects: SingAmerica and SingCanada. Singing, as a participation event, is slowly becoming a dying art in our culture. Recreational singing used to be a common activity of family and community gatherings, as well as a staple in the education system. Slowly, this is eroding.

Barbershoppers know the importance and enjoyment that singing brings to us and others. SingAmerica was begun to help bring singing back to our communities and to strengthen vocal music education in our schools. Grants have been made to four projects: the Society's HARMONY EXPLOSION Camp, CASA's Urban Harmony Movement, the World Children's Chorus and a SingCanada grant to Music in Early Childhood.

### Other Society-wide projects

In addition to our two service projects, Barbershoppers can also support the Society through contributions to the Archives Fund, which provides the money to acquire, house and catalog the many barbershop artifacts and research material displayed at the Heritage Hall Museum of Barbershop Harmony in Kenosha.

The World Harmony Fund helps provide funding for coaching, judging and other assistance to our affiliates. The Endowment Fund was established to assure that the Society is able to provide quality programs for our organization into the next century and beyond. All of these funds are listed on U. S. membership renewal notices.

### We also support local charities

Another service avenue is local charities. Many of our chapters and quartets have found causes in their own backyards that deserve their help. This is a wonderful way to gain visibility and respect with potential members, show patrons and the community in general.

Undoubtedly, the most successful example of barbershop support of a local (in this case regional) charity is the Ontario District's Harmonize for Speech campaign. The district has raised hundreds of thousands of dollars for the Ontario Province's speech and hearing efforts. This incredible accomplishment is due in a large part to the leadership of super-Barbershopper George Shields.

### Coordinating our efforts

Under our new Society governance structure, the supervision of the programmatic aspects of our service projects resides with the External Affairs Committee. The fundraising duties for the projects will rest with the Harmony Foundation, which is undergoing restructuring to be completed by 1998. The District Service Chairmen and the Chapter Service Chairmen, who will work with the External Affairs Committee and Harmony Foundation, will have the most week-to-week contact with all of us. The district chairmen will receive training and information in their critical role and will pass this along to the men at the chapter level.

But it's all of us who will make or break our efforts to really affect a difference in the lives of the kids at Heartspring or the thousands of singers or would-be singers we can help. We *can* make a difference. We can put barbershopping and the Society in the minds of thousands of people. It takes effort and it takes money, however.

Certainly with SingAmerica and with our local charity efforts, we can make a physical presence and lend our volunteer efforts. SingAmerica examples include: supplying manpower for school solo and ensemble contests, attending school board meetings and being a positive voice for music education, and inviting school and community choruses on our shows as guest performers.

### Society sets goals for 1997

To make a difference with Heartspring and our national SingAmerica and SingCanada efforts, however, we need dollars. The Society's Board has set goals for both of our service projects.

The 1997 goal for Heartspring is \$360,000 and for SingAmerica and SingCanada the target is \$200,000. Does that sound like a lot of money to raise? It's not; in fact it's a surprisingly small amount when you break it down.

The combined total of \$560,000 is \$16.36 per Society member. Wow! Break it down even further and it amounts to 31.5 cents per member, per week. That's about the amount of change you have in your pocket at the end of any given day. It's about half the cost of a can of Coke or a candy bar or a cup of coffee. Gentlemen, it's a pittance in today's economies, yet it can make a big difference to many



lives. It can also help establish our Society as a real leader in some major ways and in people's eyes.

#### Let the Harmony Foundation work for you

While chapters and quartets may decide to conduct special events to raise funds for and help build awareness of our projects, why don't you, as an individual, make a personal contribution this year? For most of us a donation to SingAmerica (or SingCanada) and Heartspring is tax deductible, and if you send the name of your chapter with your donation, we will credit your chapter toward a possible Harmony Foundation award.

While you can make a donation to either SingAmerica or Heartspring, why not write your check to the Harmony Foundation and note that this is a contribution to the Society's Service Projects? Each of the charities will be credited in proportion to our Society charitable goals—for 1997 that's 64 percent to Heartspring and 36 percent to SingAmerica and SingCanada.

Both of our projects help individuals become self-expressive. Heartspring helps individuals overcome physical and mental disabilities that challenge everyday living. SingAmerica and SingCanada assure a future in which personal expression through vocal music is a natural part of daily life for individuals, families and communities. You can be a personal contributor to make these dreams become reality.

## AIC donates to SingAmerica & SingCanada

*The following message was received from Earl Hahn of the Association of International Champions (AIC):*

"In 1990, the AIC and the Society lost one of its great champions, John Loots, who was the baritone of the 1958 International Quartet Champion Gay Notes. For years, John and his wife, Irene, were a major part of our Society. Their smiling countenances could be seen at every international convention and contest and every Southwestern District convention and contest. They were major supporters of their home chapter, Tulsa #1.

"After John's tragic death, Irene continued to attend Society functions and spread her vivacious spirit wherever she went. She succumbed to cancer in early 1996.

"John and Irene loved quartetting and helped many young (and old) groups to get off the ground. Their support came in many ways, from financial to just being there with a kind word. You could always count on a smile and handshake from John and a smile and hug from Irene.

"In their wills, the Loots left portions of their estate to our Society, and to the AIC. Irene specifically indicated that their generous gift to the AIC be used to promote young barbershop singers and help the Society grow. Both John and Irene were keenly aware of the need to reach out to the youth of today to share our love of music and 'ringing a chord.'"

"The AIC board met in Seattle during its annual Winter Weekend, and determined that the best way to implement the wishes of John and Irene was to donate their gift to SingAmerica and SingCanada in their name. The AIC is proud to contribute to this worthy movement and very grateful for the generosity of John and Irene Loots. We will miss you both, but your legacy will live on."

*This gift illustrates the vision and inspiring leadership of AIC, who have set an excellent example to all Barbershoppers. Thank you for demonstrating another meaning of the word "champion."*

## Heartspring receives certificate of accreditation

*by Brenda Keeler, Director of Patron Organizations*

Heartspring has been recognized as one of the first six schools to be accredited by the National Commission for the Accreditation of Special Education Services (NCASES). This organization was established in response to a need for private special education providers to have an accreditation process that uniquely addresses their programs and the populations they serve.

What this means is that Heartspring has undergone an intense review of every aspect of our programming, so you can be assured that we provide quality services. Heartspring met more than 250 standards set forth by NCASES.

An evaluation team visited Heartspring and reviewed documentation and policies;

met with staff and board members and parents, and observed all aspects of our students' programs. The team members then submitted a written evaluation to the NCASES commissioners to review. The commissioners proceeded with the official accreditation action, valid for four years.

A member of the NCASES review team said, "The best compliment that I feel I can give is that I would send my child to Heartspring. Heartspring is more than excellent—it is exemplary."

With Heartspring's accreditation, it becomes a charter NCASES school. Charter schools are named on NCASES stationery and in promotional materials, which in turn identify them as leaders at providing excep-

tional services for children with special needs.

Jack Andrews, president of Heartspring, accepted the certificate of accreditation at the National Association of Private Schools for Exceptional Children (NAPSEC) meeting this past January. NAPSEC, of which Heartspring is a member, is a national organization that provides support for private special education schools through legislative, programmatic, and public action. NCASES is an affiliate of NAPSEC.

Heartspring has compared its programs to rigorous national standards and is implementing some of the most advanced strategies for the education of children with special needs.

# 1997 Strategic Plans: a part of our bright future

by Darryl Flinn, Executive Director

In the last two issues of *The Harmonizer*, 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 issues, we outlined:

Mission #1—The Musical Experience;  
Mission #2—Membership and Support Services; and

Mission #3—Image

—and the strategies, with their accompanying tasks and goals, for carrying out those missions. In this issue, we'll cover:

Mission #4, Events;

Mission #5, Administration;

Mission #6, Revenue Enhancement; and  
Mission #7, Society Governance and

Organizational Management.



## Events

Develop, manage, and participate in conventions, contests, festivals, music schools etc., and support members, chapters and districts in their efforts to conduct such activities.

**Objective:** To achieve well-attended festivals, conventions and other events that meet the musical, social and fraternal needs of a wide range of Barbershoppers and enrich their experiences.

**Strategy #1:** Plan and conduct profitable conventions, utilizing the following *tasks and goals*:

- Provide management of and support for the international convention.
- Provide management of and support for the midwinter convention.
- Provide information and technical support to convention and event managers at all Society levels.

**Strategy #2:** Encourage festivals and music schools, utilizing the following *tasks and goals*:

- Provide logistical support for music festivals.
- Provide logistical support for music schools.



## Administration

Discharge administrative and financial and property management functions for the Society, including related assistance to the Society's members and units.

**Objective:** To provide effective and efficient administrative and fiscal processes that meet the Society's organizational, unit and member needs.

**Strategy #1:** Develop and maintain effective information and data processing and communication systems, utilizing the following *tasks and goals*:

- Maintain documentation of hardware and software and establish a maintenance and replacement plan for both.
- Replace and upgrade hardware and software in accordance with the plan.
- Reduce postage costs by 10 percent by more effective use of e-mail and fax.

**Strategy #2:** Develop and maintain efficient financial accounting and control systems, utilizing the following *tasks and goals*:

- Provide bi-monthly financial reports to board and staff.
- Record and provide monthly reports on labor costs of programs, projects and activities.
- Obtain an audit of the Society's books.
- Deposit monies collected and pay obligations incurred.

**Strategy #4:** Develop and maintain a healthy and vibrant work place environment, utilizing the following *tasks and goals*:

- Administer and maintain an effective property management system.
- Manage a cost-effective employee salary and benefit program.
- Create and maintain systems to improve staff effectiveness.



## Revenue Enhancement

Develop and manage near and long-term sources of non-dues income.

**Objective:** To provide additional revenue sources that result in improved member services, benefits and pride, and an affordable hobby.

**Strategy #1:** Develop and maintain profitable revenue sources to augment membership dues income, with a goal of \$920,000 in 1997, utilizing the following *tasks and goals*:

- Increase inventory turnover 10 percent, from 1.1 times to 1.2 times.
- Increase income from life and health insurance programs offered to Society members by 8 percent.
- Secure financial instruments that will provide a return on investment of 6.25 percent.

**Strategy #2:** Working with Harmony Foundation, develop and maintain a productive endowment and grants program, utilizing the following *tasks and goals*:

- Increase number of Founder's Club members by 12 percent.
- Increase financial commitments to the endowment by 15 percent.
- Support Harmony Foundation grant writing effort.



## Society Governance and Organizational Management

Govern the Society, adhering to the guiding principles of: service to all members and their organizational units with emphasis on supporting their musical experience; empowerment of leaders at all levels; and accountability at all levels of leadership and management.

**Objective:** To be an efficient and effective governance structure that achieves the Society's vision through empowerment and accountability of leadership and management at all levels consistent with its vision statement.



**Strategy #1:** Use the Society's strategic framework, rules and regulations handbook and operations manual as the principal guiding document to develop operational plans and budgets, utilizing the following *tasks and goals*:

- Update and distribute the Operations Manual on an annual basis, or as needed, as requested by the Society Board Management Council.
- Task the Headquarters Staff, Society Board groups, Society committees and task forces and districts to submit operational plans and budgets by September 15 of each year.
- Develop and maintain the process for reporting on accomplishments versus plans. (Society Operations Group)
- Collect and assemble bi-monthly status reports from staff, committee and task force chairmen and district presidents and forward to the Operations Group. (Headquarters Staff)

**Strategy #2:** Use appropriate advanced technologies and management techniques in the conduct of all Society operations, utilizing the following *tasks and goals*:

- Assign the Information and Education Technology Task Force to study and report on recommended implementation plans.



There you have it—the Society's plan for the year, in as succinct a form as may be carried in these pages. It has amounted to quite a bit of "administrivia," but I think it's important that *every* member have the opportunity to review this vision of the future for himself.

Let's harmonize!

*Lasz*

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THE LORD'S PRAYER / And 4 More DC Show Favorites

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3

#### THE LAST SESSION

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CILLOE - HAVE A LITTLE TALK WITH MYSELF - I CAN'T GIVE YOU ANYTHING BUT LOVE

And 7 More DC Show Favorites

Plus CD BONUS: A NIGHTINGALE SANG IN BERKELEY SQUARE

4

#### LIKE THE FIRST TIME

BEACH BOY'S MEDLEY / HELLO MARY LOU / WHERE IS LOVE? / IF YOU COULD READ MY MIND /

YOU'LL NEVER KNOW / LOOKING AT THE WORLD THROUGH ROSE-COLORED GLASSES

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## SEE US IN INDIANAPOLIS!

AIC BOOTH OR THE HARMONY MARKETPLACE

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continued from page 2

working relationship between the director and the music committee is essential. The music committee can do so much to encourage his success as the director, as well as contribute greatly to the chorus's musical success.

As in so many things, *communication* is key to establishing a bond between the chorus director and the music leadership team. It's important that this relationship be constantly focused upon, re-articulated and kept fresh, so that the musical leaders of the chapter can work together to achieve the musical goals of the chapter.

D: How do you see the style of barbershop changing over, say, the next ten years?

G: This is a great question. While the style will continue to evolve, somewhat, over the next years, we are dealing with a style that, in some respects, is by its very nature traditional, and must be preserved and encouraged to remain constant as a style. This preservational aspect is dependent upon education.

I believe we will see heightened levels of educational activity within the Society, and I believe we'll enjoy increased enthusiasm for who we are, and what we can contribute to the general musical community. I see plenty of evidence to suggest that our North American audience is on the rise, and that people really love and accept our style of music. We must all be good stewards of this unique style.

D: Where do you see our music education programs going in the future?

G: We have some outstanding music education programs already in place. Certainly, Harmony College/Directors College offers our members and our directors some wonderful opportunities to learn more about the Barbershop Harmony Society, and about barbershop music and its performance.

It appears that our attendance at Harmony College this summer will be up from the past few years. Of course, I'm delighted about that. We are looking closely at further enhancing the educational offerings at both Harmony College and Directors College.

As you know, we have some outstanding music leadership in both our Music and Performance Committee and our Chorus Directors Development Committee. These committees will be assisting us in evaluating our current educational programs, and suggesting ways that we might enrich what we're already doing.

D: We now have in place a number of HARMONY EXPLOSION camps. Tell us about these and how you now feel about our work with the youth of North America.

G: We have two Society HARMONY EXPLOSION camps planned for the the summer of '97; one at Clemson University in South Carolina and the other at Ball State University in Muncie, Indiana. The Far Western District is also sponsoring two camps this summer; one in the Los Angeles area and one in the Bay area.

We're learning that exposure of high school singers and music teachers to male chorus singing, and to barbershop, in particular, is being met with overwhelming enthusiasm. These young

men and their teachers are returning to their schools with a new regard for the importance of male singing in their music programs. We hope we're lighting fires and creating awarenesses about the joys and benefits that barbershop singing can bring.

D: What are your observations of the state of barbershop harmony, worldwide?

G: Our affiliates continue to show a great enthusiasm for barbershop singing, and we observe them making great strides. I feel we will want to be continually responsive to the needs of our eight affiliate organizations. Isn't it amazing that we've had inquiries about barbershop from 53 countries, worldwide, and currently know of barbershop singing happening in at least 40 of them?

D: What is your vision for our beloved Society?

G: We have a beautifully written Society Vision Statement. My personal commitment is to take steps to see that statement become a reality over the next years.

Specifically, I hope that our Society can become increasingly more recognized in the larger world of music as a leader in encouraging vocal music at all levels, including elementary and secondary schools, colleges and universities, and in all forms of community singing. We can serve as models to the music community, and should speak actively about the joys and values of singing. We can acknowledge the advantages of what happens when people sing together.

We love what we do and we love what singing together brings to our lives. I believe others involved in music-making will continue to be impressed by these traits, and will become receptive to our musical style and what our Society has to offer.



Thanks, Greg. It has been fun visiting with you about all of this. I'm thrilled to be working with you and I know you'll help us all remember that ... It's the music, dummy! It's our wonderful style of music.



Kathy Hawkins  
and  
Jim Miller

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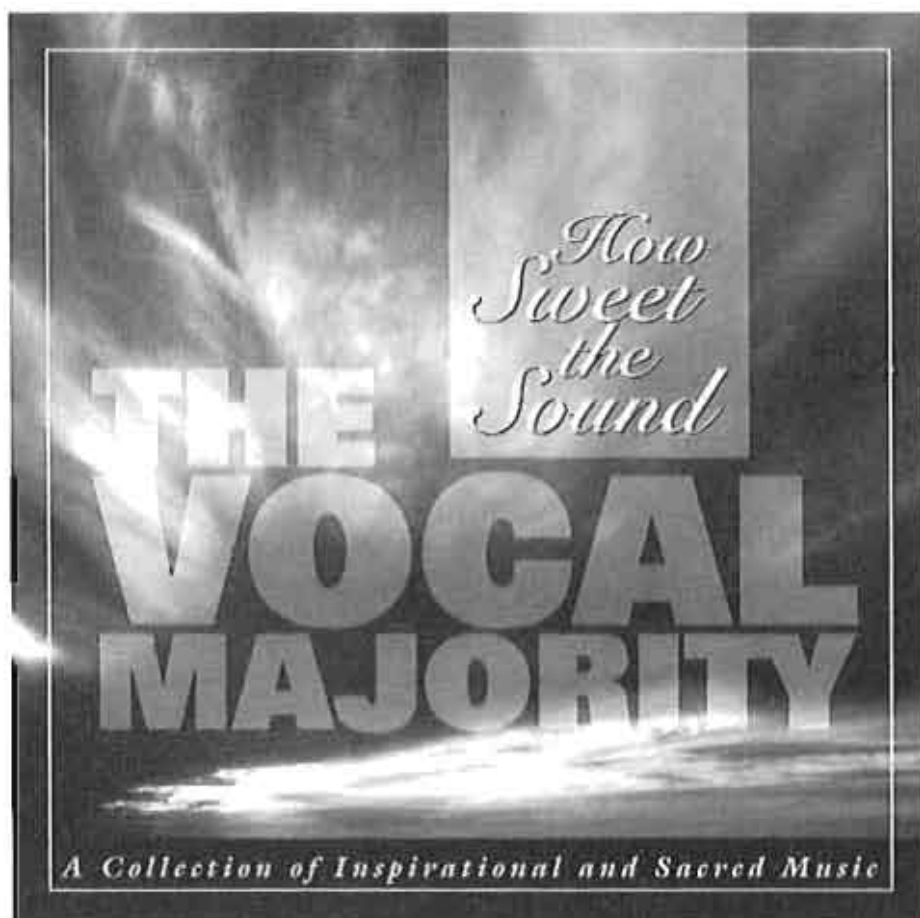


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# Tell your quartet's story with a great press kit

by Brian Lynch, Public Relations Manager

A simple but effective press kit is an essential part of your quartet's public relations arsenal, operating on several different levels. The press kit is the story you tell about yourself to book performances, so it is in one dimension an initial sales tool. It helps the press tell the world about barbershop harmony and about your quartet specifically, so it's also a news story.

Finally, the press kit helps audiences establish a personal connection to the performers by learning more about their offstage lives, making it an effective tool for generating goodwill toward the quartet—a vital part of your long-term success. A good press kit is your promise of something good, something exciting, something the audience wants and will enjoy.

## "Just the facts, man"

The first and most important function of your press kit is to provide the basic facts about your quartet, in clean, readable prose. Use a separate page for each of the following:

- Describe what it is you do. This is the meat: why does anyone care about the rest of this? Why should anyone hire you? Because you can *entertain them!* Tell the potential client what you intend to deliver them. Be specific: if you have specialty packages, list them and the appropriate venues for performing them. Include sample sets for varying performance lengths, so the client knows exactly what to expect. Of course, you'll want to be flexible and accommodating in crafting the package to fit the specific needs of the customer, but provide this information as a starting place.
- Quartet biography. In 500 words or less, tell the story of the quartet. It can be as serious or light-hearted as you wish, depending on the image you are trying to create. If the bio can relate to the content of your performance package, so much the better. Provide capsule biographies of the individual singers. Tell the story behind the story, as it were.
- Performances and awards. Most notable first, of course. Break out into: shows,

## What goes into a press kit?

Simple facts: quartet name, singers' names, contacts for bookings and interviews.

Biographies and history of quartet.

Quartet photo and logo art (may combine).

Performance package.

Additional background info on SPEBSQSA and barbershop harmony.

civic performances, awards, TV/Radio appearances, etc. This is your "brag" sheet. It tells potential clients that you are a proven quantity, and that similar organizations have hired you and found you effective. (With their permission, provide phone numbers of references.)

- Include a tape if you have one. Most swinging quartets can get one or two good cuts down on tape. Make sure the audio quality is suitable for broadcast. *Pay the mechanical license fees.*
- Include SPEBSQSA background info. Get a press kit from Harmony Hall, and use the important backgrounders: *SPEBSQSA Fact Sheet*, *Origins of Barbershop Harmony*, and *Preserving an artform*. Photocopy or adapt these materials for your press kit. These materials are also available from our web site at <http://www.spebsqsa.com>.

## You are what you wear: laying out the package

Just as your quartet's costuming builds impressions and expectations, so too does your press kit's packaging. The package needn't be expensive, provided it's neat, attractive, and above all, easy to use.

Keep your layout simple and neat, with clear headings and large, readable type. Nothing says "amateur" like a confusing jumble of decorative, hard-to-read typefaces. Pick two classy, simple faces, one for headers and another for body, and stick with them throughout.

One of the best tests of readability is to photocopy a page of your press kit, then fax

it. Why? Because this will happen all the time: someone will need the information *right now*, and you'll need to fax it to them. If it's illegible when it arrives, it's worthless.

In particular, watch for how your logo and other art are rendered in black and white at low resolution. Designs that look great in color on your computer screen can turn to mush when printed in black and white by a fax machine or photocopier.

Make it easy to find important information by breaking the material out onto multiple pages. Every page should have a header or footer with your contact information, so that it can be useful if it stands alone.

You needn't spend a fortune on your press kit, but spend enough to make a good impression. The difference between your home dot-matrix printer and laser output from a quick-print shop or your office is only a couple bucks, but makes a huge difference in your image.

One nifty solution is to spend your money on color adhesive labels with your logo and contact info, then attach them to everything: plain or colored envelopes, letterhead paper, folders—even business cards! This can give you an attractive, unified design system, with only one print job to be updated when addresses or phone numbers change.

## Get a great quartet photo

Don't use a static pose of yourselves with a trophy. What do you intend to do for an audience—stand in front of it with your trophy? No—you're there to *entertain*. Provide a photo that tells the story: "We're here to make you laugh, cry, clap your hands, scratch your head—" whatever. The sky's the limit. The important thing is to make the viewer think, "This looks like fun!" and to stimulate further inquiry.

Novelty shots are fun, of course, if they relate to the entertainment package you present. Don't be pigeonholed by them, though—it's a good reason to offer both a "straight" and "wild" photo in your press kit.

The *weakest* photo you can offer is four guys in tuxes with their hands hanging at their sides. What kind of story does this tell?



"Waiters return to civic center for annual convention?" At a bare minimum, the photo should reflect the friendship and teamwork of the quartet. Strike an unusual pose, go for a dramatic and interesting camera angle. They don't *all* have to be face-on to the camera, three-quarters full! Good sources of inspiration are newspaper ads for concerts, album covers (not just barbershop albums), and magazine interview illustrations.

A great place to shoot quartet portraiture is on an actual performance stage. If the opportunity presents itself, wear your performance costume during a sound check before a show, and ask a good photographer to shoot a few rolls of stills. He'll have the flexibility to move where he likes, a well-lit stage to shoot, and your quartet doing what it does best—singing and entertaining.

Most photographers will give you a good price if you purchase in quantity. If the quantity is great enough, you may also find

it effective to have machine prints (halftones) made.

Make arrangements for a number of 4 x 6 black-and-white photos that are suitable for use in show posters, programs, newspapers, bulletins, etc.,—all the usual suspects. A good-quality black-and-white photo can be your best friend in the publicity game, so don't be afraid to get plenty.

#### What about the Web?

Many quartets have discovered the World Wide Web is an inexpensive means of making their press kits available to the whole world. Visit Adam Porter's "Exhaustive List of Barbershoppers Web Sites" by clicking the link on the Harmony Hall home page at <http://www.spebsqsa.org>

#### About the "B"-word

Should you use the word "barbershop" to promote your quartet? Not if you don't

want to. It doesn't matter what you call yourself—so long as you're honest and accurate. If you promote your quartet to barbershop chapters wanting a hardcore barbershop sound and you promise a hardcore barbershop sound, deliver on your promise!

If you promote yourself as a "close harmony" quartet, or an "a cappella" quartet, that's fine too. The important thing is, once you've gotten its attention, and given the audience goose bumps with a smoking, ringing, thrilling barbershop song, you *must* tell them "I don't what you've heard before, but *that* was barbershop harmony." No one will ever know what good barbershop sounds like unless you tell them.

*Got a great press kit? We're always looking for good examples to showcase at COTS, Harmony College and district schools. Send your press kit to Brian Lynch, Public Relations Manager, at Harmony Hall.*

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## Let's learn from our service project

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

One of the most frustrating aspects of being a chapter president is listening to men complain about the performance of other men. "Sam can't hold the pitch." "Joe forgets the words." "Jack gets excited and sings too loud." In my chapter, we fixed Sam, Joe and Jack, and I haven't heard a complaint since.

Did we kick them out? No! Did we hold auditions? No! Did we silence them? No! We simply applied the same approach used by Heartspring to help each man.

Each of us has strengths to bring to this hobby, and weaknesses that detract from perfection in it. That's what being human is all about.

Overcoming differences in capabilities is what Heartspring is all about. For

each student, they create an Individual Education Plan that focuses upon that student's specific needs. We did the same for several men in our chapter.

Ten percent of our members were "detrimental" to the performance of the chorus in some way. The director, music VP and section leaders selected up to three specific areas for each of these men to improve—and provided the mechanisms for him to do it!


The music VP approached each man for a one-on-one talk. Each took it well. Each knew in his own heart that he had a problem. Nobody got upset and we lost only one member. It was *his* decision to leave.

What kind of individual program did we set up? Sam doesn't sing "that" high note, or try to sustain the high tag. Joe

learns only six song from the repertoire, but learns all the words to those six. Jack stands close to three men who remind him, between each and every song, to sing calmly.

It's working. It didn't take much time or many people. Our quality improved in a matter of weeks.

Will it work for your chapter? Of course! It's an approach used in every special education or other fine educational program around the nation that tailors answers to individual needs. Isn't this the kind of thinking that makes our Society great?

Besides, look at the alternative. You can do nothing and hope the problem will go away (it won't). Good luck and good singing. 

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

**MY HEART IS LONGING**  
As sung by SIDE STREET RAMBLERS

8 My heart is long - ing for some - one to cling to, and dar - ling, that

8 some dar - ling, that some - one, dar - ling, that some - one is you.

some one, is you.

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

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

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

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

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

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# Jean Boardman, barbershop pioneer

by Ruth Blazina-Joyce, Museum Curator/Archivist

*The third in a series of articles, suggested by Historian Emeritus Dean Snyder, on men who, while neither champions nor presidents, have nevertheless made an impact that is still reflected in the Society we know today.*

### A barbershopper is born

An innocent trip back home started Jean Boardman down the slippery slope of barbershop harmony. At the Decatur, Ill., Chapter's installation, Jean heard the famous Corn Belt Chorus and several of the leading midwestern quartets. He returned to Washington, D. C., on fire to start a chapter of his own.

Boardman was soon a familiar sight in the D. C. area, as he strode along to work humming and singing in his rich baritone. His love and knowledge of music spanned several genres—from classical and operatic to the syncopated rag of Scott Joplin. He had sung in several male choruses and glee clubs.

By the fall of 1945, he figured he knew enough barbershoppers to start a local chapter. In October, the District of Columbia Chapter kicked into life as a "guild of quartets," with Jean lending his bari to the chapter's first quartet, *The Washington Waddlers*.

The guild concept was a key part of Jean's basic approach to membership in the Society, both his own and others. To become a member of the chapter, a man had to pass a quartet audition. Jean believed that making membership an "earned prize" to be valued fostered a sense of pride in belonging to the chapter, and in turn led to an active and dedicated membership.

### A man of service

What Boardman preached, he practiced. Jean became a very active and dedicated Barbershopper. During the 1940s and 1950s, he served on 11 different Society committees, chairing several; was a member of the Society's Board of Directors for three terms; and was twice a Society vice-president. He declined the presidency.

Jean's service to the Society was illuminated by his passion for social justice and harmony. In real life a domestic relations lawyer, he became one of a small group who handled divorces of socially prominent Washington residents.

Yet, he worked hard to reconcile family members, believing that it was far better to

settle disputes than to let them tear the family apart. His commitment to equal rights led him to participate in the March on Washington in 1963.

Likewise, Jean took strong stands during his time on the Ethics and Contest & Judging committees. He helped develop and stabilize the judging process and published the rules in a small booklet, and pushed hard to make contest scores public.

Jean did not confine himself to sharing his opinions with just fellow committee members. For many years he wrote the "Koby the Kobold" column in *The Harmonizer*. When his children were young, Jean had made up fairy tales for them, and used a folklore character—the kobold—as the "narrator." In his column, Jean's humorous late-night chats with Koby served to express his concerns on various issues, ranging from a tongue-in-cheek discussion of "the trouble with baritones" to more serious thoughts on membership policy.

### A man of harmony

In 1955, Boardman proposed the creation of a "Harmony Heritage" song series. Throughout the 1940s, the Society had furnished barbershop arrangements to music publishers, who released them as song books.

But the commercial publisher's interest in barbershop was dwindling, and the Society's own "Songs for Men" folio series was no longer sparking much interest among members. Ironically, at the same time, the songs of the late 1890s were beginning to come into the public domain at an increasing rate. (The copyright period on songs was effectively 56 years back then.)

The "Harmony Heritage" proposal turned these trends to the Society's advantage. Suitable public domain songs would be arranged in the barbershop style and printed in-house in octavo form.

Members would be guaranteed a steady flow of high-quality barbershop songs. The first song in the series, "When You Were Sweet Sixteen," rolled off the presses in 1956.

From then on, Jean spent many happy hours in the Library of Congress, scanning the "new" public domain songs for candidates for the new series. He also painstakingly researched each selection to authenticate melody lines and lyrics, believing that the series should "faithfully honor the original tune, note values, and melodic line, preserving the songs in the forms in which the composers thought they ought to be sung."

In his "Harmony Heritage Songs" column, he gave the background of each new song and discussed special points about the new arrangements, noting where he had removed the turn-of-the-century "Ethiopian dialect" from certain songs—the only alterations he ever made to the original lyrics.

### A man of action

Jean could barely contain his energy in the courtroom. He fingered documents, opened and closed books, gestured, strode back and forth while taking his glasses on and off. This trait was perhaps responsible for one of his most long-lasting effects on the Society.

In 1955, Jean coached the *Singing Capital Chorus* on a special set. When it appeared for its swan song as international champion, it dazzled the crowd with *choreographed moves*! Chorus contests were never the same again.

### A man of vision

Jean once countered Society founder O. C. Cash's claim to be the world's greatest barbershop baritone by pointing out that he himself had learned bari from a tom cat with its tail caught in a fence, and that therefore he was the better singer. But underneath the banter, Jean had a profound belief in the Society and the value of its musical art form:

"The Society has rediscovered the greatest of musical truths—which is that song is at its best when it expresses the genuine emotional experiences of ordinary persons, so that singers and listeners sing together with their hearts. As long as we have the common sense to keep on singing what we are, we will keep America singing."



## In Memory



LOU LAUREL

Lou Laurel, SPEBSQSA president in 1963, passed away on Easter Sunday in Phoenix, Ariz., following a prolonged illness. He was 78.

A fifty-year Barbershopper of many talents, Lou Laurel is perhaps best remembered as a chorus director, having been one of but three men to direct two different chapter choruses to an international championship. He was also a long-time quartet man and a certified judge in the Interpretation Category.

See President Hanrahan's article on page 3 for more details.

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# What do to in Indy

by Dick Nyikos, General Chairman

We are looking forward to an exciting week. Pre-convention attendance figures are high. We have an exciting week planned with a variety of things to see and do when you are not at the contest sites.

The Tuesday Evening Spectacular at the historic Indiana Roof will feature a buffet and excellent musical entertainment with past champion quartets, the world class Indianapolis Children's Choir and the Hopkins & Miller musical group for dinner music, featuring Robin Hopkins, Plectrum Banjo Specialist extraordinary.

Also available Tuesday night is the *free* Celebrate Youth Ice Cream Social in the spectacular Indianapolis Artsgarden. The Indianapolis Children's Choir will also be highlighted at this event, as will some of the quartets who will compete in the MBNA America College Quartet Contest. Of course, there will be community singing, good fellowship and ice cream. This is *not* a two-and-a-half-hour, sit-down concert, but a chance to stroll around, mingle for a while, hear some young singers up close, and celebrate singing and youth.

Celebrate Youth will be our convention event for two of our service projects: SingAmerica and SingCanada. A free-will offering will help our support of community and school vocal music projects. Our friends at MBNA America will, once again, underwrite the cost of the event. On Saturday morning, the Heartspring breakfast will celebrate that service project.

For the younger set, a Youth Party has been arranged for Wednesday night, July 2, in the Capital Room of the Westin Hotel from 7:30 to 10:30 p.m. The room has a small dance floor, and a deejay will play recorded music. There will also be games and refreshments. Tickets are \$3 and may be obtained at the Indy Registration Area.

Those fortunate enough to have obtained tickets to the World Harmony Jamboree on Friday will be pleased to know that the 1996 champion **Masters of Harmony** chorus has been added to the bill. The listing of **Marquis** that appeared in

earlier ads in *The Harmonizer* was, however, in error.

## Check out the tours

Please review the information on scheduled tours in your recent *Harmonizer* issues. The offered tours present excellent options for you and your families, covering major aspects of the Indianapolis area such as the Indianapolis Motor Speedway & Museum, the Indianapolis Zoo with its dolphin show, the world's largest Children's Museum with fun for everyone, a trip to the Boggstown Inn to enjoy lunch and an excellent Ragtime Music Variety show.

Downtown guided walking tours feature the RCA Dome, home of the Indy Colts NFL team. A visit to Nashville, Indiana, offers scenic viewing while enjoying 100 shops and boutiques available in this quaint village.

Other attractions in the city include many museums, an interesting Canal Walk and a downtown IMAX theater. The Downtown Circle Center Mall, with three floors of shopping offering some 200 shops and restaurants, and a fourth floor entertainment complex that includes movie theaters, virtual reality experiences and video game areas.

## Two opportunities for massed singing!

The traditional Massed Sing will take place Friday noon at Victory Field, home of the Indianapolis Indians baseball team, the best new ballpark in America. This will present an interesting venue, with our members in the stands and Director of Music Education & Services Dr. Greg Lyne leading us in song from the pitchers' mound.

Sounds like the world's largest set of risers to me. Let's fill the stadium and enjoy.

Friday evening, before the quartet semifinal session, Barbershoppers have been asked to sing at the 4th of July Indianapolis Indians Baseball Game at 5:30 p.m. We



plan to have a pre-game performance with a 2,000-man chorus, directed by Bill Rashleigh, singing Barberpole Cat and patriotic songs, "Take Me Out To The Ball Game" and the national anthem.

The Indians have offered designated chorus section seating at a reduced ticket cost of \$4 each to our members. Plan to order tickets now! Cutoff date for ordering is June 6. [See order form on opposite page]

Gates open at 4:30 p.m.; we sing at 5; the game starts at 5:30. Watch part of the game, treat yourself to the ball park concessions and leave at your discretion. Walk one block to the Westin shuttle bus for the 7 p.m. quartet semifinal event at Market Square Arena.

Make it a chorus get-together, and a memorable singing event. Bring your chorus members, wear your chorus casual shirts and sing. There will be an opportunity to run through the selected songs following the Massed Sing at the ballpark location.

This could make barbershop history, and present an excellent media coverage opportunity. With a large number of convention attendees for the week, and some sold-out events, we will have limited opportunities for the public to see us perform. Take a break from the busy convention schedule, enjoy and entertain the sellout crowd.





# Barbershop Harmony and Fun at the Ball Park

## Be part of a 2,000-man chorus directed by Bill Rashleigh

Take a break from the busy convention schedule.

Sing, enjoy and entertain the crowd on the 4th of July with the Indianapolis Indians at beautiful Victory Field.

Gates open at 4:30 p.m., sing at 5, game starts at 5:30. Watch part of the game, treat yourself to the ball park concessions and leave at your discretion. Walk one block to the Westin shuttle bus for the 7 p.m. quartet semifinal event at Market Square Arena.

Make it a chorus get-together, and a memorable singing event. Bring your chorus members, wear your chorus casual shirts and sing. There will be an opportunity to run through the selected songs following the Massed Sing location.

Attention Chorus: OK to send chorus order on one form.

### 2,000-man Chorus Ticket Order Blank

Order now! Cutoff date for ordering is 6-6-97

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

No. of singers \_\_\_\_\_ No. of others \_\_\_\_\_

Total no. of tickets @ \$4.00 ea. \_\_\_\_\_ Total amount enclosed \$ \_\_\_\_\_

Mail check or money order to:

**SPEBSQSA International '97**

**P. O. Box 792, Greenfield, IN 46140**

The Indianapolis Convention Committee will process your order, send you a confirmation, and have your tickets ready for pickup in Indy at the Registration Desk Area.

## Atlanta International Convention Registration • June 28-July 5, 1998

### 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, 1998** will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, June 29, 1998. Mailings will be made during the month of May 1998.

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 \_\_\_\_\_

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## Barbershop Around the World

...at the Guinness Roaring '20s Festival and IABS Harmony College in Killarney, March 1997

(Photos by Penny Chisholm and Patrick Tucker-Kelly)



Society Executive Director Darryl Flinn taught the All-Irish Chorus a song at the Irish International Harmony College.



Performing on the North American Show at the Guinness Festival, was the **QCED** (Quartet Champions of the Evergreen District) Chorus, directed by Mel Knight.



Northbrook's **New Tradition** chorus performed at the festival (above, left) and joined other North Americans to march in the St. Patrick's Day parade through the streets of Killarney (above, right).



1996 medalist quartet **FRED**, performed in traditional costume at the Guinness Festival (above, left) while paying tribute to the sponsor (l to r): Clay Hine, bari; Joe Clay, bass; Rick LaRosa, lead and Jared Carlson, tenor, and gave a craft session on hydration (above, right) at the Irish International Harmony College. [Inset] SPEBSQSA staff member Patrick Tucker-Kelly, dean of the Harmony College, acknowledged recognition during the Festival proceedings.







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## Reaching Out



Shown at left with the John Loots Memorial Trophy, which will go on display in their school for a year, the T-Town Tones from Memorial High School in Tulsa, Okla., won the Greater Tulsa Area High School Quartet Contest for 1997 (l to r): John Cox, lead; Glynn Cooksey, tenor; Chris Morehead, bass and Tim Bailey, bari.

Shown at right, **Perfect Harmony** outpointed 11 finalists from throughout California and Arizona for top honors in the Seventh-Annual High School Barbershop Quartet Contest sponsored by the Far Western District. From Lincoln High School in Stockton, Calif., are (l to r): Erik Amundson, bari; Genesis Roy, bass; Rasin Huoy, lead and Steve Comacho, tenor. They were awarded \$1,200 in scholarships.



After the United States Naval Academy Glee Club sang at St. Mary's Church in Virginia City, Nev., last March, several Barbershoppers joined the group for brunch, and then adjourned to historic, but long-vacant, Piper's Opera House to ring a few chords. Shown at left, flanking the midshipmen, are (l to r): Nick Nicosia, Don Keagy, Billy Larson and Wil Rumph of the Carson City Chapter.





The **Never Home Four**, a seniors quartet from Research Triangle Park, N. C., used the Society's **HARMONY EXPLOSION** educational materials to introduce barbershop to choral directors at area high schools last year. The effort resulted in the formation of 15 quartets—ten boys' and five girls'—and an audition was held last February for the chance to appear on the chapter's annual show this spring. Shown above (l to r) are: Bill McFadden, tenor; Dick Smith, lead; Bob Dickson, bass and Archie Steen, bari. [The audition winners are shown below.]



Shown above are the winners in the high school barbershop quartet audition held by the Research Triangle Park, N. C., Chapter. In addition to the medals, the groups appeared on the chapter's annual show this spring. The boys' quartet is **Nuspice**, from Apex High School, and the girls' foursome is **Fourward**, from Athens Drive High School.

## Send a youth to a barbershop camp this summer!

Time for chapters to start planning on sponsoring deserving youths from your community to a summer camp for barbershop. There are several from which to choose:

### **HARMONY EXPLOSION Camps**

*Sponsored by SPEBSQSA*

First Camp: Clemson, S. C., June 19-22

at Clemson University

Second Camp: Muncie, Ind., July 17-20

at Ball State University

Tuition: \$100

Contact:

**SPEBSQSA**

6315 Third Avenue

Kenosha, WI 53143

(800) 876-7464

hxcamps@spebsqsa.org

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Two camps conducted adjacent to each other, one for boys, one for girls.

Tuition: Day Camp (only) \$75

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### **Youth Harmony Camps**

*Sponsored by the Far Western District*

June 20-22 (both camps)

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Contact:

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Ventura, CA 93033

(805) 642-4940

Tuition: \$80 (\$25 for students in FWD)



### The Gas House Gang wins recording award

The April issue of *The Contemporary A Cappella News* announced the winners of the 1997 Contemporary A Cappella Recording Awards. A distinguished panel of 24 judges reviewed a cappella recordings from all over the world. Barbershop was included in the professional categories!

Best Barbershop Song was "Strike Up The Band Medley" by **The Gas House Gang**. *CAN* had this to say: "The Gas House Gang are a shot in the arm to the barbershop style. Without veering too far outside the accepted norms, they're energizing the form with a youthful sound and a renegade exuberance. They are having the time of their lives singing 'Strike Up The Band,' and once you've done listening, you're ready to drop whatever you're doing, invest in a straw hat, and buy a one-way ticket to Coney Island."

Runner-up for Best Barbershop Song was "Darkness On The Delta" by **4-Star Collection**: "These Sweet Adeline International champs aren't only masters on the stage; their recordings are every bit as electric and ringing as their live sets. 'Darkness On The Delta' stands out in particular as one of their best songs, as their slower and more soulful version of this classic blossoms fully under their tutelage." Other nominees in the category were "I'm No Account Anymore" by **The Bay Rum Runners** and "Whatever Happened To Melody" by the **Masters of Harmony** chorus.

The Gas House Gang was also nominated as Artist of the Year—the award going to Rockapella—and its *Face The Music* as Studio Album of the Year—that award going to *SoVoSó* by SoVoSó. Congratulations to all.

Forest Grove, Ore., a.k.a. "Ballad Town, USA," has sponsored a Barbershop Ballad Contest for the past 51 years, inviting quartets from all over the northwest to participate. The 1997 winner was **Dice**; shown at right (l to r): Duane Christensen, tenor; Eric Christensen, lead; Ian Christensen, bari and Steve Morin, bass.

### Recent champion quartet moves

Since February, **Acoustix** has had a busy show schedule with newest member Joel T. Rutherford singing bass. A native of Canada, Rutherford has a strong background in music training and professional singing.

Bass Don Barnick of **Keepsake** will be relocating to the Carolinas after the Indy convention, but the quartet will accept and perform show dates through September 1998, with Gary Lewis/Jeff Oxley singing bass. After that date, the foursome plans to retire as a group.

Jon Clunies has joined **Joker's Wild**, singing lead. Tenor Steve Iannachione is studying in Moscow this spring, but will return from Russia in time for the Indy convention.



The Hurona Rotary Club of Barrie, Ontario, annually sponsors an evening of figure skating to raise funds for its local service projects. Two-time mens' world champion Elvis Stojko, Canadian ladies' champion Jennifer Robinson and British mens' champion Steve Cousins all practice at the Mariposa Skating Club in Barrie. For the past three years, **Just Imagine**, a quartet from the Barrie Chapter, has performed at the event. Shown above (l to r) are: Jake Veenstra, lead; Larry Maw, tenor; Elvis Stojko; Rod Harris, bari and Jim Doyle, bass.

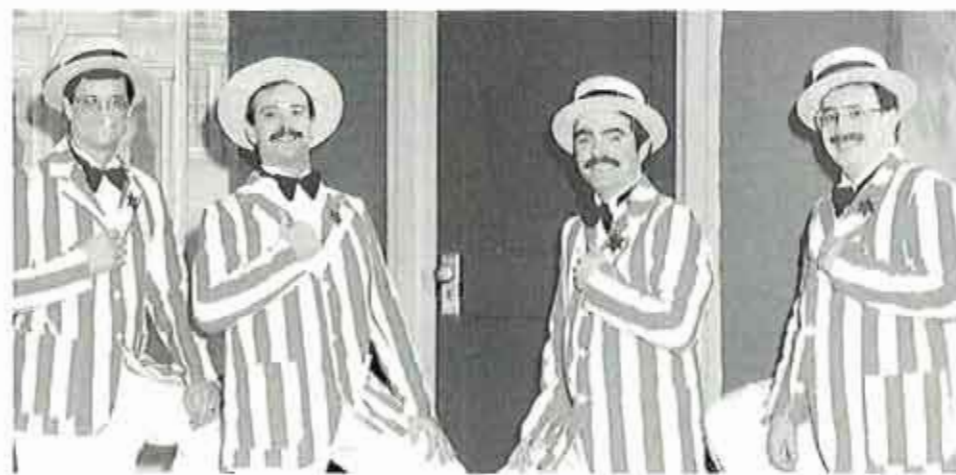






In January, the **Virginia Ham** quartet from Fairfax, Va., was asked to perform at the Virginia Delegation Inaugural Gala in Washington, D. C. Shown at left are (l to r): Al Hollenbeck, tenor; Chris Huber, bass; Virginia Lt. Governor Donald Beyer; Mike Stoll, bari and Joe Maile, lead.

**Tuesday Night Alibi**, a foursome from the San Diego Chapter, is becoming quite well known to area sports fans. The group has performed the national anthem five times at Padres baseball games, as well as at football and basketball games hosted by the San Diego College Aztecs teams. The quartet also sang the anthem last year before a Los Angeles Laker NBA game, and for a crowd of 60,000 at the Holiday Bowl. Shown at right are (l to r): Tony Coe, tenor; Lon Folsom, lead; Ernie Lippe, bari and Kerm Taylor, bass.



Shown at left are (l to r): Ted Cushing, tenor; Patrick Murphy, lead; Rick Woods, bass and Paul Caouette, bari in a production of *The Music Man* at the Theatre at the Mount in Gardner, Mass., last December. Only Murphy was a member of the Society at the time, but said he was working to recruit the other three.



## Chapters in Action



When The Virginians chorus of Richmond was joined on stage by the Greater Richmond Chorus of Sweet Adelines International, it was a real family affair. Gary Parker directs the men and his wife, Ruth Ann, directs the ladies. Special guest was actor, singer and sausage king Jimmy Dean, who composed a song about Virginia that was performed by the combined group. Shown above, fronting the combined chorus are (l to r): Gary Parker, Ruth Ann Parker, Jimmy Dean and his wife, Donna.



The Decatur, Ill., Chapter achieved a 61 percent member increase in 1996, primarily due to an increased emphasis on attracting youthful members. Shown above during a chapter meeting, one can see the results. The local paper featured a nice spread on this achievement.



Longtime Society member and noted arranger Walt Latzko was presented an honorary membership in the Poughkeepsie, N. Y., Chapter at its installation dinner in January. His wife, Majorie, was a member of the Chordettes of "Mr. Sandman" fame, and Walt began arranging for the group when it was appearing regularly on the Arthur Godfrey Show. He also provided arrangements for the Buffalo Bills. Since, Latzko has arranged more than 450 songs for barbershop groups. Above, Walt and Majorie display his honorary membership certificate.

The Harrisburg, Pa., Keystone Capital Chorus makes regular visits to area hospitals to brighten the day for patients and staff. Shown at left, part of the group performed at Holy Spirit Hospital in Camp Hill, Pa., while other members visited two other hospitals in the city.





Shown above, the **Capital City Chordsmen** of Lansing, Mich., entertained at halftime at the nationally televised basketball game between Michigan State and Indiana in East Lansing last March.



Shown above, B.J., a golden retriever, accepted a check from Rochester, Mich., Chapter President Dan Bajorek (at left), while Bill Hansen, president of Leader Dogs for the Blind, looked on. This was the second contribution from the chapter in 1996.

The San Fernando Valley Chapter's **Valleyaires** chorus was the featured entertainment at the Presidents' Day celebration held at the Ronald Reagan Presidential Library in Simi Valley, Calif. After the concert, members posed with some of the many presidential look-alikes who attended. Shown at right are (l to r): Fred Murray, John Freemis as Ike, and Bill Cohen.



When the **Wild Rose Harmonizers** of Red Deer, Alberta, decided to hold a weekend retreat last January, little did they know the temperatures would be in the minus-thirty-degree range. Food, however, was not a problem. Shown at left, Mike Robertson and Howard Wilde cooked up a storm.



## Letters to the Editor

### A memorable barbershop experience

The power of barbershop acoustics is astounding. This is a true-life experience that occurred in the late 1980's during a mini-Hop near the University of Delaware.

After such a day's events, 30 to 40 Barbershoppers would regularly congregate at Hoffman's Tavern, just over the line in Pennsylvania. The lady owner loved to hear us sing, and her encouragement guaranteed a regular parade of quartets, both organized and disorganized.

On one memorable night, Harry Williamson and his son, Eddie, along with two cronies, took their turn. As they approached the tag, they cranked up the volume, thus creating awesome overtones. At some level of harmonic reinforcement, their sound found a sympathetic vibration in the metal tracks supporting the acoustical tile ceiling.

The people at the bar who weren't Barbershoppers were amazed at the dance of the tiles overhead. But they hadn't seen anything remarkable yet. After a while, the bouncing ceiling tiles radiated their energy all the way to the walls in every direction, including the area above the bar.

Over the bar was a wooden rack holding dozens of glasses, all supported by wires connected to the metal track. As the track jumped up and down, the wine and beer glasses began to sway; some to and others fro; while some were going, others were coming. Soon, the entire tavern was filled with the ringing of glasses tapping against one another.

The looks on the faces of the owner and her barmaid were something to behold. The incident demonstrates that there is more to barbershop harmony than just words and notes. Three cheers for overtones.

DAN DEKOWSKI  
FOREST HILL, MD.

### BOTY in two districts

Dixie District Immediate Past President Jack Frobose presented a recruitment award to Bob Miquelon on January 25 at the Macon, Georgia, Chapter Officer Installation Ceremonies. Bob has now recruited 25 men into the Society.

However, this was only the latest of numerous achievements in the Society by Miquelon, who has been named Barbershopper of the Year by both of the chapters to which he has belonged; the Wayne, Michigan, Chapter in 1978 and the Macon Heart of Georgia Chapter in 1989.

FRED HINESLEY  
MACON, GA.



Dixie District Immediate Past President Jack Frobose (at left) presented a recruitment award to Bob Miquelon on January 25.

### Likes *The Harmonizer*

In reading *The Harmonizer*, I was pleased to find photos and information about barbershop chorus involvement in community events. The **Sounds of Enchantment**, our local chorus, sings at nursing homes at Christmas, does singing Valentines, entertains for many corporations and has performed at First Night Alamogordo for the past three years. Each year they sang at least three sets.

I found *The Harmonizer* very interesting. As the director of a performing arts center, I am always looking for new ideas. I found several in the recent issue—my volunteers are already groaning, "Not another project!"

Thanks for the good publication. Many of the tips and membership ideas transfer to other organizations.

SUSIE HALL, EXECUTIVE DIRECTOR  
FLICKINGER CENTER FOR PERFORMING ARTS  
ALAMOGORDO, N. M.



Shown above, the **Sounds of Enchantment** of Alamogordo, N. M., performed at First Night Alamogordo, a non-alcoholic celebration of New Year's Eve, for the third straight year in 1996.



# Annual financial report

As with any corporation, the Society's books are audited each year. In accordance with Society bylaws, the audit is reported in *The Harmonizer* for the benefit of all members. If you wish a copy of the complete spreadsheet report, including the accompanying notes, which are an integral part of the report, send a stamped (\$.64) and self-addressed envelope to the headquarters office.

**Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, and Harmony Foundation, Incorporated**  
Consolidated Statement of Activities  
Year Ended December 31, 1996

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Revenue and Support</b>				
Membership services	\$ 1,648,784	\$ --	\$ --	\$ 1,648,784
Conventions	1,002,028	--	--	1,002,028
Recruitment	26,350	--	--	26,350
Communications	139,974	--	--	139,974
Outreach to schools and communities	23,054	--	--	23,054
Enhancing the musical experience	664,743	--	--	664,743
Leadership development	124,964	--	--	124,964
Non-dues income	935,841	--	--	935,841
Administration	244,529	--	--	244,529
Investment income	225,036	--	--	225,036
Arrangement and reproduction	56,012	--	--	56,012
Miscellaneous	28,311	--	--	28,311
Harmony Associates	250	--	--	250
Archival Display	--	23,554	--	23,554
Lou Perry Scholarship	--	2,229	--	2,229
World Harmony	--	32,373	--	32,373
Income on endowments	--	15,213	--	15,213
Contributions	--	53,694	44,576	98,270
Net assets released from restrictions				
Satisfaction of program restrictions	72,823	(72,823)	--	--
Total revenue and support	5,192,699	54,240	44,576	5,291,515
<b>Expenses</b>				
<b>Program Services</b>				
Conventions	827,052	--	--	827,052
Communications	450,752	--	--	450,752
Outreach to schools and communities	212,314	--	--	212,314
Enhancing the musical experience	892,511	--	--	892,511
Leadership development	361,223	--	--	361,223
Old Songs Library	30,485	--	--	30,485
International services	9,376	--	--	9,376
Administration of temporarily restricted programs	72,823	--	--	72,823
Total program services	2,856,536	--	--	2,856,536
<b>Supporting Services</b>				
Membership services	399,534	--	--	399,534
Recruitment	268,078	--	--	268,078
Non-dues expense	1,046,887	--	--	1,046,887
Administration	333,363	--	--	333,363
Fund raising	15,390	--	--	15,390
Trust administration	1,290	--	--	1,290
Total supporting services	2,064,542	--	--	2,064,542
Total expenses	4,921,078	--	--	4,921,078
<b>Change in Net Assets</b>	<b>\$ 271,621</b>	<b>\$ 54,240</b>	<b>\$ 44,576</b>	<b>\$ 370,437</b>

**Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, and Harmony Foundation, Incorporated**  
Consolidated Statement of Financial Position  
December 31, 1996

<b>Assets</b>	
<b>Current Assets</b>	
Cash and cash equivalents	\$ 1,417,180
Accounts receivable (net of allowance for uncollectible accounts of \$25,180)	
Chapters	97,121
District and Subsidiaries	91,559
Other	1,617
Promises to give receivable (net of allowance for uncollectible promises of \$17,000)	29,989
Accrued interest receivable	34,882
Inventories	442,568
Prepaid expenses	110,636
Total current assets	2,225,552
<b>Investments</b>	2,657,450
<b>Property and Equipment</b>	
Land	94,400
Buildings and improvements	715,774
Furniture and equipment	1,596,215
Automobiles	40,646
	2,447,035
Less accumulated depreciation	1,637,625
	809,410
<b>Other Assets</b>	
Promises to give receivable	15,650
Cash surrender value of life insurance, net of \$800 loan	18,825
Temporarily restricted investments	57,309
Permanently restricted investments	260,143
	351,927
<b>Total Assets</b>	<b>\$ 6,044,339</b>
<b>Liabilities and Net Assets</b>	
<b>Current Liabilities</b>	
Accounts payable and accrued expenses	\$ 532,896
Accrued pension liability	69,089
Hearspring	137,950
Deferred revenues	
Membership dues	866,972
Future conventions	686,281
Other	100,188
Total current liabilities	2,393,376
<b>Long-term Liabilities</b>	
Deferred life membership income	45,826
Total liabilities	2,439,202
<b>Commitments and Contingencies</b>	
<b>Net Assets</b>	
Unrestricted	3,196,696
Temporarily restricted	148,298
Permanently restricted	260,143
Total net assets	3,605,137
<b>Total Liabilities and Net Assets</b>	<b>\$6,044,339</b>



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TOURS (D) (E) 1998 LITERARY BRITAIN BOTH PRICED - £1,195

(D) June 11/25 (E) July 16/30

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TOUR (G) Sept 20/Oct 4 1998 Scotland/England Irish Convention - £1,285

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## Potpourri



Harmony Helper (above) was named the top invention at the 15th Duracell/NSTA Scholarship Competition in March.

### Teenager's invention teaches harmony

Ashley Eden, a 16-year-old junior at Montgomery Blair High School in Silver Spring, Md., invented Harmony Helper, a practical and useful musical training machine that teaches people to sing harmony. The device was awarded first place in the 15th Duracell/NSTA Scholarship Competition in March, garnering its inventor a \$20,000 savings bond.

The battery-powered Harmony Helper offers three octaves, to match various vocal ranges. The user selects a harmonic interval, such as a major third or fifth, and the desired octave. Harmony Helper randomly selects one of the twelve semitones in the octave, lights an LED representing that note, and plays it through the headphones. The user tries to harmonize the selected interval with the note. Three lights indicate if the correct harmonizing note is sung, or if the singer is sharp or flat. To hear the correct note that should be sung, there is a "hint" button which, when pressed, will play that note.

While only the prototype exists, technical data is available. Of Harmony Helper, as well as the other prize-winning inventions in the competition, the judging chair remarked, "The technical know-how is sufficient for production as a viable product." Who knows? Perhaps someday the gadget will be commercially available for struggling would-be woodshedders.

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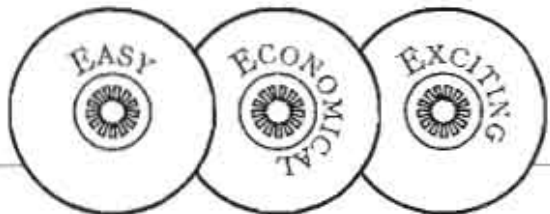
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### CHORUS DIRECTOR WANTED— SPEBSQSA



The OK Chorale, Oklahoma City's championship chorus, is looking for a director. The third chapter to join the Society, we have hosted the longest-running string of annual barbershop shows in history. The OK Chorale has been among the top three choruses in the Southwestern District for the last fifteen years. In the last eleven years, we have been six-time competitors at international, plus a seventh trip as mike tester. The OK Chorale pioneered front-row choreography. We want an innovative, challenging director who will provide musical leadership for the chapter and encourage and lead us to even greater heights. Job opportunities abound in the Oklahoma City area, housing is very economical, schools are excellent and we will help you relocate. If you are interested in working with a championship-caliber chorus, send your resume to the OK Chorale, P.O. Box 1702, Bethany, OK 73008-1702, or call Ed Sturm at (405) 341-8568 (H), (405) 848-4093 (B) or fax to (405) 848-4094.

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 Cape Chorale, Cape Coral, Florida, 1995 Sunshine District Champion Chorus, is seeking a new director. This highly motivated chorus is looking for a knowledgeable, energetic individual with above average leadership and communication skills. Our continuing goal is growth through musical excellence. We have a solid base of musical and performance skills that will offer a rewarding experience to the right candidate. Salary is negotiable. Interested parties should contact Jim George, 1043 Blue Heron Drive, Sanibel, FL 33957; Phone (941) 472-0168, Fax (941) 472-2094

The Cascade Chordsmen Chorus of Elyria, Ohio, is looking for a music director. This chorus is known as one of the best-singing small choruses in the Johnny Appleseed District. Located 20 miles west of Cleveland, we are an experienced chorus with an established music team, an enthusiastic board of directors, and a rich history of musical excellence. We seek an individual with prior directing experience, strong communication skills, an understanding of the barbershop style and a love for this hobby. If you are up to accepting the challenge, contact, or send credentials to, Glenn Siebert, 11463 Blodgett Creek Trail, Strongsville, OH 44136; phone (216) 572-5558; fax (216) 572-9388; GSiebert@ridge.com via e-mail.

### UNIFORMS FOR SALE

For sale: 50 red polyester uniforms; coats, vests, trousers, ties, white ruffled dickies, and a bolt of red cloth. The lot for \$750. Cloth sample and photo on request. Contact Bill Frost, 9460 SW 62nd Drive, Portland, OR 97219; (503) 244-0754.

For sale: 45 classy gray tuxes w/black trim—\$800. Includes slacks, shirts, vests and cummerbunds. Good selection of sizes. Contact Archie Lessard (800) 686-9507.

For sale: 60+ complete light blue tuxes with navy blue trim. Two trousers each (light/dark blue), reversible vests, bow ties, white ruffled shirt. Photo and size chart available. \$1,500 for the lot. Contact Art Williams, 258 Jewett Hill Rd., Apalachin, NY 13732.

### 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.

Please note that the telephone and fax numbers for Harmony Tours Worldwide (see advertisement on page 30) have been changed. From the U.S., the numbers are: Telephone 011-44-113-229-0898 and fax 011-44-113-229-9529.

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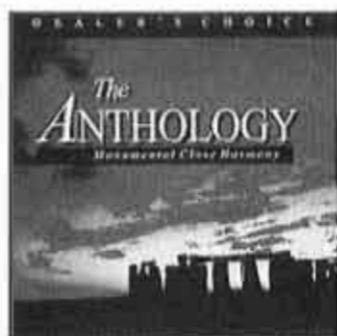
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