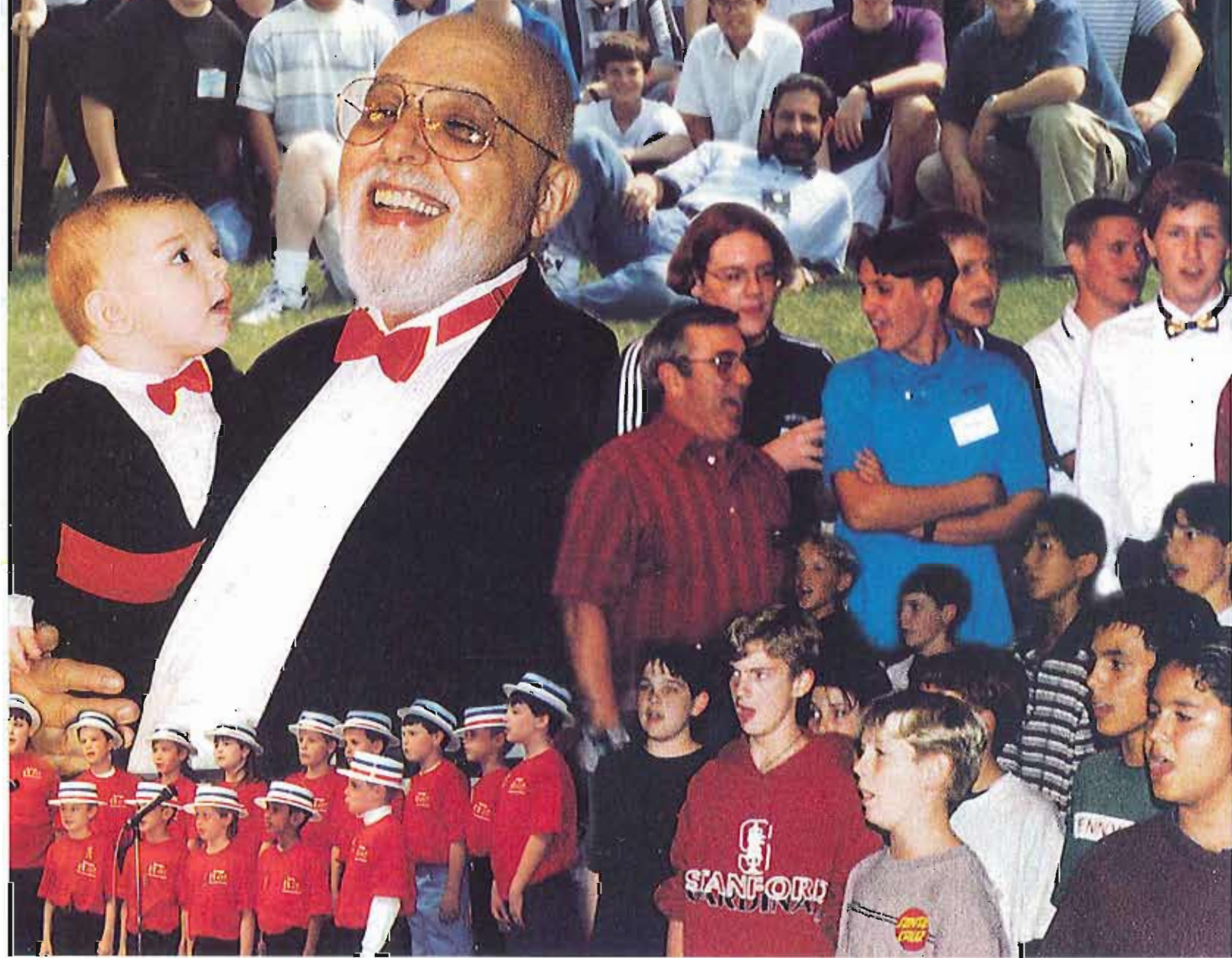


Let's Grow Young Together

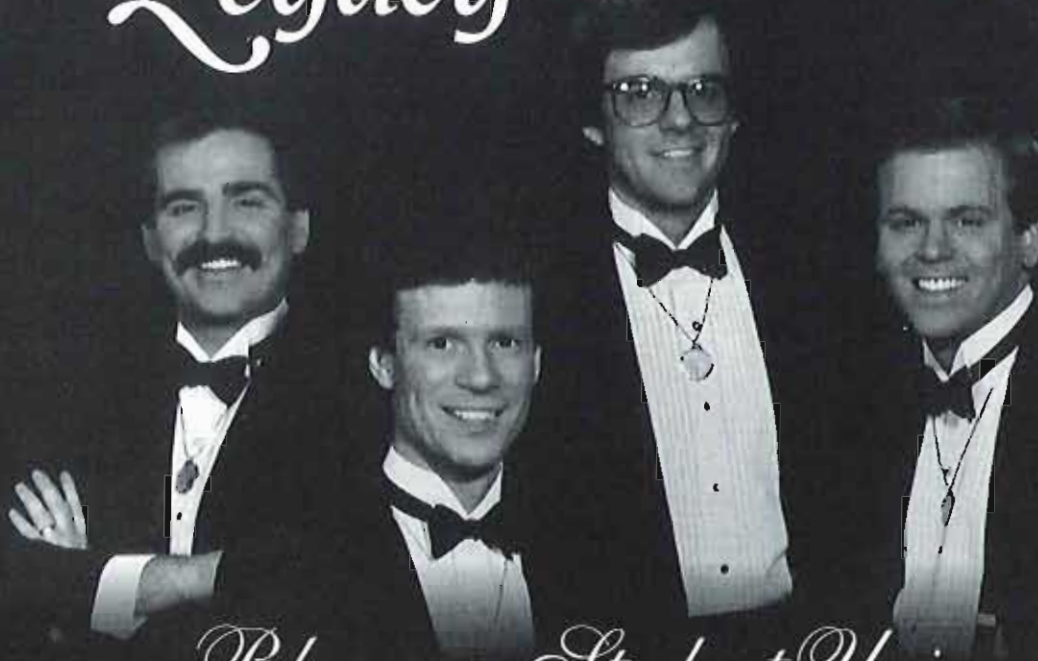


The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1998



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SPEBSQSA
Vision Statement



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

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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May/June 1998

Volume LVIII, No. 3

The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143. Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U. S. funds only). ©1998 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

SPECIAL YOUTH OUTREACH ISSUE

The
Harmonizer

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

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Photo montage by Dave Cross, a member of the Ottawa, Ontario, Chapter and lead of the **Natural High quartet**. Cross is a graphic designer and trainer who travels extensively teaching courses and seminars on computer graphics and publishing. He maintains a website for the **Capital City Chorus** at www.dcross.com/barbershop. [Individual photo details, pages 15 and 18]



Let's Harmonize!

by Darryl Flinn, Executive Director

Honoring our future

Hello, fellow harmonizers. Sixty years ago in the lobby of the hotel Muehlebach, "O.C." and Rupe met and discussed the rebirth of the old American tradition known as barbershop quartet singing. On April 4, 1998, members of the Kansas City Chapter, the Society Board and guests met at the lobby of the recently restored Muehlebach Hotel to honor that remarkable occasion.

The ceremony included a historical perspective by David Wright, the singing of "Down Mobile" and "I Had a Dream, Dear," some of the first music ever sung in our Society's history. We honored our first and only sixty-year member, Kansas City's Orval Wilson, to whom President Waesche read a proclamation.

We then rehung the plaque that was originally dedicated by the Kansas City chapter in 1963. The plaque tells of the fateful meeting of Rupe and O.C. and the origins of our Society. I'd like to honor, thank, and recognize the Kansas City Chapter, David Krause and Gil Lesholz for creating this one moment in time. Honoring our past and learning from it is much more natural than to honor our future ... but that, too, is happening all around us. May I share a "breathless moment" with you?

Last month, I had the great honor of representing President Ed at the Far Western District convention. I visited with the chapter delegates, judged a fabulous prelims quartet contest, as well as their small chorus contest, but of most significance to me was the high school quartet contest.

My own first barbershop quartet happened when I was just a freshman in high school. Can you imagine the thrill I personally experienced as sixty boys in fifteen

quartets paraded across the stage in a real live display of the future of our beloved Society. Oh, how these young men love to harmonize!

This was the district's eighth year to sponsor this event. Additionally, the Far Western District will sponsor two youth camps this year, where two hundred boys will be (as Bob Johnson, former Society director of music, used to say) "hot-dipped in barber-shop."

Just now I'd like to honor the Far Western District for its commitment and "Uncle" Lloyd Steinkamp for being the heartbeat of Youth Outreach in the FWD. Equally, honors go to the hundreds of Barbershoppers throughout the Society who know the importance of sharing our hobby with the youth of North America. We are seeing scores of youth events Society wide, i.e. festivals, contests, scholarships to Harmony College, lots of work with music educators, camps, shared shows, etc. These events are popping up all over and are being sponsored by districts, chapters and individual Barbershoppers. A reality check asks: what's the temperature of youth outreach in *your* chapter? Your district? In your own heart of hearts?

We have the vision of our future down pat. We can best honor that vision by getting completely immersed in our mission of youth outreach.

Let's grow young together.

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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

ANNUAL WINTER

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
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The President's Page

by Ed Waesche, SPEBSQSA President

"Let's Grow Young Together"

"Where there is no vision, the people perish." - Proverbs; 12:18. Our Barbershop Harmony Society has a vision, and we certainly have no intention of perishing. Take a moment to read our Vision Statement. It's on page 1 of every *Harmonizer* issue.

Done? Good.

I've written about the adjective "ever-growing" before; it refers not just to membership, but growth in self-expression, self-confidence and interpersonal skills as well. As to "leading the cause of encouraging vocal music in our schools and communities," I've said that I see no reason why there can't be a barbershop educator or presence in every county in North America.

We've taken on the responsibility of leading the cause for all kinds of vocal music in our schools. We can demonstrate our music at music educators' festivals or at PTA meetings. We can put out song books for male and female voices for use in our schools.

We know the way the kids take to it, so we can count on the teachers and the parents who have been impressed by our music to help us do the work that needs to be done. But it must be a concerted and continuous effort, requiring communication, coordination, cooperation and follow-up.

The youths we reach may be our new members some day; not this week, or this year, or even next year. But, believing for a moment that life imitates art, if "we build it, they will come." It is largely because of these outreach efforts that we will not only *not* perish, we will flourish in future years.

As to more immediate growth, our district leadership has been briefed this spring on the Chapter Challenge membership re-

cruitment and retention program. I trust that every member is aware of the program (communication, again). I say that because not every chapter is represented at each district's House of Delegates meeting, and sometimes it takes a while to get out the "word." But I would like to think that it would be of interest to every member that, if he recruits a new or reinstated member, he has a chance at winning a pair of front-row seats at the next international convention, plus free lodging and transportation for two at the convention.

And, this offer holds for three years! So, instead of making that daily trip to the newsstand to buy your dollar Lottery ticket (thus helping fund some political toady somewhere), why not sit down and think about helping your Society grow?

And while you're thinking about whom you might want to recruit, think of the following: We are growing older, and it'll take a while for our Youth Outreach activities to pay off. Consider this: For our membership numbers to grow at about one percent per year, we'd have to add about 13 percent to our rosters every year to make up for the 12 percent that we lose each year (for whatever reasons).

So, to keep the age of our average member from continuing its upward creep with time (we now average 58 years of age), the average chapter would have to add five or six 45-year-old members each year just to keep that number at 58. Got that? Take your current chapter membership number, multiply that by 13 percent, and successfully recruit that number for your chapter—so long as they average 45 years of age (or less).

So here's my "chapter challenge" for you: What 45-year-old (or younger) man do you know, who has a son in college or high

school, would you like to see enjoy the barbershop experience? (How's that for target marketing?) You don't have to wait for a membership drive to act on this.

Want some tips on recruiting? Check out the Membership Home Page on the World Wide Web at www.harmonize.com/Membership. Or, if you've been reading Charlie Davenport's sharing of other members' recruiting tips on the Harmonet, share them with your chapter vice president for chapter development. (Thanks, Charlie.)

And while I'm thanking folks, I owe one to the president of AHSOW. (I promised to give AHSOW a plug at the midwinter Saturday night show, and I didn't. So, Toban, here it is.) If you're not a member already, check out your district's AHSOW room at your next convention.

If you don't know how to woodshed, learn. The AHSOW folks can help. As Jeff Taylor said in his article on tuning better in the last *Harmonizer*, "There's nothing better for the ear than becoming responsible for the harmonies of a song." It'll grow your musical experience and self-confidence, and growth is the name of the game.



All in the family Slamka

by Reed Sampson, Public Relations Specialist, with Michael Slamka

What has 20 legs and sings barbershop? The answer is, the Slamka family. Ten members of the family (nine men and one woman) either sing or have sung barbershop harmony.

Keep up, there's going to be a test! It began with grandfather John and his brother Emil, and was carried on by John's sons, Ken, Mike and Jack, and daughter, Susie, who sings with the Sweet Adelines. The tradition was handed on to Jack's sons, Michael and Mark, and Mike's sons, Don and Dan. At least the last name is the same!

There have been two quartets that went through the usual member and voice part changes, breaks for college, and time off for the birth of children. But, through it all, barbershop harmony has prevailed in the many Slamka households.

Michael, a third-generation Barbershopper, was taken to his first chapter meeting when he was just 10 years old.



Michael (at right) competed in his first district chorus contest at age 10.

"My dad was babysitting me on a Tuesday night, his rehearsal night, while mom was at work," Michael said. "He had no choice but to take me along that night. He didn't know how the guys would react to having a 10-year-old at rehearsal. I was instructed to sit at the back of the room, mind my manners, and not to make a sound. By the end of the night, I was standing on a chair singing tags with anyone who was willing."

Four years later, Michael sang in his first district competition in a quartet called the **Family Forum**. Michael sang tenor, his dad, Jack, bass, Uncle Mike was the bari, and cousin Don sang lead. The foursome won the novice title that year, and got as high as



Family Forum in the late '80s (l to r): Michael, Jack, Don and Mike.

second place in the district before the group disbanded in 1988.

"One night, just after Don got his driver's license," Michael said, "the Family Forum had a performance to do across town. We wanted to drive separately from the dads, because we were too 'cool' to arrive with them. After much pleading, the dads agreed to let us drive ourselves. We were supposed to sing at 7 p.m., but Don and I got lost and didn't make it until 7:30. Needless to say, that was the last time we drove by ourselves."

Michael said one of his most memorable barbershop experiences was singing with the 1951 international champion, the **Schmitt Brothers**. "I was only 10 years old, but I could see how much fun they had singing together as a family. They were a true inspiration."

In the fall of 1988, the current quartet, **Power Play**, was formed. Michael switched to lead, Jack still sang bass, brother Mark was the bari, and the first non-Slamka, Michael's high school friend Jason Oyler, sang tenor. The quartet placed second in the district in 1988 and won the Pioneer District contest in 1989.

"When we first got the quartet together, Mark, Jason and I were still in high school," Michael said. "We would get out of school at about 3 p.m., and meet at my house around 3:30. We would rehearse and learn songs as a trio for about two hours before Dad got home from work."

"When he got home, we'd meet him at the door and exchange his lunch box for some sheet music," Michael continued. "Then we'd rehearse for at least a couple



Power Play's first district contest in 1988 resulted in a second-place finish (l to r): Jason Oyler, Michael, Jack and Mark.



At the 1983 Pioneer District convention (l to r): Jack, Mark, Bob Demchak and Michael.

more hours. We did that every weekday for about a year.

"People would always ask Dad the same question," Michael said, "How do you make those kids do that?" His reply was always the same: 'How do you make teenage boys do anything?' 'The truth is, it was we kids who bugged and bugged our dads to start a quartet.'

The young Slamkas also had the treat of singing the national anthem for the Detroit Tigers, Detroit Red Wings and the Detroit Lions.

"Jason remembered a funny incident," Michael said. "People always wanted us to sing everywhere at our district conventions. One hospitality room was held at a bar in the lobby of the hotel. We were the only quartet that couldn't sing in that hospitality room, because we were too young. Don and I had to wait seven years just to sing at that hospitality room."

The family goes camping every Labor Day weekend in the town of Harrisville, Mich., for "Harmony Weekend." Some 200 to 300 Barbershoppers, Sweet Adelines, and their families have flocked to the town for more than 30 years.

Michael recalled this incident when the boys were 15 or 16 years old. "Since there are more than just Barbershoppers there, the park has established a curfew for tag singing," Michael explained. "If you sing past the quiet hour, the park ranger will come and break up the campsite and possibly send you packing."

"One year, Jason, Mark and I, along with another young Barbershopper, had a little fun with the rangers," Michael said. "We would ride our bikes to one end of the park, after quiet hour, and sing the loudest tag we could sing. Then we would race to the other end of

the park and do the same there. We had the rangers looking all over the place for us."

The early version of Power Play made two appearances on the international contest stage, finishing 39th in 1990 and 24th in 1991. Late in 1991, tenor Jason Oyler left the quartet to finish college.

In early 1992, cousin Don joined Power Play as the tenor. The quartet had three more appearances at the international contest from 1992 to 1994, finishing 14th, 17th and 14th respectively.

After a two-year hiatus, while Don finished college, Power Play got back together and again went to the international contest stage, and finished 10th at Indianapolis in 1997.

"What a thrill that was," Michael said. "I always dreamed of making the top 20, but the top 10? I never thought it was possible."

But it hasn't all been limelight for the family. They've given back much, as well. "Power Play has been involved with the Young Men In Harmony program with Mel Knight and Jim DeBusman," Michael said. "We sang at music education conferences in Birmingham, Ala., and Madison, Wis. We've always taught and sung at Central Michigan University for high school kids from around the state interested in barber-shop harmony."

While all the Slamkas agree singing as a family has been a great experience, it has taken patience and understanding to keep "family issues" separate from "quartet issues."



Michael and Mark singing tags with members of Tri-County Connection, 1983 Pioneer District champion.

The Slamka family patriarch, "Papa John," still sings with the **Harmony Heritage Chorus**, where Jack is the director. Michael met his wife through singing. Barbershopping is a way of life, not just a hobby for the Slamkas.

"Starting as young as I did, I received invaluable guidance and support from my elder barbershop peers," Michael said. "I realize that only now. I never got into alcohol or drugs, and I really feel that barber-shop played a great part in that."

"I could go on and on about how this Society has affected my life," Michael said. "Every time we do a show or go to a convention, I always hear these words at least once: 'I wish I had known about this Society when I was younger.' I consider myself one lucky kid." 🍷



The Slamkas, l to r: (top row) Arnie, Emil, Mike, (middle row) Ken, Don, Papa John, (front row) Michael, Mark and Jack.

Young voices won't be stilled

by Gary Stamm, CAE, Harmony Foundation Executive Director

Throughout the pages of this magazine you will enjoy stories of young people experiencing the thrill of barbershop harmony. Isn't it wonderful? Most of us wish that we had found this wonderful music and this great hobby when we were teenagers.

The Harmony Foundation is proud to say that our "business" is young people, for the most part. While we help young men discover barbershop harmony, our mission goes beyond that. Through our support of SingAmerica and SingCanada, we help boys and girls enjoy all types of vocal music. Through our support of Heartspring we help children overcome obstacles that inhibit normal life. And through our support of the Heritage Hall Museum, we help young people know about the proud history of a truly American form of music. Contributions to the Harmony Foundation general fund support all these projects.

What follows are actual quotes from young people. Their voices shape our causes far better than anything I can add.

"I like singing because it strengthens the lungs and soothes the soul."
Sixth grader, Germany

Talk is good.
Singing is better.
You can sing any time,
In any kind of weather.
Fourth grader, New York

"My favorite part of chorus is when we sing a song and we all forget who's popular and who's not, who's rich and who's poor, who has the best clothes and who doesn't, who has the best voice and who can barely carry a tune, and we can all sing a song and get along and be friends regardless of whether we get along. And we make a song and sound so good that we just want to die right then. That's the best part."
Ninth grader, Wisconsin

"Without music, the world wouldn't be right. Not a day passes that I have not sung or thought about a song."
Third grader, Georgia

"A song is a little piece of joy in everyone's heart. So if I were you, I would keep it!"
Fifth grader, Missouri

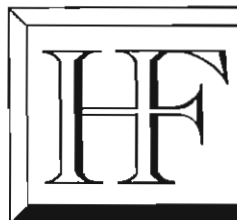
"Music is the language of the earth—from the high sounds of the chirping birds to the low sounds of lightning and thunder."
Tenth grader, Victoria, B.C.

"Without music, we could not fit our voices together."
Fourth grader, Indiana

The residential students at Heartspring have few spoken words, but your support gives them voice.

Surely these inspiring words, "out of the mouths of babes," can help us grow young together. Please contribute to the Harmony Foundation general fund so that these young peoples' voices can be heard. Help us all—Sing . . . for life.

We know that you have encountered stories of young people among your acquaintances, your family or in your communities who have had their lives positively changed by music, and singing in particular. We would like to collect these stories as testimony for the SingAmerica and SingCanada cause. Please contact the Harmony Foundation office (see box at left) and share these accounts with us. If we use your story publicly, we will change or delete names and any other identifying factors.



THE NEXT GENERATION

Make a positive investment in its future...

Harmony Foundation, Inc., enhances life and the quality of life for "the next generation" and for generations to come. The Foundation funds programs such as SingAmerica (SingCanada) and Heartspring which accomplish this goal. They will grow in scope and function *with your support*. You can make a tax-deductible donation to these causes with a check payable to the Harmony Foundation General Fund today.

Sing . . . for life



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(800) 876-SING, ext. 8447

FAX (414) 654-5552

www.spebsqsa.org

Four stories with the same ending

Here are four separate stories of young men, in their own words, who one night found their way to a barbershop chapter meeting.

I joined the **Vocal Majority** in 1984 when I was 15 years old. I had been around barbershop quartet singing all of my life, and already knew about the Vocal Majority when we moved to Plano, Texas, in August of 1983. After starting school, I met Matt Tea, who was also interested in singing and had been to some Vocal Majority concerts. We talked about going to a rehearsal for several weeks, but we never did.

One Sunday afternoon, in the spring of 1984, Matt and I were listening to a recording of another chorus, and decided we were going to find out what it took to join the VM. My father had been a member of SPEBSQSA for years, and we had a chapter officer directory. We found out that the president of the VM lived a few streets away from my house in Plano. We got on our bikes and rode over to his house and knocked on the door. I can't remember now who was president that year, but he was certainly surprised to have two 15-year-old kids knock on his door and ask how to join the Vocal Majority.

We got the details on where and when the rehearsals were, and what it took to become a member of the chorus. The next Thursday night, Matt, my father and I went to our first rehearsal. We all passed the auditions not too long after that, and performed in our first Good Times Show in May. In July 1985, we went to Minneapolis for the international convention and won our first (and the VM's fourth) international chorus champion gold medal. There is nothing quite like the feeling of finishing an uptune on that stage and having 10,000 people go absolutely crazy. I remember the day like it was yesterday, and I know that I always will.

RICK MORRISON
PLANO TEXAS

I'm 19 years old and a sophomore at Millikin University in Decatur, Ill. My home town is St. Charles, Mo., and I've been a society member and a member of the St. Charles Chapter **Ambassadors of Harmony** chorus for five years.

I'm a bass by nature, but I enjoy singing bari, lead and tenor in tag sessions. I enjoy being in the front row and promoting the presentation aspect of the hobby as a means to a musically complete performance.

I'd love to study to be a presentation judge sometime in the future, and I have dreams of being a championship bass, as do many.

CHRIS DICKHERBER
DECATUR, ILLINOIS

My grandfather has been singing with the Mahonoy City **Coalcracker Chorus** for many years. He asked me to go along, but I didn't want to go. My mom told me to go one time, and if I didn't like it, I wouldn't have to go anymore. I liked it. I have been going ever since.

I sing lead in the front line of the group. I also go along on many of the group's outings and events—hospitals, private parties, community functions. I am one of the four youngest in our group. But I am the most active.

I am going to DisneyWorld in June on a family vacation, and can't wait to sing with Barbershoppers at the Magic Kingdom. My grandfather told me to sing with them, and I will get a tape of it.

Upon graduation, I plan on going to college to study music and someday become a music teacher.

GARY RARICK
TAMAQUA, PENNSYLVANIA



Oh, the shame! Oh, the misery! Oh, the humanity!

Truly you will revile me as I tell you my woeful tale ... but at least grant me the privilege of singing just one tag with you before you toss me out on my ear.

As the son of an Episcopal priest, I lived in a number of places as I grew up. In 1976, we moved from Peru, Ind., to a nice, little burg on the west coast of Lake Michigan, down the road from Brew City, USA (Milwaukee). While growing up in Indiana, my dad had played Harold Hill in *The Music Man* and they had a fairly decent quartet—but it didn't make much of an impression on me.

I completed high school in this nice, little burg on the western shore of Lake Michigan. This town had an incredible music program in its schools. In 1977, my high school a capella chorus sang at the American Choral Directors Association (ACDA) national convention in Dallas. The following year (my senior year), I was in Madrigals, swing choir and a capella chorus, and we sang at the Music Teachers National Association (MTNA) national convention in Chicago. While in Madrigals, we were taken to a location on the lakefront to have photos taken in costume—a house that was a Tudor dream, and I vaguely recall hearing music while there that was definitely not madrigals.

So, I graduated, and went to college, first at Hartt College of Music in Connecticut, then at Illinois State University in Normal. While at ISU, I sang in the very exclusive Madrigal Singers, and upon occasion, for relief from "real music," we would sing a barbershop song or two.

Now comes a long stretch—1984 to 1997—where I did some singing in a variety of settings as I worked my way through life. Then I moved to Quincy, Ill.

One of my co-workers invited me to a Quincy Chapter meeting and I put him off three times before he prevailed and I went—and I lost my heart to barbershop. Now I'm web master, bulletin editor, PR person, and member of a hard-working quartet, as well as a chorus member. I qualified for my first man of note when a friend of mine joined the chapter, and I'm working on my dad.

Oh, the name of the quaint, little metropolis where I finished high school? Kenosha, Wisconsin. The nice house on the lakefront where the Madrigals were photographed? Harmony Hall, SPEBSQSA headquarters!

KEVIN NIKOLAI PAYNE
QUINCY, ILLINOIS

*We didn't inherit the earth from our parents.
We're borrowing it from our children.*

*Chief Seattle (1788-1866)
Suquamish/Duwamish chief*

Young barbershoppers in history

by Ruth Blazina-Joyce, Heritage Hall Museum Curator/Archivist

High school quartet contests in 1945? College chapters in 1947? You bet. Many members, having been in quartets themselves during their teens, knew firsthand the benefits and pleasures of enjoying music early and often. As they joined the fledgling Society, bringing barbershop to schools seemed a natural way to share their love of close harmony and ensure the future of the Society. "Youth Outreach" is nothing new to barbershopping.

Kids 'n' quartets

By the mid-1940s, many chapters encouraged barbershop harmony in their local schools. One of the earliest programs is outlined in an article that appeared in the *Grand Rapids Herald* in February 1945. The president of the city's board of education proposed offering students an extra-curricular course in barbershop harmony during the winter months, with a contest at the end of the course to be judged by the Society's 1944 champion quartet, the **Harmony Halls**.

A few years later, the Omaha chapter developed a plan to promote barbershop in high schools that featured joint chapter and school activities for quartets and music teachers. The chapter promised to provide coaching, music, and opportunities to perform in public; each year's activities would end with a contest for the school quartets.

Teenage quartets became regular features in *The Harmonizer*, including several from

Omaha and two from Bowling Green, Ohio. In the mid-1950s the Society began making formal demonstrations of the barbershop style for the Music Educators National Council (MENC), and in 1955 the Society Board ordered production of a special brochure, explaining the values and techniques of the barbershop style, for chapters to give to local music instructors.

Throughout the 1950s, chapters continued to sponsor high school quartets and contests on their own. Programs came and went over the years, and varied from chapter to chapter. Some allowed students to become chapter members, while others disallowed membership but invited high schoolers to regular or special chapter meetings. Many awarded scholarships to individual students to help them further their musical education.

Despite all the chapter activity with high school groups, it wasn't until the early 1970s that a coordinated, Society-wide program was launched. By 1967, Abe Gould of the Alhambra, Calif., Chapter had begun a successful high school program with the help of area quartets and music teachers. After studying the program for two years, the Society approved the inception of Young Men In Harmony in 1972. Twenty years later, YMIH is now part of the multi-faceted Youth Outreach program.

Barbershop on campus

For a while, interest in high schools gave way to attempts to develop chapters in colleges and universities. In 1947, the Society Board formed a Junior Chapter Committee to start a few test chapters and work with them to tailor standard chapter practices for the special needs of college students. But the difficulties proved too great, and the project soon faded away.

College contests continued to be sponsored here and there by local chapters. In the early 1950s the Society's Community Service Committee outlined plans for college contests based on the experience of the Terre Haute, Ind., and Louisville, Ky., chapters. Chapters would provide quartets with qualified coaches, organize the contests, and award appropriate prizes. Any proceeds from ticket sales would go to the colleges.

Impetus for a nationally organized college contest came from Jim Kline and Pete Neushul of the **139th Street Quartet** in 1991. The first contest was held the very next year, as a feature of the international contest. Now sponsored by MBNA America, it attracts quartets from colleges across the country, and several top-level competitors have lent a hand with Society-sponsored youth outreach projects.



The N.I. Collegiates. Dave MacKain (lead), Jack Borden (bass), Gene Anthony (tenor), and Cork Hultberg (bari) formed a quartet while attending Northern Illinois State Teachers College. Semi-finalists at international contests from 1950-1952, all four went on to become teachers. They were reunited for an appearance on the *Truth or Consequences* TV show in 1959.



The Four Teens. One of those quartets featured in the teenage quartet section of the 1950 *Harmonizers*, the Four Teens became international champion in 1952. Special arrangements between the Society and the Air Force allowed the Teens to fulfill their championship duties, and in 1953 John Steinmetz (tenor), Jim Chinnock (lead), Don Lamont (bari) and Don Cahall (bass) toured the world with the Air Force show *Tops In Blue*.



The Real Deal. Gary Lewis (tenor), Eric Kauffman (lead), David McCutcheon (bass) and Justin Oxley (bari) formed just one of the many college quartet champions and medalists to come out of Bowling Green State University. BGSU is an outstanding example of the impact barbershop-friendly music instructors can have, both during and after college. International champs with members drawn from BGSU's choral program include: **The Rapsallions** (1984), **Interstate Rivals** (1987), **Acoustix** (1990), **The Ritz** (1991), **Marquis** (1995), and **Yesteryear** (1997).

One of the surprise hits of the annual Bolton Landing Barbershop Festival last Labor Day was the performance of the **Ho-Downs**, shown at right (l to r): Megan Ashdown, age 5; Sarah Howard, age 7; Jeffrey Ashdown, age 7 and Ryan Howard, age 4, singing "There's No Business Like Show Business." The parents of this foursome are all barbershoppers: Greg Howard and Garry Ashdown are members of the **Hudson Valley Connection** quartet; Charlotte Howard and Sherie Ashdown are Sweet Adelines.



At left, the Wert family (l to r): daughter Katie Taylor, Chuck Wert, wife Mary Ann Wert and daughter Lorie Wert. Katie, Mary Ann and Lorie are three-quarters of **For Heaven's Sake**, 1997 Harmony, Inc. quartette champion. Chuck is the bass of **Cornerstone**, 1997 Seneca Land District champion.



Last June, the **Hometowners** quartet of the San Jose, Calif., Chapter sang for the noon barbershop class at Graham Middle School in Mountain View. (Two members of the quartet are former students at Graham.) Two days later, the school's mixed voice chorus, 97-strong, (above) showed up for a surprise performance at the local Barbershoppers' regular Harmony For Lunch Bunch get-together at Harry's Hofbrau in Mountain View. Music teacher Kathy Anderson has formed multiple barbershop ensembles within the group such as quartets, octets, boys chorus and girls chorus.

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AMERICAN
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DISCOVER

This is all I ask

by Ev Nau, Managing Director of Member Services

Recently, while reading my e-mail, I came across a compelling note from a young man who has chosen to drop his membership in the Society for a while as he rears his young family. The points he made are well-taken and provide a lesson for many of us that we ought to be heeding.

“I guess there were two other reasons I left the Society (or shall we say ‘took a sabbatical’).”

“I joined the chapter because I knew a good number of men already. Back in junior high school, I took a fancy to barbershop music, and my father fostered it by coming with me to attend concerts and rehearsals of his thriving chapter (circa 1980). I knew the director quite well, and was welcomed with open arms, quickly put into the office of secretary and made assistant director.

“There were only two new members and one transfer that joined during my tenure in the chorus (about four years). This, coupled with the director's departure (leaving the chorus without a trained musical director), has, in my opinion, put the chapter in great danger of extinction in the near future. The attendance has dwindled to less than 20 each night, sometimes as few as 10, with only one tenor. The current director is capable, but I think even he will admit that he doesn't know all of the intricacies of directing; and, all in all, he'd rather be singing lead. And even though I am a trained music educator with a vocal major, I joined the Society to sing, not direct.

“I could not ‘network’ with other members to form a quartet except with the teaching quartet, and those wonderful gentlemen had no desire to perform other than in the rehearsal hall. I would dearly loved to have taken a quartet to competition and sung some gigs as well, but no such luck.

“I did seriously consider transferring to another chapter at one point, but instead of my chapter members seeing this as one man's journey to find what he was looking for in the Society, they took it as a personal affront to them as a chorus. I felt trapped, to say the least.

“The second reason is a conglomeration of qualities that I am searching for in a chapter (in no particular order, except the first and last):

- A chapter that has FUN at its meetings and rehearsals, not just work.

- A chapter that fosters quartets by encouraging quartet singing in the rehearsal time (even just tag quarteting).
- A chapter that focuses on quality of singing on every song they sing, not just contest songs.
- A chapter that doesn't get saddled with the “two song syndrome” for three months prior to contest.
- A chapter that periodically cycles out all of the old songs, so that the chorus is not singing the same songs over and over and over again.
- A chapter that on occasion will put on a show in an auditorium with tickets and stage, etc.

“This last one is a sticking point for me. My chapter's last show was two years before I joined. They claimed that they “couldn't give the tickets away.” Nothing stirs the heart of a performer like going on stage with a live audience to do a set of songs. My chapter's answer to the “show” package is an annual cabaret-like setting with an orchestra.

“I suggested doing a combined Mother's Day show with a neighboring chapter (a chapter at the time that was of similar size and in close proximity to us). The idea fell on deaf ears from both chapters—they didn't need to combine their show with anyone, and we didn't want to do a show.

“I had some other ideas to foster great inter-chapter fellowship, but my ideas and ideals always seemed to fall on deaf (or worse yet, complacent) ears.

“The fact that I have a wonderful two-year-old toddler son running around the house is the main reason I left the Society. But these other frustrations listed above, and how they related to my specific chapter will ensure that when I do rejoin the Society, I will be much more selective about which chapter I join, provided there are still enough chapters in my area to allow me to be choosy by that time.”

♦♦♦

My point is simple: can we all bear this man's thoughts in mind as we grow young together? We're lucky; he'll be back. How many others won't if we don't listen to their requests?

All I ask is that we keep our chapters in order so that once the young men are there, they'll never write letters like this one.



Two new members of the Guelph, Ontario, Chapter were presented with membership certificates, shirts and name tags on stage at the River Run Centre for Performing arts: Will Crum and Dan Walpole—both age 13. Shown at left, as the **Royal City Ambassadors** chorus looks on are Co-directors Paul Tamblyn and Ken Fisher, Crum, Walpole and Chapter Development VP David Phelps.



The Aloha, Hawaii, Chapter featured three of Honolulu's finest youth choruses on a HARMONY EXPLOSION show at the historic Hawaii Theater last September. Shown above, the **Sounds of Aloha** chorus manned the risers behind the Honolulu Boy Choir, Diamond Head Theater's Shooting Stars (ages 6-16) and Na Keiki 'O Manana (grades 3-6) in the ensemble finale, "Teach The Children To Sing." The chorus is directed by Scott Turnbull.

Also performing on the show and shown at right, the Aloha Chapter's **Honolulu Pops and Sons** chorus—a father-son ensemble.



In 1977, the choral director at North Allegheny (Pa.) High School decided to present *The Music Man*, but had no one to coach the barbershop quartet. The school's string music instructor volunteered his father, Clarence "Landy" Landefeld. Over the next 10 years, before moving to Florida, Landy coached eight different high school barbershop quartets. Shown at left in a 1986 photo with his last quartet, the **North Allegheny Taggers**, Landy is now a member of the Palm Harbor, Fla., Chapter.

"Event driven" chorus concept a success

by Chip Davis, Greater Baton Rouge, La., Chapter

The Greater Baton Rouge Chapter had a vision for its **Louisiana Showboat Chorus** to develop into a musical example in the community that, by its high standards of musicality, would attract more quality singers and automatically spur future growth. Instead, it found itself drifting. Many of you readers would recognize the symptoms:

- Membership was dwindling
- Attendance was sporadic
- Few members spent time at home working on learning words and notes
- Much time was wasted at rehearsals in re-learning previously taught skills
- There was no sense of plans or goals
- The director, upon whose shoulders rested the entire burden of preparing the chorus, was approaching burn-out.

The chapter did have one advantage: its music committee consisted of a registered quartet, **High Cotton**, that included director Paul Melancon. In late 1997, the four-some, Mitch Reeves, tenor; Chip Davis, lead; Paul Melancon, bass and Pete Rizzo, bari, came up with a plan. Based on appreciation of the fact that many members had difficulty committing themselves to the chorus on a year-round basis, it was proposed that the group focus upon specific performance events—hence, the event-driven chorus. The plan would require the support of the administrative leadership, a lot of effort on the part of the music committee and, most of all, the cooperation of the members—but it worked, as you will see.

Phase one

A letter detailing all elements of the plan was given to all chapter members. Since it represented a rather radical departure from our customary way of doing things, it took a while for the shock to wear off and to get the members involved in the plan. There were some problems, such as what to do with guests who showed up too late to participate in an event, but we overcame them.

Phase two

The chapter board of directors was to plan as far in advance as possible for future performance events. It was decided to make our 1998 spring concert the first event.

The music committee then determined the repertoire for the performance and prepared a package containing the sheet music, a learning tape, the itinerary and a participation reply card. The reply card simply asked for a commitment to the event. The package was mailed to all current members, former members and other possible participants.

Those accepting the commitment were expected to learn most of the music, on their own, before the first phase-two rehearsal and to attend at least 80 percent of the rehearsals scheduled in the itinerary. We attracted a lot of attention from our former and neighboring chapter members. Our regular membership numbered about 20, but more than 45 men showed initial interest. Of these, 28 committed to the spring concert.

During the first month, the music committee scheduled some rehearsal time for private lessons or help with tricky sections in the music in order to bring everyone up to speed in learning the music. We were in good shape to begin phase three.

Phase three

The third phase consisted of the seven regular Tuesday night rehearsals remaining before the concert. The itinerary was very specific, including which measures of certain songs would receive concentrated attention. No music was allowed on the risers during this phase—every participating member was expected to attend the first rehearsal knowing his part.

Phase three went like gangbusters. Everyone knew their words and notes at the first rehearsal, so we were able to get right down to the finer points of making music. Attendance was nearly perfect for every rehearsal. Director Melancon was delighted and rejuvenated.

Phase four

Phase four was the performance. I must say that it was the best I have ever heard the chorus sing. As it happened, members of the selection committee for the Baton Rouge Arts Council were in the audience. After the concert, they made it known that they were impressed by the performance and were very interested in making the Louisi-

One chorus member's reaction

My hat's off to Chip and the music committee. As he also stated, this was the best performance by our chorus that I can remember. I was very apprehensive about this plan, but after the first rehearsal, with everyone pretty much knowing their music beforehand, I was hooked.

Being fairly new to barbershopping, this was the first time I had experienced not having to try to learn music at rehearsals. I hope we continue this criteria in the future.

I was probably the one most vocal against this concept, but now I will probably be the one most vocal for it. We old codgers don't always immediately accept changes, but change for the better is always welcome. Thanks a bunch.

BOBBY YOUNG

BASS, LA. SHOWBOAT CHORUS

ana Showboat Chorus and High Cotton quartet a part of their annual lineup of community concerts. I think that speaks for itself in terms of the success of the plan.

Aftermath

The participants truly enjoyed the experience [see sidebar story above]. Best of all, they didn't have to commit themselves to a lifetime of Tuesday-night rehearsals, but only for a few months leading up to a specific event. We merely formalized into a plan a situation that is not new in many successful choruses. It provides us with an opportunity to bring in past members, recruit new members without requiring a long-term commitment and perhaps bring in Barbershoppers from nearby chapters to participate with us in an event.

In addition to music for specifically scheduled events, the music committee is also preparing learning tapes for our standard chorus repertoire, such as Christmas songs and the national anthem, so that members can stay up-to-snuff for last-minute performance opportunities. If it's true that success builds upon success, I think we're off to a good start.



After the Des Moines, Iowa, Chapter organized its Men's Metro Holiday Chorus, inviting local non-Barbershoppers to join the **Pride of Iowa** chorus for a December show in the Hoyt Sherman Place auditorium, it was decided to add the Norwalk Middle School Show Choir to the performance. In order for the Show Choir to participate in the combined finale, Lori Nielsen taught her students two barbershop arrangements. The students were delighted with the new musical experience, and want to form quartets. Nielsen was provided the music and tapes for the Young Men in Harmony program and has requested the Sweet Adelines counterpart. The combined ensemble is shown above.



Funded by a grant from the Pagliara Charitable Foundation, the Tampa, Fla., Chapter sponsored an all-day barbershop workshop/clinic for Pinellas County middle and high school music educators and invited students last September. The event, attended by 23 teachers and 65 students, featured an outstanding faculty of clinicians, headed by Dr. Greg Lyne (at left, photo center) who is shown working with the chapter's **Heralds of Harmony** chorus and the assembled students and teachers. Subsequent teacher evaluations by the school system rated the clinic as top-notch in their continuing education program, and plans are being made to make it an annual affair.

At right, **Southern Tradition** is the only barbershop quartet to be placed on the approved artists roster of the South Carolina Arts Commission. The foursome regularly performs for and with high school a cappella groups, including an appearance at the S. C. Music Teachers' Annual Conference (l to r): Charles Youmans, lead; Joe Wiggins, bass; Keith Phemister, bari and Randy Miller, tenor. In 1997, the quartet presented the barbershop style to more than 6,000 music educators and students.



PR Basics

Tell, place, and show the youth outreach story

by Brian Lynch, Public Relations Director

This special issue of *The Harmonizer* looks at ways you can bring the sound of barbershop harmony to new audiences, young singers in particular. Wouldn't it be nice to share that sound with *everyone* in your community?

You can; and the target of your efforts, the youngsters, can be the occasion for your success in reaching the rest of the world.

Why? Because everyone cares about kids. Watch the news, read the paper; there's always a story about our children. Little wonder: as parents, we devote the better part of our lives to teaching, nurturing, supporting, cheering for them and grieving with them. We strive to build a better world for them.

Kids are important. Doing good things for kids is important. PR is doing good, then getting credit for it.

Let's get famous!

TELL the story: "Barbershop singing is for people of all ages."

That's Number One, and it's really just a variation on the constant theme, "Barbershop is easy, it's fun, and you can do it, too." The goal is to dispel any notions that barbershop is outdated, a lost art, for old people only. It's for everyone, and each can experience it in his own way, and through music, we "grow young together." Try these phrases:

- "Barbershop music offers the instant gratification of locking a chord and feeling the goose bumps. You can try it and succeed quickly, and that's a lot of fun."
- "Young men quickly discover that young women like young men who sing—especially when they sing gentle, sincere, simple love songs." (Come to think of it, that's why older guys are in it, too.)
- "Melody and harmony are the heart of barbershop, and that's increasingly rare in this era of techno and rap. It's another way young musicians can stand out in a crowd."
- "Teenagers who become involved in barbershopping are some of the most self-confident, mature young men you'll ever meet. It comes from being on equal terms with men their fathers' and grandfathers' age. Instead of saying 'Hello, Mr. Th-

ompson, Mr. Green,' they're slapping hands and saying howdy to Chuck and Stan, the two guys they stand next to on the risers. The best role models are peers—and that's how young singers are treated."

- "Barbershop is good, clean, fun. It's a great activity for fathers and sons to enjoy together."

PLACE the story where it will be seen

It's not just the "home runs" (TV, newspaper features) that count; hitting some singles can run up your scores, too. Look for smaller outlets such as newsletters, bulletins, and other small community publications.

- Shoppers, weeklies, neighborhood newspapers—the "my picture's in the paper!" newspapers.
- Library and community-center guides and events bulletins.
- The "Today's Teen" or "Outstanding Students" feature of the local daily—make sure the student's involvement is prominently mentioned.
- Many cable systems have channels devoted to school activities, including concerts. Get a free ride!
- High school newspapers are a particularly important outlet for this story. They impart legitimacy and prestige to the students, and reach other potential singers. While you're at it, contact the school yearbook, too, for a long-range dividend.
- PTA publications reach an audience of committed, interested parents—a vital audience.
- Some schools have alumni publications. Story pitch: "Remember the fun you had singing in the Jefferson

High School concert choir? Well, that fun continues today, in barbershop harmony."

- Encourage music educators with whom you work to submit stories detailing their experiences to the regional or state music journals.

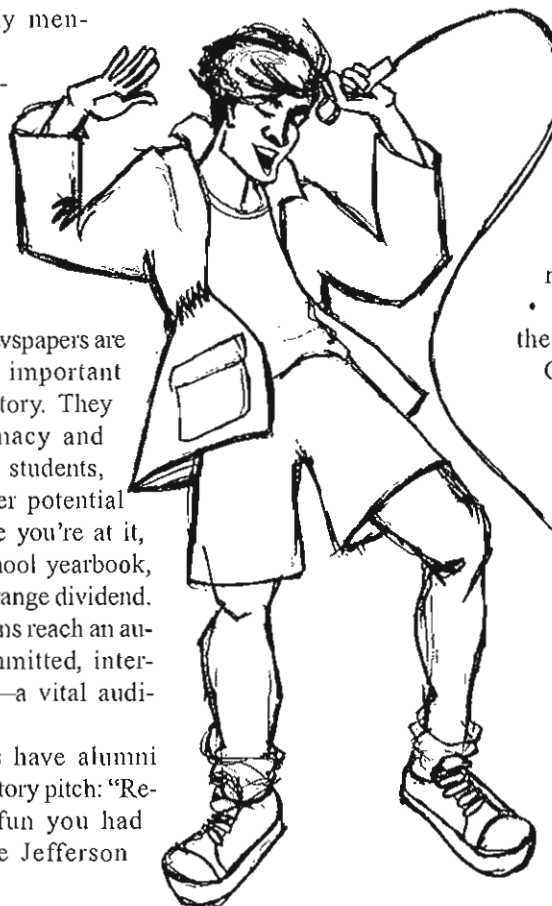
SHOW the story with powerful images

Know *which* thousand words your picture will replace! Instead of leaving it to chance, create images that convey the friendship, the fun, the universal appeal of barbershop harmony.

- Juxtapose and contrast: young singers alongside older singers, father with sons, stripes & canes alongside baggies and Doc Martens.
- Make pictures about *people*. Don't worry about getting one long shot of the assembled throng. Concentrate instead on capturing candid shots of people having fun, learning, enjoying, mentoring, sharing, etc. A picture of a coach actively

involved with a quartet tells a story.

- Take lots and lots of pictures at every event. Film is cheap; time and opportunity are expensive.
- Use items from the new SPEBSQSA Clip Art 98 collection. The complete collection will be available from the Harmony Marketplace by June 1, but here is a sample. Experiment with the new images; recombine them, color them, place them in different backgrounds.



On our cover *(also see page 18)*



Above, members of the **Next Generation Chorus** at Harmony College 1997 posed for a group photo. Co-directors Kirk Young and Nick Papageorge (l to r—reclining in front) taught the class.



Above, members of the North Valley, Calif., Chapter harmonize in the chapter's hospitality suite at the fall FWD convention. *[See story on page 25]*

At right, some of the students from Graham Middle School, Mountain View, Calif., performing for Barbershoppers at a Harmony For Lunch Bunch meeting. *[See additional photo and more details, page 9]*



At left, one of the local school vocal ensembles is shown rehearsing barbershop under the guidance of one of the Binghamton, N. Y., Chapter members. *[See additional photo and details on page 19]*

Lansing, Mich., Chapter



First place winner of the Lansing, Mich., Chapter's high school barbershop quartet contest was (at left) the **Diamond Girls** from Grand Ledge High School. Each of the foursome will receive a \$500 scholarship upon entering college. In addition, a \$500 grant will go to the school's vocal music program. Members of Lansing's **Capital City Chordsmen** appear in the background.

Shown at right, Lansing Music Director Jamie Carey is flanked by members of the second-place high school quartet, **B. J. Cubed**, also from Grand Ledge High School. Eleven foursomes from five schools entered the contest.



At left, the third-place high school quartet in Lansing's barbershop contest was the **Waverly High Barbershop Quartet**. All members of the top three quartets received special medals of the occasion.

Quartet Contests

Arlington Heights, Ill., Chapter

Winner of the **Arlingtones'** high school boys barbershop quartet contest was **Brothers With Voices** (at right) from Streamwood High School. In addition to individual trophies, the school received a trophy and \$300 for its music department. Standing behind the boys are (l to r): Jack Musich, Arlington Heights youth outreach VP; Bob Squires, Illinois District music & performance VP; Joe Sullivan, Illinois District president and Bill Ward, district youth outreach program chairman.



Second-place quartet in the Arlington Heights contest was **Mellow Fellows** from Barrington High School (at left). The school received \$100 for its music department. The top two quartets from this contest were to enter district qualifying competition this spring to vie for the right to compete in the MBNA America College Quartet Contest in July.

At right, **Contrast** was another of a half-dozen competitors from the Chicago area in the high school boys barbershop quartet contest sponsored by the Arlington Heights Chapter.



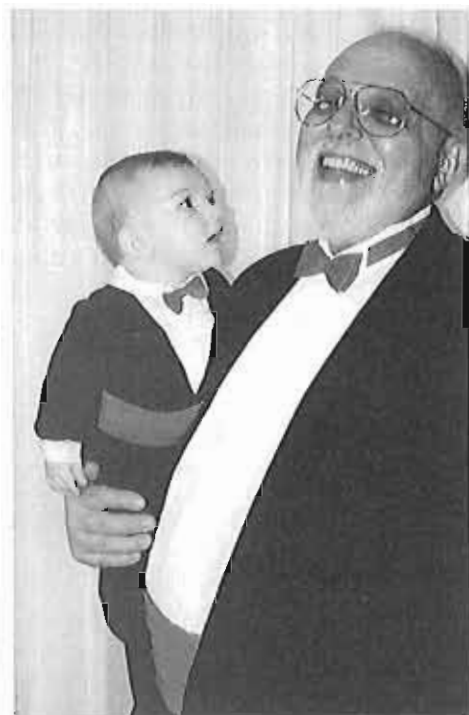
Let's Grow Young Together



Following the Far Western District high school quartet contest in Fresno, Calif., in March, members of the 15 competing quartets gathered on the risers to sing a tag under the leadership of Ron Black. They nailed it the first time and blew the audience away. The winning foursome, **A Cappella Fellas**, is at photo right (with trophies). It won \$1,200 in scholarships.



At left, members of the **Screaming Eagles**, a barbershop quartet from Hedgesville High School, were presented with their certificates of membership in the Charles Town, W. V., Chapter by Chapter Coach Pete Bermel last November. Pictured are (l to r): VP for Chapter Development Frank Bradley, Marc Eckberg, "JW" Pryle, Pete Bermel, Rick Echart, Zach Hall and President George Frye.



Shown above [and on our cover], is evidence that you're never too young to be a Barbershopper; Joe Solito and his five-month-old grandson, Garrett, are attired in the chorus uniform of the Melbourne, Fla., Chapter



Above, **The Hoosier Grandpas** have performed for more than 41,000 people, mostly school children, in the seven years since its formation. The group, comprised of retired members of the Lake County, Ind., Chapter, has also performed on radio and TV. Shown at left, a typical elementary school audience on Grandparents Day.



At a special presentation dinner, the Davenport, Iowa, Chapter received the Scott County Family YMCA Service to Youth Award, which stated in part, "Through their annual shows and countless engagements, [the **Chordbusters**] have annually provided generous support to the annual Partner with Youth/Kids to Camp Campaign ... providing hundreds of scholarships and camperships to disadvantaged kids and families." Shown at left, accepting the award, are (l to r): Steve Savoie, music VP; Ron Johnson, president; Dick Sabbe, past music VP and Jerry Waeyaert, secretary.



Above, some of the more than 60 young men who rushed to the stage for the chance to sing with the **Buck Thirty-Nine** quartet following a barbershop presentation at the Southern California Vocal Association's Eighth Annual Young Men's Clinic. In attendance at the January event were 477 high school and junior high school students and 28 music teachers.



The Binghamton, N. Y., Chapter has a nine-year history of involvement with local schools in the area. Shown above, joint shows with the school's vocal ensembles in the school auditorium are typical **Southerntiersmen** activities.

Last December, the El Paso, Texas, Chapter sponsored a youth chorus festival at Las Cruces High School. Members of the **Border Chorders** chorus traveled the 45 miles to the school to assist headquarters staffer Bill Rashleigh in conducting a barbershop clinic. At right, music teacher Diane Schultz directed the Las Cruces Male Chorus as part of the activities.





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Introducing barbershop to music educators

by Dr. Greg Lyne, Director of Music Education & Services

Some 53,000 music teachers are members of Music Educators National Conference (MENC). We can rejoice that many outstanding music teachers are actively educating our youth.

In recent years, we've witnessed an increasing number of these teachers coming to us with questions about barbershop music, the Society, HARMONY EXPLOSION camps, attending Harmony College, forming quartets in the schools and much more. This is a most promising time for us to introduce music educators to barbershop singing.

We also receive many questions from our own SPEBSQSA membership asking how best to approach music teachers:

- "How can I let them know about this great style of music?"
- "What questions will the music teachers ask of me?"
- "Are there materials available to help me visit more effectively with music teachers?"

We're learning from our members, and through direct contacts with music educators, that many teachers really do wish to learn more about barbershop singing. And we've seen some success stories wherein a school choral program is markedly enhanced when some barbershop singing is a part of the curriculum. We also have learned that young men *do* love to sing barbershop.

We've also determined that there are some teachers who may not be as eager to learn about barbershop singing as we'd like them to be. Should this be the case, we need to accept it and not push. The very best influence upon encouraging a music teacher to become interested in barbershop harmony is another music teacher's testimonial as to its positive influence. There is

nothing so powerful, in spreading the good word of our Society and our style, as a teacher espousing the virtues of barbershop singing to a colleague.

Getting a foot in the door

Music teachers are busy people—concerts, festivals, programs, workshops, in-service meetings, faculty responsibilities and classroom management expectations, to say nothing of rehearsal schedules. If music teachers fear that we are pushing something on them, or that they'll have to assume even more responsibilities, they will not respond favorably. We should never impose our enthusiasm for barbershop music on any music teacher who has not *already* indicated an interest in learning more about our style.

To alert music teachers to our interest in supporting singing in the schools in general, and supporting the activities of the local music programs, begin attending junior high and senior high choral activities in your vicinity. Become visible at their music theater productions, at festivals and at concerts. After the performance, tell the teacher you enjoyed the concert, and that you appreciate the performers' work. Let the teacher know that you value music and its importance in young people's lives.

It's likely that the music teacher will ask you about your enthusiasm for singing and *your* musical interests. This would be a good time to mention barbershop. Tell the teacher about the Society, your chapter or quartet. Also, inform the teacher of our Society's mission statement (see page 1 of this *Harmonizer*). It tells what we're about, and should really appeal to music educators, as our mission is the same as theirs.

Then, when a teacher *does* indicate an interest in our style, here are some good ways you might consider to provide an effective introduction to our style:

- Send the name and address of the teacher to Society headquarters, attn: "Youth Outreach." We will send a complimentary packet of materials to the teacher: a booklet introducing SPEBSQSA, some music suitable for young men's voices, a catalog of arrangements available through the Society, and other educational materials.
- Invite the school's singing group to perform on your chapter show.
- Provide complimentary tickets for both the teacher and students to attend your chapter show.
- Offer to assist as ushers, runners, backstage personnel, etc., at a school choral festival or other musical event. [see bottom story, page 26]
- Invite the teacher and students to attend an open house at your chapter meeting.
- Add the teacher's name to your chapter mailing list.
- Provide a scholarship for a teacher to attend district HEP School, Harmony College or Directors College.
- Provide music and music learning tapes for the teacher and students.
- Provide a scholarship for the teacher and a quartet of students to attend a HARMONY EXPLOSION Camp.
- Provide a subscription to the *Music Premiere* series.
- Sponsor a quartet in the MBNA America College Quartet Contest.



Dr. Greg Lyne



Shown at left, the Tampa Bay **Heralds of Harmony** chorus was invited by the Florida Music Educators Association to present a clinic at its annual convention. Following a standing ovation, the chorus invited attendees to visit a Sunshine District booth in the exhibition hall, where many registered to be placed on the Society's mailing list.

Making your presentation

Sometimes, the teacher might even extend an invitation for you, your quartet or your chorus to give a demonstration of barbershop music to the students at the school. Now, I need to share with you something very important. Your demonstration *must* be of high quality.

That means that the singing must be of high quality—quality singing technique, quality performance technique. In every case, the vocal technique must be of high quality. If it is not, you lose credibility. While students are sometimes impressed with something new that may be less than quality singing and quality performance, teachers *never* are.

Here are some ways to put your best foot forward if an opportunity to do a demonstration of barbershop singing at a school (or even a music educators convention) comes your way:

- Make certain your spokesman can speak the language of music with the teacher and the students. Notify the Society office of the invitation. We may be able to provide a member of the music department staff in conjunction with an upcoming staff visit to your district, or recom-

mend another knowledgeable Barbershopper/music educator who can present an informed session about barbershop singing to the teacher and students.

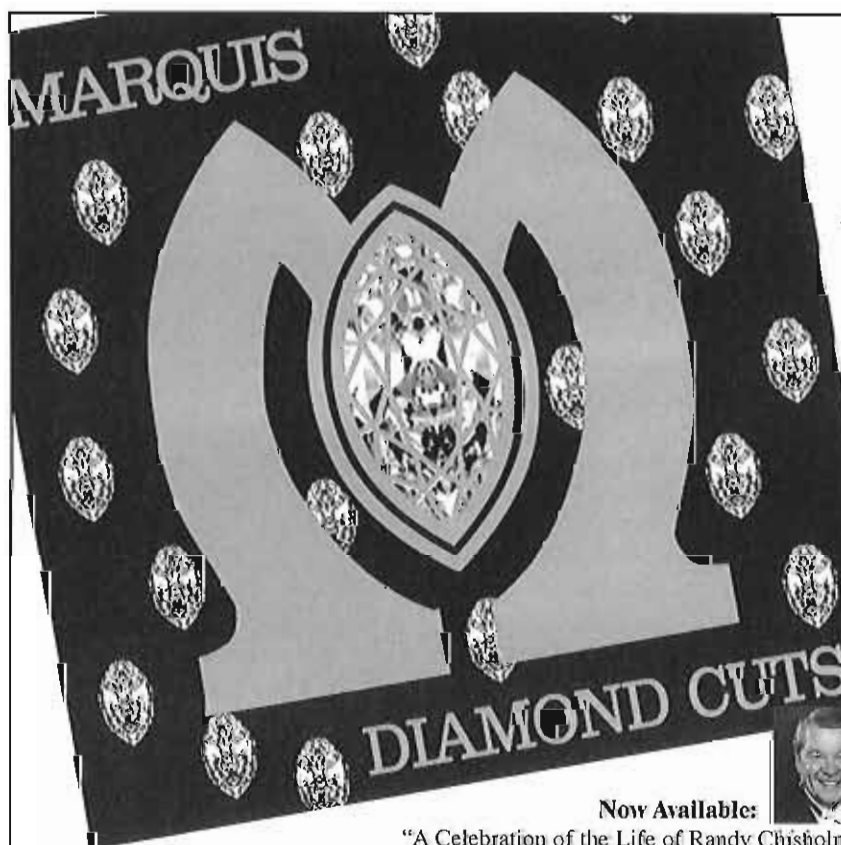
- Notify your district music and performance vice president of the upcoming presentation. Ask him to help provide capable clinicians to make an effective presentation. This will also allow him to publicize and support the event.
- Contact a quartet that sings *well* to assist with the presentation. If you can't get an international champ, try for a quartet that has represented your district at the international contest. Failing that, consider making a video or audio tape presentation.
- When making *any* presentation, make certain that we're showing off our best. Video and audio performances of only our best quartets and choruses should be used.
- Make certain the presentation is well-timed, well-rehearsed and allows some time for questions. All presentations must be professional and musically excellent.

- The Society office has an outline that has been used for more than 50 presentations at MENC conventions. It is available upon request and can serve to assist you in *your* efforts.

They are our future

Today is an exciting time for us. We have the very real possibility of creating an awareness of the joys of barbershop music to youth and to music teachers across North America. It is important that we recognize that there are many effective ways to get the word out. You can be helpful to us in these efforts, but it is of utmost importance that our contacts with music teachers not only illustrate our belief in the joys of singing, but that our message is always delivered in the most professional manner.

For further information about youth activities and music teacher education, contact Bill Rashleigh at the Society office. For information about the MBNA America College Quartet Contest and activities with college students, contact Jim DeBusman. With your help, we can do a great deal to "Keep The Whole World Singing"... forever. 🎵



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Barbershop influences on a public school career in music education

by Kirk Young, Music Specialist

My collegiate studies in music were, in a word, exhaustive. I studied theory, composition, conducting, literatures for both chorus and concert bands, pedagogy on woodwinds, brass, percussion and strings, sight-singing, and I majored in piano, to name a few areas. I studied teaching methods and philosophies, as well as touching upon curriculum and schedule design. As most people will tell you though, college cannot prepare you for everything. In general, the first six months of any profession will teach you more than you could ever learn from a textbook. I am no different, but there is another element to my education in music: barbershop.

For the most part, my student teaching prepared me for the nuts and bolts of a real classroom. Discipline, lesson plans, dealing with administrators and colleagues, getting accustomed with the methods of my particular school were but a few of the things I learned really quickly. It did not, however, afford me the opportunity to hone my musical skills; I was much too busy simply trying to survive. My conducting and musical abilities were being put to the test with the barbershop chorus I was directing: the

Kennebec Valley Chordsmen from Waterville, Maine.


That chorus provided me with much more than an exposure to the style. Barbershop taught me what interpretation of music meant. I began looking for ways to incorporate the interpretation skills that my barbershop chorus taught me into my concert band literature. Suddenly, I heard moments in my band music that I wasn't able to pick up on before. I changed my score analysis habits to include "interpretation": moments that were not defined in black and white, but were implied by a chord progression, a lilting melody, or a driving rhythmic passage. I started to see more "music" in the music that I was performing with my students, and that allowed me to share with them what I was hearing, and what I believed the composer was looking for from the start.

Barbershop taught me the true definition of "intonation," or tuning. I can remember the first time I ever heard an "overtone" created by a barbershop chorus. It was a recording of the **Portland, Maine, Downeasters Chorus** at the NED District Contest from 1988. I had made the connection, which seems obvious now, that you can

tune an ensemble using overtones.

I brought this to my high school students by teaching them to listen not to the instruments alone, but to the sounds created by their combination. Using this, I taught my students to hear the "beats," or the dissonance, and "noise" created by two instruments not in tune with each other, and I taught them to listen to their own playing to see if they were creating overtones by open, relaxed, and resonant playing skills.

Barbershop also taught me that you only get what you give. When I stood in front of my chorus and was tired, unanimated, or unfocused, they were the same way. I used to get frustrated and confused when they would sing without energy, always thinking the problem was with them.

The change happened when I came to a rehearsal and was just in a good mood. I wasn't sure what the difference was, until I asked them. I was told it was much easier to sing for someone who looked like he was enjoying what he heard; it made them want to sing better. How true. Transferring this to my high school students was easy: all I had to do was simply smile at them, and be myself. 

Kirk Young joins staff as music specialist

Kirk Young, a Barbershopper and music educator from the Northeastern District, has accepted the position of music specialist on the headquarters staff, joining Jim DeBusman and Bill Rashleigh in that field of service. He assumed his duties March 1.

Young joined the Society in 1989 as a member of the Portland, Maine, **Downeaster's** chorus. He has been singing bass with his current quartet, **The Management** (1994 NED quartet champion) for just as long. He has directed the **Narragansett Bay Chorus**, from Providence, Rhode Island, in two international chorus contest appearances, then directed the Hudson, Mass., Chapter's **Pride of the Commonwealth** chorus.

Young received his bachelor of music education degree from the University of Maine at Orono in 1993 and has graduate

credits at Providence College in Providence, Rhode Island. Most recently, he was the director of instrumental music at Cumberland High School in Cumberland, Rhode Island.


Kirk's quartet (all four members of which are music educators in New England) went on annual public school tours throughout the Northeast United States during the Music Educators National Conference (MENC) "Music in Our Schools" months to promote both involvement in music and barbershop singing in general.

This work in the public schools garnered the quartet the prestigious 1995 MENC/SPEBSQSA Award and NED's 1995 Barbershopper of the Year, and it has been chronicled many times in both *The Harmonizer* and MENC's journal, *Teaching Music*. The quartet assembled a 100-plus-voice high school barbershop honors chorus to help



Kirk Young

celebrate the NED's 50th Anniversary at its 1996 fall convention.

Kirk and his wife, Heather, reside in Kenosha. 

Youth movement thrives in California's north valley

by John Krizek, Society Board Member-at-Large

The crowd of high schoolers hanging out in the North Valley Chapter hospitality suite at last fall's Far Western District convention in Pasadena was testimony to the success of a very special chapter. Forty percent of its members are under 20 years of age. The **Sounds of the Foothills** chorus had just finished 12th—a strong showing in a highly competitive district—with 19 high school students in the 43-man chorus.

The chapter has doubled in size in the past two years. According to Music & Performance VP Pat Lynch, somewhere between 50 and 60 young men have been part of the chapter in the past few years, and some of the early "graduates" are starting to join the work force and come back as regular adult members.

How did all this come about?

The North Valley Chapter began in 1992 with a group of five Barbershoppers who shared a concept for a new chapter in Northern California's Sacramento Valley. The original group grew to about a dozen and obtained as its director Jack Woodward, a 30-year choral director and Barbershopper from Paradise, California, who was also a high school and junior high school music teacher.

Four father-son duos were on the chapter charter. Woodward quickly found a number of his students eager to see what this Wednesday night activity was all about. The chapter grew, with the 60/40 ratio of adults to students more-or-less constant from the start.

Woodward's stature in the community—having twice been named teacher of the year—allowed him to hold a position of trust

with the school administration and students. The relationship between the chapter and the superintendent of schools allowed the chapter to grant performance class credit for the young men who attended regularly.

"Without the right musical and administrative leadership, the best of concepts can fail," says Lynch. "When a significant element in a chapter's membership consists of students, the nature of all chapter activities changes. Support must exist throughout the organization. Desire to have younger members cannot be retrofitted, or treated casually. From inception, we welcomed student members. Initially, it was because several charter members came with their sons, but soon it was because the membership enjoyed the students' sometimes unbridled enthusiasm and energy as well as their musician-ship."

"The chapter administration backed this up with clear rules and expectations regarding behavior of all members. Included are rules regarding alcohol, tobacco, and language, and extremely well-organized convention trips which include student family members. We have established a scholarship program to meet one of the chapter's early edicts: money shall never prevent a singer from participating in this hobby."

"Our board of directors includes both a student and a parent representative. Society membership is not required for class credit but is required for participation in the performing chorus. The non-member participants are treated as "apprentice members"—a special class of membership created by the board to fast-track students into the performing unit.

"Ours is a year-round chorus and we have no part-time members. There are dropouts from the program, but not many."

As Lynch and other leaders of chapters with high school members point out, it's important to be understanding about the busy lives these young people lead. Many are active in bands and other student activities, some have jobs, and all have homework.

"Last year we 'graduated' five high school seniors," Lynch continued. "Three of them are attending college nearby and continue to attend rehearsals when they can and will participate in major events. Butte College, a local junior college, has approached us about a similar barbershop-for-credit arrangement, since they have a basic voice program but no choral classes."

"This year we have nine or 10 new students from Paradise High and three high school choral students visiting from neighboring towns. We are busy recruiting their fathers. We now have six father-son duos and would like to increase that to a dozen or more. Wouldn't it be something to be known as the father-son chapter?"

The rest of us in the Far Western District, having thrilled to the performances of this multi-generational chapter chorus, will be proud and happy if they are.

From the many high-fives being exchanged at the October convention, it was also obvious many of the youngsters had attended one of the FWD Youth Harmony Camps. So far, North Valley hasn't produced a district high school quartet finalist, but with all that youthful harmonizing going on, can such an achievement be far away? 🎵



Shown above, the Sounds of the Foothills chorus at 1997 FWD contest. Of the 43 members, 19 are high school students.

Carpe diem—seize the day

by Rus Moore, *Singing Plainsmen* chorus, Lubbock, Texas

Sometimes opportunity knocks and you're not sure whether to open the door. In January, Music Director Fravin Adams was called by the manager of the Science Spectrum in Lubbock, Texas, who explained that a new exhibit was to open that Thursday night and the scheduled entertainment had canceled at the last minute. The exhibit, *What Makes Music*, was to be presented to music educators from the surrounding area. Could the Barbershoppers help?

Opportunity had knocked, but opening the door instantly created some problems. The only organized quartet in our small chorus was unable to sing that night. Could a pick-up quartet sing to a crowd of music educators for 20 minutes without spoiling the reputation of barbershop forever?



The Lubbock quartet (l to r): Rus Moore, tenor; Ted Reid, bari; Roger Williams, bass and Fravin Adams, lead.

SPEBSQSA headquarters to the rescue! First, wise counsel: be sensitive to the special nature of this audience of professionals, and introduce ourselves as what we are, amateurs who love to sing in the barbershop style. Second, sing one song, at the most, and then use videotapes of *real* champs to demonstrate how good barbershop can be.

Bingo. A nice, tidy, effective, short presentation took shape. *Singing Plainsmen* demo quartet members Rus Moore, tenor; Fravin Adams, lead; Ted Reid, bari and Roger Williams, bass, donned our tuxedos and opened with a well-rehearsed old song, "My Wild Irish Rose." Next, bari Ted Reid gave a brief overview of the origins and history of barbershop harmony, and then introduced the videos. There's no one like *Acoustix* and the *Vocal Majority* to make a good impression. Ted wrapped it up with a bit of explanation about what makes a good barbershop chord "ring."

Our short performance and presentation were warmly received by about 30 music educators. We even had the opportunity to put in a plug for and pass out info about HARMONY EXPLOSION camps and the MBNA America College Quartet Contest.

In this case, an opportunity was seized and, thanks to a bit of resident talent and a generous serving of help from Reed Sampson and others at Harmony Hall, we enjoyed the thrill of victory. Thanks, guys. It was great fun.

Carpe Diem #2

by Christopher Lyle, *Richmond, Va.*

Besides being a Barbershopper, I am a professional magician and illusionist. Just before Christmas, I was performing at a banquet/reception/Christmas Party. I made the rounds of the tables, doing close-up magic tricks table-to-table, after which I was to take a break, then set up on a small stage and do a full hour of my larger illusions. In between, an a cappella chorus from a local high school in Richmond performed about 30 minutes of Christmas songs, and they sounded fantastic.

This was a mixed group of about 25 boys and girls. After their program, and after my illusion show, I quickly packed up and tracked down the director of this chorus and questioned her as to whether barbershop was part of the school program. She said that it wasn't but that she did, at some point, want to include it in her music program.

With her permission, I gathered the boys who were still there and taught them some tags. Some of them had even been to *The Virginians* shows in the past, so they had been exposed to barbershop before running into me. We sang for about an hour and a half and they all agreed to come to practice with me in the next week or so to learn more about our hobby.

For the ones who had never heard barbershop before, I took them out to my car and played them CDs of the *Vocal Majority* and *Keepsake*. "We are hooked!" they said.

Indy supports scholastic contest

by John McQuiston, *Indianapolis Chapter*

As part of its youth outreach efforts, members of the **Pride of Indy** chorus volunteered to assist the Indiana State Scholastic Music Association (ISSMA) at its statewide voice finals contest this year. The contest is such a major event, taking place over two weekends, that the organizers often have difficulty in finding enough volunteers to staff various functions, such as ushers, escorts and door guards.

High school vocal soloists and ensembles compete at a district level for the chance to

appear in the finals. Contestants are measured against a standard, rather than each other, so it's possible to have multiple winners in every category. There is even a barbershop quartet category.

Working with the ISSMA leaders, the chapter arranged to have 17 members fill 25 five-hour shifts on Saturday, Feb. 21, and Saturday, Feb. 28. The participating Indy members were permitted to post signs at their stations about SingAmerica, the Society's vision statement and where to ob-

tain further information about SPEBSQSA's support of music in the schools. They also announced the chapter's sponsorship of two high school barbershop quartets to the HARMONY EXPLOSION camp in Muncie in July.

[Editor]: What a great idea! Every state holds such vocal music festivals or contests for high school level students. Local chapters should consider following Indy's lead. It shows that one doesn't have to sing or perform to help forge links between barbershop and vocal music in the schools.

Teach the children some barbershop

by Mike Lietke, Greendale, Wis., Chapter

In late 1997, the Greendale, Wis., **Midwest Vocal Express** chorus decided to aggressively pursue educational relationships with children's choruses in the Milwaukee area. Our two-time Buckeye Invitational champion chorus decided to first approach chapter members who have or had children active in such music programs to determine how well our concepts would be received.

We decided to try "joint show" or "special guest" structures that would expose more new people to barbershop music than would an invitation for youth choruses to perform on our own chapter show. The Greendale Chapter would help the children's choruses by performing for the *children's choruses'* traditional audiences.

Greendale member Larry Bruce has five children either currently or formerly in the Milwaukee Children's Choir. This excellent group, aged 10 to 15, performs in musical styles ranging from Broadway to calypso. Larry is a Children's Choir board member, and approached the board with the idea of a joint cabaret in which the chapter would provide the lighting, staging, and show logistics expertise, and the choir and parents would take care of the house responsibilities and the bulk of the ticket sales.

The show went flawlessly. LOL District champ quartets **Jackpot!** and **Checkmate** (Greendale members) joined the MVE and the Milwaukee Children's Choir in a rousing six-part finale: Joe Liles' "Teach The Children To Sing," which was met with a standing ovation. Plans are already under way for a possible repeat performance in 1999. As a secondary, yet very welcome bonus, each group earned more than \$900 to help in their respective programs.

The chorus had also been invited to perform, less than a month later, in a joint concert with Wisconsin Lutheran High School. Chapter member Dick Riege helped to sow the seeds for this one a year ago, when he was seated next to the principal of the school at a concert. Reminding the principal that the MVE had earlier assisted the school in two joint concerts to raise funds for its choir, the principal replied that the choir had a tour planned in 1998, and needed an additional fund raiser.



Above, members of the **Midwest Vocal Express** man the top risers on stage with the Milwaukee Children's Choir. The Barbershoppers were guest performers on the choir's show. Author and spokesman Mike Lietke (in sports coat) appears at top center of photo.

Riege then mobilized the forces, meeting with school officials and MVE member Dan Krueger, who had organized the previous two joint shows with the school. The school advertised the concert through local church services and other channels, handled the printing of programs and the printing and distribution of tickets. Riege solicited ads for the show program, generated mostly through the school's strong alumni associations.

The Midwest Vocal Express took the stage as special guests of Wisconsin Lutheran's "Inspiration" and "Wisco Kids" choirs. Again, the chorus exposed the children and their parents to excellent barbershop music, closing with the package that won the 1997 Buckeye Invitational. While the chapter enjoyed a similar income from the show as the cabaret, the true profit may be the children's realization that adults do have singing outlets, and that one such outlet can very well be barbershop music.

The audience at the high school far exceeded the normal attendance at a spring concert and, even after expenses, the school realized more profit than had it done a show by itself. The Greendale Chapter gained two new members, including a former member of the Milwaukee Children's Choir.

Here are some suggestions for chapters that may wish to try a similar experiment:

- Begin preparation early, because most schools schedule activities a year or more in advance.

- Use the good offices of your chapter members who have children in, or are strong supporters of, youth and school choirs in your area.
- When approaching the schools, emphasize the benefits to the school. This is especially true if your chapter enjoys a strong reputation in the community.
- Offer to assist the students in whatever specialty your chapter may possess. If it is set building, build the sets. If it is sound equipment, offer to lend that assistance. Let them know you are offering to *assist*—not take over.
- Invite the music teachers of the respective groups to a chapter open house or guest night. Be sure to put your best foot forward as a serious music organization that night.
- Be sure *your* chorus is up for such a show. If your performance level is likely to be less than that of the children, you'll be wasting your time.
- Encourage adults in charge of the children's choruses to actively promote the concert throughout the community, rather than relying on the traditional audience of family members for support.
- Do not ask for patron mailing lists or invite the young singers to join your chorus. If your performance is professional and your relationship with their chorus is strong, future membership will take care of itself.

The a cappella program at Five Towns College

by Professor David Johnson (also lead of Society quartet *The New Yorkers*)

During the spring of 1994, I asked four of my students if they would like to form a barbershop quartet. They were very interested. We started to rehearse and soon we were preparing to enter the college quartet competition in the Mid-Atlantic District. We went on to compete in the MBNA America College Quartet Contest in Pittsburgh, Pa., at the SPEBSQSA international convention.

The following semester, other students started to come to our rehearsals. Our numbers just grew. By the spring of '95, the **Roundabouts** and **Tagalongs** both entered the college competition, finishing first and second in the Mid-Atlantic District. They went on to finish eighth and 13th at the international convention in Miami.

We have had as many as 26 students involved in the barbershop program over the last three years. A year ago, two new quartets started working together. Three female quartets also started singing Sweet Adeline music and a mixture of jazz and pop.

Our a cappella program now includes gospel, doo-wop, jazz and barbershop. We meet two times a week for just over an hour. Some groups also meet on the outside, and coaches from the college and barbershop organizations often come to help us.

It is easy to get students to join small groups of singers if they are allowed to sing music that appeals to them. It gives them excellent training in vocal techniques, musicality, independence and ensemble skills that carry over into school vocal and instrumental programs.

We perform regularly at school and community functions, and have appeared three times at the New York State Music Association (NYSMA) convention. Our groups also



Above, the **Five Towns College Barbershop Octet**: Ken Kopolovich, Ron Castilia, Fernando Sicilia, John Negron, T. J. Carollo, Rob Baione, David Moriarty and Tony Conning. These students competed as two quartets in the 1995 MBNA America College Quartet Contest—the **Roundabouts** and the **Tag Alongs**.

visit public schools in the area and put on programs and workshops with boys and girls.

Many of our performers are rock and jazz musicians. We even put on a rock show in order to raise money for our travel and uniform fund. We have also sponsored two barbershop chorus and quartet shows at the college with quartets and choruses from the tri-state area.

Five Towns College is a liberal arts school, located in Dix Hills, N.Y., with a large jazz-commercial music department, and a new graduate program that is starting this spring. We teach everything from rock to opera, and our vocal program has been

growing by leaps and bounds. Our a cappella program is offered for credit with about 40 students involved.

Since we started, we've made more than 35 appearance at schools, conventions, barbershop quartet shows and local libraries. It is not unusual to hear close harmony ringing through the hallways of our school. The students love to get together in the cafeteria and sing.

Two of our quartets finished fifth and eighth at the international convention in Salt Lake City a year ago. We are looking forward to entering the MBNA America College Quartet Contest and the National A Cappella Competition again this year. 🎵



Freefall, 1997 MBNA America College Quartet Contest champion, sang for classes at Hortonville High School, then worked with the school's quartet appearing in *The Music Man*. Shown at left (Freefall members with medallions) are (l to r): Scott Bergmann, bass; Keith Harris, bass; Matt Wittlin, bari; Steve Rodgers, lead; Bill Kurtzweil, lead; Paul Harris, bari; Adam VanEperen, tenor and Robb Asklof, tenor.



Barbershoppers in Orange County, Calif., have been contributing funds to revitalize vocal music in the county's high schools since the county's tragic bankruptcy of several years ago. The Fullerton, Orange, Westminster, Saddleback Valley and Whittier chapters have contributed more than \$15,000 as direct cash grants to high school vocal music educators, which has resulted in an increase of high school barbershop ensembles throughout the county. Shown at left with a January contribution check are (l to r): Mark Freedkin, chairman of the Orange County Youth Outreach Committee; Randy Coleman, chairman of the Orange County Music Curriculum Administrators; Phyllis Berenbeim, coordinator for visual and performing arts, Orange County Department of Education and Al Bell, president of the Fullerton Chapter.

For the past four years, the Illinois District has sponsored a booth at the Illinois Music Educators Association's annual all-state convention. Registered quartets volunteer their time and talents to man the booth, perform and distribute Society information. This year, a drawing for a barbershop audio tape attracted many students and teachers to the booth. Shown at right during its stint at manning the booth is 1998 seniors silver medalist **Tri-County Reclamation Project** (l to r): Jim Foley, bari; Bob Squires, lead; John Jordan, bass and Dave Cowin, bari. Squires is the Illinois District VP for music and performance. *[John Jordan passed away suddenly on March 21. He was 59.]*



Last October, the vocal music teacher at Sun Valley High School in Media, Pa., invited one of her former students (of 30 years past), Bob Rossney, to make a presentation of barbershop harmony to her chorus. Rossney, a member of the Delco, Pa., Chapter, enlisted the assistance of several fellow members to prepare an hour-long program. After a brief description of barbershop harmony, video clips of champion quartets and choruses were shown. The students were provided with an information sheet giving contact information (including web sites) for SPEBSQSA and Sweet Adelines International. Shown at left, Delco Music Director Larry Schramm taught a tag to the 60 music students in attendance.

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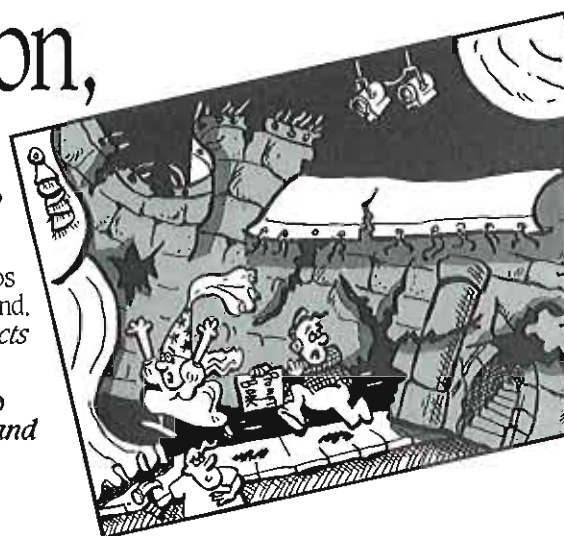
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Full registrations purchased during the convention week are \$100 for adults and \$50 for juniors (under age 12).

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Annual financial report

As with any corporation, the Society's books are audited each year. In accordance with Society bylaws, the audit is reported in *The Harmonizer* for the benefit of all members. If you wish a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (64¢) self-addressed envelope to the headquarters office.

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, and Harmony Foundation, Incorporated
Consolidated Statement of Activities
Year Ended December 31, 1997

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue and Support				
Membership services	\$ 1,900,533	\$ ---	\$ ---	\$ 1,900,533
Conventions	988,245	---	---	988,245
Society service projects	6,713	---	---	6,713
Sales revenues	1,070,987	---	---	1,070,987
Musical Experience	580,581	---	---	580,581
Contributed labor	150,948	---	---	150,948
Chapter programs	96,048	---	---	96,048
Investment income	373,247	---	---	373,247
Arrangement and reproduction	70,192	---	---	70,192
Miscellaneous	29,460	---	---	29,460
Archival Display	---	31,251	---	31,251
Lou Perry Scholarship	---	1,055	---	1,055
World Harmony	---	48,563	---	48,563
Income on endowments	---	23,308	---	23,308
Contributions	---	94,205	51,345	145,550
Net assets released from restrictions:				
Satisfaction of program restrictions	154,833	(154,833)	---	---
Total revenue and support	<u>5,421,787</u>	<u>43,549</u>	<u>51,345</u>	<u>5,516,681</u>
Expenses				
Program services				
Conventions	824,072	---	---	824,072
Society service projects	120,249	---	---	120,249
Musical experience	1,303,435	---	---	1,303,435
Cost of sales	1,174,875	---	---	1,174,875
Old Songs Library	36,696	---	---	36,696
Heartspring	19,195	---	---	19,195
Administration of temporarily restricted programs	154,833	---	---	154,833
Total program services	<u>3,633,355</u>	<u>---</u>	<u>---</u>	<u>3,633,355</u>
Supporting services				
Membership services	1,204,602	---	---	1,204,602
Governance	13,082	---	---	13,082
Administration	267,696	---	---	267,696
Total supporting services	<u>1,485,380</u>	<u>---</u>	<u>---</u>	<u>1,485,380</u>
Total expenses	<u>5,118,735</u>	<u>---</u>	<u>---</u>	<u>5,118,735</u>
Change in Net Assets	303,052	43,549	51,345	397,946
Net Assets, beginning of year,	<u>3,196,696</u>	<u>148,298</u>	<u>260,143</u>	<u>3,605,137</u>
Net Assets, end of year	<u>\$ 3,499,748</u>	<u>\$191,847</u>	<u>\$311,488</u>	<u>\$ 4,003,083</u>

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, and Harmony Foundation, Incorporated
Consolidated Statement of Financial Position
December 31, 1997

Assets	
Current Assets	
Cash and cash equivalents	\$ 1,211,260
Accounts receivable (net of allowance for uncollectible accounts of \$500)	
Trade receivables	43,035
District and chapters	76,067
Other	7,963
Promises to give receivable (net of allowance for uncollectible promises of \$10,940)	40,249
Accrued interest receivable	25,272
Inventories	409,402
Prepaid expenses	90,944
Total current assets	<u>1,904,192</u>
Investments	
Bonds and mutual funds	1,621,894
Certificates of deposit	1,910,000
	<u>3,531,894</u>
Property and Equipment	
Land	94,400
Buildings and improvements	715,774
Furniture and equipment	1,753,447
Automobiles	34,710
	<u>2,598,331</u>
Less accumulated depreciation	<u>1,725,141</u>
	<u>873,190</u>
Other Assets	
Promises to give receivable	12,150
Cash surrender value of life insurance, net of \$800 loan	27,468
	<u>39,618</u>
Total Assets	\$ 6,348,894
Liabilities and Net Assets	
Current Liabilities	
Accounts payable and accrued expenses	\$ 653,714
Accrued pension contribution	35,098
Heartspring	121,054
Deferred revenue	
Membership dues	841,482
Future conventions	537,567
Other	111,721
Total current liabilities	<u>2,300,636</u>
Long-term Liabilities	
Deferred life membership income	45,175
Total liabilities	<u>2,345,811</u>
Commitments and Contingencies	-----
Net Assets	
Unrestricted	3,499,748
Temporarily Restricted	191,847
Permanently Restricted	311,488
Total net assets	<u>4,003,083</u>
Total Liabilities and Net Assets	\$ 6,348,894

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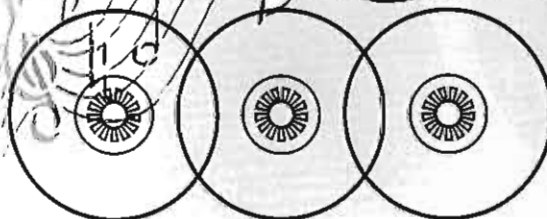
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The Southern Gentlemen, chorus of the seven-year-old New Bern, N. C., Chapter, is seeking an experienced, enthusiastic music director willing to relocate to our town. We have 35 members and a new rehearsal hall with separate room for section work. The chorus has not yet been in competition, but has produced five annual shows featuring international quartet champions and two chapter quartets. We have had an active Singing Valentines project for four years. Historic New Bern, founded 1710, was the colonial capital and the first capital of North Carolina. We are located on a navigable river in the eastern part of the state, 45 minutes from the beach. Retirees from all parts of the country are attracted to New Bern by our mild weather, moderate cost of living and year-round golf, tennis and boating. We have an extensive medical community, including a full hospital and heart clinic, an excellent community college and are just 45 minutes from East Carolina University. Please contact Bill Vincent at (919) 636-5856 or John Werth at (919) 636-5541. The Southern Gentlemen, P.O. Box 14091, New Bern, NC 28561 or e-mail granlund@coastalnet.com.

Arlington, Texas', Goodtimes Chorus director is retiring. Need an energetic, self-confident director who understands the uncertainties of a possible future merger, and who is willing to spend the rest of this year working with a great bunch of guys and building a foundation for growth in the future. Contact John Dendy (817) 472-5101 or jdendy@flash.net.

CHORUS DIRECTOR—SWEET ADELINES INTERNATIONAL

Tom Gentil, master director, has retired after 38 years of directing Seven Hills Chapter, Sweet Adelines International. This 90+ member championship chorus is now conducting a search for a new director. Contact Carolyn Healey, 1169 Overlook Avenue, Cincinnati, OH 45238.

UNIFORMS FOR SALE

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.

For sale: 60 salmon polyester dress suits—\$750 for all. Wide range of sizes. Includes jacket, pants, vest and tie. Also, five commercial-size bolts of matching fabric. Contact Dick McMane (908) 647-2180.

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.

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, wsparks@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 08057 or e-mail to noonmark@voicenet.com.

"With A Song In Our Hearts"—come celebrate 50 years of continuous harmony with the Sons of the Severn. 1999 will see the Sons of the Severn celebrate their 50th anniversary. If you are a former member, director or past president, please contact us so we can make sure you are involved with all the special activities we have planned, culminating with a reunion weekend, November 5-7, 1999. Point of contact for all the festivities is Orville P. Henschel, 128 Tanglewood Drive, Glen Burnie, MD 21060; (410) 761-3715; (410) 760-9480; (800) 586-1818; fax (410) 766-9958.

MISCELLANEOUS

Originals available. My Archives have returned. Therefore, I'm now making this special offer. If you'd like an old barbershop recording or Harmonizer (we have them all) the original can be yours for a simple donation to the Heritage Hall Museum. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072 N, Dallas, Texas 75231; (214) 369-5893; e-mail SWDRoundup@aol.com.

The tag in this issue

Words and music by Bill Rashleigh/arr. Greg Lyne 1998

INTO MY HEART for Ann

Tenor Lead

Bari Bass

Just when I thought love was o-ver for me,

You found your way to my heart. (in - to my heart.)

JUST SING IT!

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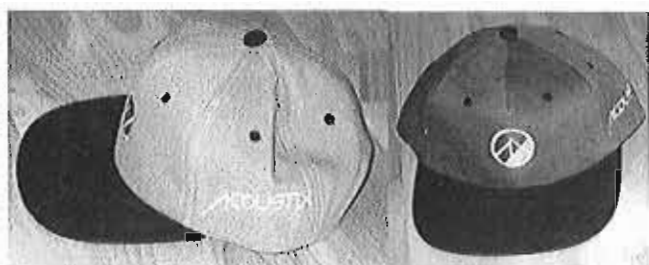
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Dealer's Choice Anthology #4			
Dealer's Choice - ALL FOUR	@\$35	@\$50	
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SUNTONES - The Complete Works, Vol. 3			
SUNTONES - The Complete Works, Vol. 4			
SUNTONES - The Complete Works, Vol. 5			
Vocal Majority - How Sweet The Sound			
Vocal Majority - The Music Never Ends			
Vocal Majority - I'll Be Seeing You			
Vocal Majority - Best Of The Early Years			
Vocal Majority - Alleluia			
Vocal Majority - The Secret Of Christmas			
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