

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1997



The Harmonizer



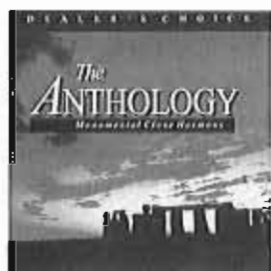
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SPEBSQSA VISION STATEMENT

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

When the Bend, Oregon, Chapter was awarded host duties for the Evergreen District spring prelims, the smallish community was delighted to have a barbershop event of such scope, and commissioned a cover shot for its Arts & Entertainment bulletin. Four chapter members simulated the Norman Rockwell "Close Harmony" pose (l to r): Bob Worlock, Gary Will, Don Andrew and Neil Chase. Photo courtesy of Sandell Photography



Let's Harmonize!

by Darryl Flinn, Executive Director

I'm gonna sit right down and write myself an e-mail

(Or, I read your e-mail, Mammy O' Mine)

Pretty silly, do you think? Yet, makes me want to ask, what does this electronic world we live in have to do with this QUARTET thing we are trying to preserve? Since we here at Harmony Hall are so vitally committed to every Barbershopper getting his membership's worth, I thought this a good time and place to share how we think this electronic revolution is going to benefit us all.

Technology today is such that every function vital to serving you, the member, is powered by some sophisticated computer. All of our member records are stored electronically, we arrange our music by using wonderful new software, we sell pitch pipes and music via a computer system, the Old Songs Library runs on a music database, and our dues and finances are all managed with the help of a custom-designed software package.

Some of you already know about and use the Harmonet, the 1,700-member e-mail barbershop discussion group. You may also know that we here at Kenosha can communicate via e-mail with any member who is a part of the Internet.

Still more sophisticated is our presence on the World Wide Web. Any member (or non-member) can now look up our web site (<http://www.spebsqsa.org>) and get a wide variety of information including PR material, statistics about our Society, a photo of Harmony Hall and a map telling how to get here—plus a lot of other interesting information about what our Society is up to.

Sometime next year, any member (or non-member) will be able to go on-line to the Society's web site and:

- listen to audio recordings of popular quartets,

- get new membership information,
- pay dues,
- browse through (and order from) our merchandise catalogue,
- see their own chapter's show advertised,
- request an arrangement,
- look up another member or chapter,
- chat with other members,
- check out where their favorite QUARTET is performing,
- look up the date of almost any barber-shop event in the world,
- read the scores of contests as they are tabulated,
- research the Society's governing documents,
- sign up for COTS or Harmony/Directors College,
- reserve your seat for international convention,
- get a press kit,
- copy some nifty clip art, or
- change your own address and phone number in our records.

You might even be able to see my photo (with mustache) when you read *The Harmonizer* on your computer.

We think that there will be a dynamic training presence on our web site, including not only barbershop craft, such as how to better sing in tune, but also "how to" training, such as membership ideas, tips and training for our chorus directors, etc. Of course, you needn't own or use a computer to continue to enjoy membership benefits currently available, but if you are bent that way, the world of information just got a lot smaller and a whole lot faster.

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Conventions

INTERNATIONAL

1998 Atlanta, Ga. June 28–July 5
1999 Anaheim, Calif. June 27–July 4
2000 Kansas City, Mo. July 2–9

MIDWINTER

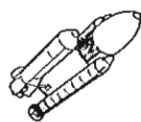
1998 Tampa, Fla. January 19–25
1999 Gulfport, Miss. January 25–31

HARMONY COLLEGE/DIRECTORS COLLEGE 1997
Missouri Western State College

St. Joseph, Mo. July 27–August 3



by Tim Hanrahan, SPEBSQSA President



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

Chapter Coaches—what are they? And, how can they help *my* chapter?

We are halfway through our transition year and things have been going extremely well with the new management structure. The combined dedication of the Society Board, committees and district officers is providing excellent results in most of our actions to date. As predicted, we have hit a few communication bumps along the way. Perhaps the biggest is our lack of communications, and subsequent understanding by our members, about the Society assistance that is available for individual chapter improvement through the Chapter Coaches Program.

In my January/February article, I introduced you to the Chapter Support and Leadership Training Committee (CSLT) and its development of the Chapter Coaches Program. Since that time, 94 coaches have been trained and another 50 will attend the Chapter Coach Applicant School in July. Let's again revisit this new leadership approach.

The CSLT is a group of talented Society leaders: Hank Hammer (chairman), Larry Clemous, Ken Custer, George Davidson, Jim DeBusman, Sam Sloane, Park Trammell and Eric Jackson. They are amassing an army of caring, sharing, and dedicated Barbershoppers who will be the conduits—the “can-do-its”—and your available resource for Society information from the top to the bottom of our organization. These pipped pipers are the *chapter coaches*.

We hope to have one trained and certified chapter coach for every four or five chapters in the Society. Their functional responsibility is to “keep the conversation alive.” By using the guiding principles of the Society's Unified Chapter Mission Statement, we hope to encourage and facilitate many round-table discussions of *all* chapter

members, to keep renewing and affirming who they are and what they want to be as it relates to all phases of the chapter—from musical to fraternal to philanthropic.

Your chapter coaches will also be a tremendous asset, in this continuing process, as they will have the awareness of, and can provide access to, every resource available throughout the district and Society. They do not pretend, however, to have all the answers for an individual chapter operation. Their function is to listen, understand and help determine a chapter's needs, and guide the leadership in enabling the chapter to develop its own direction.

Chapter coaches are committed to the chapters they are coaching for the long haul and are held accountable for the results, specifically chapter attendance and chapter membership. Their focus will always be on *you*, the chapter member!

We are all very excited about this new program, and hope you will be patient as we learn together how best to serve the many and varied needs of all Barbershoppers. If you want more information about this exciting program and how you can participate, please check with your chapter president, who can place you in touch with your district vice-president for chapter support and leadership training.

Information on the Chapter Support and Leadership Training Committee, including chapter coaches, is also available on the committee's Internet homepage. The address is: <http://www.ccsi.com/~njo/cslt>. Make sure that you type it right! The other night I ended up with the Canadian Society of Laboratory Technicians, but I enjoyed reading that too!

I read your e-mail ...

continued from page 2

We are guided by the Society's *Future 2001* long-range planning document, but for this subject, the future is *here* and *now*. Most of what you just read is now in the planning stages. Where do you think we will be with all of this by the new millennium?

May I finish with two personal observations? First, I've always heard that “you can't teach an old dog a new trick.” Well, I've only been “computerized” for a few years, and I must tell you that an old dog just *loves* a new trick.

And finally, if you are browsing the Net in search of fun, fellowship, the thrill of ringing a chord with three other guys, or just being part of a great chapter family, I'm afraid you're looking in the *wrong* place!

Let's Harmonize!

Lash



Quartetting *literally* changed my life

by John Miller, Bass, *Grandma's Boys*, 1978 International Champion

I have to start this off by revealing a personal fact about my youth—I was a member of a gang! OK, not really a gang, just sort of a group of tough guys who got together and hung out. Well, all right, so we weren't very tough and we didn't really hang out so much as we *sang* out.

My high school in Chicago's northern suburbs had put on *The Music Man*, and had spawned three quartets. There were a number of occasions when we would get together for a night of quartetting. We would go into a concrete tunnel near the school because chords rang so well in there.

Late one evening, we were trading off parts, hammering tags as loudly as we could, when a patrol car drove up to break up this rowdy harbershop gang. When the patrolman yelled out, "Hey, what are you guys doing?" we yelled back, "Singing!" The patrolman was pretty much stopped in his tracks with that reply, so we resumed our tag singing. After listening for a few minutes, the patrolman resumed his duties—apparently off to arrest some wayward Sweet Adelines.

The point of this marginally amusing anecdote is that even though our "gang" could have been a mini-chorus, we always sang tags as quartets. To us, it seemed purer with just four voices.

The summer I graduated from high school, all the quartets broke up. Four of us, however, decided to get together for fun one night to sing. One of the songs we sang that night was "Grandma's Boy," and we decided that would be the name of our new quartet. For guys aged 16 and 17 it seemed like an OK name. (I must admit that, by the time we won the international championship some 11 years later, the *Grandma's Boys* name seemed a lot less appropriate.)

We sang often, performing at a lot of family parties. But, we did get one big show. It was at that show that the director of the local chapter said: "You guys should join the Society and compete in the district contest." We said, "Great! What's the Society and what's a district contest?"

We joined SPEBSQSA in late September of 1968 and won the Illinois District contest about a week later. One contest, one win. Things would never be that easy again.



The New Tradition as the Marx Brothers (clockwise from left): John Sherburn, tenor, as Zeppo; Bobby Gray, Jr., bari, as Harpo; Dan Jordan, lead, as Chico and John Miller, bass, as Groucho celebrated their 1985 championship with a bang.

In the years that followed, we respectively attended eight different universities, were assisted by five different coaches, sang on countless shows ... and ultimately burned through two tenors on our way to the championship.

The quartetting experience had a profound impact on my life. It created undying friendships, allowed for tremendous personal creative growth, and gave me some of my fondest memories. Perhaps one of the funniest was in my second quartet, *The New Tradition* [1985 international champion]. Our Marx Brothers contest routine was requested so often that we created an entire in-character act around it.

One day, we were trying to get to a Friday show from the West Coast. Weather had delayed us and caused us to make a plane change in Cincinnati. We would not have time to change and get made up at the auditorium so, in the Cincinnati airport, we became the Marx Brothers—full costume, full makeup and, to our own amusement exclusively, I think, fully in character. We remained that way in the airport, on the plane, with the host—and finally on stage.

The quartetting experience is not to be missed. I strongly recommend it to all members. If you're wondering how to do it, here are a few easy steps:

1. Find three other guys who can sing the other parts—first problem solved. You're already in a chapter, so you have access to all voice parts. Just get together for tag singing. If it sounds good, try a chorus song. If it sounds *really* good, buy matching socks.
2. Sing for someone—a chorus member, a spouse, a household pet. Result: you are now a performing quartet.
3. It could be in the back room after a chapter meeting or on stage at the district level, but *compete* against some other foursome. Wow! You are now a competition quartet.

There are joys in any level of quartetting. Give it a try. You have nothing to lose except maybe an inhibition or two. What you have to gain is a singing experience that is at the very least fun ... and for some—me included—life-changing.

[Today, John Miller is an executive vice president for NBC-TV—Ed.]

Start making plans for midwinter fun in Tampa

Why not take a break from winter's chill by joining your fellow Barbershoopers at the midwinter convention in Tampa next January? Since hosting the 1991 convention, the city and surrounding area have added many new features and attractions. A multi-million-dollar hotel renovation project in the interim will help to ensure your enjoyment.

Disney World, EPCOT Center and Busch Gardens all offer new things to see and do, while the Lowry Park Zoo and Florida Aquarium have added special venues for the public. The beautiful harbor, the largest port in Florida, is home to day and evening cruises that offer the finest in cuisine.

Ybor City, once the "cigar capital of the world," with more than 200 factories and 12,000 workers, has been transformed into a multi-ethnic city within the city. Now referred to as "the Soho of the south," Ybor City is a mixture of historic buildings, artisan galleries, shops, restaurants and nightclubs.



Shown above, *alfresco* diners have a great view of the Tampa Convention Center across the bay.

Friday and Saturday night shows will feature the 1997 medalist quartets, and the Seniors Quartet Contest will showcase our finest over-55 foursomes. Tickets for these events are included in your registration price.

Just send in the registration form below. Other ticket-ordering information, as well as details on special events, tours and hotel reservations will be forwarded to you upon receipt.

Midwinter Convention Registration • Tampa, Fla. • Jan. 19-25, 1998

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

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WHAT'S INCLUDED:

Registration package includes a personalized convention badge, a reserved seat for the Friday and Saturday Night shows, admission to the Saturday Night Afterglow and admission to the Seniors Quartet Contest.

INSTRUCTIONS

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

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

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

All show and tour tickets may be picked up in the convention registration area at the Doubletree Hotel after 1 p.m., Tuesday, January 20, 1998.

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.

For office use

1998 CONVENTION ONLY



It's at the Museum

by Ruth Blazina-Joyce, Curator/Archivist

You never know what's going to turn up at the Museum. One of the pleasures of this job is the unexpected phone call—the one that doesn't ask me to switch to AT&T or refinance my mortgage. Instead, the voice says, "Hi. I've got something here I thought you might like for the Museum." Here's a look at some new items that have recently come to the Museum.

One piece at a time

One of the more interesting and decorative additions to the collection is a "Sunbonnet Sue" jigsaw puzzle. As curator, I always try to get background information about the items in the collection. In this case, I wanted to know who manufactured the puzzle, when, and if it was part of an 'old songs' series.



The puzzle came to us from a Barbershopper in California. A family member had found it at a garage sale and gave it to him as a gift. It had been fully assembled and glued down to a cardboard backer. Though it was a perfect reproduction of the cover art, there was no company name or manufacturer listed on the front. In fact, there was nothing at all to identify who made it. How could I track this down?

I called the research librarian at our local public library for the names of major jigsaw puzzle companies and hobby groups. With a list of about three or four companies, I started dialing. I met a lot of nice people and learned a lot about jigsaws, but no one knew anything about "Sunbonnet Sue." Then, the guy I was talking to on my last call mentioned a puzzle expert in Maine. A fresh lead!

I called her and described the puzzle. She had never seen one like it before, and there was nothing distinctive about its size or construction to provide a clue. Dead end.

Then, about a week and half later, she sent me a letter. Over the weekend, she had found a "Sunbonnet Sue" jigsaw puzzle at a flea market—in its original box. She copied down the information for me. According to the box, it was part of a "Nostalgia" series produced by Whitman/Western Publishing Co., of Racine, Wisconsin. Yes, that's right. The puzzle had been made just 10 miles up the road from Harmony Hall!

The rest of the story? Whitman/Western was a division of Golden Books. Golden sold its puzzle division several years ago to Hasbro. Any further information about Sunbonnet Sue and other titles in the Nostalgia series will have to wait until someone opens the right storage box and uncovers the records.

Memories of a barbershop composer

Bob Godfrey was well known in barbershopping circles for his songwriting skills. The Museum was fortunate recently to receive several items associated with Bob from a Barbershopper in Canada. Several years ago, he learned that a ring once owned by Bob was now in a local pawn shop. He went over to investigate, discovered that it was about to be melted down, and bought it on the spot.

Bob had had this ring made especially for himself. It bears an engraving of a quartet based on one of his designs, and underneath are the



That Old Qtet of Mine

words "That Old Qtet of Mine." Along with the ring, we received a portrait of Bob, affectionately caricatured by John S. Brown.

In 1979, Bob's chapter presented a Godfrey extravaganza. Altering Bob's "There's Something I Like About Broadway" to "There's Something We Like About Godfrey," they built a barbershop show around Bob's music. They flew in special guests Lou Perry and the **Boston Common**, and received long-distance messages from Bob's brother, Arthur, and Pearl Bailey. The final Friday night show was taped live by a local network. And, at the end of the evening, Bob was presented with a painting, signed on the back by all the performers and special guests.



Above, Neil Aitchison (left) congratulates Bob Godfrey as Dr. Bob Johnson holds a commemorative painting celebrating Godfrey's many years as a composer of barbershop songs.

We're wired!

The Museum's on the web! Check out the Museum's newly established web site. From our home page, you can browse our collections and exhibits; explore barbershop history; find out about our new projects; and ransack our storehouse of barbershop stats 'n' fun facts.

Please pay us an on-line visit at <http://www.spebsqsa.org/museum>.



A few thoughts on preservation

by Bill Biffle, Albuquerque, N. M.

I was in New Orleans in late April for the 28th-Annual Jazz and Heritage Festival. It was a hoot! The most fun with music I've ever had without performing—and better than many performing experiences, too!

We spent most of the weekend in the Heritage tent, wherein homage is paid to traditional Nawlins jazz. Non-stop, free-wheeling, high-spirited, emotionally charged, sometimes ear-splitting, foot-stompin', second-line-dancin' music from some of the best players I've ever heard. I thought they were a little like us.

The performers ranged in age from early 20s to 91—yes, 91! Doc Cheetam, who played in the Cotton Club in the 20s and with Basie and Ellington, can still bring it! In fact, he was one of the two- or three-best trumpet players we heard all weekend. The point is that every group had old heads and young turks, playing together with obvious musical respect. So, they're a little like us in age diversity.

There were PhDs in Jazz and players from the depression era who probably never saw a classroom outside of Storyville. A bit like us—all educational levels, all income groups.

They were preserving a style. Preserving it by paying homage to their roots by performing the songs they played 'way back when, in the exact style in which they were played 'way back when. Kinda like our quartets and choruses who want to sing the old songs in the old way and keep the original style alive.

There were also groups who used traditional instrumentation—a front line of soloists with a three-piece rhythm section—who played every song, *every song*, in the dixieland style, *but* who played everything from "Margie" and "Back Home Again In Indiana" to "How Deep Is The Ocean?" and "True Love" from *High Society*. Kinda like our groups who want to sing newer songs in the barbershop style.

Let me be clear here, *every* song played by *every* group—preservationists and perpetuators alike—sounded like Dixieland, or traditional jazz, as you prefer. Not every song fit the exact paradigm of songs written before 1930 or whenever, but, every song *did* have a chord progression interesting enough to allow improvisation, which moved generally around the circle of fifths, and had enough melodic interest to be considered a song you'd want to hear again.

What they *didn't* play was "Music of the Night" or "Blue Rondo Ala Turk" or some such. Why? Simply because these songs don't "Dixieland" well. They just don't fit the traditional jazz style. They wouldn't *sound* like Dixieland. Importantly, we, the audience, knew all the songs (except maybe the most obscure old stuff). The songs all fit the general style and they all sounded right to us.

So, they seemed to me to get it pretty well right. Some strict homage to the roots of the style, some pushing, however gently, at the edges of the style, and no outright "beyond the pale" stuff at all.

Kinda like I think we ought to do. Not get too crazy, not sing stuff we can't sing well, not sing songs a cappella that are heavily dependent on driving rhythms, not sing songs that only have one or two, or even three chords, not sing melodies or lyrics that aren't interesting and worth our efforts.

But also, not lock ourselves in the closet of a finite number of tunes, written before an arbitrary date, with exactly the right number of "proper" chords. In short, use our heads.

The folks in New Orleans, admittedly, weren't saddled with the word "preservation" in the title of their organization. Heck, they don't even *have* an organization. There was also *lots* of other music going on in other venues of the festival: jazz, gospel, R&B, country, etc. Plenty of styles for everyone.

Everybody had a ball.



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SingAmerica service projects blooming

by Gary Stamm, Director of Marketing & Membership

Barbershoppers all across our Society are finding unique and rewarding ways to make SingAmerica and SingCanada come alive in their back yards. Enjoy, and become inspired by, three wonderful stories.

Don Betts reports on the Racine, Wisconsin, Chapter

A year ago, the Racine Chapter leadership discussed how we could get involved with the new Society movement, SingAmerica, in our local schools. Our first opportunity came to us in the spring of 1996 at the school district's solo and ensemble contest.

One of our member's daughters, Kathy Berg, is an elementary music teacher. Kathy made the suggestion to her fine arts consultant, Dr. Steven Miller, that our chapter be invited to help with the contest. Upon receiving the invitation, 14 of our members assisted the contest judges during the all-day program.

Our next opportunity came with the Society's HARMONY EXPLOSION Camp held at Ball State University in July of 1996. Four junior boys (yes, all four parts) and their teacher were recruited from Case High School in Racine and sponsored to the camp. Our chapter paid all of their expenses, which amounted to \$925. This money came from chapter funds and our SingAmerica funds.

We started the 1996-97 school year this past fall with an offer of furnishing a supply of *Get America Singing ... Again!* books. The public school music teachers were very receptive to our offer, and we gave classroom sets of books to 23 elementary schools in Racine.

As a result of our interest in the vocal music programs within our local schools, the

Dairy Statesmen Chorus was invited by Dr. Miller to participate in five local area choir festivals in our middle schools. We were the special guest chorus for three festivals in March and two more in April.

The first festival was held at Mitchell Middle School with several elementary school choirs, a middle school choir and senior high school choirs. After the event, a note from a fourth-grade student said,

"Thank you for the opportunity to sing in the Mitchell Area Choir Festival. What I liked the best about the festival was the Grand Finale. It is the Grand Finale because it had grownup voices, teenage voices and elementary voices."

His teacher, Kathy Berg (our member's daughter), attached another note saying, "Thanks for adding so much! You helped at least one little boy see that music can be a life-long experience. I think I remember a little girl learning that from you too—a long time ago."

This whole scenario has been good for the chorus, by reaffirming the need to support SingAmerica right here on our local level. Of course, we are also proud of the fact that we have contributed money to the Society's SingAmerica fund as well as maintain our support of Heartspring.

Gale Demaree reports on the Greater Ozarks Chapter

The Greater Ozarks Chapter's first effort in support of SingAmerica has been gratifying. We are soliciting funds from local corporations to help us purchase *Get America Singing ... Again!* songbooks to be placed in our local schools. The initial funds came from the Bank of Bentonville, Bentonville, Arkansas.

We wanted some kids in the picture for the Benton County Daily Record newspaper when we set it up, so the music teacher went into a homeroom and asked for six volunteers at random. We placed the song books, in their polywraps, on the table in front of them and asked them to unwrap the books.

They tore into those stacks like a bunch of shoppers on sale day at the mall, and immediately started singing the songs that they recognized, no two of them on the same song. We had a heck of a time calming them down for the picture.

To organize for this project, we formed an Outreach Committee. The mission of the committee is to interact with the music educators in the community to find out their needs. Using this information, we approach corporations and individuals for their support.

We present the teachers with a packet that includes information about our chapter, SingAmerica and the Society, with a copy of the Society vision statement. We include a document that explains what we are able to do to assist the teachers through financial aid and performance. The packet includes a form for the teachers to fill out, listing the things that are needed for their music education programs.

This form is forwarded through the school administration for approval and returned to our chapter. The form then serves as the basis of the proposal that we present to corporations and individuals for financial support.

It seemed natural for us to suggest providing the song books as our entry to the teachers. So far, that has been met with enthusiasm. We were surprised and pleased



Shown above, The Racine Chapter Dairy Statesmen Chorus joined with school choirs in the Grand Finale of just one of five southeastern Wisconsin middle school choir festivals that the chapter supported so far this year through SingAmerica!

to learn that all the teachers were aware of the SingAmerica program, which really was a help in getting our feet in the door. We have collected newspaper and magazine articles (*Discover* and *Newsweek*) about music education and learning, and include these in our proposal for support.

Eric Ruthenberg reports from New Hampshire

In March, a year-and-a-half of planning came to fruition in the form of a statewide benefit concert for SingAmerica. The event not only brought together every barbershop chorus in New Hampshire, but involved high school students from around the state in two festival choruses.

The students provided the highlight of the show, the girls' and boys' choruses each singing a program in the barbershop style, complete with classy moves! It was a sight to see and more than a pleasure to listen to, especially for me.

This concert brought together singers from my high school chorus with the barbershop chorus that I direct. It was extremely rewarding to be able to show my kids that music is truly a lifelong bobby, and something that we can all do.

In the morning, students from Lisbon, Lincoln-Woodstock Regional, Kennett and Newport high schools met at Manchester Memorial High School to begin a day of rehearsals with two very talented directors. Mike Martin, tenor of **The Management** quartet directed the boys, and incomparable arranger and director Renee Craig directed the girls. By show time, one could tell that everyone had worked hard and that both directors had done an outstanding job.

The evening's program was a real treat. Northeastern District Past President Bill Ferrigno served as the emcee, and brought to the stage the Laconia Chapter's **Lakes Region Chordsmen**, **Minor Adjustments** quartet, the North Country Chordsmen from the Hanover Chapter, the **Cheshiremen** from the Keene Chapter, Portsmouth's **Yankee Clipper Chorus**, the **Concord Coachmen**, directed by yours truly, and former district chorus champs, the

Granite Statesmen from the Nashua Chapter.

Finally, after a full day of rehearsing, the high school choruses came out to strut their stuff for us. It was just plain fantastic. I can't describe how rewarding it was to see my kids out there loving every minute of this production.

First the Glitter Girls, as the female chorus named themselves, took the stage. The crowd began cheering before their first song was even over—Renee's arrangement of "Yesterday." This was followed by "Rock Around the Clock," complete with front row dancers, which brought friends and families to their feet.



The high school boys' chorus at the New Hampshire festival included an Al Jolson "shtick" performed by one of the students (shown above).

The boys opened with "Vo-De-O-Do," complete with flashy movement and great singing. That was followed with "Bye Bye Blues," including two key changes and bell chords, and "Goodnight Sweetheart, Goodnight"—an absolute show stopper.

Concluding the evening was a massed sing that brought all the performers back on stage. Singers of all ages joined in harmonious song with "Teach the Children To Sing," narrated by two students. It was without a doubt the highlight of my career as a professional conductor and one I will never forget.

Our "little show" raised upwards of \$2,000 for SingAmerica and SingCanada. It would not have been possible without the time and talent of many wonderful Vermont Barbershoppers, The Management and Renee Craig.

One of the many highlights of the evening came when The Management treated the audience (including all the students) to some outstanding singing. The kids gave standing ovations after most of the songs. I have never seen my kids so excited. The highlight for me was listening to Billy Joel's "Lullaby" and gazing down at my wife and baby from where I was standing in the back of the auditorium. I thought about why we were all there, to raise money for SingAmerica and make sure kids like my son have the opportunity to sing in school and share in one of the most rewarding activities life has to offer—music!

I hope others in our Society will be inspired to undertake a similar project. In fact, I challenge you to do so. I will admit that there was quite a bit of work involved, but the final product was well worth every minute we put into it. The rewards are immeasurable.

Let us know how you are supporting SingAmerica or SingCanada in your local area in addition to your contributions to the SingAmerica and SingCanada fund through Harmony Foundation. We will print as many as possible and collect all for an idea file in Kenosha.

Lance and Lindsay enjoy "A Night to Remember" at the prom

by Brenda Keeler, Director of Patron Organizations—Heartspring



Everybody should get to go to a prom at least once in life. Students Lance and Lindsay got their chance in April, when they attended "A Night to Remember" at the Hyde Park Recreation Building in Wichita. Sponsored by the Chisholm Life Skills Center of Unified School District 259, the prom was attended by approximately 50 students with developmental disabilities from all over Wichita.

"Chisholm offers opportunities for kids with disabilities to participate in activities they might otherwise miss," said Heartspring teacher Diane Vanderbogart. Lance and Lindsay are both in her classroom.

Diane and Goddard school district paraprofessional Karen Hay were the chaperones for the evening, which started when Lance, Diane, and Karen were met in front of the Garvey building by a white, eight-passenger stretch limousine, paid for by a

Heartspring supporter. After picking up Lindsay at home, everyone enjoyed a meal at the Red Lobster restaurant on West Street in Wichita.

Lance and Lindsay looked very nice together as a couple. Lance wore a traditional black tuxedo with a teal handkerchief in his breast pocket and a white sweetheart rose boutonniere. Lindsay wore a tea-length teal satin dress with a sweetheart neckline and waist, a white satin bow in her hair, and a white sweetheart rose wrist corsage. At the prom, Lance and Lindsay danced together as well as with other friends well into the evening, which ended around 10:30 p.m.

"I think everyone had a really good time," Diane said. "It's really great that our students are able to attend these kinds of events. It was a very positive experience for them. I'm sure we'll all remember it for a long time."

Shown at right, President Len Parker (at left) of the Fayetteville, Ga., Chapter presented a check for \$1,000 to Dave Brotherton, superintendant of the Fayette County School System. The funds were raised by the chapter to purchase ten new seats in the Ferral A. Sams High School auditorium, where it holds its annual show.



Shown at left, the Hartford, Conn., Insurance City Chorus performed for the fourth consecutive year in City Place for the local chapter of the Leukemia Society of America at its annual sports event, the "Big Climb." The event has raised more than \$150,000 for research, education and patient aid programs.

The Ritz has certainly had their share of special moments. Now you can share in some of them through their latest recording, entitled **Rare Times**. This album features Walter Latzko's brilliant arrangement of *On The Sunny Side of the Street* as well as the classic *Little Girl*. Also, if you liked *What Shall We Do With A Drunken Sailor*, you'll love *The Camptown Races*.

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Let's bring back community singing!

by Joe Liles, Music Publications

Are we losing it? Do you remember when we had it? Although there are remnants here and there, we can bring it back and make it even better.

I'm talking about *community singing*. A group of people making a joyful noise together. Who's doing it anymore?

Some of my greatest memories as a child were formed while singing with relatives and neighbors around the piano. Singing predominated every event at church, and we were there three or four times every week. The Saturday movies had sing-a-longs, with recorded voices and a bouncing ball magically, rhythmically guiding and encouraging us to sing.

Every day at elementary school our classes opened with singing. At weekly assembly programs the student body sang songs. I still remember where I was standing one day when we sang "Columbia, The Gem Of The Ocean." I had goose bumps and tears and didn't even know the meaning of the words. The stirring, uplifting sound of the voices in unison lifted me out of my socks.

Band concerts in the park always provided time for the audience to sing a medley of singable songs, accompanied by the band. And sing we did! I heard voices all around me and I was one of them ... as part of the glorious sound.

Here's how to bring it back

Today, most people are deprived of this life-enrichening activity. And, we have created a timid mass of humanity afraid to even attempt vocal expression in song. It's time to do something about it! It will take a gargantuan effort, but it can be done, if all of us who still know the importance of music commit and stay focused on the task.

SingAmerica and SingCanada has, as a part of the project, the goal to renew singing throughout community and family life. We are not alone, my friends!

In April, 1995, the Music Educators National Conference invited representatives of SPEBSQSA, Sweet Adelines International, American Choral Directors Association and Chorus America to meet and discuss singing in America. The meeting was held at Harmony Hall in Kenosha. From this meeting a campaign was launched under the aus-

pices of MENC, originally called "Get America Singing ... Again!" but now simplified, at MENC's suggestion to SingAmerica! (which is the same name as our service project, with the addition of the exclamation mark).

Subsequently, a common song repertoire was selected that people of every age, in this country, should know. Some of your favorites songs might not be included, but it's a great start. Publication of the songbook was volunteered by the Hal Leonard Corporation, returning a portion of the income to the campaign. The ultimate objective is to encourage audience singing at concerts, recitals, opening and closing public gatherings with a song, singing at clubs and private meetings, and in homes.

We have the sources

This fine songbook, *Get America Singing ... Again!* is available through Harmony Marketplace (as well as music distribution houses everywhere). One singer's book, \$3.95, Society stock no. 6030; one pack of 10, \$34.95, stock no. 6031; piano/vocal/guitar edition, \$16.95, stock no. 6032.

Also from the Society is the collection of public domain songs (lyrics), with recommended keys for community singing, compiled by Burt Szabo and Val Hicks. *Sing-A-Long Songs*, stock no. 6044, is just \$3. You are allowed to make as many copies as you wish. Put the words in your show program or make your own song sheets to pass out wherever you sing. Or, project the lyrics on a large screen.

Determine your best songleader(s). He or she must have these traits:

- Ability to communicate verbally with the audience;
- Ability to elicit response and encourage involvement;
- Ability to communicate physically, that is, use good body language and gestures that encourage and coordinate participation; and
- A desire to bring joy to each participant.

Although not necessary, you may wish to use instrumental accompaniment. There are ragtime piano players who also lead audience singing as they play. Have a Dixieland band as a special guest to open the second half of your show and provide

an audience sing-a-long. Transition that with a number combining your chorus and the band, or bring the band back for a finale with the chorus, guest quartet(s) and maybe include the audience in the big finish.

Sing-a-long audio tapes are available to use in your auto, at home or wherever you want group singing.

Here are some more ideas:

- Use a round, such as "Row, Row, Row Your Boat," "Frère Jacques," "Dona Nobis Pacem," "Music Alone Shall Live," etc.—all in the songbook.
- Use songs that can be sung simultaneously by dividing the audience (and chorus), such as "Swing Low, Sweet Chariot/When The Saints Go Marching In" (put "Swing" on the pickup beat). Also, "Delta Dawn" can be sung with "When The Saints" Try "Play A Simple Melody/Me Father & Mother Were Irish."
- You may wish to use a leader for each song.
- Use action songs that require physical response, such as clapping, swaying, sitting/standing, arms raised/lowered, etc.
- Leave out the personal pronouns in "Let Me Call You Sweetheart."

For most audiences, you most often will need to use a lower key than that used by male barbershop arrangements. Otherwise, the melody may be too high for the female melody singers, a whole step or minor third down quite often is sufficient. Just be aware of the problem.

Although some songs more easily invite natural harmonizing, don't let that be the final determining factor in choosing a song. Unison can be amazingly powerful! Either way, we are creating a higher form of *harmony*. We are harmonizing the spirits and souls of the participants!

I know you have experienced that thrill many times as you sing in unison with others. Maybe this is the highest form of harmony after all.

Therefore, let's get going (singing) with this important aspect of the SingAmerica and SingCanada movement and not only get America singing ... again, but live up to our motto: Keep the Whole World Singing! For a world of singing, will you join me? 🎵

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It's your anniversary. Celebrate!

by Brian Lynch, SPEBSQSA Public Relations Manager

The urge to mark anniversaries extends to all corners of our culture. The good people at Hallmark make a fine living reminding us that a first wedding anniversary is "paper," and birthdays always deserve a card. We make public holidays of commemorative anniversaries, such as Independence Day, Victoria Day and Canada Day.

SPEBSQSA will celebrate its sixtieth anniversary in 1998, and many chapters and districts are approaching milestone anniversaries of fifty years. The flood of chapter anniversaries is the legacy of SPEBSQSA's rapid postwar expansion. We added 205 chapters between 1947 and 1952—so you can see why there will be much celebrating going on!

Heritage in our communities is a great public relations asset, and your fiftieth anniversary is perhaps your best opportunity to exploit it for recognition. Get the most mileage from your anniversary: make it a tool for both building member pride and for involving non-members in your organization.

Craft a theme to serve your goals

Our word "January" is derived from the Roman god of doors and gateways, Janus, who had two faces looking in opposite directions. During his festival month, we look backwards on the past year and forward into the new.



THE PAST CREATES THE FUTURE

Your imagery can convey both your memories and your hopes for the future.

Your anniversary is a gateway, too, when you reflect on the past accomplishments of the chapter, and look forward into the future. We don't want to *live* in the past, though. Rather, we want to use the story of where we came from to explain where we are today, and to invite people to help us shape the future. We want to present our rich heritage as a foundation for our vibrant present, and a springboard to an exciting future.

One good story is to compare and contrast the world today with the world of 1948 when the chapter was founded. Search your public library's newspaper archive for a few notable events that took place in your town fifty years ago, the advertised prices of a loaf of bread and a soda and a new car, and compare to the world today. Show how your chapter fit into the lifestyle of that day—and of today.

And that's the nut of it: look for ways to tell the story that singing barbershop harmony is a relevant, timely, relaxing hobby today—and will be for years to come.

Other phrases to keep in mind:

- "Reflecting our heritage and looking forward, ..."
- "Reflecting a tradition of recreational singing, ..."
- "Celebrating 50 years of service through song, ..."
- "The world has changed quite a bit since the Kordsmen were founded, but the tradition of singing four-part harmony has survived."

Use images that capture the spirit

The images and terminology you use to tell your story will determine the kind of message you send. If the only images you use are "olden days" and today's super-seniors, that's how you'll be perceived—as dated. *It's important to offer a variety of images that convey youth, strength, vitality and cultural diversity.*

Have you ever looked at anniversary announcements in the newspaper? Typically, they contain two photos: one of the couple on their wedding day, and another of the happy couple today. What does this tell us?

Major Anniversary Themes

Where we came from

- Proud to be part of the community for 50 years.
- A force for good in the community—local charitable support.
- A link of constancy through the years.

Where we are

- Making a difference today—current charities.
- Singing the old songs—and the new songs, too.
- SingAmerica & SingCanada are preserving the tradition of singing for pleasure.

Where we're going

- Youth Outreach is spreading barbershop to new audiences.
- Building coalitions to Get America Singing, Again.

Audiences love to compare "before" and "after." Photos that compare and contrast the world today with the time of your founding provide an immediate point of reference.

A founding member may still be a part of your chapter. Dig up an old quartet picture of him, along with a current performance shot, and combine them in a montage. Even better, show him singing with his son or grandson, to establish the link into the present and on into the future.

Make the show the centerpiece of the anniversary

Many chapters celebrate their anniversary with a gala show and anniversary party. It's a great way of leveraging your historical asset into show-biz value. "Fifty Years of Harmony" is a good hook, with lots of staging and repertoire possibilities. The Society-published "Heritage of Harmony" script (stock no. 4416, \$3) can be readily adapted to fit your chapter's anniversary, too.

An anniversary show is golden opportunity to invite back all the past members who

no longer sing with you, as part of a "re-union chorus." Invite them to attend just three rehearsals of this special group, to brush up on some repertoire gems from years past.

A classic "parade of quartets" would be particularly appropriate for this kind of show. Keep in mind, though, your obligation to provide top-quality entertainment to your audience. You might strike a balance between singing quality and historical tribute by arranging your parade of past quartets into a medley of some sort, with short feature spots filled by the quartets of yore.

Connect your past with your future by involving young singers, from local college and high school choirs, in your show. Your heritage of harmony extends into the future when you help youngsters discover the joy of music. "Teach The Children To Sing" is particularly appropriate here, tying your commitment to SingAmerica and SingCanada into your long-time commitment to local charities.

Involve the community in your anniversary

Make yourself visible by relating your history to your community's history. A few ways:

- Extend the Award of Harmony program to recognize the "citizen of the half-century."
- Contact your county or city historical society to discuss an exhibit of chapter and quartet memorabilia as an expression of leisure activities in the area. Many libraries and civic spaces offer exhibit space for community organizations, too. Donate a copy of the *Heritage of Harmony* history book and songbook to the library.
- Ask the Mayor's Office to recognize the anniversary with a proclamation of harmony Week.
- Find out what other organizations (especially arts, education and social services) are celebrating anniversaries. Combine forces to present programs touting your mutual interest in the community.

- Watch the newspaper and classified ads for 50th wedding anniversaries. Invite the couples to your show at a special rate—*free!* Serenade them with a special love song for golden anniversaries.

Look to the future

Your anniversary is a natural hook for helping you reach out to music educators and young singers. Point with pride to the many Barbershoppers in the area who are the product of local school music programs. Show that music is a lifelong recreational activity, but it must be nurtured at a young age to instill the skills and desire.

Ask how you can help promote vocal music in your educational systems. We're doing it to keep the music alive, and to Keep The Whole World Singing—and it starts at home. A few ways:

- Sponsor a quartet in the MBNA America College Quartet Contest.

- Send students and teachers to Harmony Explosion camps, Harmony College, or district school.
- Establish a scholarship funded by your fiftieth anniversary show.
- Invite young singers to appear on your show.

Publicize these activities with the phrase, "celebrating the *next* fifty years of barber-shop harmony." Be sure to get photos and press coverage of these events, with young singers alongside older men.

Party all year long

SPEBSQSA's Marketing & Public Relations Committee is making plans for a Society-wide celebration of our sixtieth anniversary. Watch *The Harmonizer* in the coming months for more ways to celebrate our birthday.

Coming soon to a wallet near you

Prepare to say goodbye to the pasteboard membership card. A smashing new membership card is in the works. As a teaser, here's a gray-scale image of the brand-new card, which will be in full color and laminated.



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Harmony Foundation preserves the memory of lovers of barbershop harmony

by Gary Stamm, Director of Marketing & Membership

Many men (and women) make a positive mark on the Society. We think of the gold medal quartet singers, the championship chorus directors and the Society board officers and directors. I'm sure we also think of the men we sing with in our own quartets and choruses, as well as the fellow who makes the coffee at chapter rehearsal, our friends on the risers and even the men and women behind the scenes. Some of these people may even be non-singers, but each possesses a deep sense of commitment to what our organization stands for.

Some of our fellow Barbershoppers, friends and family continue making their positive mark on the Society even after their time on this earth. The Society's Endowment Fund, administered by the Harmony Foundation, keeps the name of these harmonizers and friends alive. This can happen in two ways. The member can plan an end-of-lifetime gift himself or a gift can be in the member's, or non-member's name.

Gifts made in memory of a Barbershopper, family member or friend, or in honor or recognition of an individual, often express what words alone cannot convey. Such gifts in tribute to another help support the future of barbershop harmony when designated for the Keep a Melody Ringing Endowment Fund, another endowment fund, or other funds supporting Society projects.

The Keep a Melody Ringing Endowment Fund is Harmony Foundation's primary memorial fund. The fund continues to grow with the loving and thoughtful gifts of Barbershoppers and their families, friends, chapters, quartets and others. When gifts in memory of an individual total \$250 or greater, that person's name is added to the Keep a Melody Ringing memorial plaque in Harmony Hall.

Of course, many members take the initiative themselves to remember the Society at the end of their lifetime with a planned gift. More than 200 individuals have become members of the O.C. Cash Founder's Club by making outright or deferred gifts



The above image graces the Keep A Melody Ringing plaque in Harmony Hall.

of a thousand dollars or more to the endowment fund.

Remembering Harry Berkshire

The most recent person to join this illustrious group is Harry Berkshire. Harry passed away last December at his home in Largo, Florida, at age 93. His son, Richard, informed us that Harry had remembered the Society and had made provision that \$10,000 be given to the Society from his estate.

Harry was a charter member of the Teaneck, New Jersey, chapter in 1947 before joining the St. Petersburg, Florida, Chapter upon his retirement. He was an active Barbershopper, even competing on the


international stage with the St. Petersburg chorus in 1980 at the age of 76. Just four weeks before his death, he traveled back to Teaneck to sing with his former chapter on its 50th Reunion Show. He was also one of the original members elected to the Mid-Atlantic District's honor society, DELASUSQUAHUDMAC.

Harry also made an impact on Society quartet history. A young man by the name of Ralph Brandt met and fell in love with Harry's daughter, Ann. He went to Harry to ask for his permission to marry his daughter. Harry said, "Not until you join SPEBSQSA." Ralph did join the Society and did marry Ann. He went on to become baritone of *The Play-tonics*, a silver-medalist and one of the most popular quartets of the 1960s.

Remembering Ron Riegler

Another famous quartet, also a medalist and very popular quartet is the *Roaring 20s*. One of the quartet's founding members and one of the most creative men to ever have touched our organization was Ron Riegler. Although Ron left us at a much too early age, more than 15 years ago, his fellow quartet members have found a way to honor their friend by creating the Ron Riegler Memorial Fund, transferring nearly \$7,000 to the Harmony Foundation. This restricted fund will more than likely continue to grow as other Barbershoppers and friends honor Ron by continuing to contribute.

Harry Berkshire and Ron Riegler both made an impact on our great hobby when they were with us. They will continue contributing to the Society forever because of their thoughtfulness and generosity. What a wonderful legacy.

For more information about the O.C. Cash Founder's Club, The Keep a Melody Ringing Fund, and other ways to make an important and lasting contribution to SPEBSQSA, contact Gary Stamm at the Harmony Foundation: 6315 Third Avenue, Kenosha, WI 53143-5199; telephone (800) 876-SING; or gstamm@spebsqsa.org via e-mail. 

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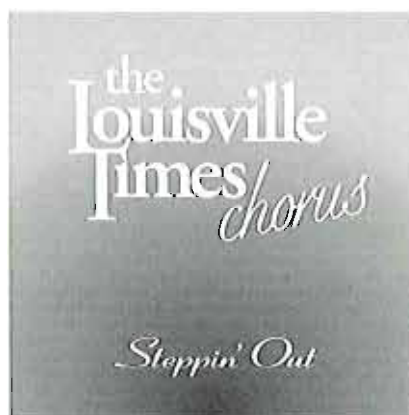
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7. It Is Well with My Soul
8. Nat King Cole Medley
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Barbershop Around the World



The **Tokyo Barbers**, a group of nine barbershop aficionados, held a joint show in January with a women's a cappella group at Valio Hall, Suidohbashi, Tokyo. For the more than 400 in the audience, this was a first exposure to the barbershop style, and it was accepted with enthusiasm, according to tenor Yoshimasa Kezuka. In addition to the lone tenor, the group is comprised of three leads, three basses and two baritones. Song selections were "The Old Songs," "Honey-Little 'Lize Medley" and "Aloha Oe"—the last in recognition of two days of lessons before the show with Scott Turnbull, director of the Aloha, Hawaii, Chapter.

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

WE'LL MAKE THE WHOLE WORLD SHINE

Shine, shine, shine 'em up fine; now that girl is real - ly mine.

Shine. _____

8 Shine, shine, shine 'em up fine; now that girl is real - ly mine.

We'll make the whole world shine, shine. _____

8 We'll make the whole world shine, shine. _____

Earl Moon, 1988-89



Men of Note

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

Central States			Johnny Appleseed			Ontario		
Duerksen, Monty	23	1	Tucker-Kelly, Pat	33	3	McDougall, James	20	1
			Williamson, Samuel	32	2			
Dixie			Land O' Lakes			Pioneer		
Moore, Gene	20	1	Liles, Joe	55	2	Bateson, Frank	26	1
Wells, Charles	20	1	Odell, Bruce	22	2	Grumbley, William	20	4
			Richards, James	24	1	Hall, James	22	2
						Seely, Russell	23	1
Evergreen			Mid-Atlantic			Rocky Mountain		
Frost, William	23	2	Henschel, Orville	30	3	Biffle, Bill	21	1
Jobson, Ed	21	4				Hatcher, Homer	23	2
			Northeastern			Schuman, Marcel	45	1
Far Western			Andrews, Alex	39	2			
Ewing, Marv	21	1	Bernard, Lucian	29	1			
Hunter, Charles	60	1	Desmarais, Charles	20	2			
Krizek, John	21	1	Larivee, Leo	29	4			
Mau, Al	36	2				Seneca Land		
Orloff, Jerry	134	1				Eldridge, James	30	1
Woodard, Jack	29	5						

Chapter Eternal

During the first quarter of 1997, the following members were reported to the International office as deceased.

Cardinal			Illinois			Ontario		
Adams, Kenneth	Lafayette, IN		Bergmann, Harry	Kankakee County, IL		Burgess, Clarence	Oshawa, ON	
Jones, Carl	Terre Haute, IN		Couch, Darryl	Lombard, IL		Crown, Wayne	Chatham, ON	
			Fanizzo, Fiorenzo	South Cook, IL		Lacey, Alan	Peterborough, ON	
						Lynn, James	Midland, ON	
Central States			Johnny Appleseed			Pioneer		
Bleything, George	Hutchinson, KS		Bullwinkel, Andrew	Springfield, OH		Crown, Wayne	Windsor, ON	
Meyer, Walter	St. Louis Suburban, MO		Hinchee, Lawrence	Akron, OH		Koop, Peter	Windsor, ON	
Portmann, Walter	St. Louis Suburban, MO		James, William	Warren, OH		Lee, Robert	Monroe North, MI	
Smith, Melvin	Hastings, NE		Justice, James	Salem, OH				
Taylor, Wallace	St. Louis No 1, MO		Kitzer, Paul	Marion, OH				
			Lantz, Richard	Loganairre, OH		Rocky Mountain		
Dixie			Majoewsky, Lee	Cincinnati, OH		Brockhoff, Dean	Loveland, CO	
Chambliss, Jeff	Metro Mobile, AL		Radick, James	Pittsburgh South Hills, PA		Colton, Everett	Pueblo, CO	
Hallonquist, Kenneth	Frank Thorne					Schumm, Martin	Denver, CO	
Kirwan, Frederick	New Bern, NC		Johnny Appleseed					
Russell, George	Seneca, SC		Richardson, Robert	Akron, OH		Seneca Land		
			Victor, Ernest	Greater Uniontown Area, PA		Allers, Robert	Binghamton, NY	
			Whitman, Jerry	Akron, OH		McGreevy, John	Buffalo, NY	
						Stiles, Jared	East Aurora, NY	
Evergreen			Land O' Lakes			Terwilliger, Ronald	Erie, PA	
Armstrong, Allan	Red Deer, AB		Clausen, Charles	Detroit Lakes, MN		Williams, Clifford	Olean, NY	
Frits, James	Olympia, WA		Just, Steve	St Croix Valley, MN				
Glaser, Delmar	Medicine Hat, AB					Southwestern		
Hendricks, James	Bellevue, WA		Mid-Atlantic			Beardsley, John	Oklahoma City, OK	
Lightfoot, Jack	Boise, ID		Acton, Joseph	Westchester County, NY		Bell, Bob	Spring, TX	
			Berg, Albert	Dover, DE		Fritz, William	Fort Bend County, TX	
Far Western			Callahan, Charles	Staten Island, NY		Kisly, William	Hot Springs, AR	
Burtle, John	Apple Valley, CA		Kirwan, Frederick	Frank Thorne		Pavelka, William	Big "D", TX	
Craig, Harry	Santa Clarita, CA		Michaud, Charles	Nassau-Mid Island, NY		Roberts, Dale	Liberal, KS	
Downer, Wallace	Napa Valley, CA		Rottman, Robert	Richmond, VA		White, Leslie	Liberal, KS	
Fawkes, Arthur	East Bay, CA		Smith, Dorance	Salisbury, MD		Wichert, Clifford	Liberal, KS	
Grise, Kenneth	Mesa, AZ		Theall, Otto	Westchester County, NY				
Kirwan, Frederick	Phoenix, AZ		Velard, Dominick	Rahway Valley, NJ				
May, Edward	Tucson, AZ		Warpick, Matthew	Manhattan, NY				
Pearson, Donald	Coachella Valley, CA					Sunshine		
Pritekel, John	Tucson, AZ		Northeastern			Anton, Alfred	Tallahassee, FL	
Riley, Bud	Santa Maria, CA		Brew, James	Keene, NH		Colvin, Lodwich	Greater Jacksonville, FL	
Shipp, Thomas	San Francisco, CA		De Lyon, Robert	Cape Cod, MA		Ennis, Richard	Sarasota, FL	
Smith, Vaughn	Whittier, CA		Galvin, John	Concord, MA		Martino, Edward	Citrus County, FL	
Sunderland, Joseph	Sacramento, CA		Peel, James	Portland, ME		Scarlett, Harold	Naples, FL	
Trousdale, Joe	Sacramento, CA		Philbrick, James	Concord, NH		Shoenberger, Horace	Venice, FL	
Williams, Walter	Bay Area Metro, CA					Wicks, Cliff	Jacksonville Big O, FL	
						Zipper, Harry	Orlando, FL	



Membership Matters



Twenty-six guests attended the Lorain, Ohio, Chapter's guest night this spring, where they were entertained by **Sometimes Five**, a college quartet from Bowling Green State University. Shown above, wearing the striped shirts and fronting some of the guests are (l to r): Jim Koenig, bari; Matt Safford, bass; Bob Stricklen, lead and Mark Van Luvender, tenor.



Son recruits father—14-year-old-member Nate Lubin brought his father, Bill, to Centreville, Va., Chapter meetings, where minors are required to be accompanied by an adult. By the second meeting, Bill joined. The duo are shown above, flanked by Membership Team Leader Sam McFarland (left) and Vice President Keith Jones.



Three generations of Breedons sing with the chorus of the First Coast Metro, Fla., Chapter. Shown above in the front row is Jamie; grandfather Fred is behind his right shoulder and his father, Jim, behind his left.



Barbershop returned to Prince Edward Island, Canada, last year with the chartering of the Prince Edward Island Chapter. Shown at left on chartering night are (l to r): Jim DeBusman, Society staff representative; Gerry Stewart, chapter president; Paul Offer, music director and Brian O'Leary, then Northeastern District president.



Reaching Out

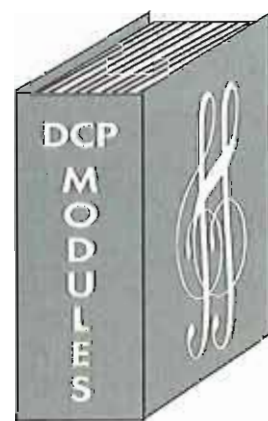


The photo above, taken 11 years ago, shows four cousins of the Cook family, who were taught barbershop harmony by their Sweet Adeline grandmother. Clockwise from bottom are: Todd, Denton, James and Shane. Today, Shane shares membership in the South Cook, Ill., Chapter with his grandfather, Tony.



Shown above, the West Towns Chapel Choir, of the Lombard, Ill., Chapter, performed at one of its quarterly hospice memorial services at Hines Veterans Hospital. The group is directed by Dale Jergensen.

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News About Quartets



An audience is where you find it! While between performances at Faneuil Hall in Boston, 1996 NED seniors champion **Imagine That!** did its best to cheer up a rather bored-looking hansom cab horse. Shown at left are (l to r): Jim Green, tenor; Charlie Gallagher, lead; Ken Rear (filling in for Brian O'Leary), bass and Fred Gallagher, bari.

While on an encore trip to Austria in April, **Acoustix** met with Colin Mason, who sang bass with **The King's Singers** and now resides in Vienna. After a tag or two, the group posed for the photo at right (l to r): Todd Wilson, tenor; Rick Middaugh, lead; Mason; Joel Rutherford, bass and Jason January, bari.



On April 15 (tax day), **Applause** was invited to join WABC's New York weatherman, Bill Evans, in live broadcasts from the post office. The four-hour gig included spots during *Good Morning, America* after the local *First News* program. Shown at left are (l to r): Steve Dunie, tenor; Pat Kelly, lead; Evans; Glynn Fluitt, bari and Mike Hydeck, bass.

Two gold-medal quartets headlined the Central Texas Corridor Chapter's April show in San Antonio and Austin: **Keepsake** (1992) and **Nightlife** (1996). Shown at right in a group photo in front of the Texas State Capitol are (l to r): Roger Ross, Brett Littlefield, Eddie Martinez (chapter music director), Joe Connelly, Tony De Rosa, Don Barnick, John Sasine, Jeff Baker and Rob Menaker.





Prestige regularly performs the national anthem before Colorado Rockies baseball games, as well as for the Denver Nuggets (NBA) and Colorado Avalanche (NHL). Shown above performing "O Canada!" prior to a Rockies game against Montreal are (l to r): Tom Kientz, bari; Terry Bagby, bass; Ron Kientz, lead and Scott Delude, tenor.



Each year, the Lexington Park, Md., chapter of Rotary International caters a senior citizen luncheon on St. Patrick's Day, accompanied by barbershop harmony. Shown above, serenading Mary Ruth Horton, coordinator of activities, was this year's version of the **Rotary Rooters** (l to r): Tom Teears, tenor; Tom Burke, lead; Bob Anderson, bass and Matt Menard, bari.



The **Metro Music Men** perform the national anthem before at least one game of every home stand for the Jacksonville, Fla., Suns baseball team. Shown above with the team mascot are (l to r): Harry Williamson, tenor; Ed Williamson, bari; Richard Pugh, lead and Bob Bloomer, bass.



Shown above, the **Tune X 4** performed for Minnesota Governor Arne Carlson and his wife, Susan, at the St. Paul Grill during the Greater St. Paul Chapter's singing valentine campaign (l to r): Tom Heinke, tenor; Jim Lee, lead; Bill Henson, bass and Steve Osborne (filling in for Bob DeLaMartre), bari.



For a change of pace during the Daytona Beach, Fla., Chapter show, **Harold Hill's Rejects** performed a trombone-kazoo rendition of "Seventy Six Trombones" from *The Music Man*. Shown at left are (l to r): Myron Menaker, tenor; Dave Cottrill, lead; Chuck Brooks, bass and Don Helling, bari.



The **Uncle Sam Chorus** of Troy, N. Y., was named the most improved chorus and small chorus champion at the divisional contest this spring. Shown above, the group is directed by Judy Huff.

Shown at right, the **Desert Aires Chorus** of the Sun Cities, Ariz., Chapter, entertained during the community's "Apple Dumpling Festival" in April. The recently chartered group is directed by Al Mau.



Shown above the **New Tradition** chorus of Northbrook, Ill., performed at a party sponsored by the city of Chicago for news media covering the Democratic National Convention last fall. The group is directed by Jay Giallambardo.



Shown above, fronted by **Dallas Knights** (at left) and **Acoustix**, the **Vocal Majority** chorus of the Dallas Metro Chapter performed during its 25th-anniversary spring show. Six selections by the chorus will be included on the latest *Reader's Digest* musical offering, *A Treasury of Choral Favorites*, which will also feature such groups as the Robert Shaw Chorale, the Norman Luboff Choir, the Mormon Tabernacle Choir, Fred Waring & The Pennsylvanians, the Vienna Boys' Choir, the Johnny Mann Singers and others in a four-CD collection. The group is directed by Jim Clancy.



The **Cape Chorale** chorus of the Cape Coral, Fla., Chapter recently made a joint appearance with the Naples Philharmonic Orchestra of Naples, Fla. Shown at left are some of the members with Maestro Eric Kuenzel, philharmonic conductor (l to r): Jack Brueckman, Dave Wilkinson, Hal Geary, Kuenzel, Fred Farrell and John Feldman. The chorus is directed by Fred Farrell.

When the Burlington, Ontario, Chapter (**Roadshow Chorus**) celebrated its 40th anniversary this spring, one of the hits of the festivities was the reunion of the **Halton County Road Show**, 1980 district champion quartet. Shown at right are (l to r): Warren Wadge, tenor; Randy Chisholm, lead; Pete Dennett, bass and Steve Becker, bari. Chisholm now sings lead with **Marquis**, 1995 international champion, and received the Distinctive Society Achievement Award during the ceremonies. [inset] Bruce Bonnyman (left) received the Roadshow Plaque, recognizing his 50 years in barbershopping, from George Staples.





Letters to the Editor

Thank you from Helen Laurel

I would like to put a "thank you" to all districts for their support, prayers and cards in memory of Louie's death, in *The Harmonizer*.

The rosary was held in the mortuary chapel, where SRO sang before and after. The funeral was at Holy Spirit Catholic Church in Tempe. More than 100 Phoenicians sang during the mass, and SRO sang the "Our Father." Just before the conclusion of the mass, a tribute to Louie, "Music Maestro, Please," was performed by the chorus. So many people have called to say it was the most beautiful service they had ever attended.

Thank you for keeping Louie in your thoughts.

HELEN LAUREL AND FAMILY
TEMPE, ARIZ.

John Gillespie recognized

John T. Gillespie, Society president in 1984, was featured in a nice article in a *Kalamazoo Gazette* Sunday edition in March, recognizing his 50-year membership in SPEBSQSA. Gillespie formed his first quartet while a senior in high school, formed another during service aboard a destroyer in WWII, and remains active in the Kalamazoo, Mich., Chapter's Mall City Chorus.

JOHN VAN WESTRIENEN
KALAMAZOO, MICH.

Dean Snyder turns 94

Dean Snyder, founder of the Alexandria Harmonizers, celebrated his 94th birthday during ceremonies held at a chapter meeting on April 8. A past president of the Alexandria, Va., Chapter and Society historian emeritus, his work over the years in long-range planning is a cornerstone of the Society we have today. Attendees at the international convention in Salt Lake City last year may recall Dean's stirring introduction to the Harmonizers' rendition of "A Cohan Medley."

JON ABEL
ALEXANDRIA, VA.

A good name lives on

Quentin Gates, from the Overland Park, Kan., Chapter, recently wrote a letter to 65 men in his area who, at one time, had been Society members. The purpose of the letter was to invite them to a joint meeting of the Leavenworth, Topeka, and Overland Park chapters for an evening of four-part fun in Lawrence, Kan., in May.

One of the replies read as follows:

Dear Barbershoppers:

Harry was a Barbershopper for 31 years, and after the BarberHawks disbanded, he made several trips to rehearse with the Kansas City Chapter with Darrell and Tim McCune and Bob Green, but Alzheimer's Disease was preventing his remembering his baritone notes. I think this was in the mid-80s. By 1990, he had forgotten how to get in a car. By '92 he had forgotten how to walk, talk or feed himself. He was bedfast at home until he died Aug. 12, 1995.

His last breath was one of those deep abdominal ones, like he took just before the downbeat on a new song, so I'm sure he is singing in a great chorus now. You see, he couldn't waste any time getting back to singing.

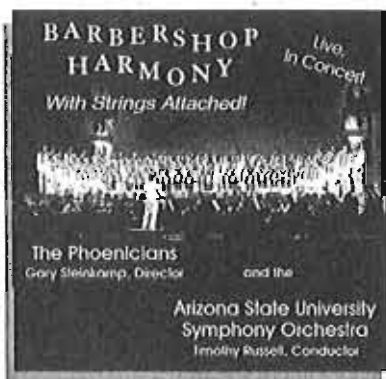
Sincerely,
Mrs. Harry M. Pratt

Thanks to Dave Stock, editor of the CSD bulletin *Serenade*, for sharing this communication with all members. This is another example of the Society's good name living on with wives and other family members after a member has passed away.



Shown above presenting a 94th-birthday cake to founder Dean Snyder at an Alexandria, Va., Chapter meeting are (l to r): Ken Jodoin, Bruce Lauther, Snyder, and Phil Stern.

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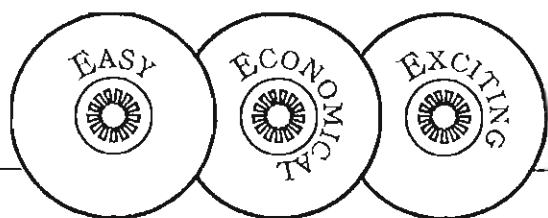
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CHORUS DIRECTOR

The San Luis Obispo, Calif., Chapter's **Gold Coast Chorus**, currently 67 members strong, is looking for an enthusiastic music director. We have strong leadership and a dynamite music team. This central coast town sports beautiful weather, Cal-Poly University, good schools, great housing and an active, cultural, community. If you are interested, or know someone who is, please contact the Director Search Committee in care of Don Kileen, 1522-A Newport Ave., Grover Beach, CA 93433; (805) 474-9123; fax (805) 474-9686; e-mail dkileen@aol.com.

The Norfolk, Va., Chapter is a mature organization with 55 members. It won the most improved chorus award in 1992 and 1993, and placed 5th overall in the 1996 MAD Southern Division competition. We are looking for a knowledgeable, energetic director, a dynamic leader with excellent communications skills, who can help us attain a contest-winning level. A music team is in place to help you "make it happen." We are but a few minutes from some of the best beaches on the east coast and only hours from the mountains. The area is rich in cultural and historical attractions, and has a population of more than 1.5 million—great for potential growth, but without big-city congestion. Interested parties contact David Pierce, president, (757) 548-8729.

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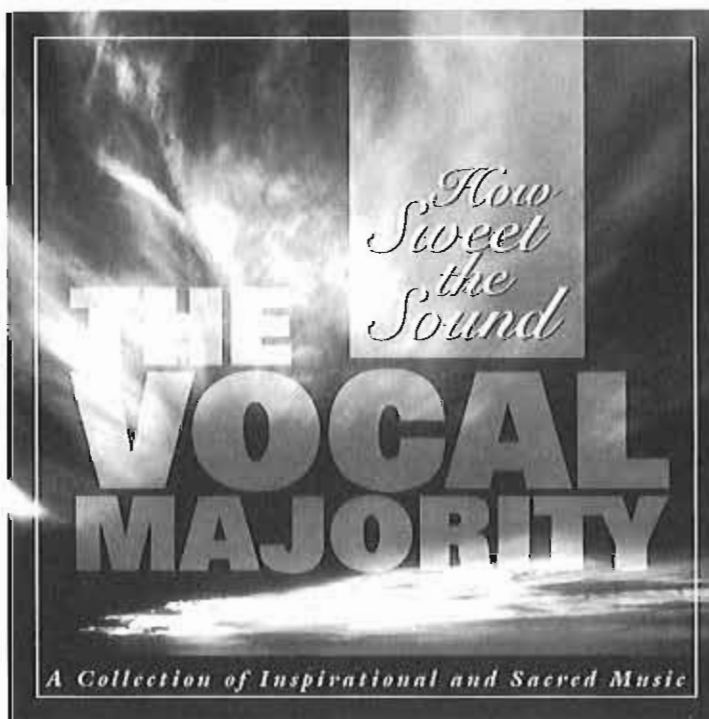


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