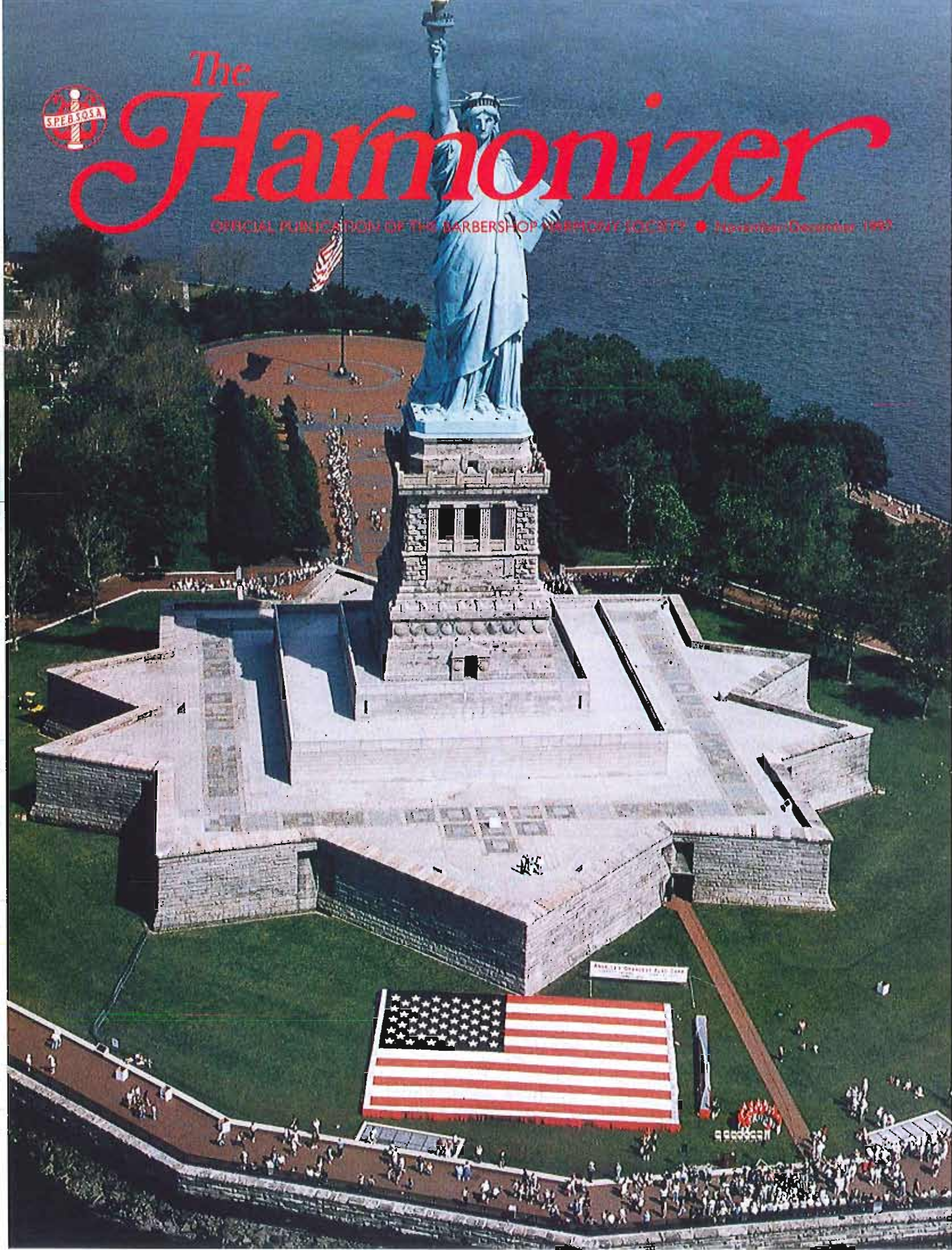




# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONIZE SOCIETY • November/December 1993





**WINTER WEEKEND GETAWAY IN THE CATSKILL MOUNTAINS OF NEW YORK**

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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.

# The Harmonizer

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

On Flag Day 1997, local volunteers constructed the world's largest flag cake—88 by 62 square feet—on the grounds of the Statue of Liberty in New York harbor. Members of the Manhattan Chapter's **Big Apple Chorus** (lower right-hand corner, in red jackets) performed for the ceremonies.



## Let's Harmonize!

by Darryl Flinn, Executive Director

### We are listening

One of the great joys of being executive director is that almost daily we in Kenosha hear from members far and wide on a variety of topics. We hear good and positive words about how much this great hobby and our beloved Society means to our members. Sometimes we get a specific complaint or concern. Most often, we just hear what is on your mind. I've chosen a few recent letters to share in part.

In response to our shining a light on the "Q" in SPEBSQSA, a couple of Ontario Barbershoppers, Bob and Paul, say ... "We think you should spend at least as much time promoting chorus singing as you do quartetting." And we say, "Thanks guys, of course. You are right on." Our choruses are the mother's milk that feeds and nourishes who we are and what we do. There are many thousands of us who have no designs on quartetting, yet are avid chorus singers.

Our choruses, just like our quartets, are where we sing, laugh and have fun, where we live, grow old, and (too often) die. Our choruses are where men play, share, achieve, and are part of a team. Our chorus, too, wraps its arms around our families. I'm convinced that this beloved quartet Society of ours would fail were it not for our 807 choruses making a place for you and me—a place that we would rather be on Wednesday night than almost anywhere else on this spaceship Earth.

Another wonderful and very obvious suggestion came from "Binx" who says, "Every man should be required to sing a Pole Cat song in a 'four-tet' as his admission to the chapter meeting." He went on with lots of great ideas about the Barberpole Cat program. We said, "Thanks for the bump." We get so busy being busy that we forget what a fabulous tool we have in the Barberpole

Cat program. It's a good thing. Let's dust it off and try it again.

Steve says, "For the past few years my participation with my chorus has been minimal. The chapter is chronically in stress. The members have quit learning. They don't do things with other chapters. There is no evidence of a quartet development program. The chorus singing and performing is mediocre. Several of our old guys continue to 'run the show.' The rehearsal hall is the pits. Less than half of our members are active. The fun happens because of the great guys who are holding things together and not because of the good music or performing skills. The bottom line is, I cannot make a commitment any longer, nor can I bring a guest."

We said, "This chapter is the perfect choice for the new 'chapter coach' to work. His job, if your chapter invites him in, is to help the chapter evaluate its circumstances administratively, financially, socially, and musically, then to help reinvent the future. The chapter coach will come equipped with lots of training, tools, ideas, and inspiration." I told Steve that I hoped someday he'd be back singing, having fun, and be proud to bring a guest.

A fellow judge from Texas says, "Gershwin can be forced into the barbershop style, but for my money, we should not permit such songs in our contests." Another judge from JAD says, "So what? The system is in place that allows us to reduce our scores accordingly." Another asks, "What are we becoming, a stand-up comedy society?" An LOL judge offers, "I heard songs that sounded more like vocal jazz than barbershop."

We say, "Great observations, fellas! We've heard it too, and some may think that just

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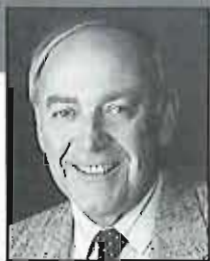
#### INTERNATIONAL

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

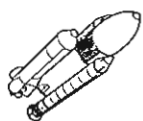
1998 Tampa, Fla. ....	January 19–25
1999 Gulfport, Miss. ....	January 25–31
2000 Tucson, Ariz. ....	January 24–30
2001 Jacksonville, Fla. ....	January 22–28





## The President's Page

by Tim Hanrahan, SPEBSQSA President



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

**T**hank you for the privilege of serving as your Society president for the past two years. The close of the 1997 transition year also marks the end of my second term, and during that time the Society has made great strides in changing to the new management structure. Also during the past two years, you have responded to the various membership campaigns and have started our membership climbing again.

In past articles, I have told you about the Chapter Coaches Program and the positive impact that a Chapter Coach can have on his assigned chapters. It wasn't hard, then, for me to volunteer for the program as another way to contribute when my term as president is over. The Chapter Support and Leadership Training (CSLT) Committee accepted my application and, on July 25, I joined more than 40 other applicants at the Chapter Coach Training Seminar at Missouri Western State College.

It was an intensive and fantastic weekend. The CSLT Committee trainers were outstanding. I would highly recommend that you apply for the Chapter Coaches Program if you want to make some significant contributions to our chapters and our Society! Your District Vice President for Chapter Support and Leadership Training can supply you with the details. Call him *now*!

One of my fellow applicants at the seminar was Dick Johnson of the Evergreen District. Dick has made many contributions to our Society through the years, but he decided to give more by becoming a chapter coach. A few days ago, he contributed an excellent article to the CSLT e-mail network. His subject was "The Average Chapter." I would like to share a portion of his message with you:

"The average chapter has average singers. They also want to improve. Given a larger core with which to work (more average singers who want to improve) the average director will be inspired to improve his/her abilities. This may mean going to mini-HEP schools, attending seminars, asking for help from district/Society sources, consultation with other average directors who also want to improve, etc. This also means using funds from our chapter coffers for these improvements but the more entertaining we are—the more average singers we attract—the more money in our coffers to make those improvements possible.

"Many a growing average chapter has elevated to the next higher level (or two) by recruiting average singers who want to improve, thereby inspiring the average director to improve his/her techniques. The result is improved performances and recognition from slightly better-than-average singers who will then join to improve the overall sound ... which will (indeed) attract more better-than-average singers ... on and on, ad finitum!


"You can't just snap your fingers and accomplish your goals overnight, or over a week, or over a month! It takes teamwork from all chapter members.

"The average chapter does not contain 100-percent vocal experts. Nor does the average chapter start out with 100 percent better-than-average singers/directors/administrators. It's rare that a beginning chapter has a director with the necessary skills to produce extraordinary sounds from average voices.

"The *chapter* is what we need to build. The improvement of our singing will follow as surely as night follows day, if *all* the people concerned want the same goals ... or if they even have the same goals.

"Each chapter should have its own mission statement. Does yours? What does your chapter want? Where do you start? How do you get there? There are answers—if you are willing to seek help from the right people.

"The only reason we have averages is because there are some above and some below. Where do you and your chapter want to be?"

There is much food for thought in the above words. Follow those thoughts and we will not only continue to launch membership to new heights but we will also raise our singing to new heights. I look forward to working with you as a chapter coach to achieve these goals. 


## We are listening

continued from page 2

maybe the style is changing too rapidly. It's comforting to know, however, that we have the world's finest Barbershoppers in charge of our contest and judging system, and that *Preservation* is still part of what we do."

A 47-year member writes, "My '98 renewal is in jeopardy because my chapter sings precious little barbershop. It's very heavy on gospel, religious, and jazzy music. I cannot support a majority of non-barbershop any longer."

We answered, "The Society is a unique organization specializing in barbershop harmony. When we sing gospel, rock, or jazz, we are in direct competition with the pros who can do it a whole bunch better than we can. Yes, we support a repertoire with generous offerings that fall under the "barbershop umbrella," but make no mistake about it—we want to fly the "Keep It Barbershop" banner high and proudly salute it for all to see. We may spread our branches wider, but our roots are deep in the rich soil of our heritage.

You know, friends, we rarely have the perfect answer, but we do have a great service heart here at Harmony Hall. As long as you have questions and suggestions, we will be here to enthusiastically consider each one. 

Let's harmonize!

# Everything you ever wanted to know about Yesteryear but were afraid to ask

by Dean Wise (a.k.a. Philo Sopher), Cleveland East, Ohio, Chapter

What is it that we barbershoppers want to know about our international champions? Most would agree that we want to get to know the guys on a more personal basis and to find out their secret to success. With this in mind, let's meet the four fine gentlemen who won the gold medal this year in Indianapolis. This is the **Yesteryear** story.

## ROD NIXON, BARITONE

In 1951, the **Schmitt Brothers** were crowned international quartet champion in Toledo, Ohio. Rod Nixon, baritone and senior member of Yesteryear, remembers the year well; it was the year he turned 13 and the year he joined the Bowling Green, Ohio, Chapter of SPEBSQSA. Rod's favorite quartet at the time was the one his dad sang in, the **Woodchoppers**.

Rod was involved in the music program at Bowling Green High School and later, sang in a quartet at Ohio University. After graduation in 1960, he joined the Elyria, Ohio, Chapter and organized a quartet registered as the **Three Potato Four**. Since then, Rod has sung in many quartets. When one quartet broke up, he would soon be in another. It is safe to say that over the past 37 years, hardly a month went by in which Rod was not actively singing in a quartet. He has sung in more district champion quartets (4) than any other Barbershopper in the Johnny Appleseed District.

Nixon directed the Elyria **Cascade Chordsmen** chorus in the '70s, leading it to two district chorus championships and

two appearances in international competition, culminating in a fourth-place finish in Indianapolis in 1975. He has served a stint in almost all chapter offices including president. He also found time to become a certified Sound judge and was named JAD Coach of the Year in 1981.

Rod and his wife, Laura, live in Amherst, Ohio, and have three children; Melody, Mickey, and Mallory. Rod also has a son, John, by a first marriage and a grandson. Interestingly, Laura is also a barbershop brat. Her dad, Bill Lemkuhl, Jr., was Johnny Appleseed District President in 1966 and is in the JAD Hall of Fame. Rod and Laura met at a barbershop contest in Akron, Ohio.

Rod has been in the residential mortgage business for the past thirty years and is president of a mortgage company in Elyria, Ohio. He is an avid crossword puzzle solver and loves to go walleye fishing in Lake Erie.

## DAN TRAKAS, TENOR

Tenor Dan Trakas started his vocal career in high school, singing bass in a boys' four-part ensemble. They were good enough to win a state contest, even though they left out almost a third of their contest song—Danny missed a pick-up and took them right to the tag instead of back to a repeat!

While attending Lorain Community College in the late '60s, Danny was singing with a quartet at a college rally. Some Barbershoppers from the Lorain, Ohio, Chapter heard him sing and invited him to come to their chapter meeting. He went, joined, started singing tenor and formed his first Society quartet, the **Steel City Four**. About its first contest, Dan said, "We had the distinction of coming in 19th out of 19 quartets."

Dan joined the Elyria, Ohio, Chapter in 1971, where he met Rod Nixon. They got together with two high school kids in 1974 to sing in a novice quartet contest and called themselves **Lamby and His Chops**. They won the contest, changed the name to **Mattinee Idols** and went on to win the JAD District quartet championship in 1976. The following year, in Philadelphia, Trakas had his first taste of the international contest stage where the Idols finished in 26th place.



Dan and Bonni Trakas

Dan had to leave barbershopping for the next few years because of family commitments, but couldn't stay away. He came back in 1983, once again to sing with Rod in a quartet that evolved into Yesteryear.

When Dan went to work as a medical billing specialist about thirteen years ago, he liked his boss so well that he married her! He and Bobbi make their home in Sheffield Village, Ohio, where she is now his boss both at work and at home. As a hobby, they are raising and training a thoroughbred Newfoundland that they hope to enter in dog shows.

## RANDY BAUGHMAN, BASS

Randy "Beef" Baughman had his first taste of a cappella singing in high school in a group called **Melvin and His Nuclear Turnips**. The guys would sit around listening to '50s music and try to sing what they heard on the record. They didn't have arrangements so they just ad-libbed their parts until it sounded right to them. They were woodshedding and didn't know it!

Randy enrolled at Bowling Green State University (BGSU) and joined the Men's Chorus. He tried out for the group's varsity quartet but didn't make it until his junior year. At Bowling Green, "Beef" met Dave Wallace (later lead of the 1984 champion **Rapscallions**) who introduced Randy to the Society and took him to a meeting of the Maumee Valley Chapter in Toledo. Randy joined and has been an active member since.



Rod and Laura Nixon





Janine, William and Randy Baughman

While still at BGSU, Randy sang in a Society quartet called the **Varsity Lettermen**. In its first JAD competition, it made the top ten. For two summers, the Varsity Lettermen sang at the famed Cedar Point Amusement Park in Sandusky, Ohio, and performed hundreds of shows.

After graduation with a degree in music education, "Beef" went on the road for a year with a country band called Sagecoach, singing and playing keyboard and bass guitar. He then returned to BGSU to work on his masters in business, and resumed his quartet involvement with the Varsity Lettermen. Mark Blake, another BGSU student, was now singing lead. This foursome finished in the top ten (and beat Rod and Dan's Yesteryear) in JAD competition in 1986.

The Varsity Lettermen was holding its last rehearsal at Randy's house before disbanding, when Dan Trakas called to ask Randy if he would be interested in joining up with Yesteryear, since its bass, Kirk Roose, was leaving the quartet. Randy said, "Funny you should call—I accept." Talk about timing!

Randy, his wife, Janine, and their four-year-old son, William, live in Bowling Green, Ohio. Randy is employed by the Owens Illinois Glass Company in Rossford, Ohio, as a supervisor in the accounting department. In his spare time, he likes to play cards and board games but says, "Gee! Who has any spare time these days?"

#### MARK BLAKE, LEAD

Yesteryear's lead, Mark Blake, sang in male ensembles in high school but didn't get his introduction to barbershop harmony until he joined the Men's Chorus at BGSU. Like Randy, he auditioned for the varsity quartet, trying for the tenor part, and didn't

make it the first time. Eventually, he made the quartet as lead.

Mark joined Randy in the Maumee Valley Chapter in the mid-80s, serving as president in '89 and '90, and singing in several quartets, including one called the **Main Attraction**. This quartet had decided to sing one last show, then disband, when Randy called Mark to ask him if he would be interested in auditioning for Yesteryear.

Randy explained that baritone Steve Miller (Rod was singing lead), was leaving Yesteryear because of family commitments. The three remaining members decided to audition someone to sing either lead or baritone (Rod didn't really care whether he sang baritone or lead). Mark auditioned for lead, Rod switched to baritone and the rest is history. The year was 1991, and all the pieces of the Yesteryear puzzle were now in place.

Mark, his wife, Barbara (who is a vocal music teacher), and their eight-month-old daughter, Kathleen, live in Galion, Ohio, where Mark is the assistant pastor of the Galion Alliance Church. As assistant pastor, Mark coordinates and participates in the church music program, works with the youth program and does some teaching and preaching.

Church, school and quartet activities keep the Blakes busy. When time allows, they like to visit their families and enjoy going to plays and concerts.



Barbara, Kathleen and Mark Blake

#### A 13-YEAR "OVERNIGHT" SUCCESS STORY

The road to the top was not easy for Yesteryear. As Rod says, "It was a 13-year 'overnight' success story." From its inception in 1984, Yesteryear has been a competing quar-

tet, always finishing among the top-ten quartets in the tough JAD district; however, the district championship eluded it, as did qualifying for international contests.


During its early years, the foursome made a name for itself with comedy routines and kept busy singing on chapter shows. In their 1990 contest package that year, they sang a parody of "That Old Gang Of Mine" while performing an innovative routine depicting a tough-looking motorcycle gang with chains, leather, bare chests and tattoos. The judges didn't like it, and for the first time in six years, Yesteryear was not in the district top ten. Undismayed, and with Randy and Mark now in place, the quartet finally qualified for international the following year.

The quartet climbed steadily upward at the internationals, moving from 38th to 17th in 1992; to 8th in 1993; to 3rd in 1994; to 2nd in 1995 and 1996, and finally to the top this year. Along the way, it won the JAD district quartet championship in 1993.

In 1996, after finishing second for the second year in a row, Mark almost left the quartet. He felt it was becoming too much of a strain trying to carry out his church obligations when the quartet was demanding more and more time. His wife asked him to reconsider and to give it one more year.

After talking it over, the guys solved one of their biggest problems by agreeing to use chartered aircraft in order to insure that Mark would be back from weekend performances in time for his Sunday morning duties. This arrangement limited the geographic area for Yesteryear to accept jobs, but it relieved the pressure on Mark and made it possible for him to continue in the quartet.

In their climb to the pinnacle of barbershopping, the members of Yesteryear pay tribute to the people who helped them along the way; to Kirk Roose, who became the quartet's fifth man during this past year, as well as arranging most of their music; to coaches Darryl Flinn, Larry Ajer and Lance Heilmann; to Ed Waesche for his great arrangements, and to all the others along the way who offered advice and encouragement.

Mark and Randy also thank Richard Mathey, director of choral activities at BGSU, for introducing them to four-part harmony. And finally, the guys offer a big thank you to their wives, Laura, Bobbi, Janine and Barbara, for allowing them time to pursue the wonderful hobby of barbershopping. 

# The Vocal Majority—eight-time international champion

What can one say about a chorus that has won the international chorus championship eight times, including each of its last seven appearances, that hasn't been said before? From its first gold-medal performance in Indianapolis in 1975, an article about the **Vocal Majority** experience leading to each win has appeared in *The Harmonizer*.

In 1997, the 25th anniversary of the Dallas Metro, Texas, Chapter, much of the original music team that forged a championship chorus in just three years from the date of chartering remains in place. True, many names and faces on the risers have changed over the years, but the group's commitment to excellence in choral music has not.

For its return to the contest stage this year in Indianapolis, the VM dedicated itself to attempt to achieve the virtually impossible: perfect scores in all judging categories. That it fell but a few points shy is overshadowed by the fact that it achieved the highest total score in the history of SPEBSQSA chorus competition. But, to paraphrase Assistant Director Greg Clancy, there's more to it than a bottom-line score.

"The international competition gives us an occasional opportunity to put a 'number' on what we do, which is to give heart and soul to move audiences through an emotional experience, enhanced by good singing. We hope that expressing ourselves at this emotional level improves the quality of our own lives, and [the joy of] being able to share that experience with one another is beyond words."

The accompanying photo spread shows the Vocal Majority during its acceptance presentation preceding the Saturday night quartet final session. The chorus opened with a ballad medley of "You'll Never Know/My Buddy." Presentations of the ASCAP and SPEBSQSA trophies were then made, followed by some brief remarks. Music Director Jim Clancy acknowledged the contributions of choreographers and coaches from outside the VM, and recognized section leaders Stephen DeCrow, tenors; Greg Clancy, leads; Jason January, baritone and Jeff Oxley, basses. The group then performed "Redhead," an uptune reprised from an earlier championship.

Congratulations, once again, to the men of the Vocal Majority—champions in every way!

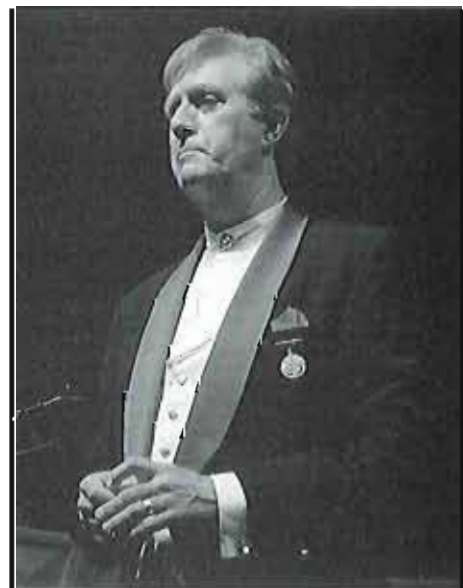


Above, the **Vocal Majority** opened its acceptance presentation with a moving and emotional "You'll Never Know/My Buddy" medley. Photos by Miller Photography



Above, President Lance Trossevin (at left) of the Foothill Cities, Calif., Chapter presented the Landino chorus trophy to President Mark Lampe of the Dallas Metro Chapter.

At right, Music Director Jim Clancy gave serious recognition to individuals who contributed to the 1997 gold-medal performance.







In the photo at left, with the trophy providing a foreground focus, the VM prepared to present its second song.

Shown at right, the VM chorus swung into "Redhead," a reprise of the 1982 winning uptune, complete with new choreography.



Above, the front row strutted its stuff ...



... and the Vocal Majority gave the audience both barrels!

# What happened in the “back room”

by Randy Chisholm, Lead, Marquis, 1995 International Quartet Champion



The late Randy Chisholm, who passed away suddenly and tragically in August, just a few months after writing this article.

“Why don’t you try singing barbershop music?” my wife said one day, after reading an article in our newspaper about our local barbershop chapter. Not thinking I’d like that kind of music, I put her off and said, “That’s not for me.” She persisted, and finally one night I entered the door of the Burlington, Ontario, Chapter’s meeting hall. After being greeted immediately and welcomed, I was ushered to the lead section and right away fell in love with barbershop music.

A couple of weeks later, they found me staying after chorus rehearsal, and I ended up in the “back room,” learning polcat songs and being taught some tags. It seems the songs I learned were known to all, so that made it easy the following week to get up in front of the chapter with three other guys I’d never sung with, and actually sing in a quartet.

We practiced in the weeks that ensued, and ended up singing in the chapter novice quartet contest, finishing somewhere other than first! My first song was “I’ll Take You Home Again, Kathleen.”

Barbershopping to me has been a wonderful contest-driven experience, and I love it. That’s what it has been for *me*, but if you’re in a chorus and think that’s the only thing for you, at least consider the opportunities for fun, fellowship and true musical growth you can find in a quartet, either doing it for contest or just for fun.

Singing in the “back room” gave me inspiration to improve my musical abilities. I’d come from a solo-singing musical background, and had never needed to match vowels or correct the vibrato until quartetting. Coaches helped me with all of that.

Speaking of coaches, I don’t think that there is a more important part of a quartet than its “fifth man,” and I’ve been lucky to work with the best in the business. If you want to improve and think you can do it on your own, forget it—you need someone outside the quartet.

Someone to listen, watch, suggest, and evaluate, to help you improve. Why not try to make the quartetting experience an even greater one by actually learning something?

One especially great feature of our Society is that there are all kinds of experienced coaches—quartet men, chorus directors and such—who really like to take the time to give back what they have been taught in a like manner. It’s not a big deal to go to one and say “We need some help, would you mind coming to our next rehearsal?”

Coaches will more often than not be there when you need them. During a coaching session you might not always like what the coach has to say, but I guarantee your quartet will improve for it.

Song selection is always a point of contention. First, pick a song everyone in the foursome likes. Why sing a song you don’t like if you’re doing this for enjoyment? Trust me, it will all show up in your performance when you’re trying to sell the message of the song. Secondly, try to find a song that everyone can handle, not just one you’ve heard another quartet doing. If it’s not manageable by all, frustration will dull the enthusiasm of the quartet members. And thirdly, if possible, try to find songs that work to the strengths of the members of the quartet. If you’ve a bass with a booming voice, find songs that show that off.

I hope all this doesn’t sound like preaching, but I get very excited, just thinking about the quartet experience. Why should you sing in a barbershop quartet? I don’t know—all I can tell you is what it’s given me:

- I’m part of a great private club, with all four members dedicated to making the club improve.
- I have the opportunity to be a ham and perform in front of people, whether in a public show, or for my own chapter members.
- I’ve become a better performer, thanks to rehearsals and great coaches.
- I filled that need in me to compete and strive for excellence.
- I’ve had the chance to do what I’d dreamed about—to try to sing like those guys on all those quartet records I’d purchased in the past.
- As a reward, I’ve met more wonderful people and made more lasting friendships than I could have ever imagined if not quartetting.

You may agree with some or all of my reasons for being a quartet man, but you may be saying to yourself, “I can’t take any more time away from my family.” That’s no reason not to quartet. In my case, family is the *best* reason to quartet. Whether it’s at contest, show, or rehearsal, families are often there. Especially in Marquis, where our families are so involved, it’s truly a family affair.

So, start in the “back room,” and ask as many guys as you can to join you. They’re probably just like you—waiting to find the true rewards of quartetting, and just need someone like you to start the pitch pipe piping.

To the men who have given me the opportunity to sing with them in quartets such as **The Halton County Roadshow, Act IV**, **The Naturals**, and to Dale, Jay and Paul of Marquis, I say thank you for all the fun and for helping me make my quartetting dreams come true. 🎵

*[Editor’s note] This article was contributed by Randy early this year to be part of our series intended to promote quartetting; how ironic that we should lose him under such tragic circumstances only a few months later. It seems a fitting tribute to a Barbershopper who gave us all such joy as a quartet man.*



# Remembering Lyle Pilcher: coach, mentor, barbershop pioneer, friend

by Glenn Van Tassel, *Auto Towners* (1966), *Gentlemen's Agreement* (1970)

We called him Lyle or Pilch, Pilcher, Pappy, "The Boss" or Mr. Pilcher, but most of us, the well advised ones, I think, said little and tried to sing it the way he asked because he always made so much sense.

There never was a formula. Lyle Pilcher had an ability to identify the manner in which songs should be presented by a particular group of singers at their unique stage of development. Never in some 50 years of quartet singing have I encountered anyone who possessed such a sense of the chord, the balance, the vocal quality and character needed to make the barbershop sound come alive as did this pioneer of our musical style. Lyle had a special sense which always seemed able to guide us to the very essence of a song.

Often, those of us who give much of our time to our great musical pastime are perceived only in terms of our musical life. Some knew that Lyle Pilcher was the owner/publisher of several newspapers, headquartered in Lowell, Indiana, but there was so much more. His long and productive career was spent in the communications business, both in print media and in radio.

Lyle and his lovely wife, Mary Jeanette, had a fine family who were very dear to him. His two sons, Gary and Craig, and a daughter, Jan, were frequently mentioned in our talks with him. He took great pride in the advancement of their careers and in their personal development. The *Gentlemen's Agreement* had the pleasure of meeting Jan at a convention some years ago. The family will continue to operate the business, having had the best of teachers in its formative years.

During the years of his greatest influence within our Society, Lyle's quartets and choruses spearheaded the evolution from efforts to sing without vibrato, in the hope of assuring consistent harmony accuracy, to an understanding that more open, properly supported singing, utilizing professionally accepted vocal techniques, would provide more musical quality and expansion of sound.

Lyle's ability to communicate ideas to his apprentices was impressive. He made us aware of nuances—such as quickening the pace momentarily or stretching the note values within the overall tempo just enough to



Lyle Pilcher, photo circa 1959.

highlight subtle feelings often otherwise overlooked. Very importantly, he was the ultimate proponent of the work ethic in the search for musical excellence. Being coached by Lyle was never easy—just enormously rewarding.

Lyle Pilcher was among the first to put quartet arrangements on paper. To watch Pilch fix a not-quite-ready arrangement was absolutely amazing; add this, take out that, re-voice a chord, write a tag.

Roy Frisby, lead of the 1942 champion *Elastic Four*, tells of meeting Lyle Pilcher on a train as the quartet was returning to Chicago from a show in Bloomington, Ill. Lyle loved the barbershop sound and encouraged them to sing song after song as they traveled together.

Buzz Haeger, tenor of the *Four-tissimos* tells of talking Pilcher into working with them as they prepared to compete in the 1955 Miami contest. Together with Buzz, he developed several contest-ready arrangements and then hammered and chiseled and shaped their not-quite-ready-for-competition quartet into readiness for a thrilling third-place finish.

Tough, but oh-so-gentle, Pilch was greatly moved as he related the story of the indomitable spirit of another great barbershopper: While coaching the very


popular *Roaring '20s* at the 1977 Philadelphia contest, Lyle was confronted with the fact that the baritone, the late Ron Riegler, was so sick that he was unable to stand for more than a few minutes at a time. Coaching sessions were conducted with Ron lying on his bed. Ron got out of bed and wheel chair and walked on stage to give the performance of a lifetime.

In a lovable twist of personality, many of Lyle's quartets remember that this skilled, focused, articulate, tough, no-nonsense leader, clearly among the greats in the history of our great fraternity, this successful businessman and publisher of newspapers could be overwhelmed by the process of ordering from a restaurant menu. He would usually say, "What do you think, Bob?" or, "What looks good to you, Drayton?" or "Gee, that sounds good, Glenn." Then, "Say, Al, why don't you just order for me?"

Psychological studies must have been a part of Lyle's background. He always knew the right buttons to push to get the best out of his charges. At contest time, he could convince us that we were at the top of our game, that we could not be beaten, while at the same time making subtle changes to our plan to make it just a little better.

Lyle Pilcher will be sorely missed. For many of us, he was the father-confessor, surely the teacher, the task-master, of course, and always the friend.

We all have only a limited time here on earth, but some really special people make such an impact that we find it difficult to imagine how we might ever get along without them. Many international champion and medalist quartets and choruses, both men and women, along with other successful competitors at all levels from the 1940s through the 1980s give much of the credit for their successes to Lyle Pilcher.

Lyle's influence will extend into the years ahead through the skills he helped to develop in those whose lives he touched. They are the coaches, the judges, the arrangers, the chorus directors and the singers who are so much better prepared because he showed the way. 

*[Lyle Pilcher passed away in July, during the week of the international convention in Indianapolis—Ed.]*

# Buckeye Invitational 1997 (it just keeps growing and growing and growing)

by Mike Renner, General Chairman

It sounds like a broken record, but this time we really mean it, Buckeye IX was the best ever; ask anyone who was there. Four international champion quartets, two European choruses, quartets from the British Association of Barbershop Singers and the Ladies Association of British Barbershop Singers, the greatest Funny Bone National Comedy Quartet Contest ever, competitors from England, Sweden, Canada and the U.S., eight different shows, more than 35 quartets and 15 choruses, two High School Harmony Camp choruses with 35 in the girls' chorus and 70 in the boys' chorus, and on and on. If you weren't there, shame on you.

The Buckeye has been expanded from a three-day to a four-day event. Approximately 700 people attended the Thursday evening outdoor show in Bicentennial Park, so it was evident that many chose to come early and enjoy it all.

The High School Harmony Camp started on Wednesday. The success of this 106-student event requires a story too long to chronicle here, but the highlight of this festival, packed with highlights, was the Friday night appearance of these kids on the Palace Theatre stage; the boys directed by Steve Kovach and the girls directed by Debbie Connelly. Put them all together and add Joe Liles' arrangement of "Play A Simple Melody" for eight parts and you've got the formula for the future of barbershop. What is the shortest time interval in the barbershop artform? The time between the cut-off of the last eight-part chord from these high school kids and when 2,000 barbershop enthusiasts are on their feet with a screaming ovation.

Just to give you an idea of the breadth of talent at this year's Invitational, Thursday's shows included performances by **A Tonic Explosion**, a terrific comedy quartet from California, **After Shock**, four high school guys from the Camp, and **Majority Decision**, the reigning LABBS champion quartet. Then Friday's Funny Bone National Comedy Quartet Contest included, in the top echelon, **Razzmatazz** from eastern Pennsylvania, **Tortilla Flats** from California and the **Nonpariels**, Sweet Adelines from Massachusetts. During the scoring process, the wonderfully funny **Chicago Natural Gas** delighted the audience.

The Friday evening quartet contest featured 20 quartets from the U.S., Canada, and Britain; representing all corners of the Society, Sweet Adelines, Harmony, Inc. and LABBS. When the dust settled, the Far Western District's **GOTCHA!** dominated all

categories, capturing the Grand Champion trophy. Overall second place quartet was **K' Motion** of the Mid-Atlantic District, with **Firepower!** from the Pioneer District coming in third. **Taggin' Around** of our own Buckeye Chapter and Johnny Appleseed was fourth overall. The top female quartet was the Sweet Adeline foursome, **Harmonix**, from Region 2; one of ten Sweet Adeline quartets in this year's contest. It didn't go unnoticed that Harmony, Inc.'s **Footloose**, **BABS' By Appointment** and **LABBS' Majority Decision** gave outstanding performances, so all these barbershop organizations were well represented.

Saturday's chorus competition Grand Champion was **Midwest Vocal Express** of the Land O'Lakes District, the first two-time winner at the Buckeye Invitational. Its two victories in the last three years were sandwiched around the 1996 Grand Champion, **Crosstown Harmony**, Region 22, **SAI**, from Milwaukee. We are beginning to wonder if we will never get that trophy out of Wisconsin.

But the Land O'Lakes boys didn't sweep all categories. The entertainment champion was the incredible ladies' chorus representing LABBS from Pottom, England, **Phoenix**. **Metro Nashville**, **SAI** Region 23, was the top-scoring female chorus and second overall, followed closely by **Vasteras Harmony**, the Sweet Adelines chorus from Sweden.

A major event of the Invitational was the Saturday night Stars of the Night show. Sweet Adelines 1996 champion **Weekend Edition** and SPEBSQSA champions **Keepsake**, **Joker's Wild**, and **Yesteryear** were all in their best form. A mixed quartet from Portland, Oregon, **The Airwaves**, was another smash hit. But the show will be most remembered by the moment, just before intermission, when Paul Gilman, baritone of



Paul Gilman, bari of **Marquis** (above), introduced a moving tribute to the late Randy Chisholm that featured four international champion quartets on stage at one time.

**Marquis**, took center stage to thank the barbershop world for all the sentiments expressed regarding the illness and sudden death of lead Randy Chisholm only 13 days earlier. Then, one by one, **Keepsake** was joined on stage by **Weekend Edition**, **Joker's Wild**, and **Yesteryear**, each offering their own spiritually moving musical tribute to one of barbershop's great lead singers.

As the quartets left the stage, four spotlights focused on the black scrim, forming a quartet position in center stage, then the light second from the left went out. The planned 10-minute intermission was substantially extended to allow the audience and performers to recover from this emotional moment.

Start planning to attend Buckeye X next year. Watch for our advertisement in *The Harmonizer*. Meanwhile, enjoy the photos of some of this year's entertainers. 📷



Funny Bone Comedy Quartet winner **Razzmatazz**, from Pennsylvania, entertained on the Saturday night Show of Champions: Bill Gable, tenor; Rick Ashby, lead; Don McElroy, bass; Ed Ludwig, bari.





The trophy for Best Entertainment went to **Phoenix** (shown at left at the Show of Champions) from LABBS. The group, directed by Lynda Wood, is from Potton, England.

**GOTCHA!** from the Far Western District, won the quartet contest. Shown at right (l to r) are: Alan Gordon, bari; Scott Wilson, bass; Garry Texeira, lead and Chris Vaughn, tenor.



At left, **Midwest Vocal Express**, from the Land O' Lakes District, became the Invitational's first two-time chorus winner. The group is directed by Russ Foris.

Shown at right, **By Appointment**, from BABS, delivered a hard-hitting performance (l to r): Ron Pike, tenor; Paul Cousins, lead; Terry Bryant, bass and Franz Atkinson, bari.



The High School Harmony Camp boys, under the direction of Steve Kovach, thrilled an audience of 2,000 in the Palace Theatre

# Barbershoppers honor life and quality of life

by Gary Stamm, CAE, Harmony Foundation Executive Director

**H**appy Holidays to all of you! That's not just another unfelt, automatic greeting uttered at this time of year.

It's sincere and is meant for you to ponder a bit. For all Barbershoppers everywhere these special holidays should be happy. We have many Christian Barbershoppers, many Jewish Barbershoppers, those of other faiths and even those who follow their own set of values. The special holidays observed at this time of the year are an excellent time for all of us to reflect on what is important to us as individuals and as Barbershoppers.

The Society's Service Projects were selected because of the potential good they could do for others and their link to our hobby in particular. Sometimes we lose sight of that a bit, and this is the perfect time of year to remind ourselves of how much our service projects' values mean to us.

### Projects speak to different but related needs

The Institute of Logopedics was selected by the Society Board in 1964 because, at that time, its strong emphases were the speech and hearing skills of the young people in residence at the facility. The use of music and singing as a therapeutic treatment was also close to our hearts. Today, at Heartspring, speech and hearing are still part of the treatment and therapy the 30 to 40 residential students receive.

The focus at Heartspring has widened, however, because of the severe and multiple disabilities these young people face. Surely, the prospect of helping parents offset a portion, not covered by state and school district funding, of the costly tuition has philanthropic appeal to all of us. Our hearts reach out to these young people who will never be able to lead what the rest of us take for granted as a normal life.

**"There are many tear-evoking accounts of young men and women who were turned-on to singing by a school music teacher or church or community choral director just as their lives were about to plummet into a hopeless spiral of drugs, gang, depression or other life-challenging obstacles."**

Our newest service project touches another level of need. SingAmerica and SingCanada are not about feeding the homeless or providing clothing for people in third-world countries. Other charities address these important causes, and they are important. Food, clothing, shelter and medicine are the most basic of needs. Without them there is no life.

But beyond these basics are other needs that make life *worth* living. It is no exaggeration to say that SingAmerica addresses

this philanthropic aspect. Again, we Barbershoppers have the opportunity to let our hearts go out to young people who may not be able to lead a life filled with joy—the joy of music, that is—unless we do something about it. SingAmerica deals with a *quality of life* issue.

In many locations, vocal music is disappearing from our schools, and recreational singing has vanished from our communities. They could disappear from our culture, altogether. This is a fact, and is nothing to take lightly. Is it important that something be done about it? What would your life be like without singing?

### SingAmerica works on two levels

How will SingAmerica change this? The movement is making an impact in two ways. First, with the help of contributions from Barbershoppers and others, we are building a fund to support projects that will accomplish the goals of SingAmerica and SingCanada. This includes grants for school vocal-music projects, community vocal-music projects, barbershop harmony projects, and vocal-music scholarships.

These "national" grants and scholarships will have impact because of their wide distribution, size and scope. We are already gaining attention from MENC, the American Choral Director's Association, National Federation of Music Clubs and others because of our national program. Pilot grants have been made to The World Children's Chorus, The Urban Harmony Movement, Parenting with Music (Univ. Of Saskatchewan, Canada) and HARMONY EXPLOSION Camps.

The second side of the movement is the local impact that can be made. Chapters, choruses and quartets should seek ways to help their local school, vocal music programs or other singing groups in town. Volunteer to supply manpower for school musical events (contests and concerts) and for other musical groups' events. Invite a school or community vocal group to appear on your show. It gives them a new audience (and they may even bring a few audience members of their own).



Last May, members of the Wichita Chapter paid a visit to Heartspring. In addition to a brief concert by the **Air Capital Chorus**, the **Silverado** quartet made a special appearance for Lara from California (above) l to r: Don Updegrove, bari; Richard Ealey, bass; Jim Ellis, lead and Wayne Lankenau, tenor.





**The Whippersnappers**, a group of mostly retired workday-hours singers from the Hanover, Pa., Chapter (shown above) has raised more than \$9,000 for various children's charities in the past three years, recently including SingAmerica, averages nearly 50 no-fee performances a year. The group is directed by Donald Myers.

Do whatever you can to make a positive presence in your community. Be a leader in supporting vocal music. Individual members can support music programs at school board meetings and PTA events. Start a vocal music council in your area.

#### **We are changing lives**

Over the past 30 years, we have read heartwarming stories about the triumphs of the kids at Heartspring. Barbershoppers have made a difference in the lives of hundreds of young people and their families. We will continue to bring you those stories in the pages of this magazine.

We will also be bringing you the stories of young people whose lives have been changed by the positive effects of singing. There are many tear-evoking accounts of young men and women who were turned on to singing by a school music teacher or church or community choral director, just as their lives were about to plummet into a hopeless spiral of drugs, gang, depression or other life-challenging obstacles.

Charitable giving for our service projects is moving into a new era. As Barbershoppers, we can be proud of the fact that we are making a positive effect on lives. Heartspring and SingAmerica represent the same spirit. Barbershoppers know the joy of life. Our quality of life is built upon our families, our jobs, our religions and beliefs,

and certainly as a result of the joy that singing has brought to us. Now "We Sing That They Shall Speak" and "we sing that they shall sing."

This would be the perfect time to give one of the greatest holidays gifts imaginable. Why not sit down right now and write out a check for a tax-deductible gift to Harmony Foundation? Specify it is for our service projects and the monies will be divided between the projects. Or if you wish, you may specify SingAmerica or Heartspring. Include your chapter name and number and it will receive credit toward a Harmony Foundation award.

These can truly be Happy Holidays. 🎁

*Here's an idea for a holiday gift. Make a donation to Harmony Foundation for our Service Project using these guidelines. Contribute \$5 for each child you've raised. Contribute \$5 for each music teacher or director who has made your life a little more enjoyable. For most of us, that will probably come to about \$25.*

*If the total is \$25 or more you may send along the name and address of a music teacher, director or child you have honored, we will send that person a holiday card to let him or her know you care.*

## **I have an idea for you**

*by Ed Dunn, Wellesley, Mass., Chapter*

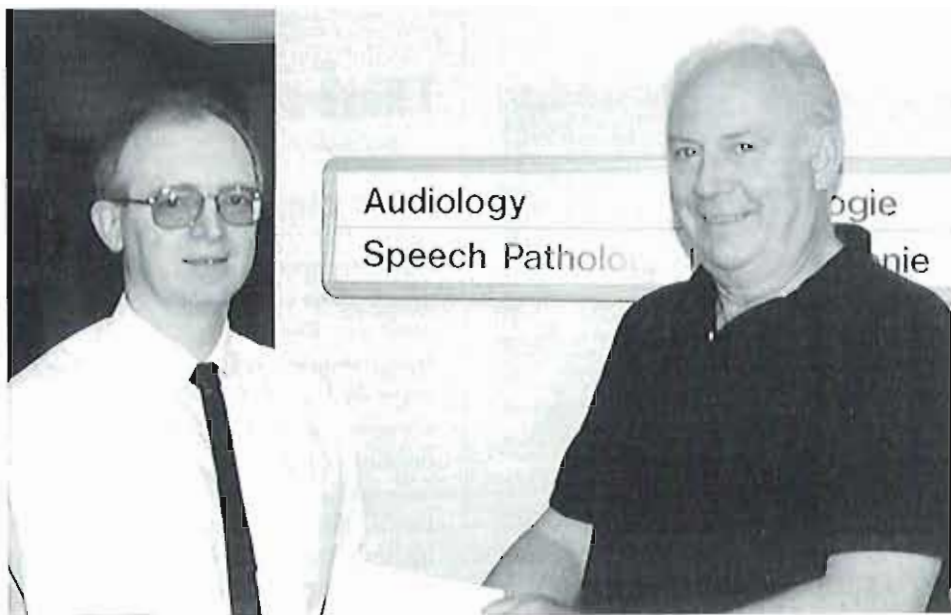
Not long ago, I received a copy of *Dialogue*, the Heartspring newsletter to Barbershoppers. On the last page was an article about Campbell's Labels for Education. It reported that in 1996, Barbershoppers collected 856,000 labels from 44 states and eight provinces in Canada. And, "The Village Squires Barbershop Chapter in Vancouver, British Columbia, collected a total of 160,165 labels." It was astounding; one chapter had amassed nearly 20 percent of the total!

I talked to Alan Harvey, the contact man for the chapter, and found that their astounding performance is based on an idea so simple that any chapter can copy it. They have bypassed individual home kitchens and families, and instead have contacted large feeding centers, such as schools, churches and service organizations, which use prodigious amounts of food. It's those sources that have contributed all those labels.

Of course, not every chapter might adopt the system, and perhaps not every chapter would be as successful, but it's easy to project a ten-fold increase across the country, once the system is tried. Maybe, if it's taken up, Heartspring will be counting labels in the millions next year, instead of in the hundreds of thousands. 🎁



## —More charitable services



The Fredericton, New Brunswick, Chapter has contributed \$5,400 over the past five years to the Audiology and Speech Pathology Department of the Dr. Everett Chalmers Hospital. Shown at left, chapter President George Cross (on the right) presented a cheque for \$700 to Henri Lafarge, director of the department.

In September, the Phoenix Saguaro Chapter chorus, **The Phoenixians**, shown at right, recorded "Oh Come, All Ye Faithful" for the 1997-1998 *Merry Arizona* Christmas CD, a collaborative effort featuring the Phoenix area's best musical entertainers. Other performers on this year's CD include Glenn Campbell, the Phoenix Symphony Orchestra, Buck Owens and the Phoenix Boys' Choir. All talent and production costs are donated. The past two years' CDs sold more than 30,000 copies each and helped raise almost \$500,000 for United Cerebral Palsy.



Barbershoppers, bikers and Teddy bears were all part of the day's program when the Lorain, Ohio, Chapter's **Golden Crescent Chorus** (at left) entertained at the second-annual Fairview Hospital Toy Run, sponsored by the Elyria Harley Owners Group and Elyria Harley-Davidson Sales Co. Bikers paid \$10 or arrived with toys strapped to their Harleys. About 240 toys and more than \$1,000 were donated to the Pediatrics and Pediatric Urcicenter.



**CAMELOT**  
TRAVEL SERVICES

15



# What does it take to make a museum?

by Ruth Blazina-Joyce, Curator/Archivist

*Heritage Hall Museum will celebrate its tenth birthday next April. As we prepare for that birthday, we'd like to look back on our first ten years and see where we're heading in the future.*

The Museum opened in April of 1988 as part of the Society's 50th-anniversary celebrations, with an exhibit area, an office/workshop, and some storage space. Since then, we've added an exhibit hall for revolving exhibits, opened a small video theater, expanded and upgraded collections storage, made access to exhibits and collections easier than ever and established a funding program. Let's take a closer look at the Museum's developing role in encouraging and preserving barbershop harmony.

### We collect and preserve

Recordings and photographs, souvenirs and scrapbooks, oral histories, documents, artworks and memorabilia—these are the pieces of our barbershopping heritage. They are the backbone of the Museum. These items, and the information they contain about barbershopping, help us preserve our past for the future, *and* let us enjoy it today.

Part of our responsibility, to both the past and the future, lies in managing and maintaining all these items. Most of them weren't designed to last forever, and they need a little help if they're going to be there for future generations. We repair and stabilize any damaged items. We use stable, acid-free paper, padding, photo sleeves, boxes, shelving and cabinets in our storage area. Controlled temperature, humidity, and light levels create a protective environment.

But it's not enough just to preserve the artifact. We also need to preserve its story. That's why each artifact is given its own identification number—it's the link between *artifact* and *meaning*. The number ties into a file containing background information on each item.

### We inform

Many of the things we do are aimed at making the information in the Museum easier

### Fall fund drive begins

The Museum receives no funding from member dues. Our support comes through donations from Barbershoppers with a special interest in preserving our barbershopping heritage. As we enter our fall fund drive, we are in touch with our current donors and those Barbershoppers who have been members of the Society for 25 years or more. If you would like to support the Museum's work, but aren't among those we contact each year, don't be shy—we'd like to hear from you. Send your donation to:

Heritage Hall Museum  
6315 Third Avenue  
Kenosha, Wisconsin 53143

for people to use and enjoy. We've had foreign-language research on barbershop translated into English. We transcribe and edit our oral history tapes into print form.

We also spend a lot of time organizing our information. Many of the separate bits of information from our various resources are rounded up and grouped by topics in our general archives files, which are updated and expanded each year. And we maintain databases on special topics, such as Society medalist choruses and quartets.

Our mission is still unfulfilled if we can't share it with others, so we make the Museum's resources available to Barbershoppers (and the general public) through four main venues: our exhibits, our research service, our web site—and, of course, our *Harmonizer* articles.

### We show and tell

Our interpretative exhibits explore the many aspects of barbershopping. *Long-term exhibits* give Museum visitors a basic orientation to barbershop—the origin and development of the style; its unique combination of hard work, fun, and performance; conventions and contests. *Temporary ex-*

*hibits* explore the highways and byways of barbershop—celebrate our quartet champs' 50th anniversaries; follow trends in costuming; salute barbershop's role in military service.

The Museum hits the road through our *travelling exhibit*. A new display premieres each year at the international convention, then travels to Harmony College and the midwinter convention.

Our research service uses the Museum's resources to aid all kinds of projects. Over the years, we've dug into the archives to answer all sorts of questions, from "Who was the champion quartet in 1972?" to "Has there ever been a barbershop opera?" We also help writers and researchers with material for articles, books and academic papers.

Our new web site makes the Museum even more accessible. Without leaving home, users can browse the collections, visit exhibits, access our research service or lose themselves in our compilation of fun barbershop facts 'n' stats.

And sometimes we undertake special projects—things we do just because they're a good chance to bring the Museum to more Barbershoppers. (Well, okay, they also sounded like fun.) Two of our most recent have been *Close Harmony Pioneers*, a cassette of songs from turn-of-the-century quartets, and *A Walk Through Harmony Hall*, a video tour of the Society's headquarters in the beautiful and historic Alford House in Kenosha.

### Our ongoing mission

The Museum was founded to collect, preserve, and share the rich and varied heritage of barbershop and the Society. Over the years, we have grown into an integrated resource, offering archives and collections, exhibits and research services. As we continue our efforts to create a Museum that will capture the essence of our world-class singing organization, we wish to thank our many supporters who have taken an extra interest in "the Encouragement and Preservation of Barber Shop Quartet Singing in America."



# Barbershoppers a hit on Telethon

*In case you missed it, barbershop was well represented on the Jerry Lewis Telethon, August 31, by the San Fernando Valley Chapter **Valleyaires** chorus and **Expanded Sound** quartet. Tenor of Expanded Sound, Dr. Larry Gans, posted a hilarious recap of the day's events—too lengthy to publish here in total—but here are a few clips.*

**A**t 6 p.m., we had the board room at the hotel for rehearsal and we planned out the transition between our two songs, then ran through the numbers, start to finish. Our warm-up should have been uneventful, but I missed a word in the "Biker's Medley." I've sung this song thousands of times without ever missing that word. Why did I flub it in a run-through with nobody listening, no cameras, and no pressure? Charlie said, "This is just a two-song contest set!" Only the audience and judges numbered 8.2 million!

We pulled up at CBS Television City, checked in at the talent desk and were taken to our dressing rooms (that's plural) to change into biker regalia. The makeup artist put on Tom's helmet while she worked. They loved working on us—definitely something different!

They planned to give us more than six minutes in front of eight million people. Zowie! But Jerry Lewis was going to chat with us for 0:30 between songs, totally ad lib and unrehearsed, with a master of comedy who had no idea who we were. This was going to be some ride!

Then Jerry started the intro: "...Expanded Sound is a technical term in Barbershop Harmony..." and we were on. We strutted out on stage toward the mikes, belly bumped

and high-fived and I was supposed to blow the pitch from my pipe attached to a beer can. But the orchestra was playing, and in the wrong key. They stopped and I blew the wrong pitch. Charlie crushed the can, and I blew the right pitch. The crowd roared and I knew this was gonna be fun.

The crowd was whoopin' and laughin' and we were singin', and Jerry was in hysterics. Entertainers always overreact to other entertainers, but this was too real. He was floored. His jaw hung open almost to his knees. And the audience loved it.

After the first song, we bumped and fived, and here was Lewis walking up to Charlie. We're regular people, not show people, and one of us is an eye doctor, so we frequently get asked our occupations when we are interviewed. When Jerry asked what Charlie did in real life, out came, "Ah, part-time aerobics instructor." Jerry's knees folded and the crowd roared! He finally got to the ophthalmologist and had the response from the audience that he expected.

This was not the planned 0:30 chat that the computer monitor had scheduled for the barbershop quartet from who knows where. Jerry Lewis made some nice remarks about our coming out to do the show and asked if we could do another number. I blew the pitch and "My Old Harley" echoed in the



Shown above at center (from a video still), Jerry Lewis tried to keep up with the choreography of the San Fernando Valley **Valleyaires** chorus during its performance on the Telethon.

room. We nailed the last chord of the tag, and I thought to myself, "I still have air. I can hold this note forever." And I wanted to. But we were done.

High fives, cat calls, belly bumps and we moved off stage. I was barely past the curtain when I heard someone say, "They're getting a standing ovation!" Suddenly the stage manager is wildly motioning us to get back out there and as I turned and walked out, it was true. They were all on their feet applauding. I flicked my long blond hair and raised my hands to acknowledge the applause, and then we were off, and it was over.

Backstage, there were handshakes, pats on the back, general attaboys and a sea of smiles. We moved toward the CBS Green Room [performers' lounge], and Moses announced, "Ladies and gentlemen, Expanded Sound!" Standing ovation in the Green Room! Who gets that? Eddie Foy came in to say he had never seen a reaction like that to an act on the telethon. "We're gonna want you back next year, for sure."

We moved back to the dressing rooms to get out of our gear. As we changed, the monitors were showing the **Valleyaires** singing their two songs. The first went very well and then came Jerry and his fun with the guys in the third row. He had one of their jackets on and had blacked out his two front teeth. He parodied all of their choreography and almost decapitated the little old bald guy by repeatedly throttling him by the neck. I couldn't stop laughing, and I'm sure no one will even remember what song the chorus was singing, but they too, were a hit.

On the way out to the shuttle, a UPS man asked me for my autograph. Nice way to cap out an evening of stardom.



**Expanded Sound** performed as bikers on the Jerry Lewis Labor Day Telethon (l to r): Tom Hegle, bari; Charlie Buehrle, bass; Bill Benner, lead and Larry Gans, tenor.

# HOT AUGUST HARMONY

by Bill Borah, Santa Rosa, Calif., Chapter

What do you do when your show mailing list gets stagnant? What do you do when you want to reach a whole new audience? What do you do when you want to give your tried and true fans a little more variety? How do you cure the summer doldrums?

The Santa Rosa, Calif., Chapter found the answer. An all a cappella extravaganza called Hot August Harmony combined groups from the three largest a cappella organizations in the world in one six-hour musical extravaganza.

The line-up from SPEBSQSA included quartets **Standing Room Only**, **Flashback** and **Pacific Heights**, plus the Bay Area Metro Pot O' Gold Chorus and Santa Rosa's own **Redwood Chordsmen**; from Sweet Adelines International: **Razzcals** quartet, and the **Pacific Empire Chorus**; and from the Contemporary A Cappella Society of America (CASA): **Boys Night Out**, **Mary Schmary** and **+4db**. Each group was given



Above, the entry to Hot August Harmony, showing the "big top," as well as the numerous food- and wine-tasting tents. This was obviously a well-organized event.

a 30-minute slot in which to do its full show package.

The outdoor event took place on Sunday afternoon, August 17, in a big tent at the Luther Burbank Center for the Arts in Santa Rosa. Since Santa Rosa is in the heart of California's wine country, there was wine tasting, lots of good food and a silent auction for the more than 1,200 that attended this first-ever event. The major portion of the profits went to benefit Santa Rosa school vocal music programs.

Comments from long-time Barbershoppers ranged from, "Those contemporary groups were awesome," to "In my 30 years of barbershopping, I've never had this much fun at a barbershop event." Typical comments from CASA people were, "I

never knew that barbershop could be this good," "When's your next show" and "How do I get on your mailing list?"

It was a win, win, win event for the Santa Rosa Chapter. It successfully brought in a new customer base and doubled its mailing list for future events. It introduced many of its existing fans to the wonderful and exciting talents of some top contemporary a cappella groups. More importantly, it won many new barbershop fans from the Contemporary A Cappella aficionados. But most important of all, it raised some significant money for the kids.

*[Want to try this yourself? Contact the Public Relations Department at Harmony Hall for ways you can involve contemporary groups in your shows. Watch your mail for an offer of support from CASA.]*



Pacific Heights



Mary Schmary



Flashback



Boys Night Out



Razzcals



+4db



# From Russia with love

by Buz Richards, *Ambassadors of Harmony* (an extension of the *Southern Gateway Chorus*)

Today, a lighter, happier mood hums over Russia's Volga River basin. Barbershop singing is now known to many Russian people who, until just several years ago, had never seen an American. Just chalk it up to the latest **Ambassadors of Harmony** (AOH) international concert tour.

The International Fine Arts Institute (IFAI), located in Port Washington, Wisconsin, attempts to find different kinds of performing arts groups to do concert tours of Russia. It has been doing this for a few years, working closely with the Russian Ministry of Culture, and has sponsored numerous ensembles.

IFAI contacted SPEBSQSA headquarters in Kenosha in 1994 and the Western Hills-Cincinnati, Ohio, Chapter's **Southern Gateway Chorus** (SGC) was provided as a possible barbershop participant. Initial contact was made with Dr. Bob Creedon, our outgoing chapter president at that time. Because the SGC had just concluded two extremely busy years, he invited IFAI to make a presentation to a smaller group who might be interested.

This smaller group of singers was the **Ambassadors of Harmony**, an assortment of SGC singers founded in 1990 for the purpose of performing overseas. A presentation was made to the group, and although interest was voiced, there was not enough to move forward at the time, so the subject was put on the back burner.

Early in 1996, Creedon saw a window of opportunity for "The Volga Tour." Since the international competition in Indianapolis was just a two-hour drive from Cincinnati, he felt that enough singers could find the time and dollars to do both the contest and the Russia gig, and IFAI indicated they were still highly interested in working with us.

About 30 AOH members indicated they would participate. Four singers from the Middletown, Ohio, **Razors Edge Chorus**, a Cincinnati **Delta King**, two members of the Manatee County, Florida, **Gulfcoast Sandpipers** and a couple of local non-barbershop musicians also signed on. Tom Rouse, baritone of **Rumors** quartet, agreed to be our director.

Larry Findlay took the lead in organizing a music team, including Don Gray, Rouse and Gary Ellerhorst, to put together a flexible program. We got signups from both **Rumors** and a local SGC quartet, **East Side-West Side**, which was a great help program-wise.



The **Ambassadors of Harmony**, an international touring chorus founded by members of the Western Hills (Cincinnati) Chapter, are shown above aboard the *Shalapin* during a recent concert tour of cities in the Volga River basin. Fronting the group are (l to r): Olga Gorbick, translator; Tom Rouse, director and Alexander Demchenko of the Russian Ministry of Culture.

The music committee worked out a program, consisting of three chorus and two quartet segments, which allowed us the flexibility to run a program from 15 minutes to an hour and a half in length. We had a total of five Sunday afternoon rehearsals, the last one including a lunch and show performance for local Barbershoppers and friends.

The trip details were all worked out by IFAI. The plan included an Aeroflot flight from Chicago to Moscow, a day of sight-seeing there, a 13-day cruise on the Volga River with stops at about 10 major cities, and three days in St. Petersburg (with overnight train trips between Moscow and St. Petersburg).

The Ambassadors were scheduled to perform in six cities, plus a show on the ship. All transportation, meals, tours, etc. were included in a per person cost which, as best we could determine, was about half the regular comparable commercial cost.

We had been told by IFAI that most concerts would include local folk artists, singers and dancers. Our chorus announcers were supplemented with translators provided by the IFAI staff, and they did a superb job for us.

Six of the seven concerts were given in major cities along the middle Volga. We performed in some classy places such as the Noblesmen Assembly in Kostroma, the Pushkin Cultural Center in Samara, the Ballet and Opera Center in Cherbokhary and in the Lenin Memorial Hall in Ulyanovsk, Lenin's birthplace. We also did a concert aboard our ship *Shalapin*, from which we vis-

ited several other cities. We were usually met at the end of the ship's gangway by a costumed woman with a large, round loaf of bread, hollowed out and filled with salt, for each person. Breaking off a piece of bread, dipping it in the salt and eating it is a sign of welcome and good luck. We concluded our trip with a three-day visit to St. Petersburg.

While our experience will be a lifetime memory, we also made a strong, positive impact in several important ways.

First of all, we made a very favorable impression with members of the IFAI staff, both American and Russian. They told us that of all the many groups they have sent to Russia, Barbershoppers are by far the most flexible and easiest to work with. They are very anxious to build relationships with other groups who would like to try "the Russia experience."

Alexander Demchenko, a Deputy Minister of Culture who accompanied us on the entire Volga cruise and attended all of our concerts, urged us to return again soon, stating we would have no difficulty getting sponsored and invited (bureaucratic necessities). A local regional minister stated that there would be less conflict in the world if more Barbershoppers (singers like us) and fewer politicians exchanged visits.

Lastly, and most importantly, is the impact we had on the Russian people for whom we performed. Perhaps it was the realization that Americans enjoy their musical heritage, just as do Russians, or that the average American is a lot like the average Russian.



# Recruiting singers who like to compete

by Brian Lynch, Public Relations Director

Last issue, we looked at messages designed to attract men whose main motivation for getting involved in barbershopping was the a social/fraternal aspect of the hobby. As we know, there are many reasons to barbershop, not the least of which is the desire to have a pleasant weekly diversion from the cares of daily life.

Many Barbershoppers, too, are driven by a passion for achievement. These people, labeled *competitors* in our market research studies, measure themselves by external standards.

Of course, the primary venue for this in barbershopping is on the contest stage, but it also extends to recognition in the community as a quality singing organization, success in staging entertaining shows, and the shared success of being part of the "home team" for successful quartets.

Knowing these things, let's consider images and messages that respond to these needs.

### Competitors want to be part of a team

At least in barbershop, they *must* be. There's little room for soloists. We're looking for guys who want to be part of a winning team, who want to work toward common goals, help one another, develop as a group.

Don't be afraid of telling the truth: if you work hard, say so, and take pride in it. Competitors subscribe to a "no pain, no gain" philosophy, and view this as a plus.

Sports metaphors offer an obvious parallel to the kind of coordination we thrive on in barbershopping. A good quartet is like a great baseball double-play, a great hockey line. Here, we combined an action shot of the *Vocal Majority* with a cheap football pun for good effect.

Key words: *team work, pride, quality, excellence, applause, excitement.*

### Use strong images

Competitors tend to be in the younger segments of our demographics. Make sure your imagery includes a mode of entry into barbershopping for these people.

That doesn't mean you should ignore your not-so-young members; in fact, the best images put young men and vibrant older men side by side. Barbershopping makes us all youngsters. Show it in your imagery.

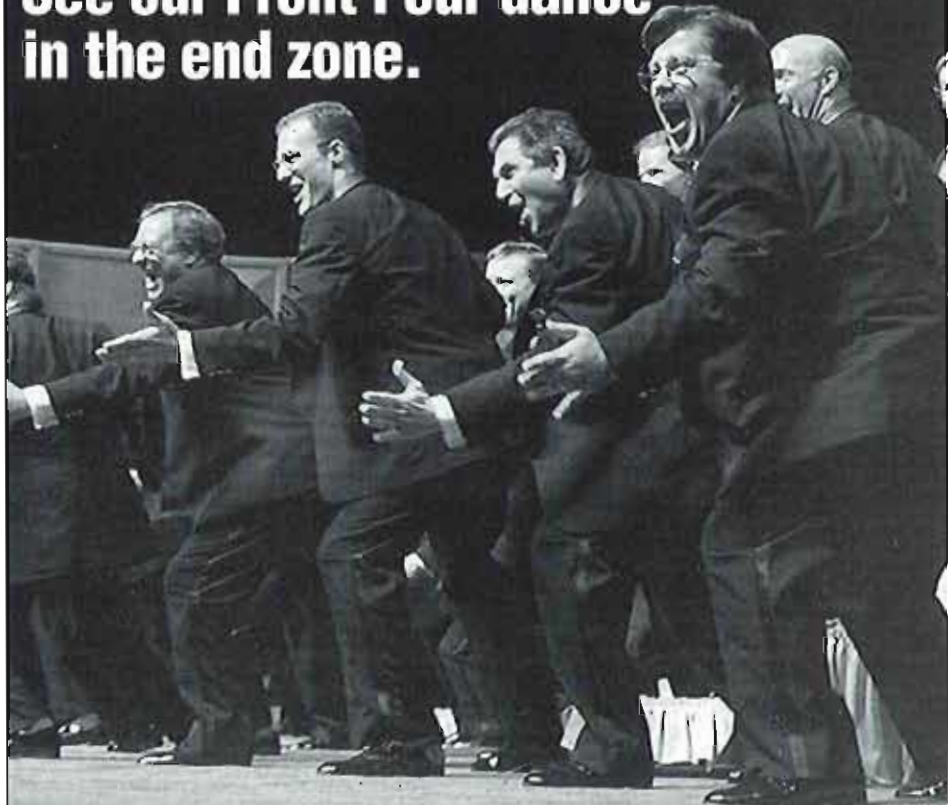
- Use group shots, but try to focus in on just a few people at a time. The idea is to place the individual in the context of the team.

- Avoid static, posed, group photos. A picture is worth a thousands words—make sure those words are powerful. We don't need to see how handsome you are in your tuxes. We need to see how exciting you are when you're performing (and incidentally wearing tuxes).

For more info, see our web site at <http://www.spebsqsa.org/prbasics/frontfour.html> or contact Brian Lynch at Harmony Hall for a copy of this piece.



## See our Front Four dance in the end zone.



A special blend of friendship and teamwork creates a great barbershop chorus. The payoff comes when the crowd leaps to its feet and applauds.

Singing with us, you can become the singer you've always wanted to be. We make learning to harmonize easy and fun, and rewarding in ways you've never imagined.

Call 555-5555 to find out how you earn your spot on the front row. (*Limber up first—we dance hard.*)

## The Chordmasters Chorus.

*We make music with impact.*



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



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

### Please accept my order for:

Quantity	Total (US funds)
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### WHAT'S INCLUDED:

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

### INSTRUCTIONS

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

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

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

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

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

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

For office use

1998 CONVENTION ONLY



Shown at left is the **Daylighters**, a group of ten singers representing the Fredericksburg, Va., Chapter of SPEBSQSA and the Potomac Harmony Chorus of Sweet Adelines International. Performing during workday hours are (l to r): Bill Pinschmidt, bari; Paige Brinkley and Wencel Stanek, basses; Fulton McElroy and Paul Skolaski, leads and Glenda Skolaski and John Haskins, tenors.

Several times Mid-Atlantic District small chorus champion **Deans of Harmony**, from the Greater Brunswick, N. J., Chapter, is shown at right during a concert for the Middlesex County Chamber of Commerce. The group is directed by Joe Caprara.



The San Fernando Valley Chapter **Valleyaires** chorus, shown at left, was the featured performer at the July 20 Summer Concert in the Park, a series sponsored by the Valley Cultural Center and Held in Warner Park. The group is directed by Tom Raffety.

Another small-chorus champion, the **Lehigh Valley Harmonizers** performed its *Radio Days* show during the nine-day "Musikfest" in Bethlehem, Pa., in August. One of the largest music festivals in the country, the event draws more than a million attendees. Shown at right, the chorus, from the Allentown-Bethlehem Chapter, is directed by Michael Feyrer.







Shown at left, **Keystone Capital Chorus** Director Hal Kraft (left) and Assistant Directors Joe Biddle and Lamar Bortner prepared to serve banana splits to all members to fulfill a promise of "something special" if the Harrisburg, Pa, Chapter's group won the Mid-Atlantic District Western Division contest last spring. Obviously, it did.

For a fourth time, the Naples, Fla., Chapter manned telephones at PBS station WGCU-TV. Shown at right during a pledge night last July, front row center is Nancy Long, music director of the **Neapolitan Chorus**. At photo right are Debra Ward, development director for the station, and chapter President Bill Moreland.



At left, the **Capital City Chordsmen** of the Lansing, Mich., Chapter presented a half-hour show in front of the State Capitol as part of the 100th-anniversary celebration of the Oldsmobile Corporation. Director Jim Carey led the group through "In My Merry Oldsmobile."

As part of its 50th-anniversary celebration, the South Bay, Calif., Chapter invited former members still residing in the area to a reunion at a July meeting. Many attended, and joined the **Coastliners** on the risers, as shown at right. (Only about half of the combined group is pictured.)





## more Chapters in Action



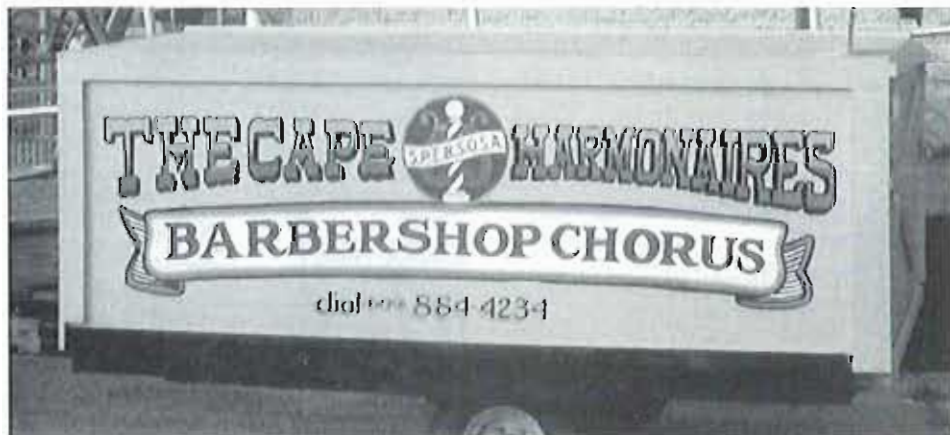
The Sea-Tac and Tacoma, Wash., chapters hold a joint meeting annually, where the **Harmony Kings** and **Totemaires** choruses join on the risers, as shown at left. This year, the groups also recognized the 50-year membership of Harry Brookman (inset), who has been a member of both chapters.

The **Uncle Sam Chorus** of the Troy, N. Y., Chapter began its busy parade season with five appearances on Memorial Day weekend, followed by Flag Day appearances at the Lansingburgh Rotary Club Annual BBQ and the Saratoga Race Track and at Bolton Landing on Labor Day weekend. The group, shown at right, is directed by Judy Huff. Uncle Sam is portrayed by Fred Polnisch.



Shown at left serenading the crowd, the **Color Country Chorus** of the St. George, Utah, Chapter entered a float in the Labor Day parade at the Iron County Fair held in Parowan, Utah. The group is directed by Dr. Val Hicks.

Shown at right, this handsome equipment trailer was designed and constructed by President Walt Haas of the Cape May, N. J., Chapter to carry the risers, sound equipment and other performance paraphernalia. The **Cape Harmonaires** sing every other Tuesday during the summer at the Wildwood, N. J., boardwalk bandshell.





# GOOD NEWS!

## Gospel Music in Barbershop Style

Good News! proudly announces their new album **The Heart of Christmas** featuring all your favorite Christmas songs and some you have never heard. Enjoy 20 songs including favorites such as *Silent Night*, *Hark! The Herald Angels Sing*, *We Wish You A Merry*

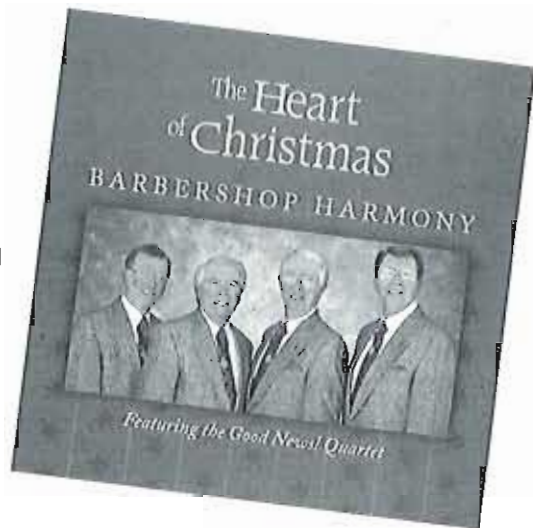
Volume	Learning Tapes \$10 each				Folio \$6 each	Sub Total
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*Christmas*, and songs less familiar like *Bring A Torch Jeannette Isabella*, and *Let All Mortal Flesh Keep Silent*, and a new song written by Dr. Val Hicks – *When Christ Was Born of Mary Free*.



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## News About Quartets



**Four The Fun Of** it sang the national anthem in the new San Jose Arena before a roller hockey game in July. Shown at left are (l to r): Lloyd Oksen, tenor; John Weingart, lead; Jim Purcell, bass and Larry Onderdonk, bari.

Shown in the photo at right, Michael King, as Prof. Harold Hill (on the left), started the River City School Board singing in an Edison, N. J., community theater production of *The Music Man* in August. The quartet, all Society members, was put together just for the show (l to r): Jack Gwinn, tenor; Gregg Burdash, lead; Marty Israel, bari and Jeff Winik, bass.



Shown at left, the **Remoulads**, from New Orleans, performed in the Tulane Summer Lyric Theatre production of *The Music Man* for a third time—previous appearances were in 1972 and 1982—(l to r): Ron Redmann, bari; Sol Heiman, bass; Saul Schneider, lead and Rollie Neve, tenor.





This year's headliner quartet at the Anacortes, Wash., Chapter's annual salmon bake and show in August was 1997 silver medalist **FRED**. Shown at left (l to r): Clay Hine, bari; Joe Clay, bass; Rick LaRosa, lead and Jared "Pookie" Carlson, tenor.

Incidentally, the contact man has changed (again) from that shown in the Sep/Oct *Harmonizer*. Contact Rick LaRosa, 1415 Barrier Road, Marietta, GA 30066; (770) 928-1862.

Shown at right, flanking Bremerton, Wash., Mayor Lynn Horton, is the **Silver Bay Mudflats**. Her Honor had just presented the quartet with a proclamation designating October 4 as Barbershop Harmony Day in Bremerton. The members are (l to r): Kevin Bowling, tenor; Skip Olmstead, lead; Jerry Kelly, bari and Dave Westbrook, bass.



**Just Kiddin' Around**, from the Bryn Mawr, Pa., Chapter made the newspapers when it entertained passengers on the Brandywine Scenic Railway in July. Shown at left are (l to r): Lew Hall, tenor; Dave Cunningham, bari, Dave Ickes, lead and (in back) Charles Lehman, bass.

1994 Pioneer District champ **Genuine Blend** performed six concerts in the park in July with the Kalamazoo Symphony. Shown at right are (l to r): Butch Lievense, tenor; Mark Garlock, lead; Dan Doctor, bass and Kirk Wood, bari.



## more News About Quartets



**Tribute**, from the Burlington, Ontario, Chapter, was the featured performer at a charity golf tournament to benefit VOICE, an organization for hearing-impaired children. The event raised more than \$15,000. Shown at left are (l to r): Peter Dennet, tenor; Jim O'Neill, lead; John Roach, bass and Bruce Bonnyman, bari.

How many in your quartet? Lew Welch, who works as a volunteer at the annual Experimental Aircraft Association (EAA) fly-in at Oshkosh, Wis., during the first week of every August, wanted a quartet to wish a happy 70th birthday to his wife, Sunny, on August 3. The EAA records indicate members who are also Barbershoppers, so it was no problem to gather the quintet shown at right (l to r): Henry Young, tenor; Todd Oxley and Lee Williams, leads; Harold Carpenter, bass and Lew Welch, bari.



The Barbershopper Brat Bash and Singfest is now in its 20th year. Rod Hupach of the Aurora, Ill., Chapter hosts this annual event at his rural Joliet home. Guests this year included the **Tri-County Reclamation Project**, 1995 Illinois District seniors champion. Shown at left are (l to r): John Jordan, bass; Bob Squires, lead; Jim Foley, bari and Dave Cowin, tenor.





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# Harmony College '97—what a week!

More than 700 Barbershoppers descended upon the Western Missouri State College campus for another fun-filled and instructive week at Harmony College '97 in early August. This annual event seems to get better each year. Here are a just a few testimonials from those in attendance:

"It really is, as barbershop legend Earl Moon often said, like being hot-dipped in barbershop."

—Jim Rapp

"This year, many of our classes were in a newly completed building. It's all high-tech and connected to the conference center/cafeteria. So, if it gets hot or rainy, you don't have to go outside. Heckuva deal!"

—John Plazek

"... Harmony College opened up a whole new avenue for me, after 21 years of choral directing."

—Sue Stuart

"Throughout the week our emotional states ran the gamut from laughter to tears to tears through laughter. The roar of silence that greeted me as I opened my dorm window on Sunday morning was deafening. A great week had come to a close."

—Mike Louque

The following comments were made about Directors College:

"I had a blast! There was so much positive energy. My life, barbershop and otherwise, has been changed forever for the better."

"All of my instructors were outstanding! They presented the information in a positive way and made it understandable and enjoyable."

"Dr. Lyne's session on Friday night was incredible ... I've not seen a better illustration or motivation for singing well!"

"Yes, the schedule was quite intensive, but I came to learn as much as I could. The faculty, administration and facilities were superb! It's great to be a Barbershopper!"

A number of international quartet champions were in attendance, ten as faculty, but five as students! What more does a man

who's reached the pinnacle of his hobby need to learn about it? Plenty, according to Dennis Malone (1983), now music director of the Centreville, Va., Chapter:

"Directing III was a humbling experience for me. I have six chorus gold medals and a quartet gold medal—what did I need this stuff for? Wow! I spent about ten minutes in front of the class, and then they went to work on me. 'You move your hands too much ... maintain eye contact with every chorus member ... make your cutoffs more definite ... make your starts more definite. Where is your ictus?' I didn't even know I *had* an ictus!"



A dozen members of the Association of International Champions (AIC) who were in attendance at Harmony College gathered for the above photo (l to r): Rob Menaker (1996), Earl Hagn (1983), Jeff Baker (1996), Ted Bradshaw (1968), Jack Lyon (1977), Fred King (1971), Dennis Malone [rear] (1983), Jim Bagby (1986), John Devine (1976), John Sasine [front] (1996), Gene Cokecroft (1961) and Brett Littlefield (1996). International quartet champions also attending, but not pictured, were Don Kahl (1986), Ron Knickerbocker (1974) and George Evans (1956).



All four members of 1997 medalist **Bank Street** qualified for membership in AHSOW while at Harmony College, *each man on all four parts!* Shown above (l to r): Tom Mullen, tenor; Toby Balsley, lead; Farris Collins, bass and Tony Sparks, bari.



Shown opposite page, Dale Brown Bieber (left) and Charles Lehman flew from Lebanon, Pa., to Harmony College; however, they were forced down by weather about 30 miles short of St. Joseph. A local couple, Bill and Brenda Stocklas, took them home with them to dry off and have dinner. The couple also gave the stranded flyers the use of their pickup truck to get to Harmony College, without even asking their names. "Just return the truck before you go back east."

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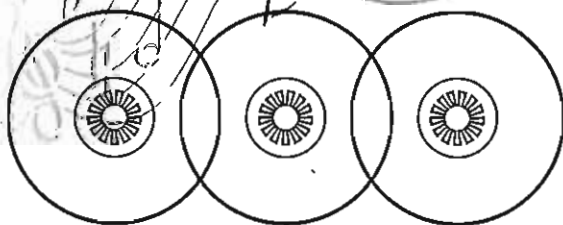
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**DISCOVER**

# Singing valentines cement community ties

As the Singing Valentine Program continues to expand—with more chapters participating and reports of annual increases in deliveries by seasoned participants—it becomes more and more apparent that this is one of the (if not *the*) most enjoyable and rewarding of barbershop activities. Moreover, many chapters are finding that community support for their local effort comes easily and with little promotional effort, once the door is opened. Even hard-hearted media executives seem susceptible to the sentimental holiday, and many newspapers run front-page photos of quartets in action.

Offering singing valentines is a win-win-win-win proposition. The quartets invariably report an emotional and enjoyable experience. Most recipients are delighted and overcome by the event. The public just eats up the stories reported in the media as something good and positive and wholesome, contrasting with most news as they do. Chapters can earn serious dollars, for charities or new uniforms, with even a modest program.

Herewith, a few reports and some photos of quartets in action from 1997. Most of them include tips and ideas that others may wish to try.

## MARIETTA, GA.

Although it got a late start this year and thus had limited participation, the Marietta Chapter **Big Chicken Chorus** sang more than 60 Valentine greetings with six quartets (two borrowed from the Roswell Chapter), raising more than \$2,700 for charity and chapter operations. All the guys had a blast. One gig was sung for a regional convention gathering of several hundred people, and one was broadcast nationally on a Christian radio station. "Valentines Day is a rewarding time for Barbershoppers."

## BOYNE CITY, MICH.

Three quartets delivered 93 singing valentines in and around Petoskey, Mich., generating more than \$2,500 in net revenue for the **Boyne City Snowbelt Chorus** and a nice write-up in the local newspaper. The very attractive flyer indicates that candy and flowers were obtained at cut-rate prices by showing the names of the providers thereon.

The follow-up letter sent to each patron included a postage-paid return card with boxes to check regarding reactions (pro and con) to the event. This almost guarantees a return engagement next year.

## PALOMAR PACIFIC, CALIF.

By committing \$1,000 of its proceeds to the local newspaper's charity, The Palomar Pacific Chapter received more than \$3,000 of free advertising. The 156 singing valentines delivered netted a total of \$5,300. Arrangements were made with a local firm to process all credit card orders.

## PARADISE VALLEY, ARIZ.

One quartet inveigled a Phoenix radio personality ("Skippy" of KOOL 94.5FM) to run a contest, asking listeners to send in their reason for having a loved one receive a singing valentine. The station chose three finalists and the quartet performed for them over the airwaves a few days before the Paradise Valley Chapter's program kicked off for Valentine's Day weekend. Great publicity! The three recipients also were treated to an in-person delivery, accompanied by Skippy, for which the station paid the fee.

## GRAND FORKS, N. D.

The chapter decided to wait until next year, due to getting a late start, so a new quartet, **Fallcreek**, delivered 24 paid valentines and a few free ones. Favorites were the ones delivered to elementary schoolteachers. The second-grade girls were entranced, and the boys couldn't help but giggle over songs about *love* being sung to their teacher.

The quartet contacted a local flower shop and proposed a joint effort. The *flower shop* advertised that for \$15, flowers would be delivered by a quartet that would sing two songs. The shop took all the orders and handled all the payments. The foursome didn't have to fool with billing or order-taking, stopping by the shop to "refill" every couple of hours, and the shop got free delivery of those specific flower orders. "Maybe it wouldn't work for everyone, but for us—doing this for the first time and at basically the last minute—it worked great. The flower shop wrote us a check when it was all over."



Shown above, the **Aquatones** of the Smith Mountain Lake, Va., Chapter, delivered this young man's mom a singing valentine (l to r): Joel Kramer, tenor; Larry Walker, lead; Irv Latham, bass and Bill Wenzel, bari.

## FREDERICTON, NEW BRUNSWICK, CANADA

The Fredericton Chapter has been offering singing valentines since 1993 and the number of requests received has not varied much each year—this year it received 115 requests and collected \$3,400. However, it is "our biggest fund raiser and our best means of PR. One of our three quartets only has to walk into a premises wearing our red sweaters and the public knows who we are and why we are there. Not bad for a chapter of about 27 members."

Three years ago, Fredericton started to use cellular phones for communication while on the road. Last minute orders are readily accepted and filled in this way. "It has also helped an occasional lost quartet."

For the past two years the group has been accepting VISA and that has greatly aided in collecting its fees. The equipment is rented for short term from the local bank and it is reported to be worth the nominal cost. Each year, around the time of Valentine's Day, one of the quartets is featured on the cover of the Leisure Section of the local newspaper.

## PEORIA, ILL.

The Peoria Chapter doubled the number of singing valentines delivered this year (86), thanks to advance planning, timely advertising (including a 90-second spot on a TV newscast taken from a videotape of a quartet rehearsal) and participation by half of its members. Two orders came in through the Society's Singing Valentines website.



# ABILENE, TEXAS

Eleven men, operating as two quartets, delivered 89 singing valentines for the Abilene Chapter, which was pretty good for a chapter of (then) nine active members (the other two joined/renewed afterward). About \$2,000 was added to the chapter coffers.



*[More photos on page 34]*



Shown at left, the **Sea-Chords** quartet was part of the Singing Valentines program conducted by the Greater Atlantic City, N. J., Chapter (clockwise from top): Gil Mason, tenor; Don Kelley, bass; Dick Blair, lead and Art Stanford, bari.



At left, **The Old Hats** quartet, from the Buckeye-Columbus, Ohio Chapter, was taking a dinner break from singing valentines when a young man seated nearby with his girlfriend asked for a love song to be sung to her. Afterward, he proposed and she accepted. The members are (l to r): Rodger Suver, tenor; Al Leuthe, lead; Tom Larsen, bari and Al Castrodale, bass.

**Nothing Flat**, from the Athens, Ga., Chapter, contributed its singing valentines proceeds to Heartspring. Shown at right (l to r) are: Larry Peterson, tenor; Harry Woods, lead; Bill Fanning, bass and Jack Brady, bari.



At left, a quartet from the Casper, Wyo., Chapter delivered a singing valentine to this young lady that included a proposal of marriage (she accepted). Shown (l to r) are: Randy Ross, tenor; Larry DiLibero, lead; Carol Moore, recipient; Chuck Stewart, bass and Duane Spildie, bari.

Shown at right, a mini-chorus from the Raleigh, N. C., Chapter presented singing valentines at a local mall. Each sweetheart serenaded received a videotape of the event. Tapes and camcorder use were donated by the Sears store, before whose entrance the performances took place.



Five years ago, **That Old Gang of Mine**, from the Melbourne, Fla., Chapter, presented a singing valentine to Mrs. Kathryn Weber on her 95th birthday. By her special request, the foursome reunited to sing for her again this year, commemorating her 100th birthday. Shown at left, (l to r): George Liacopoulos, tenor; Wes Kirby, lead; Russ Edmundson, bass and Bill Taylor, bari.

Representing the Knoxville Smokyland, Tenn., Chapter, **Three Nice Guys** relaxed for a photo after presenting a singing valentine. Shown at right (l to r) are: Bill Issel, bari; Horace Bennett, lead; Mary Lou, recipient; Edwin Jenkins, bass and Ron Dubois, tenor. *[Wonder which one of them is not a nice guy?]*



A quartet from the Norway-South Paris, Me., Chapter garnered newspaper coverage of the chapter's first Singing Valentine venture. Shown at left are (l to r): Ted Tracy, tenor; Steve Sessions, lead; Carl Foster, bass and Dave Tilley, bari.



# Tribute giving report for 1997

The following gifts were received between January 1 and September 17, 1997:

## IN MEMORY

**Ralph Aldridge<sup>1</sup>**  
Akron, Ohio, Chapter

**Mrs. Anita Blank<sup>7</sup>**  
Robert M. Hockenbrough

**Bob Bothe<sup>2</sup>**  
Thomas S. Millot  
Toban Dvoretzky  
Fred Hinesley, Jr.  
Harlan P. Durand  
John R. Baird  
Kenneth H. Wheeler

**Ralph Bryant<sup>1</sup>**  
San Francisco, Calif., Chapter

**Randy Chisholm<sup>1, 5, 6, 7</sup>**  
Jackson, MS Chapter  
Joseph A. Stanonis  
Ralph Shonk  
Standing Room Only quartet  
Don Loos  
Earl Hagn  
Harold Hooper  
Gerald P. Finney  
Ms. Dianne K. Murphy  
Vernon L. Biggs  
Ms. Dreama Frasure  
Thomas Schlinkert  
Lawrence M. Silva  
Don Gray  
Mrs. Anne M. Alverson  
Robert W. DePuy, Jr.  
Philip K. Fisher  
St. Thomas, Ontario, Chapter  
Ms. Alicia Thorpe  
Ms. Deanna Keppler  
Ms. Retha Yevonne Shade  
Troy B. Stauffer  
Mason City, Iowa, Chapter  
Ms. Betty V. Grant  
Alvin W. Leuthe  
Don Davis  
Bob Davis  
Dan Davis  
William Davis  
Ms. Janice S. Davis  
David R. Johnson

John B. Ritzinger  
Bradford E. Scott  
James Morgan  
Checkmate quartet  
Buckeye-Columbus, Ohio, Chapter  
The Roaring '20s quartet  
Dr. James D. Richards

**Thomas Connolly<sup>1</sup>**  
Denver Mountaineers, Colo., Chapter

**Bob Cunningham<sup>3</sup>**  
Earl Hagn

**Ms. Carol Few<sup>4</sup>**  
James C. Warner

**Harold Frazer<sup>1</sup>**  
Ray McLeod

**John R. Galloway<sup>1</sup>**  
Collinsville, Ill., Chapter

**H. C. Hall<sup>1</sup>**  
Central States District

**Mrs. Pauline Hall<sup>1</sup>**  
Joe L. Singer  
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Alex Singer  
A. Arch McDonald

**Rupert Hall<sup>3</sup>**  
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Olean, N. Y., Chapter

**Todd M. Hurt<sup>1</sup>**  
Philip K. Fisher

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The Ritz quartet  
Mary Lou Nichol  
Bill Main  
Benjamin C. Ayling

**Jerry McPhee<sup>3</sup>**  
Richard D. Moyer

**Earl Moon<sup>6</sup>**  
Roger Lusk  
Allen P. Wolter  
Nightlife quartet

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Gifts made in memory of a Barbershopper, family member or friend, in honor of or recognition of an individual, express what words alone cannot convey. Gifts to the Keep A Melody Ringing Memorial Endowment Fund and other endowment funds of Harmony Foundation, SingAmerica and SingCanada, or to the Heritage Hall Museum help support the future of barbershop harmony. For more information about tribute giving, contact:

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<sup>4</sup>SingAmerica and SingCanada Fund  
<sup>5</sup>A.I.C. Endowment  
<sup>6</sup>Earl Moon Memorial Endowment  
<sup>7</sup>Dave Stevens Memorial - (Museum Endowment)  
<sup>8</sup>Canton, OH Chapter Endowment Fund

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

## DARKTOWN STRUTTERS' BALL

Let's sing a-bout it one more time; To-mor-row night is the Dark-town Strut-ters' Ball, that's all.

The image shows a musical score for 'Darktown Strutters' Ball'. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, starting with a treble clef and a key signature of one flat. The bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff, aligned with the notes. The piece ends with a double bar line.

Jack Baird, 1973



## 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.

### ASSISTANT CHORUS DIRECTOR—SPEBSQSA

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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, wsparkes@erols.com.



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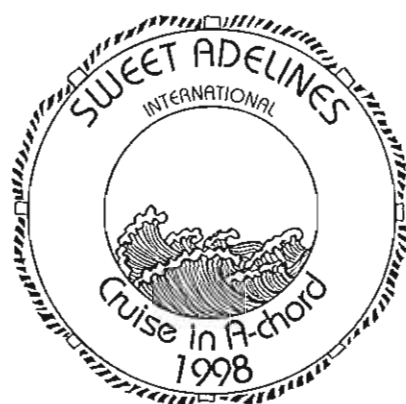
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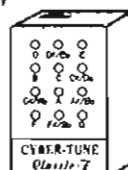
4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statement in the two paragraphs shows the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (this information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issues) 34,437.

Dan Daily, Editor

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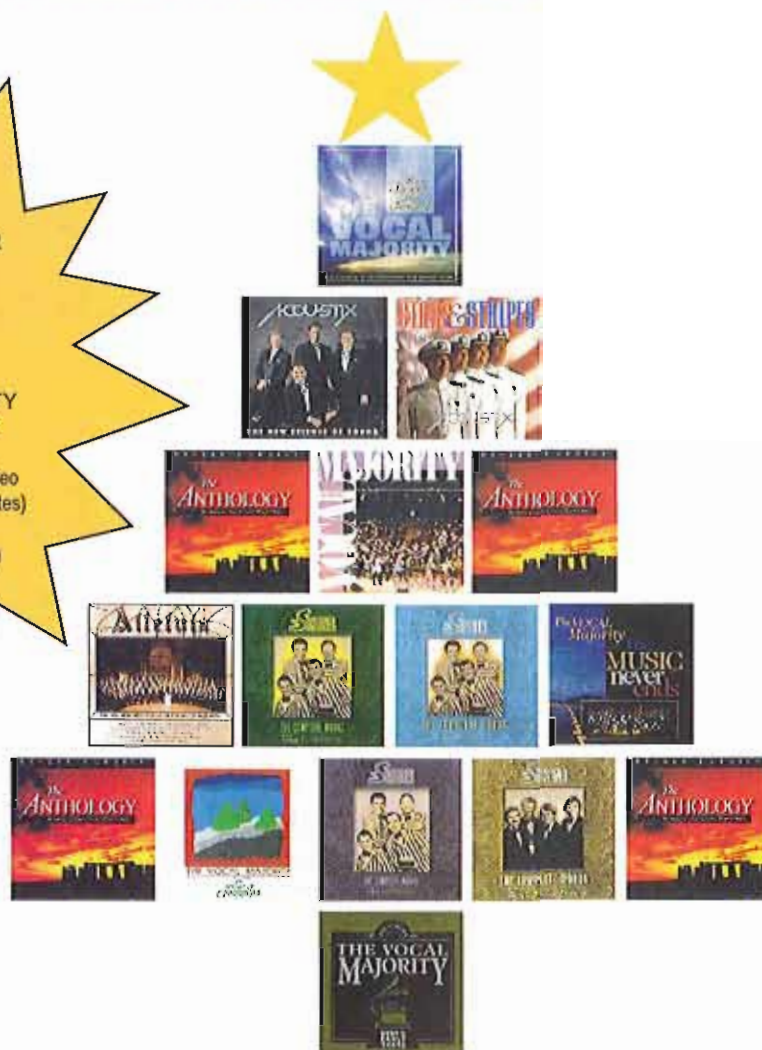
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