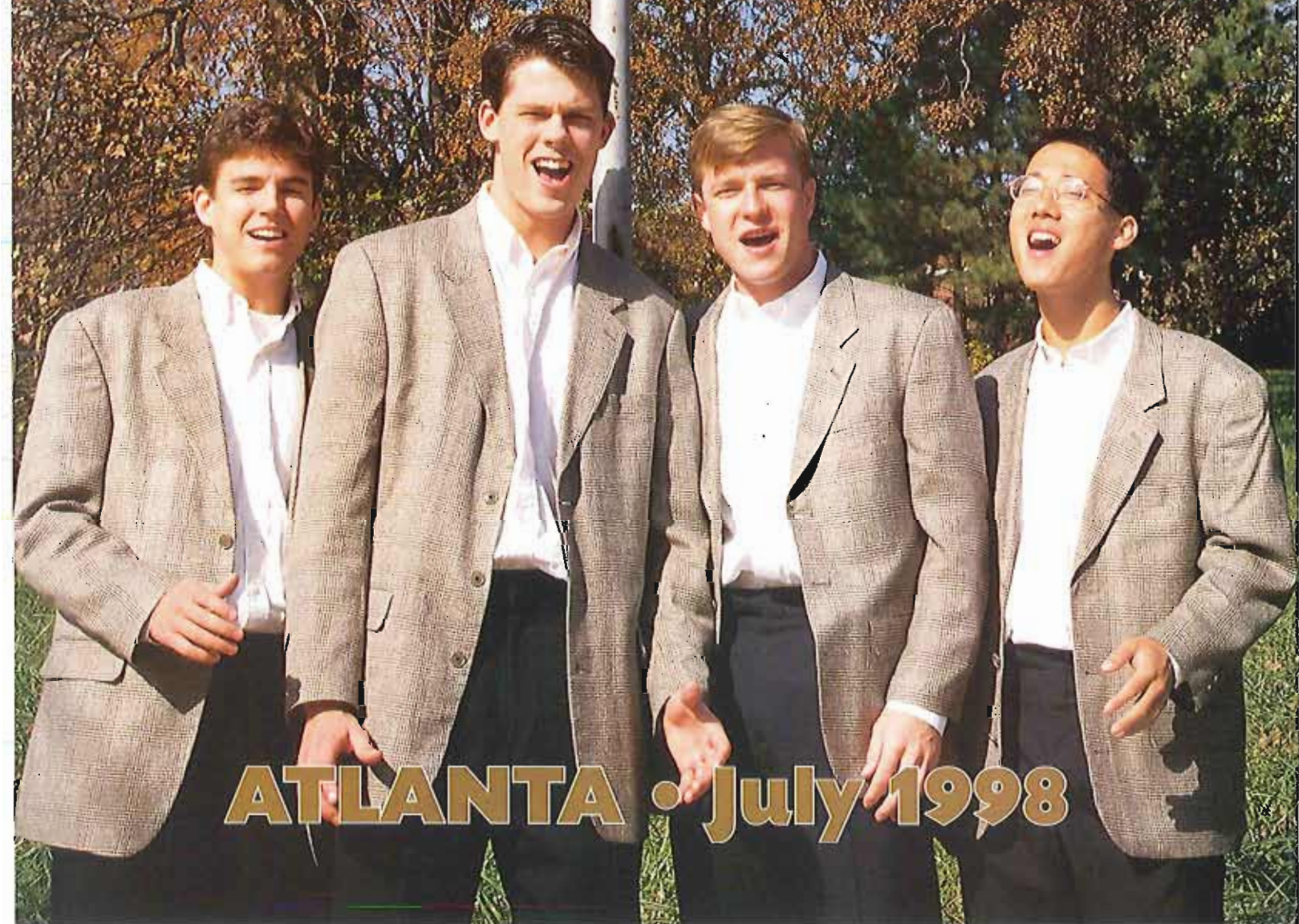




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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • January/February 1998



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

SPEBSQSA VISION STATEMENT

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

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

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On the cover

Taking a break from classes at Emory University, the members of **Prime Cut**, last year's second-place winners in the MBNA America College Quartet Contest, ring a chord of welcome for attendees to this year's international convention in Atlanta. Standing under the sign for one of the city's most famous streets are (l to r): Mark Lamback, tenor; Stuart Ambrose, lead; Eddy Sattah, bass and Willie Mays, bari.

Photo by Jim Spriggs, Atlanta convention general chairman



Let's Harmonize!

by Darryl Flinn, Executive Director

Let's harmonize!

Time flies when you're having fun

As I write this, I'm wondering where the past two years have gone since Meredith and I arrived in Kenosha. It has been a fabulous and very challenging time for us.

In reviewing just a few highlights, it feels good to say that we have a simply stunning array of talent on staff and that the dedication to member service and education has never been more focused.

Society-wide, we are simply singing better than ever. As entertainers, we are performing more often and to bigger crowds. At the same time, we are working on and improving our performing skills. And do you know what? It is more popular than ever to sing in a *quartet*.

Getting our story out on the street—indeed! 1997 was witness to thousands of PR “hits,” including many performances by quartets and choruses that hit the national media. Our Singing Valentines program is still one of our very best PR tools.

Get America Singing ... Again? Slowly but surely, we are making an impact on our communities and our schools. We all need to pitch in to help our friends, neighbors and audiences experience the joy of singing together.

We are very enthusiastic about President Ed's theme for 1998, “Let's Grow Young Together.” It is a natural for me. I think back a bunch of years ago, to a time when my high school quartet won a local contest. We were the most popular kids in school as

we sang “Coney Island Baby” and “Mr. Moon”—and it's not a bit different today. Our music staff guys are literally making hundreds of youth outreach presentations every year, and guess what? Kids are still knocked out by barbershop harmony and the old songs.

In January, we expect 80 boys and eight music teachers to show up at Harmony Hall for a Barbershop Expose. Not organized by the staff, as you might suspect, but by a red-hot music teacher who attended Harmony College as a guest of the local Barbershoppers.

What's going on in your town to help us “grow young together” in '98 and beyond? Let's harmonize!

P.S. Got a great success story about youth, youth outreach, “growing young together”? If it is a compelling story and should be shared, send it to me here at Harmony Hall. We'll consider it for inclusion in a forthcoming *Harmonizer*, which will be a special “youth” issue.

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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 Ed Waesche, SPEBSQSA President

"Let's Grow Young Together"

My dear friend Lloyd Steinkamp once observed, "Where else but at the chapter meeting will a bunch of grown men stand on risers for two hours and act like kids?" He said a mouthful, for the barbershop experience does make us feel young, doesn't it? Why else do the members of an average-performing chorus get such a positive response from audiences year after year? Because they're clearly enjoying themselves as they perform!

Uncle Lloyd (he's not my uncle, that's just what the kids out in Far Western district call him) has captured the spins of our hobby and our theme for 1998 as well as anyone I know. He's been busy keeping that spirit alive with his youth outreach activities. Lloyd knows that a vigorous youth movement is required to keep us, like the Energizer bunny, going and going and going. That should be clear to all of us who are keeping our membership's average age (now 58) growing each year.

What? You say you're too old to get involved with the youth movement? Lloyd's somewhat older than I am, and I'm older than our collective average age! And, he's going to stay involved this year as vice chairman for youth outreach on the Society's Music and Performance Committee.

My quartet's lead singer, Dave Johnson, is going to stay involved, too. He has a wonderful barbershop program going at the college where he teaches. Some of these youngsters are so excited about our style they're even talking about starting their own chapter! Talk about growing young—even the youngsters are doing it!

Byron Myers is another "old timer" who's involved. He's directing a great bunch of 20-something Barbershoppers out in St. Joseph, Mo., who wowed the judges at the recent Central States District chorus contest. And think a moment about Dick Mathey's past students at Bowling Green State University, a dozen or so of whom were performing or competing at our recent convention in Indianapolis. (OK, trivia buffs, how many international gold-medalist quartet men are graduates of the BGSU music program?)

These wonderful men, and more just like them, are helping us stay young in age as well as in spirit. And so are Bill Rashleigh and the rest of the music staff at Kenosha, under Dr. Greg Lyne's inspired leadership.

We held two HARMONY EXPLOSION camps last year. This year, our goal is to hold six camps to expose music educators and young men to the joy of producing the barbershop sound. The real heavy dogwork for this task falls on the shoulders of our District Vice Presidents for Music and Performance or for Youth Outreach. They're going to need the help of all of us to make these camps a success.

And that's not all! We're asking these district volunteers to organize and conduct at least two youth outreach activities, other than camps, in each and every district—activities such as workshops, contests and even festivals. They'll be helped by a comprehensive youth outreach resource manual, which will contain instruction on how to conduct such activities. This manual's be-

ing put together by our youth outreach subcommittee and the music staff.

We also have a goal for the staff to reach at least 5,000 students in the youth outreach clinics they'll hold during their visits to districts this year. That's going to take some doing, but if everyone pitches in and helps we can make it happen.

Finally, we're going to begin work on a songbook of arrangements for young voices, both boys and girls, designed for use by high school music educators. We want to join forces with our Sweet Adelines International and Harmony Inc. sisters in harmony as we reach out to music educators in support of our vision: leading the cause of encouraging vocal music in our schools and communities.

The Society has made a commitment to achieve this vision. With your help, we will. We must. The future of our artform is at stake.



The Kready family—four generations of barbershop

by Rick Kready, third-generation Barbershopper

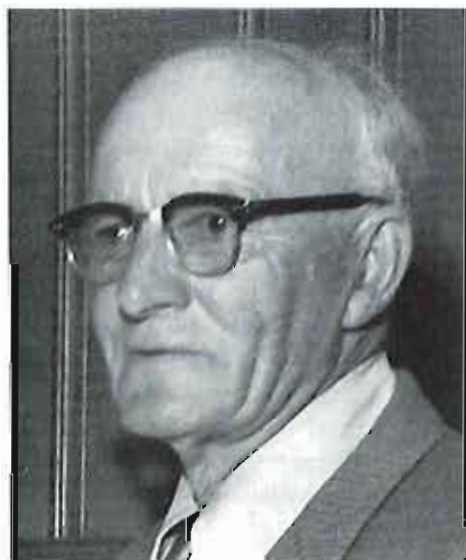
Please allow me to introduce my family, and tell you of our barbershop involvement for *four generations*. You might say barbershop is, and has been, a major part of our lives.

HERMAN

My grandfather, Herman Kready (generation one), sang in gospel quartets when my dad was a toddler (before there was a Society). He later sang secular music as well, and was active in the Abilene, Kansas, Chapter after the formation of SPEBSQSA.

DON

My dad, Don Kready (generation two), has sung in about a hundred quartets. In the early 1960s, Dad competed at the international contest in Boston with the **Travelaires**,



Herman Kready



Don and Jo Kready



Lasting Impressions (l to r): Bruce Bandy, tenor; Don Kready, lead; Dick Woodall, bass; Bruce Frahm, bari.

a very popular show quartet when I was growing up. Perhaps another interesting fact for barbershop history, the **Travelaires** drove 300 miles to Topeka for one of their many coaching sessions with Chet Fox (one-time Society staffer), and introduced the hobby to a Topeka high school student by the name of Greg Lyne.

For decades, Dad drove a couple of hours to get to the nearest chapter meetings, and finally helped found the Colby, Kansas, Chapter (RMD). He recently retired as the director of its **Tumbleweed Chorus**, but still is active in the chapter and chorus. His current quartet is called **Lasting Impressions**. He also is an RMD chapter coach for five chapters in Kansas, Nebraska and Colorado.

JO

My mom, Jo Kready, has supported Dad's barbershop habit for all these decades. When we were small, she helped keep us quiet so we wouldn't interrupt quartet practice, and helped cart us to various shows all around the region. Since the formation of the men's chapter in Colby, Mom has always been a significant driver behind ticket sales for the annual show.

Mom and Dad also helped found the Colby, Kansas, Chapter of Sweet Adelines International (Region 7) and its **Hi Plains Harmony** chorus a few years ago. Mom has served as the chapter president, and Dad still is the music director.

PAT

My number one sibling, Pat Walz (generation three), lives in the Denver suburb of Littleton, Colorado, and recently joined her second quartet. Pat is a wonderful pianist, which has kept her in the center of the action at family gatherings. She is, however, the baby of the family in barbershopping.

Pat initially didn't think she'd have enough time, but more recently let her guard down and has gotten hooked like the rest of us. She is the tenor section leader for the Denver Chapter's **High Country Chorus** of Sweet Adelines International (Region 8), and is in full swing with her highly entertaining **Very Light Opera Company** quartet.

DONNA

Donna Kready lives in Topeka, Kansas, and has been active in the Topeka Chapter's **Sunflower Harmony** chorus of Sweet Adelines International (Region 7) since college. While she has sung in a number of quartets over the years, the rest of the family has a tendency to brag most about her current quartet, **Classic Edition**, which won the Sweet Adeline International quartet contest in Salt Lake City last fall.

Personally, I thought someone should have "crowned" her long ago. However, since Donna became a "Queen of Harmony," Pat has assumed the title of Princess. I haven't decided yet whether I prefer Prince, Lord, or Duke for myself.

As you would expect, **Classic Edition** is an exciting quartet adored by Sweet Adelines around the globe. While Pat and I feel a



The Very Light Opera Company (l to r): Pat (Kready) Walz, tenor; Marjean DeBruin, lead; Judy McGovern, bass; Judy Peak, bari.



Classic Edition (l to r): Jana Brown, tenor; Susan Ives, lead; Donna Kready, bass; Sheila Martinez, bari.

duty to keep Donna humble, in actuality we could not be more pleased, nor could we be happier for her. Donna also serves as bass section leader for Sunflower Harmony, and professionally, she brings harmony to the lives of middle school students as a school counselor.

RICK

While I feel like I have been a barbershopper my entire life, my membership card reminds me that I have enjoyed this hobby only for the 20 years since college. I am the music director for the Topeka, Kansas, Chapter's **Capital City Chorus**.

Like my dad, and his dad before him, I have sung in a number of quartets. Most notably, two have won the Central States District quartet championship. The first was **Special Touch** in 1984, which represented CSD at international five times, finishing as high as 16th. After that quartet folded, I helped form **12th Street Rag**, which won the CSD championship in 1994 and has represented CSD at international the last four years (34th in Indy). But, directing the chorus and entertaining in a district champ quartet are not quite enough to occupy all of my time, so I also serve as CSD Music & Performance VP.

JEFF AND JON

My two sons, Jeff and Jon, already have joined the Topeka Chapter, and are carrying on our barbershop family tradition for a fourth generation. Jeff, now 15, joined SPEBSQSA several years ago. He had been asking if he could go to chorus with me, but my standard answer involved the meeting lasting until 10 p.m., which was too late for a school night. Not giving up, he got prior



Shown above, a portion of Topeka's **Capital City Chorus**, directed by Rick Kready (kneeling). To his right are sons Jon and (far right) Jeff.



12th Street Rag (cw from left): John Fortino, bari; Rick Kready, tenor; Keith Schweer, bass and Mark Fortino, lead.

approval from his mother, then sprung the question again while he was on Christmas break.

Well, I couldn't refuse, so Jeff went with me. I guess I shouldn't have been surprised, since he grew up around barbershop, but he could sing the tenor part pretty well right

from the start. The next week he still was on vacation, so he went again. By the third week, he had worked during the coffee break to get a membership application completed, and later was accepted for membership at the ripe old age of seven.

Jon also joined while still in grade school; there wasn't much I could do since his brother had set the precedent. Both boys have been heavily involved in theater in our community, and even made some television commercials. Our chorus has capitalized on those talents, and allowed these two boys and a couple

of their friends to steal the show for most of the chorus performances. Even at contest, we have found they have been pretty successful at distracting the audience (and Presentation judges) away from the rest of us "old geezers."

Last year, as a freshman in high school, Jeff formed his first quartet. In addition to adding some much-applauded variety in the school choir performances, the group also went to Kansas City for a barbershop youth outreach festival. Besides singing in a youth barbershop chorus directed by Bill Rashleigh, the quartet got to compete against its peers and was successful. Yes, Jeff won a gold medal in his *first* quartet competition.

Well, that is my close harmony family. I realize that I am one of the luckiest people alive, and hope others can find a way to enjoy generations of harmony in *their* families.

We welcome Ed Waesche

by David Johnson, Western Suffolk and Manhattan, N. Y., chapters

If being a Barbershopper, singing in successful quartets and directing successful choruses, writing hundreds of arrangements that have been sung by championship quartets and choruses alike, serving as a coach and faculty member at Society workshops, and holding administrative positions at the chapter, district and international levels are distinguishing, then we have ourselves a distinguished Barbershopper for our president in 1998.

Ed Waesche brings with him 42 years experience in the aerospace industry, where he was a project engineer and manager on advanced fighter- and attack-aircraft programs and associated research at the Grumman Corp. In 1985, he became director of the corporation's strategic and market planning activities, a position he held until his retirement in 1994.

Educated as an engineer at Princeton University, where he minored in music, Ed played piano in two jazz groups that performed at several nightspots in New York City and as far away as Bermuda. Oddly enough, it was his involvement with jazz groups after college that led him to barbershopping. He loves to tell the story of his introduction to close harmony.

One evening in 1958, a trumpet-playing friend of his took him to a chapter meeting in Huntington, New York, and, as Ed says, "I was hooked. I virtually stopped accepting any more piano or trombone gigs, gave up playing tournament bridge, and found myself singing in a quartet and starting to arrange songs in the barbershop style."

Ed's success as an arranger is universally known throughout the Society and beyond. Nearly a dozen gold-medal quartets have sung his charts, as have a half-dozen international chorus champions. But he's equally proud of the music he wrote to accompany a ballet first performed at Manhattan's Metropolitan Opera House several years ago.

He has gotten to know barbershoppers worldwide through his judging, teaching, coaching and travels for the World Harmony Council, which he chaired from 1989 to 1993. In 1987, then-Society-president Darryl Flinn appointed Ed to lead the Future II Committee, which produced the Society's first strategic plan and whose efforts subsequently led to a series of structural changes within the Society, including today's revised C&J program and restructured Society Board.



1998 Society President Ed Waesche

He was elected to that Board in 1992 as one of its first at-large members. In 1994, he was elected to the Executive Committee and in 1996 became the Society treasurer.

Ed's family life has been centered around his wife of 41 years, Kate, and their two children, Ed and Kate, who have given them five wonderful grandchildren (including another Ed and Kate). They share their time between their homes in Melville and Amagansett, Long Island, where ringing chords of barbershop harmony have often been heard during coaching sessions and quartet rehearsals.

I've known Ed since 1978, when we got together with Kevin Clifford and Al Fennell to form **The New Yorkers** quartet. I have yet to meet anyone who works as hard at rehearsals, or loves to tell stories and share his ideas about life, music, politics and barbershopping, as Ed. Those of us who know him like to kid him, because he often comes off as not being altogether outgoing. (Anyone who's had a phone conversation with Ed will know what I mean!)

Ed is very humble about his success at arranging, and will redo whole sections of a chart to make it more beautiful or easier to sing. He is known as Mr. Conservative when it comes to preserving the barbershop style, yet he constantly finds new ways to enrich our unique music.



Shown above, **The New Yorkers** put on a special show for executives of Texaco in the Rainbow Room of Rockefeller Center in New York City in 1996 (l to r): Kevin Clifford, tenor; Paul Santino, bass; Dave Johnson, lead and Ed Waesche, bari.

I kid him at rehearsals because, as a baritone, he loves to show me, the lead, how to interpret the songs. But on stage, he covers me like a glove, and supports every emotional nuance I can muster. He is the consummate baritone and team player.

Ed's dedication to quartetting has been shown in his many quartet experiences, including *The Townsmen* (MAD champ in 1965), the *Custom Gentlemen* (twice MAD silver medalist) and *The New Yorkers* (MAD champ in 1982). He appeared seven times in international competition with these groups, achieving semi-finalist ranking six times.

Meanwhile, he's been a certified Arrangement judge and category specialist (1978-1979), the C&J chairman (1981-1982) and, finally, is now a certified Music judge. Therefore, it shouldn't be a surprise to find out that quartet development would be one his priorities as president.

"We must reach out to our audiences with quality singing and great entertainment," he says. Ed would also like to see an improvement in the depth with which we communi-

cate with each other, so that all of us will have an increased awareness of who we are and what's available to us as Society members. (He's always asking me, "When are you going to start using e-mail?")

His theme, "Let's Grow Young Together," is based on his belief that we have to work at ensuring the future of the Society by continually making efforts to reach out to the youth of the world. "Barbershopping doesn't need to be sold to young people, it simply has to be experienced," Ed says, "We need to intensify our efforts to become part of the great a cappella singing movement that is capturing the imagination of the world."

At a recent New York State Music Educators Convention, the members of one of our competing college quartets were asked why they sing barbershop, when they were trained rock and jazz musicians. With their long hair and earrings dangling, their answer was simply put: "Because we love it!"

It's obvious that our new president also "loves it!" What a pleasure it will be to have Ed Waesche as our 1998 president. 🎵



Members of the Waesche family gathered for a recent photo (l to r adults): son-in-law Russ, wife Kate, Ed, Ed IV and daughter Kate; (l to r grandchildren): Ed V, Katelyn and Jimmy. Not pictured: daughter-in-law Nancy and her other two children, Woody and William.



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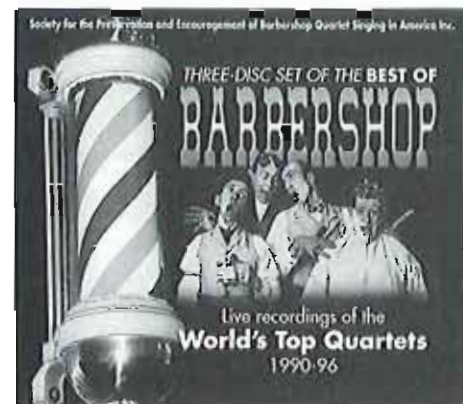
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Many members have asked, "How can we put barbershop music in record stores?" One good, profitable, and convenient way has been to license our contest recordings to a company called Intersound Music, which repackages and distributes them. SPEBSQSA subsequently enjoys substantial royalty income, and distribution far beyond what we could undertake with our limited resources.

Intersound has just released a three-disc set of the best from its contest releases of the past six years. *The Best of Barbershop* (Intersound #1422) contains a whopping 52 tracks featuring the best performances from 1990-1996. All the best are there, with particular attention paid to good, solid barbershop harmony and titles recognizable to non-barbershop audiences.

The Best of Barbershop may be found in retail chains, catalogs (*Wireless* and *The Music Stand* have carried it in the past), and in book/record club circulars. Here are a couple of mail-order sources:

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 at (800) 788-2400.
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How to sprout quartets

by Gary Wulf, Co-director, Buckeye-Columbus, Ohio, Chapter

Quartets don't grow in your chapter by accident. They grow and mature in a chapter that plants quartet seeds, spreads quartet knowledge like nutrient and cultivates quartet growth with care and attention.

Why do chapters exist without active quartets? How can a chapter improve its quartet activity? Why do good quartet men leave the chapter and become inactive? This article will address these problems and give you some tools to cultivate your own garden of quartets.

As the co-director of the Singing Buckeyes in Columbus, Ohio, I have seen how an active quartet program can make a big difference in a chapter. We have always had active quartets, and currently have members taking active roles in 18 quartets. In the Johnny Appleseed District contest last spring, our quartets earned five places in the top ten, including four of the top five finalists.

This doesn't happen by accident, and the benefits to the chapter are enormous. The more quartets you have, the more community exposure you generate, thus creating an atmosphere for growth in your chorus. Your members learn to sing better, and recruiting new singers becomes much easier.

Plant the seed

To plant the seed, you must make quartets an active part of your chapter program. Each meeting should include quartet singing. Here are some ideas:

- We have a *quartet du jour*, made up of veterans as well as new members, sing each week. We let new members know right away that quartet singing is a focus of our chapter.
- All new members go through a one-year training period, which we call "the crash chorus." In this program, they learn vocal techniques and all the Barberpole Cat numbers. This is a good time to work out individual problems and develop singing confidence. Then, we hold 'Pole Cat qualifying weekends, in which experienced singers and new members sing in quartets to earn their 'Pole Cat pins.

- We pass out tag sheets, allow time to rehearse, and have a tag-singing contest, including prizes.
- We have another contest in which quartets prepare and lipsynch to the recorded music of champions. This is lots of fun, and helps eliminate the fear of wrong notes while developing performance skills.
- We introduce new music to the chorus by having a quartet learn the piece ahead of time, work out any problems, and teach the section parts. This keeps our quartets involved in a leadership position.
- We work with octets in a variety of ways to develop member confidence. Less experienced singers soon want to advance to a quartet. Octets as well as quartets should be a part of your shows. We use octets to qualify our singers on contest music and always enter octets in our district VLQ contests. After work on a chorus song, we then pick eight men to come up front and perform it. We find that any form of small group work plants the seeds for quartetting.

Knowledge is the nutrient

Quartets need knowledge to mature and develop. There are a number of ways to spread the nutrient of knowledge:

- Provide coaching for quartets at the chapter meeting.
- Organize weekend coaching retreats for your quartets and bring in outside coaches for instruction. This also helps fledgling coaches develop new skills by mentoring the guest instructors.
- Send your quartets to Harmony College and District Harmony Schools.
- Hire a professional voice teacher to be at chapter meetings for individual voice instruction.
- Develop your own coaches by putting them to work and sending them to schools for instruction.


Cultivate with care

Cultivate growth with care and attention. We have a saying, "you must feed your tigers." In other words, talented singers must

be challenged and cared for. Feed them jobs and responsibility. Give them plenty of opportunity to grow and perform.

- Each year, the chapter should have a novice quartet contest. Experienced quartet men mix in with new singers to form novice groups. Allow time for these groups to rehearse and provide lots of trophies for the winners.
- Provide quartet awards for service, activity and accomplishment at your annual awards banquet.
- Each chapter should have a quartet support chairman to help organize events, put interested singers together and distribute singing opportunities.
- Once you have more quartets than you can easily use on your chapter show, organize an old-fashioned quartet parade. Charge admission and use the money for quartet development.

Plant the seeds, feed and cultivate your quartets and many good things will happen to your chapter. Think of your chapter not as chorus singers but as a collection of quartet men. All the members of your chapter should experience the thrill of singing in a quartet. That is why they joined, and that is why they will stay.

These are only a few ideas for you to consider. The Society publishes other materials filled with quartet activity ideas. Call and have them sent to your chapter leaders. Take the time to *sprout quartets* in your chapter. 

[Editor's note: Gary Wulf must know whereof he writes; the Singing Buckeyes qualified once again for a wildcard slot in the international chorus contest—four times in the past five years—and his Dynamics quartet is the 1997 JAD champion. All this, in addition to hosting the very successful Buckeye Invitational each spring, is more than proof that being a member of the Buckeye-Columbus Chapter is lots of fun.]

Let's win one

by Gary M. Stamm, CAE, Harmony Foundation Executive Director

As we wind up the professional football season and find ourselves near the mid-point of the basketball and hockey seasons, it is my pleasure to introduce a new professional team and tell you about its game plan. This team doesn't wear cleats, sneakers or skates, however. They wear their hearts for all to see as they go out to "win one" for Barbershoppers.

I'm talking about the Harmony Foundation Team, which will be carrying the ball for all fund-raising activities that benefit our barbershop Society and help us achieve our vision. The team is made up of the Foundation trustees, the Endowment Committee, the district and chapter service chairmen and the Harmony Foundation staff.

The Ffont Office

Currently, the Foundation trustees are the past seven presidents of the Society: Jim Warner, Charlie McCann, Jim Richards, Bob Cearnal, Terry Aramian, Ernie Nickoson and Dick Shaw. Over the years this will change. Future trustees will be required to have backgrounds in fund raising, investing or law. Two of them must be past presidents of the Society, but up to two others may be non-Society members. The trustees will take an active role in the fund-raising activities and will, of course, make policy for the Foundation and decisions on grants to be given.

The Endowment Committee has been part of the Society's governance structure for the past several years but will soon become part of Harmony Foundation. The committee is very instrumental in helping guide the direction for the growth of the Endowment Fund. The committee members include: Merritt Auman, Robb Ollett, Daniel Shelles, Michael Calhoun and Bob Cearnal. Three of these men are professional fund raisers, with experience in planned giving, and one is a retired banker.

The Starting Lineup

To the majority reading this article, perhaps the most important members of the team are the district and chapter service chairmen. These are the men on the front line who are helping you understand the importance of the work being done by the



funds we are raising. It would be wonderful to name every chapter service chairman here but that's impractical. However, the district service chairmen are:

Cardinal	Dave Robertson
Central States	Leonard Purvis
Dixie	Steve Stern
Evergreen	Fred Nordgaard
Far Western	Jim Warner
Illinois	Ron Szewczuk
Johnny Appleseed	Howard Johnson
Land O' Lakes	Norm Banard
Mid Atlantic	Dave Dahlen
Northeastern	Scott Salladin
Ontario	Digger MacDougall
Pioneer	Alec Willox
Rocky Mountain	Doug Johnson
Seneca Land	Butch Talada
Southwestern	Kelly Johnson
Sunshine	George Allen

Last November, these gentlemen gathered at the Leadership Forum in Racine, Wisconsin, to learn about the new Harmony Foundation and their roles in it. What came out of the meeting was a better appreciation of the important role each man serves in the Society, and a strong commitment by everyone in attendance that the goals of Harmony Foundation are the goals and vision of the Society.

The Game Plan

The primary role of the district service chairmen will be to raise funds, or raise friends, as we decided it might be more meaningfully titled, for the Society's Service Projects: SingAmerica (SingCanada) and Heartspring, as well as the Heritage Hall

Museum of Barbershop Harmony and the Foundation's general fund, to be used as the Foundation trustees deem most appropriate. They will also be able to provide information on the other Foundation activities, including the Society Endowment Fund, grants and sponsorships.

As was explained in the last issue of *The Harmonizer*, Barbershoppers are supporting life and quality of life through our projects. While we will keep you informed of the progress of SingAmerica and Heartspring, we will be combining the fund-raising efforts for the projects and urge you to support both ideals. That is to say, we urge you to make your contributions to the Society Service Projects rather than designating one or the other (although you are still free to do so). This will be the thrust throughout 1998, culminating in the first ever, all-member fund drive to be conducted next November.

The district service chairmen and your chapter service chairmen will be armed with more information and tools than ever before. They will be supported by the rest of the "team," the Harmony Foundation staff: Administrative Assistant Laurel Peterson, Development Director Larry Gilhousen and Executive Director Gary Stamm. A new *Service Chairman Manual* will be produced this year and an official COTS class for service chairmen will be introduced this fall. This effort will be lead by yet another member of the team, Jim Eldridge, the External Affairs Committee vice chairman for Society Service Projects.

In short, 1998 will be the beginning of an era in which Barbershoppers will be able to say proudly that they stand for even more than a preservation of an American music tradition and wonderful fellowship. We also stand for the support of some extremely important causes.

The team is also trying out a new slogan, a cheer if you will, to capture this spirit. We'd like to hear what you think about it. To capture the spirit of supporting vocal music in our schools and recreational singing in our communities through SingAmerica and the work done with the resident children at Heartspring, we: *SING ... for life.*

The marathon at the Mall

by Mike Stump, Minneapolis, Minn., Chapter

Last June, some Twin Cities Sweet Adelines set in motion a series of events that culminated in a major barbershop extravaganza at the Mall of America in Minneapolis. It was a six-hour marathon performance and silent auction for the benefit of the Red River Flood victims—the Grand Forks folks. We netted a little over \$11,000!

An organizational meeting was called for July 18. At the meeting were representatives from three SPEBSQSA chapters and six or seven Sweet Adeline International groups, plus their Region 6 regent (that's like a Society district president), Eureka Sorenson.

Several crucial decisions were made: we would have six hours of continuous barbershop harmony; we would have a silent auction to raise money in addition to the donations at the door; and we would find a place to have it by the following Wednesday meeting. We decided to meet each Wednesday until we had it done and picked August 17 as our only practical date. Finally, we decided to split the proceeds evenly between the Red Cross (dedicated flood funds), the Salvation Army (dedicated flood funds) and the Harmony Fund, set up for the relief of Sweet Adelines and Barbershoppers adversely affected by the flood.

Our most important acquisition had to be a location. We thoroughly examined several and nearly signed a contract for the International Market Square atrium. It's a wonderful spot for such an event, but they didn't have a real grasp of charity—the costs started with \$3,000 rent, and went up. They wouldn't budge, and we had no idea how much income we could expect.

At the next meeting, Nancy Ellis suggested the Mall of America. The area formerly known as Gatlin Brothers on the fourth floor was vacant. We checked it out, and it was a great room. There was warm-up area, space to change, coolers for pop, and a stage (beefed up by Guy St. Martin's generous loan of staging materials). With more help from Guy, seating for about 250 was augmented to 450 (now we know how he got sainted). I may get a halo soon, too—I paid the rent on the space: One whole dollar.

The Mall of America. The most popular spot in the state. What a perfect site! Our hopes for success soared. We printed a flyer and mailed 5,600 from my party room with labels supplied by the St. Paul and Minneapolis chapters.

The details of the silent auction came together when a lovely, wonderfully organized and energetic lady named Liza Robson joined us. We had auction items from Minnesota, Wisconsin, Illinois, Colorado and Florida. What a response! The Kincaid Gallery at MOA donated a beautifully-framed work-of-art that retailed at \$1,595! Jewelry, hardware, gift certificates, dinners; we had it all. And we sold it all.

Two special Sweet Adelines took on the worst jobs we had. Nancy Anderson dealt with all of our "artists," got them scheduled according to their desires and made the schedule work. Nancy Ellis handled the "house" (facilities, food, etc.) and all the myriad details associated with that onerous task, and did a great job.

Quartets that sang on the show were; 4-Star Collection, Excalibur, Prime time, Brass Ring, Grandma's Beaus, Prism, Salty Dogs, Simply Magic, Friends, TC Connection and Satin Sound.

In addition to the Commodore Chorus, we had the support and cooperation of the City of Lakes Chorus, the Great Northern Union, Twin Cities Chorus, North Star Chorus, Lake Country Chorus, Croix Chordsmen, Minnesota Valley Chorus, Bloomington's Sportsmen Chorus, Valley de Croix Chorus, and the Minnetonka Clippers. As it turned out, Bloomington could not perform, due to personnel conflicts, but the members and their director, Barbara Wack, helped unselfishly in supporting roles.

The Sweet Adelines gave wings to a great idea, and we all made it fly. It has to have been the most successful social and socially-responsible entertainment event in our joint histories. And, we made 11,000 bucks for the flood victims. Hooray for SPEBSQSA and the Sweet Adelines! 🎵

North Dakota barbershoppers respond to flood

by Tom Robinson, President,
Greater Grand Forks Chapter

On August 9, our Valley Chordsmen and the Twin Forks Sweet Adelines held a show at the University of North Dakota Chester Fritz Auditorium. Admission was free, but the audience was given an opportunity at the end of the show to make a donation.

Since we were able to get sponsors who helped to pay local expenses and we billed the show as a flood relief benefit, we thought it appropriate to give our proceeds to the Salvation Army and the American Red Cross. Incidentally, we thought a barbershop show would be a terrific help in the return to normalcy and it was. It was great.

The headliner quartet for the show was 1975 champion Happiness Emporium. Other quartets performing were Das Rheingold, Suburban Knights, Happy Norsemen, Fallcreek, and Golden Rhapsody from Sweet Adelines International. 🎵

a correction

I have an idea for you

The article that appeared under the above headline in the last issue of *The Harmonizer* contained some inaccuracies. First of all, the quoted statement from *Dialogue* misnamed the topic chapter. The top garncrer of Campbell's labels is the Victoria, British Columbia, Chapter, whose Village Squires chorus is based, naturally, in Victoria, not Vancouver.

Secondly, the group has *not* bypassed individual home contributions in favor of contacting major food-service institutions; 99 percent of the 160,165 labels collected in 1996 came from standard, home-kitchen-size containers. However, the bulk of these came to the chapter through the good offices of school and church groups that the Village Squires had made contact with for the purpose. Still, it's a great idea!

Finally, the chapter services committee contact is Ben McIntyre, to whom we're indebted for bringing these corrections to our attention. 🎵

Three members join Society staff



Scott Hoge
Information Systems Manager

Scott Hoge has joined the staff as the Information Systems Manager. In that capacity, Hoge will be responsible for all computer operations of the Society headquarters, including network services, e-mail and the organization's Internet web site.

He is also responsible for leading all custom applications development to meet the specific needs of the Society, will oversee the day-to-day operations of all networks and systems used by the Society and is charged with the strategic direction for all future Society technology resources.

Hoge came to the Society from Northern Virginia, where he was a senior software engineer with Strategic Technology Group. He holds a bachelor's degree in computer science from Virginia Tech.

Scott has been a member of SPEBSQSA for 11 years and most recently sang tenor with the **Alexandria Harmonizers**, including their gold-medal performance in Miami Beach at the 1995 international convention.

Prior to joining the Alexandria Chapter, Hoge was a member of the Prince William County, Va., Chapter and the Montgomery County, Md., Chapter. He also sang in several quartets, including **Cliche**, **Tone Rangers**, **Doppler Effect** and **Precision Tuned**. He has served as chapter membership vice president and also music vice president.

He and his wife, Jan, will reside in Kenosha and are expecting their first child.



Larry Gilhousen
Harmony Foundation Development Director

Larry Gilhousen has joined the staff of Harmony Foundation as development director. The foundation supports the programs and charitable efforts of the Society.

In this role, Gilhousen will oversee the building of the SPEBSQSA endowment fund as well as conduct annual fund-raising efforts for SingAmerica and SingCanada, Heartspring and the Heritage Hall Museum of Barbershop Harmony.

Gilhousen will be responsible for establishing annual fund-raising campaigns, conducting planned-giving seminars, providing grants research, and development of other special events. He will also assist in the administration of foundation grants.

Gilhousen has an extensive background in financial planning, fund-raising and development, including the Ohio Injured Workers Association, the American Cancer Society and Ronald McDonald House.

Gilhousen has been a member of SPEBSQSA for more than 16 years, has served as chapter secretary, bulletin editor, show chairman and stage manager, and wrote show scripts for the Heart of Ohio and the Buckeye-Columbus chapters.

He and his wife, Julie, were named 1997 volunteers of the year for the Franklin County Ohio unit of the American Cancer Society. They will reside in Kenosha.



Reed Sampson
Public Relations Specialist

Reed Sampson has joined the staff as a Public Relations Specialist. In this capacity, he will prepare public relations information for distribution in print, fax, Web and e-mail formats within the 34,000-member society and to local, regional and national media.

He will assist in the layout and design of publications, advertisements and *The Harmonizer*. He will also be actively involved in the production of audio and video releases, including script writing and narration.

Sampson will develop promotional material and information for the international convention and contests and Harmony College, and will be part of the faculty for Chapter Officer Training Schools (COTS).

Sampson comes from Destin, Fla., where he was a newspaper columnist and copy editor. Prior to that, he was a broadcast news director. He is a retired U.S. Air Force officer, a life member of The Retired Officers Association and has a degree in business administration and management.

Sampson, a 21-year Society member, has been a chapter president, chorus director, quartet coach for both SPEBSQSA and Sweet Adelins International, quartet singer, and has been chosen as Barbershopper of the Year.

He and his wife, Jane, will reside in Kenosha.

The way it was—my first quartet contest

by Bob "Snake" Fogle, Dundalk, Md.

The Bear Creek Crickets was my first quartet. We formed in January of '58 ... or was it December of '57? Anyway, I joined the chorus in February 1958 and, at my very first meeting as a new member, I sang in front of the Dundalk Chapter for the first time in a quartet.

We had Ed Doerr, weighing in at 285 pounds, and singing a very loud baritone. He was the one who convinced me that I was a solid lead. Our tenor was Len Garey, who was, without a doubt, the best singer in the group. Len weighed about 170 pounds, which put him in the rather normal category, at least from the poundage standpoint. Singing bass was Tom Doerr, who was a very petite 385 pounds.

By now, you must have figured out that this weighty story is heading somewhere. Well, here I was at 6'4", 20 years old and tipping the scales at a huge 126 pounds, soaking wet.

We really looked great, with our Jungle Jim hats, orange shirts, Kelly green Bermudas, orange knee-high stockings and Kelly green desert boots! (Sometimes we'd substitute muk-luks, if the occasion called for formal dress.) But, when we came on stage—with hula hoops to complete the outfits—I would walk side by side with Tom and the only thing you could see of me was my head and Jungle Jim hat.

Well, in October of '58, the district contest came rolling around and Ed said we had to compete. "We have a chance to do well." What a con artist! I had already been convinced that I was a pretty good lead singer. (I was easily swayed when I was young.)

Comes the time to travel and off the four of us went to Reading, Pa.,—in a Volkswagon Beetle. I'm not kidding you. From Dundalk to Reading, 961 pounds of us, plus luggage, in a little VW Beetle. We sang a little on the way up—talk about your close harmony!

We made it to Reading and the time finally rolled around for the big contest. Wow! My big chance had arrived to compete against the Oriole Four. I'm young. I'm cocky, because Ed Doerr said, "We can do it, Snake." (You know, I actually believed him.) After a couple of sessions with Fred King, (later to be crowned international champ with the Oriole Four) we were ready to get 'em.

Everything's going great—we even rang a tag! "Wow, maybe I really am a good lead,"



The **Bayside Four**, circa 1970 (ccw from bottom): Bud Laumann, lead; Cliff Meekins, bass; Bob Fogle, bari and Wayne Corkran, tenor.

I thought. We hit a good solid Hoop-De-Do in the warm-up room and it's sounding like things are gonna be going our way. I could hardly wait to get out there.

Now, down the hall, here comes the quartet that's going on just before us, the **Criteria's**. All older gentlemen, with a really older guy named Dan Cuthbert on lead. I didn't know them at the time, so I looked over at Ed Doerr and said, "Who are these old guys, and what are they doing here?" He totally ignored me and walked away.

Well, I assumed he didn't know 'em either, so then I asked Len Garey, "Who are these old guys?" The same thing happened. Len just walked away without a word. Tom Doerr just said, "Don't even ask."

Well, the old guys' quartet took the stage in front of us, hit an opening of "Hello, Hello, Hello, Hello," as they banged a chord that was so loud and ringing. Man, I'd never heard anything like it before. I just watched with my mouth wide open and thought, "Ed Doerr, you sly old con artist!"

As I stood there, my legs began to shake, and believe me, they never stopped, even as the old men walked off the stage. I was in shock. As they went by me, Dan Cuthbert slapped me on the butt and said, "Go get em, Slats!"

By the way, the Criteria's finished second, behind the Oriole Four. Just for the record, there were 60-some quartets in that contest and we finished somewhere around 20th. I guess I wasn't all that bad a lead after all.



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With pen in hand: Deac Martin

by Ruth Blazina-Joyce, Museum Curator/Archivist

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

"There's a man in Cleveland . . ."

One day, while listening to the radio, a friend of C. T. Martin's heard about a new national society dedicated to preserving and encouraging barbershop harmony. He immediately wrote to its founder, O. C. Cash, telling him that "there's a man in Cleveland, Ohio, you ought to know." That man, of course, was "Deac" Martin.

Deac and O.C. were soon corresponding by mail. Shortly afterwards, they met, and over the years became close friends. But, "that man in Cleveland" had been a close harmony aficionado long before he joined the Society in 1938.

A scribe is born

Born in Atlantic, Iowa, in 1890, Deac grew up on a farm near Oakdale, Missouri. Music was a staple in his family. He learned many songs listening to his mother and older sister. When he was 12, his older brother returned from the gold mines of Colorado with a mandolin, and taught Deac how to play. Deac sang his first close harmony in 1905, in a high school quartet organized by his teacher. And, he actually did his quartetting in a barber shop.

After two years of college (where he earned the nickname "the deacon" after successfully hiding a keg of beer in a frat house during a surprise visit by a faculty inspector), he began his lifelong career as a writer, editor, and publicist.

Words without music

Although he loved woodshedding, Deac also arranged songs for friends. And, though he loved singing, he felt his strongest contribution to barbershop lay in his writing talents.

As early as 1925, Deac had privately published a little booklet called *Season's Greetings* as a Christmas token for friends and family. It contained lists of song titles arranged by theme. In 1932, he expanded it into *A Handbook For Adeline Addicts*, which contained commentary on quartetting, discussions of songs and themes, and lists of songs arranged by theme. It came out just three days before the federal government closed the banks during the height of the Depression. Though it was well-displayed in bookstore windows, it was not a best-seller.

Deac began putting his talent to work for the Society soon after he joined. After several years as a vice-president, a board member, and national historian, he became an editor for *The Harmonizer* before settling into a 20-year run as a columnist. In his "The Way I See It" column, Deac expressed his opinion on a wide range of topics. Taking as his motto a quote attributed to Voltaire: "I may disagree with what you say, but I shall defend to the death your right to say it," he offered those who disagreed with him space as "guest columnists" to present their thoughts.

In 1947, he began the arduous task of writing a 10-year history of the Society. Working with a committee, which pulled together historical materials and interviews, he summarized the Society's formative years in a volume entitled *Keep America Singing*, published in 1949.

Throughout this period, Deac wrote countless articles for popular magazines and professional musical journals about barbershopping and the Society. He guided publicity for many of the national and international conventions during the 1940s, and prepared several radio scripts for the Society.

Deac published the book of his dreams in 1970 with *Deac Martin's Book of Musical Americana*. Part autobiography, part discussion of American culture and history as revealed through popular songs, it was a super-expanded version of *Adeline Addicts*, with thematic treatment of songs and listings of song titles.

A man of many talents

In addition to his own furious activity at the typewriter, Deac also ghosted articles for others who lacked his skill as a wordsmith. He founded the Cleveland, Ohio, Chapter in 1940. By 1952, he was one of few men in the Society to be certified in *all* judging categories (five at that time).

Deac found a way to balance his love of woodshedding and his ability as an arranger during his time on the Song Arrangement Committee. Some of these earliest-published Society arrangements were actually transcriptions of songs "as sung by" popular quartets.

These arrangements captured songs polished by quartets as they woodshedded their way to close harmony, and fulfilled another of Deac's long-standing goals: to preserve as many songs as possible, particularly those that lived only in the memory of certain quartets, before they were lost forever.

As his active participation in day-to-day business of the Society lessened, Deac gradually became a sort of unofficial "counselor" for Society leadership. Though he held strong convictions, he always saw the other side of an issue, and his words of advice and moderation were often sought on difficult or divisive questions.

Deac died at the age of 79, just after *Musical Americana* was published. But his membership card, signed by O.C. Cash, is still good until 1999.



The first quartet to sing in the Woodshed at the 1949 convention in Buffalo, N. Y., (l to r): Carlton Scott, tenor; Hal Staab, lead; "Molly" Reagan, bari and Deac Martin, bass.



Convention Schedule of Major Events



Tuesday, June 30	Celebrate Youth Ice Cream Social (location and time to be announced in Mar/Apr issue)
	Free event—free-will donations will benefit SingAmerica & SingCanada
Wednesday, July 1	AIC Shows Civic Center Theater 6 p.m. and 9 p.m.
Thursday, July 2	Quartet Quarterfinal Sessions Georgia Dome 12:15 p.m. and 7:15 p.m.
Friday, July 3	Chorus Contest Georgia Dome 10:45 a.m.
	Quartet Semifinal Session Georgia Dome 7:15 p.m.
Saturday, July 4	MBNA America College Quartet Contest Hyatt Regency Ballroom 9 a.m.
	World Harmony Jamboree Civic Center Theater 1 p.m.
	Quartet Finals Georgia Dome 6 p.m.

Note: days and times for some events are different than in previous years. Check the schedule carefully.
A schedule for Sing With The Champs and the massed sing on Friday, plus many other exciting special events, will appear in a feature article in the March/April issue of *The Harmonizer*.

Registration, special event and tour ticket information

The convention registration area will be located in the Grand Hall East at the Hyatt Regency Hotel. Registration opens at 10 a.m. on Monday, June 29, and thereafter at 9 a.m. each day. Registration closes Mon-Fri at 6 p.m. and at noon on Sat. Convention registrations, special event and tour tickets will be mailed to the address shown on the order forms, provided receipt is prior to June 15, 1998. All orders received after June 15 will be held and may be picked up at the convention registration booths at the Hyatt Regency Hotel Grand Hall East.

Atlanta International Convention Registration • June 28–July 5, 1998

INSTRUCTIONS

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

Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program.

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

All registrations received prior to June 1, 1998 will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, June 29, 1998. Mailings will be made during the month of May 1998.

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

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

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

Date _____ Chapter name _____

Name _____ Nickname _____

Spouse/guest name _____ Nickname _____

Address _____

City _____ State _____ Zip Code _____

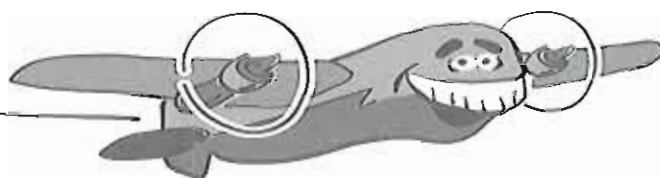
Telephone Bus. () _____ Res. () _____

Quantity	Type	Rate	Total (US funds)
	Adult	\$90.00 ea.	\$
	Jr. (under 12)	\$45.00 ea.	\$
Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3; 9-16, \$6; etc.)			\$ 3.00
TOTAL			\$

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

☐ MasterCard ☐ VISA Exp. date: mo _____ year _____

Account No. _____



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TRAVEL SERVICES



JAMBOREE IX

ATLANTA 1998

WORLD HARMONY JAMBOREE

THE ATLANTA CIVIC CENTER Saturday, 1:00 p.m. July 4, 1998

Presents.....

<p>Worthing/Crawley, England Potton, England Stockholm/Huddinge, Sweden Long Eaton/Nottingham England Tucker, Georgia Corning, New York Minneapolis/Stillwater, Minnesota Ontario, Canada Chicago, Illinois Elyria, Maumee Valley, Ohio New Orleans, Louisiana</p>	<p>CAMBRIDGE BLUES 1997 Quartet Champions (BABS) MAJORITY DECISION 1997 Quartet Champions (LABBS) SCREAM TEAM 1997 Quartet Champions (SNOBS) GRAND CENTRAL CHORUS 1997 Chorus Champions (BABS) STONE MOUNTAIN CHORUS (SPEBSQSA) SOUNDWAVE 1994 Quartet Champions (Harmony, Inc.) 4-STAR COLLECTION 1997 Quartet Champions (Sweet Adelines Int'l) BY DESIGN 1990 Ontario District Champions (SPEBSQSA) VILLAGE VOCAL CHORDS 1997 Chorus Champions (Harmony Inc.) YESTERYEAR 1997 Quartet Champions (SPEBSQSA) SAUL SCHNEIDER Song Leader (SPEBSQSA)</p>
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ADMISSION \$18 All seats reserved
BOB BISIO Producer - San Francisco

ATLANTA SPECIAL EVENTS

TUESDAY

Celebrate Youth Ice Cream Social - Once again you can enjoy a Tuesday night event that serves fine ice cream, group singing and young voices in concert, not to mention the great fellowship that exists at this annual get-together. Admission is free (that's the best we could do) but a voluntary donation for the support of SingAmerica & SingCanada would be greatly appreciated. Tuesday, 8 p.m. Location to be announced.

WEDNESDAY

AIC Shows of Champions - Two great shows again, Wednesday, July 1, 6 p.m. and 9 p.m. at the Atlanta Civic Center Theater. See ad on last page of this insert.

FRIDAY

Ladies Breakfast - The chef at the Hyatt Regency Hotel in downtown Atlanta will put his special touch on this breakfast. Many surprises are being planned by the Big Chicken Chorus (Marietta Chapter) ladies, along with a special appearance by Yesteryear, 1997 international champion. Friday, July 3, 9 a.m. in the Hyatt Hotel.

Event 31 \$15

SATURDAY

Harmony Foundation Breakfast - More fine food, fun and fellowship awaits you at this breakfast. And all for a wonderful cause. Drawings for the district prizes, four front-row seats for the 1999 international convention in Anaheim, and a guest appearance by Yesteryear. Saturday, July 4, 8 a.m. at the Hyatt Hotel.

Event 41 \$15

SATURDAY

MBNA America College Quartet Contest - The seventh-annual competition comes on a new day—Saturday. Twenty-five quartets are expected to compete for the prizes and the satisfaction of being named champion. Open seating in the Hyatt Regency Hotel Ballroom at 9 a.m., on July 4.

Event 51 \$8

SATURDAY

World Harmony Jamboree - Jam IX will also move to a new day—Saturday. Enjoy an afternoon of global harmony in the Atlanta Civic Center Theater beginning at 1 p.m. All seats reserved. Shuttle busing will be available.

Event 61 \$18

ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1998. Refunds cannot be processed after that date. A limited number of tickets will be available for purchase during convention week in the registration area in the Hyatt Regency Grand Hall East.

Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, Inc., to:

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

FRIDAY 9 A.M.

Ladies' Breakfast

___ 31 @ \$15 each \$ _____

SATURDAY 8 A.M.

Harmony Foundation Breakfast

___ 41 @ \$15 each \$ _____

SATURDAY 9 A.M.

MBNA America College Quartet Contest

___ 51 @ \$8 each \$ _____

SATURDAY 1 P.M.

World Harmony Jamboree

___ 61 @ \$18 each \$ _____

Total \$ _____

☐ Check ☐ Money Order ☐ VISA ☐ MasterCard

_____|_____|_____|_____|_____|_____|_____|_____|_____|_____| Exp. date _____

Name _____

Street/Box _____

City _____ State _____ ZIP _____

Telephone () _____

Atlanta offers something for everyone

Each year, metropolitan Atlanta hosts more than 18 million visitors. Of those, more than 27 percent visit for the sole purpose of sightseeing, including the more than three million annual convention delegates. With a wealth of attractions and activities, metropolitan Atlanta offers something for every visitor. Many of the following are included in the SPEBSQSA convention tours, shown elsewhere in this special insert.

The **APEX Museum** (African-American Panoramic Experience), 135 Auburn Ave., is Atlanta's African and African-American history museum, featuring exhibitions of artistic and historic subjects and of local history, including a model of Georgia's first black-owned drugstore.

American Adventures Amusement Park, 250 Cobb Parkway, North I-75 & Exit 113, is Georgia's only amusement park designed especially for families with kids. It features rides appropriate for toddlers, more thrilling rides for older children, The Foam Factory Funhouse for kids up to age 15, minigolf and go-cart racing.

Atlanta Botanical Garden, Piedmont Avenue at The Prado, is a 15-acre oasis bordering Piedmont Park. It features rare and endangered tropical and desert plants from around the world in the Fuqua Conservatory.

In the **Atlanta Cyclorama**, Grant Park at Georgia and Cherokee Avenues, the 1864 Civil War Battle of Atlanta revolves around visitors in this immense painting in the round, completed in 1885.

At the **Atlanta History Center**, 130 West Paces Ferry Rd., visitors explore "Gone With The Wind" and the Civil War, civil rights and more at the Atlanta History Museum, then tour two historic homes, the 1928 Swan House and the Tullie Smith Farm, an 1840s plantation farmhouse and outbuildings, beautiful gardens and nature trails.

The **Atlanta International Museum of Art and Design**, Peachtree Center, Marquis Two, 285 Peachtree Center Ave., is Atlanta's only exclusively international museum focusing on international cultural understanding through exhibits and educational programs.

Big Shanty Museum, 2829 Cherokee St., Kennesaw, Ga., features the "General," an 1855 steam locomotive hijacked at Big Shanty (Kennesaw's former name) by Union soldiers in 1862 during the Civil War.

Buckhead Village, at the intersection of Peachtree, Roswell and Paces Ferry Roads, (Buckhead Coalition) is Atlanta's premier shopping, dining and entertainment district.

CNN Center is the global headquarters of Turner Broadcasting System, plus the studios and newsrooms for CNN's international networks. CNN Center also houses a movie theater, eateries, and specialty stores, including the Braves Clubhouse Store and the Turner Store. Visitors can take a first-hand look at global news in the making on the CNN Studio Tour.



Adjacent to Underground Atlanta and just three blocks from the former Jacob's Pharmacy, where the first Coke was served in 1886, the World of Coca-Cola houses the world's largest collection of Coca-Cola memorabilia.

Fernbank Museum of Natural History, 767 Clifton Rd., has permanent exhibits that include "A Walk Through Time in Georgia," which takes the visitor through the chronological development of life on earth; "Spectrum of the Senses," a gallery filled with hands-on interactive exhibits dealing with light and sound; and an IMAX theater. The **Fernbank Science Center**, 156 Heaton Park Drive, is home to one of the nation's largest planetariums, an observatory, exhibit hall and the 65-acre Fernbank Forest with 1 1/2 miles of trails.

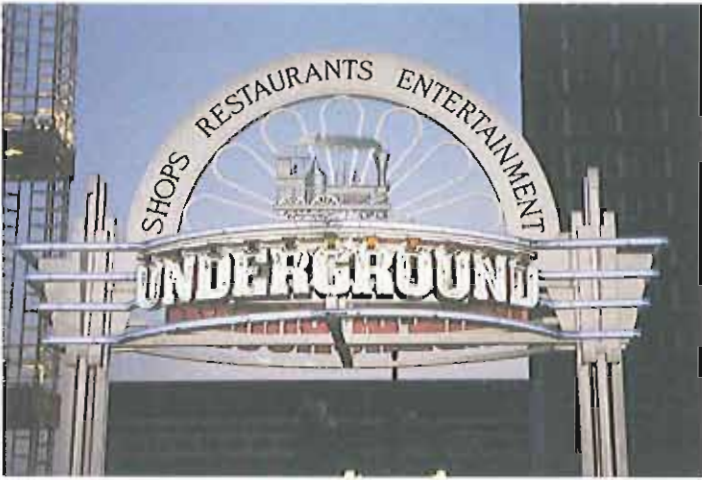
Listed on the National Register of Historic Places, the **Fox Theatre**, 660 Peachtree St., is a 1929 Moorish/Egyptian/Art Deco fantasy that hosts a wide range of live performances (Broadway shows, concerts, operas and ballets), plus a summer movie series and year-round tours.

Georgia's **Stone Mountain Park**, Highway 78, Stone Mountain, Ga., is the world's largest exposed mass of granite. The surrounding park of 3,200 acres features swimming, fishing, tennis, golf, skyliift and other activities.

At the **Georgia State Capitol**, Capitol Avenue at Washington Street, native gold tops the dome of an 1889 building that houses natural science displays, a Hall of Flags and a Hall of Fame



Centennial Olympic Park is a 23-acre park located in downtown Atlanta. During the 1996 Olympic Games, thousands gathered to enjoy the park's fountain, reflecting pool and daily concerts.

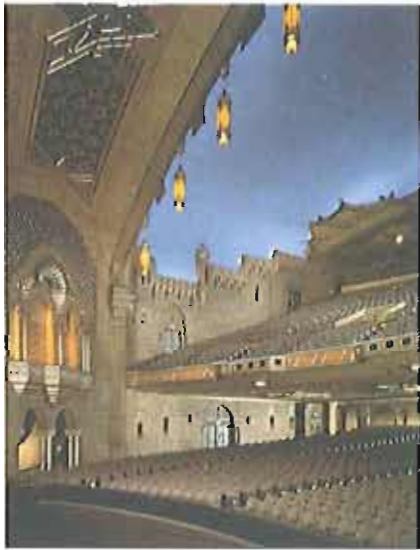


Redeveloped and opened in June 1989, the Underground Atlanta entertainment complex features 100 specialty retail shops, 20 restaurants and nightclubs and 22 food court vendors. Half of the complex is actually "under the ground."

honoring outstanding Georgians. The **Governor's Mansion**, 391 West Paces Ferry Rd., is a Greek Revival-style house with a very fine collection of Federal Period furnishings.

The **High Museum of Art Folk Art & Photography Galleries**, 30 John Wesley Dobbs Ave., in the heart of Atlanta's business and convention district, is one of the largest branch museums in the country. The downtown satellite facility of the High Museum of Art offers a continuous program of changing exhibitions featuring folk art and photography.

Kennesaw Mountain National Battlefield Park, Old Highway 41 and Stilesboro Road, Marietta, Ga., is the site of a crucial engagement in the 1864 Civil War Battle of Atlanta. The park's 2,882 acres hold a small museum with a 10-minute slide program, picnic sites and hiking trails.



The Atlanta Preservation Center offers tours of the Fox Theatre. The 1929 Moorish/Egyptian/Art Deco influence is seen throughout the theatre, which houses the second-largest pipe organ in the nation.

Little Five Points, at the intersection of Moreland and Euclid Aves., is nestled between two of Atlanta's turn-of-the-century residential neighborhoods. Little Five Points has been called Atlanta's "Greenwich Village" for its unique array of businesses, events and people.

At the **Margaret Mitchell House**, 999 Peachtree St., the apartment where Margaret Mitchell wrote *Gone With The Wind* has been preserved, while the rest of the building houses exhibits about the book, movie, Atlanta and the life of Miss Mitchell.

The **Martin Luther King, Jr. Center for Nonviolent Social Change Inc.**, 449 Auburn Ave., features the King Center site and Dr. King's grave, the birth home of Dr. King and Ebenezer Baptist Church, where he preached. The surrounding historic "Sweet Auburn" District, centered around Auburn Avenue, was the thriving center of black enterprise in Atlanta from the 1890s through the 1940s. The street runs east from downtown's Five Points intersection.

SciTrek The Science and Technology Museum of Atlanta, 395 Piedmont Ave., is ranked as one of the top ten science centers in the nation. SciTrek houses more than 100 interactive exhibit stations, traveling exhibits, live demonstrations, workshops, lectures, films, overnights, parties and a museum shop.

Sun Dial View, Westin Peachtree Plaza, 210 Peachtree St., offers "Atlanta's Best View of Atlanta" featuring a scenic glass elevator ride, a panoramic view of the city, a self-guided walking tour, telescopes and historic displays of six of Atlanta's major corporations and educational institutions.

At **Underground Atlanta**, Peachtree at Alabama Streets, six city blocks in the heart of Atlanta have been transformed into a spirited urban marketplace featuring 12 restaurants, more than 100 specialty shops and entertainment emporiums and dozens of street-cart merchants.

The **Underground Atlanta Trolley Shuttle**, has antique trolleys that offer narrative tours and pick up and drop off hotel guests 10-12 times per day at all downtown hotels and the CNN Center, Georgia World Congress Center, World of Coke and Underground Atlanta.

At the **World of Coca-Cola Atlanta**, 55 Martin Luther King, Jr. Drive, the story of the world's most famous soft drink is told through fascinating exhibits, an eye-popping collection of memorabilia, classic radio and television advertisements, a fanciful representation of the bottling process, a futuristic soda fountain and a shop featuring a large selection of Coca-Cola merchandise.

The **Wren's Nest**, 1050 R.D. Abernathy Blvd., is the Victorian-era home of Georgia author Joel Chandler Harris, famous for his Uncle Remus tales. It features guided tours, special storytelling programs and a museum shop with books and Br'er Rabbit memorabilia.

At **Zoo Atlanta**, Grant Park, 800 Cherokee Ave., visitors enjoy seeing gorillas, orangutans, tigers, lions, giraffes, elephants, birds and more in natural habitats.



The atrium lobby of the Hyatt Regency, headquarters hotel for the 1998 SPEBSQSA convention, which recently completed a \$35 million expansion project.

ATLANTA TOURS

Monday, June 29, Thursday, July 2 and Saturday, July 4, 1998 (no tours scheduled on Friday, July 3)
All tours depart from the Hyatt Hotel

Tour A - ROCK SOLID FUN! - 5⁺ hours

Start your evening with a 45-minute drive to Georgia's Stone Mountain Park. Upon arriving, you will have the opportunity to enjoy touring the Stone Mountain Museum, the Antebellum Plantation or experience an "uplifting" journey on the Skyline.

When you return, enjoy a cash bar as you mix and mingle before enjoying a Southern supper, complete with a Dixieland combo. As the sun sets, it's time for the spectacular lasershow projected on the mountain, featuring characters, stories and graphics choreographed to popular music.

A-1 Tuesday, June 30 5:45 p.m. to 11 p.m.
COST: Adults \$65 Children \$50

Tour B - CELEBRATE OUR DREAM - 3⁺ hours

Atlanta's colorful history comes alive, beginning with a drive through Centennial Olympic Park, the great gathering place of the 1996 Summer Olympic games. Continue with a tour past Georgia's State Capitol where native gold tops the dome.

Next, pass by Underground Atlanta, a festival marketplace located in some of the city's oldest buildings. Drive Sweet Auburn Avenue on the way to the Martin Luther King, Jr., Center for Nonviolent Change, and view his crypt and Ebenezer Baptist Church, where he preached.

Then, we travel down world-famous Peachtree Street past the Margaret Mitchell House, called "The Dump" by its resident, Margaret Mitchell, who wrote *Gone With The Wind*. Travel on to the Atlanta History Museum in West Paces Ferry and explore history from the Civil War to Civil Rights, tour the elegant 1928 Swan House and stroll through the 1845 Tullie Smith Farm.

Before concluding your tour with a drive past the Jimmy Carter Presidential Center, you will see the Georgia Tech campus that served as the athlete's village during the 1996 Olympics.

B-1 Monday, June 29 1:30 p.m. to 5 p.m.
B-2 Tuesday, June 30 9:30 a.m. to 1 p.m.
B-3 Tuesday, June 30 1:30 p.m. to 5 p.m.
B-4 Wednesday, July 1 9:30 a.m. to 1 p.m.
B-5 Wednesday, July 1 1:30 p.m. to 5 p.m.
B-6 Thursday, July 2 9:30 a.m. to 1 p.m.
B-7 Thursday, July 2 1:30 p.m. to 5 p.m.
B-8 Saturday, July 4 1:30 p.m. to 5 p.m.

COST: Adults \$35 Children \$25 (Escorted tour)

Tour C - ATLANTA'S WORLD CLASS ATTRACTIONS - 3⁺ hours

See what happens at the "behind the scenes" tour of the worldwide headquarters of CNN, Headline News and CNN International. Then, it's off to see and hear about the most popular soft drink in the world with a tour of the World of Coca-Cola and sample Coca-Cola drinks from all over the world.

On the way, you'll see many historic and modern landmarks in downtown Atlanta, such as Merchandise Marts, Centennial Olympic Park, Underground Atlanta, Turner Field, Olympic Stadium and more.

C-1 Tuesday, June 30 10 a.m. to 1:30 p.m.
C-2 Wednesday, July 1 10 a.m. to 1:30 p.m.
C-3 Thursday, July 2 10 a.m. to 1:30 p.m.

COST: Adults \$35 Children \$29 (Escorted tour)

Tour D - OLD SOUTH TOUR - 7 hours

Visit Atlanta Cyclorama, where the 1864 Civil War battle revolves around you in the world's largest 110-year-old painting, "The Battle of Atlanta." This is a don't-miss in Atlanta.

Then, it's on to Georgia's 3,200-acre Stone Mountain Park. View the world's largest exposed granite with majestic carvings of General Robert E. Lee, "Stonewall" Jackson and Jefferson Davis. Your tour includes the Cyclorama and two of the following attractions at Stone Mountain Park: the Museum, the Skyline to the top of the mountain, the Antebellum Plantation and it's 18 outbuildings, a relaxing paddlewheel riverboat cruise or a slow ride around the mountain on a steam engine.

Lunch on your own at the Stone Mountain Inn, which features a Southern buffet.

D-1 Tuesday, June 30 9:30 a.m. to 4:30 p.m.
D-2 Wednesday, July 1 9:30 a.m. to 4:30 p.m.
D-3 Thursday, July 2 9:30 a.m. to 4:30 p.m.

COST: Adults \$45 Children \$38 (Escorted tour)



ATLANTA TOURS

Monday, June 29, Thursday, July 2 and Saturday, July 4, 1998 (no tours scheduled on Friday, July 3)
All tours depart from the Hyatt Hotel

Tour E - ANTIQUES and COLLECTIBLES - 6 hours

Discover the history and scenery of some of the area's rich antebellum past in Marietta, Georgia. Historic Marietta Square (founded 1834) is known for antiques, but that's not all you'll find.

Marietta Square has a friendly, small-town flavor, with brick sidewalks lined with unique shops in turn-of-the-century buildings. In every nook and cranny are shops with local art, furniture, collectibles and gifts.

Noon in Glover Park, in the center of the square, is a beautiful to relax and have lunch on your own before departing Marietta. Next, experience Roswell, Georgia (founded 1839) and stroll in and around Roswell Square with one-of-a-kind treasures just waiting to be discovered, including cute houses and bungalows converted to retail shopping.

E-1 Tuesday, June 30 10 a.m. to 4 p.m.

E-2 Saturday, July 4 10 a.m. to 4 p.m.

COST: Adults \$23 Children \$23 (Non-escorted tour)

Tour F - ANTEBELLUM TRAIL - 6 hours

It's back to the picturesque Old South in Covington, Georgia, where *In the Heat of The Night* was filmed. You will have an opportunity to tour Regency Hall, Dixie Manor or one of the other privately-owned manor homes.

Next, it's lunch at the South's finest Southern cooking restaurant in a magnificent Greek revival mansion, the Blue Willow Inn, recognized by *Southern Cooking*, *Gourmet* magazine, CNN and USA Today. Then, taste for yourself at the Fox Vineyards Winery, where wines are produced with "Southern Charm."

F-1 Wednesday, July 1 10 a.m. to 4 p.m.

F-2 Thursday, July 2 10 a.m. to 4 p.m.

F-3 Saturday, July 4 10 a.m. to 4 p.m.

COST: Adults \$52 Children \$39 (escorted tour)

ATLANTA CONVENTION TOURS ORDER FORM

(please indicate the number of tickets desired for each tour)

Tour A - ROCK SOLID FUN! - 5^{1/2} hours

COST: Adults \$65 Children \$50

___ A-1 Tuesday, June 30 5:45 p.m. to 11 p.m. \$ _____

Tour B - CELEBRATE OUR DREAM - 3^{1/2} hours

COST: Adults \$35 Children \$25 (Escorted tour)

___ B-1 Monday, June 29 1:30 p.m. to 5 p.m. \$ _____

___ B-2 Tuesday, June 30 9:30 a.m. to 1 p.m. \$ _____

___ B-3 Tuesday, June 30 1:30 p.m. to 5 p.m. \$ _____

___ B-4 Wednesday, July 1 9:30 a.m. to 1 p.m. \$ _____

___ B-5 Wednesday, July 1 1:30 p.m. to 5 p.m. \$ _____

___ B-6 Thursday, July 2 9:30 a.m. to 1 p.m. \$ _____

___ B-7 Thursday, July 2 1:30 p.m. to 5 p.m. \$ _____

___ B-8 Saturday, July 4 1:30 p.m. to 5 p.m. \$ _____

Tour C - ATLANTA'S WORLD CLASS ATTRACTIONS - 3^{1/2} hours

COST: Adults \$35 Children \$29 (Escorted tour)

___ C-1 Tuesday, June 30 10 a.m. to 1:30 p.m. \$ _____

___ C-2 Wednesday, July 1 10 a.m. to 1:30 p.m. \$ _____

___ C-3 Thursday, July 2 10 a.m. to 1:30 p.m. \$ _____

Tour D - OLD SOUTH TOUR - 7 hours

COST: Adults \$45 Children \$38 (Escorted tour)

___ D-1 Tuesday, June 30 9:30 a.m. to 4:30 p.m. \$ _____

___ D-2 Wednesday, July 1 9:30 a.m. to 4:30 p.m. \$ _____

___ D-3 Thursday, July 2 9:30 a.m. to 4:30 p.m. \$ _____

Tour E - ANTIQUES and COLLECTIBLES - 6 hours

COST Adults \$23 Children \$23 (Non-escorted tour)

___ E-1 Tuesday, June 30 10 a.m. to 4 p.m. \$ _____

___ E-2 Saturday, July 4 10 a.m. to 4 p.m. \$ _____

Tour F - ANTEBELLUM TRAIL - 6 hours

COST: Adults \$52 Children \$39 (escorted tour)

___ F-1 Wednesday, July 1 10 a.m. to 4 p.m. \$ _____

___ F-2 Thursday, July 2 10 a.m. to 4 p.m. \$ _____

___ F-3 Saturday, July 4 10 a.m. to 4 p.m. \$ _____

TOTAL

\$ _____

Mail completed form above with credit card information or check in the total amount, made payable to SPEBSQSA, to: SPEBSQSA Indianapolis Tours, 6315 Third Avenue, Kenosha, WI 53143-5199.

☐ VISA ☐ MasterCard (no other cards accepted)

Exp. _____

NAME _____

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TELEPHONE (_____) _____

In championship splendor...
The two most magnificent AIC shows ever!

PRODUCED BY GEORGE DAVIDSON DIRECTED BY BOBBY GRAY MUSIC BY JAY GIALLOMBARDO

"GONE WITH THE WIND" SONG



Wednesday, July 1, 1998
Atlanta Civic Center Auditorium

Bus transportation will be provided!

Credit card orders (MasterCard, VISA or AmEx)

via e-mail: **HBeckBari @ aol.com**

or phone: **1-800-877-6936**

or send check (payable to "AIC") to

AIC Tix, 533 Oakcrest Lane, Coppell, TX 75019

(International money orders in US funds please)

SPEBSQSA headquarters will not take AIC orders!

Tickets will be mailed (1st Class) starting May 1, 1998.

Two different shows - limited seating

	Super Tix	-or- choose from either column		quantity	total
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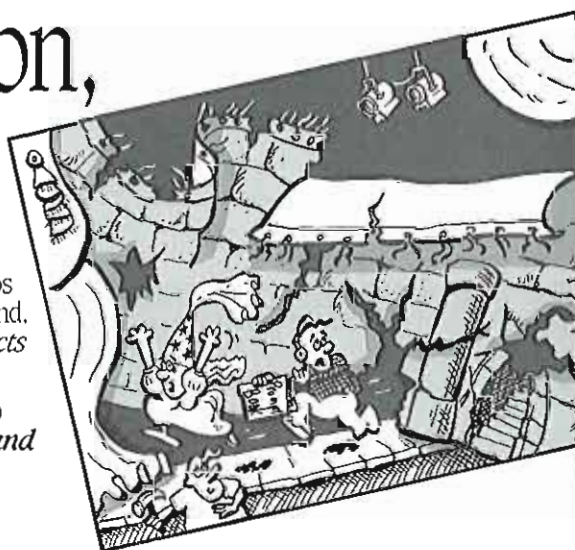
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Barbershop Around the World



Members of the Minnetonka, Minn., **Clippers** chorus journeyed to Beijing, China, in November. Shown at left, harmonizing atop the Great Wall, are Chuck Engdahl, Herb DeVaan, George Rye, George Thole, Bud Hertig, Garry Garrison and Lyle Smerud.



While on a trip to Tokyo, Peter May of BABS visited with the **Tokyo Barbers [Harmonizer, Jul/Aug '97]** and performed a street-corner lead substitution with **The Ginza Gang** quartet (above, l to r): Yoshimasa Kezuka, tenor; May; Tetsuo Kanno, bass and Hiroshi Yuki, bari.



Shown above in the ensemble finale of its third-annual **Harmony Time** show, the **Costa Barbershop Singers of Spain** donated the show proceeds to the Red Cross and handicapped children. Directing was Norm Wellman of Framingham, Mass.



The Mixed Harmony Barbershop Quartet Association, a group of husband-and-wife foursomes based in northern California, assisted in the formation of a VLQ in France, **Harmonie Toot Sweet**. Shown above (l to r): back row: Paul Morin, lead; Thierry Tortellier, bass; Bill Gerard, bass; Pierre Marchelidon, lead; (front row) Marianne Fleisher, bari; Brigitte Delepine, bari and Isabelle Guelle, tenor. Tenor Elisabeth Capet was on maternity leave.



After reading the Archives article on "Hereford Heaven" in the Jan/Feb '97 issue of *The Harmonizer*, Phil Thompson, who lives in Herefordshire County, England, where the breed originated, presented a replica to his chorus director. Phil commutes 20 miles into Wales and sings with the **Wye Valley Chorus** of the Monmouth Club of BABS, of which he is chairman. Shown above at right, Thompson gives Martin Flory a lotta bull.

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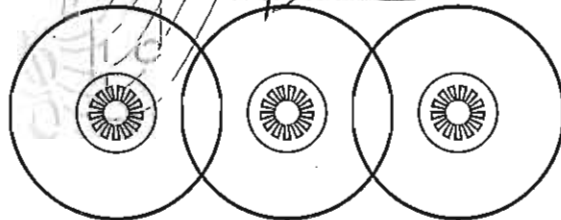
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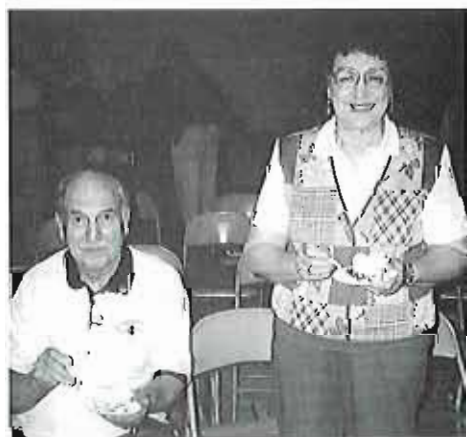
Potpourri



In celebration of his 90th birthday, Mervyn Kennedy, long-time member of the Pasadena and San Gabriel, Calif., chapters, was presented a plaque commemorating his service to both groups. Doug McMillan (at left) did the honors.



Barbershopper/artist Greg Backwell designed the above logo for use by the Ontario District to use on 50th anniversary materials. A printer involved in producing some of them submitted it to the International Craftsman's Design Contest, where it won first prize!



The Cleveland West Suburban Chapter held a special event to celebrate the 50th wedding anniversary of Bob and Mary Bokman. Mary was sneaked in and took a place on the risers while the chorus was rehearsing. When Bob entered from a side room, he was so surprised that he had to sit to eat his ice cream.



Barbershop harmony enters Georgia Music Hall of Fame

by Fred Hinesley, Macon, Ga., Chapter

Until November 14, 1997, there had not been an exhibit featuring barbershop harmony in the Georgia Music Hall of Fame, located in Macon. On that evening, however, a beautiful barbershop harmony exhibit was opened, and it is now seen daily by the crowds of people who tour the facility.

Descriptions and histories of SPEBSQSA, Sweet Adelines International, and Harmony Inc. are told on panels constructed by Jim Moore of the Marietta, Ga., Chapter. A VCR continually plays tapes of barbershop performances. Numerous trophies awarded to outstanding Georgia barbershop harmony groups and other appropriate items, which were obtained through the efforts of Bill Lester, Dixie District historian, are also displayed. The focal point

of the exhibit is a barber's chair, loaned by Mrs. Ollie Mae Thomas of Roswell, Ga.

The exhibit's opening coincided with a benefit performance for the hall of fame given by the Heart of Georgia Chorus and the Wings of Harmony Sweet Adeline chorus, both of Macon. The performance format was unusual, but highly effective. Quartets sang simultaneously in spots around the building.

Audiences could remain in one place for an entire performance by one group or could move from place to place. Each quartet was well received, as each one performed the same songs twice. Then the Heart of Georgia Chorus sang and the Sweet Adeline chorus followed. The climax of the evening came with the joint performance of the two groups to a very appreciative audience.

The Georgia Music Hall of Fame serves as a resource to schools from all over the state and as a point of interest to tourists from all over the world. College students, high school students and elementary school students use its facilities, and more than 70,000 people toured the Hall of Fame during its first year.

The Hall of Fame staff was extremely pleased with the benefit performance, and have asked the Heart of Georgia Chorus and the Wings of Harmony to make it an annual event. It is hoped that, eventually, representatives from every Georgia SPEBSQSA chapter will participate in future Georgia Music Hall of Fame performances.



Parts of the barbershop harmony exhibit in the Georgia Music Hall of Fame are shown in the above photos.

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

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Shown at left, the El Paso **Border Chorders** made a fourth appearance last season to sing the national anthem before an El Paso Diablos baseball game.

At right, the **Cody Choralliers** chorus of Leavenworth, Kan., was the featured entertainment at the Amelia Earhart Celebration in her birthplace of Atchison, Kan., last July.



At left, the Madison, Wis., **Capitol Chordsmen** chorus performed for the opening of the Frank Lloyd Wright-designed Monona Terrace Convention Center in Madison last summer.

Move over, FRED! Shown at right is the London, Ontario, Chapter's VLQ, **DOUG**. During a chapter novice quartet contest, all the members named Doug decided to form a VLQ. It won the district's western division VLQ contest for 1997. Dougs shown at right are (l to r): Petch, bari; Davis, bass; Beattie, bass; McConnell, lead; Ellis, lead and Lemon, tenor.





In celebration of the 30th anniversary of its 1967 international chorus championship, the **Dapper Dans of Harmony**, from Livingston, N. J., held a special reunion last October. Shown at left are members of the Reunion Committee (l to r): Bob Royce, John Russo, Warren Boin, Frank Dederbeck, Dave Mittelstadt and George Olson. Mittelstadt was the director and all others are chapter past presidents.

At right, part of the crowd on chartering night, November 3, of the Dana Point Harbor, Calif., Chapter. The newest of the Society's all-quartet chapters, the group is provided rent-free meeting accommodations by the city of Dana Point.



In one of six appearances at conventions in San Francisco last year, the **Cable Car Chorus** is shown at left at the 101st-annual meeting of the American Academy of Otolaryngology—Head and Neck Surgery Foundation, Inc., held in the Moscone Convention Center. The chorus received a four-figure fee for the gig, with the understanding that \$500 would be donated to Heartspring, which was done.

The photo of the **Harbormen Chorus** at right graced feature articles in both *The Times Beacon Record* and *The Three Village Herald* newspapers on the 30th anniversary of the North Brookhaven, N. Y., Chapter last November.



more Chapters in Action



The **Rampart Street Irregulars**, members of the Greater New Orleans Chapter, performed the national anthem to kick off the GNO Association of Life Underwriters' annual golf tournament to benefit Muscular Dystrophy. Shown at left are (l to r) John Firestone, Albert Schellhaas, Grady Dinwiddie, Charles Morvant, Sherwood Platt, Lloyd Alexander, Richard Barney, Darrell Painter and Larry Moran.

Last October, the **Southern Gentlemen** chorus of the New Bern, N. C., Chapter (shown at right), performed for the third consecutive year at the Morehead City Seafood Festival.



The 55-year-old Manitowoc, Wis., Chapter enjoys a special relationship with the American Legion Post 88, which provides the **Clipper City Chordsmen** chorus with a second-story rehearsal hall, complete with bar and kitchen facilities. During recent renovations, Chordsman Randy Detjen created the mural shown at left, which graces the rehearsal hall.

The joys and benefits of singing

by Richard D. Mathey, Professor Emeritus, Bowling Green State University

Why do we sing? Possibly, it makes us feel better or singing affords us the opportunity to escape into an artistic environment. Singing is a way many relax and, at the same time, permits a release of human emotions. A person need not possess a great voice to sing, only the desire.

While some people have outstanding voices, the vast majority have voices that are used for what I call recreation singing. Singing in a church or synagogue choir, a community chorus, a barbershop chorus or quartet are singing recreations enjoyed by many. The term "recreation singer" does not imply that these type of singers lack talent. On the contrary, recreation singers are loaded with an abundance of talent.

Many recreation singers have the talent to pursue singing careers, but for one reason or another choose different vocations. Everyone can sing, and many people sing on a daily basis. Whether singing in the shower, a choir, or quartet, singing is an activity that is healthy and fun.

Why sing? Bob Johnson, former director of music for the Society, would say "You can't sing and hate." Bob would add that if he had his way, he would "Step outside every morning, sound a B-flat on his pitch pipe and have the world tune to a B-flat chord to begin its day."

What about the emotion of singing? It matters not what type music we sing: pop, country western, sacred or the large monumental choral works of Mozart and Handel. Depending on your musical taste, it is easy to become emotionally and mentally attached to sounds that are pleasing to our ears.

The attachment we have when singing barbershop harmony enables us to put that extra degree of feeling into our singing. There is something very special about the barbershop sound that, once inside the system, becomes a major part of our musical enjoyment—be it singing or listening.

It is sometimes difficult to keep emotions under control when listening to a song with a beautiful melody and meaningful text. Try singing the same song, and the emotions become even more intense.

I simply cannot get through some barbershop arrangements without some type of quiver or hitch in my throat. Why? I guess it's because I am relating to the text. I'm

OK until I come to a certain place and I lose it every time. Many singers have similar difficulties.

There is something stirring our inner fiber that makes us to want to sing. Many enjoy listening to and imitating their favorite singers.

Then, there are songs we sing for fun. Patriotic songs tend to stir up a feeling for love of country while sacred songs bring us closer to the presence of a higher authority.

No matter what the song or type of music we sing, getting involved in the music and the text are personal and each person reacts differently. What remains consistent is our desire to share with others our love and enjoyment of singing.

Having had the opportunity to sing music from most genres, I have discovered that I am at my best when I try to mentally get into the type of music I am about to sing. As a singer of barbershop, I become committed to tuning and chord lock. For the

record, I'm a better chorus singer than a quartet man.

I have always made a direct connection with opera and barbershop singing. Both mediums use the same basic male technique: a chest-voice type production (sorry, tenors). The big difference is the *control* needed for barbershop singing.

On the opera stage, the singer must resonate and project over an orchestra. Singing with a quartet is a bit more difficult because you must become part of a team where control of sound is critical.

The basic reason we sing is that it makes us feel better. Singing affords us an opportunity to express inner emotion and at the same time frees us from stress. Whether one sings for fun or for serious performance, it is always a joy to sing.

Singing touches the performer and listener alike. Best of all, singing does not require extraordinary talent, only the desire to make joyful sounds.

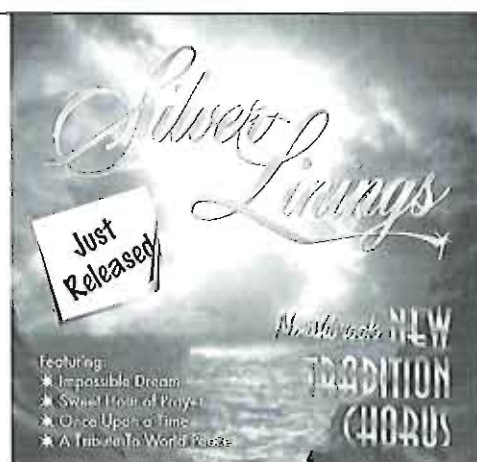
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News About Quartets



In October, **Way Back When** performed as a strolling quartet during the annual Placerville, Calif., Jazz Jubilee. The Downtown Merchants' Association then hired the group to "do it again" on two Friday nights before Christmas. Shown at left are (l to r): Allan Roundy, tenor; Dennis Gliebe, lead; Keith Eckhart, bass and Dick Grenell, bari.

Hook, Line & Sink, a quartet of Frank Thorne members, was chosen to judge the parade and chili cookoff at the 22nd-annual Fall Festival in Pinetop-Lakeside, Ariz. Shown at right (l to r) are: Everett Peterson, tenor; Jesse White, lead; Dean Roerig, bass and Alan Beste, bari.



Partly as the result of its story of switching parts before forming up for public performances, Ontario quartet **Masquerade** received a nice write-up in the *Muskoka Sun*. Shown at left (l to r) are: Rick Ackerman, tenor (former bass); Mark Bishop, lead (tenor); Steve Coulter, bass (bari) and John Tonus bari (lead).



When Virginia State Fair official Charley Webber put out a call for barbershop quartets to perform in the Heritage Village barbershop, foursomes from the Richmond chapters of SPEBSQSA and Sweet Adelines International were happy to oblige. Shown above are two groups from the men's side. At left (l to r): Gene Thompson, tenor; Bill Cullison, lead; Norm Cox, bass and Ed Wigley, bari. In the photo on the right (l to r): Russ Knapp, bari; Tom Pearce, bass; Gray Poehler, lead and John Glass, tenor.



After singing "Coney Island Baby" at the grand opening of the Smith Wellness Center on the campus of Iowa Lakes Community College in Emmetsburg, Iowa in September, **Call Street** was joined for a photo op by weatherman and keynote speaker Willard Scott; at left (l to r): Eric Swanson, tenor; Troy Junkermeier, lead; Scott; Ken McFarland, bass and Mike Scott, bari.

Saturday's Heroes, 1996 seniors champion, appeared on the Labor Day Jamboree, a barbershop celebration held in Innisbrook, Fla. In May, original bari Neal Plum had to leave the quartet for personal reasons, and two-time gold medalist Al Rehkop was asked to step in as tenor. Dave Wilkinson, the original lead who had switched to tenor when Joe Mazzone joined the group, was now asked to switch to bari. *[Whew!]* At right (l to r): Mazzone, Rehkop, Wilkinson and bass Bob Summers.



His Master's Voice recently performed at the annual Barbershop Singing Festival at the Sauder Farm and Craft Village in Archbold, Ohio. Afterward, HMV was asked to sing for the village barber, Denny Roth, who has been barbering for 68 years in northwest Ohio and who now maintains a licensed barber shop in the historic village. Shown at left are (l to r): Don Gray, tenor; Chuck Young, lead; Roth; Gil Storms, bass and Jim Coates (bari).

Buckeye Blend, a foursome from the Buckeye-Columbus, Ohio, Chapter, specializes in Ohio State University football songs and tailgate party shows. Last October, before the OSU-Iowa game, the group performed for OSU President E. Gordon Lee at his pre-game party. Shown at right (l to r): John K. Everett, tenor; Lionel Lyle, bari; President Lee; Dave Kindinger, lead and Greg Spangler, bass.



more News About Quartets



The **Daylight Singing Time Quartet** of Norfolk, Va., helped Mrs. Jean Stringfellow celebrate her 100th birthday at the Atlantic Shores Retirement Community in Virginia Beach last year. Shown above (l to r): are Jesse Reed, bari; Dean Hatheway, bass; Mrs. Stringfellow; Bob Buchler, lead and Jim Eads, tenor.



The **Brickyard Boys** of Greater Indianapolis, Ind., recently performed at the annual celebrity dinner for Canine Companions for Independence (CCI), raising more than \$500 to support training of dogs to perform tasks for the disabled. Shown above (l to r) are: Keith Leavell, lead; Jim Beehler, bass; Dan Hopper, bari (with dog); CCI Regional Director Terry Berrigan; Dawn Ramsey, president of the Indiana Chapter of CCI and Glenn Hager, tenor.



Freefall, the MBNA America College Quartet Contest champion for 1997, has had a busy schedule since winning last July. The quartet performed at the Land O' Lakes fall convention, for the trustees of Lawrence University in Appleton, Wis. and accompanied Joe Liles to Dubuque, Iowa for a HARMONY EXPLOSION camp. Shown at left (l to r) are: Robb Asklof, tenor; Steve Rodgers, lead; Keith Harris, bass and Paul Harris, bari.

Shown at right, **Second Nature** from Houston, Texas, posed in front of the Teotihuacan Pyramids outside of Mexico City following an invitation from the artistic director of the Mexico City Symphony Orchestra to perform barbershop during a concert for a group of music students (l to r): Roy Prichard, tenor; Mike Robards, lead; Tommy Gartman, bass and Keith Kauffman, bari.





Barbershop symphonic scores now available

Seven scores for symphony orchestra and barbershop chorus are available to choruses and quartets. Performances of these works have proven very popular with symphony audiences, especially at "pops" concerts.

They cover a range of difficulty of performance, and chapters are advised to look over the chorus parts before committing to a performance. Five of the seven scores (and accompanying orchestral parts) are available through the Old Songs Library at Harmony Hall.

The other two are available through outsources: a "Music Of Irving Berlin" medley and a "George M. Cohan Medley." Contact information is on file for these two. Call (800) 876-7464, ext. 8548, for information on any of the above.

We also have a brand-new secular holiday arrangement, debuted by Albuquerque's **New Mexichords** chorus, of the following:

"Jingle Bells"

"Let It Snow! Let It Snow!"

"Santa Claus Is Comin' To Town"

"Christmas Song" (chestnuts roasting)

"Jingle Bell Rock"

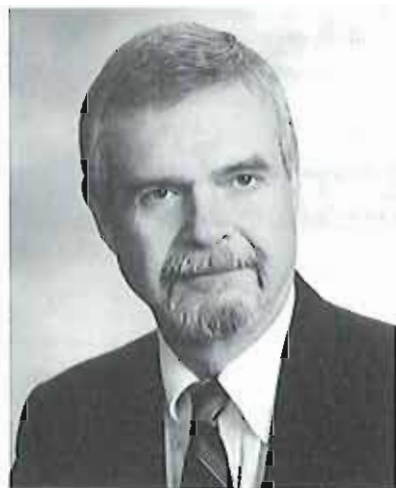
"White Christmas"

"We Wish You A Merry Christmas"

The Society commissioned this arrangement by Professor Hanley Jackson, resident composer at Kansas State University [see accompanying article below]. Now is the time to contact your local symphony orchestra about a joint concert for next Christmas. Obtain a copy of the arrangement to show to the conductor.

How I came to arrange the Christmas Medley

by Professor Hanley Jackson, Resident Composer, Kansas State University



HANLEY JACKSON

I was very pleased that Dr. Greg Lyne thought of me to do the arrangement of secular Christmas music for barbershop chorus and orchestra. We have managed to keep in touch over the years even though Greg has had a full and fast-moving career.

In the early 1970s, Greg obtained his master's degree in choral conducting at Kansas State and was assigned to me as a graduate teaching assistant in music theory. We

soon became good friends and I considered him a true junior colleague. Weekly Friday afternoon trips to a local watering hole gave us time to bounce ideas off one another and to prepare for the next week of teaching.

Greg found out that I had done some low-budget work in Hollywood and that I was interested in music other than the avant-garde style I was then working in. It was at that time he told me of his barbershop arranging and I was surprised that such a young man was already publishing.

As it turned out, Greg has a natural flair for traditional harmony and a fine ear. He remains one of the finest teaching assistants I've had the pleasure of working with.

Greg called me about doing the Christmas medley in mid-July 1997. I was putting the wraps on a new piece for brass ensemble and so the time scale was right. There were few restrictions: about 10 minutes long, use a normal-size orchestra, and naturally, don't get in the way of the singers.

Joe Liles sent me a bunch of Christmas tunes arranged by him and other guys at Harmony Hall. It was obvious from the beginning that these were fine arrangements

and that I would not need to do much with the vocal parts. After a couple of days of juggling songs, I came up with a plan and Joe gave me the signal to go ahead with the project.

The only problem was the October deadline. I was not sure I could make it. It was already August and classes would begin in three weeks, obviously cutting down the writing time. I spent those three weeks shuffling between the desk, the piano and the computer, and had more than half of the medley completed by the time classes started. I felt much better about the deadline at that point.

For me, musical considerations of this medley included getting off to a fast start and concluding with a strong ending. In the middle there needed to be tempo changes and abrupt modulations to maintain interest. Often, the instrumental connections were suggested by the tunes. I tried to use the orchestral timbres for accents and splashes of color to enhance the singing.

While I had much fun with this medley, the best part—the performance—is yet to come. Hey, Greg! Send me a tape! 🎵



Men of Note

Listed below are the Men of Note with 20 or more credits who added to their totals during the third quarter of 1997.

Central States	
Duerksen, Monty	24
Myers, Byron	40
Spellman, Marvon	91
Dixie	
Blackburn, Howard	23
Moore, Gene	22
Evergreen	
Gazeley, Ralph	24
Far Western	
French, Stanley	33
Illinois	
Schlesinger, Joseph	40

Johnny Appleseed	
Williamson, Samuel	33
Land O' Lakes	
Liles, Joe	56
Mid-Atlantic	
Richardson, Jere	39
Northeastern	
Desmarais, Charles	21
Pioneer	
Bateson, Frank	27
Grumbley, William	21
Hall, James	23
Seely, Russell	25

Rocky Mountain	
Cook, Dennis	24
Hatcher, Homer	25
Johnson, Douglas	28
Kientz, Ronald	23
Southwestern	
Borum, Stanley	23
McCulley, Lowell	27

Chapter Eternal

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

Cardinal	
Bridges, Ralph	Bloomington, IN
Hurt, Todd	Mammoth Cave, KY
Pilcher, Lyle	Frank Thorne
Warrem, Charles	Terre Haute, IN
Central States	
Bequette, David	St Louis No 1, MO
Hall, Henry	Springfield, MO
Hoehne, Ralph	Davenport, IA
Dixie	
Wourms, Arthur	Columbia, SC
Evergreen	
Ehlers, Martin	Salem, OR
Far Western	
Anderson, Andy	Tucson, AZ
Mosby, Harold	Santa Rosa, CA
Park, William	South Bay, CA
Illinois	
Breon, Wallace	Rockford, IL
Christian, Gail	"Q" Suburban, IL
Gorman, John	Peoria, IL
Neely, Richard	"Q" Suburban, IL
Johnny Appleseed	
Chisholm, Randy	Dayton Metro, OH
Cummings, William	Northcoast, OH
Flanagan, James	Akron, OH
Goldstein, Harry	Cleveland East, OH
Lanham, Hugh	Western Hills, OH
Lentz, Charles	Alle Kiski, PA
Moore, Glenn	Upper Ohio Valley, OH
Motter, Albert	Cleveland East, OH
Pfaff, Alvin	Lorain, OH
Schuster, James	Cleveland East, OH

Land O' Lakes	
Setzler, Ronald	Minneapolis, MN
Trapp, Theodore	La Crosse, WI
Mid-Atlantic	
Abbate, Joseph	Nassau-Mid Island, NY
Arner, Norman	Mahanoy City, PA
Gross, George	Reading, PA
Kelley, William	Dundalk, MD
Moore, Glenn	Dundalk, MD
Norkus, Bruce	Wilmington, DE
Palkovics, Joseph	Red Bank Area, NJ
Vining, Thomas	Red Bank Area, NJ
Wilhoite, Timothy	Pottstown, PA
Willcock, John	Ocean County, NJ
Woods, Harry	Tri-County, MD
Northeastern	
Allen, Scribner	Burlington, VT
Bertsch, David	Nashua, NH
Fredrickson, Laurence	Beverly, MA
Goewey, Willard	Enfield, CT
Goodale, David	Concord, NH
Kelsey, Donald	Schenectady, NY
Kilborne, George	Cape Cod, MA
LeMoine, Arthur	Concord, NH
Martel, Maurice	Nashua, NH
May, Russel	Canton, MA
Ontario	
McKay, Edward	Frank Thorne
Pfeffer, Walter	Mount Forest, ON
Pioneer	
Ballard, Perry	Grosse Pointe, MI
Bauer, John	Alpena, MI

Rocky Mountain	
Messerli, Thomas	Longmont, CO
Sukraw, Quinten	North Platte, NE
Seneca Land	
Rowe, William	Canton, NY
Southwestern	
Cunningham, Bob	Town North Dallas, TX
Sunshine	
Cornell, George	Martin - St Lucie, FL
Morris, Ronald	Fort Myers-Estero Island, FL

In Memory

GEORGE GROSS

George Gross, a certified judge for many years, passed away in August. He was 84.

Before he entered the Contest & Judging program, Gross directed choruses of the Pottstown and Reading, Pa., chapters, formed and directed the Reading Sweet Adelines chorus, and initiated the Bushy Rhoads contest for high school barbershop quartets. A life member of the Reading Civic Opera Society, he sang leading tenor roles in numerous musical productions.

ART WOURMS

Art Wourms, Society Board Member 1991-92, died of a heart attack at his South Carolina home in August. He was 69.



In defense of small barbershop chapters

There are those who say that the big sound of a 100-man chorus has its advantages. That may be true, but some of the best "choruses" I've heard have only four members!

The small chapter is the backbone of the society. These chapters seem to have a certain quality that big-city mega-chapters lack. Their mammoth choruses present slick packages and sing every note perfectly, but they lack the simplicity and charm inherent in old-time barbershop singing. Barbershopping is a small-town, street corner activity. It is not well-suited to Broadway—there is too much competition.

I currently enjoy singing with a chapter whose chorus does not go to annual competitions. Now don't get me wrong—competition has its place. I am an avid bridge player and I love to compete in tournaments because the game is, by its very nature, competitive.

But competition is not intrinsic to singing. In fact, harmony is the very antithesis of competition, because one part must yield to another to balance the chord. I am not advocating the elimination of competition, I just think that it is over-emphasized.

I have sung in competitions and with large choruses, and I rapidly became weary of spending the entire evening standing on the risers and singing two songs. I love to sing well and I am willing to put in the time, but the anonymity of singing in a large chorus is an insufficient payoff for that effort.

But the quartet I sing with gives me enough recognition, without too much of the limelight. I would rather perform in front of an appreciative audience hearing barbershop harmony for the first time, than stoic judges who have heard it all before.

Chorus activities often conflict with quartet activities when competition is involved. In our small chapter the chorus and quartet complement each other. Our quartet provides the chorus with singers for singouts and our annual show; in turn we can learn many chorus songs during chapter rehearsals and add them to our quartet repertoire.

STEPHEN M. MANSOUR
SCRANTON, PENNSYLVANIA

Re: Lou Perry

In "Some thoughts on the aims, purposes and responsibilities of a coach" (September/October *Harmonizer*, p. 32) Lou Perry presents a refreshingly circumspect approach to the coach's role, particularly when contrasted to a sometimes subtle yet frequently invidious culture of coach worship which occasionally develops in barbershopdom. As he notes, it is indeed tempting, palpably so, for the coach to perform all manner of trickery with an ensemble in order to generate immediate results which make the coach appear to be extraordinarily clever, whether these "results" have lasting value or not.

Long-term coach/performer allegiances patterned on patience with the process of vocal and musical maturation are not as seductive as the now so popular one-weekend stand. Coaches and musical directors must recommit themselves to the task of building singers, not just songs.

Thank you, Lou, for offering wisdom born out of a long obedience in the same direction. Your efforts will not go unnoticed or unrewarded.

JEFF TAYLOR
SANTA ANA, CALIF.

Backbeat disbanded

After an exciting sixth-place finish at the 1997 International Quartet Competition in Indianapolis, **Backbeat** (1995 bronze medalist) has disbanded due to shifts in priorities. Sean, Bill, Tim, and Harold thank all of the chapters that have included them on their annual shows, and all of the people who cheered them on through the years at international competitions.

As a result, Sean, Bill, and Tim have formed a new quartet, with Jim Billings (Bill's brother) filling the tenor spot. After only two months of existence, **Bayside Edition** won the 1997 Sunshine District championship [see page 10 for photo and details], and plans to continue with competitive efforts.

SEAN MILLIGAN
BRADENTON, FLORIDA

Thoughts on quartetting

At the last Harmony College, I had the opportunity to watch Dave Stevens' excellent video, *What Are We Trying to Preserve* [stock no. 4012]. While it deals with the musical form that is barbershop, it occurred to me recently that the same question could be asked about the physical format. Specifically, would the average visitor to your chapter have any idea that we claim to be preserving barbershop *quartet* singing?

My public relations business takes me all over the U.S. and occasionally into Canada. I generally arrange my trips so I can visit a local chapter. Perhaps I have visited yours. I have noticed, without making a specific effort, that most chapters have little or no quartet singing in the course of their meetings. The average visitor (and indeed many members) does not hear or sing in a quartet and will conclude that we are a choral society.

I understand that not everyone wants to sing in a quartet, but perhaps we have made that term so hallowed that we feel we cannot carry our part in a foursome unless we are good enough to get matching socks and a coach and go into competition. This is hogwash, and we are failing our mission miserably by not including quartetting (and for more than a token five minutes) in *each* meeting.

We cannot, and should not, force anyone to sing in a quartet against his will, but any planned activity should include all who have no such objection. At least no one will go away wondering, "Where are the quartets?" [Check the suggestions in the article on page 11—Ed.]

There's something wrong with an organization claiming to preserve and encourage barbershop quartet singing and yet keeping the key to the entire mission so well hidden. Don't let it keep happening at your chapter.

RAY SCROGGINS
MILWAUKEE, WISCONSIN



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.

UNIFORMS FOR RENT

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

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

UNIFORMS FOR SALE

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

For sale: 50 cream/off-white tuxedos. Includes jacket, adjustable trousers, shirt, vest, bowtie and shoes. Also, many extra pieces. \$2,500 for everything. Contact Larry Walsh (608) 784-0925.

MISCELLANEOUS

My lawyer advises me not to discuss the ongoing legal action, but, to make a long story short, my wife ran off with my archives and I miss it. Grady Kerr, SWD Historian, 8403 Manderville Lane #1072 N, Dallas, Texas 75231; (214) 369-5893; e-mail SWDRoundup@aol.com.

REUNION

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

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Lou Perry Harmony College scholarships competition now open

Attention, all barbershop arrangers! The competition is now open for the 1998 Lou Perry Harmony College scholarships. The 1997 scholarships were awarded to:
Paul Smith Wausau, Wisconsin
Ralph Urquhart Dartmouth, Nova Scotia

The adjudication panel for 1998 is Jack Baird, Dave Briner and Dennis Driscoll. Each participant will receive a detailed review of his arrangement by one of these three. There will be two winners, each receiving prepaid tuition to Harmony College in St. Joseph, Mo., August 2-9, 1998. Transportation is the individual's responsibility. Results will be announced by letter to all participants by May 1, 1998.

Here are the contest rules:

1. Entries shall consist of three copies each of:
 - (a) the arrangement,
 - (b) the published sheet music (if available) and
 - (c) a letter discussing your arranging experience, performance of your arrange-

ments, and any other relevant data on your barbershop involvement.

2. Each contestant may submit only one song/arrangement.
3. Arrangements of original songs will not be accepted. This is a contest for arrangers, not songwriters.
4. The song may be in Public Domain or under copyright, but it must have been commercially published at some time.
5. The song should be acceptable for performance in a Society contest.
6. A song that has been previously arranged by someone else is acceptable, but the submitted arrangement must be based on the original sheet music, not on *another arrangement*, and the submitted arrangement must be noticeably different from the previous arrangement.
7. The arrangement must be original and unassisted, i.e., no consulting with other arrangers.
8. Arrangements previously submitted in prior Lou Perry scholarship competitions are ineligible.

9. Previous winners and men whose arrangements have already been published either by the Society or by a commercial publisher, are ineligible.

Entries will be judged on:

- (a) Song selection (1/3). Does the song lend itself to arranging in the barbershop style?
- (b) The caliber of the arrangement (2/3). By current standards, how good is the arrangement?

Contestants are expected to demonstrate proficiency in arranging in the barbershop style; evidence of creativity and imagination are desirable. They should also be at a skill level to benefit from courses at Harmony College.

Entries must be received by March 16, 1998. Send by regular mail to:

Dennis M. Driscoll
213 Redmond Drive
College Station, TX 77840
Phone (409) 693-0036
E-mail driscoll@ariel.met.tamu.edu

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Columbus OH 43215

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SingAmerica Golf Outing ____ @ \$35 = ____
Entertainment Symposium ____ (reservation only-no charge)

If you have any questions: (614) 221-4480

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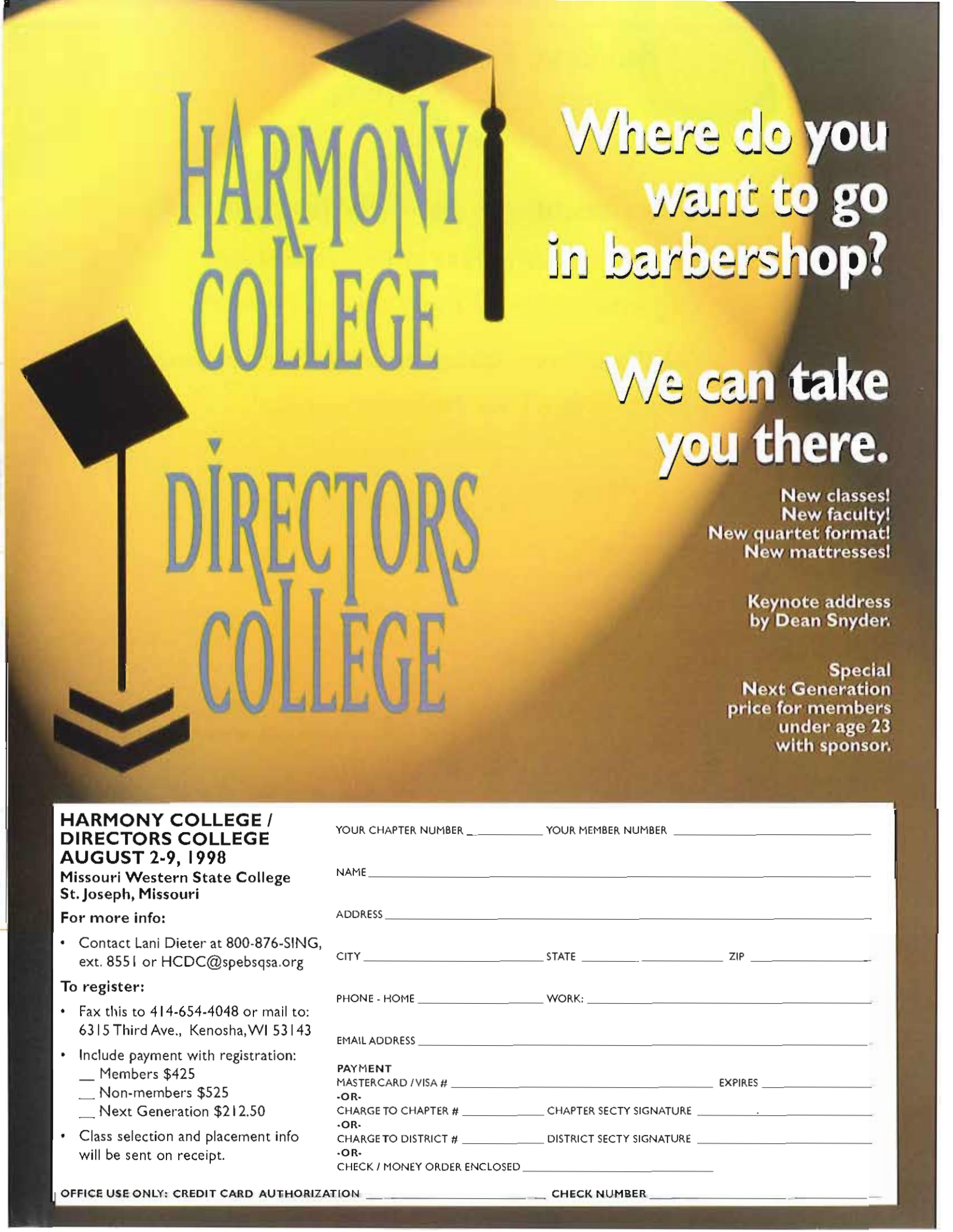
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