

Jurassic Larks wins seniors contest



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1998





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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.

Harmony Foundation



Your clearinghouse for all charitable activities, including SingAmerica, SingCanada, Heartspring, the Heritage Hall Museum, the endowment fund and memorial giving, may be reached at (800) 876-SING, ext. 8447

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The
Harmonizer

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

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Atlanta convention registration form; event information and order forms; housing information and reservation forms.

On the cover

This photo of the **Old Mission Messengers** quartet, from Kansas City, Missouri, was featured in a two-page spread of the August 1997 issue of the *Land's End* merchandise catalog. *Land's End* is one of the nation's largest direct mail retailers. See page 22 for the story of how the quartet came to fame. photo courtesy of Land's End



Let's Harmonize!

by Darryl Flinn, Executive Director

Honoring the "Cat"

It was a show weekend in Canton, Ohio, when one of the very quiet brothers from the middle of our lead section got up the nerve to introduce himself to our guest quartet, the **Classic Collection**, and humbly asked to sing one with them. They sang a Barberpole Cat song.

You may have attended a certain district convention weekend at which a "Joe Barbershopper" chorus was assembled to be "mic warner" for the chorus contest. They sang two songs—both of the 'Pole Cat variety. Do you remember the **Second Edition** quartet singing "Sweet and Lovely" in contest? That performance gave a new and tender meaning to that song.

I've been in a bunch of quartets, all of whom got started by trying out a few 'Pole Cat tunes. "Shine On Me" and "My Wild Irish Rose" have always been an important part of the warm-up mantra for quartets and choruses Society-wide.

And isn't "Down Our Way" just filled with diphthongs and singable consonants? You can treat yourself to a craft session on nearly every word. My bet is that you, too, have had a good experience with the largely unheralded 'Pole Cat songs.

My friend, Binx Walker, a Barberpole Cat enthusiast, says, "There is no better sounding chorus than one in which every member enjoys the opportunity to sing the chorus repertoire in varying four-tets." Binx suggests a clear distinction between quartets and four-tets—the latter being varying, temporary combinations, specializing in Barberpole Cat songs and chorus repertoire.

May I suggest that the Barberpole Cat program has had a terrific impact on our Society? It would be the best of all worlds if every chapter would re-invigorate the program and make it a part of each week's meeting.

Getting full information on the Barberpole Cat program is as easy as calling Harmony Marketplace at (800) 876-7464 and asking for stock no. 6053, which is the series songbook. Price varies by quantity ordered: \$3 each up to nine copies, \$2.50 each for 10 or more. Learning cassettes and other materials are also available—check page 42 of your catalog.

After re-thinking the huge and most positive effect of this program, it just feels good to devote a little time and space to honor the "Cat," and to remind us all of its importance. Let's Harmonize!

My Wild Irish Rose	B \flat
Sweet Roses Of Morn	B \flat
Wait Till The Sun Shines Nellie	A \flat
Shine On Me	B \flat
Sweet & Lovely	F
The Story Of The Rose	A \flat
Down Our Way	B \flat
Sweet Adeline	B \flat
Honey/Little 'Lize Medley	B \flat
Down By The Old Mill Stream	A \flat
Let Me Call You Sweetheart	B \flat
You Tell Me Your Dream	A \flat



Lasl

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Conventions

INTERNATIONAL

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

1999 Biloxi, Miss. January 25-31
2000 Tucson, Ariz. January 24-30
2001 Jacksonville, Fla. January 22-28

HARMONY COLLEGE/DIRECTORS COLLEGE 1998

Missouri Western State College
St. Joseph, Mo. August 2-9



The President's Page

by Ed Waesche, SPEBSQSA President

"Let's Grow Young Together"

Last November, for the second time since the new Society management structure was approved, we were able to bring together in one place the new district officers, the chairs of the seven functional Society committees and the incoming Society Board. One of the underlying themes of that Leadership Forum addressed the three "C"s of collaboration: Communication, Coordination and Cooperation. Clearly, there is little chance that successful outcomes of our chapter, district or Society goals can be realized without the three being simultaneously exercised.

Those outcomes can't be realized unless they're reasonably realistic, and unless the means by which we move from where we are to where we want to be aren't clearly articulated and communicated. That's why we've asked chapters to develop mission statements: to let every member know what his chapter stands for, if it is to have a community or fraternal orientation or if its chorus is to be competition or show-oriented (or combinations thereof), thus laying the groundwork for plans to achieve an agreed-upon future or vision for the chapter.

The new management structure is designed to help chapters achieve their goals and visions by focusing the collective energies of the district functional vice presidents and their corresponding Society committees on supportive activities. Hence, we have:


- Chapter coaches (in the Chapter Support and Leadership Training management branch) working to help chapters realize their visions;
- Chorus Director Development leaders working to improve the skills of chapter musical leaders;

- Music and Performance leaders and coaches providing expert advice in performing and quartet development;
- Marketing and Public Relations leaders helping each chapter communicate its mission and vision to the public by target marketing their particular products, services and charitable desires;
- Member Services leaders helping members become aware of services provided by their district and the Society by timely district and chapter bulletins, as well as promoting membership recruitment and retention ideas;
- Events leaders working to develop joint events with other a cappella organizations as well as new concepts for music festivals; and the
- Contest and Judging leaders training their people to be expert judges and coaches in our unique style of music.

On reflection, it's sort of obvious that there's a lot of overlap in the areas outlined above. These leaders certainly must communicate, coordinate and collaborate with each other if their energies are to be maximized and confusion, misunderstanding and misdirection minimized. Thanks to rapid advances made in information age products and services, most of our district and Society leaders are now communicating by e-mail, either one-on-one or through list servers. All of the district presidents have e-mail, all but one of the Society Board members do, more than 80 percent of the Society committee chairs and chapter coaches do, all judges do, and about two-thirds of the district vice presidents do. All districts have web pages on the Internet, and the Society's web page is in the process of being expanded.

About 500 bulletin editors have e-mail and can receive *Update* through that electronic medium. Even the volunteers on the Music Publications subcommittee (those folks who are now producing the Society's arrangements via Finale software) are using electronic communication in the development of those arrangements. Interchange of information and ideas is taking place at a pace scarcely imagined 10, or even five, years ago.

Then there's the Harmonet, an e-mail discussion group. At the end of 1997, it had about 1,800 subscribers (members of the Society, SAI, Harmony Inc., LABBS, Society affiliates). Many simply "lurk" (receive, not send), but it is clearly a valuable source of information for those who want answers to questions from "experts" they might not otherwise be able to contact, or those who want to contribute to or learn from or observe the opinions being expressed on the hot topic of the day or week. Probably most impressive is the sharing of ideas or solutions to chapter problems encountered worldwide.

Communication, Coordination and Cooperation. To me, those three embody the word "together." And as long as we continue to increase the depth and speed of our communication with each other and share our talents and get feedback on our ideas, we will continue to grow. 



Welcome to Atlanta!

by Jim Spriggs, General Chairman, 1998 International Convention



Welcome to Atlanta—a phrase that you will hear a lot when you visit here. The Marietta, Georgia, Chapter is proud and pleased to be the host chapter for the Society's 60th annual convention. We will be celebrating the 50th anniversary of the Dixie District as well.

There is a lot of history here in Atlanta. From the Martin Luther King Memorial to the Jimmy Carter Library and from the World of Coca-Cola to Stone Mountain Park, we have sites for everyone to visit and to learn from.

Speaking of history, did you know that the Phoenix is the symbol of the city of Atlanta? That idea came about when Sherman burned the town down during the Civil War. (A lot of Atlantans were nervous when the Olympic runner came into town in 1996 carrying a torch.)

As you look over this issue, you will find out a lot about Atlanta and the convention. The hotels in the convention block are within walking distance of the Georgia Dome, site

of the quartet and chorus contests. Shuttle service will be provided to most of the convention hotels.

We have a fine rapid transit system called MARTA (Metropolitan Atlanta Rapid Transit Authority). The MARTA train runs from the baggage claim area of Hartsfield International Airport through downtown Atlanta. You can ride MARTA for \$1.50 from the airport to Peachtree Center, closest station to four of the convention hotels, including the headquarters hotel, the Hyatt Regency.

If you would like more information on the city, or your host chapter, you are most welcome to visit our web site at <http://www.bigchickenchorus.org>. There is a hyperlink to a convention page that will probably provide the information that you are looking for. We will update the page as information is released from Kenosha.

The **Big Chicken Chorus** and its volunteers look forward to seeing all of you here in Atlanta next July. As we say here in the South, "Y'all Come!"

Additional convention schedule information

This year, the order of convention events has been modified somewhat. The chorus contest will be held on Friday morning to avoid conflicts with civic Fourth of July celebrations. Last year, parades impeded shuttle traffic and the noise of fireworks interrupted contest sessions.

The change has led to numerous other adjustments, and the exact times and places of some activities are still tentative. In addition to firm details shown in the center-spread insert to this issue, here's what additional information we have now. Final arrangements on these events will appear in your pocket program and in the daily bulletin at the convention.

The Tuesday night **Celebrate Youth Ice Cream Social** will take place at 8 p.m. in the Hyatt Regency Ballroom [*the Hyatt Regency is the headquarters hotel*]. Please check the center-spread convention insert for other details.

The **Massed Sing** will take place at noon on Wednesday in the atrium lobby of the Hyatt Regency Hotel. This may seem a bit early in the week, but most of the chorus competitors will have arrived by then, so there should be a good turnout.

A **Mixed Harmony Showcase** is being planned on Wednesday, from 2 to 4 p.m. in the Harmony Marketplace area, the Grand Hall East of the Hyatt Regency. This presentation of male and female voices combining in barbershop harmony is being organized by Doug Miller.

The **Master Class** for choruses, presented by the **Vocal Majority**, will take place in the Hyatt Regency Ballroom from 9:30 to 11 a.m. on Thursday.

Similarly, a **Gold Medal Hour** for quartets, hosted by **Yesteryear**, will be held on Friday morning. Check for time and place on your arrival in Atlanta.

Sing With The Champs sessions are scheduled for Saturday from 10 a.m. to noon and from 1 to 3 p.m. in the Grand Hall East of the Hyatt Regency. Signups will be in the same location from 1:30 to 4 p.m. on Wednesday.

The order of quartets participating in this event will be determined at a later date, but those who plan to Sing With The Champs can find the names of the AIC quartets attending on the last page of the center-spread convention insert to this issue.



Looking west across downtown Atlanta toward the Georgia Dome (top center of photo). The modern metropolis offers a variety of scenic and educational vistas, linked by a rapid transit system operated by the Metropolitan Atlanta Rapid Transit Authority (MARTA). Host to the 1996 Summer Olympics, Atlanta is the setting for the 1998 SPEBSQSA summer convention.

Atlanta convention will showcase "Let's Grow Young Together" theme

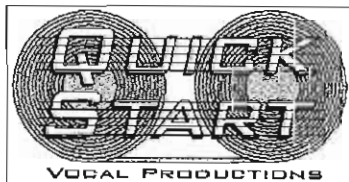
Many of the events at the 1998 international convention in Atlanta will have a distinctly youthful air to them, another way of putting into action Ed Waesche's presidential motto, "Let's grow young together." Highlights:

A Celebrate Youth Ice Cream Social on Tuesday night will feature young performers from the Atlanta area as well as some college quartets and benefit our SingAmerica & SingCanada service projects.

The **American Barberboys Chorus** of St. Joseph, Missouri, will offer a special performance preceding Friday evening's quartet semifinals. This SPEBSQSA chorus has been revitalized by an infusion of young singers, and last summer was invited to perform at the 1998 convention. Who knew that, just three months later, it would go on to qualify for the international chorus contest?

The 1998 MBNA America College Quartet Contest opens Saturday's events. Now in its seventh year, the contest will bring the top college-aged quartets to the stage in what has become another showcase of quality barber-shop singing—but with the extra energy and excitement of young voices.

Let's grow young together—in Atlanta.



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a 25% discount!!!

Timing is everything!

by Gary Parker; Bass, *Dealer's Choice*, 1973 International Champion

Little did I know, at the time, that my decision in 1971 to visit the Dallas, Texas, Big D Chapter would be one of the most fortunate, opportunistic decisions of my life. It would change my life forever.

It would give me the opportunity to travel all over North America and beyond. It would provide me the chance to meet and entertain the nicest people in the world. It would allow me to become the best in the world at something. It would improve my self esteem and even enhance my performance in my chosen career. All because I needed an outlet for my love of singing when I moved to Dallas to take my first permanent job.

As a child growing up in Fort Worth, my father and brother were Barbershoppers. Both were quartet singers. My father, Barney Parker, sang baritone in **Three Mugs and a Brush** (one member had a mustache). My brother, Ron, sang in several quartets and directed the Fort Worth Chapter for a while in the '50s. I remember hearing the **Pitchikers** (1959 champ) on the Fort Worth Chapter show in 1960 and thinking how great it would be to sing in a group like that.

In my boyhood days, I was a first soprano soloist in the Texas Boys Choir. After college and a stint in the Army, I moved to Dal-

las to start my career. I hadn't sung formally since college and missed it.

That first Big D Chapter visit, I sang a few tags with Bill Thornton and Al Kvanli, two district-champ-level quartet guys who had decided to form a new quartet together. Another visitor that night was Morris "Mo" Rector, bass of the **Gaynotes** (1958 champ) and **Mark IV** (1969 champ). He told me I had potential, but he said, "If you're going to sing bass, you need to build a bigger sound—just like I've had to do all my life."

I never forgot what he said, and to this day I still work at it. His words also help me remember how much influence the comments of an international champ can have on other Barbershoppers.

At the end of that evening, Bill and Al told me I would be singing bass in their new quartet. I don't think they even gave me an option. We called it **Dealer's Choice**. I wasn't even a member of the Society, yet I was already singing in a quartet! Within two years, we would win the championship in our first international competition.

If I had decided to visit the Dallas Civic Chorus, instead of the Big D Chapter, my life would certainly have been different, but probably nowhere near as fulfilling, joyous or fun. Truly, timing is everything.



Dealer's Choice as 1972 Southwestern District champion (l to r): Al Kvanli, tenor; Gary Parker, bass; Bill Thornton, lead and Brian Beck, bari.

Excerpts from the midwinter keynote speech by Lloyd Steinkamp



Lloyd Steinkamp

Mr. President, Society Board members, honored guests, friends and brothers in harmony. To be chosen by President Ed Woesche to give the keynote address to this august body is, indeed, a signal honor. It is a privilege and I thank you, Ed.

We are approaching the turn of a new century. I remind you the turn of the last century witnessed the maturing and explosion of a brand new form of vocal expression. It was called barbershop harmony. It is even more exciting and fascinating than it was 100 years ago. What would you say is the key word that created and still creates the success of our style of music? Timing!

Why timing? Is the answer that simple? Yes! We waste so much valuable time in our lives worrying. Will we say the right thing? Will we vote the right way? Will we sing the right note? Will we be remembered kindly? Will everybody like us? Will we be successes or failures?

Ninety-five percent of all the things we worry about never come to pass. Divert the time wasted worrying to beneficial time creating—in a team atmosphere. I promise you *will* be successful.

Each of you was nominated and elected by your peers, not necessarily because you were the most liked, but because you were the best man for the job. That doesn't call for feigned humility—just honesty and the total acceptance of your charge: to individually and collectively contribute to the welfare and growth of our Society.

Stop saying, "I just want to pay back the Society for all the joy I have received," and instead, say, "I think I have something to contribute. I think I can do it better!" There's nothing wrong with honest ambition. Just keep in mind that this is a singing fraternity of *opportunity*—not a Society of *opportunists*. Have faith in your instincts. Trust your judgement.

President Ed's theme for 1998 is "Let's Grow Young Together," which I endorse wholeheartedly. His program is simple, basic and succinct.

He calls out for us to collaborate with the three Cs of: communication, coordination and cooperation. As president, his main thrust will be in coordinating all of your efforts, but all of you must work

as a team, cooperating and communicating to get the word out, not only to each other, but the membership as a whole.

President Ed's next priority is in the continuing education of our membership, along with the general public. Why do we continue to deprive guests and potential members of "bragging material" about our Society and its rich heritage? Ask any Rotarian, Lion or Kiwanian about his organization and you'll get a full history of its origins and beliefs. It's called "pride in ownership."

We have the tools—they just keep gathering dust.

And last, but far from least, is a solid commitment to Youth Outreach—no more lip service. I am here to tell you that the young people of today, boys and girls, love the joys that evolve from singing barbershop harmony. Their faces light up just like yours did many years ago when you heard your voice enveloped and complimented by three other parts.

Junior High School, High School and College kids *love* to sing in quartets. Elementary students are enchanted with barbershop. Barbershop harmony holds its own—it still works.

You want to stay young forever? Get your teenage son, or your grandson, or neighbor's kid and invite him and three of his friends over to your house to listen to some quartet recordings or video tapes. Teach them a tag. Use the Society learning tapes and get them to learn a few songs.

Get your wife to make four vests or borrow four uniforms from your chorus. Have them sing at your chapter meeting—maybe on your next chapter show—certainly at their own school. It's that simple. They'll tell you they love the sounds of close harmony, the goosebumps they feel, the fact that singing barbershop harmony offers "instant success" and—"the girls like it!"

Don't recruit. Give our gift of music with no strings attached, and someday, when that young man is married, has 1.6 children, a reasonably good job and is ready for a rewarding hobby, he'll remember your gift and become a Barbershopper.

This is going to be a great year for our Society. We cannot achieve everything in just one year, but we can start. My dear brothers in harmony—respected Society leaders: have faith in your collective wisdom and help us all to grow young together—for, after all, it's in your hands.

Thank you.



Woesche, Palamone join AHSOW in Tampa

The Ancient Harmonious Society of Woodshedders, Inc. (AHSOW) is pleased to announce that Ed Woesche, famed arranger and 1998 Society President, qualified for AHSOW membership at the recent midwinter convention in Tampa, Florida. Woesche qualified on all three harmony parts and demonstrated the ability to sing "woodshedding-style melody" when called upon.

With Woesche's induction into AHSOW, eight of the 16 members of the 1998 Society Board, including all the top Society officers, are also AHSOW members: Society Treasurer Ken Fletcher, Executive VP Chuck Watson, Executive Director Darryl Flinn, and Society Board members Jim Bagby, Gene Courts, Brian O'Leary and Charlie Rose.

Also qualifying for AHSOW membership in Tampa was Tom Palamone, lead of the

1948 international champion quartet **Pittsburghers**. Palamone qualified on all the voice parts within his vocal range, and is the earliest quartet champion now holding membership in AHSOW.

One does not need to be a Society luminary to qualify for AHSOW. See AHSOW's web site at <http://www.ahsow.org> for information on woodshedding and how to become an AHSOW member.



Seniors contest



Jurassic Larks from CSD was the gold medalist in the International Seniors Quartet Contest in Tampa. Shown above with the Mark P. Roberts trophy are (l to r): Vic Neilsen, tenor; Vince Yinger, lead; G. W. Lewallen, bass and Barney Alleman, bari.



Silver medalist **Tri-County Reclamation Project** (l to r): Jim Foley, bari; Bob Squires, lead; John Jordan, bass and Dave Cowin, tenor.



Bronze medalist **The Alumni** (l to r): Don Scheetz, bari; George Kosak, lead; Al Kolesar, bass and Leo Sisk, tenor.

Society Board midwinter meeting notables

At the Society Board's midwinter meeting in Tampa in January, outgoing President Tim Hanrahan cited two significant high points of his two-year term of office: In 1996, Society membership grew for the first time in a number of years. The Society's governance restructuring was also accomplished during 1996 and 1997, and positive results are beginning to settle in.

Ed Waesche was officially inducted as Society president for 1998. In remarks at the beginning of the meeting, he posed the following question to the Board members and gallery, "What can we do to make a difference in the lives of our members?"

Waesche also challenged everyone to turn to the proactive side of the ledger and make positive things happen and suggested that officers should think beyond the terms of their offices. He asked everyone to look at the sociological conditions that affect our members and listen to what they have to say. His presidency will be guided by the three "Cs"—communication, cooperation and coordination.

The Board set the qualifying score for quartets to compete at the international contest in Atlanta at 1,824 points for a double judging panel or 2,736 for a triple panel. As before, each district will be guaranteed one representative, regardless of score.

A published directory of coaches available to assist choruses and quartets with their performances is being compiled by the Music and Performance Committee. This directory, to be available by late spring, will list coaches by district.

The minimum age for an individual participating in the MBNA America College Quartet Contest will remain at 17, as was passed by the Board last year.

The Board approved Society designer checks to be sold through Harmony Marketplace, and a life and health insurance service to be offered through MBNA America. Watch for details on these products in future *Harmonizer* and *Update* issues.

Friday Night Show

Tampa's **Heralds of Harmony** chorus opened both the Friday and Saturday night shows. At right, the "Polka Medley" featured precision stein shuffling.



1997 seniors champion **Saturday's Heroes** featured baritone Dave Wilkinson's solo in a song about taxes. At left (l to r): Al Rehkop, tenor; Wilkinson; Bob Summers, bass and Joe Mazzone, lead.

At right, Tampa's **Encore 4** followed. "It's hard to believe these 17-year-old Sweet Adelines have been singing together for three years—until you hear them," said one audience member.



1997 fifth-place international medalist **BSQ** included a bass solo on "Old Man River" in its set. At left (l to r): Rob Seay, tenor; Kevin King, lead; Al Mazzone, bass and Rick Taylor, bari.

Fourth-place medalist of 1997 **Bank Street** also included a bass solo, featuring Farris Collins on "Sixteen Tons." At right (l to r): Tom Mullen, tenor; Toby Balsley, lead; Collins and Tony Sparks, bari.



Saturday Night Show

Following the Heralds of Harmony show-opener, 1998 seniors champion **Jurassic Larks** tried to portray four stiff-as-a-board old guys in polyester. To the delight of the audience, the quality of their singing gave them away.



1997 third-place medalist **SRO** performed a set of eight songs, including show-stopper "Bring Him Home." At left (l to r): Russ Young, bari; Fraser Brown, lead; Joe D'Amore, bass and Gary Steinkamp, tenor.

1997 second-place medalist **FRED** spoofed its choice of quartet name by demonstrating the hazards of working with props. At right (l to r): Clay Hine bari; Rick LaRosa, lead; Joe Clay, bass and Jared Carlson, tenor. At far right, President Waesche drew clean-up duty after FRED's traditional stage-trashing.



Yesteryear, 1997 international champion, was the last of the Saturday night featured groups, performing literally in the glare of the spotlight. At left (l to r): Rod Nixon, bari; Randy Baughman, bass; Mark Blake, lead and Dan Trakas, tenor.

more Tampa midwinter wrapup



Above: at the Food For Thought Breakfast. This annual event, a part of SPEBSQSA midwinter conventions for many years, was the brainchild of Society Historian Emeritus Dean Snyder, shown seated at center (reading).



In addition to performances by several champion quartets, the Association of International Seniors Quartet Champions (AISQC) chorus (above) was a feature of the AISQC show in Tampa. All convention photos by Miller Photography



Above, 1998 AISQC officers (l to r) top: Mike Stump, board member; Doc Sause, board member; Burt Staffen, president; Bob Griffith, secretary; Pete Tyree, vice president; (bottom) Dick Merritt, treasurer; Jim Foley, board member and Sam Love, board member.



Harmony Marketplace (at left) offered a wide range of quartet and chorus CDs for happy shoppers.



At left, Society Director of Music Education & Services Dr. Greg Lyne led the midwinter attendees in "Keep The Whole World Singing" during the closing ceremony on Saturday night in Tampa.

The Barbershop Directory

Barbershoppers wanted!! Information is being sought for inclusion in an all-new publication, "The Barbershop Directory".

Chapters + Choruses + Registered Quartets

If you are one of the above, and would like to be listed in the directory **free of charge**, send your information including organization name, member names and contact information to The Barbershop Directory, P.O. Box 3493, Livermore, CA 94551-3493. You may also fax your info to (510) 373-1887 or email to Bbshpdir@aol.com. It's easy- do it today!!



Winner of the
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'96 Charleston
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The First Ever Feature-Length Movie About The World of Barbershop!

"VOICES is a high-spirited inspiring humdinger of a movie that will warm your heart and set your feet tapping!"

- Santa Barbara International Film Festival

"If you've ever tried to explain to friends and family why you love this hobby so much and they're still scratching their heads, show them this movie! Over two years in the making, VOICES captures the heart and soul of Barbershopping. It is filled with humanity, love, humor and some of the finest music you'll ever hear, recorded on digital soundtrack.

"I was stunned by the film ... it is heartwarming, informative, fascinating and has really stayed with me! I firmly believe "VOICES" is worthy of an Academy Award nomination."

- Scott Catamas, Emmy-winning TV and film producer.

"Your film very definitely points out that our involvement in Barbershop singing is NOT just a hobby, but is a way of life for most of us. It was as if you reached down deep inside of me and exposed my feelings on the screen. I laughed! I cried! I could personally identify with almost everything in the film."

- Jeanne Jarrett, Sweet Adelines International

A Great Holiday Gift Idea!

☐ Yes! - Send me _____ copies of the VOICES video cassette for just \$19.95 plus \$5 S+H (California residents add \$1.65 sales tax). For credit card orders, call (310) 450-FILM or fax order form to (310) 656-0770. To order by check, send order form and \$24.95 per tape to:

Seven Rays Pictures, PO Box 1920, Santa Monica, CA 90406

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More than just numbers

by Gary Stamm, CAE, Executive Director of Harmony Foundation

Harmony Foundation has set its 1998 charitable goal at \$600,000 for the foundation's General Fund which will, in turn, support SingAmerica (SingCanada), Heartspring, The Heritage Hall Museum and other projects.

That sounds fairly dry and unimaginative, doesn't it? By itself, it's just a pile of money connected to some faceless institutions and causes. *Friends, read on.*

There is a lot of heart behind the charities we support. See how Jenna, Eric, Lindsay, Jay, and other young people have an opportunity to experience life and quality of life, through singing, because of our contributions.

Young voices are heard through SingCanada

Harmony Foundation's first SingCanada grant went to the University of Saskatchewan Children's Chorus. Young people audition for this group and pay a modest fee to cover instruction, music, uniforms, etc.

Program Director Kate Hobin reports that with the help of the SingCanada grant the faculty was able to "identify kids who really wouldn't have been able to attend." The program tries to accommodate the special needs of students. They have taught blind and deaf children and those with special emotional or physical needs.

The chorus includes approximately 30 young singers who are exposed to a variety of music styles. They participate in concerts and presentations. The goals of the program are to increase the child's enjoyment and understanding of music. Perhaps most impor-

tant is what the parents of the children funded by the SingCanada grant have to say:

"My daughter enjoyed music in day care and sings constantly at home, so I thought I should encourage her in a program like this."

"Something else has materialized since we started. I used to take organ lessons as a child and this Christmas I received an electric keyboard as a gift from my dad. It's nice to have so much music in the house. Just like it used to be."

And from a mother who's daughter has been diagnosed with a variety of learning disabilities, "My daughter was hesitant at first, but now wants to go all the time. The program has helped her self-confidence, self-esteem and reading ability. The grant was a fantastic opportunity, otherwise she wouldn't have been able to attend. I'm so glad that you made the opportunity. It was a beautiful gift."

Heartspring Holiday Program

Heartspring students presented a holiday program, *Memories*, to friends, staff and family members. The Heartspring Choral Sensations performed: "Music Brings Us Together," "Rudolph, The Red-Nosed Reindeer," "Do You Hear What I Hear," and "Tomorrow Is Another Day."

The audience also enjoyed a special guest appearance by Santa Claus, alias student Robert, while Lindsay sang "Here Comes Santa Claus." Other students shared their talent by



Above, soloist Blake is accompanied by Chad on drums and the Heartspring Choral Sensations.

playing percussion, tempo blocks, cymbals, and the drums during the program. Also, students Eric, Robert, LaQuanda, Patrick, Blake and Brandon had the opportunity to be soloists for this very special occasion.


The program was enjoyed by all in attendance, including Barbershoppers Francis Saint and Harry Porter from the Wichita Air Capital Chorus.

Sing...for life

Can you see all those beautiful young faces in Canada and Wichita expressing themselves in song? It certainly makes that \$600,000 goal something we all want to be part of, doesn't it? You know, that figure is just 20 percent more than we contributed to our service projects last year. But even more important, it's 40 percent *less* than we contributed in 1988—ten years ago. If we all put just a little effort into this, we can shoot well over the goal.

While you may still make your chapter and personal contributions to any of the individual projects, we urge you to contribute to the Harmony Foundation General Fund so that the Trustees can best accomplish all the goals.

The Harmony Foundation's new motto is: Sing...for life. That really says a lot about the causes you are supporting through the Foundation. Through our singing and fellowship we also make an impact on young people struggling to overcome life's obstacles and experience the joy of singing.

Barbershoppers are special people. 



Shown above are four young Canadians who have an opportunity to enjoy singing through a SingCanada grant (l to r): Sara Lyn, Jessica, Jay and Jenna.



At left, representatives of the Minneapolis Chapter presented a check for \$7,200 to the University of Minnesota Heart Hospital, bringing total chapter contributions to that facility to \$330,000. Shown (l to r) are: Al Michael, U. of M. Foundation member Jerry Fisher, chapter VP Dave Bayer and Dr. Christine Wendt.

At right, the **Fort Sumter Harmonizers** chorus of the Fort Sumter, S. C., Chapter presented a check in the amount of \$3,264.30 to the Charleston Speech and Hearing Center for the medical care of two children for an entire year.



At left, members of the Rochester, Mich., Chapter presented a check for \$1,000, proceeds from the group's Singing Valentines efforts, to Leader Dogs for the Blind. Shown (l to r) are Ric Matus, communications VP; Dan Bajorek, chapter president; William Hansen, LDB president and Don Lewis, SV chairman.

At right, four children of the Lampson Street Elementary junior choir are shown presenting 9,571 Campbell's soup labels to Victoria, B. C., Chapter Heartspring Chairman Ben McIntyre. The chapter's **Village Squires** chorus performs annually on the school's Christmas show. Also shown is the school mascot, The Lampson Lion and an oversized soup can constructed by the students.





PR is PeRsonal

by Reed Sampson, Public Relations Specialist

Make it personal

Advertising and public service announcements are limited in their effectiveness. Recruiting is personal. Research has shown that 54 percent of all men entering SPEBSQSA did so as a result of personal contact—someone asked them. Another 34 percent saw or heard a barbershop performance. Thus, 88 percent of all new members had a personal experience of barbershop harmony. What this means is that your personal presentation of barbershop harmony has a direct impact on our Society's growth.

Like musical performance, good presentation begins with a firm command of the material.

What do you need to know?

Every member needs to be able to promote his own chapter. That goes beyond the date, time and location of the chapter meeting. It requires each man to be knowledgeable in several areas. Each should be familiar with the chapter's mission statement. It identifies the "personality" and goals of the chapter. That's important information for a potential member.

Dates (at least the month) of annual events—show, installation, picnic, convention, etc.—while taken for granted by longtime members, are of the utmost value to new or potential members and their families. Public (personal) relations occurs *within* the chapter, too.

Every member knows the music director's name, but what about the chapter officers and board members? A prospective member or guest may know some of those men, and it would certainly be an incentive to belong to an organization with some men he already knows.

Make a lasting impression

Always be congenial. Be careful that what is meant to be "good-natured" fun and teasing isn't mistaken for sarcasm or backbiting. There's an old saying that is worthy of remembering: "You only have one chance to make a first impression."

Personal contact is what brings men to the Society. That's the "public" in public relations. An informed membership can have a very positive influence on the public. Enthusiasm comes naturally when you know what you're talking about.

See the big picture

What about the Society itself? How much do you really know that you can share with someone else, especially someone you'd like to have visit or join your chapter? The Society's vision statement is printed in *The Harmonizer* each month. Do you know what it says? "*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.*" That's a powerful message to share with a man you're inviting to visit your chapter.

1998 is the 60th anniversary year of the Society. With 34,000 members, more than 800 chapters, nearly 2,000 registered quartets and eight foreign affiliates, there's a lot to talk about, both internally and externally, from a PR standpoint.

Talk the talk

Every organization has its jargon, and barbershopping is no exception. Terms such as tag, swipe, Chinese seventh and woodshedding are meaningless to a non-Barbershopper. When promoting our


hobby, it's wise to stick to terminology everyone can understand. At the chapter meeting, take the time to explain to guests what the terms mean. Let them hear what they sound like and then be sure to have the guests sing along with you.

The media have their own terminology, too, and when you deal with the media, you need to speak their language to be taken seriously.

There are a couple of distinctions everyone should know. The word "*ad*" is probably the most misused term by people not connected with the media. The most frequent mistake is to call a public service announcement (commonly called a "PSA") an ad. An ad (short for advertisement) has very few words, usually has some graphic design in it, and is printed in a box. *Ads cost money. Do not ask for "free ads."* You won't get them, and you'll annoy the editor.

A public service announcement typically appears in a newspaper community calendar section and will briefly announce an upcoming event or show. Newspapers print PSAs on a space-available basis and at no cost. Radio and television stations provide a similar service. Radio PSAs are generally kept to 15 seconds each. Television stations frequently have PSAs scroll under weather forecasts or the station identification break.

Make a difference

Each of us has some responsibility in taking the Society's message to others. While everyone wants more "public relations," we should remember that *personal* relations are, in fact, *public* relations. 



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. () _____

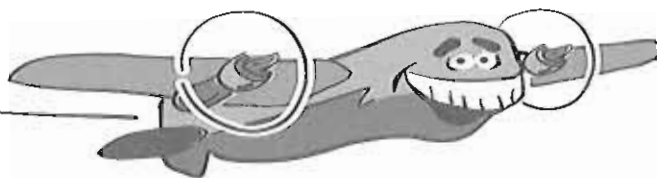
Quantity	Type	Rate	Total (US funds)
	Adult	\$90.00 ea.	\$
	Jr. (under 12)	\$45.00 ea.	\$
Add \$3 P&H for each 8 registrations ordered. (Example: 1-8, \$3; 9-16, \$6, etc.)			\$ 3.00
TOTAL			\$

☐ 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 _____

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Atlanta, Georgia
June 28 - July 5, 1998



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JAMBOREE IX

ATLANTA 1998



WORLD HARMONY JAMBOREE



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

Presents.....

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

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

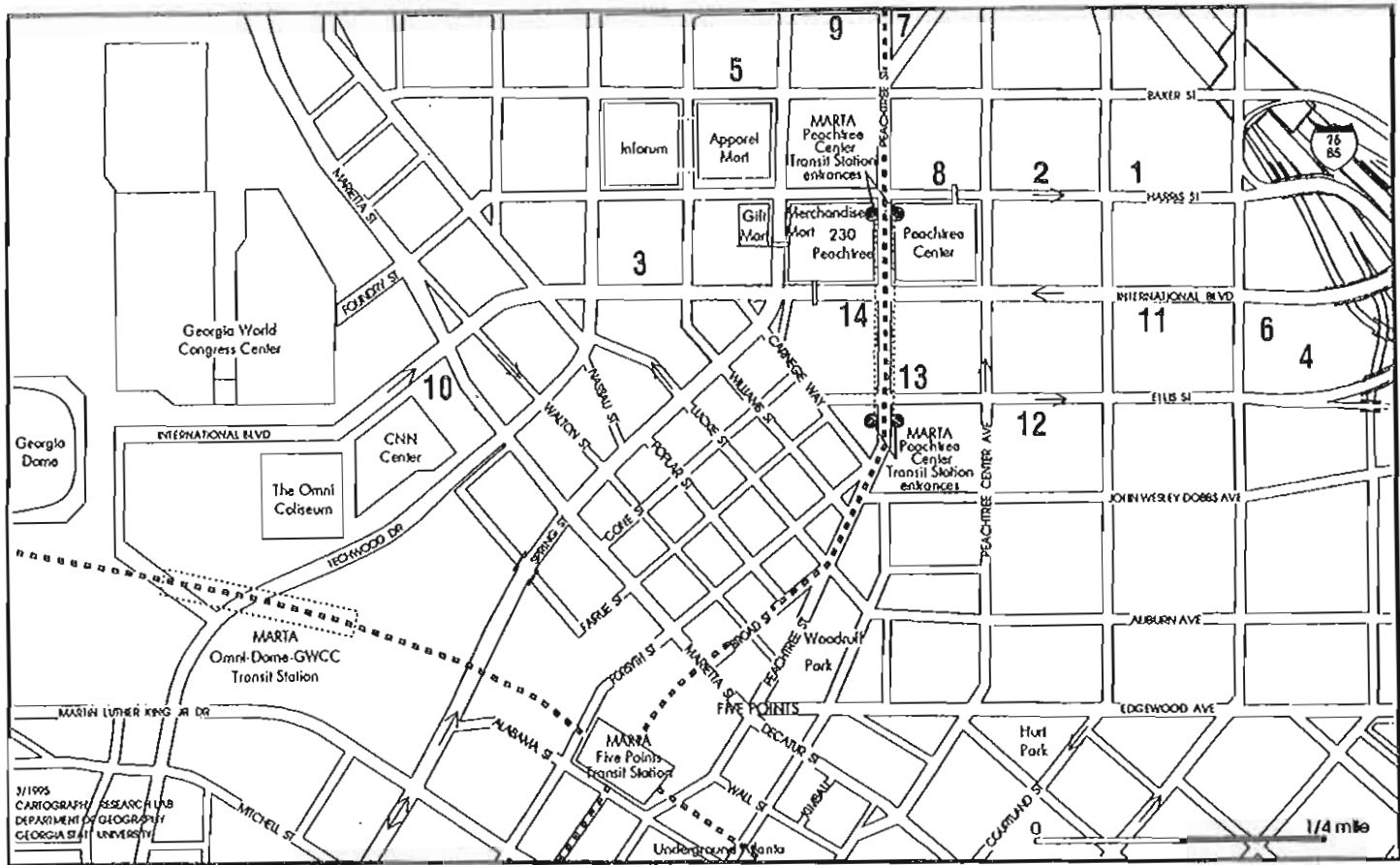
_____ Exp. date _____

Name _____

Street/Box _____

City _____ State _____ ZIP _____

Telephone () _____



Atlanta Hotel Information

Free shuttle-bus services will serve most hotels all week. On contest days, shuttles will serve the Georgia Dome from *all* hotels. For hotel locations, refer hotel numbers below to numbers on the map above.

	Sgl/dbl	ExPer	Suites	Pool	Pkg
1. Atlanta Hilton and Towers	\$99	\$20	\$200+	Y	\$8
2. Atlanta Marriott Marquis	\$96	\$20	\$546+	Y	\$17
3. Comfort Inn Downtown	\$82	-0-	\$159	Y	\$5
4. Courtyard by Marriott—Downtown	\$89	\$10	\$139	Y	-0-
5. Days Inn Downtown	\$80	-0-	N/A	Y	\$7
6. Fairfield Inn Downtown	\$75	-0-	\$99	Y	-0-
7. Howard Johnson Downtown	\$75	-0-	N/A	N	\$6
8. Hyatt Regency Atlanta	\$93	\$10	\$205	Y	\$17
9. Inn at the Peachtrees	\$76	-0-	N/A	Y	\$5
10. Omni Hotel at CNN Center	\$106	\$10	\$370	N	\$15
11. Radisson Hotel Atlanta	\$90	\$10	\$260	Y	\$12
12. Ramada Hotel Downtown	\$72	\$10	\$245	Y	-0-
13. Ritz-Carlton Atlanta	\$117	\$15	\$360	N	\$17
14. Westin Peachtree Plaza	\$97	\$15	\$255	Y	\$10

Sgl/DbI - Rate is for 1 or 2 persons with 1 or 2 beds

ExPer. - Charge for each extra person more than two

Suites - Suite rates are minimum for a parlor and 1 bedroom. Hotels have a limited number of suites.

All hotel rates are subject to state and local taxes



SPEBSQSA 1998 International Convention

Official Housing Request Form



Instructions

Complete and return this form by mail.

SPEBSQSA Housing Bureau
233 Peachtree Street, N.E.
Suite 100
Atlanta, GA 30303

NO RESERVATIONS CAN BE ACCEPTED BY PHONE.

- Please complete all sections below.
- All requests must be made in writing to the Housing Bureau.
- Room assignments are made in order of receipt.
- Be sure to list definite arrival/departure dates and times, and all room occupants.
- Reservations should be guaranteed by credit card. Hotels may require up to a 72-hour cancellation notice. Check your confirmation closely for specific information concerning cancellations. You may be charged for non-compliance.
- Reservations must be made by May 29, 1998.

A: Confirmation (please type or print)

Confirm reservations to:

Name _____

Street or box _____

City _____ State _____ Zip _____

Daytime Telephone () _____

Fax () _____

After receipt of confirmation, all changes (arrival/departure dates and cancellations) should be made in writing to the Housing Bureau. Within 15 days of the convention date, all changes must be made directly with the hotel.

The Housing Bureau will inform you by mail of your hotel assignment. A confirmation from the hotel will follow. Please be aware that some hotels may request an advance deposit at time of confirmation.

You may guarantee your rooms by completing the following:

- ☐ VISA ☐ MasterCard ☐ AMEX
☐ Discover ☐ Diners Club

☐ If you have a disability and may require special hotel accommodations, please check here. You will be contacted by a staff member or the Housing Bureau to discuss your specific needs.

Card No. Exp. Date _____

B: Hotel choices (list three choices in order of preference)

1st _____

2nd _____

3rd _____

In the event accommodations are not available in the hotels of your choice and another hotel must be assigned, is location ☐ or price ☐ more important to you?

Arrival date _____ Hour _____ a.m./p.m.

Departure date _____ Hour _____ a.m./p.m.

☐ Non-smoking ☐ Handicapped (see section above)

C: Room type (indicate number of rooms and type required)

____ Single room (1 person/1 bed) ____ Double room (2 persons/1 bed) ____ Twin/dbl room (2 persons/2 beds) ____ Parlor suite (☐ one or ☐ two bedrooms)

D: Names (list occupants for EACH ROOM—please bracket names of those sharing)

_____	_____
_____	_____
_____	_____

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 Skylift.

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 Skylift 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 hours

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Tour B - CELEBRATE OUR DREAM - 3 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 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. \$ _____

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On tuning better

by Jeff Taylor, Santa Ana, Calif., by way of the Harmonet

Thanks to the Harmonetters who have so thoughtfully explained the acoustics of tuning. It is important that we understand tuning from a scientific point of view, and we're fortunate to have a growing number of barbershop leaders who do.

Ears over pipes

I would guess that most who've had experiences similar to mine will agree that it is the singer's *ear* that is of greatest importance in his success, not his pipes. As the director of a pretty good chorus here in SoCal used to advise me, "I can teach them to sing; but they've got to be able to hear the door slam." I couldn't agree more. For our purposes, we Barbershoppers need to be able to line up solid chords.

We don't quite know what we are doing

But teaching aural acuity is a pretty tricky business. First, because we don't have much in the way of time, energy or expertise to give to it; and second, because our expertise isn't so expert. Science has barely begun to unravel the workings of the human brain.

Our understanding of the processes involved in pitch perception and replication is incomplete, to say the least. We just don't know as much about how a person perceives musical sound as we know about how to teach good vocal production. That said,

There is hope

No doubt our best Barbershoppers have always had a certain type of aural gift, usually a strong vertical awareness; but many have strong linear instincts, too. However, a gift needs to be *tended* or it's of little value. I certainly remember being less aware of tuning issues years ago than I am now.

So, there must be room for growth within a person's given limits. Some people's limits may be close at hand, while others may never appear to reach them in their lifetime. The only way to find our limits is to reach *past* them.

May I suggest a few principles for improving tuning? They've helped me, anyway:

- **Listen to quality vocal models.** Refuse to call "musical" any music that does not incorporate a high degree of attention to intonation. Okay, entirely rhythmic styles or styles using scales and tuning systems not used in Western music are exceptions, but otherwise, don't spend a dime on music recordings that play fast and loose with intonation.

What you listen to forms the basis for your brain's definition of "in-tune." If you don't listen to well-tuned music, you won't be able to make it.

- **Sing bass.** At least sometimes you must sing the bass line to standard functional harmony songs. Years of singing Bach and barbershop bass has made it almost impossible for me to hear a melody without at least conceiving of a harmony for it, all based on the bass voice. Learn to find roots of chords and to sing in contrary motion to the melody by singing bass.

- **Woodshed.** Whether you join AHSOW or not is your business. There's nothing better for the ear than becoming responsible for the harmonies of a song. But if you *really* want to be in the driver's seat, you'll have to go back to the paragraph above.

- **Sing in a quartet.** There's just nothing else like it. You'll be forced to listen like you've never listened before. And satisfying? You bet!

- **Sing with the best.** In 1976, when I was 16 and had been a Barbershopper for less than a year, I got my first international quartet album. I spent hour upon hour in my room, putting off calculus homework by singing along with that tape. To this day, I know the *Innsiders'* version of "Redhead" inside out. And I mean *all* the parts. In fact, I'm probably still pretty clean on most parts of many songs from the top-ten albums from my first few years in the hobby.

But the fact that I learned a part or two of a song or two isn't *nearly* as important as that I learned how to lock a barbershop chord. I didn't learn this by just singing along; I actually tried to *improve* the quartet sound—at least so far as it sounded to me

inside my head. Sing along with the best quartets and choruses.

Better yet, join one. Or, if possible, help the one you're in to *become* one. Studying with and barbershopping under Dr. Greg Lyne brought me up to a whole new level of acoustical awareness. I already had a pretty good ear naturally, but Greg made me aware of so much more to be heard. I got better because a great teacher *asked* me to. So:

- **Ask more of yourself.** We can only become more aware if we accept that there is more to hear, and that we just haven't been paying attention to it. Focus on sound—all sounds, musical sounds, the sound of your vocal heroes, *your* sound. Really, I mean *really* listen anew for what you never heard before.

Don't give up

Aural acuity is still something of a mystery, so it may take time to find strategies that really work for you. But you probably have not reached your limit. Ask yourself to find the limit by reaching past where you think it already is.

Put yourself in connection with others also in search of musical excellence, whether through albums, conventions, or at weekly rehearsal—sing with the best. Accept failure as a normal part of learning and let it teach you what it can.

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Barbershopping's "Talking Heads"

by Ruth Blazina-Joyce, Museum Curator/Archivist

It's all on tape

One of the most interesting parts of the Museum's collection is oral history interviews. The notion to "capture the views and reflections of our living leaders and preserve these for posterity" was first proposed by Historian Emeritus Dean Snyder in the fall of 1966. With the approval of the Society Board of Directors, Dean sallied forth, armed only with a tape recorder, into the vast uncharted wilderness of the Society's collective memory.

Snyder began his sojourn with Carroll Adams, the Society's second president and first executive director. During the next several years, he expanded his quest to include quartet champions, arrangers and historians, as well as past presidents. By 1971, more than two dozen men recorded their triumphs and disappointments and hopes for barbershopping.

Dean picked up the tape recorder once more in the early 1980s, adding another four interviews to the collection. Since then, the program has been continued by others, most notably Southwestern District Historian Grady Kerr. Grady boldly ventured into restaurants, hotel lobbies, and airport lounges to interview more than 30 Barbershoppers between 1988 and 1993, including a marathon six-hour session with two-time gold medalist Mo Rector.

After the tape is over

Getting the interview is only the first step in the process. Once the tape comes to the Heritage Hall Museum, I make an initial verbatim transcription by listening to the tape and typing it, word for word and phrase by phrase, into the computer. Then I listen to it again while reading the transcription on the screen. This lets me correct any errors and ensure that the transcript is as true as possible to the tape. Research comes next. Each "fact" mentioned in the interview is double-checked for accuracy, i.e., was the 1970 convention actually in Atlantic City? Did the Peninsulaires chorus really place fifth in 1982?

When that's done, I give the transcript a light editing to remove most of the "uhs" and "umms" that we don't think twice about while listening, but really, uh, notice when, ummm, we're reading. This is also when those discussions of last night's *Seinfeld* rerun and the outcome of the next bowl game that have somehow crept into the conversation are deleted.

At this point, a copy of the transcript is sent to both the interviewer and interviewee for review. Once I get their comments, I make any needed corrections or additions and, at last, am ready to produce a final copy. Each participant receives one, and one goes into the archives for the benefit of future researchers. Currently, there are two projects going on—a doctoral dissertation and a book on barbershopping—that are using our oral history collection.

got fingers?

The Museum is looking for 10 good fingers to help turn tape to type. If you have 10 fingers willing to be long-distance volunteers in our oral history program, please contact Museum curator Ruth Blazina-Joyce for details at (414) 653-8440 x 8558 or museum@spebsqsa.org.

And now, some "talking heads":

Vern Reed, tenor of the 1950 Buffalo Bills,

recounts how they landed the quartet part in Meredith Willson's *The Music Man*:

"Meredith had a radio show on NBC, and when he showed quartet singing, he used barbershop, and he used our records. And, we wrote him and thanked him. Now, on the radio station that we were appearing on in Buffalo at that time, there was a show called the *Luncheon Club* and the announcer told us, 'I think it would be a great idea if you'd come down here for a *Luncheon Club* show with Meredith.'



"So we went and had lunch together, and Meredith told us about this thing he was writing, and he says, 'Boy, when the time comes, I wish you fellows would consider it.' We paid no further attention to it at all. This was 1952.

"And in '57, in March, the phone rang in my office. It was long distance, and this fellow says, 'My name is Kermit Bloomgarden. I'm a producer in New York. Meredith Willson told me to call you. He said he talked to you about this thing he's written. We'd like you boys to come down for a try-out.' I was just completely flabbergasted.

"So we went down to New York and we had this audition. And when it was all over with, they said, 'OK. Don't call us; we'll call you.' About two weeks went by, and they said, 'Would you come down again?' So we found a free Saturday and we went down, and after we got through they said, 'Well. We've auditioned others, but you can have it. It's yours.' And then—honestly, frankly, sincerely, and as crazy as this sounds—we wondered, 'Do we want it?'"



Noted arranger Lou Perry

recalls the first major overhaul of the judging system in 1968:

"Well, in '68 they were getting ready to revise. Bob Johnson decided that if we were going to have an arrangement category, we'd better find out what barbershop was. So he brought 14 arrangers together. What a bunch. Jack Baird and Denny Driscoll,



Greg Backwell, Dave Stevens, Freddy King, Lloyd Steinkamp. And a 16- or 17-year-old kid; that was the first of Greg Lyne.

"And Johnson gave us a whole great big bunch of stuff, and he said, 'Work on it. If it's not worth working on, dump it. But anything that you think should be worked on, you work on.' And so we would write in the daytime, and at night, we would sit around the big table in the director's office and sing the stuff that we had written and try to decide whether it was barbershop.

"And somehow or other, it got to the point where if Greg Lyne and I said it was barbershop, everybody believed us. By Tuesday night, there was consensus. Everybody *knew*, just from the seat of his pants, whether it was barbershop or not. We turned out 107 arrangements that week. That was a great turning point in the history of the Society, that week in 1968."



**Carroll Adams,
our first executive director,**

offers his reminiscence of a little across-the-border smuggling activity in the Society's earlier, poorer, days:

"There's one thing that I'll never forget; and that is that during the first three years of our having Canadian chapters, there was the problem of getting supplies to them without paying duty. So for those three years, every time we got an order from a Canadian chapter, I would have the office boy bundle [the supplies] up, I'd hide them under the hood of my car, drive across the Ambassador Bridge, get out on a country road, lift the hood, take them out, put them on the seat beside me, and take them to the Windsor, Ontario, post office and mail them without paying duty."



Gene Cokeroff,

tenor of the 1961 Suntones, describes a classic routine that featured the curtain opening on the quartet, standing apart silhouetted on a back-lit stage with hand mics before they began their first number:

"Starting in the dark. That was always a strange sensation. You know, as a quartet

you kind of hang together for strength. And when you're spread out and all you've got is a SM58 and your partner is 20 feet away, it's strange. We used to have a very difficult time with knowing exactly when to start. Harlan would blow the pitch before the curtain opened, while the announcement was being made. So it's dark and you're standing there with the pitch in your head and you can't hum because now your mic's hot.

"The curtain would open and we'd bring our mics up and we could feel that ... that pregnant moment, you know, when that applause

would reach a critical point of stopping, and we'd start. It was always a unique thing." 🎤



Suntones, circa 1988, *without individual hand mics.* Cokeroff at photo right.

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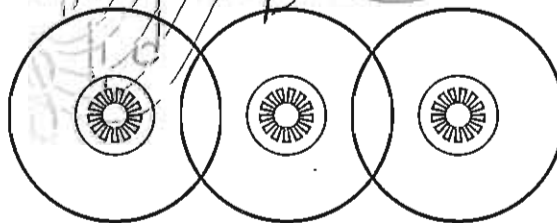
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When the Frederick, Md., Chapter held a crazy hat night for a December meeting, the members selected the four most goofy-looking hat wearers to sing as a quartet. Shown above are (l to r): Jim Spahr, tenor; Allen Flanigan, lead; Bob Fishack, bass and Jeff Avey, bari.



Above, unidentified members of the Fort Wayne, Ind., Chapter were just a few of the members and wives who manned a beverage booth during the Fort Wayne Three Rivers Festival last July. Funds raised will help cover expenses for the **Summit City Chorus's** participation in the Austrian Alps Music Festival this June.



Above, the **Keystone Capital Chorus** of the Harrisburg, Pa., Chapter performed at the Festival of the Arts held at Little Buffalo State Park in rural Perry County. The group is directed by Hal Kraft.



The **Rampart Street Irregulars**, members of the Gtr. New Orleans Chapter, performed for a Mardi Gras kick-off gala presented by the Friends of Rivertown. Shown above (standing—l to r) are: Lloyd Alexander, Dick Barney, Charlie Morvant, Sherwood Platt, Dave Gansar, (kneeling) Cal Moret, Chris Meister and Joe Jacquat.



Using show proceeds, the Akron, Ohio, Chapter entered a decorated tree (above) in the Akron Children's Hospital "Parade of Trees." The trees were offered in a silent auction during a \$65-per-plate fundraiser for the hospital. Ken Spencer's daughter created a wooden quartet to stand before the boom box (at left), also donated by the chapter, which continuously played the **Vocal Majority's** CD *Alleluia*, donated by Society headquarters.



At left, Jim and Greg Clancy, directors of the **Vocal Majority**, passed the SWD chorus champion trophy to Eddie Martinez, director of the **Heart of Texas Chorus** of the Central Texas Corridor Chapter, as HOT Chorus members looked on. This marked the first time since 1971 that a chorus other than the VM, **Houston Tidelanders** or **OK Chorale** had won the Southwestern District chorus championship.

At right, the **Minneapolis Commodores Chorus**, directed by Jim Halvorson, performed at the Minneapolis City Plaza to initiate National Night Out, a city-wide effort to promote safety in the neighborhoods.



In late November and early December, 30 members of the **Kingsmen** chorus of the Kingsbridge Barbershop Club (BABS) and their wives visited North Carolina, South Carolina and Georgia. Besides visiting with the Rocky Mount, Charlotte, Research Triangle Park, Raleigh, Greenville, New Bern, Savannah and Marietta chapters, the group made more than 20 public performances. Shown above on one of the four Christmas shows presented by the Marietta, Ga., Chapter's **Big Chicken Chorus** is the combined ensemble, including quartets **FRED** and Sweet Adelines International's **Vogue**. Besides chapter shows, the Kingmen also performed at schools, hotels and parks through out the area.

more Chapters in Action



At left, the **Festival Chorus** of Pensacola, Fla., was a featured performer in a revival of the Chautauqua held in De Funiak Springs. The event was reported in *Country* magazine last spring.

Shown at right, the **Greater Rockford Barbershop Chorus** of Rockford, Ill., has performed Christmas carols on behalf of the Salvation Army for the past 18 years. The group is directed by Bill Doll. Major retail outlets and restaurants are asked to donate \$100 for 15 minutes of carols, usually raising about \$3,000 for the Salvation Army. In the background is the executive bus furnished to the chorus by Amcore Bank for travel between caroling locations.



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

BUBBLES

8 I know, some day, they'll fade a - way; Those

8 bub - bles will fade in the air. fade in the air.

Ed Waesche, 1988-89

At right, barbershop goes rock and roll. Members of the rock band **Phish** performed the Society's arrangement of the Star Spangled Banner at an L. A. Lakers game last fall. The band regularly sings barbershop songs as part of its show, thanks to sheet music provided by SPEBSQSA. Phish is



one of the top touring bands in the country, grossing more than \$60 million in 117 show dates last year. [Photo by Sofi Dillof]

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News About Quartets

Shown at right are (l to r): Ron Abel, bari; John Warrior, lead; Bryan Van Deun, bass and Reid Ecton, tenor—the **Old Mission Messengers**, our cover quartet.

About our cover photo (at right)

According to a story carried in *The Kansas City Star* newspaper, here's how the **Old Mission Messengers** came to be featured in the *Land's End* catalog. Baritone Ron Abel decided to form a quartet with other members of his church choir to perform inspirational barbershop songs for the congregation of the Old Mission United Methodist Church. While he was ordering matching *Land's End* shirts for the foursome last summer, a curious operator asked about the embroidered logo and the four different sizes.

Upon learning that this was an order for a quartet of varying age, background and occupation, she tipped off her bosses. *Land's End* then called Abel to ask if the group would be willing to pose, wearing the shirts, for its catalog. The two-page spread that appeared in the August issue included background information on the foursome and the diversified occupations of its members.

For the photo shoot, *Land's End* gave each member a \$200 gift certificate. What did they spend it on? Another set of shirts, for one thing.



La Mesa City Limits traveled from San Diego to the desert community of Barrego Springs, Calif., to bring barbershop to students of the local high school. Shown above are (l to r) Thom Smith, tenor; Joe Perry, lead; Bob Holloway, bass and Jim Brant, bari.



Although the bass had to obtain a hospital pass and sing from a wheelchair following knee replacement surgery, **YB Limited** fulfilled a scheduled singing engagement. Shown above are (l to r) Dick Ott, bari; Frank Chlad, tenor, Lowell Wolfe, bass and Arnie Appel, lead.



The **Patch Chords** entertained at Dominos Pizza's Christmas party for the Children's Leukemia Foundation of Michigan. Shown above (l to r) in Santa hats are: Larry Best, bari; Rich Harlow, tenor; Doug Pearson, bass and Roger Cahaney, lead.



Shown above on the scoreboard TV, **The Detroit Sound Company** performed the national anthem before a Detroit Pistons vs. Atlanta Hawks basketball game in November. Pictured (l to r) are: Rudi Krampf, tenor; Kelly Brummett, lead; Al Fisk, bass and Jim Ryan, bari.



During the taping of a TV interview on the Melbourne, Fla., Chapter activities at the local Time-Warner station, **Happy Daze** quartet performed a few songs. The interview, undertaken by the Chamber of Commerce as a matter of public interest, included promotion of the upcoming chapter show and Singing Valentines. Shown above (l to r) are: Dan Brinkmann, tenor; Larry Wuensch, lead; Doug Price, bass and Al Dreppard, bari.



Friends R 4 had a unique opportunity to perform at the opening of a new barbershop in Emmitsburg, Maryland. Shown at left are (l to r): John Hewetson, lead; Dick Kreh, tenor; Dave McConagaha, bari and Alan Olson, bass.

Shown at left during the AIC Winter Weekend in Pinehurst, N. C., 1995 champion **Marquis** performed in public for the first time with new lead Denny Gore (l to r): Dale Fetick, tenor; Denny Gore, lead; Jay Hawkins, bass and Paul Gilman, bari.



more News About Quartets



Since Roy Frisby, lead of the 1942 quartet champion **Elastic Four**, was spending his 91st birthday at the Washington, D. C., home of his daughter, **Premiere** was invited to join in the celebration. Shown at left are (l to r): Dennis Malone, bari; Bill Clark, bass; Roy Frisby; Fred Womer, lead and Rick Savage, tenor.

The **Springfield Music Company**, 1996 SWD comedy quartet champion, appeared for the second year on Tony Orlando's *Salute to Veterans* show last November 11 in Branson, Missouri. Shown at right (l to r) are: Warren Carlson, tenor; Clyde Stant, lead; Paul King, bass and Ron Wallace, bari.



The coaching staff took time out for a photo op during the third-annual Quartet Workshop sponsored by the Lake County, Ind., Chapter. The all-day affair was attended by 14 quartets from the Cardinal and Illinois districts. A \$50 fee from each covered expenses for the coaches and a pizza lunch for all. Great idea. Shown above (l to r) are: Bob Squires, Bill Rashleigh, Joe Liles, Dick Johnson, Paul Fernando, Joe Sullivan and Ron Rank.



After **Fallcreek** performed for patients at a Grand Forks, N. D., hospital in November, the grandchildren of one lady, who was serenaded in her room and passed away a few days later, inserted a writeup in the *Grand Forks Herald* about how much the quartet had cheered up her last days. Shown above are: Chuck Koerner, lead; Hooper Holter, tenor; Kevin Dean, bass and Mark Magnus, bari.

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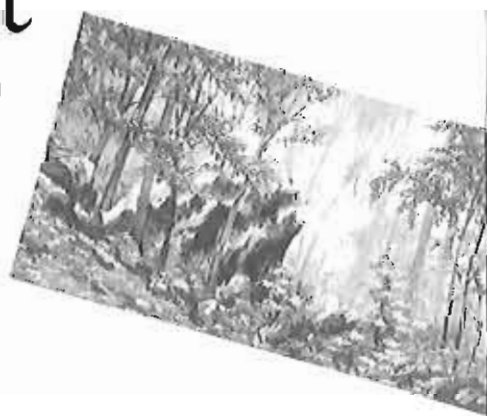
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Men of Note

Listed below are the Men of Note with 20 or more credits who added to their totals during the fourth quarter of 1997. Totals in center column.

Cardinal			Far Western			Land O' Lakes		
Perkins, Douglas	24	1	House, Robert	21	2	Eisenman, Roger	22	2
Central States			Monnich, John	68	1	Gall, Robert	23	1
Drown, Gary	24	4	Orloff, Jerry	136	1	Mid-Atlantic		
Griffith, Jim	32	1	Smith, Ronald	47	1	Strong, James	60	1
Knoke, Harlan	20	4	Stern, Richard	21	1	Northeastern		
Myers, Byron	40	1	Watson, Sid	23	4	Church, Charles	33	1
Dixie			Woodard, Jack	39	10	Gault, Harry	20	1
Mavis, Carrol	27	1	Illinois			Ontario		
Moore, Gene	22	1	Schlesinger, Joseph	40	2	McDougall, James	21	1
Wells, Charles	21	2	Johnny Appleseed			Nairn, Thomas	33	24
Evergreen			Schaefer, Fred	28	1	Seneca Land		
Huish, Burton	23	2	Tucker-Kelly, Patrick	34	1	Holt, Walter	27	1
Mondau, Stephen	27	1				Southwestern		
						Higgins, Frank	25	2
						Reeder, Farrel	22	1

Chapter Eternal

During the fourth quarter of 1997, the following members were reported to the Society office as deceased.

Cardinal			Johnny Appleseed			Ontario		
Daly, Edward	Muncie, IN		Harris, James	Maumee Valley, OH		Wilson, Wilfred	Stoney Creek, ON	
Mace, Jerry	South Bend-Mishawaka, IN		Hartzer, Robert	Marion, OH		Pioneer		
Ricks, Jesse	Western Kentucky, KY		Mestemaker, John	Grand Lake, OH		Fitzgerald, Garold	Gratiot County, MI	
Smith, Leonard	Greater Indianapolis, IN		Pyeritz, Paul	Greater Pittsburgh, PA		Lopez, Frank	Motor City Metro, MI	
Central States			Shuma, Paul	Mon Valley, PA		Saby, Ted	Windsor, ON	
Lyon, Walter	Atlantic, IA		Speelman, K. H.	Fostoria, OH		Rocky Mountain		
Rixe, Harold	Iowa City, IA		Spreng, Harry	Butler, PA		Hinman, Robert	North Platte, NE	
Dixie			Wetherholt, Manning	French City, OH		Seneca Land		
Brooks, Jed	Stone Mountain, GA		Land O' Lakes			Hoffman, Harry	St. Mary's, PA	
Buechel, Alvin	Pinehurst, NC		Beckett, Ralph	Madison, WI		Hovis, Francis	Venango County, PA	
Evergreen			Erlandson, Arthur	Minneapolis, MN		Silvis, Hunter	New Bethlehem, PA	
Bennett, Douglas	Eugene, OR		Guyatt, Maurice	Thunder Bay, ON		Weaver, Thomas	New Bethlehem, PA	
Braden, Richard	Bellevue, WA		Lemberger, Edward	Milwaukee, WI		Southwestern		
Kurtz, Stephen	Mt Baker, WA		Mid-Atlantic			Adee, Lawrence	Texas Triplex, TX	
Uhles, Robert	Mt Baker, WA		Ackermann, Ben	Rahway Valley, NJ		Sunshine		
Weeks, Lloyd	West Portland, OR		Aregood, John	Wilkes Barre, PA		Chellberg, Clair	Fort Walton Beach, FL	
Far Western			Bush, James	Bowie, MD		Colado, Arnold	St Petersburg, FL	
Ard, John	Frank Thorne		Heckman, Harvey	Bryn Mawr, PA		Cooper, Elmer	Manatee County, FL	
Beavers, Joseph	Tucson, AZ		Horn, Raymond	Philadelphia, PA		Fors, Richard	Naples, FL	
Bennett, Gerald	San Luis Obispo, CA		Light, Albert	Lebanon, PA		Godin, William	Zephyrhills-Dade City, FL	
Briggs, Earl	Davis-Woodland, CA		Morris, William	Lansdale, PA		Mayne, Thomas	Charlotte County, FL	
Goad, Donald	Central California, CA		Pines, Cloyd	Lewistown, PA		Mercer, Frank	Fort Walton Beach, FL	
Olson, Marshall	Santa Barbara, CA		Northeastern			Swanson, Oscar	Englewood, FL	
Simpson, William	Prescott, AZ		DeSieno, Louis	Schenectady, NY				
Thomas, William	Palomar Pacific, CA		Jones, Raymond	Providence, RI				
Illinois			Shannon, Wm.	Norwich, CT				
Brien, George	Oak Park, IL							



Off the page and on the stage

by Ev Nau, Managing Director of Member Services

I received an interesting press release from Mike Walsh of the Stone Mountain, Ga., Chapter recently. In part he wrote:

"The Stone Mountain Barbershop Chorus added 12 new singers to the risers as a direct result of its 'On Stage' membership campaign in 1997. Prospective members were given the chance to perform with the chorus as part of its annual show in mid-November, 1997. Twenty-nine men responded to the splendid media coverage and direct member referral campaign, receiving sheet music and part-predominant audiotapes to make learning the music as easy as possible.

"Nineteen candidates actually sang with the chorus during the three-performance show weekend. Twelve men then completed the audition process for chorus membership and added their names to the chorus roster." Wow!

Mike continued, "A follow-on program, 'On-Stage II,' invites prospective members to join the 62-man Stone Mountain Chorus

on the contest stage at the Dixie District Spring Convention in Gatlinburg, Tenn., in late March, 1998. Eleven new candidates are currently mastering the notes and words." Double Wow!

Congratulations Stone Mountain. What a great way to bring in members!

Did everyone notice that they used their two biggest yearly events to include potential members rather than use them as excuses to avoid recruiting? The numbers are awesome, and the closing ratio of new members thus far is very impressive. Better than 33 percent of the initial respondents became members on the first attempt!

Notice that the success of the first venture is being quickly followed up with another opportunity. The new members are being taught that membership development is an on-going process, not a once-a-year event. Notice that there was a concerted effort involving media coverage, member

involvement in supplying names of prospects, preparation of musical learning tools and a culminating activity to the membership drive itself. Too often, chapters will recruit members and then hold them at arm's length for a long time before they allow them to actually sing in public with the chorus.

Notice that Stone Mountain is a growing chapter, which has overcome the downward inertia of trying to "fit" the program into their schedule. Instead, they have developed their schedule with membership development the focus for the period of time in which preparations would normally occur for a big chapter event.

Notice that music has been the key to the success of the program, especially music that the prospect gets to sing right away! Notice my admiration for their efforts.

OK, how many more Stone Mountain ideas are out there?

I'm all ears. Tell us your story.



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

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Bucks County, Penn., **Country Gentlemen** chorus is now accepting applications for music director. Qualified individuals must have the desire to excel in competition while inspiring others with enthusiasm in true barbershop style. Applicants should mail their resumé to Jim Cochran, 234 E. County Line Rd., Hatboro, Pa. 19040. Desiring a resumé form, call (215) 672-1571.

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.

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REUNIONS

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.

Attention, former **Pine Barons!** The Cherry Hill, N.J., Chapter is planning a reunion the weekend of November 7, 1999 to celebrate its 50th anniversary. We would like for you to join us. To get on the mailing list, please send name and address to the Pine Barons Chorus, P.O. Box 417, Moorestown, NJ 08047 or e-mail to noonmark@voicenet.com.

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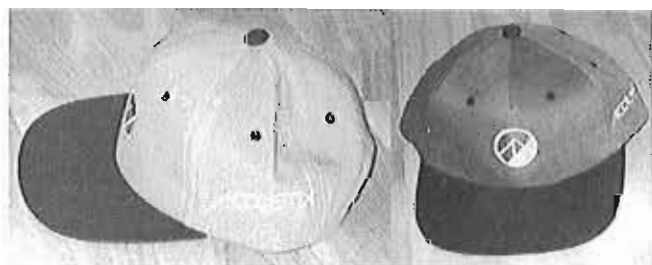
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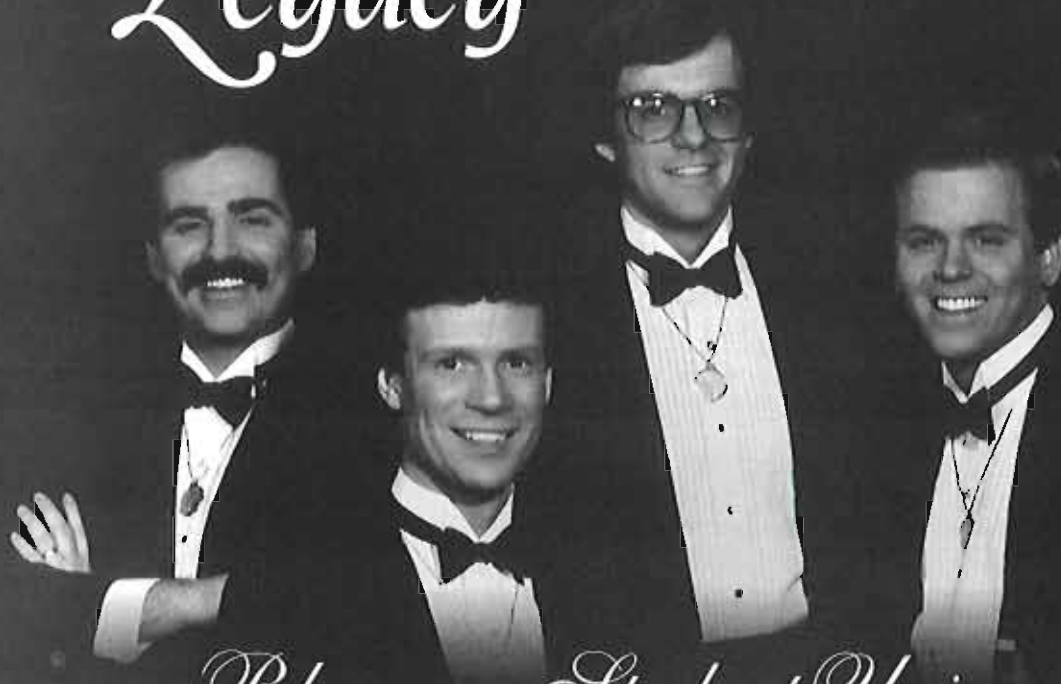
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