



# The *Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY ● May/June 1999



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**donation envelope**

# CASA

## 1999 Best Barbershop Album

*Bluegrass Student Union*

**Come-back debut**  
 June 12 (Easton PA)  
 June 13 (Elkridge MD -SAI)

# Legacy



Ladies and gentlemen, we have a winner! The 1999 Contemporary A Cappella Recording Award (CARA) for BEST ALBUM in the Barbershop Harmony Division goes to the Bluegrass Student Union for their *Legacy* recording. Since its release in June of 1998, *Legacy* has received rave reviews, but this award from the prestigious Contemporary A Cappella Society (CASA) is proof positive of *Legacy's* timeless appeal.

For over 20 years, they have set the standard in quartet recordings. Now you can own the Bluegrass' entire recorded work; three and a half hours of music, digitally remastered and released in a three CD set. Read the quartet's 8000 word history, and listen to previously unreleased cuts from the archives, along with an original song, *There Will Always Be A Place For You To Sing*, written by tenor Allen Hatton.

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Vision Statement



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

**Harmony Foundation**



Your clearinghouse for all charitable activities, including SingAmerica, SingCanada, Heartspring, the Heritage Hall Museum, the endowment 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**

The Acappella Fellas, a quartet from Hickory, N.C., was chosen from a field of more than 150 applicants to perform the national anthem before an NFL playoff game between the Carolina Panthers and Washington Redskins last December. The members are: David White, tenor; Rod Reynolds, lead; Allen Finley III, bass and Dennis Kimbleton, bari.



# Let's Harmonize!

by Darryl Flinn, Executive Director

## Gigantic dues increase!

**H**ello friends. Pretend for a moment that you just learned the bad news about your Society dues being increased to *two hundred dollars* at next renewal. Cause you a little heartburn, Bunky? I should say so.

The reason you are *not* hearing that news today is because of the phenomenon called non-dues income (and lots of it). Consider: with the recent dues increase, your Society dues are \$59 (of course, you pay chapter and district dues in addition to that amount).

Our Society's annual budget is \$5.7 million dollars, so check out this arithmetic. If you multiply our 34,000 members by the \$59 dues amount, you get something close to \$2 million, far short of the \$5.7 million that we need. We do all we can to make up the \$3.7 million shortfall from income sources other than dues. As a matter of fact, we are charged by the Board to do just that.

The point of our visit today is to create some enthusiasm and understanding about this hugely important, but rarely discussed topic. My motivation to share this information comes from a couple of phone calls that came my way. One Barbershopper said "I am angry and upset to think that I get junk mail from a bank that is soliciting my business, because of my barbershop membership." Another fellow (a 50-year member) said, "I'm so mad, I could eat nails." He went on to say that he received a telephone call from a vendor that wanted to sell a service or a product because he was a Barbershopper.

Here are some of the ways we earn big bucks to help us finance the needs of our members, and the missions of our Society:

- Dues income is actually \$1.8 million.\*
- Conventions and events provide \$1.1 million.
- Our merchandise sales (Harmony Marketplace) provide \$1.5 million.
- Schools net us more than half-a-million.
- Miscellaneous income earns us nearly \$800,000 and includes items such as tours and exhibitors at our conventions, advertising in *The Harmonizer*, and return on investment. Our MBNA America credit card program brings in nearly \$140,000, plus the untold PR and advertising value of our "Norman Rockwell Quartet" credit card.

And the beat goes on. Our Ways and Means Committee met recently, and reported that it is studying making a portfolio of insurance products available to our members, a series of tours to a variety of hot spots in Europe and an expansion of products and services to be sold through Harmony Marketplace.

It's a good thing that most Barbershoppers have faith and confidence in the Society's Board and committees. The projects we've noted, as you can see, really do raise lots of revenue. Equally important is that these products and services are offered as a real value and a benefit of membership. Our greatest hope is that when you invest a non-dues buck, you are getting not only a great value, but a product or service you can't get elsewhere.

Let's harmonize.

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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

- 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

\*For an overview, see the 1998 Financial Report on page 21.



# The President's Page

by Ed Waesche, SPEBSQSA President

## “Let’s Grow Young Together”

I have always admired a political cartoonist’s ability to make his points directly and with humor (albeit often at the expense of someone), and in the past, I’ve sprinkled them throughout my presentations to business and government people on policy and budget issues. I’ve been thinking about trying my hand at this kind of message punctuation for some time, and just couldn’t resist doing so any longer.

I recently examined the results of the 1998 chorus contests, and, once again, was disappointed by the low number of participants. Here we are, a singing organization, one of whose purposes is to “hold ... contests ... in chorus singing ... and to promote public appreciation of barbershop quartet and chorus singing,” and yet only 53 percent of our chapters competed last year, and only five out of every eight members of chapters that *did* compete actually sang in those contests.

The average size of those chapters that didn’t compete was 25 members, certainly large enough to field a chorus. Only four percent of our chapters are too small to compete.

So why such limited participation? After all, Canons 1, 3 and 9 of our Code of Ethics seem to suggest that, as long as we can field a chorus of 12 men, we should be convening, competing and seeking to improve our singing. “*What gets measured gets improved.*”

The Society has developed and sponsored all sorts of programs and educational opportunities to enable members to improve their singing skills. They’ve been the subject of two of my articles.



And, as the cartoon says, the benefits of these programs are obvious: better singing, a more attractive draw for prospective members and a happier, more self-assured member. You say your chapter chorus isn’t ready for competition? Why not use your divi-

sion convention as an opportunity to sing for fun, not score, and to get some private advice from a Standing Ovation [page 20] expert on how to improve your performance? It’s a start! I’m sure you don’t want to be the subject of that last panel, do you?

# How quartet champions support the Society

by Earl Hagn, bass, *Side Street Ramblers*, 1983

**T**he AIC is doing all it can to support the Society, help it grow, and preserve its past. A few of the projects the AIC has instituted, or is involved in, include publishing the *Quartet Hosting Manual*, publishing the brochure *The Joy of Quartetting*, and financially supporting college quartet competitors by funding their first year of Society membership.


The AIC is helping to develop more quartets through participation as coaches in district harmony schools. AIC quartets receive no fee for this service, but do so to return to the Society some of what they have received.

Ten percent of profits from *all* AIC activities and programs go to the AIC Endowment Fund, which is steadily growing through annual contributions. This fund, established in 1992 and administered through Harmony Foundation, is used to promote quartetting, encourage Society growth through youth projects, and for other related objectives.

The AIC is also pursuing the preservation of its own history and heritage. A Masterworks series of digitally remastered recordings of past international champion quartets is in continual process and is made available as recordings are completed. A complete history of the first 25 years of AIC quartets is being written by Ben Ayling (bass, *The Ritz*, 1991) with help from Bob Maurus (tenor, *Vikings*, 1953). It will be available in 2000.

The highlight of the 1999 Winter Week-

end was a Saturday show produced by the host chapter's *Saltaires* chorus, directed by John Sasine (lead, *Nightlife*, 1996) that featured four champion quartets, *Revival*, *Acoustix*, *The Gas House Gang* and *Nightlife*. Held in Abravental Hall, the show was first class and garnered a nice profit for the chapter.

On Sunday morning, *Acoustix* performed with the Mormon Tabernacle Choir during the choir's regular weekly television and radio broadcast. 



At the Winter Weekend AIC board meeting, members (l to r): "Nic" Nichol (*The Ritz*—1991), Bobby Gray, Jr. (*The New Tradition*—1985) and George Davidson (*Classic Collection*—1982) seem to be emulating "Hear No Evil," "Speak No Evil" and ... hey, George, Nic's already got that one!

## 2005-06-07 INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding to host the 2005-2006-2007 international conventions must submit bids by **September 1, 1999**.

For information, contact:  
John Schneider, Manager,  
Conventions & Meetings  
SPEBSQSA, Inc.  
6315 Third Avenue  
Kenosha, WI 53143-5199  
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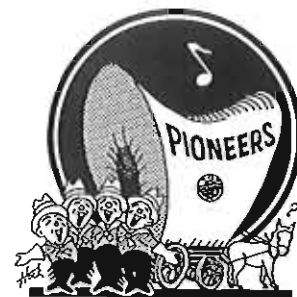
In addition to meeting each summer during the international convention, the Association of International Champions (AIC) also meets during the winter as a means for the AIC board of directors to conduct additional business. The annual Winter Weekend, begun in 1990, has also developed into an opportunity for the members of AIC to gather for fun and fellowship, and usually includes appearances on a show with the local host chapter.

The 1999 AIC Winter Weekend took place in January in Salt Lake City. Our host for the weekend was the Wasatch Front Chapter. Chapter President Howard Smith and AIC Host John Glouser were on top of everything.

The AIC Board of Directors had a very productive meeting even without Freddy King (bari, *Oriole Four*, 1970). It seems that Freddy was trapped in his house in Baltimore by ice. He delivered his report by phone but it wasn't the same without him.

Next year, the AIC Winter Weekend will be held in Thousand Oaks, Calif., hosted by the Conejo Valley Chapter and its *Harmony Oaks Chorus*. If your chapter would like to host an AIC Winter Weekend, contact Earl Hagn, 1217 Stratford Drive, Richardson, TX 75080.

In addition to the Society's official subsidiary, the Ancient and Harmonious Society of Woodshedders (AHSOW), which meets twice annually at SPEBSQSA summer and winter conventions, there are a number of informal groups that hold outings wherein attendees can indulge in improvising harmony to familiar songs. One such is the Pioneers, and this is its story.



## Who are the barbershop Pioneers?

by Tom Neal, Founder

When I first attended an international convention nearly (gulp) a half-century ago, about 4,000 people were in attendance. The only scheduled events were the quartet contests and a Saturday afternoon "jamboree," where the eliminated foursomes sang their show numbers.

Most attendees spent the balance of the time in impromptu harmonizing—literally around-the-clock. At least half of the conventioners were up until dawn woodshedding until the "tenors dropped in their tracks," to quote O.C. Cash.

Hospitality rooms abounded in all the hotels. Occasionally, a quartet would pass through and sing a few songs, then the crowd would return to the serious business of woodshedding.

In later years, as woodshedding fell prey to the quest for musical sophistication, ever-increasing time was being spent "on the risers" at chapter meetings and opportunities to improvise harmony, to many of the great old songs that were standards in the early days, were becoming diminished. In 1982, I wrote letters to nearly 400 quartets and singers, suggesting we hold a gathering in Memphis, Tennessee, at the old Peabody Hotel to recreate the "old days."

The response was overwhelming! A huge crowd showed up, ready to sing.

The only scheduled events were a "put-together" quartet contest on Friday evening, with the foursome members determined by a drawing, and a Saturday evening show for our own amusement. With the exception of a Friday morning golf outing added in later years, the format remains the same today. The rest of the time is devoted to nothing but good solid harmonizing. Most of our members have all sung in good quartets, so the quality is excellent.

Over the years, we have attracted international champion quartets such as the **Mid-States Four**, **Vikings**, **Four Hearsemen**, **Four Renegades**, **Rural Route 4** and **Chiefs of Staff**. Other well-

known quartets, several Sweet Adeline champs and a number of seniors quartet winners have also joined us.

Members of many legendary quartets such as Huck Sinclair (**Four Harmonizers**), Roy Frisby (**Elastic Four**), Pete Tyree (**Orphans**), Tom O'Malley and Tommy Palamone (**Pittsburghers**), Jim Schmitt (**Schmitt Brothers**), Don LaMont (**Four Teens**), Dave LaBonte (**Confederates**), Joe Ripp (**Cardinals**), Dave Mittelstadt (**Play Tonies**), Tom Keehan (**Gala Lads**), Ed Jensen (**Chicagoans and Imposters**), Carl Wright (**Lads of Enchantment**), Bill Cain (**Suntones**), Squeek Tilton (**Four Tissimos**), Hal Bauer (**Clef Dwellers**), Butch Hummel (**Doctors of Harmony**), Hershel Smith (**Buffalo Bills**), and George McCaslin, tenor of the very first international champion, the **Bartlesville Barflies**, seldom missed our conventions.

Society executive directors Hugh Ingraham, Joe Liles and Darryl Flinn have attended, along with famous music men such as Walter Latzko, Lyle Pilcher, Rex Reeve,

Val Hicks and Bob Haeger (who always emceed our Saturday show). Joe Shekleton was appointed our president for life early on, but obtained a reprieve in 1995 when the reins were turned over to Bill Gallagher.

For the next four years after founding, our convention (always the first weekend after Labor Day), was held in Kansas City, but in 1987 it was relocated permanently to Chicago, where we convene at the Midway Lodge at Elk Grove Village, hard by O'Hare Airport.

In 1998, we inaugurated a second "western" Pioneers convention in Boulder City, Nevada, the first weekend after the New Year. It has attracted nearly as many singers as the Chicago convention. The western group will meet next year in Fallbrook, California.

Our conventions are open to all who love to harmonize in an unstructured environment, ladies included. For more information, contact Bill Gallagher, 721 Dobson St., Evanston, IL 60202; (847) 869-2707; e-mail [MKJF71A@prodigy.com](mailto:MKJF71A@prodigy.com).



Seen at the 1999 Pioneers convention. Left, Marty Mendro (**Mid States Four—1949**) and Ginny Cole Janis (**Chordettes**). Right, Tom Neal and Dr. Val Hicks.



At left, Bill Cain (**Suntones—1961**) after his face lift, Jackie Neal and Mike Spencer (**Revival—1998**).



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# Some pointers on outreach festivals

by Val Hicks, RMD Youth Outreach VP

*Dr. Val Hicks is a 47-year member of the Society. A music educator, he has arranged numerous songs in the barbershop style and received a special award from the Music Educators National Conference (MENC) in 1991 at the SPEBSQSA international convention. Hicks was a mentor, teacher and coach to the Osmond Brothers when they first appeared on the Andy Williams Show in the '60s. He has served the Society in many capacities, including his current involvement in youth outreach efforts.*

Anytime we have festivals or concerts involving youth and their parents and teachers, let's consider this as we would a sacred trust. That is, we should be totally prepared so that the event brings success, joy and pride to the schools.

For example, at a recent festival I faxed an arrangement to use and the copy they received was hard to read because of poor fax transmission. When I arrived at the site, I was embarrassed to see what the students and teachers had been struggling with. I should have initially sent them a clean hard copy by mail.

BE CAREFUL IN CHOOSING THE REHEARSAL HALL. We need good lighting, adequate seating and an acoustical environment that allows singers to tune and blend. Schools have an endless variety of interruptions such as intercom messages and students coming and going. Strive to minimize disturbances.

A while back I saw high school students sitting on the attached seats of middle school cafeteria tables as they rehearsed with their guest clinician. It was a difficult situation with concrete walls, ceilings and floors. Sounds were amplified disproportionately. The guest clinician worked under trying conditions, to say the least.

IN SENDING OUT MUSIC TO SCHOOLS, it is always a problem to get teachers to teach the music so that when students arrive at the festival site they know the songs. Music teachers are incredibly busy people, so try to expedite student learning with well prepared learning tapes and assist with section rehearsals. Don't interfere, but be there if needed. Check on the learning progress.

PLAN THE SEATING FOR THE CHOIRS at the concert site. Minimize travel distances from the seating areas to the stage. Use the teachers' experience here. This sort of thing is always confusing to singers. Minimize



Dr. Val Hicks

movement so that there is little noise and no confusion.

IF BARBERSHOPPERS ARE A PART OF THE concert performance (chorus and/or quartets), avoid silly or inane songs. It is not an afterglow!

PUT YOUR BEST FOOT FORWARD and choose spoken words carefully. Avoid anything that could be suggestive or questionable. If in doubt, leave it out. Give a high-class, quality performance.

IF THERE IS A BARBERSHOPPER EMCEE, work with him to give a spotless, wholesome performance. Avoid too many jokes. Tell about the schools, the music teachers, the music and the guest clinician.

I learned many years ago that we never know who is in the audience. There might be community leaders present; people who make vital decisions about schools, money, budgets and performance invitations.

Introduce the school principals and other leaders, including the mayor and town council (assuming they have been invited and are there). Have a runner assigned to the task of informing the emcee who is present.

The Barbershopper who is chairing the festival should follow through with thank-you notes to teachers and others. We want such events to be special. Let them be known as highly organized, enjoyable and musically rewarding events.

Rise above the level of afterglows. 🍷



# The non-singing workshop— a valuable tool for chapters

by Dr. Paul Laemmle, Santa Fe Springs, Calif., Chapter and Harvard School of Medicine

**A**s a psychologist, I have found that effective communication enriches family harmony like nothing else. And by family I mean the nuclear family as well as the barbershop family. No matter how large or small the chapter, or whether it is a competition chapter or just one for fun, there are always factions and subgroups within. This is a fact of life, and it will always be present.

To defuse the factions, and to provide a positive direction for the chapter, it is helpful to provide an opportunity, possibly once a year, for all members to sit down together and truly communicate feelings and ideas about the goals and purpose of the chapter. This kind of activity is important to the growth and development of a chapter.

In early January, I was invited to act as facilitator for a "non-singing workshop" with the Lake County, Ill., Chapter, whose **Great American Chorus** is directed by Dr. Greg Lyne. We planned a full Saturday for the chapter to get together and talk about the "mission" or purpose of the chapter as well as the individual goals of all its members. The intent was to take time to just talk to each other about what each person would like to accomplish during the coming year or years.

The following format is certainly not written in stone, but I like to address the chapter as a whole and talk about the importance of developing a mission statement. I spoke on this topic for approximately 20 minutes and provided an outline for the day's activities. This included breaking into groups of six to 10 men, each with a pre-designated leader chosen by the chapter. These groups spent 90 minutes discussing personal goals and concerns about the future of the chapter. Someone in each group was chosen to take notes.

The chapter reconvened and the "reporter" from each small group outlined the content of the morning's discussions. As facilitator, I then led a discussion for about 30 minutes focusing on the comments from the small groups.

We broke for lunch and the small groups met again for further discussion. The em-



Dr. Laemmle consulted his notes during the workshop.

phasis in the afternoon was to focus more on *personal* issues of each member regarding the development and goals of the chapter; however the discussion format was the same as the morning.

Then the chapter met for a final time to hear and discuss the small groups' afternoon reports. I then summarized the discussions from the morning and afternoon sessions and asked for additional comments from the entire group.

The chapter was now ready to sing a song or two. Even though the workshop was touted to be "non-singing," it would have been cruel and unusual punishment not to allow the guys to sing a little bit. After all, isn't that what we are all about?

After a song or two, the day came to a close, and each member walked away with a new feeling of camaraderie for the chapter and also a sense that his feelings about the chapter had been heard and discussed. Moreover, each member would now have an understanding of the rationale behind whatever future plans and programs might be advanced by the chapter leadership.

Some chapters need not necessarily devote a full day to this sort of activity, depending on size and other factors; however, it is important that it be done. Chapter members, as well as chorus members, need to "be on the same page," so to speak. You might spend half a day of your chorus retreat in healthy discussion, or set aside a chapter meeting night once or twice a year.

Also, one doesn't have to be a psychologist to be a good facilitator; however, it would be a good idea to bring someone from outside the chapter to act in that capacity. This allows every chapter member to be involved in the discussion process. Your chapter coach might be a good choice. ☛



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# "Is there a baritone in the house?"

by Frank Walton, Mahanoy City, Pa., Chapter

**V**anguard almost didn't get to compete in the 1999 Mid-Atlantic District quartet prelims. The foursome was originally scheduled to sing at the Saturday afternoon session, but lead Rick King had to work that day, so it was moved up to Friday evening.

As the group waited its turn, early in the session, a Barbershopper from the audience suffered a heart attack outside the ballroom. When one of the quartets ahead of Vanguard finished and the ballroom doors were opened, I saw a man lying on the floor.

Since I have been trained in CPR, I rushed out with several others to assist the man. I asked a hotel employee with a portable radio to try to locate a doctor in the crowd. We soon had two active EMTs, a nurse and Vanguard's bari, Dr. Steve Peterson.

Seeing, at this point, that Peterson couldn't possibly take the stage, the contest administrators moved Vanguard back to last in order of appearance. Finally, an ambulance arrived with a defibrillator.

As Doc Peterson and the crew worked on the guy, for what seemed an eternity, time was running out for the poor fellow and Vanguard. The contest was ending, for all practical purposes, and Vanguard still had not been judged. Since it would not have a lead



Vanguard was only able to compete in the M-AD prelim contest thanks to last-minute efforts of the contest administrators; (l to r): Dr. Steve Peterson, bari; Rick King, lead; Al Fennell, bass and Dane Marble, tenor.

to sing on Saturday, it looked as if the group would have to wait until next year.

Recognizing the situation, the contest administrators did all they could to delay Vanguard's appearance on stage. After six attempts at defibrillation, the victim finally had a steady pulse and blood pressure.

Doc Peterson sent him off to the hospital and Vanguard, performing as if nothing unusual had happened, finished sixth in the

contest. It was announced Saturday evening that the heart attack victim was doing fine in the hospital, and was asking for a score sheet.

Just before going to press, *The Harmonizer* received a letter from the victim himself. Walter Haas is president of the Cape May, N.J., Chapter. He is recuperating nicely and has even been able to visit chapter meetings. Walt wrote:

"My wife told me that people just seemed to pop out of the woodwork in response to the PA call for assistance. In addition to Dr. Peterson, Dr. Dale Brown-Bieber, tenor of the **Keystone Pops**, also answered the call.

"I have since been able to thank Drs. Steve and Dale personally, but I am most grateful to all for the kindness, compassion and competence afforded me by everyone.

"On my first visit after the incident, I told my chapter that the joyous statement with which we follow 'Keep The Whole World Singing' as we close our meetings has a new meaning for me. I know only too well why 'It's great to be a Barbershopper,' because I'm a Barbershopper whose life was saved by Barbershoppers."



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# Alexandria Harmonizers honored by Virginia legislature

by Bill Thompson and Scipio Garling

The Alexandria Harmonizers were delighted to learn recently that they were to be honored by the Virginia state legislature with a resolution celebrating them and their directors for 50 years of service, performance, and success. State senators Patsy Ticer (former Alexandria Mayor) and John Chichester (SPEBSQSA member) surprised the Harmonizers with the news that they were offering a resolution in their honor. The declaration (Virginia Senate Joint Resolution No. 527), which was offered and passed by voice vote in both houses in February reads, in part:

WHEREAS, the Alexandria Harmonizers celebrated their golden anniversary in appropriate fashion, winning their fourth gold medal at the 1998 Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America international chorus contest in Atlanta; and

WHEREAS, the Alexandria Harmonizers is one of only three SPEBSQSA chapters nationwide to have won four international choral competitions, the Alexandria Harmonizers are also six-time recipients of the Society's Achievement Award for best overall chapter; and


WHEREAS, the consistently excellent performance of the Alexandria Harmonizers is a tribute to the talent of the individual singers, the leadership of music director Scott Werner and artistic director and choreographer Geri Geis, and the support of the Alexandria community; now, therefore, be it

RESOLVED by the Senate, the House of Delegates concurring, that the General Assembly hereby commend the Alexandria Harmonizers for so brilliantly representing the City of Alexandria and the Commonwealth.

"It's just gratifying to know that we've helped bring the art of barbershop to the attention of the larger world," said Harmonizers Music Director Scott Werner. "I want to thank the Virginia Legislature for its support of the arts."

Artistic Director Geri Geis added, "With the proper direction, this Society will eventually become recognized as representing one of the true American musical forms, and being acknowledged by the Virginia Legislature is a step in that direction."

It is important for chapters to get to know their elected representatives. Harmonizers VP for Public Relations Bill Thompson

notes, "Many of our representative are eager to support non-profit performing arts groups such as ours, and we should not be hesitant to make ourselves known to them. A handshake, a card or letter or an invitation to a performance or chapter meeting is a great way to forge a lasting relationship with someone who can help spread the word about barbershop." 

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# “Down By The Old Main Stream”

by Gary Stamm, CAE, Director of External Affairs

Ever heard of the term “mainstreaming”? It’s mostly been used in education to describe the inclusion of children with special needs into the regular classroom. The theory is that both groups will be able to learn from the other and everyone will get a better education.

My purpose here is not to debate whether the theory works. The truth is, it probably has in some cases and hasn’t in others. But what about mainstreaming with barbershop? Why not?

Barbershop harmony is a very specialized type of music. In fact, it has been described in more than one instance as niche music. Lots of people who hear it like it; some even want to try to perform it.

The trouble is, not as many people hear it as we would like. Even though we have hundreds of chapters putting on annual shows, choruses and quartets performing at various functions, and even after several PBS specials, we’re still the “best-kept secret in town.” Well, folks, a little mainstreaming can help this situation and accomplish some other worthwhile goals, to boot.

It’s really quite simple. Invite other vocal groups to be on your show, or be part of your musical event. That’s right, invite (hire) a high school chorus, show choir, vocal ensemble, etc., to be a feature act on your program. Or maybe ask a junior high group, church group or contemporary a cappella group to do so.

“But, we’re putting on a *barbershop* show,” you might say. “What’s the advantage?”

Of course you’re putting on a barbershop show. And that’s certainly what your audience should mostly hear if that’s how you advertised the show. But if you share a quality vocal act with them that provides a little variety, I doubt whether you’ll get any complaints.

And, there are several advantages. We’ve already mentioned the variety aspect. It’s the spice of life and a key to a lot of great entertainment we experience all the time.

The performers you invite on your show will most likely bring some friends, family and followers with them. That sells more tickets to your show, but more important, it introduces barbershop harmony to people who may not have experienced it before.

And, of course, it shows that we are musical leaders and not barbershop snobs. We’re the ones organized enough to put on a show. We’re the ones who are inviting them to share our stage. We’re the ones who had this great idea. We’re the ones providing them an audience and talent fee. We really are leaders, aren’t we?

Go a little farther and do a joint number with your guests. Joe Liles has put together some nifty arrangements of the SingAmerica and SingCanada song, “Teach The Children To Sing” that might be just the ticket.

If you do your barbershop music well, you have nothing to fear. Our music can stand up against any other, if it is performed with quality and feeling. You will be giving your guest performers something to shoot at. And you certainly will be fulfilling a big part of our Society vision, “. . . leading the cause of encouraging vocal music in our schools and communities.”

Is this what they mean about a win-win situation? See the story on the opposite page for a classic example.

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Bill Biffle as George M. Cohan in *Give My Regards To Broadway*, a joint show produced by the Albuquerque, N.M., Chapter's **New MexiChords** chorus and the Albuquerque Civic Light Opera.

## Joint show enhances community relations

by Bob Cochnar, VP-PR, Albuquerque, N.M., Chapter

About 18 months ago, the Albuquerque Civic Light Opera (ACLOA), which has been mounting large-scale musicals for more than 30 years, purchased the Hiland Theatre, a long-dark cinema on Central Avenue. With 890 seats, the house was suitable for smaller productions that required minimal sets, but there was no backstage to speak of, no fly space and only vestigial wings.

To renovate the building for theatrical purposes would require a major fund-raising campaign. Meanwhile, the Albuquerque Chapter was looking for a place for the **New MexiChords** chorus to produce its annual spring show and was one of the first groups to rent the Hiland.

Interested in promoting the performing arts in Albuquerque and also interested in a permanent home for its presentations, the chorus agreed to contribute \$10,000 to the Hiland's renovation fund over a five-year period. To meet this obligation, it was proposed that the **New MexiChords** mount a show every November for five years, integrating ACLOA performers with the chorus. After expenses, ACLOA would take the

first \$2,000 in receipts and the two groups would split the remainder.


Reuben Murray, ACLOA's executive director, was enthusiastic about the plan. Having written and produced shows for other organizations, I volunteered to develop *Give My Regards To Broadway*, a two-act production using the songs of George M. Cohan.

The set was simple. ACLOA technicians created an impression of Broadway, circa 1905. Instead of using risers, the chorus was placed on various levels on both sides of a staircase, leaving sufficient room for individual ACLOA singers and dancers.

We used the character of George M. himself, played by our own Bill Biffle, as the threading device, introducing the songs, providing a little historical background and adding some comedy. The show's final number was a pull-out-the-stops rendition of "Give My Regards To Broadway," featuring the entire ensemble—50 Barbershoppers, 12 ACLOA singers, seven dancers and the band, which was perched on a platform high above the stage.

The show was an unqualified artistic and financial success. From a gross of about

\$25,000, ACLOA realized \$6,000 and the chapter earned \$4,000. We also forged some strong community bonds—a couple of ACLOA members turned up at our regular rehearsal the following week and joined the chapter.

Perhaps even more important was the exposure of barbershop to a new audience. Patrons included some barbershop fans, but the majority were folks who regularly attend ACLOA performances, and they were surprised and delighted. As an annual event, it's sure to be a win-win situation. 

### 2002-03-04 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding to host the 2002-2004, inclusive, midwinter conventions must submit their bids to the headquarters office by **September 1, 1999.**

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# Barbershop harmony is a gift to the world

by Reed Sampson, Public Relations Specialist

**H**undreds of people filled auditoriums to capacity for three fabulous barbershop harmony shows during the Roaring 1920s Festival in Killarney Ireland, March 19-21. Throughout the weekend, barbershoppers from Ireland, United States, United Kingdom, The Netherlands and Sweden made appearances in a variety of venues including churches, hotels, restaurants and pubs.

Concurrently, March 20 and 21, was the third annual Irish Association of Barbershop Singers (IABS) International Harmony College, at which I was privileged to serve as dean of faculty. Students from Ireland, United Kingdom, The Netherlands and the United States were led by faculty from America and Great Britain.

The Gas House Gang (SPEBSQSA, 1993), Four Star Collection (SAI, 1997) and The Nonpareils (1998 Buckeye Comedy from SAI) conducted master classes to share their championship techniques. The North Country Chordsmen from Hanover, N.H., served as the demo chorus for the director and coach stream classes.

**Friends**, a 16-member mixed harmony group from Minnesota, conducted an incredible general session, which produced one of the most memorable moments of the entire weekend, and later sang at a Sunday morning church service at St. Mary's Anglican

Church. The Ambassadors of Harmony (St. Louis, Mo.) director David Wright led a session on selecting music for contest, and the AoH made several show appearances as well as singing at St. Mary's Cathedral Sunday morning.

Other faculty members and coaches included Darryl Flinn, Pat Tucker-Kelly and Kirk Young from the headquarters staff, Jim Richards, past Society president, and Bob Walker of SPEBSQSA and BABS. Dignitaries attending included Eithne Mooney, IABS chairman; Rosanne Meehan, IABS secretary; Brendan Holmes, IABS treasurer; and Peter May of BABS, World Harmony Council president.


During a conversation I had with David Wright, he predicted that the next explosion in barbershop harmony growth is likely to occur within five years in Europe. What we saw that weekend substantiates Wright's prognostication.

As members of an organization that has as its motto, "Keep The Whole World Singing," we can each be proud of what is taking place within the world harmony community. National boundaries are nonexistent as barbershoppers unite in harmony around the world. We can, and indeed should, put our money where our mouth is, as we lift our voices in song with our brothers and sisters in harmony.

Should you care about World Harmony? My reply to that question, based on firsthand, personal experience, is an unequivocal yes. Our friends abroad love barbershop harmony and have a burning desire to improve the performance skills in quartets and choruses, and individually.

Several opportunities exist for you to discover what is happening in the global barbershop experience. The next event is a trip to St. Petersburg, Russia, July 17 to 27, 1999, with Dr. Greg Lyne, The Ritz and Metropolis quartets and the Singing Buckeyes chorus.

The World Harmony Jamboree, held each year at the SPEBSQSA international convention, is one of the best-attended events of the week, and showcases fantastic barbershop talent from around the world. This year's WHJ is set for Thursday, July 1, at 1 p.m., in the California Pavilion Ballroom at the Hilton Hotel.

Then, of course, there's the Y2K Roaring 1920s Festival and fourth annual IABS International Harmony College, in Killarney, Ireland, March 17-19, 2000. One particularly pleasing thought is that as the world grows smaller, the world of barbershop harmony is growing larger. Don't miss the opportunity to sing, see and experience it for yourself. 

## Session with Friends touches everyone

**I**t was to be an easy class on Sunday morning during the IABS fourth-annual Harmony College. **Friends**, a 16-member mixed-harmony group from Minnesota, was to teach a song in the general session. As many affiliate organizations have both men and women, the eight-part arrangement of "Harmony," done by the group leader Doug Miller, was perfect.

And, indeed, it was an easy session. The talented group of students and faculty learned the song in about 30 minutes. The two groups then took the risers together as Miller led them through the song. Then he suggested that the members of **Friends** step down and allow just the Harmony College group to sing.


"I wasn't prepared for what happened," Miller said. It was an emotional experience the likes of which most of us had never be-



fore experienced. Both groups were visibly moved. We found ourselves drawn to one another for tearful hugs and thank-yous.

Miller later told me that it was the first time he'd heard another group sing the song. When we regained our composure, **Friends** ended the session with a song called

"**Friends**." As they sang, they came to the risers and shook hands with all of us, and the emotions again poured down our cheeks.

It was a magic moment that all of us will treasure for years to come. It was harmony and love at their finest. It was barbershop. 

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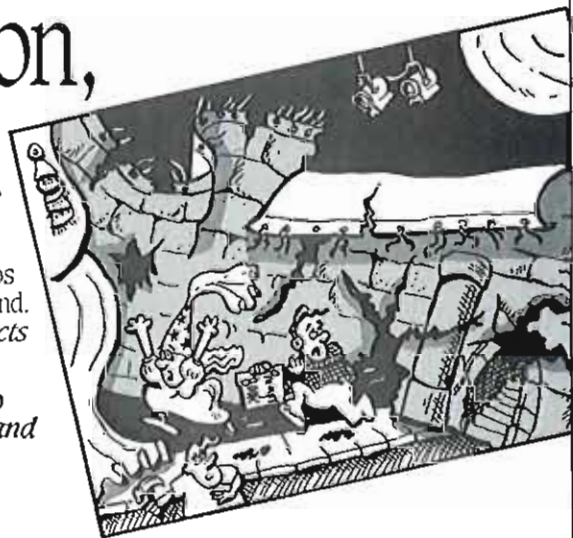
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## Send no cash, please

by Gary Stamm, CAE, Executive Director of Harmony Foundation

**W**e often remind Barbershoppers of how they can make contributions to Harmony Foundation to support our charitable mission. Usually we talk about the cash donations to our service projects or, in the case of the Endowment Program, cash or deferred gifts. Make no mistake, these are crucial. But we may not mention often enough the non-cash ways that you can help our important causes.

### Help young singers with your time

Chapters, choruses and quartets should seek ways to help their local school vocal music programs or other singing groups in town. This is a big part of our SingAmerica and SingCanada movement. One ideal and much appreciated way to accomplish this is by volunteering to supply manpower for school music events (contests and concerts) and for other music groups' events. This will go a long way to establish your chapter as a supporter of the efforts of school music teachers.

Providing a performance opportunity for a school singing group on your annual show will not only give the group exposure, but may result in added audience members (fam-

ily and friends of the schools singers) for your show. The same can be done for community singing groups.

Simply supporting music education in your community can have a powerful impact. Because of the Society and your chapter's non-profit tax status, we must be careful not to openly endorse political causes, but individual members can speak out in favor of music education at school board meetings, parent-teacher meetings and other public forums. Be a leader for supporting vocal music. Start or join a vocal music council in your area.

### Hear ye, hear ye

As you know, Barbershoppers' cash donations to Heartspring support scholarships for the residential school. The Heartspring Hearing Center offers a great many other outpatient services for Wichita area residents, as well. It provides technology and expertise that could change the way people live with hearing loss. In addition to hearing evaluations, they offer a wide range of hearing aids, from conventional aids to computer programmable aids.

According to the Better Hearing Institute,

more than 28 million people, or 10 percent of the population, have a hearing impairment of some sort. However, hearing aids can correct hearing loss for approximately 95 percent of those who have hearing impairments.

You can help by sending Heartspring used and unused hearing aids. Their audiology department can refurbish them, or have them refurbished, and offer them to clients who cannot afford a hearing aid. This can often include one of the residential students (the program we financially support.)

Approximately 480 hearing aids must be collected and tested in order to secure 50 usable aids, all of which must be reconditioned and often repaired. Thanks to outstanding equipment provided to Heartspring, and the tremendous support received by Barbershoppers who send in old and new hearing aids, the Donor Hearing Aid Program increased the number of clients served during 1997-1998 to well over 400.

### Campbell's Labels for Education

Another way to support the residential school at Heartspring is through the Campbell's Labels for Education program. These labels are exchanged for

## Earl Manzer, a true champion

by Larry Gilhousen, Development Director, Harmony Foundation

**L**ast November, Dr. Greg Lyne received a telephone call from Barbershopper Earl Manzer of California. They reminisced about their days together with the **Masters of Harmony** chorus. Earl spoke of his love for the chorus and what barbershop singing gave him throughout his lifetime. He said he wished to give something back.

That same day, Earl sent a gift to the SPEBSQSA Endowment Program that qualified him and his wife, Ruth, for the Gold Medal level of the O.C. Cash Founder's Club. One week later, on the day after his 78th birthday, Earl succumbed to the cancer that had plagued him for years.


Earl had the foresight to share his blessings with the organization that meant so much to him, and experience the joy of knowing that his gift will live on "forever" to benefit SPEBSQSA. Earl and Ruth are among the more than 300 members of the Founder's Club who are sharing their blessings to help keep barbershop alive for future generations.

These people have enabled the SPEBSQSA Endowment Program to grow to more than \$450,000 in assets and over \$5 million in pledged gifts. Can you join Earl and Ruth and the many other Founder's Club members to help ensure that future genera-



Earl and Ruth Manzer and Dr. Greg Lyne are shown enjoying life in the sunshine together.

tions will be able to Sing ... *for life?*

If you have not done so, we encourage you to draft a will or other document to provide for your family and the charities you love. If you would like to learn how to leave a gift for SPEBSQSA, call Foundation Development Director Larry Gilhousen at (800) 876-SING ext. 8448. 



televisions, camcorders, cameras, micro-waves, computers, printers, sports equipment, clocks and many other very useful items at the school.

Labels and other packaging that count toward the program include: all Campbell soup labels (save only the *front* portion of the labels), the UPC symbols from Campbell soup and recipe mixes, Swanson frozen products, Pepperidge Farm products and lids from Vlasic and Pace products. Soup can front labels should be bundled and tied with white string. Do not staple or tape labels together. Heartspring sends the labels on to Campbell's in bundles of 500, but if you do not have that many, send them anyway and they will be added to others received.

While cash donations should come through Harmony Foundation in Kenosha, the Campbell's labels should be sent directly to: Campbell's Labels for Education, Heartspring, 8700 E. 29th N., Wichita, Kansas 67226. For more information on the labels program, call Nancy Dark at (800) 835-1043.

### Collections collecting dust?

There are also non-cash ways to become involved in the Endowment Program. Appreciated stock and real estate of any value are two prime possibilities. Other non-cash gifts valued at \$500 or more might include: jewelry, coin or stamp collections, or other personal property. Of course, there are procedures and restrictions on the acceptance of non-cash gifts, but this might be a way to make a donation and receive an income tax deduction. Contact Harmony Foundation Development Director Larry Gilhousen for more information.


Do you have barbershop mementos that are cluttering up your den or closet? They might find a home at the Heritage Hall Museum of Barbershop Harmony. If you think you might have something deserving of a place in the archives call Museum Curator/Archivist Ruth Blazina-Joyce at (800) 876-7464 extension 8558 and discuss it with her.

### Spread the word

Another wonderful way to help our Foun-

dation is by telling others about the projects and earning their support for them. Your chapter should include an ongoing public relations program about Harmony Foundation, SingAmerica and SingCanada, Heartspring, and the Heritage Hall Museum. There is a three-minute video available through your district service chairman that can help motivate members and others.

Include information about the Foundation in your annual show program. Material is available from the Harmony Foundation office and the Foundation website: [www.harmonyfoundation.org](http://www.harmonyfoundation.org). This information should also be included in chapter brochures and news releases. Remember our charitable mission is an important part of our organization. It is also news that will help impress, validate and recruit for your chapter.

Oh, by the way, for those of you who still like giving money, we've included a gift envelope in this issue for you to use now or save for a later time to enclose your check. 

## O.C. Cash Founder's Club

Harmony Foundation takes a great deal of pride in welcoming the new O.C. Cash Founder's Club members. These individuals have either donated or made a financial commitment to donate \$1,000 or more to the SPEBSQSA Endowment Program. The names that appear are those who joined the Founder's Club or upgraded their commitment between July 24, 1998 and March 19, 1999. Please congratulate these wonderful people for helping to secure the future of our Society and its programs.

### New and Upgraded Founder's Club Members

(Deceased members are noted in italics; Districts are noted in parenthesis)

#### Gold Medal Members

Larry L. & S. Kim Ajer (FWD)  
Buzz & Jean Haeger (ILL)  
A.C. Linnerud (DIX)  
Earl & Ruth Manzer, Jr. (FWD)  
The Ritz quartet (JAD)

#### Silver Medal Members

Association of International Senior Quartet  
Champions (AISQC)  
Robert A. Balderson (FHT)  
Ron Byrd (FWD)  
Don & Barbara Challman (LOL)  
M. Gene Courts (JAD)  
Kenneth Custer (FWD)  
Earl L. Damon (NED)  
Helen Demaree (CSD)  
Greg Dolphin (LOL)  
Thomas M. & Lee A. Emmert (JAD)  
Charles F. & Patricia A. Hunter (FWD)  
Frank Lanza (NED)  
Jim & Ebie Richards (LOL)

Dean Snyder (MAD)  
Steve Stern (DIX)  
LeRoy Zimmerman (LOL)

#### Bronze Medal Members

Edward J. Aucoin (SUN)  
Charles R. & Kathryn Bates (EVG)  
Bill & Lillian Biffle (RMD)  
Bob & Judy Bowser (SUN)  
Fred L. Breedon (SUN)  
Ellen Brutsman (LOL)  
Hollie Buckner (CAR)  
Jean Canfield (JAD/SUN)  
Larry Clemons (SWD)  
Terri Cook (RMD)  
Peter C. Danielsen (SUN)  
Paul Dykstra (LOL)  
Peg Fegely (DIX)  
Gerald A. Harris (RMD)  
Thomas J. Hine (DIX)  
Robert G. Hopkins (MAD)  
Bob House (FWD)

Lynn & Vera Jenkins (JAD)  
Barney L. Johnson (SLD)  
Donald R. Julian (CAR)  
James A. Lee (LOL)  
Donald & Kathleen Loos (SUN)  
David & Brian Lundberg (ILL)  
Jim & Anne Mallett (DIX)  
Joyce May (JAD)  
John A. Markley (CAR)  
Jim Miller (CAR)  
Keeth & Barbara Miller (MAD)  
Andy Nazzaro (SLO)  
Lyle H. Peterson (CSD)  
Reed & Jane Sampson (ILL)  
Roy & Ethel Spieker (LOL)  
Dick & Jane Stuart (JAD)  
Carl B. Sperry (SUN)  
Jim & Jan Warner (FWD)  
Charles G. Wert (SLD)  
Alex & Betty Willox (PIO)

# The "Keep A Melody Ringing Memorial"

by Larry Gilhousen, Development Director; Harmony Foundation

Memories are perhaps more precious to Barbershoppers than to any other group of people. The ultimate memory is when we remember someone who has touched our lives. So it is with Harmony Foundation's "Keep A Melody Ringing Memorial."

The "Keep A Melody Ringing Memorial," displayed at Harmony Hall in Kenosha, was inspired by the sounds of harmony—well—the **Sounds of Concord**, actually. This happened in the early 1990s when several of the Concord, Mass., Chapter chorus members lost their wives to varying illnesses. These women were close friends and staunch barbershop supporters active in the chapter auxiliary, appropriately named the Echos of Concord.

Searching for a way to memorialize the women, the chapter members worked with then Development Director Charlie Green to develop the "Keep A Melody Ringing Memorial" program at Harmony Hall. Two of the wives, Priscilla Kilroe and Jeanne Sclander, were among the first names to be enshrined on the beautiful memorial plaque. The memorial bears the words: "Given in loving memory of those who loved the sweet sounds of Barbershop harmony and SPEBSQSA."

Many names have been added to the "Keep A Melody Ringing Memorial" since

it was founded in 1993. They include some of our barbershop heroes such as Earl Moon, Jack Bagby, "Sev" Severance, Dave Stevens, Randy Chisholm and Larry Ajer. They also include many "Joe Barbershoppers," their wives and others who loved SPEBSQSA. We have included a donation envelope in this issue if you wish to remember your hero in this memorial program. Memorial donations are deposited in the SPEBSQSA Endowment Program to provide support in perpetuity for our wonderful Society.

The following are a few of the heartwarming stories that we have received with memorial donations.

"Sam Feenstra was the first quartet member that I sang with over the years to pass away. Sam was a fellow that everyone liked. He was a 'natural baritone' and although he was not formally trained musically, he just heard and felt baritone instinctively. When Sam left us, it left an empty spot in me. The best way I could fill it was to keep his name alive on the beautiful plaque in Harmony Hall."

In another letter, quartet baritone Floyd "Jim" Cole wrote that "Karl Barth was the quiet one in the quartet, always blowing the pitch pipe, being the quartet contact man, and keeper of the books. Karl's family thought so much of his barbershopping experience that they insisted on no flowers, but

that contributions be made in his name to Harmony Foundation."

Roy Frisby wanted to keep the memory of his 1942 international champion **Elastic Four** quartet members alive when he donated in memory of Frank Thorne, Herman Struble and Jim Doyle.

And, in a letter sent to her father's barbershop buddies, Kristina Stafford wrote, "I know that Dad and Mom both will be honored by your gift, because barbershop was his other passion in life, second only to his Vivian Rose. While I was with Dad in his last days, I played all of his barbershop tapes for him, and even though he could not speak, his lips moved with the lyrics, and I knew that he was happy." Walter and Vivian Troyer passed away within 10 days of each other.

The Foundation accepts memorial gifts to any of our funds, as well as gifts in honor of living individuals. We have listed below the names of caring people who have chosen to donate \$100 or more in memory of or in honor of someone important in their lives. The list is for gifts we received between July 1, 1998 and March 19, 1999. The names marked with an \* have had more than \$250 donated in their memory, and are designated for the "Keep A Melody Ringing Memorial." Names of deceased are in italics.

## Harmony Foundation General Fund

**In Memory Of**  
**Warren Adams**  
 Winona, Minn., Chapter  
**Larry L. Ajer**  
 Stephen J. Delehanty  
 P. Shannon Elswick  
 Darryl L. Flinn  
**Louis DeSieno**  
 Norman Fox  
**Walter Eibeck**  
 H. Russell Keyser  
**Sam Feenstra**  
 Tom McGowan

**Bob Foley**  
 William B. Kahlke  
**Bob Gall**  
 Harriett J. Gall  
**Jack Gardner**  
 Donald Loos  
**Charles Grinyer**  
 Sarasota, Fla., Chapter  
**Ward Lehr**  
 Russell F. McQuate  
**Minor J. Leonard**  
 Alfred Dalrymple

**Joyce May**  
 Bradford E. Scott  
**Earl Moon**  
 Jim Stone  
**Bob Mumma**  
 William B. Kahlke  
**Verl Myers**  
 Victor W. Neilsen  
**Dave Stevens**  
 Warren T. Bowen  
**Bert Warshaw**  
 Hugh A. Schaffer

**Walter Williams**  
 William K. Cale

**In Honor Of**  
**Dan Daily**  
 Kit S. Mays  
**Julie M. Gilhousen**  
 Larry A. Gilhousen  
**Joe Liles**  
 William A. Dorow  
**Lou Perry**  
 Thomas E. McQueeney

## Larry L. Ajer Memorial Endowment

**Larry L. Ajer\***  
 S. Kim Ajer  
 Banc One Corporation  
 Louis J. Benedict  
 Edward & Margaret Berry  
 Bill & Lillian Biffle  
 Dwain Brobst  
 Barry K. Clapper

Larry Clemons  
 Gregory M. Dolphin  
 Paul Dykstra  
 Robert Dykstra  
 Darryl L. Flinn  
 Foothill Cities, Calif., Chapter  
 Bobby Gray, Jr.  
 Donald W. Gubbins

Henry & Ginny Hammer  
 Robert G. Hopkins  
 Johnny Appleseed District  
 Fred King  
 David W. Krause  
 Roger & Sue Lewis  
 Mission Valley Chorus  
 Judd E. Orff

Roaring 20s Quartet  
 Richard L. Treptow  
 Tuxedo Junction Quartet  
 J. Edward Waesche  
 David Wright  
 Gary Wulf  
**Cameron Matthew Young**  
 S. Kim Ajer

## Keep A Melody Ringing Memorial Endowment

- Dick Anton\***  
Manchester, Conn., Chapter
- Karl Barth\***  
Daniel McCarthy
- Stan W. Bates\***  
Concord, Mass., Chapter  
John J. Needham
- Vern Bendet\***  
Nita Bendet
- Del Bradford**  
Ham 'N Wry Quartet
- Betty Buechler\***
- Vincent Carro\***  
Pat Carro
- Ray Chagnon\***  
Arlene Chagnon
- Randy P. Chisholm\***  
David Griffing  
James L. Pyle
- James H. Clark\***  
Champaign-Urbana, Ill., Chapter
- Dennis L. Dobson\***  
Evalyn L. Dobson
- Edmund Doerr\***  
Patapsco Valley, Md., Chapter
- Paul Dubroka\***  
Veima G. Dubroka
- Thomas Eckles\***  
Jo Anne Fiorini
- Wayne Ellyson**  
Palm Harbor, Fla., Chapter
- Ernie Filibeck\***  
Bismarck-Mandan, N.D., Chapter
- Robert Foley\***  
Eleanor V. Foley
- Jack Foley\***  
Kathleen Connell  
Richard Connell  
Ocean County, N.J., Chapter
- Keith Gale\***  
Janice Gale
- Charles Grinyer**  
Virginia J. Ulonska
- Jack Harwood\***  
Springfield, Ill., Chapter
- Raymond Hazel\***  
Flint, Mich., Chapter
- Lou Herman\***  
Englewood, Fla., Chapter
- T. Michael Hines\***  
Central States District
- Margaret Hohl\***
- John Jordan\***  
Fara M. Jordan  
Lombard, Ill., Chapter
- Jacob G. Kaucheck**  
St. Anastasia Church
- Dwen Kjernes**  
Rock Valley, Wis., Chapter
- Robert H. Kressly\***  
Wilkes Barre, Pa., Chapter
- Leonard Kublak\***  
Charlottesville, Va., Chapter  
Roanoke Valley, Va., Chapter
- Floyd Lankeau**  
Vernon Lankeau
- Paul Lehmkuhle\***  
Flint, Mich., Chapter
- Carrie Martin**  
Ernest & Norma B. Nickoson
- Joyce May\***  
Dick & Jane Stuart
- Alex McGee\***  
Greater Montreal, Quebec, Chapter
- Ray McLeod\***  
Greater Montreal, Quebec, Chapter
- Raymond Milner**  
Palm Harbor, Fla., Chapter
- Hugh E. Morris\***  
Houston, Texas, Chapter
- Bob Mumma\***  
Freeman G. Groat
- Charles Nasser\***
- Thor Nygren\***  
Porter-LaPorte Counties, Ind., Chapter  
Mary Wagner
- Duane Dlsen**  
Olsen Family
- Douglas G. Dwen\***  
Dayton Metro, Ohio, Chapter  
Urologic Physicians and Surgeons, Inc.
- Dick Peterson\***  
Sandy Peterson
- John R. Ribeiro\***  
San Fernando Valley, Calif., Chapter
- Kenneth Rice\***  
Flint, Mich., Chapter
- William J. Rowe**  
William C. Green
- C. Stanley Rude\***  
Margaret Rude
- Norman W. Sargent**  
Palm Harbor, Fla., Chapter
- Leonard Schweitzer**  
Gordon Dubrul
- R. H. "Sev" Severance\***  
John E. Campion  
James F. Frisbie  
Research Triangle Park, N.C., Chapter  
The Master's Men
- Graham H. Seymour\***  
Concord, Mass., Chapter
- Ron Shea**  
Richard L. Rothermel
- Robert Sidener**  
Sarasota, Fla., Chapter
- Ron Skillcorn\***  
San Jose, Calif., Chapter
- Michael J. Stump**  
AISQC
- Michael P. Tarn\***  
Louise M. Tarn
- Dorris H. Tincher**  
Marvin M. Tincher
- Bob Tobias\***
- Walter & Vivian Troyer\***  
Palm Harbor, Fla., Chapter
- Blair Walker\***  
Englewood, Fla., Chapter
- Donald J. Walsh**  
Sarasota, Fla., Chapter
- Bert Warsaw\***  
Miami, Fla., Chapter
- Henry F. Watt\***  
Sherman, Texas, Chapter
- John Willcock\***  
Ruth Willcock
- Edward C. Wilson\***  
Thomas A. Mayfield
- Cameron Matthew Young\***

### Heartspring—In Memory Of

- John Allen**  
Stephen A. Gross
- Doug Beck**  
Gary L. Mathews
- Bob Boyd**  
Western Suffolk, N.Y., Chapter
- George Brien**  
Oak Park, Ill., Chapter
- Arthur J. DesRosiers**  
Roger DesRosiers
- Harry Drew**  
Gilbert E. Doan
- Midge Fischer**  
Robert M. Robinson
- Thomas C. Flynn**  
Stockton, Calif., Chapter
- Mary Gilmore**  
Dean L. Wise
- Ken Griffin**  
Portnoy Family
- David Gross**  
24 Karat Ring Quartet
- John Hayde**  
Jerry Blum
- Raymond Hazel**  
Flint, Mich., Chapter
- Raymond Hazel**  
Gloria Hazel
- Bill Henn**  
Alexandria, Va., Chapter  
Diane Henn
- Jean Hillier**  
M. Edward Hartley
- Emerson Jenkins**  
Joan B. Jenkins
- Herb Johnson**  
M. Edward Hartley
- Paul Lehmkuhle**  
Pontiac, Mich., Chapter
- May Lindahl**  
Joan B. Jenkins
- May Lindahl**  
Roland Lindahl
- Walter Maxey**  
Allegheny County, Md., Chapter
- Jack Motzer**  
Jerry Blum
- Charles Murray, Sr.**  
Flint, Mich., Chapter
- William Saley**  
North Shore, Ill., Chapter
- Graham H. Seymour**  
Warren Cunningham
- Dick Shoup**  
102nd AA Battalion  
Montgomery County, Md., Chapter
- Robert Tobias**  
Eagle Valley Men's Golf Club
- Marilyn Jean Warren**  
Jerry Blum

### SingAmerica & SingCanada—In Memory Of

- Vern Bendet**  
Melody Lane Quartet
- Art Koth**  
Plymouth, Wis., Chapter
- Irf Ritter**  
Warren Willard
- A. G. Willcox**  
Rocky Mount, N.C., Chapter

# Quartet scholarship to Harmony College available in the name of Larry Ajer

by Gary Plaag, Vice-Chairman for Quartet Support, Society Music and Performance Committee

Are you in a successful quartet? Do you aspire to even greater success in your show and contest performances? If so, the Larry Ajer Endowment Fund can make it possible for your quartet to obtain outstanding coaching at Harmony College this summer. *For free!*

The Larry Ajer Endowment Fund was established in loving memory of Larry Ajer, a long-time Barbershopper and selfless contributor to our Society. Larry was devoted to providing quartets with opportunities to become better, more effective and entertaining performers in the art of barbershop harmony. He was the force behind such programs as Top Gun and Standing Ovation, an advocate of our show package competition, and a long-time coach at Harmony College.

Larry knew that Harmony College was an ideal venue for serious quartets that were dedicated to improving all aspects of their performance skills. Harmony College provided them with the best coaching available, and an opportunity to perform for hundreds of fellow Barbershoppers.

This summer, your quartet could be coached by the likes of Bill Myers, Dwain


Brobst, Fred King and Bobby Gray, Jr. if you win the annual quartet coaching scholarship to Harmony College established and funded by the Larry Ajer Endowment Fund. The fund is administered through Harmony Foundation.

The scholarship covers tuition, room and board for four quartet members to be coached, as a quartet, at Harmony College. To maintain the viability of future scholarships through this endowment fund, travel and other expenses are not covered.

To be considered for Larry Ajer Scholarship, the quartet:

- Must be registered with SPEBSQSA and must have been registered for at least two years;
- Must have placed in the top 10 at a district championship contest and must have competed in at least one international preliminary competition;
- Must submit an application to the Music and Performance Committee, c/o Vice Chairman Quartet Support, not later than May 22, 1999 (February 1 in subsequent years), to attend Harmony College the following August;

- Must submit, along with the application, a letter stating why the members wish to participate in the coaching sessions at Harmony College, what their goals are for the future, and outlining the quartet's activities and accomplishments during the past two years;
- Must submit a videotape of a 10-15 minute show performance (not a contest performance, unless it is a segment from a "show package finals" set), demonstrating the quartet's singing, emcee and entertainment skills;
- Must identify three barbershop references, with addresses and phone numbers, who can speak to the integrity, discipline and values of the quartet members.

Selection results will be communicated to all applicant quartets not later than April 15 in a given year. Applications can be downloaded from the SPEBSQSA web site, or by calling Lani Dieter at (800) 876-7464, extension 8551. Completed applications for this year should be mailed to Gary Plaag, Vice Chairman for Quartet Support, PO Box 158, Burke, VA 22009-0158, and must be received by May 22, 1999. 

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## "Show packages" being tested in quartet contests

by Steve Plumb, SPEBSQSA Contest and Judging Chairman

This past fall, six of our 16 districts crowned their quartet champions using a "Show Package" process for their quartet finals session. Briefly, each quartet that qualified for the finals performed a program up to 14 minutes long that included their two customary contest songs plus anything else that they might have included on a chapter show. An additional 40 points per judge could be earned for their total score, based on their ability to provide *entertainment* in the barbershop style.


You are probably aware of the Standing Ovation program that the Society has made available to all choruses and quartets to help all of us become better public entertainers.

This contest structure that we are testing is a perfect medium in which to practice, experiment, and evaluate our quartets' ability to do just that—entertain audiences.

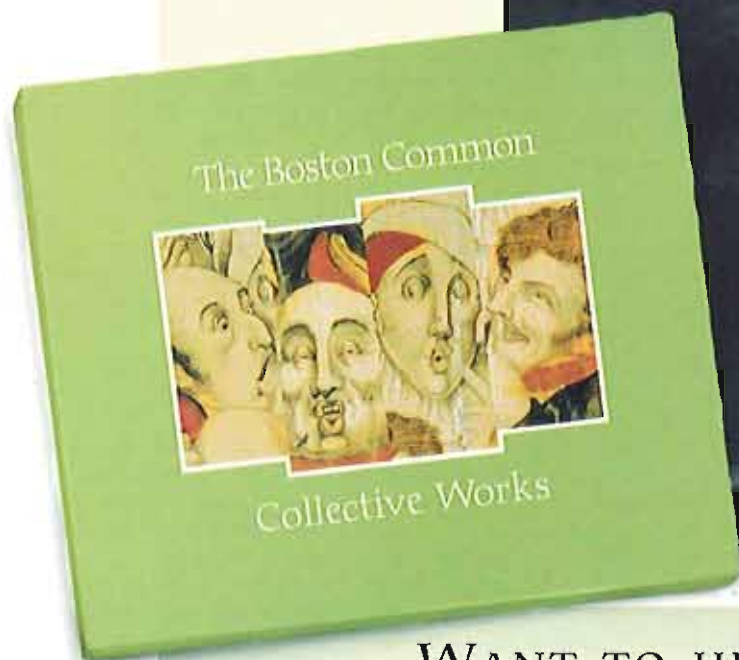
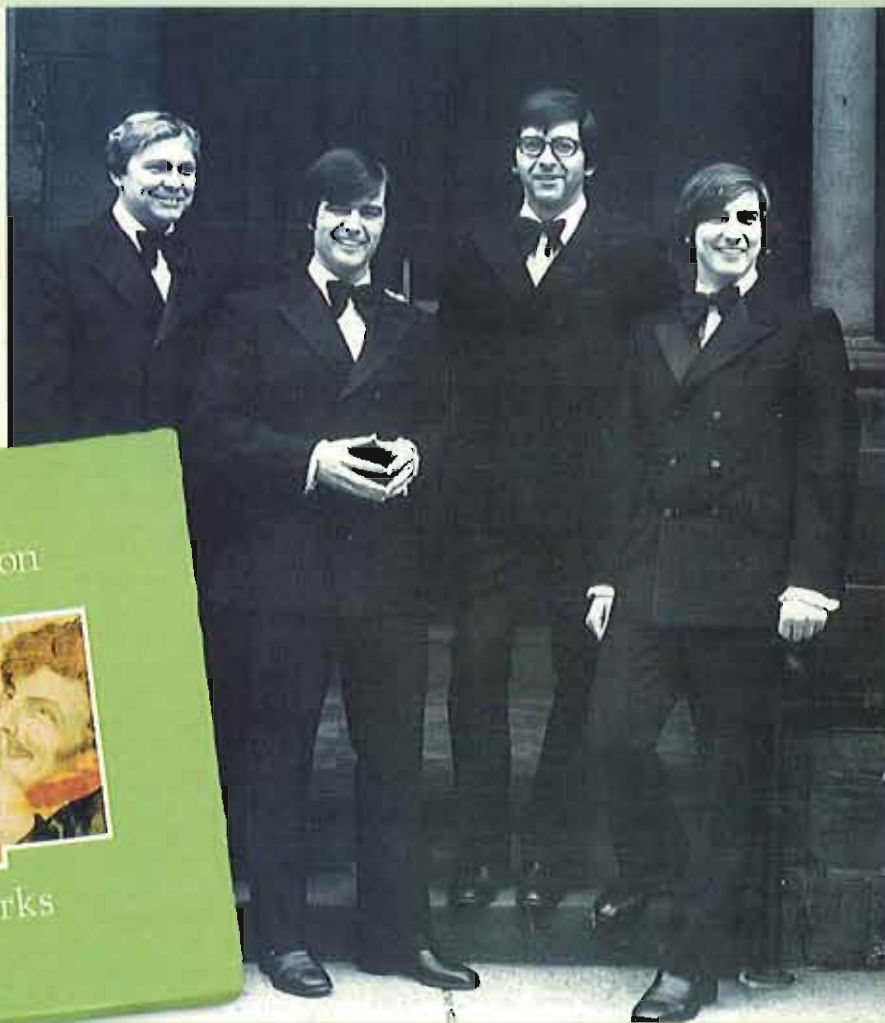
To me, there is nothing more beautiful than pure contest barbershop. This is the arena in which we perfect our art and keep the faith with our founders and perpetuators to ensure that our children and theirs will still be singing our unique and wonderful style of music. That said, we must face the fact that we seem to be compelled to perform for the public, and, well, we are not nearly as competent at that facet of our performing abilities.

Therefore, we have been running these

tests for the past two years. The six tests this fall were quite successful and we are sufficiently encouraged to invite all districts to join this contest format in the fall of 1999, in anticipation of the possible incorporation of this concept into international quartet contests.

There is much more to be learned about the effects of this contest format and we will be studying everyone's reaction and opinions—competitors, audience, and judges—to determine the final decision. We hope that every district will join the testing and be part of the final outcome. For contest details contact your district vice president for contest and judging. 

WHEN THE BOSTON COMMON  
SANG THEY MADE A SOUND NO ONE ELSE  
COULD POSSIBLY RECREATE.



## WANT TO HEAR IT AGAIN?

The Boston Common Collective Works. Two compact discs. Six new songs. 28 years worth the wait. At long last The Boston Common is pleased to announce the release of their first CD set: a retrospective, if you will, of every song they have ever recorded including six previously unreleased arrangements. Each track has been painstakingly re-mastered digitally to bring you fifteen years worth of music, passion and the incomparable sound of the one, and only 1980 International Champions, The Boston Common. Each set costs \$60.00 (U.S.) plus \$2.50 shipping and handling. Please make checks payable to The Boston Common and send to The House of Commons, 111 Summer Street, Hingham, Massachusetts 02043.

# Big Brother is watching—the truth behind the Standing Ovation Program!

by Percy Poisonpen, Investigative Reporter for The BS Times

KENOSHA, WISCONSIN - It has been discovered that some very talented people have been re-recruited to go forth and review performances in all districts of our Society. *Do not have them do this!*

For, if you do, be warned that the chances of your becoming better at public performances will be dramatically increased. You will receive constructive advice that will be personal and confidential. Your public image will be elevated and your ability to recruit new members will be greatly enhanced. Your chapter will grow and things will never be the same again.

When we interviewed Bobby Gray Jr., Society Music and Performance Committee member, he said, "The program is totally voluntary; however, I'm excited about the possibility of every performing group in the Society taking advantage of it." He further went on to explain, "There is no record kept of the evaluation (other than to say that it has been done), the 'R&R' is strictly between the reviewer and the group being reviewed."

Apparently, successful "Review and Recommendation" sessions have been going on for some time now in many districts. Lloyd Steinkamp coined the program's name in the '70s, when he was involved in such activity in the Far Western District.

When reached at his home in San Diego and asked about his participation in such a program he said, "Who wants to know?" The fact is, Lloyd, a great showman, is a strong proponent of the Standing Ovation Program and, although he won't admit it, was the braintrust behind the concept with his speech to Harmony College in 1984.

The late Larry Ajer (founder of the current Standing Ovation Program) was quoted as saying, "In a perfect world, all public performances would be, or nearly be, professional in their quality and their impact. Is this a perfect world? No, we have our performance problems and have not traditionally addressed them with any program for improvement.

"The Standing Ovation Program is designed to

fill this void. It is a means to offer quartets and choruses the opportunity to be reviewed in their public performance presentation, and to offer input to areas where improvement would be beneficial, and finally to provide a list of resources that can assist with direct and positive assistance."

One unidentified source, who had gone through the Standing Ovation Review and Recommendation (R&R) in the Johnny Appleseed District, was quoted as saying, "We found the Standing Ovation Program to be extremely helpful in our development of performances and we feel that we gained a great deal of insight for our future performances by participating in the program."

In an interview with Brian Lynch, director of public relations for the Society, he noted that "We go to amazing lengths to prepare and present our music in the contest arena, where we sing almost exclusively for ourselves. In the public performance arena, however, where our greatest chance for recruit-

ing and image-building lies, we often sing with minimal preparation (coaching), questionable costumes, lack of rehearsal, and other performance elements that could be so much better if we would just give them the same attention that we do for contest presentations."

This reporter asked Bobby Gray Jr. about Brian's comments. His reply: "Brian is correct, and the Standing Ovation Program is designed to help our Society's performing units (both choruses and quartets) have their public performances rise to the level of their contest performances. It is very important that we focus on this issue (improving our public performances) and the Standing Ovation Program helps to do just that."

On review, I must admit that I was initially skeptical about the Standing Ovation Program and its intentions. Now, I see that it is *not* the "Big Brother" program I had thought. It is, rather, a program that every Society performing unit should take advantage of. It is, in fact, critical to the future of the Society, its public image and its attractiveness to new members.

To find out more about how you and your performing groups can participate in the Standing Ovation Program, contact your District Vice President for Music and Performance. Don't wait—do it now!



Kathy Hawkins  
and  
Jim Miller

Remember the gang that sang . . . with a photo.

- Official convention photographer for SPEBSOSA, Inc.
- Groups of 4 or 400 - Our specialty



**Miller Photography**

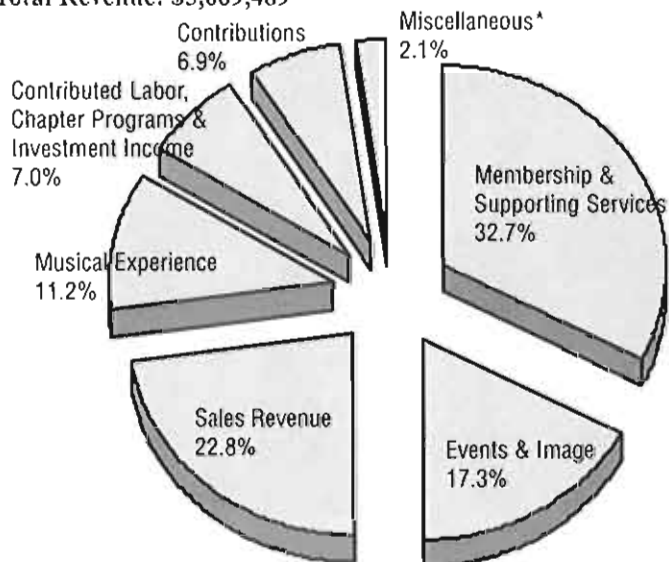
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Louisville, KY 40205-1987  
(502) 454-5688 • 454-5689  
1-800-846-7522



# SPEBSQSA Annual Financial Report • Year Ending December 31, 1998

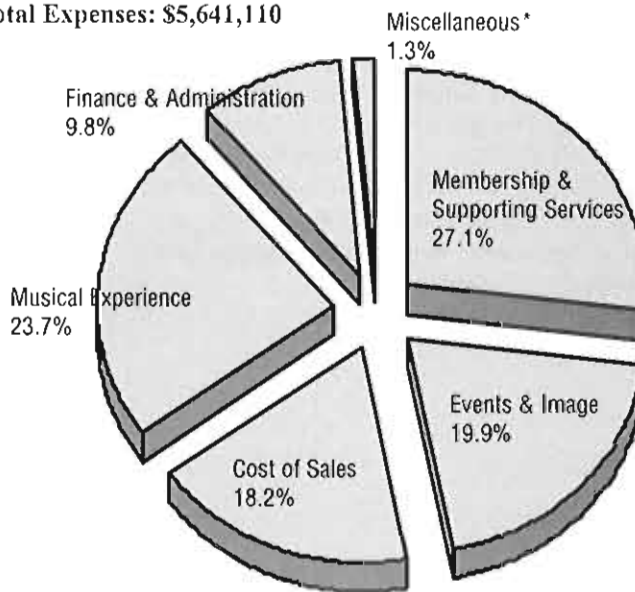
For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (64¢) self-addressed envelope to the headquarters office, or visit our website at [www.spebsqsa.org](http://www.spebsqsa.org) for a more detailed report.

**Total Revenue: \$5,669,489**



\* Governance & Management, Archival Display, Lou Perry Scholarship, World Harmony, Income on Investments, Net Assets Released from Restrictions

**Total Expenses: \$5,641,110**



\* Governance & Management, Foundation & Corporate, Recruitment & Training, Communication, Fundraising

Income exceeded expenses from operations by \$28,379; also, investments generated an unrealized gain of \$121,623 for total income exceeding expenses by \$150,002.

In addition, the Society holds \$6.6 million in assets, including cash on hand, investments and property.

# Revival

## 1998 International Quartet Champions

FEATURING *Sentimental Gentleman From Georgia*



Item	Qty.	Price	Total
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Shipping			\$2.50
CA residents add 7.75% sales tax			
<b>Total Enclosed</b>			

Please specify U.S. funds. Outside North America add \$2.50 per item.

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 Check     Money Order

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Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State/Prov., Zip/PC \_\_\_\_\_

Phone \_\_\_\_\_ Country \_\_\_\_\_

Mail form and payment to: REVIVAL • 12990 Winterberry Dr. • Moreno Valley, CA 92553

The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

Also send orders via: Phone: 909.488.9340

Fax: 619.624.9525

E-mail: [revivalead@aol.com](mailto:revivalead@aol.com)

Website: [www.harmonize.com/revival](http://www.harmonize.com/revival)

# News About Quartets

The **Good Tyme Gentry** has been performing at the Miami Youth Fair for a number of years with a view to getting young people interested in barbershop harmony. The tall fella seemed to enjoy it. The members are Kevin Ferguson, tenor; Jerry Warren, lead; Chester Grajko, bass and Anthony Cravotta, bari.



Celebrating the 35th anniversary of its winning the Mid-Atlantic District championship in 1963 is the **Yankees**. The group competed in seven international competitions. Members are: Joe D'Errico, lead; Tom Magarro, bari; Don McFarlane, tenor and Pat De Negri, bass. "Little Joe" D'Errico passed away this February.

Each member of **Driftwood** received a personalized certificate of appreciation as shown below. The group has more than 150 years of barbershopping experience: Bob Hayes, tenor; Charlie Keel, bass; Gene Alford, bari and (in front) Wes Jones, lead.






A few years ago a quartet, **B Sharp**, from the Huntsville, Ala., Chapter was invited to sing in Fayetteville, Tenn., a small town of about 28,000 people and the home town of bari Larry Moyers. The community was celebrating Christmas Past; all the stores stayed open and craft shops emphasizing old-time Christmas decorations were set up around the town square.

The quartet strolled around the square singing for the crowds, then stopped in front of the local barbershop and sang there for about an hour. As they were singing, someone came along and started taking pictures. Moyers assumed it was just some local resident or a tourist.

This February, a friend of Moyers was in Tennessee and stopped at one of the Visitor Centers to pick up some brochures and found one of South Central Tennessee. Lo and behold, on the back of the brochure is a picture of the quartet!

The caption reads, "Pictured is the Fayetteville Square Quartet where we enjoy the rest of the year, as well as Christmas, in Fayetteville." While not exactly a correct statement, barbershop is alive and well and being disseminated through the Tennessee Interstate Visitor Centers. Naturally, Moyers paid a visit north and brought home a pocketful of brochures, a few of which he shared with *The Harmonizer* to accompany the story. 



Huntsville, Ala.'s **B Sharp**, a.k.a. the "Fayetteville Square Quartet" (Fayetteville, Tenn.) wound up years later on a Tennessee Visitor Bureau brochure (see story opposite). The members were Allen Reynolds, tenor; Bill Anderson, lead; Pat Wayne (now deceased) and Larry Moyers, bari.



When the Lord Mayor of Worcester, England, Mr. Derek Prodger, visited Worcester, Mass., as part of a "twin cities" effort, he was entertained by the **Center City Four**, a quartet from the local chapter. L to r: Jim Pockwinse, tenor; Ray Jolie, lead; Lord Mayor Prodger; George Swanson, bass and Joe McManus, bari.

**The Paradox Quartet** from Beatrice, Neb.(in white jackets), sang for the governor's inaugural ball. Shown are: Ken Pinkerton, lead; Bob McClelland, bass; Mrs. and Lt. Governor Dave Maurstead; Dean Boyle, bari; Neil Beaver, tenor; Governor and Mrs. Mike Johanns.



Tulsa quartet **Vocal Attraction** was selected as one of 14 applicants from a field of 139 performers to sing the national anthem before Texas Rangers baseball games in 1998. The group received two dates last year and is scheduled again for this August: Terry Ambrose, tenor; Darrell Davis, bass; Ron Mallow, lead and Clel Petray, bari.

# Two performers added to World Harmony Jamboree in Anaheim

In addition to those listed in the convention insert carried in the past two issues of *The Harmonizer*, two outstanding performers will appear on the Thursday afternoon World Harmony Jamboree at the in-

ternational convention in Anaheim this July: the **Alexandria Harmonizers**, 1998 international chorus champion, and **Southern Harmony**, New Zealand college quartet champion.

As this issue of the magazine goes to press, seats are selling fast, but there are many good ones left. Use the special events order form from one of the convention inserts and ensure yours today.

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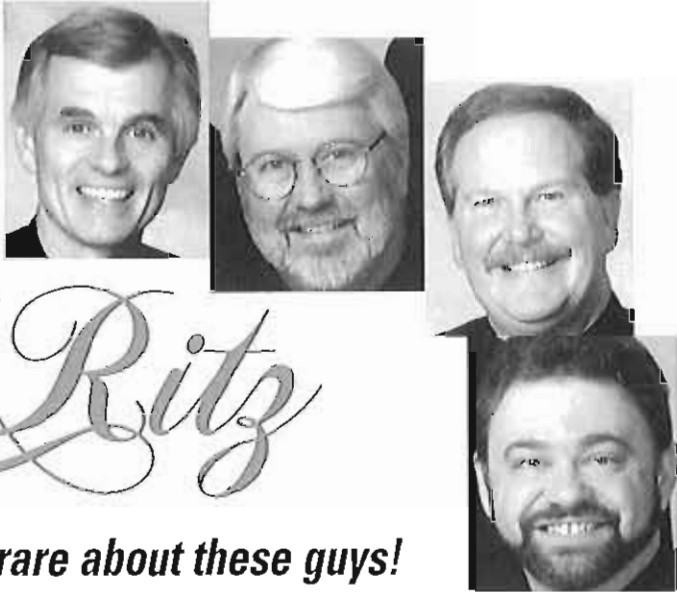
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# Anaheim International Convention Registration • June 27–July 4, 1999

## INSTRUCTIONS

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

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

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

All registrations received prior to June 1, 1999 will be mailed. Those received after that date may be picked up at the convention registration area beginning Monday, June 28, 1999. Mailings will be made during the month of May 1999.

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

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

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

Date \_\_\_\_\_ Chapter name \_\_\_\_\_

Name \_\_\_\_\_ Nickname \_\_\_\_\_

Spouse/guest name \_\_\_\_\_ Nickname \_\_\_\_\_

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

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

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## Chapters in Action

The Santa Monica Chapter chorus performed for more than 2,000 guests at the Los Angeles Sports & Entertainment Commission Downtown Holiday Spectacular. **The Oceanaires** took advantage of a photo op with the famed Laker Girls.



In January, the **Sounds of Aloha** chorus participated in dedication ceremonies aboard the *U.S.S. Missouri*, now at permanent anchor next to the *U.S.S. Arizona* Memorial in Pearl Harbor. The combined memorial represents the beginning and end of WWII; the *Arizona* was sunk during the attack on Pearl Harbor and the Japanese surrender documents were signed on the deck of the *Missouri*.

Here's a great tip! A chance meeting by a member of the Saratoga Springs, N.Y., Chapter with the owner of Adirondack Billboards revealed that billboard space is available when existing contracts expire. For the cost of film, studio time and film development, the chapter was given the advertising shown at right. Adirondack assembled the materials into billboard size at no cost to the chapter.

The sign will remain for at least a month; longer if the space is not sold. Moreover, the chapter can do this again whenever space is available. Check the Yellow Pages for a contractor near you.

Posed in front are members Dan Gale, Bob Huff, Jerry Crouth, Matt Reynolds, Tom Hyland, Bruce Allard, Brian Epping, Lou Lueck and Marty Schultz.





The Tampa, Fla., **Heralds of Harmony** chorus performed with the Florida Orchestra, featuring Doc Severinsen as guest conductor, in *Doc's Christmas Spectacular* last season. Working with a barbershop chorus was new to the Grammy-winning former music director of *The Tonight Show*. Before one of the three shows, Tampa Bay President Jack Greenfield (at left) and Music Director Tony DeRosa posed with Doc and his famed trumpet.

**NEW!**



In this 45-minute video, Dr. Greg Lyne takes you through nine steps toward **Building A Better Chorus**. Pre-release testing has drawn rave reviews from almost 100 Society directors: "Every chapter chorus should own a copy." "I cannot recommend it highly enough."

To order *Building A Better Chorus*, call (800) 876-7464, touch 1 for Harmony Marketplace, and ask for stock no. 4024. Available to Society members for \$35, plus shipping and handling charges.

13th Annual Gospel Sing



Thursday July 1, 1999  
9:30 - 11:30 am

Admission Free - Public Invited

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Special Guests: *7th Heaven Quartet* from Brighton MN

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# Swipes 'n' Swaps

Swipes 'n' Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$25 per column inch or portion thereof. All ads subject to approval by the publisher.

## CHORUS DIRECTOR—SPEBSQSA

Hawaii Calls! The Aloha Chapter is accepting applications for an experienced, knowledgeable, energetic director to lead our 80-man Sounds of Aloha Chorus. If you inspire others with enthusiasm for barbershop singing, consider joining us in Honolulu for wonderful sunshine, beaches, surf, and natural beauty every day of the year. We have a skilled music team with a certified singing judge, several registered quartets, and an annual program loaded with high-quality events. We have placed as high as 5th in Far Western district competition and are especially excited to be appearing in the 1999 World Harmony Jamboree, SPEBSOSA International Convention in Anaheim, Calif. If you believe you are the person we are looking for, contact Steven Hokanson, The Sounds of Aloha Chorus, P.O. Box 1723, Aiea, HI 96701, voice: (808) 591-1300, fax: (808) 521-4647, email: Shokanson@CompuServe.com.

Greater Ozarks Chapter, Bella Vista, Ark., (CSD) seeks music director to help chorus and quartets grow musically and artistically. Chartered 1996, average attendance is 33. Strong administratively, and committed to musical excellence. Chapter quartet, *Harmony Bound*, finished 7th in Biloxi. Many members have migrated from chapters in other states. Northwest Arkansas, population 300,000, is growing rapidly. Regional airport offers several flights daily to Chicago, Dallas, St. Louis and other cities. Bella Vista features amenities found in most retirement communities: four seasons with mild winters, unique cultural opportunities at nearby Branson and University of Arkansas. Contact Jim Nugent, 28 Dunvegan Drive, Bella Vista, AR 72715; (501) 855-7980; email: bvjan@specent.com.

Whether you are an experienced chorus director or quartet member who is chomping at the bit to direct 47 participating members in the Janesville/Beloit area, we invite your immediate interest in leading the *Badger Chordhawks Chorus* into its second half-century of glorious singing! We attract men within a 30-mile radius of Milton where we rehearse weekly in the fabulous Gathering Place. We are located just 15 min. from I-90 and 1 1/2-hours west of Kenosha. Our assistant directors, loyal officers, skilled music committee, registered quartets, friendly members, and chorus auxiliary will support your participation and education. Our annual programs include 100+ Singing Valentines, spring/fall contests, summer church performances, Labor Day weekend Thresheree corn/brat stand, fall show, periodic fun activities and several singouts. If you want a chorus that will share your enthusiasm and reflect your abilities, call our Search Committee chrmn. Henry Hansing at (608) 756-0336, or send resumé to him at 2278 N. Hawthorne Park Dr., Janesville, WI 53545.

## CHORUS DIRECTOR—HARMONY, INC.

Are we looking for you? The *Pride of Niagara*, from Harmony Inc., is a 50-member women's barbershop chorus, looking for a director. We consistently rank top 10 in our organization. We are a two-time Area 3 medallist, and the 1994/95 international chorus champion. We require an enthusiastic individual to direct us in contest and local performances. Applicants must be musically educated, comfortable facing the audience and participating in the performance. Patience, flexibility and enthusiasm are a definite asset. Previous barbershop experience is preferred. All interested applicants should contact: Linda Cranford, 8 Ventura Drive, St. Catharines, Ontario L2R 7H5; (905) 641-1577; fax: (905) 641-0003; email: cranvid@netcom.ca.

## REUNIONS

The Sons of the Severn of Anne Arundel County, Md., will celebrate our 50th anniversary on November 13, 1999. We will be hosting The Gas House Gang, 1993 international quartet champion, and the Singing Capital Chorus, 1954 international chorus champion. If you are a former member, we would like to have you participate in this important event. Please contact Orville P. Henschel, (410) 761-3715 (H); (800) 586-1818 (B); fax (410) 766-9958.

## MISCELLANEOUS

Memories for sale. Have you lost your old barbershop records? Missing your favorite LP or Harmonizer? Selections from my vast collection of barbershop recordings (we have them all) are now available for a simple donation to the Heritage Hall Museum. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1072 N, Dallas, Texas 75231; (214) 369-5893; e-mail SWDRoundup@aol.com.

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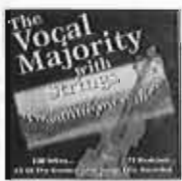
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