



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • September/October 1997



Yesteryear

Elyria and Maumee Valley, Ohio

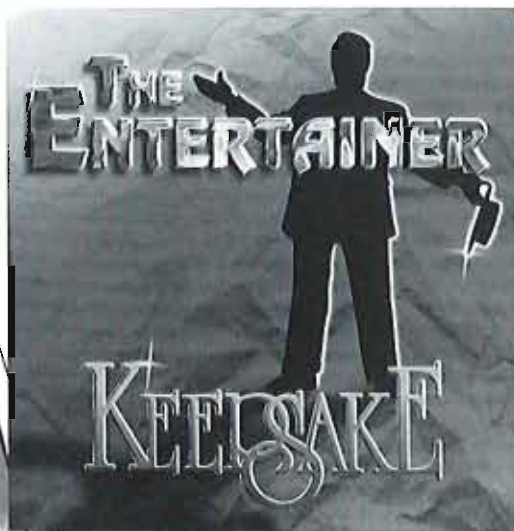
1997 International Quartet Champion

KEEPSAKE

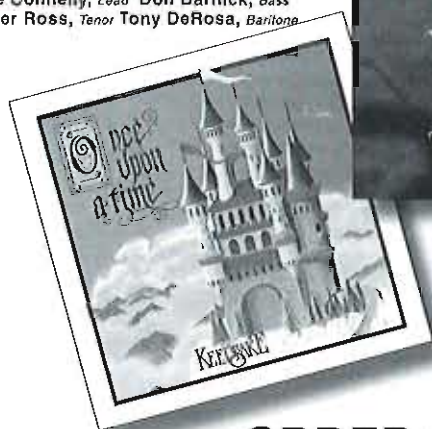
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HARMONY COLLEGE/DIRECTORS COLLEGE 1998
Missouri Western State College
St. Joseph, Mo August 2-9

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

Front: **Yesteryear** poses with the Hugh Ingraham Memorial Trophy and individual ASCAP trophies. Back cover: the **Vocal Majority** and **Freefall**.



Let's Harmonize!

by Darryl Flinn, Executive Director

What do you do with a quartet that ...

A buzz word going around the Society lately is "quartet" (as a verb) and we are ever grateful. We are really trying to spotlight the capital Q in our name [see Ed Wacsche's article on quartetting on page 25] and it is working. Sometimes not exactly as I had hoped, though.

The other day we got a call from a chapter VP. He said "Yes, I hear you, and agree with your enthusiasm for quartetting, but what do you do with a quartet that always shows up after the chorus rehearsal is over, just so they can get in on the fun?"

What I wanted this Barbershopper to say to the quartet was, "Hey guys, thanks for showing up, you're as welcome as the flowers in May." But as I pondered his question and my response, I remembered the age-old confusion that sometimes does not allow chapters to love and appreciate their quartets and vice versa.

On one shoulder, the Devil says, "If those four prima donnas aren't up here on the risers slugging it out with the rest of us, who needs 'em?" While the angel on the other shoulder says, "You four guys do lots more than just sing in a quartet. You coach us, you're part of the music team, you teach us songs, you represent us in public ... we really need you!"

I wondered out loud with my caller why he called it a chorus rehearsal (rather than a chapter meeting) and why the fun didn't begin until it was over. Would you care to guess how much quartet activity goes on at their "chorus rehearsal?"

We need to remind ourselves of the definition of *Lifeblood*. Do you remember it? "Every man in his own way, experiencing the joy of hearing his own voice contributing to barbershop harmony."

Let's thank our lucky stars for the quartet guys who remain active, especially if they are having a *Lifeblood* experience with our music and our magnificent brotherhood. We really admire quartet men, but the guys who truly earn my respect are the ones who, after giving themselves to a good quartet effort, remain in the trenches with their chorus and with the leadership of their chapters.

As I see it, quartets and quartet men can make a positive difference in their choruses and in their chapters ... if they choose to.

Let's harmonize (in a good quartet).

Public relations position opening in Kenosha

PR Director Brian Lynch seeks a talented writer for a public relations/ publications position at the Kenosha headquarters of the 34,000-member association. Requires outstanding written and oral communications skills, B.A. in marketing, communications, journalism, English or related degree. Salary in mid-\$20K range for this entry-level position. Resume, reference, writing samples to:

SPEBSQSA Public Relations Director
6315 Third Avenue
Kenosha, WI 53143-5199

Two additional staff openings are advertised on pages 27 and 48 of this issue. Internet users may reply to:
jobSPEB@aol.com

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John Walker, Society Board Member
RD #2, Box 99G, Cambridge Springs, PA 16403

Affiliate Organizations

AUSTRALIAN ASSOCIATION OF MEN BARBERSHOP SINGERS (AAMBS) David Russell, President, 286 William Street, Bathurst, New South Wales 2795, Australia

BARBERSHOP IN GERMANY (BinG!)
Regine Forst, President, Lange Strasse 66, 44141 Dortmund, Germany

BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)
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DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)
Herman Feitsma, President, Klavermeen #1, Harderwyk 3844 BR, The Netherlands

IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS)
Mark Elmes, Chairman, Fú Bhill House, Monkstown, County Cork, Ireland

NEW ZEALAND ASSOCIATION OF BARBERSHOP SINGERS (NZABS) Meil Eiherton, President, 955a Beach Road, Torbay, Auckland, New Zealand

SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)
Kjell Lindberg, President, Norrängsvägen 54, S-141 43 Huddinge, Sweden

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

Conventions

INTERNATIONAL

1998 Atlanta, Ga. June 28-July 5
1999 Anaheim, Calif. June 27-July 4
2000 Kansas City, Mo. July 2-9
2001 Nashville, Tenn. July 1-8
2002 Portland, Ore. June 30-July 7
2003 Montreal, Quebec June 29-July 6
2004 Louisville, Ky. June 27-July 4

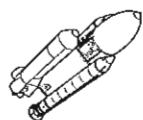
MIDWINTER

1998 Tampa, Fla. January 19-25
1999 Gulfport, Miss. January 25-31
2000 Tucson, Ariz. January 24-30
2001 Jacksonville, Fla. January 22-28



The President's Page

by Tim Hanrahan, SPEBSQSA President



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

It's hard to believe that another international convention has come and gone, but the memories will linger for a long, long time! Indianapolis turned out to be a perfect spot for our 59th convention, and close to 11,000 barbershoppers thoroughly enjoyed the cool weather, the beautiful downtown environment, the convention facilities, the close proximity of all the activities and the wonderful Hoosier hospitality.

The Convention Committee and the Indianapolis Convention and Visitor's Association really did things *right* for the entire week. Under the leadership of Convention Chairman Dick Nyikos and Assistant Chairman Bill Campbell, the entire convention committee were outstanding hosts. There are not enough thanks to reward their efforts!

An international convention is many things. There's always the fun of singing a few songs with old and new friends, watching the AIC shows and World Harmony Jamboree, which highlighted many fabulous entertainers of our barbershop world, while the college quartet contest, plus our own quartet and chorus contests, showcased the best of the best.

Breakfasts, luncheons, dinners, receptions and hospitality rooms provided the environment for the great camaraderie that exists within our barbershopping family. The fun is there but so is the work—the Convention Committee manning all its posts, the performers and contestants in their seemingly endless rehearsals, the Society Board, district presidents, committees and subsidiaries meeting and deliberating on what is best for the Society and its members. You cannot believe the amount of work that goes

on behind the scenes, but everyone participates and that's what makes it so much fun!

My personal highlight occurred at the Board Meeting when the Convention Committee introduced my own Irish bagpiper! He paraded in and serenaded us with some grand Irish tunes, including the *Victory March* of my favorite university just up the road in northern Indiana. I wanted to bring the piper back to Florida but, unfortunately, he wasn't a keeper!

Elsewhere in this *Harmonizer*, you will find the first "State of the Society" report, which we presented at the Board meeting in Indianapolis. I'm sure you will find it worthwhile reading, as it describes our progress in meeting our Society goals. Pay special attention to the fact that we are an aging Society. It's time that we did something about it!



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Yesteryear, Vocal Majority win gold in Indy

By a comfortable margin, **Yesteryear** became the 1997 international quartet champion. **FRED** took the silver medal.

In the chorus contest, the **Vocal Majority** won an unprecedented eighth gold medal. Its first was in Indianapolis in 1975. Northbrook's **New Tradition** chorus took the silver for the fifth consecutive year.

Complete scoring summaries were included with the July mailing of *Update*. The summaries are also available from our web page at www.spebsqsa.org.



The 1997 international quartet champion **Yesteryear** cradled the Hugh Ingraham Memorial Trophy after receiving the gold medals. All convention photos by Miller Photography, unless otherwise noted.



The **Vocal Majority**, under the direction of Jim Clancy (at right), reprised its gold-medal-winning performance preceeding the quartet final session. [Inset] Dallas Metro President Mark Lampe held the chorus trophy.

College Quartet Contest winners

- 1 **Freefall**\$4,000
Appleton and Lancaster, Wis.
- 2 **Prime Cut**\$1,500
Emory University, Atlanta
- 3 **Lazy Dog**\$1,200
Penn State, Duquesne and Syracuse
- 4 **The Bungee Chords**\$1,000
Northwest Missouri State
- 5 **Academia Nuts**\$800
Ames and Muscatine, Iowa



1997 MBNA America College Quartet Champion **Freefall** also performed during ceremonies preceeding the Saturday night quartet final session.

Society officers for 1998 elected

The following were named to take Society office in 1998:

Ed Waesche President
Chuck Watson Executive VP
Ken Fletcher Treasurer
Earl Hagn Board Member at Large
Tim Hanrahan Immediate Past President
Jim Warner Harmony Foundation Trustee



Society President Tim Hanrahan was honored with a bagpipe performance during one of the Board meetings.

Board actions noted

The Society officers had a very busy schedule in Indianapolis, reviewing many reports from committees and sub-groups. Of particular interest to the general membership were the following actions.

- Up to \$50,000 will be allocated from the Society's contingency fund to make Harmony Hall handicapped-compliant, including a restroom.
- Beginning in 1998, a \$5 fee will be charged for replacement of lost convention tickets.
- While local tours associated with conventions have never been a major source of revenue, future convention tours will be priced as "break-even" activities.
- The Society's 1998 Strategic Framework, the basic guide for planning, was modified to accommodate certain membership needs.
- A task force will be appointed to study recommended changes to the MBNA America College Quartet Contest format and rules, with 1999 as the target year for implementation.

The Board Management Council also delivered a *State of the Society* message, which appears in this issue beginning on page 34. Readers should find this document of great interest.



Society President Tim Hanrahan (left) presented the 1997 Music Educators National Conference (MENC) award to Richard Mathey, director of choral activities at Bowling Green State University, after the BGSU Men's Chorus performed preceding the Friday night semifinal quartet session. Photo by Dick Stuart

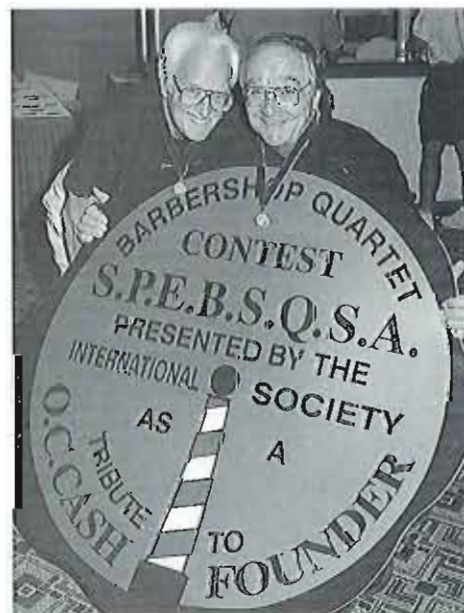
Future convention sites chosen

Roger Lewis, chairman of the Society Events Committee, announced that SPEBSQSA international and midwinter conventions sites into the next century have been selected. International venues are:

Nashville, Tenn.	2001
Portland, Ore.	2002
Montreal, Quebec	2003
Louisville, Ky.	2004

Future sites for midwinter conventions are:

Tucson, Ariz.	2000
Jacksonville, Fla.	2001



Quartet gold medal winners Marty Mendro (1949), at left, and Bob Whitledge (1971) displayed a giant quartet medal.

PROBE announced officers, presented awards

At its annual meeting in Indy, the Society subsidiary for Public Relations Officers and Bulletin Editors (PROBE) announced the following slate of officers for the coming year:

Waldo Redekop	President
Dave Stock	VP BE
John Sugg	VP PRO
Brian Lynch	Sec/Treas
Dick Girvin	IPP

Winners of the SPEBSQSA Bulletin Contest for 1996 are:

- 1 Warren Donaldson *The Starting Gate*
Louisville #1, Ky., Chapter (CAR)
- 2 Dale Westbrook *Knights Knots*
Bowie, Md., Chapter (MAD)
- 3 Sylvester Buszta *Jubilaires Sounds*
Pottstown, Pa., Chapter (MAD)
(most improved)
Brad McAlexander *Inside the Pride*
Gtr. Indianapolis Chapter (CAR)

The Public Relations Officer of the Year awards for 1996 were presented to A. Sherwood Platt, Gtr. New Orleans Chapter and Jim Bush, Bowie, Md., Chapter.

1997 inductees into the PROBE Hall of Honor are: Mel Edwards, San Diego Chapter, and Waldo Redekop, Oakville, Ontario, Chapter.



Above left, Warren Donaldson was presented his award as top chapter bulletin editor of 1996 by PROBE President Waldo Redekop.

AHSOW meets, elects officers

The Ancient Harmonious Society of Woodshedders (AHSOW), is a subsidiary of SPEBSQSA. Representatives of the group, now with nearly 1,300 members, met in Indianapolis. Officers for the coming year are:

Toban Dvoretzky	President
Jim McDougall	Vice-President
Fred Hinesley	Secretary
Ed Hartley	Manager/Treasurer
John Plazek	Immediate Past President

Convention General Chairman Dick Nyikos (at right) and his team of about 300 volunteers ran a smooth week of many activities.



Indy welcomed "first timers"

Those attending their very first international convention at Indianapolis wore a special "First Timer" yellow ribbon. Veterans were encouraged to welcome them, sing a song or tag with them and help them to be comfortable with the various (and often confusing) happenings at an international convention.

The ribbon concept came from Society Events Committee Chairman Roger Lewis and seemed to work very well indeed. As a rough guess, perhaps as many as 10 percent of the attendees were wearing them!

This idea could prove useful at district conventions, as well, and help first-time attendees enjoy the events. Give it some thought.

Indy trivia

Mike Harris, from the Paradise, Calif., Chapter, was the name drawn from more than 2,500 in the Operation Harold Hill Grand Prize drawing held last year at Harmony College. The award included two front row seats, transportation and lodging at the international convention in Indianapolis.

Harris and his wife, Kathy, attended the convention—their first international—where they also celebrated their 20th wedding anniversary. During the week, Kathy won the Heartspring raffle for four convention front row seats next year in Atlanta!



Jack Heller, of the Southern Gateway Chorus, spotted this inscription on a statue of George Washington on the grounds of the Indiana State Capitol. Washington made the statement on the occasion of his induction into the Freemasons.

"My attachment to the Society of which we are members will dispose me to contribute my best endeavors to promote the honor and interest of the craft."

Words for us all to live by, sez Jack.

At the World Harmony Jamboree (among others)



Counterpoint • Canada (SPEBSQSA)



Stockholm Chord Masters • SNOBS



Limited Edition • Harmony, Inc.



Fourte • NZABS



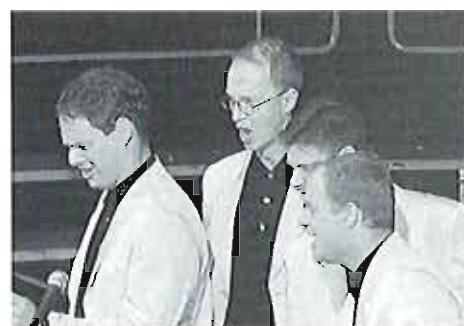
Black Lace • IABS



Hooked on Harmony • BABS



Weekend Edition • Sweet Adelines



Jambalaya • SNOBS



Be Sharps • SPATS



Gem City Chorus • Sweet Adelines International

Also on stage



The 1997 Society officers and their wives were presented on stage. President Hanrahan was at the podium. Shown at left are (l to r): Pat Hanrahan, Darryl and Meredith Flinn, Judy and Chuck Watson, Kate and Ed Waesche, Lucy and John Schneider and Dick Shaw.



President Hanrahan (at far left) presented 50-year member pins to 26 men on stage. Shown in the above composite photo are (l to r): Lowell Boyer, Robert Cail, Scot Cinnamon (for Lee Cinnamon), Nick Contini, Peter Danielson, Dale Ebersole, Tom Ewald, Emil Franz, John Gillespie, John Haley, John Hammond, Gordon Limburg, Jerry Mace, Thomas Millot, Robert Moksnes, James Norton, George O'Brien, Garrett Phillips, James Pojman, Thomas Potenza, Fred Redmon, Royal Rollins, B. A. Ruedebusch, Lew Sims and Jean Tietze.

The BGSU Men's Chorus, directed by Richard Mathey, performed preceding the Friday night semifinal quartet session. How many Society quartet champions can you find in the photo at right?



The Indianapolis Children's Choir performed at the Celebrate Youth Ice Cream Social in the Indianapolis Artsgarden and (at left) at the Indiana Roof gala on Tuesday night. The group is directed by Henry Leck.

Silver medalist quartet **FRED** spoofed everything in sight during its competition sessions, and appeared during the **Big Chicken Chorus** performance (attired as shown at at right), parodying the **Narragansett Bay Chorus's** "mixed" group that performed medleys from *The Music Man*.



At the massed sing



Massed singers sat in the stands of Victory Field ballpark, while directors such as Dr. Greg Lyne, Joe Liles, Mel Knight and Bill Rashleigh operated from the third base line. Quartets **Joker's Wild**, **Nightlife** and **Acoustix** (above) also performed.

Photo courtesy of Cale & Whyte Studio, Indianapolis

At the AIC shows



Acoustix • 1990



Keepsake • 1992



The Ritz • 1991



The AIC chorus, under the direction of Jay Giallombardo, performed in the setting of *There's a Meetin' Here Tonight!*



Marquis • 1995



Nightlife • 1996



The Gas House Gang • 1993



Happiness Emporium • 1975

Sing With The Champs



Gary Forsberg sang bass with **Nightlife**.



Carl Bozzuto (at left) sang bari with **The Gas House Gang**; Fred Farrell was substituting on tenor.



David Mellville sang lead with **Happiness Emporium**.



Dean Brown sang bari with **Joker's Wild**.



Jerry Formsma sang bass with **Joker's Wild**.



Art Adams sang bass with **Keepsake**.



Bill Clark sang bass with **Keepsake**.



Don Benbow sang lead with **Marquis**.



Pete Danielson sang lead with **Marquis**.



89-year-old Ed Barker celebrated his birthday by singing tenor with **Nightlife**. Sing With The Champs raised more than \$2,000 for Heartspring this year.

The closing ceremonies



President Tim Hanrahan and Executive Director Darryl Flinn joined the 1997 medalist quartets and presenters on stage as Dr. Greg Lyne [inset] directed the audience in "Keep The Whole World Singing."

1997 Quartet Finalists



Yesteryear - First Place Gold Medalist

Elyria and Maumee Valley, OH (JAD)

Rod Nixon, bari; Randy Baughman, bass; Mark Blake, lead; Dan Trakas, tenor. Contact: Dan Trakas, 4212 Berkeley Road, Sheffield Lake, OH 44054-2916; (216) 934-5866 H & B.



FRED - Second Place Silver Medalist

Marietta, GA (DIX)

Clay Hine, bari; Joe Clay, bass; Rick LaRosa, lead; Jared Carlson, tenor. Contact: Jared Carlson, 1612 Briarcliff Rd. NE #5, Atlanta, GA 30306-2113; (404) 881-1732 H, (770) 637-6924 B.



Standing Room Only (SRO) - Third Place Bronze Medalist

Foothill Cities, CA and Phoenix, AZ (FWD)

Russ Young, bari; Fraser Brown, lead; Joe D'Amore, bass; Gary Steinkamp, tenor. Contact: Gary Steinkamp, 2953 E. Calavar Road, Phoenix, AZ 85032; (602) 788-3292 H, (602) 265-7755 B.



Bank Street - Fourth Place Bronze Medalist

Albuquerque, NM (RMD)

Toni Mullen, tenor; Toby Balsley, lead; Farris Collins, bass; Tony Sparks, bari. Contact: Tony Sparks, 6608 Renee Ave., NE, Albuquerque, NM 87109-3638; (505) 822-9091 H & B.



BSQ - Fifth Place Bronze Medalist

Dundalk and Patapsco Valley, MD and Alexandria, VA (MAD)

Robert Seay V, tenor; Kevin King, lead; Al Mazzoni, bass; Rick Taylor, bari. Contact: Rick Taylor, 1557 Star Pine Dr., Annapolis, MD 21401-5427; (410) 626-8058 H, (410) 268-2222 B.

1997 Quartet Finalists

Backbeat

St. Petersburg and Tampa, FL (SUN)

Harold Nantz, tenor; Sean Milligan, lead; Tim Brozovich, bass; Bill Billings, bari. Contact: Harold Nantz, 1421 Hendren Dr., Melbourne, FL 32935-5379; (407) 253-5635 H, (407) 722-6026 B.



Excalibur

Hilltop, MN (LOL)

John Moksnes, tenor; Greg Dolphin, lead; John Korby, bass; Greg Volk, bari. Contact: John Korby, 4533 River Crossing Ct., Savage, MN 55378-2972; (612) 440-5165 H, (612) 831-8843 B.



Michigan Jake

Louisville Metro, KY (CAR)

Christopher Hale, tenor; Mark Hale, lead; Greg Hollander, bass; Gary Davis, bari. Contact: Mark Hale, 628 Darmouth #2, Clarksville, IN 47129; (812) 282-7331 H, (812) 288-6665 B.



Revival

Foothill Cities and San Diego, CA (FWD)

Mike Lawton, bari; Mike Spencer, lead; Bill Myers, bass; Royce Ferguson, tenor. Contact: Mike Lawton, 14353 Sandhill Rd., Poway, CA 92064-2352; (619) 679-7032 H, (619) 624-9500 B.



Power Play

Gratiot County and Macomb County, MI (PIO)

Don Slamka, tenor; Mike Slamka, lead; Jack Slamka, bass; Mark Slamka, bari. Contact: Mike Slamka, 1582 Hillcrest Ct., St. Clair, MI 48079; (810) 326-0620 (H).

1997 Quartet Semifinalists



Uptown Sound

Buckeye-Columbus, Canton and Maumee Valley, OH (JAD)
 Jeff Archer, tenor; David Calland, lead; Stephen Denino, bass; Steven Kovach, bari. Contact: Jeff Archer, 1701 Harvard Ave. NW, Canton, OH 44703-1315; (330) 456-1411 H, (330) 455-9995 B.



The Great Stage Robbery

Dallas Metro, and Tyler, TX and Gtr. New Orleans, LA (SWD)
 Keith Houts, tenor; Brian Beck, bass; Art Swanson, lead; Nick Papageorge, bari. Contact: Keith Houts, Route 1, Box 599, Ben Wheeler, TX 75754-9752; (903) 963-7995 H, (903) 963-5377 B.



Premiere

Alexandria and Centreville, VA and Dundalk, MD (MAD)
 Dennis Malone, bari; Bill Clark, bass; Fred Womer, lead; Rick Savage, tenor. Contact: Rick Savage, 5734 Harrier Dr., Clifton, VA 20124-0910; (703) 818-9479 H, (202) 466-3200 B.



Rumors

Cincinnati, Dayton Metro and Western Hills (Cincinnati), OH (JAD)
 Tom Rouse, bari; Steven Sick, bass; Marco Crager, lead; Gary Ellerhorst, tenor. Contact: Tom Rouse, 7013 Summit Ave., Madeira, OH 45243-2515; (513) 984-4089 H, (513) 483-8506 B.



Genuine Craft

Aurora and Lombard, IL (ILL)
 Mark Keever, bari; Ron Rank, lead; Steven Duncan, bass; Tim Carter, tenor. Contact: Steven Duncan, 429 E. Galena Blvd., Aurora, IL 60505-3419; (630) 844-1846 H, (630) 906-8370 B.

1997 Quartet Semifinalists

The Svelte Brothers

Stone Mountain, GA (DIX)

Tim Brooks, bari; Willis McMillan, bass; Jed Brooks, lead; Keith York, tenor. Contact: Tim Brooks, 2075 Carlisle Park Lane, Lawrenceville, GA 30245; (770) 513-1074 H, (770) 449-0999 B.



Metropolis

Foothill Cities and Santa Barbara, CA (FWD)

James Sabina, tenor; Brian Philbin, bass; Bob Hartley, lead; Michael McGee, bari. Contact: Brian Philbin, 104 N. Helberta Ave. #4, Redondo Beach, CA 90277-3117; (310) 376-7524 H, (310) 783-2713 B.



Buck Thirty-Nine

Foothill Cities, Indian Wells Valley and South Bay, CA (FWD)

Ken Potter, tenor; Dean Waters, lead; Jim Kline, bass; Peter Neushul, bari. Contact: Peter Neushul, 125 S. Irena Ave., Redondo Beach, CA 90277-3425; (310) 543-1902 H, (310) 639-4920 B.



Seattle Sound

Bellevue, Sea-Tac and Tacoma, WA (EVG)

Bob Hodg, tenor; Neal Booth, lead; Tom Wilkie, bass; Bobby Gray, Jr., bari. Contact: Neal Booth, 1500 Westlake Ave., N, #102, Seattle, WA 98109; (206) 850-8048 H, (206) 285-1350 B.



Late Night Barbershop

Bakersfield and Foothill Cities, CA (FWD)

Gregg Bernhard, tenor; Mark Feiner, lead; Greg Lapp, bass; Rich Hasty, bari. Contact: Greg Lapp, 1500 Camino Sierra, Bakersfield, CA 93306-4118; (805) 871-9041 H, (805) 588-8601 B.

1997 Quartet Quarterfinalists



Tabasco Cats

Louisville and Northern Kentucky, KY (CAR)
 Todd Buckner, tenor; Mike Harrison, lead; Brian Doepke, bass;
 Brian Zink, bari. Contact: Brian Doepke, 7429 Nutmeg Court, Indianapolis, IN 46237-3663; (317) 882-2445 H, (317) 780-4317 B.



Bandstand

Marietta, GA (DIX)
 David Balentine, tenor; Tim Reynolds, lead; Jeff Selano, bass; Brian Williams, bari. Contact: David Ballentine, 2775 Dahloncga Trail, Austell, GA 30001-8016; (770) 941-4372 H, (770) 499-3117 B.



The Bay Rum Runners

Alexandria, VA and Lancaster-Red Rose, PA (MAD)
 Ed Cazenias, tenor; Lynn Conaway, lead; Steven White, bass; Barry Galloway, bari. Contact: Barry Galloway, 8864 Eagle Rock Lane, Springfield, VA 22153-1723; (703) 912-5751 H, (703) 569-1381 B.



The Tradition

Tulsa, OK; Austin, TX and Frank H. Thorne (SWD)
 Tim Ambrose, tenor; Curt Angel, lead; Brian Telle, bass; Jeff Veteto, bari. Contact: Curt Angel, 6623 S. 107th East Ave., Tulsa, OK 74133-2655; (918) 250-6681 H, (918) 437-0577 B.



PrimeTime

Hilltop and Minneapolis, MN (LOL)
 Jim Halvorson, tenor; Larry Halvorson, lead; Steve McDonald, bass; Bob Albachten, bari. Contact: Larry Halvorson, 7724 Shingle Creek Drive, Brooklyn Park, MN 55443-2940; (612) 569-9918 H, (612) 425-0557 B.

1997 Quartet Quarterfinalists

Dallas Knights

Dallas Metro, TX (SWD)

Steven DeCrow, tenor; Michael Borts, lead; Graham Smith, bass; John Spaulding, bari. Contact: John Spaulding, 6562 Ellsworth Ave., Dallas, TX 75214-2724; (214) 828-4576 H, (214) 521-1294 B.



Freefall

Beatrice, NE and St. Joseph, MO (CSD)

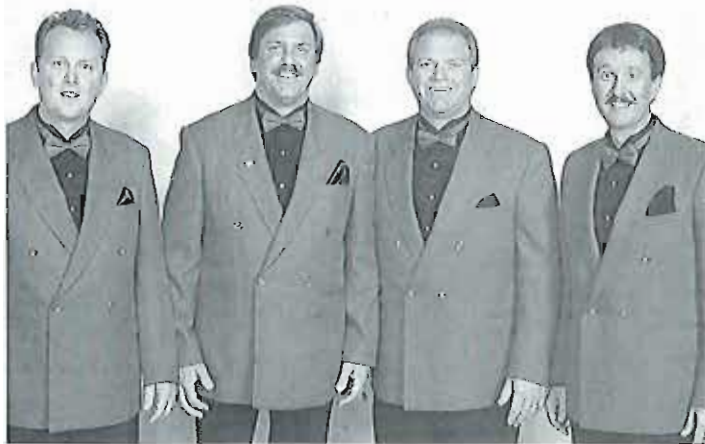
Byron Myers, Jr., lead; Jim Clark, tenor; Darin Drown, bass; Scott Spilker, bari. Contact: Byron Myers, Jr., 2100 Cougar St., St. Joseph, MO 64506-2515; (816) 279-5484 H, (816) 364-1501 B.



Vintage Blend

Los Angeles and South Bay, CA (FWD)

Brad Cole, bari; Max De Zemplen, bass; John Whitener, lead; Chris Venuti, tenor. Contact: Max De Zemplen, 3780 Kilroy Airport Way Ste. 51, Long Beach, CA 90806-2457; (562) 439-9761 H&B.



Critics' Choice

Anacortes, Bellevue and Mt. Baker, WA (EVG)

Matt Yorkston, tenor; Wes Sorstokke, lead; Stan Boon, bass; Chuck Landback, bari. Contact: Wes Sorstokke, 28124 Tolt Hill Rd., Carnation, WA 98014-8223; (206) 869-9815 H, (206) 392-8400 B.



Hijinx

Alexandria, VA (MAD)

Gary Plaag, tenor; Willard Cox, lead; Francis Guffey III, bass; Howard Hull, bari. Contact: Gary Plaag, 5604 Light Infantry Drive, Burke, VA 22015-2138; (703) 503-5279 H, (703) 907-6333 B.

1997 Quartet Quarterfinalists



Counterpoint

New Westminster, BC (EVG)

Marty Lovick, tenor; Mark Metzger, lead; Tom Metzger, bass; Charles Metzger, bari. Contact: Marty Lovick, 2650 Delahaye Dr., Coquitlam, BC V3B 7E7; (604) 464-1120 H, (604) 520-4326 B.



The Arrangement

Houston, TX (SWD)

Lloyd Erickson, bari; Tracy Shirk, lead; Rob Smith, bass; Jason Pinkall, tenor. Contact: Rob Smith, 7026 River Garden Dr., Houston, TX 77095-2553; (713) 855-8988 H&B.



Inside Track

South Bend-Mishawaka, Terre Haute and Valparaiso, IN (CAR)

Ken Limerick, tenor; Paul Fernando, lead; Vincent Winans, bass; Clay Shumard, bari. Contact: Ken Limerick, 20160 Indian School Rd., Lakeville, IN 46536-9782; (219) 784-2437 H, (219) 256-5556 B.



12th Street Rag

Topeka, KS and Kansas City, MO (CSD)

John Fortino, bari; Mark Fortino, lead; Keith Schweer, bass; Rick Kready, tenor. Contact: Keith Schweer, 9623 Lowell Ave., Overland Park, KS 66212-3305; (913) 648-0121 H, (816) 242-5941 B.



Flashpoint

Terre Haute, IN and Louisville Metro, KY (CAR)

Andrew Kirkman, tenor; Warren Guyer, lead; John Gott, bass; Joel Guyer, bari. Contact: John Gott, 6006 Mount Olivet Rd., Bowling Green, KY 42101-9655; (502) 777-3473 H, (502) 843-1622 B.

1997 Quartet Quarterfinalists

Jukebox

East York, ON (ONT)

Charles Mathis, tenor; John Mallett, lead; David Wallace, bass; Steve Armstrong, bari. Contact: John Mallett, 25 Banff Rd., Toronto, ON M4S 2V6; (416) 481-7382 H, (416) 968-1222 B.



Sound Legacy

Cedar Rapids, Des Moines, Iowa City, IA and Frank H. Thorne (CSD) John Vaughan Sr., tenor; John Hayden, bass; Chris Johnson, lead; Randy Weir, bari. Contact: Chris Johnson, 100 1st Ave., NE #2401, Cedar Rapids, IA 52401-1109; (319) 365-3492 H, (319) 365-5597 B.



The Management

Hudson, MA; Portland, ME and Frank H. Thorne (NED) Mike Martin, tenor; Lawrence Bean, lead; Kirk Young, bass; Christopher Peterson, bari. Contact: Lawrence Bean, 34 Ocean Park Rd. #7, Saco, ME 04072-1630; (207) 283-0642 H, (207) 985-7912 B.



Jambalaya

Stockholm, Sweden (SNOBS)

Joachim Stappe, bari; Richard Öhman, lead; Ronny Karlsson, tenor; Örjan Hedene, bass. Contact: Richard Öhman, Midsommarvägen 39, S-141 44 Huddinge, Sweden; 468 711 22 67 H.



Hooked on Harmony

Sussex, England (BABS)

Derek Barton, tenor; Brian Schofield, lead; Gerry Burgum, bass; Andy Curd, bari. Contact: Gerry Burgum, The Cotswolds, Chantry Rd., Worthing, W. Sussex, UK BN13 1QN; 01 903 692786 H.

1997 Quartet Quarterfinalists



New York News

Batavia, Binghamton and Mohawk Valley, NY (SLD)
Eric Saile, tenor; Peter Carentz, lead; Gerald O'Neil, bass; Keith Langdon, bari. Contact: Gerald O'Neil, 109 Patio Dr., Endwell, NY 13760-1577; (607) 754-4708 H, (607) 754-5662 B.



Second Nature

Houston, TX (SWD)
Roy Prichard, tenor; Michael Robards, lead; Tommy Gartman, bass; Keith Kauffinan, bari. Contact: Roy Prichard, 401 McDermott St. #303, Deer Park, TX 77536-4858; (281) 476-4614 H, (713) 690-0276 B.



Fourte

Auckland, New Zealand (NZABS)
David Jackman, tenor; Dean Fenner, lead; Dave Pees, bass; Phil Skaggs, bari. Contact: Phil Skaggs, 84 Rosario Cres., Red Beach, Orewa, New Zealand; 64 9 426-9079 H, 64 9 479-7889 B.

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

SNOWFLAKES

8

From the dark and drear - y sky love - ly snow - flakes fall.

Willie Randel, 1971

1997 MBNA America College Quartet Contest prize winners announced

A total of 21 young quartets participated in the finals of this year's MBNA America College Quartet Contest. An overflow audience of approximately 1,700 was treated to an exciting afternoon of youthful, exuberant, four-part harmony. Make plans to attend next year's competition in Atlanta.

As a matter of Youth Outreach Committee policy, score sheets for the college contest were not published, but were made available to the contestants.

The top five quartets in the contest received cash awards from a contribution by MBNA America, plus trophies and plaques. Each performer also received a certificate of participation.



First Place • Freetail • \$4,000

Robb Asklof, Stephen Rodgers, Keith Harris, Paul Harris
Lawrence University, Appleton, Wis., and Lancaster High School, Lancaster, Wis.



Second Place • Prime Cut • \$1,500

Eddy Sattah, Mark Lamback, Stuart Ambrose, Willie Mays
Emory University, Atlanta, Ga.



Third Place • Lazy Dog • \$1,200

Iliya Jordanoff, Dan Zitelli, Ryan Perrotte, Ben Zitelli
Pennsylvania State Univ., State College, Pa., Duquesne Univ., Pittsburgh, Pa., and Syracuse Univ., Syracuse, N. Y.



Fourth Place • The Bungee Chords • \$1,000

Kalin Tapp, Nathan O'Donnell, Jason Elam, Scott Wiederstein
Northwest Missouri State University, Maryville, Mo.



Fifth Place • Academia Nuts • \$800

Jason Warschauer, Jeremy Edwards, Mike McGill, Shaun Reynolds
Iowa State University, Ames, Iowa; Muscatine Community College and Louisa-Muscatine High School, Muscatine, Iowa

1997 Choruses



First Place Gold Medalist • **Vocal Majority** • Dallas Metro, Texas (SWD) • Jim Clancy, Director



Second Place Silver Medalist • **New Tradition** • Northbrook, Ill. (ILL) • Jay Giallombardo, Director



Third Place Bronze Medalist • **Ambassadors of Harmony** • St. Charles, Mo. (CSD) • Jim Henry, Director



Fourth Place Bronze Medalist • **Southern Gateway Chorus** • Western Hills (Cincinnati), Ohio (JAD) • Jean Barford, Director



Fifth Place Bronze Medalist • **Big Chicken Chorus** • Marietta, Ga. (DIX) • Clay Hine, Director



Louisville Times • Louisville Metro, Ky. (CAR) • Mark Hale, Director



Great Northern Union • Hilltop, Minn. (LOL) • Roger Williams, Director



The Phoenicians • Phoenix Saguaro, Ariz. (FWD) • Gary Steinkamp, Director



Heralds of Harmony • Tampa, Fla. (SUN) • Tony De Rosa, Director



Saltaires • Wasatch Front, Utah (RMD) • John Sasine, Director

1997 Choruses



Stockholm Chord Masters • Stockholm, Sweden (SNOBS) • Torbjorn Backlund and Mikail Wikstrom, Directors



Heart of America Chorus • Kansas City, Mo. (CSD) • Jim Bagby, Director



Singing Buckeyes • Buckeye-Columbus, Ohio (JAD) • Doug Smeltz and Gary Wulf, Directors



Thoroughbreds • Louisville, Ky. (CAR) • John Zehnder, Director



Dukes of Harmony • Scarborough, Ontario (ONT) • Ron Whiteside, Director



Mainliners • Bryn Mawr, Pa. (MAD) • Rick Serpico, Director



Gentlemen of Fortune • New Westminster, British Columbia (EVG) • Charles Metzger, Director



Great Lakes Chorus • Grand Rapids, Mich. (PIO) • Ann Jarchow, Director



Hunterdon Harmonizers • Hunterdon County, N. J. (MAD) • Darrel Hill, Director



Chorus of the Genesee • Rochester, N. Y. (SLD) • Maggie Swift, Director

1997 Choruses



Narragansett Bay Chorus • Providence, R. I. (NED) • Ted Doran, Director

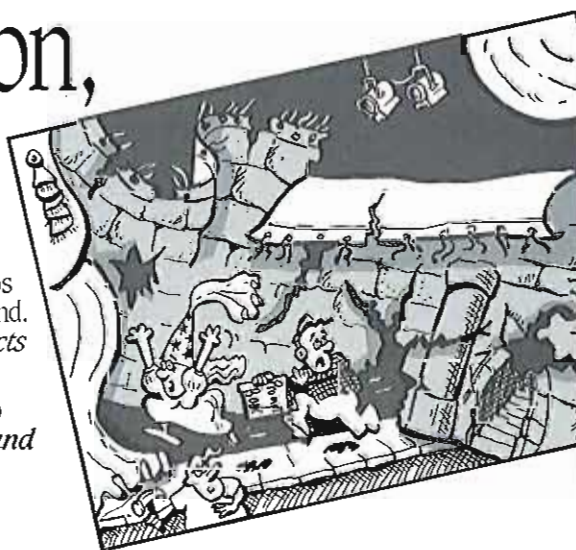


(Mike Tester) • Summit City Chorus • Ft. Wayne, Ind. (CAR) • Jeff Albert, Director

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The joy of quartetting

by Ed Waesche, 1998 Society President-Elect

Music has been part of my life for as long as I can remember, beginning with my first public performance as a nervous cabin boy in our church's production of *H.M.S. Pinafore*. Then, there was the embarrassment of fainting as a church boy-choir member on a hot summer Sunday, and later the challenge of singing Schoenberg's atonal music in my college choir.

I had a taste of barbershop quartet singing in college, but my post-graduation musical pursuits were in the instrumental jazz realm (as a swing and traditional jazz pianist and trombonist). I was introduced to SPEBSQSA by a trumpet-playing friend in Huntington, N. Y., and instantly said good-bye to jazz gigs. I was hooked by the sound of the chords coming from the chapter's chorus.

It didn't take long before I found myself tag-singing and filling in for the tenor of the chapter's best quartet, **The Huntingtones**. As luck would have it, the tenor (an airline pilot) had to leave the quartet and so my quartet experience began. I'm still at it, 36 years later.

After **The Huntingtones** (1960-62), I switched to baritone with **The Townsmen** (1963-67), who were MAD champs and international semifinalists in 1965. Quartetting took a back seat to raising a family and directing choruses for the next ten years, although I still managed to find some time to sing with **The Windjammers** (1968) and **The Chord Blazers** (1972).

In 1976, a quartet I'd been coaching in New Jersey needed a baritone, so good-bye chorus—hello **Custom Gentlemen**, and two more international semifinalist rankings. It was followed by **The New Yorkers** (1978-86), **Times Square** (1986-87), and **NY Chord Connection** (1988), **Spotlight** (1989-1991), **Cabaret** (1992-93) and, once again, **The New Yorkers** (from 1994 on). With another district championship and four more international semifinal finishes



The New Yorkers, circa 1983, (l to r): Ed Waesche, bari; Alan Fennell, bass; David Johnson, lead and Kevin Clifford, tenor.

(**The New Yorkers**), and six of the quartets being district finalists, I've walked on the contest stage more than one hundred times.

Preparation for those contests has helped me in a number of ways. I remember standing in the apse of our church, as I prepared myself to walk my daughter down the aisle on her wedding day, wondering why my breathing was becoming short. What was I so nervous about? So I went through my pre-contest walk-on breathing exercises and got instant relief.

In my business life, I had to give annual briefings to my company's board of directors—all of which were a piece of cake, once I'd realized that a contest is really a show for people who are interested in what you have to say. I also gave talks and lectures every year at conventions to hundreds of my professional peers from the defense industry, as well as to Congressional staffers and journalists. Nothing to it, after singing for thousands at international contests.

Where else but in a quartet can you get up close and personal with strangers, sharing your love of music and touching someone's inner soul (when singing "Dirty Hands, Dirty Face!" to a tearful young mother)? Or mix at par-

ties with radio personalities like Jinx Falkenberg, or sports stars such as Hank Greenberg and Ralph Kiner (whose wife, tennis star Gussie Moran, sat on my lap)? Or get the satisfaction that a standing ovation brings when you've just out-performed an international champion (on more than one occasion)? Or meet and sing for interesting people, such as members of an International Trade Delegation from China, or be filmed by television crews from Germany, England and Japan?

The quartet experience is more than enjoying close harmony, for you get to practice accountability, responsibility and teamwork, and work on relationships every time you meet. You get to practice for all aspects of life! You also get to make mistakes, as well as opportunities to make up for them. But best of all, you get to make lifelong friendships. What a deal!

And it's so easy to get into or start a quartet. Tag-sing, woodshed with three other guys, listen for voices in your chorus you'd like to blend with, ask other quartet men if they know of anyone looking for a part. I did all of the above, and this average-voiced baritone has a joyous 36 years to show for it.

The *new* Harmony Foundation is born

by Harmony Foundation Executive Director Gary Stamm, CAE, and Harmony Foundation President Jim Warner

For nearly 40 years, Harmony Foundation has assisted the Society by administering contributions to our service projects, operating the Old Songs Library, making grants for special projects, such as the PBS television specials, and administering the endowment and memorial funds. Past presidents of the Society have served as the Trustees of the Foundation and have effectively conducted its business. Why is there a need to change this successful scenario?

In September 1995, Society President Dick Shaw appointed an ad hoc task force to "examine ways in which the Foundation, or some successor entity, could contribute to Society goals by providing a vehicle for soliciting, receiving, managing and distributing charitable donations." The task force worked for more than a year studying the Foundation and its relationship to the Society.

The task force found that there has been an overlap of duties between the Society and the Foundation in the past, and envisioned making Harmony Foundation a truly professional fund-raising and grant-making institution. The essence of the recommendations, which were approved by the Foundation and Society may very well be:

"The role of Harmony Foundation is to function as the fund-raising arm of the Society in support of the Society's charitable and educational purposes, projects and programs, to develop and manage Harmony Foundation assets, and to administer grant applications and awards. Fund raising involving solicitations from individual or corporate sources must be coordinated through Harmony Foundation. The role of the Society is to operate Society programs. Funding for Society programs may be provided, in whole or in part, through Harmony Foundation."

While operation of programs, including the Old Songs Library, will be transferred to Society management, the very important, time-consuming and ongoing fund-raising duties will now have a clearly defined home—Harmony Foundation. The magnitude of this role demands expertise and lead-

ership on a day-to-day basis from both a qualified Board of Trustees, including future trustees, with backgrounds in fund raising, investment and legal issues, and a professional foundation staff.

To create the new Harmony Foundation, we must take a professional approach. This includes a strategic plan, with values, vision and goals, and an annual work plan to support that strategic plan. The potential to raise hundreds of thousands of dollars for our service projects, create an endowment fund that will help ensure the continuation of the Society, support non-Society projects which articulate the Foundation and Society's visions and be recognized as a true foundation that is improving the lives of thousands of people, should make it worth doing right, however.

The strategic plan focuses on four challenges and opportunities: create an administratively effective foundation; create a unified fund-raising approach; communicate the vision; and train and use volunteers effectively.

Create an administratively effective Foundation

The Foundation has been diligent for the past six months, revising bylaws and a trust agreement, drafting and approving officer job descriptions, reviewing and developing gift policies and procedures, adopting a strategic plan and electing an executive director. Still, there will be much to do in the months ahead. A work plan and budget will be constructed to begin achieving the Foundation's vision and strategic plan, and a director of development and administrative assistant will be hired to round out the professional staff. As needs and resources dictate, the Foundation can grow in scope and personnel.

The staff and board will also assure that the Foundation is being managed properly. Professional and ethical procedures and standards exist for philanthropic institutions. Harmony Foundation will adopt these standards and adhere strictly to fund-raising and grant-making codes of ethics.

Create a unified fund-raising approach

Fund raising is important for our service projects, the museum and the endowment fund. To strengthen these efforts, we should unify our fund-raising activities.

One such effort will be to conduct an annual campaign for those aspects that need monies to function throughout the year—a United Way for Barbershop, if you will—to fund SingAmerica, SingCanada, Heartspring, the Museum and other outreach projects. While donors will be able to give money to any of our services, they will be encouraged to give to a general fund which can be divided according to the Foundation's goals. These goals will be evaluated annually by the Foundation Board, with input from district and Society officials.

An annual fund will not prohibit year-long giving, but tax-deductible contributions to the Foundation's annual fund will serve as the base for our charities. Chapters and quartets will still be encouraged to make donations from their performance fees, and we will still have fund-raising events at district and international conventions. Exciting, new fund-raising events are already surfacing.

The Foundation will also have the authority and responsibility to seek foundation and corporate funding for worthy projects. In fact, all requests for sponsorships and grants must go through the Foundation, except those for strictly local purposes.

Communicate the vision

Fitting hand-in-hand with unifying our fund raising will be a coordinated communications effort. We must work very hard to let Barbershoppers and the outside world know what we are accomplishing with our annual fund, our endowment fund, our grant making and the rest of the activities carried on by the Foundation.

Also, we must communicate how our service projects and endowment program are integral to the rest of the barbershop story. We need to understand that charitable work—a basic philanthropic, caring attitude—is an integral part of who we are as individuals and as an organization. It also

Stamm elected as Harmony Foundation Executive Director

helps us preserve barbershop harmony and affirm our tax-exempt status.

Train and use volunteers effectively

To raise satisfactory funds, a team of volunteers must be built. Building our Endowment Fund should certainly be overseen by a staff professional.

Currently, the Society's Endowment Fund is healthy, with a total of about five million dollars in pledges and cash in-hand. The potential to increase this fund is enormous, however. To grow our endowment program we must utilize key volunteers. They will need training, guidance, and oversight in their work. Most of this will come from the Foundation staff.

The district service chairmen and their chapter counterparts have been carrying the banner for our service projects over the years. With the proper recruitment, training and guidance, these people can become much more effective. This fall, the DSCs will attend a weekend training session. Also, a manual for district and chapter service chairmen will be created.

The District Service Chairmen will be members of the fund-raising team within Harmony Foundation. The Society's External Affairs Committee will work with the service chairmen for the programmatic aspects of our service projects.

Making a difference

All Barbershoppers can be pleased with the past accomplishments of Harmony Foundation. The future, however, holds greater promise for this proud institution. There are countless opportunities to achieve the goals of the Society and the Foundation. We are on the threshold of letting the world know that barbershop and Barbershoppers have made, and will continue to make, a positive impact on our culture and fellow citizens. Harmony Foundation's simply stated but noble vision encompasses this promise.

Harmony Foundation is to be a leading philanthropic force nurturing vocal music in our schools and communities, as well as other special educational causes. 📖

The Harmony Foundation Board of Trustees elected Gary M. Stamm, CAE, as the Foundation's first executive director at its meeting held at the Society's international convention in Indianapolis on July 1.

Stamm currently serves as the Society's director of marketing & membership.

The executive director position will be a 60-percent-time position until the Foundation's scope and resources warrants it to be a full-time position. The remainder of Stamm's time will be spent as director of external affairs for the Society.

Stamm has been on the headquarters staff in Kenosha since 1983. He first served as audio-visual service manager and in 1992 became the director of marketing. In both positions, he successfully built new departments from the ground up.

A 27-year Barbershopper, Stamm is active in the Racine, Wisconsin, Chapter and serves the **Dairy Statesmen Chorus** as its performance director. He has been an active quartet singer and has written scores of shows for his chapters and the Society. He is also active as a master of ceremonies for barbershop shows and has served his chapters in various administrative offices. In addition, he is a certified Presentation judge.

He holds an MS in radio and television from the University of Illinois and an MBA from Stritch University in Milwaukee. In June of this year, he earned the classification of Certified Association Executive (CAE) from the American Society of Association Executives.

The trustees enthusiastically welcomed Stamm as the Foundation's chief operating officer. He looks forward to the challenge of building Harmony Foundation to its full potential. 📖



Gary M. Stamm

Society staff members earn Certified Association Executive (CAE) designation

Frank Santarelli and Gary Stamm were two of 88 individuals who earned the Certified Association Executive (CAE) designation from the American Society of Association Executives (ASAE) in June of this year. Prior to certification, applicants are rated on their experience and accomplishments in association management and must successfully complete a comprehensive examination that tests general knowledge of the association management profession.

ASAE, located in Washington, D. C., is a society of more than 24,000 association executives and suppliers. Its members manage leading trade associations and professional societies across the country, and also represent suppliers of products and services to the association community.

The 1997 class brings to total number of association executives who have earned the CAE designation to just over 2,400—only 10 percent of the ASAE membership. Among association professionals, "CAE" is an indication of demonstrated skill in leadership, activity in community affairs, and expertise in association management.

Congratulations to Society Director of Finance & Administration Frank Santarelli and to Executive Director of Harmony Foundation and Society Director of External Affairs (formerly Director of Marketing & Membership) Gary Stamm. 📖

Foundation Seeks Development Director

The full-time position of Director of Development is open within Harmony Foundation. Applicants for the position should have a professional background in fund raising and a minimum of five years experience in the field. The Director of Development will oversee the Foundation's Endowment Program as well as assist in the annual campaign, grant writing and sponsorship solicitation.

In addition, the successful applicant must be willing to relocate to Kenosha, Wisconsin. The position offers a competitive salary and benefits package.

Interested parties should send a cover letter, previous salary history, resume and references to Gary M. Stamm, CAE, 6315 Third Ave., Kenosha, WI 53143-5199. 📖

Kids invade Carnegie Hall!

by Dan George, Manhattan, N. Y., Chapter

Almost every children's story ever written ends with the tag "and they all lived happily ever after." Our story is no different; it too has a very happy ending.

Most of us are old enough to remember when the phrase "the pitter patter of little feet" referred to the arrival of children in a family. Well, on June 7, the great stage of New York City's world renowned Carnegie Hall heard the pitter patter of 140 pair of little feet as the World Children's Choir Festival Chorus joined the Big Apple Chorus and 1995 international champion Marquis in Manhattan Chapter's annual barbershop extravaganza.

Imagine, if you will, magnificent Carnegie Hall filled with more than 2,000 enthusiastic patrons. The local collegiate champion quartet, Flat Side Up, steps to the microphone and begins to sing, "What is a heart without harmony, what is a soul without song"; they are then joined by 140 near-angelic voices of the World Children's Choir Festival Chorus, "A bird with no wings, a harp with no strings, a world without right or wrong"; and finally, the rich, resonant tones of the Big Apple Chorus, 75 voices strong, joining the ensemble, "Teach the children to sing, our gift is a lifetime of song." The 200 voices build to the song's powerful, heartfelt tag—in seven-part harmony, with chords of unimaginable beauty and fullness filling every corner of the hall, "Radiant faces, a rainbow of races, joined in harmonious song ... joined in song!" Tears of pure joy flowed on both sides of the footlights, as the audience rose as one in a standing ovation.

The appearance of the World Children's Choir on Manhattan's annual show was the result of a chance meeting between Dr. Eric Jackson, music director of the Big Apple Chorus, and Sondra Harnes, conductor and founder of the World Children's Choir. The WCC is based in Washington, D. C., and provides instruction in *bel canto* singing to more than 100 children, ages 4 to 18 years, who represent 25 nationalities. They have appeared with the National Symphony Orchestra at Washington's Constitution Hall, and have performed for First Lady Hillary



Members of the World Children's Choir Festival Chorus rehearse prior to appearing on the Manhattan, N. Y., Chapter show at Carnegie Hall. Travel expenses were covered by a SingAmerica grant from Harmony Foundation.

Rodham Clinton, Queen Sophia of Spain, and other dignitaries from around the world.

The Big Apple Chorus was already committed to a youth outreach program and, with the financial assistance of corporate sponsor Volvo North America, had been bringing barbershop harmony to the inner-city children who were members of the Madison Square Boys and Girls Clubs. Chapter quartets and mini-choruses were performing regularly at the Club's seven New York City locations.

Jackson felt, and the Manhattan Chapter Board of Directors agreed, that the addition of the World Children's Choir to a Carnegie Hall show would be a perfect complement to that program, and would provide the inner-city kids who were Manhattan's guests at the show, as well as the Club members who had volunteered to join the WCC Festival Choir for this performance, a look at what might be possible. Manhattan members were looking ahead to a day when a children's a cappella chorus might become a fixture in New York City's varied cultural scene.

Obviously, this would be a major undertaking, requiring strong logistic and financial support. The WCC would have to travel to New York from Washington. Housing and rehearsal space would have to be arranged. Manhattan members were certainly

willing to do the work, but financial help was needed. The chapter turned to our Society's SingAmerica program to see if some kind of assistance could be arranged. The Harmony Foundation Trustees agreed that the inclusion of the World Children's Choir on one of the premier barbershop shows in America could provide a strong impetus for the program, and might serve to inspire other Society chapters to support SingAmerica. A grant from Harmony Foundation was authorized, and we were up and running.

Logistics was no problem

Two of Manhattan Chapter's most seasoned members, Youth Outreach Chairman Maitland Cain and Past Chapter President Peter McArdle, volunteered to serve as liaison with the WCC, and to see to all of their needs. For this performance, the WCC would be augmented by two local children's choirs, a combined force of more than 140 children.

At least two rehearsals, one with the Big Apple Chorus and one with just the children's groups, would be needed before the event, and just arranging for snacks and toilet facilities would be a daunting task. But the Manhattan team, joined by parent/chaperones, got the job done admirably. Rehearsals and stage time at Carnegie Hall were scheduled.


Consultation services help in homes, communities, schools

by Belinda Ventess

Two joint songs by the WCC and the Big Apple Chorus were planned: "Let's Go Fly A Kite," from *Mary Poppins*, and Joe Liles' wonderful "Teach The Children To Sing." (Every chapter should include this moving and beautiful piece—the motto song for SingAmerica—in its show repertoire!) Big Apple in-house arranger Ed Waesche provided an arrangement of "Let's Go Fly A Kite," while composer Joe Liles created a special seven-part arrangement of "Teach The Children To Sing," complete with piano accompaniment for the combined choruses. The Northern Division Collegiate Quartet Champion, Flat Side Up, from nearby Five Towns College, was added to the program, bridging the generation gap between the children of the WCC and men of the Big Apple Chorus.

There are many lessons to be learned from promoting singing, as well as sharing our hobby with the next generation. The first is that youngsters really do like barbershop and enjoy our music. The second is that children seem to flourish in the disciplined environment of the ensemble. The 140-plus children that were involved in the WCC seemed to be among the best behaved you could possibly imagine. Third, there is an invaluable life lesson (for us as well as for the kids) in seeing every conceivable race and national origin working together to make beautiful music.

If this tale has a moral and a postscript it is simply this: Get your chapter involved in SingAmerica (or SingCanada), now. Contact your local schools. Invite the students to help or to be your guest at your next chapter show. Offer to perform at an assembly or other school function. No chapter is too small or too busy to begin laying the foundation for the next generation of singers.

If we don't expose children to the joy of singing, who will? We are the guardians of a rich legacy of beautiful music. It will be up to us to pass it on, to make sure that it lives in the 21st Century and beyond, and to give today's children the opportunity to know the pure joy of blending their voices in harmony tomorrow. 

Did you know that Heartspring provides consultation services to help children in other school districts? Many school districts probably have at least one student who seems to exhaust all their options. However, not every student has such intense needs that he requires a residential placement. Instead, he often needs a structured, consistent approach that will enable him to remain at home.

Heartspring staff members have a long-time commitment to providing comprehensive services for children with multiple challenges—for more than 60 years. Therefore, we have developed staff training programs and individualized consultation services that are structured in a way that can help parents and teams working with the most challenging student.

"In the past, the only way a child could receive services from Heartspring was by enrolling as a student," explained Jon Rosell, Heartspring executive vice president. "With the development of these consultation services, we are able to provide some assistance to the student, his team, and family in his home or school environment."

In 1994, Judy Rudcr, director of special education in Oakley, Kan., learned about Heartspring's on-campus services and programs and wanted Heartspring to become involved with some of her challenging students. As a result of Heartspring's consultation services, three students have made progress. "Keeping these students in their home school has given us the opportunity to truly provide the least restrictive environment possible, and has given our regular education students the opportunity to grow in their understanding and appreciation of peers who look, behave, and learn differently."

A Heartspring consultation team also provided services in McPherson, Kan., after parents of one child called for information.

"They (Heartspring) hit the nail on the head in terms of what our son needed," said

Patty Wesley, parent. "They shared a consistent, systematic approach with us. It was very exciting and it is helping tremendously!"

Heartspring provides four consultation Services:

Behavioral Psychology Services

These services give direct support to parents and teachers experiencing troublesome student behaviors, provided in a systematic fashion by a psychologist and other Heartspring support staff members.

Systematic Staff Training Programs

All individuals working with the child can and should possess a core set of fundamental skills that will effectively help students learn how to gain greater independence. To accomplish these goals, a series of six training modules teach how to work with students with multiple behavioral, communication, and academic needs.


On-Site Team Consultation

Consultation is provided for parents, teachers, and therapists working with children who display various education, communication, and behavioral challenges by professionals with direct experience with students displaying similar challenges.

Communication Consultation

This consultation program assists families and schools seeking to develop an alternative communication system for a child with significant communication deficits.

Similar to our residential school program at Heartspring, costs for the various consultation services vary depending on the level and intensity of services requested. Funding for the consultation services is provided by the school receiving the services or through foundation grants.

For more information on any of the consultation services or training programs, contact Jon Rosell at (800) 835-1043. 

—More charitable services

ROCHESTER, MICH.

The Rochester, Mich., Chapter is very proud of its Gold Level standing of contributing more than \$50 per man to our service projects, SingAmerica and Heartspring. Through proceeds from another successful Singing Valentines program, Rochester recently donated \$300 in scholarships to both Rochester High School and Adams High School, to be used by an undergraduate vocal music student toward tuition at Interlochen Arts Academy or Blue Lake Fine Arts Camp.

The chapter also continued its tradition of helping the local Rochester Leader Dog School for the Blind by contributing \$1000 to that organization. The donation efforts were covered by the *Rochester Clarion*, including a picture of the chapter president, the president of the school, and a leader dog with a check in its mouth.



DENVER MILE HI, COLO.

The Denver Mile Hi Chapter recently made the following four contributions to local charities:

- \$500 to the Rich Karlis Family Care Center, a temporary location for children during family crisis situations.
- \$500 to the St. Vincent House, temporary living quarters for families visiting relatives at two local care centers.
- \$265 to the Denver Rescue Mission, a shelter for homeless people.
- \$265 to the Denver Dumb Friends League, a refuge and animal shelter.



Shown above are four members of the Denver Mile Hi, Colo., Chapter, singing for and presenting a \$500 check to the board members of St. Vincent House, which provides temporary living quarters for families visiting relatives at Craig Rehabilitation Center and Presbyterian St. Lukes Hospital (l to r) Roger Olson, Brian Rich, Paul Skizinski and Jim Weaver.

Charity begins at home, but ...

It seems that our chapters are becoming increasingly active in the area of charitable contributions and efforts. This is a wonderful way to express harmony with more than just our voices, and is to be applauded.

From time to time, our members are themselves victims of natural disasters and illnesses that make them obvious candidates for financial assistance. It is human nature—especially among Barbershoppers—to want to lend a hand; however, there are legalities to be observed.

No agency granted tax-exempt status under article 501(c)(3) of the U.S. tax code (the Society and all its U.S. chapters are included) may solicit, raise or disburse monies for the direct inurement of one or more of its members. In other words, a chapter may not sponsor a fund-raiser or disburse monies from its own coffers for the direct financial benefit of a member. A similar provision under Canadian law applies to chapter tax-exempt status in Canada.

When such need is felt, the appropriate action is to have another agency, such as a church or other charitable organization, act as the sponsor and disburse the funds. Members are then free to donate goods and services under these auspices, which may be designated for specific use.

If there are any questions about how to go about organizing a given function along these lines, always contact Frank Santarelli at Society headquarters for advice. Failure to comply with the technicalities of the statutes could jeopardize a chapter's tax-exempt status, as well as that of the entire Society, so this is very important.



The Doctors of Harmony

by Ruth Blazina-Joyce, Museum Curator/Archivist

The Doctors of Harmony quartet celebrates the 50th anniversary of its championship this year. The moral of the story? Think twice before skipping a meeting night.

When new friends meet

One September evening in 1943, two old friends walked into the first meeting of the Elkhart, Indiana, chapter; Lee Kidder and Butch Hummel had been singing together since they were nine years old. At the meeting, they met Ron Younce and "Jumbo" Smith. Jumbo, a former featherweight wrestling champ and vaudeville acrobat, and had also lent his baritone to several professional quartets. The four hit it off and formed the Harmony Doctors right then and there.

But in early 1944, the quartet lost its lead when Ron was called up by the Navy. Undaunted, the others drafted Max Cripe to fill the slot. Max also became the quartet's manager, and the name was changed to the **Doctors of Harmony**.

The quartet went to the international contest in Detroit that year, and placed out of the top fifteen. The following January, it competed in the first Indiana Association of Chapters (as it was then called) contest and won, becoming the district's first champion. At international that year, the foursome moved all the way up to fifth with "Honey Gal" and "Heart Of My Heart." Encouraged by such successes, the group went to the Cleveland contest the next year and captured third.

Do not disturb—quartet inside

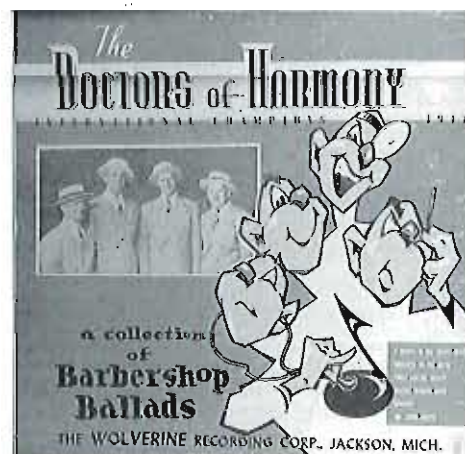
The members were sure they could win at international and were determined to do so. By the time the 1947 contest rolled around, they were rehearsing almost constantly. Though the guys could all read music, they preferred to woodshed most of their arrangements until they found the sound they wanted. Jumbo also arranged several songs for them, and wrote "Mississippi Moon," which they planned to use at Milwaukee.

Arriving at their hotel, they stuck to their routine. An unidentified occupant of the room next to theirs reported that the foursome stayed in their room most of the time, sent out for meals, and concentrated on perfecting their sets. At the end of two days of competition, the Docs had won gold medals. "Mississippi Moon" quashed rumors that quartets could only win with songs well known to the judges.

Their championship year began with a flurry of activity. The contest results were announced that evening over the Mutual Broadcasting System, and the Docs sang three songs for the broadcast. The next morning, they gave a performance at a Milwaukee radio station, recorded the Wurlitzer contest album that afternoon, and entertained at the Industrial Advertising Association's national convention that evening.



The **Doctors of Harmony**: H.H. "Jumbo" Smith, tenor; Max "Junior" Cripe, lead; E. "Butch" Hummel, bari; Lee "Rev" Kidder, bass.



The first and only time the Docs appeared as 'docs' was on the cover of their album *A Collection of Barbershop Ballads*.

The following day, they went to Chicago for the filming of Pathe's newsreel coverage of the contest. The district threw a party on their return to Elkhart, and the chapter presented them with a set of matched luggage, with their names stamped in gold, for use in their upcoming travels.

Have songs, will travel

And travel they did. After spending the summer performing in the upper Midwest, they made a week-long tour of the West Coast, and were part of the Elgin National Watch Company's *Two Hours of Stars* over CBS radio on Thanksgiving Day, sharing the microphone with Jack Benny, Red Skelton, Doris Day, Jimmy Durante, and Don Ameche. They visited Bing Crosby on the set of *A Connecticut Yankee In King Arthur's Court*, then flew east for shows in Wisconsin and Illinois before heading home.

The Docs rounded off their active career in February 1950, with an appearance at the Republican Party's "Lincoln Day Social" in Washington D.C., and a polio benefit show later in the month. Jumbo Smith went on to sing bari with several more quartets, and Lee Kidder joined the **Clef Chiefs** (who became the Indiana District 1953 champ and international semi-finalist at the '53 and '54 contests). But the Docs still regrouped over the years to reminisce and sing a few songs, and recall Lee's words the day they won gold, "I have just had an experience which has no equal. Our hope is this: that, as champions, we may be a credit to our international organization, our home chapter, and to ourselves, as have all the champions before us."



Some thoughts on the aims, purposes and responsibilities of a coach

by Lou Perry a.k.a The Tucson Troll

Singing in the barbershop style is probably more gratifying for male singers than any other style of music in the world today. There is the greatest joy to be derived from the practice of it, so it would seem that a major part of the coach's job might be to encourage the performer in this belief.



Lou Perry

The ultimate goal of the performer is the successful communication of the message of the composer's song, so that the audience is affected and entertained. This implies singing the melody, as well as the meter, form, lyric and rhythm, as closely as practical to what the composer intended, supported by the harmony implied by that melody. These are the elements that make up the song, and although one or more of these elements may be stronger than the others, they are all important.

The performer should be "the humble servant of the music, and the faithful messenger of the composer." He cannot be either unless he comes to the music with humility, and with a sincere desire to understand and believe in it.

The best proven technique to start understanding the music is to sing it, melody and lyric, in unison, in the meter written (in order to discover pulsation and form), and to the rhythm of the melody. In doing so, everyone has the opportunity to participate intellectually, physically and emotionally in all the elements of the song (except harmony, of course), and thereby reach a consensus of understanding, which serves as a reference point for further development.

Unison singing is not effectively accomplished unless:

1. All voices are targeted toward the same vowel sound. This serves as a painless check on vowel sound maintenance.
2. The varied strengths and timbres of voice are adapted, as necessary, by proper sup-

port and placement, to the unison sound. This becomes an exercise in cooperation, by humbling various egos to a common denominator. It might well be the first time everyone enjoyed doing the same thing together, because the results are so evident and satisfactory. This spirit of cooperation is the basis of successful group singing, whether quartet or chorus.

3. All ears are listening! Is not the art of singing in the barbershop style (primarily an aural art) dependent in large degree upon the development of this habit and ability?

The coach serves as monitor to the accomplishment of the unison, and offers techniques to maintain it only when problems arise.

Next, the final element of the song is introduced. Irving Berlin says, "A song may be enhanced by its harmony, or simply well-dressed by it." Having already become familiar with all the other elements of the song, there should be a sense of expectation and anticipation. Now you will learn whether the song is well-dressed or enhanced; whether the arranger just did his job, or whether he beautifully enriched the music; or, as sometimes happens, whether he got in the way by over-doing.

The function of the coach now is to see that the performers hear the proper sound of each chord. This is not as difficult as it might seem, since there are only four sounds in music: major, minor, diminished and augmented. Sixths, sevenths, ninths and alterations may be added, but the basic sound is one of the four mentioned. Of these, the majors and minors predominate by far in the barbershop style.

By this time, the composer's intentions should be reasonably clear. Does he want to make us cry, laugh, have fun, reminisce, or just tap our toes? Is the melody the big sales pitch? Or is it the lyric? Or the harmony? Or the rhythm? Or some of each?

Once the decision is arrived upon, the coach has the opportunity of a lifetime. With his talent, knowledge and experience,

he is in position to furnish tools to implement bringing the song to life! Every song has something to offer if we take the time to analyze and understand it. Some songs offer more than others, but the decision now is whether they are suitable for the particular needs of the people you are working with.

Because of the coach's knowledge of techniques, the temptation will be great to impose them on the subjects for quick results. He must constantly remind himself that his function is:

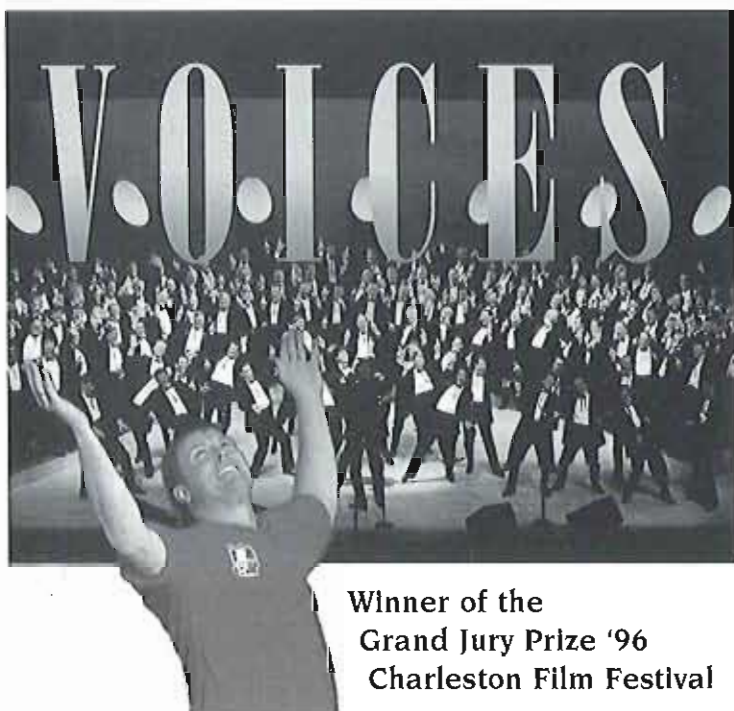
1. To help the performers toward realization of their goals of self-expression by sharing his tools.
2. To realize that techniques are to be used only to solve problems, not to be made ends to themselves.
3. To use care and restraint, so that his personal taste does not intrude upon the development of the performer's natural instincts for creativity, originality and spontaneity.
4. To stress that the ultimate goal is the delivery of the message of the song, in the barbershop style; with good vocal quality; with pride, joy, and above all, much heart and love.
5. To encourage, encourage, encourage!

Rex Stuart, one of the great trumpeters in the world-renowned Duke Ellington orchestra, says this in a discussion of small jazz groups in his book, *Jazz Masters of the Thirties*:

"A group with sufficient talent, and also the intelligence to understand that together they are a strong composite voice, able to project and communicate as an entity, frequently attains greatness."

It might be apropos to add that, although the members of a group may not have the talent and energy to accomplish greatness, the *only* chance it has to be great is to discover who they are and be it. They cannot be great trying to be someone else. 🐸

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State of the Society report — July 1997

Introduction

This 1997 State of the Society report is the first of a continuing series of yearly reports, prepared by the Board Management Council, for approval by the Society Board at the international convention. The publication of this first report also completes the implementation of the Management Study Team's recommendations, which were approved by the Society Board in July 1995.

As we reach the midway point of this 1997 transition year, the Society has established a streamlined, yet involved, management structure at the chapter, district and Society levels to hopefully provide a significant improvement in our service to the Society membership. Responsibility and accountability are being stressed at all management levels, as well as the relationships between the new Society committees and their district functional vice president counterparts. The *Society Operations Manual* has been published to guide and effect a better understanding of the relationships throughout the total organization.

While the implementation phase has been concluded, much remains to be done in understanding the intent and operations of the new structure. This understanding can only be accomplished by a significant improvement in communications throughout the Society. That is our challenge for the future!

The purpose of this report is to give the current status on the progress toward achieving the Society's goals as outlined in the 1997 Strategic Framework Document. The following status will be presented in a format similar to that used in the strategic document.

Let us first revisit Our Society Vision

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.

While the Society continues to grow, it has yet to make significant headway in being recognized as a leader in the cause of encouraging vocal music in our schools and communities. With the exception of a few districts and geographical areas, little progress has been made toward reaching this vision. However, most of our near-term goals in other areas are being met.

Our Goals

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

- Our Music and Performance Committee is selecting and publishing a wide range of easy to moderately difficult arrangements in the new *Free 'N' Easy* and *Music Premiere* series.
- Our competing quartets show continual improvement. The international qualifiers who also qualified last year averaged 81.5 points per category per judge, vs. 81 in last year's qualifying rounds, and a number of new quartets will be appearing in this year's contest.
- The Music and Performance Committee has developed a proposed method of reviewing, evaluating and recommending improvements to enhance the quality of chorus and quartet performances, and is moving ahead on concepts for a Society Faculty and District Faculty program to address the delivery of education and training for our singers.
- High school and Youth Outreach festivals have already been held in several districts, and two Society-sponsored HARMONY EXPLOSION camps are planned for the summer, as are Youth Outreach camps in the Far Western District. Unfortunately some districts have not yet made or announced their youth outreach plans. Registrations for each of the two Society HARMONY EXPLOSION camps far exceed the registrations for the single camp held in 1996.
- Expectations are high that Harmony College attendance will exceed the 475 registrations in 1996; 450 students were registered by mid-June. Directors College has only 70 registrations to date, compared to a total of 125 attendees in 1996.
- The Chorus Director Development Committee is developing a database that includes the status of director needs in each district.
- Seven Chorus Director Workshop Intensive (CDWI) Seminars will have been conducted in six districts by the end of July 1997. There are presently four certified CDWI trainers with an additional 13 involved in the trainer certification process.

Membership and Support Services: *Be a Society whose membership grows at one percent per year, and provides singing, performing and fraternal opportunities that attract and retain a diverse membership.*

- Our membership continues to grow, but slightly less than the one-percent-per-year target growth rate. Our membership at the end of May was 33,964 members. Membership recruitment is running at about 20 percent below the rate targeted for the year. Fortunately, the dropout rate has declined and we are retaining about 89.5 percent of our members, vs. the recent rate of 86.5 percent. Member recruitment must be increased if we are to achieve our year-end membership goal. We continue to be an aging Society, so we must concentrate our efforts on younger recruits. Our average member age is 58 years, but some districts have average member ages in the 60s.
- We continue to charter and license new chapters. We presently have 802 chartered and 16 licensed chapters.
- We continue to be concerned about chapters at risk—those with a membership of 12 or less. At the end of 1994 we had 58 such chapters. Now we have 61. However, while we had 105 chapters with 19 or fewer members at the end of 1994, we now have only 93. The licenses of 12 chapters have been revoked and four chapters suspended for failing to comply with Society standards.
- The Society operates an excellent home page on the World Wide Web, and all but one of our districts have their own homepages. A number of professional reporters have utilized the press kit available through the homepage, and there are approximately 15 monthly requests for membership and/or chapter information from the homepage.
- The Leadership Task Force has developed a five-year leadership training plan, has introduced some excellent training modules in several districts, and will be rolling out a district president's training program at this year's Leadership Forum.
- By the end of July, the Chapter Support and Leadership Training Committee will have trained 136 chapter coach candidates, and will be approximately two-thirds of the way toward reaching its goal of one chapter coach for every four chapters. Greater awareness of the chapter coach program and district/chapter "buy-in" of the concept is still needed.

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

- The Singing Valentine program continues to grow in popularity across the Society. More chapters and quartets are participating in this program, which provides community involvement as well as excellent public relations.
- The December 1996 release of the second Public Broadcasting System (PBS) barbershop television special, *Voices in Harmony*, featured champion performers from the Society and Sweet Adelines International (SAI). This venture, jointly funded by the Society and SAI, had such widespread appeal that it sparked the rerun of the previous TV special *Keep America Singing* on many stations. Society exposure has also been gained through national television appearances by **Variety Pak** and **Acoustix** quartets. Excellent articles on barbershopping have recently appeared in the *Chicago Tribune* and the *Nebraska Arts Council Newsletter*.
- Efforts continue with the Music Educators National Conference (MENC) and Sweet Adelines International on the promotion of the *SingAmerica!* (formerly *Get America Singing, Again!*) campaign to revive active music-making in America and keep America's musical heritage alive. MENC will be featuring the Society in an upcoming issue of its journal. Similar initiatives are also underway with the Phi Mu Alpha Sinfonia fraternity and the National Federation of Music Clubs.
- Our members continue to support Heartspring at the targeted level of financial aid, but support of the SingAmerica and SingCanada service projects is extremely disappointing, as is the level of reported involvement with community singing and support of the SingAmerica! program. Three chapters, who are involved, will be highlighted in the July/August *Harmonizer*—Greater Ozarks, Ark., Concord, N.H., and Racine, Wis.
- Our affiliate organizations continue to grow, and pan-Pacific and European Harmony Colleges are beginning to mature. The level of publicity achieved by the BABS organization in Great Britain is to be envied. SNOBS will be hosting the European Barbershop Championships in Stockholm, September 9–13, 1998.

Events: *Achieve well-attended festivals, conventions and other events that meet the musical, social and fraternal needs of a wide range of Barbershoppers.*

- Our recent midwinter convention was extremely successful, and our Indianapolis convention is expected to meet the proposed attendance goals.
- The Saratoga Springs Chapter-supported Bolton Landing Festival and the Buckeye-Columbus Chapter's Buckeye Invitational continue to improve each year, drawing male and female performers and attendees from all corners of the country as well as from overseas.
- Thanks to **The Gas House Gang**, the Contemporary A Cappella Society is well aware of the skill levels of our top-notch quartets.
- The Northbrook **New Tradition** chorus, **FRED**, Quartet Champions of the Evergreen District (QCED) and volunteer staff and Society members participated in the Killarney, Ireland, Roaring 20s Festival, including providing the faculty for the first Irish Association of Barbershoppers Harmony College.

Finance and Administration: *Provide effective and efficient administrative and fiscal processes that meet the Society's organizational, unit and member needs.*

- The quality of our Kenosha staff continues to improve, and we are about to make a major move to an Intranet system that will enable the staff to be in real time communication with any member who wishes to be part of this electronic medium.
- Our financial position is excellent, thanks to our growing membership and increases in income from non-dues sources. Our contingency fund at the beginning of the year stood at \$2,636,300, or \$587,960 over the target amount needed to fund five months of operations in a fiscal emergency.

Revenue Enhancement: *Provide additional revenue sources that result in improved members' services, benefits and pride and an affordable hobby.*

- Non-dues income through April 1997 is on track to meet the \$1,100,000 goal. Sales have increased 13 percent over the similar period for last year.
- In late 1996, the first three SingAmerica and SingCanada grants were made. The recipients were The World Children's Choir, Washington D.C., The Contemporary A Cappella Society of America's Urban Harmony Movement Project and The University of Saskatchewan's Parenting with Music Project. Further

grants are on hold pending the restructuring of the Harmony Foundation.

- The Society Board approved the restructuring of the Harmony Foundation at the 1997 Midwinter Board meeting. Subsequently, the Harmony Foundation and the Society are in the process of rewriting the Harmony Foundation bylaws, Trust Agreement and the new HF officer job descriptions for review and approval at the July meetings of both boards. Under the leadership of seven trustees and its own professional staff, the Foundation will function as the fund-raising arm of the Society's charitable and educational purposes, programs and projects.
- The Endowment Committee has assumed many of the endowment responsibilities formerly performed by Charlie Green prior to his departure from the Society staff. The committee will now be using volunteers to a much larger extent than in the past. Two major endowment gifts have been received in the past few months.

Governance and Operational Management: *Be an efficient and effective governance structure that achieves the Society's vision through empowerment and accountability of leadership and management at all levels.*

- The new management structure appears to be taking hold very nicely. The meetings of the Board Operations and Planning & Program Development Groups, immediately preceding each board meeting, have been very effective at stimulating discussions of Society issues and programs before recommending the necessary Board action. The spring Board meeting, however, is in conflict with some district conventions. This conflict needs to be addressed and resolved.
- We have instituted a mechanism for evaluating the performance of our Society Board members, and will be introducing a similar mechanism for evaluating the performance of district board members.

In conclusion, the Board Management Council would like to thank the many Society members who accepted leadership positions in 1996 and 1997 and, in turn, made many significant contributions to the implementation of the new Society management structure.

For the Board Management Council:

*Dick Shaw
Ed Waesche
Chuck Watson
Tim Hanrahan, Chairman*



HARMONY EXPLOSION and Far Western District Youth Harmony Camps brighten summer days with barbershop sounds



At left, Dean Bill Rashleigh rehearsed students during the HARMONY EXPLOSION (HX) Camp at Clemson University in South Carolina last June. Six teachers and 62 students attended. In July, a second HX Camp in Muncie, Ind., hosted 20 teachers and 95 students.

Shown at right during a break between classes, Society Board Member Charlie Rose (at center) taught tags to an eager group of students attending the HX Camp at Clemson University.



Shown above, Dr. Sharon Hansen, director of choral activities at the University of Wisconsin, Milwaukee, rehearsed students attending the HX Camp at Clemson University in June.



Above, Ron Black taught a tag to three young men from Reno, Nev., who were attending the FWD Norcal Youth Harmony Camp last June. They plan to form a quartet as soon as they can enlist a fourth voice. Black was dean of the camp.



Shown above, the Far Western District Northern California Youth Harmony Camp, held in Felton, Calif., in June, attracted 71 students, six teachers and 24 FWD Barbershoppers as faculty and counselors. A Southern California Camp was held the same weekend near San Bernardino, and was attended by approximately 120 students. **Metropolis** and **Vintage Blend** quartets assisted on the faculty.

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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.

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1998 CONVENTION ONLY

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.

Harmony Hall: Come on in!

by Jeff Baker, Bari, *Nightlife*, 1996 International Champion

The date on my membership certificate reads October 10, 1972. That was 18 days after my twelfth birthday and only a few days before my first contest. I stood on a wooden box (because I was still kinda short) in the second row of the chorus and sang tenor in the **Olean Plasterbusters** (now called the Enchanted Mountains Chorus) from the Seneca Land District.

My father, John Baker, joined the Society in 1966 and I had been wearing out his records since then. My brother, Terry, joined in 1971 and it was about that time that I asked to go to a chapter meeting with them. After a few months, the chapter leadership realized I wasn't "going away" so they held a meeting to decide whether or not to allow me to join. After all, the Society's minimum age limit was 16. The vote turned out to be a "thumbs up" and to you, gentlemen, I say a heartfelt thank you.

That following summer (1973), my mother (Betty), father, and sister (Bonnie) and I set off on our yearly vacation, driving around the country and taking in the sights. Our trip that year took us through the upper Midwest and we found ourselves headed for Kenosha, Wisconsin (a.k.a. Barbershop Mecca).

We pulled up in front of Harmony Hall at about mid-day and parked our 1969 Chevy Impala and 19-foot Globestar trailer right in front on Third Avenue. I can still remember walking up the (then slate-pieced) sidewalk to the front entrance where we were welcomed in and given the nickel tour.

There are only a few specific things I can remember about the Hall from that day, but I can still see the old shaving mugs in the enormous Founder's Room. They sat on heavy, dark wooden shelves that were recessed into the hand-carved paneling. I also recall the basement, which then housed (among other things) the printing shop and Society merchandise operations.

On the second floor, I remember the shower with seven (count 'em, *seven*) shower heads (it's funny the things you remember). But I have always had the most vivid recollection of our guide showing me the little alcove located just off the main reception area where, she told me, "All of the international champions stand right in there and sing when they come to Harmony Hall."



Jeff Baker posed in front of Harmony Hall in 1972 (left) and 1997 (right) visits to Kenosha.

Fast forward to March, 1997. I found myself, as a member of *Nightlife*, planning to go to Green Bay, Wisconsin, to do a chapter show. We realized that we'd be mighty close to Kenosha when we landed in Chicago, and we were actually the current international champion.

"Maybe," we thought, "we could rent a car, drive to Kenosha and get a tour." We called Harmony Hall, got the OK and made our plans. As it turned out, they planned a wonderful reception for us, and combined it with an overdue welcoming party for Executive Director Darryl Flinn and the Society's newest employee, Dr. Greg Lyne—coincidentally, *Nightlife*'s "official" fifth man! We were truly honored to be included in such esteemed company.

Following dinner with a few Society staff members and their significant others at a local eatery, we set off for Harmony Hall. Words fail to describe the thrill I got when we turned from Third Avenue into the driveway.

As we pulled up past the stone-and-iron gateway into the courtyard I thought, "Who'd've thought that all these years later I'd come back here as an international champion?"

We proceeded through the side entrance and were treated to a warm welcome by everyone there—it was just like being home. After the formal part of the recep-

tion, where Darryl and Greg were introduced and we sang for the local dignitaries and friends, we were given our tour of the Hall.

We began in the Founder's Room with a brief history lesson from Brian Lynch. Greg took us from there through the rest of the mansion. We were like kids in a candy store. After all, we all had spent the past eight years together in the **Masters of Harmony** chorus and, of course, Greg had been our primary coach from day one.

Harmony Hall holds a special meaning for all of us, and Greg (we came to learn) had spent time there as a boy, learning his craft from Society greats such as Dave Stevens. So, not only were we *in* the candy store, but we had the "keys," too! We explored every nook and cranny, opened every cabinet and threw every switch. What a beautiful place and impressive set up!

The Museum, in the now-transformed basement, is something that made a lasting impression on us. Down there is memorabilia from all of the Society's past champion quartets—costumes, props, trophies, music, photographs. It was there that it struck me that *I* was now one of *them*. For a guy who's been a Society member since 1972 and who's marveled over all of the top quartets for years, *that* thought was quite overwhelming.

We concluded our tour just off the reception area in the little alcove where "all the international champions sing." This was one thing I had only dreamed of doing since that day in 1973, but I never thought it would actually happen. I had told the guys about



Nightlife reveled in the ringing reverberations of the famed "tag chamber" of Harmony Hall during a visit in March.



What to say when you talk about barbershop

by Brian Lynch, SPEBSQSA Public Relations Director

the tour back then so it was an emotional experience for us all.

We sang "Love's Old Sweet Song," then pulled Greg in to do a tag (or two, or three). What an absolute thrill!

From there, we stepped back into the lobby where the Society honors the current international champion by displaying its picture. There hanging on the wall were pictures of the Masters of Harmony and Nightlife from Salt Lake City. Another great, great honor. (I get a chill just writing about it.)

It is bittersweet to think that when "our year" is over, *that* picture will be retired and hung on the "wall of fame" where those of all of the past champs now dwell. After all, our golden year as current champions will be over, but we will join the ranks with some truly unforgettable quartets. I am a lucky man and we, as a quartet, are very fortunate.

You should know that you don't have to be an international champion quartet or a chorus singer to visit Harmony Hall. You don't even need to be a district official or a chapter officer. All you need to be is a Barbershopper who loves his hobby.

The place is full of history, and one only needs to walk through the halls to feel a connection with what it is that keeps us singing week after week. If you can arrange it, take a trip to Kenosha and you'll see what I mean. Take it from 'the kid' from Seneca Land (Cornplanter Division)—it's worth the trip!

Harmony Hall welcomes guests Monday-Friday, 8 a.m.—5 p.m. Coming soon: handicapped accessibility!

If your plans don't include a trip through the midwest any time soon, don't forget that a 17-minute video tour of Harmony Hall is available. Professionally shot and edited, it features many close-up views of the ornate construction not normally seen on "live" tours. For A Walk Through Harmony Hall, send a check or money order for \$14.95, plus \$2.50 for shipping and handling to:

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What draws 4,000 new members into SPEBSQSA every year?

Why do millions of people come to barbershop shows?

Why are you a Barbershopper?

There's no single answer. Sure, it's the music; that's a simple, tangible answer. Beneath it, though, lies a more fundamental and complex answer: *because the barbershop experience provides something special to each individual.* Everyone who partakes of barbershop harmony — as a singer, as a listener, as a non-singing member — benefits in a very personal way.

Effective marketing communication starts with understanding both sides of the equation. On the supply side, you must know what you are, your special niche, and that you objectively offer others.

On the demand side, you need to match up what you offer with a target audience that needs what you offer. Seek to answer the question, "What's in it for me?"

Students at Harmony College put these marketing communications concepts to work in a seminar that produced some exciting results. Over the next few issues of *The Harmonizer*, we'll follow these same principles to produce a few promotional items for show publicity, chapter membership promotions, and quartet bookings.

Promoting membership in a chapter of affiliators

We started by identifying the motivations of a chapter of affiliators. As you may recall, SPEBSQSA market research shows that a large number of our members are driven by their interest in the social and fraternal aspects of barbershopping. These members enjoy the hobby because it offers a weekly night out with friends, a good family hobby, and a way to

be involved in charitable and community activities.

To produce our membership piece, we started with the basic recruiting message:

- Barbershop is easy
- Barbershop is fun
- You can do it, too!



Next, we brainstormed images and messages that connected these concepts to the strengths and personality of the chapter and audience. A very personal, "This could be you" message offers the chance for the audience to place themselves in the circle of friendship, while "personal profiles" showcase the individuals' motivations. A strong slogan completed the message: "Close Harmony. Close Friends."

A rough copy of the results appears below. For more complete info, see our web site at <http://www.spebsqsa.org/prbasics/memposter.html> or contact Brian Lynch at Harmony Hall for a copy of this piece.

Next: Recruiting singers who like to compete.



Picture yourself having this much fun . . . singing!

			
JOHN tenor engineer	SCOTT lead plumber	BILL lead salesman	SCOOTER bari. roofer
"I love hearing the audience applaud our singing!"	"This is a great hobby for me to enjoy with my sons."	"The teamwork we have when we sing is incredible!"	"We spread a lot of happiness when we sing for hospitals."

The Sound of the West.
Close Harmony. Close Friends.



Letters to the Editor

Newborn barbershop junkie

Being from Bowling Green, everyone warned me that this would happen, but I did not take them seriously. Then last year, I roomed with Jim Koenig of the college quartet **Sometimes Five** and was exposed to more barbershop than in my previous 20 years. This boy could not get enough of it!

As a member of the Men's Chorus here at Bowling Green State University, I was not ignorant of the style. We always have two varsity quartets from within the ranks of the chorus, so I got to hear some of the style and heard about our quartets as they went to Miami and Salt Lake City. But after rooming with Jim, I finally got the big picture of what barbershop does to people.

I had the opportunity to work the booth for the Men's Chorus this summer at Indianapolis and figured I might as well get the full convention experience. All I can say is that I'm hooked! I've never been around a nicer community of people.

The competitions were great! The night-time activities were amazing. I don't understand how Barbershoppers can stay up until four in the morning singing and then wake up at 9 or 10 and do it all over again.

I would like to thank those Barbershoppers who taught me a few new tags and the three gentlemen I met on Friday night of the convention who gave me my first lesson in woodshedding. It was a great experience and I'm already making plans for Atlanta.

I would also like to thank the Society and the barbershop community on behalf of the Bowling Green State University Men's Chorus and our director, Richard Mathey, for allowing us to give an exhibition performance before the quartet semifinals. Your enthusiasm for our group and our performance was unlike any other I've experienced in my past years in the chorus. It was one of the biggest thrills of my life to look out upon 10,000-plus people as the curtain went up, and as the audience energy level went up, so did the chorus'. Every man in our group put his heart and soul into every piece, and to get such a reception from the crowd moved us beyond words.

Music and the making of music is one of the things that makes life what it is. Thanks to the efforts of SPEBSQSA, which not only strives to keep barbershop thriving in the country and the world, but simply making music itself, we can look forward to there always being music and always being barbershop. Again, thanks for your kindness and support.

ERIC WEST, NEWBORN JUNKIE
BOWLING GREEN, OHIO

Youth speaks out

Hi, my name is Sang Park. I am going to be a senior in high school.

I've been singing all my life. Maybe that's why I have a perfect name for a singer. I am a member of Walnut High School's Chamber Singers.

I recently attended a Youth Harmony Campout at Wilderness Camp near Arrowhead Lake. I had a chance to watch **Metropolis**. That was the first time I heard a barbershop quartet. All I could say was, Wow!

Three of my friends and I were so inspired by them that we decided to try one ourselves. We sang "Toot, Toot, Tootsie." It was really fun.

I had thought the only thing was to memorize parts and sing with others, but after this camp, I realized that it's not just about singing your own part. I thought this camp was very helpful to not only myself, but to many others.

I guess the camp had an impact on me not just because of the things that they offered but because of all the people that had the same love for singing like myself. Too bad not all my group came to this camp. Only one more from my group and another person who is in my choir.

While we were there, we decided to make our own group and perform at school and other places if we can. We only have to find a bass. But I don't think it will be that big of a problem right now.

SANG PARK
WALNUT, CALIF.

Thanks to everyone

What a wonderful surprise. My retirement [as Society manager of conventions & meetings] party at Indianapolis was terrific and will always be remembered by Hollie and me. These past ten years have literally flown by. It's been a very rewarding time in my life and I wouldn't have changed it for anything.

I especially appreciate all the support I've received from my very close friends on the Society staff. And thanks to everyone for dropping by the party and for all the well wishes extended to me throughout the week.

KEN AND HOLLIE BUCKNER
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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.**

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The Chattanooga, Tenn., **Choo Choo Chorus** was invited by Youth Music of the World to visit London, England, to perform in year-end and New Year activities last December. In addition to performances, the group participated in the New Year's Day parade in London, the largest parade in Europe. Shown above in front of Big Ben are the 61 members and families that made the trip.



Shown above in a warm-up rehearsal before the show, the San Antonio, Texas, **Chordsmen** performed a concert series with the San Antonio Symphony Orchestra in May. The group, directed by Artie Dolt, performed the national anthem before a AA baseball game in June, and the chapter hosted its annual Funtier Nights shows in July.



During its Harmony Week celebrations in April, the Carson City, Nev., Chapter presented its Award of Harmony to local radio station owner Craig Swope. Shown above, Music Director Bob Tobias (left) made the presentation.



The **Harbourlights Chorus** of Prince Edward Island, Canada, performed during May ceremonies marking the opening of the 13-km-long Confederation Bridge, linking P.E.I. to New Brunswick, thus ending eight decades of ferry service to the island. The group is directed by Paul Offer.



The Norfolk, Va., Chapter formed a group of a dozen singers to perform during workday hours. Shown above is **Daytime Singing Time** (l to r): Creston Parker, George Martin, Pat Patrick, Bob Buechler, Jim Eads, Ben Pester, Bill Waters, Dick Pollitz, Jesse Reed and Bill Brobst.



The Frederick, Md., Chapter formed an octet of retired members to perform during workday hours. Shown above is **The Over The Hill Gang** (l to r): Jim Spahr and Dick Kreh, tenors; Dave Bringle and Tom McNickle, leads; Clark Cooper and Bob Fishack, basses and Ed Eiker and Dave McConagha, baris.



The Santa Rosa, Calif., Chapter staged its third-annual "Stampede Campout" in June on the shores of Clear Lake, about 120 miles north of San Francisco. This year's event drew 120 Barbershoppers from all over the state. Shown above, the happy campers partook of a Saturday evening potluck dinner. The Santa Rosa Chapter provided Sunday breakfast, and a good time was had by all.



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News About Quartets



Shown at left, the **Leisure-Time Grandads** performed the "Take Me Out To The Ballgame" parody for fans preceding a class AA baseball game in April. The group is part of the Bowie, Md., **Knights of Harmony** chorus (background), which presented the national anthem. Featured (l to r) are: Jim Bush, tenor; Lou Lichtenberger, lead; Bill Ilsley, bass and Herm Arvin, bari.

Shown at right, the **Doodle Dandies** of Bozeman, Mont., performed the national anthem at closing ceremonies of Special Olympics in the Big Sky Country last May (l to r): Russ Ludemann, tenor; Wyman Schmidt, lead; Bernie Bissell, bass and Charles McGuire, bari.



1993 quartet champion **The Gas House Gang** (left, in white jackets) performed with the St. Louis Symphony last March in a tribute to Paul Whiteman, *Radio Rhapsody*.



Experience *does* count! Four members whose ages total 334 years got together recently to sing for the Haverhill, Mass., Chapter (l to r): Larry Champagne, Tenor (85); Randy Morse, lead (83); Al Stromquist, bass (81) and Norman Marshall, bari (85).

Shown at right, **Harmony Supply Company** performed the national anthem preceding a baseball game in Reading, Pa., in June (l to r): Sam Heilman, bari; Charles Lehman, bass; Bob Bennett, lead and Dale Braun-Bieber, tenor.



Premeditated Harmony made an early morning appearance at the studios of WITI-TV in Milwaukee as part of the Milwaukee Chapter's 1997 Singing Valentines performances. At left, fronted by news personalities Mark Concannon and Joanne Williams, are (l to r): Dave Totten, tenor; Rick Van Gomple, lead; Bob Fichtner, bass and Jim Rapp, bari.

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

Central States			Orloff, Jerry 135 1			Northeastern		
Cearnal, Robert	49	2	Turnbull, Scott	20	1	Bernard, Lucian	32	3
Dixie			Woodard, Jack	29	3	Rocky Mountain		
Moore, Gene	20	1	Illinois			Bull, Russell	22	1
Evergreen			Gay, Thomas	21	1	Schuman, Marcel	45	1
Frost, William	23	1	Johnny Appleseed			Southwestern		
Far Western			Wulf, Gary	21	1	Borum, Stanley	22	1
French, Stanley	32	2	Mid-Atlantic			Sunshine		
Hammer, Henry	63	1	Nutry, Joseph	20	1	Lucast, Bill	20	1

Chapter Eternal

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

Central States			Drugash, Michael Milford, DE			Southwestern		
Combs, Robert	Columbia, MO		Hansen, Alex	Delco, PA		Baker, Perry	Chordsmen, TX	
Lohse, Mark	Sioux Falls, SD		Ivey, Harry	Nassau-Mid Island, NY		Cannon, Bud	Tulsa, OK	
Morgan, Park	Ottumwa, IA		Kane John	Montclair, NJ		Fisher, Allen	Permian Basin, TX	
Van Schepen, George	Sioux City, IA		Kelleher, Paul	Rahway Valley, NJ		Menchel, Milton	Greater New Orleans, LA	
Wright, Darrel	Beatrice, NE		Moore, James	Bucks County, PA		Sunshine		
Dixie			Morris, Robert	Scranton, PA		Fisher, Lloyd	Fort Walton Beach, FL	
Shaw, Scott	Raleigh, NC		Turner, Kenneth	Richmond, VA		Hartman, Bruce	Orlando, FL	
Evergreen			Wakeman, Vincent	Nassau-Mid Island, NY		Hunter, Charles	Polk County, FL	
Gallis, Terry	Kamloops, BC		Northeastern			Sholund, John	Sarasota, FL	
Far Western			Andreoletti, Brian	Burlington, VT				
Bryant, Ralph	San Francisco, CA		Hanks, Gordon	Worcester, MA				
Elstner, Joseph	Santa Barbara, CA		Lehtonen, Gustave	New Haven, CT				
Laurel, Lou	Phoenix, AZ		Merrill, Edwin	Midcoast Maine, ME				
Parker, Floyd	Sun Cities, AZ		Petrilak, Steven	New Haven, CT				
Illinois			Ryan, Joseph	Springfield, MA				
Greer, Everett	Mt. Vernon, IL		Ontario					
Sterenberg, Wesley	Sterling Rock Falls, IL		Heer, Kenneth	Stoney Creek, ON				
Johnny Appleseed			Heron, Jack	Huntsville, ON				
Kempton, William	Akron, OH		Major, Albert	Owen Sound, ON				
Kilbury, James	Loganairre, OH		Shulman, Antonio	Woodstock, ON				
McNutt, Joseph	Frank Thorne		Pioneer					
Meister, John	Bucyrus, OH		Lenhardt, Leroy	Grosse Pointe, MI				
Paschka, Herman	Greater Pittsburgh, PA		McCalpin, Ray	Grosse Pointe, MI				
Watts, Vinal	Bucyrus, OH		Van Iwaarden, Al	Grand Rapids, MI				
Wolf, Richard	Springfield, OH		Rocky Mountain					
Land O' Lakes			Connolly, Thomas	Denver Mountainaires, CO				
Earnhart, Harlan	Dunn County, WI		Mead, Rolly	Mt. Rushmore, SD				
Panushka, Warren	Greater St Paul Area, MN		Taylor, Dwight	Idaho Falls, ID				
Revor, Ray	La Crosse, WI		Wilson, Dale	Montrose, CO				
Werner, Ron	Clara City, MN		Seneca Land					
Mid-Atlantic			Atkinson, Clarence	Syracuse, NY				
Balchan, Anthony	Wilmington, DE		Bartusek, Edward	Rochester, NY				
Bauer, Paul	Hanover, PA		Partridge, Ernest	Hornell, NY				
Bush, Stanley	Ridgewood, NJ		Wendell, Gordon	Syracuse, NY				

In Memory

RANDY CHISHOLM

Randy Chisholm, lead of 1995 international quartet champion **Marquis**, passed away on August 3 from complications following a staph infection incurred in mid-July. He was 46.

Barbershoppers everywhere are saddened by this sudden and untimely loss.

Memorial gifts may be made to Harmony Foundation—specify the “Keep A Melody Ringing” fund, in the name of Randy Chisholm—or to a fund to assist with his daughters’ college tuition:

Randy Chisholm Memorial Fund
c/o Star Bank
P.O. Box 150
Eaton, OH 45320



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Swipes 'n' Swaps

Swipes 'n' Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$25 per column inch or portion thereof. All ads subject to approval by the publisher.

CHORUS DIRECTOR—SPEBSQSA

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.

CHORUS DIRECTOR—HARMONY, INC.

The Toronto Accolades, Harmony, Inc., a 25 member female chorus seeks director to lead us to the next level of performance. Has an active music team and members eager to improve. Received Area 3, Most Improved Chorus Award in 1997 and will be competing, International Contest, November 1997. Contact Bev Jackson at (905) 939-7451 or e-mail bevjackson@sympatico.ca.

CHORUS DIRECTOR—SWEET ADELINES INTERNATIONAL

High Country Chorus (Denver, Colo.) is interviewing for the position of front-line director. As Region 8 champion, we are anticipating an equally successful international competition in Nashville in 1998. To receive an application packet, write or call Jean Johnston, 11908 Broken Arrow Dr., Conifer, CO 80433; (303) 838-5415.

MISCELLANEOUS

It's amazing how much space my wife took up. The *Harmonizers* now fill what she called "her sewing room," and the records happen to look very nice above the washer and dryer. Her old walk-in closet now holds ten beautiful filing cabinets. My wife and mother-in-law say they're very happy for me. Grady Kerr, SWD Historian, 8403 Manderville Lane #1072 N, Dallas, Texas 75231; (214) 369-5893; e-mail SWDRoundup@aol.com.

CHORUS DIRECTOR—AUSTRALIA

The *Sydneysiders Mens Barbershop Chorus* in Sydney, Australia, is seeking a chorus director. The chorus was formed in 1989 and is now 40+ strong and eager to advance to a higher level, having finished fifth in the 1995 biannual convention. We are hosting the 1997 Australian National Convention and are anxious to excel in our home town. Applicants must have a thorough knowledge of all aspects of barbershop, coupled with a proven ability to teach, and be adept at using a 'working with' management style to lead the music team and chorus. Sydney is the premiere city in Australia, with a wonderful climate, the best beaches in the world and a warm, cosmopolitan population. Travel assistance negotiable. Contact Bob Fritz, Secretary, 4 Harst Pl., Belrose, NSW, Australia 2085; telephone and fax 61-2-9451-1605.

UNIFORMS FOR SALE

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.

UNIFORMS FOR RENT

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FOR RENT—World War II uniforms, complete with hats, ties and web belts. Contact Roy Devereaux, 2702 Logan St., Camp Hill, PA 17011; (717) 737-8393.

FOR RENT—Irish leprechaun costumes, include pointed shoes, ruffled shirt, green coat and pants. Contact Craig Nouinger, 202 W. Ridge Rd., Dillburg, PA 17019; (717) 432-9055.

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REUNION

Attention former *Harmonizers!* The Alexandria Chapter is planning a reunion the weekend of September 12, 1998 to celebrate its 50th anniversary. We would like you to join us for this important occasion. To get on the mailing list, please send your name and address to Wilbur Sparks, 6724 26th Street N, Arlington, VA 22213-1109. E-mail, wspark@erols.com.

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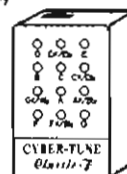


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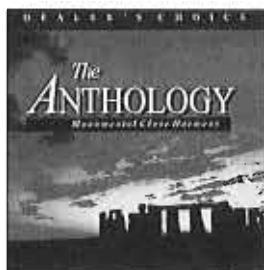
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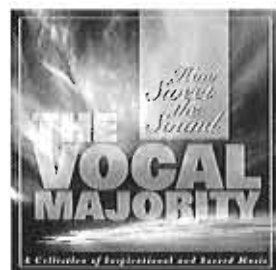
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