

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1998



The Harmonizer



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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 program and memorial giving, may be reached at (800) 876-SING, ext. 8447

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The
Harmonizer

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

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On the cover

Recognizing the inaugural Harmony Foundation General Fund Campaign is the feature of this issue.



Let's Harmonize!

by Darryl Flinn, Executive Director

The secret of Christmas ... remembered

Hello, friends, and Happy Holidays to you and your family. Whether it's Christmas time or Hanukkah, it's a good feeling. A time to worship, to give thanks, to love, to share, and, of course, it's always a good time to sing.

Friends, our Society's charitable activity, now coordinated through Harmony Foundation, has never been as good or as well organized as it is today. Like the folks who are dedicated to helping flood victims, or those who are feeding the starving children of the world, we too, are on a mission—doing what we are uniquely so well equipped to do. Our mission is:

"To change lives through the power of singing."

This very special issue of *The Harmonizer* has been designed to capture your giving heart. There are lots of words in this issue that tell a story about our weaving a beautiful rainbow of singing and harmony in our schools and in our communities. These words tell a wonderful story about our Society and our music being alive and to be sung for generations yet to come, because of the work we are doing with today's youth—work that you, our members, have so generously supported.

Our most sincere hope is that this issue not only entertains and inspires you, but that you will feel moved to support the Harmony Foundation General Fund Campaign. Your gifts might help send some young men and their teachers to a HARMONY EXPLOSION camp, or fund a SingAmerica or SingCanada grant. Your generosity may also support students at Heartspring, or provide needed help

for our Heritage Hall Museum to preserve and display our Society's archives.

Our music is so very expressive and we are so emotionally generous when we perform it, yet, our entire Harmony Foundation effort is funded to the tune of only about 25 cents per week per individual member. If you or your chapter is more generous than that, thank you endlessly. If not, please consider the possibility of investing generously in the future of our music and our beloved Society.

Remember the secret of Christmas? It's not the things you do at Christmas time, but the Christmas things you do all year long.

Thanks for your thoughtful consideration. Let's Harmonize!

Lasz



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Conventions

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

MIDWINTER

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

HARMONY COLLEGE/DIRECTORS COLLEGE 1999

Missouri Western State College
St. Joseph, Mo. August 1-8



The President's Page

by Ed Waesche, SPEBSQSA President

"Let's Grow Young Together"

As we approach Thanksgiving (our Canadian brothers in harmony have just celebrated this holiday), it seems natural to think about the gratitude we should feel and express for all that this wonderful hobby of ours has given us. To begin with, there are the many lasting friendships we've made.

We all have caring, thoughtful and giving friends. Try to share your gratitude with each of yours sometime soon. And if you want to witness some examples of caring and thoughtfulness, take a look at a videotape of that wonderful film, *Voices*. It's available from the Harmony Marketplace. The film includes touching and re-energizing stories about members of the **Vocal Majority**. Besides being a remarkably caring group of men, they continue to carry on a tradition of educating the public in the wonderful attributes of our musical style; their most recent effort being the extremely popular CD, *The Vocal Majority ... with Strings*, which is getting great air time in the Dallas listening area. Thank you, Jim Clancy and the Vocal Majority.

Thanks are also due all our dedicated marketing and public relations people at the chapter, district, Society committee and staff level. Those wonderful early August stories in the *New York Times* and *Chicago Tribune* required a lot of behind-the-scenes efforts. And so did the work by Arthur Cortese, so nicely profiled by Roger Payne in the September/October issue of *The Harmonizer*. We owe all these marketing and PR guys a lot of thanks.

Then there are all those hard-working music educators and Barbershoppers who are helping us "grow young." I profiled a

number of them in my January/February President's Page, but there are many more to whom we owe our thanks. Add to the list a Sunshine District team led by Ned Fogler, David Byrd, Roger Ross and the **Station 59** quartet, for their recently inaugurated program (supported by MENC president June Hinckley) that will share the style with high school students and their music educators throughout the state of Florida. Keep your eyes on this exciting pilot program, and be thankful that Ned and the Sunshine District had the vision and support to make it happen.

And, we can be thankful that so many of our members are joined in the hobby by their wives and children; families, couples and friends strengthening the meaning of the word "harmony." The recent rise in the number and popularity of mixed voice quartets and larger groups such as **Friends**, seven couples from the Minneapolis area, is testimony to the healthy social activity that can derive from the barbershop experience. And thanks also should go to our many festival organizers, who provide venues for top barbershop and a cappella groups of male, female and mixed voices to share the style with the public.

Performing in the barbershop style: How far we've come since our founders sought a place for men to throw off their workaday cares by harmonizing (woodshedding) the good old songs. Our top quartets and choruses are now in movies, on TV specials, and vying for Grammy awards, gaining publicity surely never envisioned by our early leaders.

So let's give thanks to the coaches and teachers who've helped us learn how to be-

come skilled entertainers. Sadly, we recently lost one of the great ones, Larry Ajer, who left us much too soon, but not before giving us programs like *Top Gun* and *Standing Ovation*, as well as the *Inner Game of Music Workbook*, and helping so many of us learn how to reach our audiences' hearts through our music. God bless you, Larry.

An endowment program has been initiated in Larry's name, for the purpose of providing scholarships for quartets to attend Harmony College and receive coaching from the best of the best, and it's already received wonderful support from caring Barbershoppers. These are people who truly believe in our recently reinvigorated Harmony Foundation's motto: Sing ... *for life*.

If you're one of those givers to Harmony Foundation, to a Society Endowment fund or to our service projects, give yourself a pat on the back. If you're not, how about considering a donation to the Foundation as your personal Thanksgiving wish?

Finally, let's not forget our district and Society leaders, who've just completed a successful Leadership Forum weekend of planning and sharing district and Society goals and objectives for the coming year, and all our chapter leaders, who are in the process of doing the same thing at COTS 2001 weekends. These incredibly dedicated volunteers are listening to us, caring for us and guiding us to a brighter future. Thank them for what they do for you. It's mostly unseen, and usually unrecognized. But where would we be without them?

Think about it.



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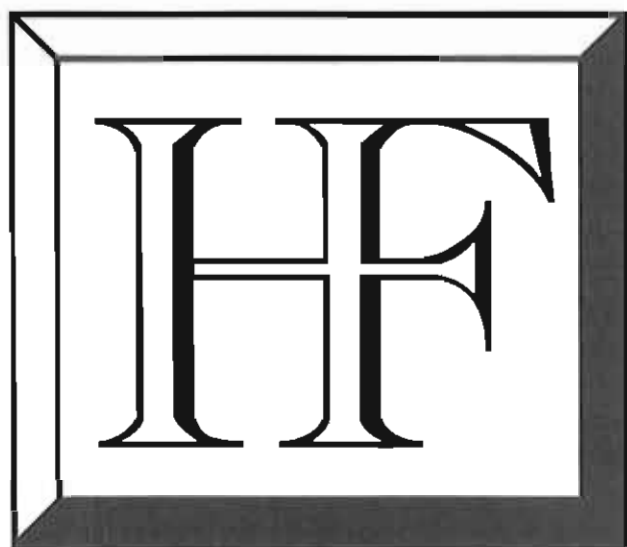
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We can change lives

"As soon as several of the inhabitants of this nation have taken up an opinion or a feeling which they wish to promote in the world, they look out for mutual assistance and, as soon as they have found each other out, they combine. From that moment they are no longer isolated men but a power seen from afar."

Alexis de Tocqueville

On Democracy in America - 1835

What is our Society's "power as seen from afar"? It is the ability to change lives through the power of singing. We have proved this since our organization was founded 60 years ago. We have supported local projects almost from our beginning. Unified Service Projects were later adopted, and we added an endowment program to help perpetuate our beloved Society.

But we are a singing organization. Why do we support charitable activities?

The importance and benefits of charitable work

Certainly, the money Barbershoppers raise and contribute benefits many people, especially young people, through SingAmerica and SingCanada, as well as the residents at Heartspring. Helping others is an important factor, probably the most important. But there are other positive effects that occur.

- Sharing, caring and helping others makes us feel good and gives our organization an additional unified purpose.
- A charitable mission gives the Society a broader scope when viewed by other organizations and individuals.
- Our contributions help build chapter pride and creates good public relations for chapters and the entire organization.

- Our charitable work can help attract new members.
- Charitable work helps establish and protect our tax-exempt status.

"In about a week you will receive an opportunity to help reach our \$600,000 goal through the General Fund Campaign."

Sing...for life

We have united our fund raising efforts under the motto Sing...for life. This says a great deal about what Barbershoppers believe. We sing for the joy and fellowship our music create. But through our singing and our hobby we can help others experience life and quality of life.

That's exactly what we do with our donations through Harmony Foundation. We support: SingAmerica and SingCanada—helping young people and others experience a finer quality of life through vocal music; Heartspring—providing scholarship assistance for the resident students in Wichita to cope with the basics of life; and the Heritage Hall Museum—providing Society members, scholars and others an insight into

the art, fellowship and lifestyle created by our unique music.

The easiest way to honor all we believe in as Barbershoppers is to make contributions to the Harmony Foundation General Fund which, in turn, funds SingAmerica and SingCanada, Heartspring, and the Heritage Hall Museum. The 1998 goal is \$600,000 for the General Fund and specifically \$150,000 for SingAmerica and SingCanada, \$350,000 for Heartspring, \$25,000 for the Heritage Hall Museum and the remainder for other projects funded through Harmony Foundation.

In about a week you will receive an opportunity to help reach our \$600,000 goal through the General Fund Campaign. You'll recognize the three pictures from the cover of this *Harmonizer*. And, you'll be able to answer the question, "How can I help change people's lives?" Yes, your generous contribution will indeed change lives. What an opportunity we Barbershoppers have.

On the following pages you will find several articles dealing with the history and accomplishments of Harmony Foundation, additional insight into our charitable mission, ideas on how your chapter and quartet can help change lives, and an opportunity to dream about a special project. All of this is for you to understand and appreciate that as a Barbershopper you can be very proud to Sing...for life.



Foundation Enjoys Tradition of Sharing

by Larry Gilhousen, Development Director

The story of Harmony Foundation begins in 1948 when SPEBSQSA President O. H. "King" Cole suggested that the Society start thinking of a home of its own. During the next nine years, chapters and individuals made contributions to the building fund, and a Society expansion plan was adopted. In 1957, Cole's vision became a reality with the purchase of Harmony Hall in Kenosha, Wisconsin. At the time, SPEBSQSA had not been granted charitable status by the Internal Revenue Service. The Society's legal advisor, Mark Roberts, suggested that a Harmony Foundation be established as a trust to hold the deed of the newly purchased facility. The rest, as they say, is history. Let's revisit the Foundation's rich tradition of sharing and giving.



The purchase of Harmony Hall in 1957 led to the incorporation of Harmony Foundation two years later

1950s - The Foundation is born

Harmony Foundation was incorporated shortly after the 1959 International Convention. The man who envisioned Harmony Hall, "King" Cole, was named the first president of Harmony Foundation, and Society co-founder Rupert Hall, the first SPEBSQSA president, was elected the Foundation's first vice president.

1960s - Charitable mission blossoms

As the Foundation began its development, Rupert Hall wrote that "Harmony Foundation is the Barbershopper's own charitable and educational organization." Hall suggested that when "money and man-hours are given to a local charity, if the chapter will just tell the recipient that the gift is from the local chapter and the Harmony Foundation, we at the Foundation will receive our necessary credit so we can inform the Internal Revenue and give to the public a record of the greater work we are doing." This led to the Society's charitable mission and awards programs. In 1964, the Institute of Logopedics (now Heartspring) was adopted as the Society's first Unified Service Project.

1970s and 1980s - Helping the Society move forward

During the 1970s, the Foundation provided a low-interest loan to SPEBSQSA for purchase of the Sheridan Road building, and funding for TV videotape and recording equipment and an audio-visual room to initiate the Society's own AV program. In the 1980s, the Foundation approved purchase of a computer and software for the Old Songs Library, and formed a special committee of Society leaders to "build an endowment fund intended to strengthen Society finances and to promote and enhance barbershop harmony around the world."


1990s - The Decade of Change

In 1994, the Society adopted SingAmerica and SingCanada as its second Unified Service Project. Project funds are used to support the Society's vision to encourage vocal music in our schools and communities. As a result, Harmony Foundation has provided grants to the University of Saskatchewan Children's Chorus, the World Children's Choir, many Harmony Explosion camps, and the Urban Harmony Movement. 1994 also saw Harmony Foundation provide partial funding for the PBS production of *Keep America Singing*.

Participants in the Urban Harmony Movement received sheet music through a Harmony Foundation grant.



An ad hoc committee was appointed in 1995 to examine ways in which the Foundation could contribute to Society goals by providing a vehicle for soliciting, receiving, managing and distributing charitable donations. One result of this committee's recommendations was the establishment of a professional staff to operate Harmony Foundation. This staff, assembled late last year, provides information and assistance to members on fundraising, gift planning, and the programs the Foundation supports.

The future success of Harmony Foundation is in the hands and hearts of the thousands of Barbershoppers who support SPEBSQSA and its charitable mission. Working together, we can all help change people's lives through Harmony Foundation as we Sing . . . for life. 

You can make a difference

by Laurel Peterson, Harmony Foundation Administrative Assistant

You know that SingAmerica, SingCanada, Heartspring, and the Heritage Hall Museum are programs that are worthy of Barbershoppers' support through the Harmony Foundation General Fund. But do you realize just how many ways people help Harmony Foundation "Sing...for life"?

Chapters play an important role

In 1997, 449 chapters—more than half the chapters in the Society—donated \$10 or more per member to Harmony Foundation and its local charities. There are many ways for chapters to raise money for charitable activities described below.

Ideas for chapter donations

- **Donate your show proceeds.** Several chapters donate some or all proceeds from their chapter shows to charity. Not only is this a good way to boost your donations total, but it is a great PR tool when you advertise the show. People will be eager to support your show if they know their ticket purchase will benefit an important cause.
- **Singing Valentines.** Many chapters are making donations to Harmony Foundation or local charities from the money raised through the Singing Valentines program.
- **Put it in the budget.** Determine how much money your chapter wants to donate in the coming year and make it part of your annual budget. If chapters have had a particularly profitable year, they will often donate their surplus to the Foundation at the end of the year.
- **Pass the hat at chapter meetings.** It's quick and easy to take an empty basket or can and pass it around at your weekly meetings. At the end of the month, make a donation from the chapter.

Your chapter could even undertake a project similar to the New Hampshire Barbershop Festival. For the past two years, the Concord, New Hampshire, Chapter has sponsored this high school festival for area students. Ninety-nine students from ten schools participated in this year's festival, and the event raised \$2,900 for SingAmerica.

Another great project was initiated by Dick Taylor and the Hunterdon County, New Jersey, Chapter. On November 15, 1998, the chapter will stage a mammoth show, featuring Society quartet champs and medalists, the current Sweet Adelines International quartet champs, and the Harmony Sweepstakes national champs, to benefit SingAmerica and SingCanada.

Quartets contribute to the cause

Perhaps the most common way for a quartet to make a charitable contribution is by donating its performance fee. For the last 28 years, the *Antiques* quartet from the Illinois District has donated the proceeds of all its paid performances to SPEBSQSA service projects. Another Illinois quartet, *4 Crying Out Loud*, has donated thousands of dollars from its activities, including \$2,140 last year.

Other quartets make voluntary donations to Harmony Foundation either throughout the year or when they send in their quartet annual renewal.

Last November, *The Ritz* (1991 International Champion), donated \$200, then challenged fellow Johnny Appleseed District quartets to make a donation. Six other quartets responded with \$200 donations.

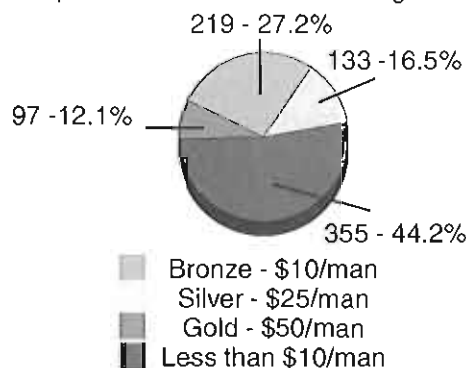
Individuals join the effort

Of course, individual members have a number of opportunities to make donations to Harmony Foundation (including making a donation to the 1998 General Fund Campaign).

One easy way to contribute is through your membership dues invoice. Every time you renew, there is an option on the bottom

Donation awards

chapters that received awards during 1997



A record 55.8 percent of chapters received an award for chapter donations in 1997. Award levels for 1998 are set at \$25, \$50 and \$100 per member.

of the form to donate to SPEBSQSA service projects. Many members use this as an opportunity to round off their dues. For example, if your annual dues are \$87, you can add a \$13 donation to Harmony Foundation so that your check total is an even \$100.

Some members choose to make donations by honoring or memorializing a fellow Barbershopper, family member, or friend. This is a great way to recognize someone who's been instrumental in your development as a Barbershopper, or to keep alive the memory of the man who stood next to you on the risers.

You can also donate to your chapter's charity collections or participate in raffles or auctions held at barbershop conventions. This year alone, the Harmony Foundation Raffle at the international convention raised nearly \$7,000 for the Harmony Foundation General Fund.

You can help us Sing...for life

As you can see, there are numerous ways for chapters, quartets, and individual Barbershoppers to make a difference with a donation to Harmony Foundation. The only question is: Which way will you choose?





We serve others

We asked three writers close to our service projects to say a few words about these important causes. The results give insight into how these projects came about, what they have accomplished and where they might be going. We hope the following offerings shed even more light on the vital work we will be supporting with the Harmony Foundation General Fund Campaign.

"Teach The Children To Sing"—SingAmerica and SingCanada

by John Krizek, Society Board Member

The atmosphere was alive with excitement at the "mega-meeting" of Society committees in Milwaukee in February, 1994. The "winds of change" were blowing, as Society Historian Dean Snyder pointed out. Several committees were examining ways to implement the Future II and Future 2001 Committee recommendations, and make their vision a reality. The Marketing Committee was in the midst of conducting professional market research programs designed to better focus Society growth efforts.

Part of the "buzz" that week was a recommendation by a special Services Review Committee, appointed by President Ernie Nickoson, that it was time for the Society to shift its charitable focus toward youth outreach and educational causes. There was widespread acceptance of the need to get more involved in supporting music education, and impacting our environment, but the question remained: How could we do this?

Planting the seed

The Marketing Committee, which I chaired, went down the hall and visited the Youth Outreach Committee, which was discussing how this new function should be organized and what sort of educational focus it should have. We presented our concept of their role, in a new service-oriented environment. What kind of programs would you recommend, we asked, to involve the most people, and the most students, in singing, if money were no object? *What would you do with a half million dollars?*


Then we left.

Thirty minutes later, the Youth Outreach Committee, led by chairman Bob Cearnal and Bill Rashleigh, came running into the room where the Marketing Committee was meeting. They were practically salivating with excitement. They had their flip chart with them. They panted through a litany of schools, scholarships, camps, youth honors choruses, teacher institutes, competitions, educational tours, video tools—on and on they went.

Thus was born SingAmerica and SingCanada. What a fantastic and appropriate way for the world of barbershopping to apply its unique talents and resources to help improve the world we live in!

Taking root

The charitable concept was of course expanded to include the support of all vocal music. And part of the dream has come true. Donations to SingAmerica and SingCanada have provided scholarships for hundreds of young men and their teachers to attend Harmony Explosion camps over the past three years. Other grants from the fund have bought music to support an innercity cappella singing project in Oakland, California, a parent-infant early communication program through singing in Saskatoon, Canada, and the formation of a multi-national children's chorus in New York City.

Under the stewardship of the new Harmony Foundation, SingAmerica and SingCanada are poised to play a major role in ensuring the future of vocal music in North America. 

Harmony Foundation grants available

Do you know of a deserving school or community project that will promote singing? It may be the ideal candidate to receive a Harmony Foundation grant. A full information packet describing grant guidelines and the review process is available from the Foundation office or through the Foundation web site (www.harmonyfoundation.org). Application deadlines are May 1 and November 1, each year.

Projects should relate to the vision of the Foundation, which is: *Harmony Foundation is to be a leading philanthropic force nurturing vocal music in our schools and communities, as well as other educational causes.*

"We Sing That They Shall Speak"—Heartspring

by Jack Andrews, President, Heartspring

Helping children communicate has been at the core of Heartspring's mission for more than 64 years and for 34 years Barbershoppers have been committed to help us with this mission. Through the years, Barbershoppers have provided more than \$13 million in support of Heartspring.

Heartspring School has earned a national reputation for improving the lives of children with severe, multiple disabilities. Typically, these are children who have failed to make progress in their local school district. There are times when the child's school recognizes the need for help. More often, it is the parents who are dissatisfied with the progress the child is making and initiate the admission process.

These children have a variety of disabilities, such as mental retardation, autism, hearing and vision impairments. The one common denominator in all the children seen at Heartspring is the lack of communication skills. That inability to communicate is a

major factor in frustration levels that will frequently result in severe behavior problems. Donations from Barbershoppers are used to fund partial scholarships to the school.


At Heartspring, students receive consistent reinforcement of communication, behavioral and life skills in every setting—in the home, in the classroom, even out in the community. Each child's program is custom designed and implemented by an interdisciplinary team of caring professionals, including experts in the fields of education, behavior management, communication, life skills, and health. This program, applied in an atmosphere of love and reward, results in measurable improvement—and a more fulfilling life.

A new future

Heartspring has now moved to its new \$14 million campus, which elevates our ability to serve children and their families. The campus layout places all staff members in

close relationship with one another in order to promote efficiency, communication, and collaboration among our instructors, therapists, and other school staff.

Heartspring continues to receive national recognition for the quality of its services. We are accredited by the National Commission on Accreditation of Special Education Schools and praised by professional visitors. The creation of the Shaklee Institute to Improve Special Education has resulted in a national awareness of Heartspring as an organization committed to better the education of children across the country, not just those attending the school in Wichita.

Heartspring delivers the quality of services that compares with the quality of championship quartets and choruses. Like you, we are totally committed and dedicated to a goal and a desired outcome. Thanks to you, children do achieve success that their parents never imagined possible. Thanks to you for caring. 

Preserving the past—the Heritage Hall Museum of Barbershop Harmony

by Ruth Blazina-Joyce, Museum Curator and Archivist

The Heritage Hall Museum of Barbershop Harmony opened in 1988 to collect, preserve, and share the rich and varied heritage of barbershop and the Society. Through the years, we have grown into an integrated resource, offering archives and collections, exhibits and research services.

We collect, preserve and inform

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

Part of our responsibility, to both the past and the future, lies in managing and maintaining all of these items. Most of them weren't designed to last forever, and they need a little help if they're going to be there for future generations. Providing safe exhibit and storage conditions, and keeping their role in the barbershop story alive are key parts in fulfilling our mission.

Many of the things we do are aimed at making the information in the Museum easier for people to use and enjoy. We've had foreign-language research on barbershop translated into English. We transcribe and edit our oral history tapes into print form.

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

We show and tell

Long-term exhibits give Museum visitors a basic orientation to barbershop—the origin and development of the style; its unique combination of hard work, fun, and performance; conventions and contests. *Temporary exhibits* explore the highways and byways of barbershop—celebrate our quartet champs' 50th anniversaries; follow trends in costuming; and salute barbershop's role in military service.


The Museum hits the road through our *traveling exhibit*. A new display premieres

each year at the international convention, then travels to Harmony College and the midwinter convention.

Our research service uses the Museum's resources to aid all kinds of projects. Over the years, we've dug into the archives to answer all sorts of questions. We also help writers and researchers with material for articles, books and academic papers.

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

Sometimes we undertake special projects. Two of our most recent have been *Close Harmony Pioneers*, a recording of songs from turn-of-the-century quartets, and *A Walk Through Harmony Hall*, a video tour of the Society's headquarters in the beautiful and historic Alford House in Kenosha.

From exhibits to artifacts, oral histories to souvenirs, the Museum plays an important role in preserving barbershop heritage for this generation and future generations. 



Imagine

by Gary M. Stamm, Harmony Foundation Executive Director

Do you like to dream? We all do, don't we? What if you won that big lottery? What if you were given three wishes? What if you could leave one tremendous accomplishment as your legacy on this earth?

Dreaming is important to all of us. It is what keeps us going and, hopefully, motivates our positive actions. As a group, Barbershoppers should also dream. Let me share a dream that has been hatching with a number of Society leaders and staff. See if it captures your fantasy, too.

What if SPEBSQSA sponsored an annual institute for choral music educators? That's right, the Society would sponsor it *for* choral educators. And, it would highlight some of the things we know best and have proved for 60 years.

This institute would discuss barbershop harmony, but that wouldn't be at the heart. Our Youth Outreach efforts focus on introducing barbershop to school music teachers.

This institute would include some choral music teaching and directing techniques. But that wouldn't be at the heart, either. There are many seminars and clinics that already offer these important topics.

This institute would focus on how educators can instill the love of singing in their students as a life-long activity. In fact, this whole dream of a choral music educators institute



A Choral Music Teachers Institute could help teachers such as Patsy Gilliland (above) share singing for a lifetime with her students.


was inspired by a high school music teacher who spent the week at the Society's Harmony College. There, he observed 600 men spend seven full days having a wonderful time singing, learning more about singing and enjoying the fellowship of other singers. He remarked to me, "I discovered something I hadn't been taught in college. I should be helping my students learn the fun and fulfillment of singing and how they can enjoy that for a long time. I guess I knew that down deep, but I get caught up in preparing them for the next concert or competition and forget that when they leave my school they should have a gift for a lifetime."

Wouldn't that give our organization and the barbershop world a special place in the music world? We can teach and inspire with what we have discovered. Singing is something that you do not have to be a professional to enjoy. For most of us, singing is the desert island to which we can retreat from the stresses of everyday life. It is our avocation rather than our vocation.

The Barbershop Harmony Society has proved the power of this hobby. Imagine a hundred or so music educators spending an entire week, maybe at the same place and same time as our Harmony College, learning how to inspire singing for a lifetime. We can draw from the incredible resources, history and successes our organization has. We can teach and inspire the educators who will share it with the next generation. Barbershoppers will leave a legacy.

As with all dreams, this one is still floating in free form. Officials from MENC (the school music educators organization) have endorsed the concept. And, the more people who listen to the dream, the more it begins to take shape.

What will fuel the dream? One thing will be funding, of course. This could be a wonderful project for SingAmerica and SingCanada and helps us fulfill our charitable and educational mission. It will take money to develop the idea, run the project and possibly provide scholarships. It will take a commitment from each of us to help it become a reality.

But what a dream to bring to reality. 



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The 1998 Harmony Foundation General Fund Campaign

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The Ditchfield Family Singers

Adapted from an article written for the The Tag Rag, the Sarasota, Fla., Chapter newsletter



The Ditchfield Family Singers in a full family portrait.

Inspired by the movie, *The Sound of Music*, Stephen Ditchfield dreamed of having a singing family, and carried into his marriage and family all the barbershop training he got in St. Petersburg, Fla., as a teenager. Years later, after moving his family from California back to Sarasota, Stephen looked up the local SPEBSQSA chapter, and was warmly welcomed back into the Society.

He began contributing his skills as a professional entertainer by emceeing annual shows, and eight years later he and his wife, Bernice, and their whole family were singing professionally and performing on barbershop shows. His three sons joined him to win the 1998 Sunshine District Novice Quartet Championship—with a ten-year-old lead and a nine-year-old tenor.

When **The Ditchfield Family Singers** and **My Three Sons** quartet were asked to sing at the Celebrate Youth Ice Cream Social at the 1998 international convention in Atlanta, Stephen immediately responded: "Yes, we can do that." But moments after hanging up the phone, the big question arose: "How *can* we do that?" Since it was only a month away, they were faced with the financial obstacle of taking a family of eight to a big-city convention for seven days.

The Sarasota Chapter went to work, promoting and helping organize two fund-raising concerts featuring **My Three Sons** and **The Ditchfield Family Singers**, plus other quartets. It was an all-out effort to help make a dream come true. The Sarasota News Network and the *Sarasota Herald Tribune* had heard about **My Three Sons** and their quest for the Sunshine District novice quar-

tet championship through *The Tag Rag*, the Sarasota Chapter newsletter. The subsequent free publicity, coupled with the support of the Sarasota Chapter, helped raise more than \$2,400 toward Atlanta travel expenses.

Society Board Member Charlie Rose, (whose recommendation to the Harmony Foundation staff got the ball rolling after hearing the family sing in Ft. Myers at the spring contest), managed to get hold of some last-minute ticket and room cancellations that made it possible for the Ditchfields to stay at the headquarters Hyatt Regency Hotel, and to attend all the convention events at the Georgia Dome. Walter and Marjorie Latzko wrote and provided a new five-part arrangement of "Georgia On My Mind" for **The Family Singers**, and they were on their way.

In addition to their well-received performance at the Ice Cream Social, **My Three Sons** was videotaped by PBS for possible use in an upcoming documentary about barbershopping in America. They were featured on a local Atlanta radio station to promote the convention, and the CBS Saturday Morning Show taped them for its coverage of the convention that weekend.

My Three Sons performed during a fundraiser to send **The Ditchfield Family Singers** to Atlanta.



During one of the intermissions at the Georgia Dome, an Associated Press reporter interviewed nine-year-old David, who was quoted in an article that appeared in newspapers all across America. The producer of the new *Donnie and Marie Osmond Show* read it and called **My Three Sons** for an audition tape. To top it off, **The Ditchfield Family Singers** were invited to the CNN Towers to sing the national anthem on CNN News—*live*—as part of its Fourth of July celebration coverage. What an experience!

The Ditchfields are thrilled by the invitations they have received to sing on barbershop shows, both as a family and as a quartet within the family, and foresee lots of good barbershop family times in the future. Michael (10) and David are newly registered Sarasota Chapter members, and are busy getting ready for competition with the **Chorus of the Keys**.

Above all, The Ditchfields enjoy and appreciate being a family—singing together, praying together, and staying together, and having a lot of fun building happy memories along the way. You can contact them at FamilySing@aol.com, or by writing **The Ditchfield Family Singers**, P.O. Box 10143, Sarasota, FL 34278; (941) 923-2013.

Editor's note: The Ditchfield Family Singers are a wonderful example of the best our SingAmerica and SingCanada Service Project hopes to accomplish—helping people, once again, enjoy singing. That's why they were featured on the Celebrate Youth Ice Cream Social in Atlanta. Your contributions to the Harmony Foundation General Fund Campaign will help give life to stories such as the Ditchfields' and sustain our Heritage Hall Museum and Heartspring support as well.

The Revival Plan

by Kim Hulbert, two-time Sweet Adelines International quartet champion

For most of us July 4 is a date to be remembered for Independence Day celebrations or for its proximity to Society Conventions. But for Royce Ferguson, Mike Spencer, Mike Lawton, Bill Myers, their friends and entire **Revival** family, it was a day when the earth shook, the sky sparkled as never before and lives were unalterably changed. Can winning a gold medal really do all that? It can if you are on The Revival Plan. Just what does The Revival Plan entail you ask? Well, start with a passion for the art form and extensive musical training.

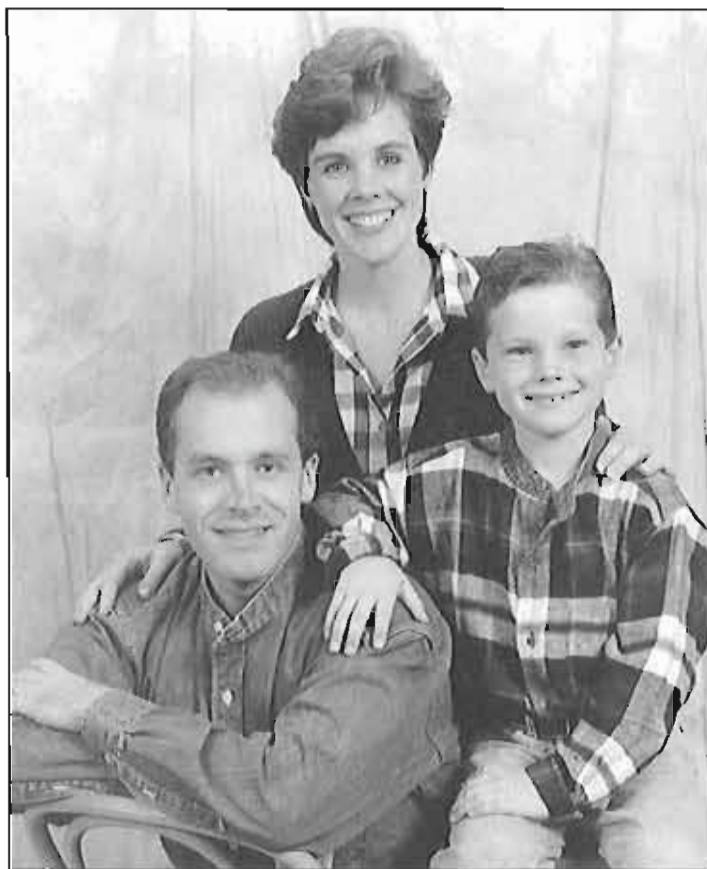
BILL MYERS, BASS

Bill Myers has always been a passionate and involved barbershop singer and it's really no wonder. His musical training came from such masterful music directors as Mac Huff in Evansville, Indiana, Jim Miller and the Louisville **Thoroughbreds**, and Dr. Greg Lync with the Far Western District's **Masters of Harmony**. He sang bass in one of the most famous quartets ever—the **Citations**—with Bob Netherton, Jim Miller and Ken Buckner.

What he has learned along the way he has shared unselfishly with thousands of others while working for the Society or teaching at Harmony College. Bill adores his wife, Joann, speaks with incredible pride of sons Pat, Doug and Jeff and grandsons (both named Andrew). Now, that's passion.



Joann and Bill Myers



The Spencers
Mike, Kim and Nick (8) Spencer

MIKE SPENCER, LEAD

Experience, knowledge of the barbershop craft and a true love for the music are integral parts of The Revival Plan. Chicago-area Barbershoppers and dad Stan (president of Northbrook Chapter and its **New Tradition** chorus) must feel great pride in the young boy they taught and sang with who grew up to be Mike Spencer. What Mike learned is a special reverence for lyrics and melody that is a joy to hear.

Mike brings honest emotion to the songs Revival sings, and to the incredible arrangements of Ed Waesche, Dave Briner, Nancy Bergman and David Wright. During his rather spectacular climb to the gold medal, Mike married Kim (a second-generation barbershop brat herself), became father to Nick and completed his MBA, graduating with honors.

MIKE LAWTON, BARI

The Revival Plan includes a strong work ethic, focus, planning and preparation, all balanced with care and friendship. These skills are abundant in the handsome and humble Mike Lawton. Ever-prepared, diligent, hardworking, and immensely capable, Mike is the man in Revival who pays attention to every detail.

A Society member since 1981, he learned baritone while singing in the El Cajon **Music Masters** and **Sun Harbor** choruses and with popular FWD quartets such as the **Quackenbush Quartet** and

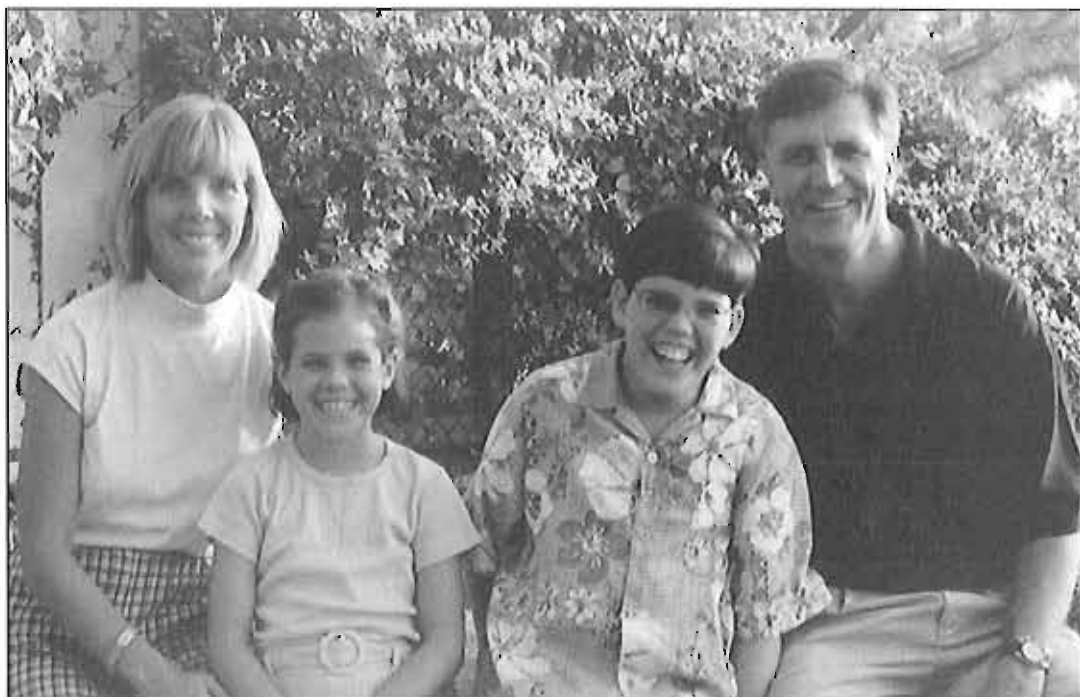
1994 district champion **Western Union**. Mike is a successful businessman, very proud husband of beautiful wife, Denise, and doting father of Evan and Allyson. Mike and his family are very active in their church and he is well known in the San Diego barbershop community as a warm, gracious and generous friend to all.

ROYCE FERGUSON, TENOR

Talent and musicality must be included as integral to The Revival Plan, and they are both apparent to anyone who's heard the fine voice or experienced the 24-carat smile of tenor Royce Ferguson. Royce is a part of that new generation of barbershop singers who have already made a huge impact on the Society. Raised in a musical family, Royce found barbershop while a student at San Diego's School for Creative and Fine Arts through a production of *The Music Man*. Currently finishing his degree in jazz studies at San Diego State University, Royce is a natural musical talent who can (and has) directed choruses, sings almost anything on sight or by ear, and is every bit as good a pianist and bass player as he is a tenor.

Revival has always had an incredible dedication to and love for barbershop harmony, hallmarks of The Revival Plan. The members spent hours working with coaches Cindy Hansen, Kim Hulbert, Greg Lyne, and Larry Ajer and never failed to draw from the talents of others, such as Darryl Flinn, David Wright and Bob Gray, whenever in the area.

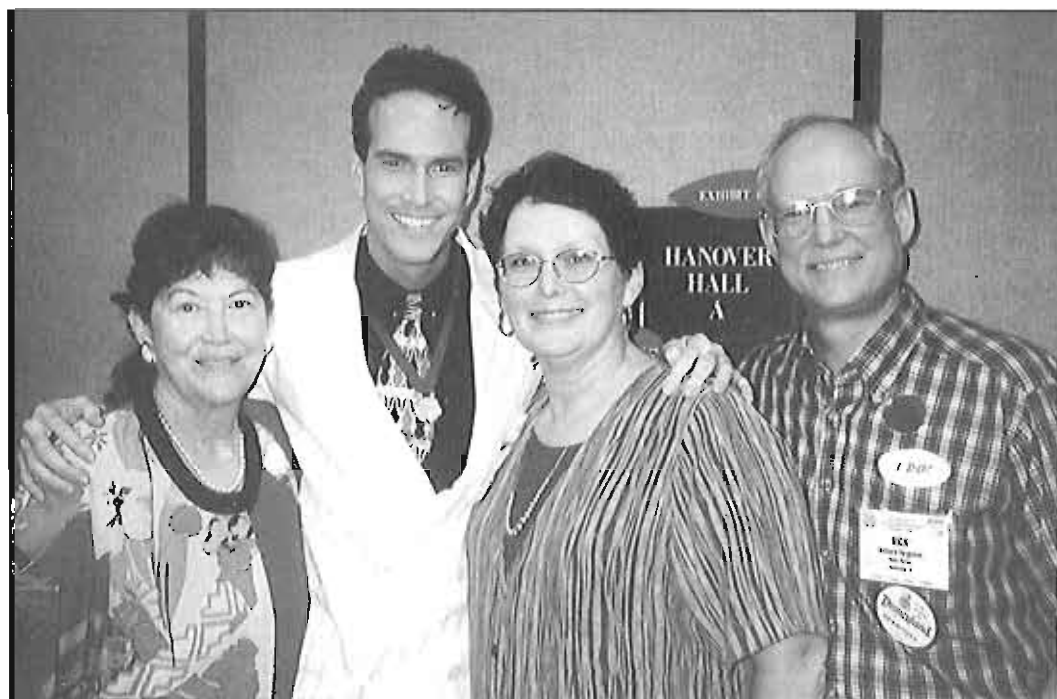
They listened and they learned, always trying to ring chords, and to do it together. Making music was always the goal. Their friendship and obvious love for each other is very special. These are great people with warmth and heart who feel great humility in knowing that they have been blessed.



The Lawtons
Denise, Allyson (9), Evan (14) and Mike

What's next for Revival? The future certainly includes a new CD, lots of shows and opportunities to teach and spread the gospel of barbershop harmony. For Revival, this is just the beginning of a whole new plan. Look for Revival: 2000.

Revival



The Fergusons
Royce's mother, Jeannette, Royce, sister-in-law, Kathy and brother Rich

The march to the gold

by the Alexandria Harmonizers team

The Alexandria Harmonizers are thrilled with winning our fourth gold medal, especially during our fiftieth year as a chapter. The accomplishment required a tremendous team effort that included our directors, the music team, our coaches, and the continuous support of our ladies auxiliary, the Harmonettes. From song selection, to qualifications, chapter convention management, and several "magic moments," this is the story of how we put our Atlanta performance together.

First of all, however, we congratulate the **New Tradition** chorus on six wonderful record-setting performances as silver medalist. The Harmonizers finished second in 1979, 1980, and 1992; and third in 1982, 1993 and 1994, so we appreciate the tremendous effort that is required to compete year after year at the very highest level.

Finding the songs

Song selection is the key to any winning contest package, and ours derived from very special circumstances and inspiration. Our ballad originated from two sources.

At 3:30 a.m. in Miami Beach in 1995, Harmonizer Artistic Director Geri Geis was with Hal Purdy and Walter Latzko as **Marquis**, with Randy Chisolm, sang "In The Wee Small Hours." Geri thought, "That would be a great ballad for us." Meanwhile, in early 1996, Harmonizer Music Director Scott Werner had thought about doing "Always." Believing "In The Wee Small Hours" to be not strong enough alone, Geri suggested intertwining another song.

Discussions ensued with Walter Latzko to use his arrangement of "In The Wee Small Hours," and include "Always." The music team developed this thought, and made many revisions over the course of the year. Interestingly, of the hundreds he has produced over the years, this became the first Latzko arrangement to win a gold medal in contest!

By the summer of 1997, we still had not settled on an uptune. We wanted Ed Wacsehe to arrange one, and gave him several suggestions. After months of reviewing, the team decided on "Everybody Loves My Baby/Steppin' Out With My Baby." The final arrangement and interpretation were

truly a team effort. We had the uptune only six months before international, and made the risky decision to go into contest without ever having it judged in contest.

This creative double-medley contest package provided a huge boost of confidence for the chorus. With the help of our coaches, Greg Lyne, Steve Plumb, and a professional voice coach from Alexandria named Charles Williams, we were able to get into the songs and reach new heights vocally and visually. We love these songs and believe they are perfect vehicles for our characteristic openness, spunk, and artistic showmanship. They're very much "us."

Vocal and visual qualifications

The Harmonizers conduct a qualification process for each competition. Our goals are to promote high individual standards, encourage members at all ability levels to improve, and focus on how each individual's role contributes to the overall performance.

The process begins in January. At each rehearsal, the chorus performs vocal and visual run-throughs of the contest songs. Each singer makes an audio tape, and the section leaders evaluate these not only for notes and words, but for intonation, vocal

quality, vowel targets, attacks and releases, synchronization, emotional content, and unity within the section.

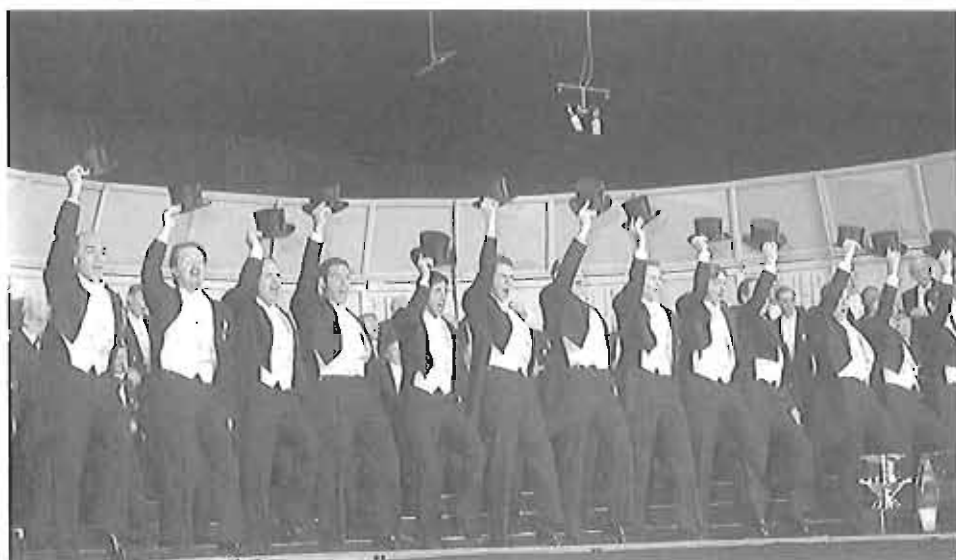
For visual purposes, the chorus is divided into four quadrants, each with a leader who is responsible for its visual performance. During run-throughs, the leaders watch and evaluate the men on accuracy of moves, believability, consistency, energy, and unity with the chorus. Immediately after the run-through, the leaders meet with their quadrants on the risers for a five-minute feedback session, during which they correct, clarify, and encourage.

While the standards are high, it is the goal of the music and performance teams to include every member who wishes to reach those standards. Some work in small groups or one-on-one sessions with quadrant or vocal evaluators. Through an atmosphere of challenge and encouragement, the qualification process helps inspire the men to ever-better, consistent performance, whether in rehearsal or on stage.

To emphasize the importance of full chorus participation in rehearsals, competing members are also required to meet the following participation requirements: seven of the eight final regular rehearsals prior to



The intensity and emotion of a gold-medal ballad is reflected in the faces of these Harmonizers during their contest set in Atlanta.



Top hats and tails: the Harmonizers' front row steps out to captivate audience and judges alike during a medley of "Everybody Loves My Baby" and "Steppin' Out With My Baby."

competition; two extra rehearsals; the retreat weekend in June; and at least one visual session in the studio with Geri Geis.

"No surprises"

Administratively, our goal this year was to have "no surprises" at the convention. In July, 1997, we bought 300 registrations in hopes of getting good seats should we qualify for the contest. The housing draw put us at the headquarters hotel, which let us plan a joint hospitality room with other choruses. Thanks to getting new risers this spring, we were able to provide risers for the rehearsals of two other choruses in the hotel, the **American BarberBoys** and the **Chorus of the Genesee**.

In 1992, in New Orleans, we learned that a domed stadium can be very distracting to a chorus, so in Atlanta we tried to anticipate every possibility—special water bottles for everyone on contest morning, cellular phones to communicate between the dome and chorus, and the location of *every* rest room enroute to avoid stragglers. We even checked with officials to ensure that our special riser endcap color exactly matched the contest riser skirts.

Imagine our surprise, then, on Thursday afternoon, when we discovered the skirts were not gray as advertised, but black! We needed black paint badly. Fate ran us into a **Phoenicians** Barbershopper with a truck looking for hot glue. Together, we found a 24-hour Home Depot north of the city. One

hour later our endcaps had a new coat of black paint, and we crossed our fingers that it would be dry by morning.


"Magic moments"

The Harmonizers' confidence this year also came from another, more subtle source. A series of "magic moments" occurred that were not created by the chapter leadership, but by the friends, family, and contributions of the men on the risers. These moments kept the stress down and the energy up. They kept us smiling and made us forget about the worries of costume logistics and how hard the other choruses were working. Typical of these special memories are the following:

- The "Class of '98," our 32 rookies (also known as the "Red Bandana Brigade," since they had to wear one at all chorus rehearsals and activities from May until the contest), provided gems of challenge, encouragement, and laughs.
- Our June retreat ended with Greg Lyne leading the whole chorus single file in silence from the rehearsal hall, around the college campus, and finishing next to a church wall. The quiet moments there and the words from Scott, Geri, and Greg were a special moment none of us will forget.
- On contest day, we carried pictures of Harmonizers who could not be with us on the risers. Those members may not be in the official photo, but the entire

chapter was "on stage" with us.

- The daily prayer for July 3, 1998 was read by one of our singers, the Rev. Brian Groover, quoted here in part: "And especially while traveling, I appreciate being free of confusion and anxiety. I enjoy the scenery and the people who are traveling with me. I am able to make adjustments for unexpected circumstances and last-minute changes."
- In Atlanta, we sang the ballad live for the first time for our arranger, Walter Latzko, and for Jim and Greg Clancy. Their reactions and words were a priceless source of special inspiration.
- At the start of our final rehearsal, singers with one, two, or three gold medals ascended the risers in turn. Left out was the Class of '98. All the men on the risers were instructed to remove their gold medals and be then joined on the risers by the Class of '98—minus the red bandanas, which started flying all over the place. That "magic moment" felt good!
- The Harmonizers needed every ounce of confidence as we waited our turn backstage—trying to stay focused—listening to the awesome sounds of the New Tradition soaring through the Georgia Dome. Completely unplanned, we gathered en masse as they sang, and softly started humming to keep our minds and voices focused on our own performance.

So ends our story of how we put this package together. This is the fourth time our Scott and Geri have produced a gold-medal performance. The Alexandria Harmonizers feel blessed, and are extremely proud to represent the Society as its 1998 international champion chorus. 



The New York Times — August 11, 1998

Sound of Barbershop Quartets Echoes Happily Through the Land

By Bruce Weber (© 1998 by the New York Times Co. reprinted by permission)

ST. JOSEPH, Mo. — Five years ago at Christmas time, John Gonzalez, a munitions specialist with the Defense Department, took his teen-age son, Marco, for a haircut in their new hometown of Albuquerque, N.M. While they were waiting, a quartet of a cappella singers came in to entertain the customers with carols, wringing an irresistible sentiment from the familiar holiday music.

"As they were leaving, I grabbed the smallest guy in the quartet and said, 'Hey is that something my boy and I could do?'" Gonzalez recalled between classes at Harmony College, a weeklong intensive study program in "barbershopping," the art of old-fashioned four-part harmony singing. "And that was that."

For the Gonzalezes, that day in Albuquerque was, as Barbershoppers say, the hook; they've been harmonizing ever since. And though they are unusual for coming upon barbershop singing in an actual barbershop, their story of hearing the music and being instantly smitten is typical, at least within the society of men to which they now belong.

That would be the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, which is 60 years old and, with more than 34,000 members in 809 chapters in this country and Canada, may well be the largest singing organization in the world. Its independently run sister, Sweet Adelines International, claims a female membership of 29,000.

The Society, as members call it (trying to pronounce the acronym is officially discouraged), is a fraternal organization of "congenial men of good character who love harmony in music or have a desire to harmonize," as it is written in the group's Code of Ethics. Based in Kenosha, Wis., it has an annual budget of \$5.5 million, which it uses to hold competitions, publish a magazine, run educational programs and support amateur singing groups. But more than that, it is

a group of ardent, amateur hobbyists—most do not read music—true believers, devoted to a kind of gospel. "We believe," members are wont to say, "that you can't be unhappy when you're singing."

Indeed, barbershop singing is the proverbial way of life, said Darryl Flinn, a former insurance executive who is the Society's executive director. "Singing is what we do, but you cannot ignore the fraternal and familial aspect of what we do," he said. "The music brings us together. I'll bet I know 10,000 barbershoppers in this country by their first names."

Each summer, the Society sponsors Harmony College at Missouri Western State College here, and this year's program had some 600 participants of varying skill and experience, as young as 12-year-old Nicky Papageorge from Los Angeles and as old as 95-year-old Dean Snyder from Alexandria, Va. Snyder delivered the opening night address, strumming the ukulele that first got him interested in music in 1918 and telling his fellow harmonizers, "If there's a song in our hearts, we can never grow old."

In addition to attending daily classes in subjects like history of barbershop, voice analysis, vocal techniques, theory of harmony and arranging for barbershop voices, they sang in choruses and in quartets. They gathered in hallways to sing "polecat songs"—the dozen officially designated classics (like "My Wild Irish Rose" and "Wait Till The Sun Shines, Nellie") that all Society members have memorized, like a secret handshake.

They engaged in "woodshedding," their term for improvisation. They practiced "swipes," embellishments at the ends of lines that push a song forward, connecting lines musically in the absence of instrumental accompaniment. They sang "tags," ends of songs that, with their suspended chords giving way to satisfying resolutions, give barbershoppers their most intense pleasure.

They ate meatball sandwiches and chipped beef on toast in the dining hall and gathered each night at 10 for mammoth bowls of ice cream. The sense of ritual was palpable, and as part of it, the more than 100 first-timers among them, like the Gonzalezes, had to walk the campus wearing red or blue helicopter beanies, at least until midweek, when they held a sing-off. The winning team got to discard the beanies.

"I've been singing seven years," said Stephen Ray, 35, a systems analyst for the Ford Motor Company in Detroit who was wearing a blue beanie. "I wish I could say it was 15 or 20, but when I went to high school, we all thought the guys in the choir were sissies."

Ray said he had gone to a performance by the local Society chapter with a co-worker. "They were having so much fun onstage that, afterward, when they invited everyone to audition, I did, and I've been going ever since," he said. "I sing every day now. You get the tunes in your head, and you can't them out." He paused for a moment to sing the lead part on a tag: "We'll just be the same old friends."

"That's what it's all about," he said. "It's more than singing. We really have good fellowship."

Barbershop singing is generally defined as unaccompanied four-part harmony with arrangements built around dominant seventh chords—that is, with the top note of a major chord dropped a full step. (An F-major chord, for example is F-A-C-F; the dominant seventh is F-A-C-E flat.) Also known as a barbershop seventh, it produces a sweet, straining sound that tilts forward, propelling a song toward a resolution to the major chord needed by the ear. "Ringing a chord" is what Barbershoppers live for.

"When it's rolling the right way and you hit a certain chord, you just want to sit back and smile," said Marco Gonzalez, now 20. "It's like falling in love. You don't know

why it happens. You just have to acknowledge it."

Unlike that of choral singing, the melody in barbershop singing is carried in the second voice, called the lead. The top voice, the tenor, generally sings at an interval of a third above the lead; the bass supplies the resonant bottom and the rhythmic foundation, and the third voice, the baritone, is the junk man, ranging above and below the lead, filling whatever hole the arrangement has left in the chord. By lore, baritones are flakes, the butt of barbershop humor. "Are the red beanies ready yet?" asked Ev Nau, the Society official who was emcee for the midweek competition among the rookies. "Do they realize today's Wednesday? Or are they all baritones?"

The musical root of barbershop singing is said to date to the 16th century in Europe, where composers first developed the dominant seventh chord and other harmonies. The best guess as to the origin of the music's association with barbershops is that barbers, who at that time also performed medical and dental functions and were often among the best educated citizens of a town, "were frequently skilled musicians," said David Wright, a society historian. "Patrons would sing while they waited." The term barber's music, meaning incidental or spontaneous singing, occurs in the 17th-century diaries of Samuel Pepys.

Quartet singing in four-part harmony was an American invention, sometime before 1850, and quartets became fixtures in minstrel shows, singing gospel and, increasingly, contemporary popular songs by the likes of Stephen Foster. Helped by Edison's invention of the phonograph, quartet singing flourished during the era of vaudeville. By 1910, "barbershop" had become associated with seventh-chord harmony. The early 1900s, just before the advent of Scott Joplin's ragtime and the more complicated, more difficult-to-harmonize songs of 20th-century composers like

Irving Berlin, are generally thought of as barbershopping's golden age.

The Society was founded in 1938, when Owen Cash, a lawyer, and Rupert Hall, a businessman, both from Tulsa, Okla., crossed paths in the Muehlebach Hotel in Kansas City, Mo. They began singing together in the piano lounge, and shortly afterward organized a meeting of aspiring harmonizers back in Tulsa. By June 1 of that year, there were 63 members of SPEBSQSA, a name concocted by Cash as a swipe at the spate of governmental acronyms—TVA, WPA—that proliferated in the era of, well, FDR.


By 1950, membership nationwide was more than 26,000. For the Society today, the biggest problems are the graying membership—although 42 attendees of Harmony College were under 24, the median age of the Society is about 55—and the struggle to diversify. Although the Gonzalezes are of Mexican and American Indian descent, the organization is overwhelmingly white, which officials acknowledge is a function of both reputation and repertory. The music at the core of barbershopping derives from the Jim Crow era, after all, and the Society's original charter restricted membership to white men. The clause was rewritten in 1962, but the image is hard to shake, and Society officials say they feel frustrated in their efforts to attract members of other ethnic groups.

"We've deviled ourselves with that very question for 10 years," said Flinn, the executive director. "We have created a minority outreach program, and we have to be careful because a lot of our music comes from the time of slavery and is just not appropriate. We'd like to get beyond the stigma and have a good racial mix." There is some irony in this. Black quartets in the 19th century were among the first to feature barbershop-style harmonies, and the style has clear ties to many black musical idioms, from gospel to doo-wop.

"Obviously the music most black people know is not in this style," said Farris Collins, who is black, a barbershopper and a high school music teacher from Albuquerque who was a vocal techniques instructor at Harmony College. "The kids just aren't that excited about it. For many of them, it just isn't funky enough."

Indeed, funky it ain't. The Society has only just begun to accept more rhythmically inventive music as part of the barbershop canon, by which it means swing-era songs like "Sentimental Journey." Until a few years ago, a quartet performing a song featuring syncopated rhythms in a competition would be penalized. A popular arrangement of "Hello, Mary Lou," the 1960s Rick Nelson song, is a relatively new innovation in the barbershop world.

"A lot of the songs are too schmaltzy for most people," said David Wright, who in addition to being an amateur historian, arranger and singer, makes his living as a mathematics professor at Washington University in St. Louis. But like a lot of singers here, he acknowledged that spiritually and even sensually the music delivers a thrill—not to hear it so much as to make it.

"There's something about this music that is for the gratification of the singer," he said. Indeed, watching a roomful of men singing tags, ringing chords so that emotion hums through the room, one can't help sense in them a kind of ecstasy. "Let me tell you a true story," said Ron Black, a computer programmer from Fresno, Calif. In San Francisco a few years ago, he said, after a competition, a lead, a tenor and a baritone were walking down the street and were approached by a prostitute. "She said to a guy, 'Hey you want to have some fun?'" Black said. "And the guy actually said, 'Oh, do you sing bass?'" 

Through the Years

by Bill Rashleigh, Music Specialist

Here is the formula: Take one Harmony College Chorus of enthusiastic, experienced, Barbershoppers, add a Next Generation Chorus of eager, excited young men, mix in a cast of characters and, for extra measure, add the quartets, *Free Trade Agreement* and *The Gas House Gang*. Spend a week rehearsing, building sets, focusing lights, setting sound levels, blocking, then open and close the same night to one of the greatest barbershop audiences on the planet and you have the finished product called *Through the Years*.

It had been nine years since I had been a part of the show production process at Harmony College, and it was time to come back to theater. I had always contended that with the facilities available to us, the excellent faculty present, and some of the most highly motivated students at our disposal, we should be able to produce a quality show within a week that would compare favorably with what many chapters would take a year to produce.

This year's show traced the development of a couple, from the time they met at a barbershop show through 40-plus years of life. It used the song, "I Love You Truly," as a motif on three occasions—first as part of a barbershop show set in the '40s, second, when the main character, Charlie, is by his wife's bedside after an accident, and third,



The Next Generation Chorus performed as part of the 1998 Harmony College production *Through the Years*.


for the couple's anniversary celebration toward the close of the show. The show was a cast/chorus style, meaning that a small group of cast members act out a scripted storyline, supported by chorus and quartet members singing songs that reflect the action.

The potential of this particular show for future chapter use is that the cast is small, and the songs, with the possible exception of one, can be substituted with any song currently in a chapter's repertoire. It also has the potential for performance by a high school group, and has a community sing-along written into the script.

The sets are simple in design and construction and include three scenes with the chorus on the risers. There is a park scene set during the summer, as well as in the winter. This allows for songs such as "Beer Barrel Polka" to be performed on the same show as "Jingle Bell Rock," with believability.

The cast consists of eight people. Because of the need to trace the couple's development over time, the bulk of the dialogue is delivered by the older couple with flashbacks being used to show that same couple in earlier years. The cast at Harmony College included Winston Rashleigh, Linda Neuenfeld, Kira Prewitt, John Plazek, Nikki Papageorge, Jill Riegel, Chuck Lower and Raymond Schwarzkopf. This show was the debut for Linda, Kira, Jill, Chuck and Nikki, but also reunited three cast members, Raymond, John and Winston, who were in the 1989 Harmony College show, *College Days*.

Look for the show package of *Through the Years* in a forthcoming *Harmony Marketplace* catalog. It's a winner.

Also, to help the long-standing tradition of creating quality barbershop shows continue, I encourage you to consider being a part of the Harmony College show experience, yourself. Come to Harmony College in the future and take part in a great enterprise. 



Members of the Harmony College Chorus go through their paces as part of the ensemble presentation of *Through the Years*.

Harmony College USA—a view from across the Pond

by *Flying High quartet, from BABS*

“... and now to add a little ‘foreign flavor’ to the proceeding, from “Jolly Olde England,” are Pat, Graham, Ed and Jim of **Flying High.**”

Walking out onto the stage on Friday night’s Parade of Quartets, and being greeted with thunderous applause from the massed student body of 700-plus, we didn’t need to look very far for the reasons why we made the 4,000 mile journey from London, England, to St. Joseph, Missouri, to attend Harmony/Directors College USA for the third successive year.

In the three years in which we have made the pilgrimage to this virtual Academy of Barbershop Singing, we have been treated to the warmest, friendliest and most talented, knowledgeable and experienced group of educators and coaches in all barbershopdom. So, you think this declaration is a bit over the top (in the Queen’s English)?

Well, how would you like to be coached by the likes of: Dwain Brobst (a shoe-in for Benny Hill), Ken Buckner, Jim “da main man” DeBusman, Steve **Note Wits** Delehanty, Russ Foris, a toothless Freddie King, Connie Keil, Jack Lyons (a **Most Happy Fellow**), Bill “more bass” Myers, Chuck the **Aliens** Olsen, Steve “Curlylocks” Plumb, and Reid **Nitty Gritty** Stewart?

And if this list wasn’t enough to take your breath support away, how would you then like to be asked to undergo a coaching session “under glass” in a class given by Al “the Drop” Baker, “Big Daddy” Darryl Flinn or Cindy **VM/Masters of Harmony/etc.** Hansen?

Then, when you want to come back down to earth and join your fellow HC students in a “normal” class you can choose (as we did) David Wright’s “History of Barbershop” (jolly good fun as well as highly educational), “Tune It Or Die” with Joe Liles (Joe spared us this time) Cindy Hansen’s “Basic Choreography” (a basic *toolkit* for Barbershoppers) or Geri Geis’ “Creative Presentation in Action” (thoroughly thought provoking—think before you sing—great fun and very *moving* (sorry for a simply



Flying High, from BABS, is shown above in performance during the parade of quartets at Harmony College (l to r): Pat Deeble, tenor; Graham Frampton, lead; Ed Dolan, bass and Jim Downing, bari.


awful pun unbecoming an English gentleman). Geri is a real pro, ably assisted by **Vaudevilles’** bassman Bill Cody.

With so many wonderful memories, it would be nearly impossible to reduce them to a short list of Harmony College highlights. However, if one were to make such a list, one would most definitely count among one’s fondest memories: The endless supply of mouth-watering ice cream, the great Beanie Competition (our group lost), the challenging, yet rewarding coaching sessions, the nervous, but exhilarating first appearance on the Parade of Quartets singing “Irish Lullaby” and being coached “under glass” by Darryl Flinn, who told us what a great lead we had (a big mistake for our ego).

But topping it all off must be this year’s incredible reception and kind words of encouragement afforded us by so many of our fellow Barbershoppers—many of whom we now count among our true barbershop friends.

Unquestionably, it is this human bond of friendship which, above all, has stayed with us the longest and which we would encourage everyone to taste at least once in one’s barbershop lifetime. Can you just imagine Her Majesty in a Blue Beanie?

Finally, considering the incredible amount of new and useful information we have gleaned from each of our three visits, we have been rather hard-pressed to assimilate it all and put it all into practice. Not having (yet) reached the summit at our BABS quartet competition, we guess our low retention rate has ensured that we “keep coming back (to HC) like a song.” So, in case we don’t see you in Anaheim, we can always see you in St. Joe.

Late breaking news: as members of the **Thames Valley Chorus** from the Reading Barbershop Harmony Club (from Reading, UK), you might get to see the members of Flying High on stage in Anaheim after all—during the chorus competition. If you look very closely, you might even see our high flying bass *twice*, as he’s also hoping to get there with the **Big Apple Chorus** ... ah, but that’s another story. 



Harmony College was the experience of a lifetime

by the Sibling Rivalry quartet

Wow! What a quartet experience at Harmony College. When our quartet sent its registration in, members of our chorus who had attended in the past tried to tell us how much fun it would be. They told us about meeting people from around the world (we shared living quarters with **Flying High**, a quartet from BABS) and the friendships that would develop. However, there's really no way to tell someone what it's like to go to Harmony College. They probably wouldn't believe you if you tried. We decided we'd walk you through the week and describe what happened to us.

Sunday night, after registration and dinner, we were going to the union for some ice cream and socializing, when we saw Jim Massey. He was a judge at a district divisional contest in which we competed this summer. So we went up and talked with him for a minute. He was with someone at the time and introduced us to him. It was Joe Liles. *The Joe Liles*. The Joe Liles whose name you see on many of our Society's great arrangements. We couldn't believe we had the opportunity to meet one of the great songwriter/arrangers in the Society. Jim wanted us to sing for him, which led into a 30-minute coaching session. Talk about the experience of a lifetime! We thanked him, ate some ice cream and then decided to call it a night, although sleeping wasn't easy after that experience.

We had our first general session the next morning with Jay Butterfield. After a very efficient and effective warm-up, we began learning a song. It was amazing to have more than 600 fellow Barbershoppers sight-read and learn a piece of music during the course of a single session. That many voices produce a sound so magnificent, it is no wonder mass sings are so sought after.

Then it was off to the quartet sessions. After faculty introductions and a general overview of the week to come, we started our rotations with our four designated coaches. Our first sessions with Al Baker (singing), Dwain Brobst (presentation), Mel Knight (music), and Gary Stamm (performance) were mostly to evaluate our goals for the week and to give them an idea of our

performance level. The rest of the week was filled with intense coaching sessions that required tremendous focus for us, as well as the coaches. We all worked extremely hard, which resulted in a great deal of growth for our quartet. We couldn't believe some of the sounds we were creating. It was truly amazing. Although we've had excellent coaching in the past, it's much more effective working with the same people throughout the week. Soon, the improvement becomes exponential as you keep building on the things you've learned.

We've all had frustrations when one coach tells you one thing, then the next one tells you something nearly opposite. That didn't happen at Harmony College. In the evenings, the coaches in each pod got together and discussed each quartet's progress. This proved to be very effective, because we were given consistent messages from each coach throughout the day. It was really seamless.

The structured sessions were not the only coaching we received. Tuesday, Al Baker told us that Don Kahl (tenor with the **Rural Route 4**) might be able to help us with a

particular singing technique. Our tenor, Kevin, was in Don's "How To Be A Great Tenor" class, and asked him if we might get together. We made arrangements for that evening, and what was intended to be a vocal technique session turned into a 90-minute impromptu coaching session with Don and presentation coach Cindy Hansen. Having the two of them working together was great; they seemed to feed off each other and kept pushing our performance higher and higher. It was quite intense. And we thought our highlight for the week had been Sunday evening.

Thursday, just before dinner, Dwain helped us "discover" how to perform within the song instead of just singing chords. That allowed us to sing, present, and perform with more intensity and personal feeling. You can't imagine the difference in the feeling of actually getting inside a song and "singing out." To feel what the writer/arranger felt as he wrote it is a very moving experience. We were so excited and ready to go, we asked Mel if we could begin our evening coaching a little early so we could plant that feeling a little deeper. He just grinned and said, "Sure." Later that



Joe Liles (at far right) gave **Sibling Rivalry** an impromptu coaching session at Harmony College (l to r): Kevin Burkland, tenor; Eric Bell, lead; Edward Bell II, baritone; and Aaron Burkland, bass.

night, Dwain agreed to help us re-write the presentation package for one of our contest songs ... from about 10:30 until midnight! These guys absolutely live and breathe barbershop and helping others to enjoy it. Just a couple more examples of how everyone at Harmony College wants you to improve, and will do whatever it takes to help.

Friday night showcased a parade of the quartets that participated during the week and we were looking forward to finally using the techniques we had acquired. Although performing in front of 700-plus Barbershoppers is a little nerve-racking, the experience is something **Sibling Rivalry** will never forget. And we thought Tuesday night had been the highlight!

After our fill of ice cream and social singing in the cafeteria, we went back to the room with plans to sleep ... something that wasn't likely to happen. We decided to go downstairs to the faculty room to capture a few missing autographs, and before we knew it we were singing again. We were coached again by Cindy Hansen, as well as Bill Myers, bass of the current international

champion quartet, **Revival** (mind you, it was about 1 o'clock Saturday morning and we still had voices). All of a sudden we witnessed the "parting of the faculty crowd" as Dr. Greg Lyne, the dean of Harmony College, stepped out to listen to us. He ended up working with us for about 45 minutes. That was the most intense 45 minutes that our quartet had ever practiced, and what a remarkable memory.

What a treat to have people want to help you as an individual and as a quartet, and give you the coaching that most Barbershoppers could only dream about. That's the way it was all week. It's really hard to express how much we grew as a quartet during that week, but it was truly magical. It's impossible to explain to someone how much fun Harmony College is and how much you learn while you're there—you really have to experience it for yourself. We're so happy we had the chance to go as a quartet and hope time will allow us to do it again, soon.

Sibling Rivalry has a lot of people to thank, including Jim DeBusman, who orga-

nized the quartet experience, and the entire headquarters staff. We thank the Harmony College faculty, especially our "pod" coaches. Al, Dwain, Mel, and Gary, thank you all so much for helping us have such an amazing experience at Harmony College. You have helped us in more ways than we thought possible, and we hope to work with you again in the future.

We also want to thank our chorus, the **Lincoln Continentals**, from Lincoln, Nebraska. While Harmony College is an unbelievable experience for a quartet, it is also somewhat expensive, especially for a relatively new quartet without much income. Our chapter helped us cover some of the expense, which made it much easier to enjoy the week and all the activities. Chapter board members throughout the Society should consider assisting a quartet each year to attend Harmony College. Your chorus will sing better, recruiting will improve, and with the quartet singing better around town, you might even improve show ticket sales. Everyone wins at Harmony College! 🎵

My Harmony/Directors College experience

by Colin Brown, Vocal Music Director, Ripon High School, Wisconsin

I am writing to tell you about my experience at Harmony/Directors College in August. My overall impression after the week is one of awe and fulfillment. The intangible elements of the week in residence were extraordinary. I made friends there who will be life-long friends. I had profound emotional experiences and a lot of just good clean fun. I sang more than I should have for my vocal health, but I enjoyed every note. I was more tired from lack of sleep than I should have been for general well-being, but I enjoyed my waking moments. I am not sure what events I would cut out next time in order to get more sleep.

Greg Lyne has a great reputation among music educators in general. He surpassed my expectations. I learned a great deal from

Greg about directing, leading and being a positive influence on my choir. I will be spending this school year working on my conducting technique based on the skills that were demonstrated by Greg, Bill Rashleigh and Jim Henry.

I feel like my director's ears were sharpened to a fine point during the week. I now hear tuning imperfections a lot clearer than I did in May. I am rehearsing my choirs primarily with the piano. They are singing very well and are more aware of intonation. The students are really responsible for sight-singing and learning the music themselves. I believe my choirs will reach the potential I hear in them, because I am directing differently than I did before Harmony/Directors College.

David Wright is a genius and a fabulous person and colleague. I enjoyed his classes immensely. The History of Barbershop was more detailed than I expected and very interesting. Nick Papageorge is the perfect liaison person for the music educator visitors. He is a friend, now. I am grateful for that.

The musical, intellectual and leadership experiences were of the highest quality. The most treasured aspects of the week will be the people I met and learned with and from, the friends I will maintain, and the sense of brotherhood and community spirit I experienced while I was there.

Thank you for inviting me as your guest. 🎵

Buckeye Invitational X

by Mike Renner, Event Vice President

The Buckeye Invitational, held August 20–23, has now passed the decade mark, and it continues to thrill the barbershop world and impress the undisciplined community audience. It just keeps growing, as evidenced by the packed house in the 3,000-seat Palace Theatre for the *Stars of the Night Show* on Saturday evening.

And what a show that was, with **Marquis**, **Showtime**, **The Ritz**, the **Singing Buckeyes** and **The Blenders** from Minneapolis. The name **Blenders** isn't household in the barbershop world, but it is to Jay Leno and the record stores. These four young men sang a cappella in a very energetic, contemporary and decidedly non-barbershop style. Though not pleasing to all barbershop faithful in the audience, the length of the standing ovation by the vast majority and the fact that they sold out all the tapes and CDs they brought show that most Barbershoppers can get enjoyment from a cappella vocalists who sing outside the barbershop venue. Several young teenagers were heard to say as they left the Palace that evening, the entire show was "da' bomb," whatever that means.

But we're getting ahead of ourselves. The fun started on Thursday, with Barbershop Day at the great Ohio State Fair, with a special harmony show at one of the entertainment pavilions. The addition of Thursday to the festival is starting to catch on, with many more Barbershoppers in town for the first day than when the event was expanded in 1997.

The Pizza by the Pool event at the Headquarters hotel was well attended, and nearly 1,000 spectators crowded the lawn at Bicentennial Park for the evening *Harmony-in-*

the-Air Show. Last year's college champ, **Freefall**, and this year's seniors champ, **Jurassic Larks**, were joined by international competitors **Turning Point** (JAD) and **Gotcha!** (FWD), together with Sweet Adelines International competitor **Success Express**. Add some comedy from New York State's **Cornerstone** and mixed harmony from Philadelphia's **Philharmonix**, throw in a beautiful sunset over the river, and the youthful enthusiasm from more than 100 high school singers attending the show as part of High School Harmony Camp, and you have one of those magic barbershop evenings.

Friday, the Palace Theatre came alive with a 10 a.m. show. Alive is an understatement, as a large audience was treated to the Funny Bone National Comedy Quartet Contest. With the winner to be given an expenses-paid trip to Ireland next St. Patrick's Day to sing at the Guinness Roaring '20s Festival, it's no wonder that the quality of the contest was so high and the laughter was so continuous. The stage was jammed with sumo wrestlers and gangsters, but when the dust settled, four little old ladies from Massachusetts, the **Nonpareils**, walked off with the Funny Bone trophy and a trip to Ireland.

The Friday afternoon Bratwurst Bash at the Santa Maria on the river was, as always, a big success; lots of food and lots of singing. But by 5 p.m., everybody was back at the Palace for the start of the two-session quartet contest. Fifteen quartets from around the country were in the contest this year, both male and female. But in the end, it was the Society's **Desperado** who became Buckeye's first JAD overall winner since the **Bowery Boys** did it ten years ago.

Even with all the great quartet singing, the highlight of the Friday show occurred at the end of the first session when 138 high school singers from the Harmony Camp at Ohio State University entertained the audience. The three-day workshop for both boys and girls culminated in performances by the girls chorus and the boys chorus on the Palace Theatre stage. This year, the camps were about equal in size, and each chorus deserved the lengthy standing ovation they received. What a thrill to see so many young people enjoying our craft and knowing they will be back to sing with us some day.

The 14-chorus competition on Saturday was again split into three sessions beginning at 10 a.m. To watch how choruses have adapted to the entertainment scoring over the ten years of the Buckeye has been thrilling, and for that reason, the chorus contest will always be the most anticipated part of the Invitational for many of us. For instance, the set constructed by **Bryn Mawr**, Mid-Atlantic District, for their New Orleans style jazz funeral for Joe Barbershopper, was spectacular. Not to be outdone, Ontario District's **Capital City Chorus** from Ottawa managed to do an entire chorus costume change under the largest Canadian flag ever seen south of the border, a package so solid that it captured the entertainment title. But the Grand Champion trophy this year went to SAI's **St. Louis Harmony** from Region 5, whose magical artistry deserved every point awarded by the judges.

That brings us back to the beginning of the story and the *Stars of the Night Show*. With the pressure of contest over, everyone at the Invitational could sit back and be entertained by the best barbershop has to offer. And if one didn't get enough at the Palace that evening, it was over to the *Show of Champions* for some more quality singing and a lot of laughs through all hours of the night.

Those who were still functional on Sunday morning enjoyed the Pancake Breakfast at St. John's Church and the Invitational conclusion; the performance of spiritual music, barbershop style, for the St. John's congregation. As a weary, but excited mass of Barbershoppers departed Columbus for all points of the barbershop world, a just plain weary group of Singing Buckeyes took down all the signs, cleaned up, stored things away and started working on Buckeye Invitational XI.



Above, the **Capital City Chorus** wound up the tag to "The Moment I Saw Your Eyes," its final number at the Buckeye X. The Ottawa group won the chorus contest entertainment prize for this effort.

Buckeye Invitational X



The boys chorus from the High School Harmony Camp, directed by Richard Mathey, Bowling Green State University choral director, serenaded the girls chorus during the Bratwurst Cookout at the anchorage of the historic *Santa Maria* sailing ship. The camp, sponsored by the Buckeye-Columbus Chapter, takes place earlier in the same week as the Invitational.

Below, the boys chorus performed on the Friday night show at the Palace Theater.



Shown at right, the Bryn Mawr Mainliners chorus staged a New Orleans-style "funeral" for Joe Barbershopper as its chorus contest theme.



Above, the dead-pan style of 1998 seniors champ Jurassic Larks had the crowd in stitches during the *Harmony-in-the-Air Show* (l to r): Vic Neilsen, tenor; Vince Yinger, lead; Barney Alleman, Bass and G. W. Lewallen, bari.



Cornerstone, shown above performing during score tabulation at the Funny Bone Comedy Quartet Contest, needs some work on hat coordination (l to r): Andy Nazarro, tenor; Barney Johnson, lead; Chuck Wert, bass and Bob Coant, bari.



Preserving The Sound: from wax to light in 100 years

by Ruth Blazina-Joyce, Museum Curator/Archivist

Part I

Though male close harmony quartets were singing well before the birth of the recording industry, it's interesting to reflect that the "golden age of barbershop harmony" coincided with the industry's beginnings. The success of quartets as popular entertainment led to their early involvement in the new media. Close harmony has been recorded on every new development in the field, from the first wax cylinders to the latest compact discs.

Wax cylinders and shellac discs

In 1877, French scientist Charles Cros, as part of a larger experiment, invented a way to make a visual record of sound waves. In his device, the sound waves activated a diaphragm, causing a stylus to etch a rotating disc covered with lampblack. American inventor Thomas Edison knew of Cros' work, and began his own series of experiments based on Cros' "phonograph." Edison eventually decided that using a rotating cylinder, rather than a rotating disc, would give better results. He began work with a tin-foil cylinder, with the stylus moving in an up-and-down motion to make a vertical cut as the cylinder rotated below it. But the cylinders could only be played back a few times. This limited their commercial success as a dictating device for business-men, and Edison shelved the idea.

C. A. Bell and Charles Tainter, two researchers for the Volta Laboratory in Washington, D. C., took up the idea and in 1885 developed a wax-coated cardboard cylinder, which featured improved sound quality and greater durability. Competition reawakened Edison's interest. He went to work on a solid wax cylinder (actually wax mixed with filler, pigment, and stabilizers) which proved to be more stable than the cardboard version.

At first, Edison produced cylinders for business machines. His first musical cylinders went into talking dolls and amusement arcade coin-slot players. But Edison's company was soon making musical cylinders for the home market. By 1890, three broad classes of music were available: Bands, Instrumental Solos, and Vocal Quartettes. Close harmony fans can note with pride that the Vocal Quartette cylinders commanded the highest prices, at \$1.20 each.

Edison continued to improve the quality of his cylinders, spurred on by new developments in disc recording. Amberol cylinders appeared in 1908. These featured a smoother playing surface and doubled the playing time to four minutes. In 1912, Edison replaced these with Blue Amberols. The Blue Amberols were the crowning achievement of cylinder technology; they outperformed any other sound recording medium then in existence.

Much of this was due to the cylindrical shape itself. With a disc, sound became more and more distorted the longer the record played, because the groove velocity continually decreased the closer the stylus got to the center of the record. But with a cylinder, the velocity remained constant from beginning to end. This, coupled with the

Blue Amberols' smooth, hard, plastic-like surface and the use of a polished diamond stylus for playback, gave them a superior sound.

Meanwhile, Emile Berliner was continuing to work with discs. By 1897, he settled on using the stylus to make a side-to-side cut on a shellac disc (again, the shellac was actually a compound that also included fillers, pigments, lubricants, modifiers, and binders). The Columbia company brought out laminated discs in 1906. These consisted of a shellac coating over a kraft paper core. Edison also produced discs, and many of the Diamond Discs—a very high quality laminated disc—were re-releases of his cylinder catalog.

Competition between discs and cylinders raged throughout the early 1900s. Though the cylinders delivered better sound quality, discs often featured more popular artists with a higher level of artistic performance. With their greater convenience, and backed by shrewd marketing tactics, discs ultimately won the day.

Inside the studio

During these early years of the recording industry, artists worked freely for competing companies. Vocalists often sang in several quartets, using a different stage name for each "career." The quartets themselves often released songs for Edison, Victor, and Columbia under assorted aliases. Turnover in membership was common as quartets formed and reformed, merged, split, spun off new combinations, and faded from the scene.

Up until 1925, all recordings, whether disc or cylinder, were produced acoustically. The physical force of the sound waves themselves, created by the quartet's singing, was concentrated by a horn-like device and converted into a mechanical vibration by a diaphragm, which in turn drove a stylus that cut grooves into a master disc or cylinder.

To make one of these early recordings, a quartet was ushered into a bare room—the recording studio. A horn protruded through one wall, attached to the actual recording equipment which was set up on the other




Label from Edison "Gold-Moulded" cylinder case. The Museum's collection of close harmony recordings includes more than 75 wax cylinder recordings of early quartets.

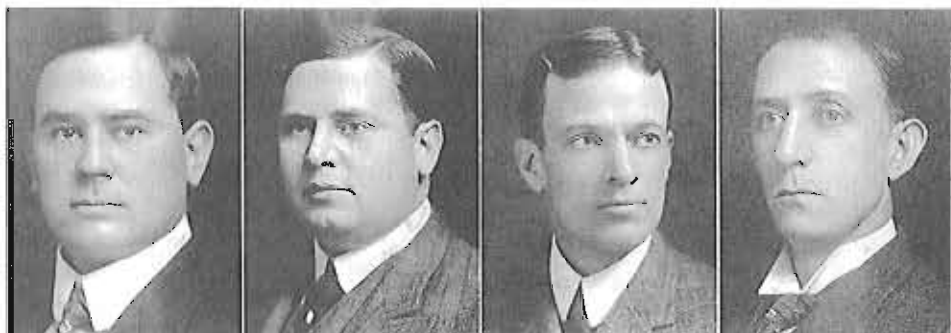
side of the wall in an adjacent room. Standing about 12 inches away from the horn, the quartet started singing. They stood as still as possible, because at that range the horn picked up every deep breath, cough, and shuffle. They leaned back on the very high or loud tones so that they wouldn't blast the groove with the power of their sound, but ironically, the horn absorbed so much sound that they often had trouble hearing themselves sing. On songs with accompaniment (a common feature of the close harmony style of the time) they were often drowned out by the orchestra, playing in tiers behind them.

To hear some of these early close harmony quartets, order *Close Harmony Pioneers* (stock no. 2876—\$9) from the Harmony Marketplace. Proceeds benefit the Heritage Hall Museum of Barbershop Harmony. You can check out a clip on the web at <http://www.spebsqsa.org/museum>.

After several practice recordings, the quartet made three "perfect" masters. Each recording was examined under a microscope to check for broken or irregular grooves, which would render the recording worthless. But even the best masters were only good for a limited number of reproductions. It wasn't uncommon for a quartet to spend an entire day in the studio singing a handful of popular songs over and over, making master after master.

Electrifying the sound

The development of radio, which initially caused record sales to slump, eventually revived the industry through a major technological breakthrough—the ability to record sound electronically. The story of early radio quartets, and the continuing saga of electronic sound, continues in part two of this article, coming in the January/February 1999 *Harmonizer*. 



The Edison Male/Haydn Quartet. This group recorded for Edison as the Edison Male Quartet from 1899 to 1909, and for Victor as the Haydn Quartet from 1901 to 1914 (l to r): John Bieling, tenor; Harry McDonough, lead; S. H. Dudley, bari and William F. Hooley, bass.

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

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Promote community singing? Who, me?

by Bill Biffle, Vice Chairman for Training,
Society Chorus Director Development Committee

When I was asked to write a short article extolling the virtues of more community singing, my first reaction was, "Who, me?" I don't do much of it—don't know much about it—why me? Then, I wondered, why *not* me? I may just be the best advocate for doing more of it, since I'm just like you. I don't promote it much, either.

So, let's talk about it together. Why should we do it? Where and when can we do it? How? One at a time, boys. First, the why:

Why, because it's fun and good for you. We Barbershoppers don't need anyone to tell us about the joys of singing. In fact, we should be constant salesmen of the salutary affect the activity has on us every day of our lives. I miss the singing my family did together—around the piano, the campfire, in church, on hayrides. I miss the singing I did with my fraternity brothers in college. I miss singing the national anthem at ballgames (don't you just *hate* having to listen? I sing anyway). I *love* singing barbershop with my friends. In fact, I love singing of all types—anytime, anywhere. Why don't I share that with the world more often? Let's sell the joys of singing everywhere we go. We owe it to the world, and to ourselves.

OK, then where and how? By including a little sing-along in every performance your chorus and quartet does. Get the audience involved. They'll be surprised at how much they enjoy being participants rather than observers. This is a spectator world. We can change that. You'll enjoy it and so will they.

Getting the audience to sing will also allow you to identify who's having the most fun. What a great opportunity to hand out your card and invite the better, more enthusiastic singers to your next chapter meeting! Try it. It works.

Community singing will enhance every performance you do—on your annual show, at senior citizen centers, service clubs of every ilk, birthday parties, anniversaries, opening the new shopping center—every performance you do. You'll demonstrate the joys of singing, you'll recruit new members, and you'll feel like Bill Gates' bank account looks for having done it. (Well, maybe not Bill Gates', but you *will* feel richer. I guarantee it.)

How? Of course, it's very important to do it well. Choose songs the audience knows, such as "My Bonnie Lies Over The Ocean," "I've Been Working On The Railroad," "Bicycle Built For Two," "Let Me Call You Sweetheart" or similar songs. Just because a song is old, it's not automatically OK. "Down By The Old Mill Stream" and "When You Were Sweet Sixteen" are pretty tough to sing, aren't all that well known, and don't work as well as do many others.

Try the songs out on your family before you spring them on an unsuspecting audience. Use a key that's lower than your lead likes (but not too low for him). General audience voices lie a little lower than those of trained singers, and it's easier for mixed audiences to find the notes when the key feels a little low to us.

Lastly, you don't have to be a chorus director to do well at this. (In fact, it might help not to be one: you're not directing them, you're participating with them in the activity.) You just have to want to do it, and to do it well. Practice leading the songs in front of a mirror. Learn to demonstrate enthusiasm, exude positive energy, and generate excitement. Show your love of singing on your face and with your body. Sing along for the first line or two, then drop out and listen. Sing again when the next phrase starts. Encourage participation. Thank them when it's over.

Singing together is what we're all about. Let's keep the whole world singing every day. Let's grow young together by getting America singing again. Let's put our heart where our mouth is. I'll do it if you will.

[Ed. note: To help you on the road to encouraging community singing, the Harmony Marketplace offers Sing Along Songs—a collection of more than 100 public-domain song lyrics that you may reprint, stock no. 6044 at \$3, and the Get America Singing ... Again! songbook—a collection of words and music to more than 40 songs that represent America's vast and varied music heritage—singer's edition, stock no. 6030 at \$3.95]]



Bill Biffle

Friends reunite in a chord

by Reed Sampson, Public Relations Specialist

Twenty years after they parted company on the campus of Fort Hays State University in Hays, Kansas, Gary Heimerberg, now a direct marketing consultant, and Jim Nugent, who retired last year after 30 years as a college administrator, were reunited in a school setting. In September, the two men were in Kenosha, Wisconsin, to attend Chapter Operations Training Seminar (COTS) faculty certification training—Gary in Marketing & Public Relations, Jim as a chapter coach.

Gary graduated from FHSU in 1978 and moved to Lincoln, Nebraska. At that time, Jim was the head of student housing and knew Gary. "I have a vivid memory of seeing Gary disco dancing at a campus hang-out called The Brass Rail," Jim said. "I thought he was remarkably well coordinated for a man as tall as he is (6 feet 9 inches), but had no idea he was a singer."

Jim had been active in the Hays Chapter for several years. In fact, he was the chapter's charter president in 1967, held every chapter office except treasurer, and also served

in several Central States District positions, including president. Gary, on the other hand, had never heard of barbershop harmony. (Looking back, Jim says he now regrets not asking Gary about singing. Jim has 25 "Man of Note" awards to his credit.)

Gary's barbershop career began in Lincoln, where he joined the **Lincoln Continentals** chorus. "I was new in town, and a guy I worked with invited me to sing," Gary said. "I enjoyed the singing and making new friends, and since then have sung in several places where I've lived, including Colorado Springs and Racine, Wisconsin."

Gary's work brought him to Dallas in 1991. By 1993, his work schedule allowed him the time to join the **Vocal Majority**. He's been the VM's newsletter editor since 1995.

In the summer of 1997, an article in the FHSU Alumni News caught Gary's eye. He learned that his friend Jim was retiring and would be moving to Arkansas where, in Jim's words, he'd be spending a lot of time with his barbershop chorus. "I couldn't believe my eyes," Gary said. "A guy I had known

nearly 20 years earlier, in a former life, was a Barbershopper, and now I'm one, too!"

Gary quickly sent a letter to Jim's address in Kansas, hoping it would be forwarded to him in Arkansas. In that letter, Gary told Jim he was singing with the VM and he offered to put Jim's name on his mailing list. He also invited Jim to see the Vocal Majority perform at the district contest in Little Rock.

"I was delighted to hear from Gary," Jim said. He immediately responded asking for a newsletter and promised to make the trip to Little Rock. The two men had the opportunity to become reacquainted during the convention weekend.

"We have met twice in the barbershop world since that time, and we look forward to many more reunions in the future," Jim said.

"It's been a great experience to see how our circle of life brings us back to people from so many years before," Gary said. "Not only is barbershopping a wonderful experience, it has enabled me to connect with people who were a part of my earlier life."

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The Chicago Tribune—August 11, 1998

Mellow Tones

By Lisa Stein (reprinted by permission)

If you've listened to a top 40 radio station for more than 15 minutes in the last few years, chances are you're aware of a resurgence in a cappella music. The R&B of Boyz II Men and the pop gospel of Take 6, for example, feature many strictly vocal passages that allow the singers to showcase their harmonizing ability.

But what may come as a surprise to some is the growing popularity of a particular style of a cappella music, especially among younger singers: the barbershop quartet, that emblem of innocence centered on clean-cut, romantic crooning that hit its zenith in the early 1920s. If these groups persist in their devotion, a new generation of barbershop singers will be blending mellifluous chords well into the next millennium.

Reconciling the stereotype of barbershop quartets—middle-aged men in red-striped shirts and straw hats singing on bended knees—with contemporary youth requires some effort. What could possibly draw teenagers to barbershop, which has been neglected by several previous generations?

"It's so foreign to them, it's cool," explained Nancie Kozel, music director at Barrington High School. "Some of the text in these old songs is so fun and so different for them, like 'Coney Island Baby.'"

"It's almost like the guys are teasing the girls, like they're going away and they say they're so sorry and then they laugh about how they're looking forward to the next girl," said Barrington high school student Jared Karney, 18. "It's fun to be up there and portray that kind of character. We get to take on a different personality than in other styles of music."

Karney was a member of Kozel's first barbershop group, the Mellow Fellows, which was such a hit with students and local audiences last year that she will coach four quartets in the fall. Barbershop quartet programs at other suburban high schools, including Streamwood and Maine West in Des Plaines, also have blossomed in the last year.

The thrill of singing barbershop lured hundreds of high school students to several camps in the Midwest this summer, including one held last month in Muncie, Ind., that attracted boys from Illinois, Wisconsin, Indiana and Ohio.

"You don't need instruments, and you can do it wherever you are," said Jonathan Compton, 17, a senior at Streamwood High School and a baritone in a quartet called The Voices that recently returned from barbershop camp. "It just sounds great."

Kevin Hadap, 18, who sings bass in The Voices, reaches for a divine analogy to describe the barbershop experience. "Even if you're just listening to it, you're sort of imagining yourself in a church and you're surrounded by heavenly music. The whole place is just ringing with sound," he said. Hadap is considering forming a new quartet when he starts at Lake Forest College in the fall.

Barbershop circa 1998 shares some similarities with its roots. It still consists of two tenors, one of whom sings lead, a baritone and a bass. Women can and do sing barbershop, and even have their own international organization, the Oklahoma-based Sweet Adelines, but barbershop remains a largely male phenomenon in public perception.

Today's Barbershoppers have access to a wider variety of arrangements, ranging from such old favorites as "Melancholy Baby" and "Dust Off That Old Pianna" to Ricky Nelson and Elvis Presley songs to selections from musicals such as *West Side Story* and *Fiddler on the Roof*. They also are likely to sport an updated look, wearing tuxedos or flashy costumes.

Jeff Schmidt, 18, a tenor who just graduated from Barrington High School, first encountered barbershop at Disney World in Orlando, Fla. "I loved the seventh-chord sound of it, the conforming outfits and everything," he said. "A guy bass sounds awesome. Guy sounds are just good."

According to the aptly named Jack Musich, 69, a member of the international Barbershop Harmony Society, based in Kenosha, Wis., and of the Arlingtones quartet, "Rap has found listeners in a large segment of youth. But the younger people now are looking for something different—harmony. Now we come along with four-part harmony."

"When they do it right they ring a chord, and once they ring a chord," he added with glee, "you've got them hooked."

Indeed, barbershoppers of all ages and most a cappella singers wax eloquent on the joys of "locking a chord"—hitting the perfect blend of voices, each part holding its own but subsumed by the euphony of the whole. That common experience points to the heart of barbershop—bonding with a group of guys, all joined in pursuit of harmony.

"There's this connection with the people you're singing with," said Dan Matheson, an actor who sings lead tenor in the long-running musical *Forever Plaid*, a story about a resurrected 1960s quartet. "You're all giving up a little bit of personal attention so you can all be the center of attention."

Matheson noted a sharp increase in the number of college quartets in recent years. In the 1980s he sang in the only male group at his alma mater, the University of Illinois at Champaign-Urbana; now, he says, the university is home to at least five such groups. That observation is shared by Kevin Weist, a producer and writer for *Nickelodeon* and member of a New York quartet, the Groove Barbers. "In the 1980s it was primarily a north-eastern, Ivy League or maybe Big Ten type thing, where a few colleges had one group each. These days there are, like, 10 groups at each college, all over the country," he said.

Brian Lynch of the Harmony Society, originally known as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, reported that the number of college quartets competing for entrance in the Society's annual international contest has risen steadily since 1992, going from 30 to more than 50 quartets.

Matheson says accessibility is the key to barbershop's strong appeal to younger singers. "Singing barbershop is so much easier technically than pop a cappella because all the arrangements are written out. I remember hearing the Nylons and (the music) seemed to say, 'Anybody can do this.'"

"You can be pretty good at it even if you're not the greatest singer," Weist agreed. "If you hook up with other people who can sing, it elevates your game."

"It's way more enjoyable to sing it than it is to listen to," he added, laughing. "The only four people liking it are the people singing it."

Don't tell that to most of barbershop's enthusiasts. "People love the sound of barbershop," Kozel asserted. "Ninety percent of humanity would find it more entertaining than an Italian aria."



After winning the 1997 MBNA America College Quartet Contest, **Freefall** spent most of the next year in youth outreach activities, visiting as many as four schools in one day. Shown at left with a group of special education students are (l to r): Paul Harris, bari; Keith Harris, bass; Steve Rodgers, lead and Robb Askloff, tenor. The Wisconsin-based members are now scattered to universities across the country, from Washington to Florida, as they pursue postgraduate and undergraduate studies in music and performance.

Seniors quartet **Suburban Knights**, from the Winnipeg, Manitoba, Chapter, spent a full day at Donwood Elementary last spring, conducting five barbershop classes of up to 100 students each. Shown at right are (l to r): Vern Fast, tenor; Mike Cook, lead, Harold Casselman, bari and Doug Holden, bass.



At left, the **Harbour Lights Chorus** from the Prince Edward Island Chapter (P.E.I. is one of the Canadian Atlantic Provinces), directed by Paul Offer, made a barbershop presentation to fifth-grade students at Sherwood Elementary in Charlottetown, Prince Edward Island, last spring. Photo courtesy of *The Guardian* newspaper

The title of the Auburn, N. Y., Chapter's 1998 show was *College Daze*, so the inclusion of male and female quartets from Skaneateles High School seemed appropriate. The kids proved to be great showpersons, as evidenced by the photo at right of **Men of the Lake**.



VM shows hearts of gold

by Brooks Hurkey, Dallas Metro Chapter

A behind-the-scenes show of support between the Vocal Majority chorus members and the Heart of Texas Chorus members in Atlanta.

We wanted to support and encourage the already enthusiastic Heart of Texas Chorus guys as much as possible, as they performed in their first international chorus contest in Atlanta this past July. We decided to let the HOT guys know what it's like to have some "gold" on the stage. I undertook this project knowing it would turn out to be a lot of fun for both groups.

I first obtained a list of every HOT competitor from Matthew Olguin of the HOT chorus. I also told him that I was planning something special, and would like a blurb about each person, such as any special thing he is responsible for within the chorus. I then sat down with the VM directory and started matching us up: president to president; treasurer to treasurer; director to director; bulletin editor to bulletin editor, etc. Once I had compiled that list, I called VM members with a "mission" request: "Will you lend me one of your gold medals?"

I told each that I would bring him a note addressed to a specific HOT member, and that I would like for him to write another note to that individual, encouraging him on his "special day on stage." And, I asked each to put the note and one of their own contest gold medals, won with the VM in past years, into the envelope as a "loan" to be carried on stage by that HOT guy that day, to let him know that we were thinking of them all.

The associated HOT member and VM member would then be responsible to find one another at the joint afterglow, already planned for that evening following the chorus contest. To a man, the VM members were enthusiastic about the project from the moment I explained it to them. I collected the cards, with the precious gold medals enclosed, from the VM members, and for disguise, stored them in a cardboard box in which Jeep parts had been shipped.

At the invitation of its director Eddie Martinez, I had given the HOT chorus an impromptu pep talk in Little Rock before its winning the district contest by a "landslide" one point. So, when VM President Steve Zogg and I attended their Friday morning breakfast for the presentation, he in his

suit, and I in "my hat" (if you haven't seen "the hat," you haven't been to a convention), all seemed normal enough.

I had stashed three envelopes in my shirt pocket. When my time came, I told the HOT members that they were already winners, having been judged as among the top 20-odd choruses in the world.

Then, I called on Glenn Nellist, the HOT treasurer, to stand beside me and pulled out the envelope for him from me (it did not contain a medal). I told him that I had written a little note to him, treasurer-to-treasurer, about his job in the competition that day. As he accepted the note, among plenty of "Aw....."s from the crowd, I asked him if he would do me one little favor: I wanted him to carry something onto the stage to let him know that I was with him in spirit as he performed. I unpinned my 1997 gold medal, won in Indy the previous year, from its position on "the hat" and handed it to him. This drew a lot of gasps, and my hands were shaking so badly I could barely do it. I told him to find me at the afterglow party to be held that night, and give it back to me.

I then announced that our president, Steve Zogg, had found out about this idea, and wanted to do the same thing for the HOT president, Jan Scofield, and I handed Jan the envelope containing Steve's note and medal. Then, I announced that our director, Jim Clancy, had found out about this concept, and wanted to do the same thing for their director, Eddie Martinez. I handed Eddie the envelope and the medal, once again instructing each to find his counterpart that evening to return the borrowed medal.

Then, I retrieved the cardboard box, which I had stashed upon entering the room, and announced that, "As long as we're at it, we've decided to do this for the entire HOT Chorus." Among gasps of astonishment, I handed the envelopes containing the medals and the notes by the handfuls to several of their guys, who circulated among the chorus and made the individual deliveries. I could see some guys wiping tears from their eyes. I found out that a couple of our guys had even enclosed pictures with their cards and medals. I saw Justin Oxley, who re-

ceived a medal and note from his brother, Jeff, jump up and leave the room. When he came back, I could tell he had gone to compose himself.

Later, I said to Jeff, "Man, I don't know what you put in that note, but you really got to Justin." Jeff's nonchalantly replied, "Well, I not only enclosed the note and the chorus gold medal for him to carry, as you asked, but I also enclosed my first *quartet* medal that I won with the Rapsallions." Had I known I was carrying *that* around in a Jeep parts box, I would probably have called Brinks Security to escort me!

That night at the afterglow, the returns of the medals were made with many a thank-you, warm "Hellos," hugs and handshakes. This served as a great ice-breaker, because now everyone in the HOT chorus knew at least one VM chorus member personally.

An interesting addendum to this story is that since we have all returned home, several VM guys have asked me to find the "snail mail" address of their HOT guy so they can stay in touch with him, and all the HOT guys wanted the address of their VM guy, so they could write him a thank-you note. A bond of friendship has been formed between these two choruses.



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About Biloxi

We have been assured that the damage to the Gulf Shores area by hurricane Georges will be repaired in time for SPEBSQSA's midwinter convention in January. Prospective attendees may call Society headquarters for updates at (800) 876-7464, ext. 8444 or 8462.

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Toward a more productive evaluation session

by Gary Stamm, Presentation Judge and LOL Contest & Judging Committee member

How do you view a contest evaluation session—as a chance to get some creative feedback to improve your performance, or ten minutes of excruciating pain with a blind and deaf idiot? Having sat on both sides of the table, let me offer a few, simple suggestions on how to make your next judging evaluation a constructive experience.

The most important single factor for a successful session is your attitude. If you feel you know all the answers before the judge opens his mouth, or that he “blew it” and gave you the wrong score, chances are you will not let yourself hear anything that can help you. Try setting aside any feelings of disappointment and listen with an open mind. Even though the comments may not sound exactly correct at the moment, think about them for a few days, try some of the judge’s suggestions and make a decision at that more rational time.

Please realize that a judge has no reason to tell you anything other than that which he truly thinks will help you. Why would he try to mislead you or make up something? That just doesn’t make sense.

I also suggest that you pay particular attention to recurring comments, those elements which a judge notes frequently. For example, perhaps a Singing judge mentions several times that the lead is singing thirds a little on the flat side or a Presentation judge comments more than once about phrase end-

ings losing energy. These recurring problems are much more significant than a single performance error.


If you don’t understand a judge’s comment, by all means stop him and ask him to explain what he means. There is no judge alive who will not respect you for wanting to fully understand what he is saying.

In his summary, a judge should strive to give you two or three areas for improvement. These will tend to be those recurring performance areas we mentioned. Take these to heart and work on these areas during your next several rehearsals. If you can master improvement here, you should notice a definite improvement in your performance, which will lead to higher scores in future contests.

The above comments pertain to the traditional, non-coaching evaluation session. More and more frequently, accommodations are being made to provide a 10-20 minute coaching session for a competing quartet or chorus. This is a great opportunity and your group should jump at the chance. The judge can show you how to improve a portion of your performance. And believe me, doing is believing. Of course, with the coaching session many of the other points I mentioned still apply. You still need to have a receptive attitude and should be particularly mindful of recurring flaws or opportunities that the judge mentions and demonstrates.

Remember that an evaluation session is no substitute for on-going coaching. A judge is basing his comments on one performance of two (or four) songs, and these songs were performed by you under the stress of a contest situation. He is making hasty notes while trying to listen and watch your performance from a holistic viewpoint. He may be critically viewing six to thirty performances in each session and may judge two or three sessions in one weekend. Then he must spend up to two or three hours (sometimes not until the next day) speaking with multiple contestants.

Is this an infallible system? Of course not, but it works much better than you might expect. And chances are that the trained judge, who has absolutely no reason to be anything but objective, is still a better source for truthful and helpful criticism than your friends, chapter members and wives who want you to do well and may have difficulty seeing flaws or expressing criticism.

A judge gives up a weekend away from his family and friends to be with you. He has no axe to grind nor any personal gain to be made. The help that he offers in the form of constructive criticism or coaching comes from his heart to try to help you more fully appreciate this hobby and entertain others. Give the judge’s comments and suggestions a chance. 

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Tenor Lead

1 2 3 4

I'm sor - ry, so sor - ry, I made you cry.

Bari Bass

Kirk Roose, 1980s

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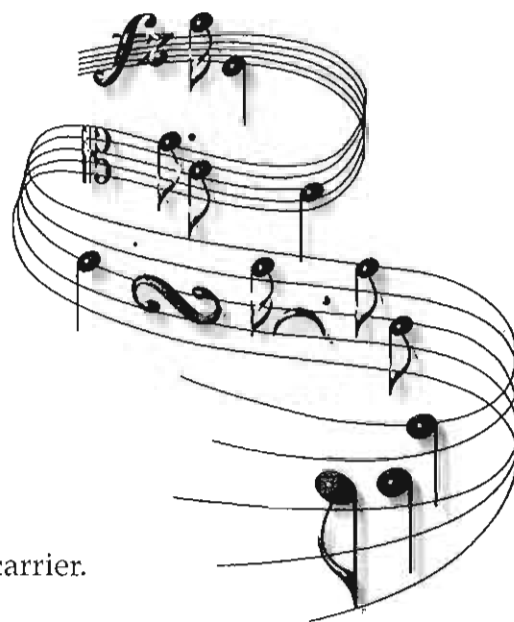
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When the **Appalachian Express Chorus** of the Northeast Tennessee Chapter built a transportation and storage vehicle for its performance risers, it decided to make it replicate a train caboose. Shown at left, the attractive unit functions as a parade float and as an advertisement when parked outside performance locations.

When **Pieces of Eight**, the official Very Large Quartet (VLQ) of the Hilltop, Minn., Chapter, opened the State Republican Convention in June, the convention moderator remarked, "It was worth the ride to Minneapolis just to hear that 'Star Spangled Banner.'" The group is shown at right.



The **Hunterdon Harmonizers**, of the Hunterdon County, N. J., Chapter, joined in the Memorial Day parade through the streets of Flemington, the county seat. Shown at left with its parade banner, the group performed along the parade route, and sang "God Bless America" at the Veterans War Memorial on Main Street.

The Monroe County West, N. Y., Chapter has 23 members, *five* of whom are celebrating 50th wedding anniversaries this year. Shown at right (l to r): Dick and Marj Benner; Connie and Bob Tyo; Anne and Aldo Fioravanti; Nina and Jack Van Lare; and Bob and Ruth Floyd.



In recognition of its 60th anniversary, the Oklahoma City Chapter received a proclamation from the state of Oklahoma. Shown at left, the **OK Chorale**, directed by Jeff Sykes, performed in the capitol rotunda during the ceremonies.



Shown above, members of the Plattsburg, N. Y., Chapter is among a group of volunteer Barbershoppers who pick up trash along a section of highway. Each chapter volunteers two days per year to the effort.



The July/August *Harmonizer* carried a photo of the Hartford, Conn., Chapter's Insurance City Chorus with the caption that it had won the most-improved chorus award in spring contest; however, it has been pointed out that that was a 1997 event. Shown above, the Poughkeepsie, N. Y., Chapter's **Poughkeepsie New Yorkers**, are the most-improved chorus for the 1998 spring NED Yankee Division. The group is directed by Renee Silverstein.



The **Summit City Chorus** of the Ft. Wayne, Ind., Chapter spent 10 days this summer as part of the Austrian Performing Arts Festival. Shown at left, the group, directed by Janice Wagner, performed at the Stadtsaal in Innsbruck.

At right, the Harrisburg, Pa., Chapter's **Keystone Capital Chorus**, directed by Hal Kraft, performed from a barge in the Susquehanna River during special summer weekend festivities, which also featured the Harrisburg Symphony Orchestra.



At right, the San Jose, Calif., Chapter's **Garden City Chorus** performed Jay Giallambardo's "American/Canadian Ode To Joy Anthem Trilogy" for the 1997-98 season-opening ceremonies preceding a San Jose Sharks vs. Edmonton Oilers hockey game. Chris Hebert is the director.



News About Quartets



An avid Cleveland Indians fan, 95-year-old Mabel Colling took her first airplane ride to Winter Haven, Fla., to see the team in spring training this year. Picking up on a Singing Valentines promo, her granddaughter arranged for **Olde Spyce** to send her off at the airport with "Take Me Out To The Ball Game." Shown at left are (l to r): Ray Ice, tenor; George Hollingsworth, lead; Mabel; Glenn Stockhaus, bass and Brian Franck, bari.

Playing the school board members in the Nova Scotia Drama League's production of *The Music Man* was a foursome comprised of members of metropolitan Halifax chapters. Shown at right with professional actor Anthony Sherwood (Harold Hill) are (l to r): Ian Fleming, bari; Ralph Urquhart, bass; Sherwood; Wally Graham, tenor and Bill Martell, lead.



Just Kidding Around from the Bryn Mawr Chapter, performed the national anthem prior to a Double A baseball game in Reading, Pa. Shown above with team mascot Screwball are (l to r): David Cunningham, bari; Charles Lehman, bass; Lou Hall, tenor and Dave Ickes, lead.



The Chambers of Commerce of Hackettstown and Mount Olive, N. J., played one another in a softball game to raise funds in support of the local D.A.R.E. program. Performing the national anthem prior to the game and entertaining between innings was a quartet from the Montclair, N. J., Chapter, shown above (l to r): Vinnie Vespole, bari; Jack Bissell, bass; Bill Fox, lead and Bill Cook, tenor.



The **Island-Aires** performed aboard Fire Fighter, the world's largest fireboat, singing at the Widows and Orphans of New York City Firemen Annual Picnic. Shown at left are (l to r): Gene Crouse, tenor; Don Reiner, lead; Tony Kiesel, bass and Bob Sherwood, bari.

After entertaining at the Englewood Country Club 4th of July picnic near Pittsburgh, members of **Keystone** took a ride in a hot-air balloon. Shown at right are (l to r): Matt Polka, bari; Lynn Maltinsky, lead; Stan Beck, bass and Pete Kennaday, tenor. In the front row are Annie Polka, Laura Beck and Molly Polka.



Although **Male Delivery**, 1978 Illinois District champion, became inactive ten years ago, the members hold an annual summer reunion. Shown at left in a photo taken at Sanibel Island, Fla., are (l to r): Rich and Gayle Pilch; Wayne and Georgia Bradshaw; Bob and Jo Cearnal; and Al and Emma Lou Mueller. Next year, they plan a Caribbean cruise.

Celebrating the Society's 60th birthday with a "like-new" 60-year-old Chevrolet was **Harmony Brothers**, from the Springfield, Mo., Chapter. Shown at right are (l to r): Mike Dawler, bass; Jay Caywood, lead; Len Bjella, tenor and Norm Shryer, bari.





Singing Valentines 1998

Singing Valentines in the New York metro area got a big boost in 1998 with a three-page spread on the Newsday website. The piece included many quotes from interviews with both Barbershoppers and Sweet Adelines in the area, plus information about the Society and local phone contacts for orders. Additional stories and photos made the front page of the newspaper's Friday edition Weekend section.



The **Overtones**, a quartet from the Napa Valley Chapter, had an order to deliver a Singing Valentine to an 80-year-old lady in a restaurant. Upon locating Millie, the four-some announced, "We have a valentine surprise for you." To which she exclaimed, "Are you going to take your clothes off?" Her group enjoyed the singing, anyway.



Mike Jones, of the Louisville Chapter, couldn't do Singing Valentines this year as he and his wife were flying to San Diego for a mini-vacation on the big day. Accessing the Society's web page, he found the San Diego Chapter contact information and arranged for a quartet to deliver a Singing Valentine to his wife in the arrival airport. The system works!



Dave Youngs, an Ohio Barbershopper who sings with the Sarasota Chapter Christmas Chorus each year while spending his winters in Florida, ordered a Sarasota Singing Valentine for his wife. When **YB Limited** showed up for the gig, Youngs had arranged for the *Sarasota Herald Tribune* to have a reporter and cameraman present. The story and photo made the front page of the paper's Englewood Edition.



The Oak Lawn, Ill., Chapter got a nice photo and story in the *Daily Southtown*, a Chicago newspaper. Such coverage helps ensure better SV business with each year.



Tom Rademacher, a writer for *The Grand Rapids Press* newspaper, devoted a full column to Singing Valentines in the Sunday edition following Valentine's Day. Rademacher spent all Friday accompanying one of the chapter quartets as it made its rounds, and his first-hand account of the effect of this

form of gift-giving on recipients was described as "musical magic."



The Naples, Fla., Chapter got SV photos and stories in both the *Naples Daily News* and the *Fort Myers News Press*. Among the recipients was the son of famed Society pioneer Molly Reagan [see *The Harmonizer*, Mar/Apr 1995].



The Providence, R. I., Chapter's SV program made the front page of the Brockton, Mass., newspaper, *The Enterprise*. It was part of a four-page spread about valentines.



The Durango, Colo., Chapter made the front page of the Valentine's Day edition of the *Durango Herald*. The recipient in the photograph was a male employee of the Durango & Silverton Narrow Gauge Railroad—a denim-clad individual, clutching a rose and candy heart, with as big a grin as you can imagine.



The Prescott, Ariz., Chapter's piece in The Daily Courier featured a photo of an open-mouthed high school choir director receiving her rose from Carl Walters. Carl, a high school choral director himself, teaches "Fundamentals of Music" courses at Harmony College.



The Fairbanks, Alaska, Chapter had only 20 active members, but delivered 74 singing valentines. It reports that no chapter is too small to enjoy the rewards of participation in the program.



The Prince William County, Va., Chapter, only slightly larger than Fairbanks, delivered 75 Singing Valentines. Proceeds were donated to two local charities.



The North Brookhaven, N. Y., Chapter coordinated Singing Valentines orders for four chapters in the area. The group invested in "Ring Mate," a telephone company service that causes a business or residential phone to produce a different ring for special calls. A Singing Valentines Number was set up in a member's home, allowing him to distinguish between personal calls and SV orders on his regular line. The charge was \$15 for installation and \$15 for a month's service.



Chicken Parts, from the Marietta, Ga., Chapter, presented a Singing Valentine to Amanda Brown at Atlanta's Scottish Rites Children's Hospital (above): Bill Schreiner, tenor; Jack Sweitzer, bari; Nick Daley, bass and Ed Avery, lead.



Shown above, members of **Once and A While**, from the Centreville, Va., Chapter, departed the premises of a satisfied Singing Valentines customer: Joe Lymon, tenor; Chip Hoiler, lead; Arthur Louis, bass and Keith Jones, bari.



Quartet du Jour, from the Victoria, British Columbia, Chapter, attracted media attention to the Singing Valentines program by practicing on Teddy the horse. The photo made the front page of the *Times Colonist* (cw): Teddy, Bud Simpson, Roger Latereille, Hadden Whitelaw and Art Hammond.



Tuesday Knights, from Pottstown, Pa., is shown above delivering a Singing Valentine to Mrs. Dorothy Buszta (l to r): Charles Sprecht, bari; Richard Breen, bass, Missus; Ralph Rhoads, lead and Ed Wood, bass.



The Dignitaries delivered a Singing Valentine to opera singer Mary Costa (voice of Disney's *Sleeping Beauty*); above (l to r): John Ribble, Gil Oxendine, Costa, Jack Henley and Tom Prince.



Shown above from the Easton, Pa., Chapter are (l to r): Rich Asbly; Woody Kneebone, recipient Lisa Giavonni, George Steward and Karl Brecheisen.



All 16 quartets of the Albuquerque Chapter posed for a post-Singing Valentines photo (above). The group delivered 264 valentines in a three-day period and grossed \$13,200



4 County Connection, from Lansing, Mich., travelled 100 miles in delivering 50 Singing Valentines, including one to Governor Jon Engler; above (l to r): Jim Hall, tenor; Dan Suttberry, lead; Hizzonor; Dave Trotter, bass and Don Horton, bari.



The **Hearthrob 4**, from Bryn Mawr, are shown above delivering one of many Singing Valentines (l to r): Dick Morgan, bari; Charles Lehman, bass; Mary Ann Maleno; Bob Maleno, lead and Alan Menning, tenor.



Above, Evansville, Ind., Chapter quartet, the **Titanics**, was presented a special award for delivering 56 Singing Valentines (l to r): Glenn Hawkins, bari; Paul Klingelhofer, lead; Bill Pace, bass and Jim Schellhase, tenor.

Shown at right, members of the Appleton, Wis., Chapter called in Singing Valentines to relatives between paid gigs (l to r): Carl Schumacher, Bill Schmitt, Will Mackin and Les Hannemann.



Pamela Fetherman of Allentown, Pa., was one recipient of the local chapter's SV program; above (l to r): Marty Lynn, tenor; Steve Adams, bass; Pamela; Jules Pandl, bari and Rich Durner, bass.

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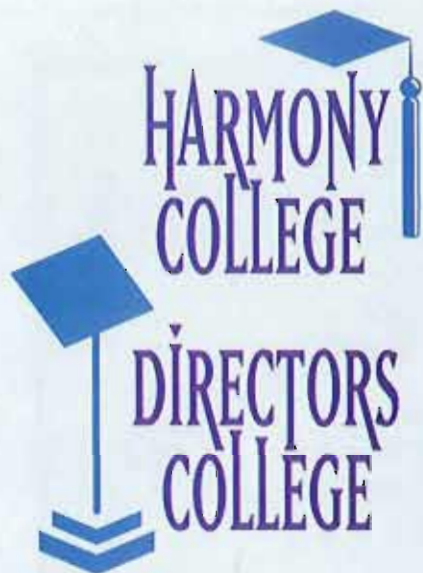
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