

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

The importance of being

FREED



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2 Him,
NOT



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TOTAL REMITTED FOR BOTH EVENTS		\$ _____

INSTRUCTIONS: Mail with payment (checks: payable to SPEBSQSA) to: SPEBSQSA, 6315 Harmony Lane, Kenosha, WI 53143-5199. 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 before June 1, 2001 will be mailed during the month of May 2001. Those received after that date may be picked up at the convention registration area beginning Friday, June 29, 2001. When you receive confirmation, please keep it as your receipt. *Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.*

THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

July/August
2000
VOLUME
LX
NUMBER
4



SOMETHING IN HIS SMILE ...
Fred King, one of our most beloved entertainers, shares 50 years of accumulated barbershop wisdom and memories.

12

Features



9 Barbershop in Bermudas

In January, no less! Get ready for a musical vacation in Jacksonville.

15 Pioneer arrangers

Three greats—Latzko, Perry and Hicks—and the paths they took

DAVE EWING

17 Music treasury's lessons

An old song lover asks "Which traditions should stay, which should go?"

JOHN PERRICONE

18 Traveling with Tommy

This Rascal's traveling experiences often had a Common thread of fun.

TOM SPIRITO

19 BB-shop pun paradise

What if our hobby hadn't started in barbershops?

EDDIE FURPHY

20 MTNA keeps 'em singing

We're not alone in our efforts to keep the whole world singing.

LISA ZINK



On the Cover
Freddie steppin' out
COVER ART: LORIN MAY
CONCEPT: BRIAN LYNCH
FRED KING PHOTO © 1999
MILLER PHOTOGRAPHY

Departments



2 LET'S HARMONIZE

Why it's "Easy as 1-2-3"

4 LETTERS

People, not contests, matter.
Is it evolution or transformation?

5 THE PRESIDENT'S PAGE

Why we share music with schools.

6 TEMPO

Kick start your membership drive!
600 Barbershoppers cruise to Alaska.

10 HARMONY HOW-TO

Rehearse like a champion

22 CHARITABLE ACTIVITIES

Look at who your Harmony Foundation dollars are helping now.

24 STAY TUNED

Marv's 100 barbershop recruits
Harmonizers sing for the Supreme Court

28 THE TAG

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LET'S HARMONIZE

Darryl Fiinn, Executive Director



Why it's "Easy as 1-2-3 ..."

Hello Friends, I'm sure hoping that by now you are aware of our Society's fourth-quarter membership initiative. It's called ...

"Share the Dream ... Easy as 1-2-3"

The challenge is that there is such an incredible demand on our lives and times that not only have we had a hard time bringing in new members ... but it has been difficult for you and me to make time for a well-thought-out membership initiative. The great hope of "1-2-3" is that every district, every chapter,

every member make a commitment to 1) conceive, 2) plan, 3) execute a well-thought-out new member event sometime between October 1 and December 31, 2000.

I've put together a few thoughts about why it is such a good thing to share our wonderful hobby with others. My own great hope, of course, is to say something that will help you to personally become motivated and committed to "Share the Dream."

One of the world's most talented satirists says about the paradox of our time: "We have ... taller buildings but shorter tempers; wider freeways but narrower viewpoints; buy more but enjoy it less." The writer, George Carlin, suggests, "We drink too much, smoke too much, spend too much, work too hard, get too angry and laugh and sing too little." He goes on to say, "We watch too much TV, pray too little, hate too often and love too seldom."

Aren't we lucky that barbershoppers have been given a special exemption from all of that travail. Our values statement reminds us that:

- Singing barbershop harmony enriches life.
- Barbershoppers are friendly men of goodwill.
- Society membership provides a special place for men to share their love and generosity.
- Work toward goals at quartet chapter, district and Society levels allows for men to grow in music, administrative and leadership skills.



*Share the
dream with
someone
whose life
and times
would be
better by
becoming a
Barber-
shopper.*

- The joy of self-expression and fulfillment is a natural extension of active participation in the Society.
- These values extend beyond the barbershopper and do indeed enrich family and community life.

And, that's not all. The International Journal of Arts Medicines shares this from the New York Hospital's Cancer Prevention Center: "We've found nothing more powerful than sound, voice and music to heal and transform people's lives."

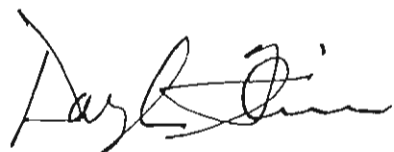
There is a growing body of clinical evidence that suggests in stroke and Alzheimer's disease ... sound, voice and music "builds a bridge" that allows patients to reconnect with the world around them. Further research suggests that sound, voice and music can:

- lower stress hormones
- boost endorphins (the body's natural feel-good drug)
- reduce pain after surgery
- ease labor and delivery
- lower blood pressure
- benefit preemies in intensive care
- boost the body's natural immunity
- calm anxiety and reduce complications following a heart attack
- slow the aging process

Add to all that the lifetime friendships, the opportunity to serve our Society's missions, the chance to sing and dance and perform every week and guess what? We have a compelling story to tell and a fabulous dream to share.

How about you—are you in? Take an interest in seeing your own chapter and our Society turn around our not-so-great membership experience. You can make all the difference in the world and it's as easy as 1-2-3. First, check it out at our "1-2-3" Website. It's a treasure trove of super "how to" ideas (www.spebsqsa.org/123). Next, talk to your chapter president and board about helping put on a "big deal" membership campaign this fall. Third, and most importantly, share the dream with someone whose life and times would be better by becoming a Barbershopper.

Let's harmonize—"Easy as 1-2-3."



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

July/August 2000

Volume LX Number 4

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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What really matters, and the style debate goes on

We don't exist for contests' sake

Three cheers for President Chuck Watson's "What's really important in this hobby?"

I wholeheartedly agree that it's more than our "contest-driven style, stage presence, virtuosity, etc."—especially if one doesn't have a gifted and talented competition chorus. Most of us attend our chorus practice because we love to sing, and some even try at quartetting. Most of us are not competition folk. And as he stated, most of us have "never held a significant office, even at the chapter level ... and probably couldn't care less about the things that have occupied the thoughts and emotions of many of us ... especially in the judging community."

And he is so right! What is it going to take for us to realize what we are really all about? May God grant us the wisdom to thank Him for the music and the patience to love each other. Thank you Mr. Watson for calling our attention to some of the weightier things in the life of barbershopping.

TENOR-ly yours,

REV. HENRY PALMIERI, D.D.
Uncle Sam Chorus, Troy, N.Y.



Evolution or Transformation?

I must respond to David Wright's assertion in the May/June, 2000 issue of the *Harmonizer* that the "evolution (of the barbershop style) that has occurred in recent years appears to be consistent with the progression of the barbershop style over the last 150 years." David correctly, but perhaps, unwittingly, uses the term "evolution" to describe these changes. But a far better choice of word would be "transformation," as that more accurately describes how the style is being altered—changed from an ingenuous, natural style of music to a far different, intentionally manipulated and overly sophisticated "pop" a cappella style of music.

My dictionary defines evolution thus: *A gradual process in which something changes into a significantly different, especially more complex or more sophisticated, form.*

I am greatly alarmed by this transformation, and I believe thousands of Barbershoppers in Kansas City expressed their concern as well when Rumors quartet sang "Turn The Style Around". Thank you, Ru-

mors, for telling it like it is.

BURT SZABO
Celebration Chapter, Florida

Great photos ... puzzling information

What a grand set of winning photos in the March/April *Harmonizer*! One correction is in order. Regarding the picture of D.C.'s *Singing Capital Chorus*, the idea sprang from Jim Reber, who was also the photographer.

In *The Harmonizer*, credit is given to "Del Ankers Photographers." That, to me, the correctly-identified chorus director, rings no bells whatsoever. More on the picture: The photo was taken in 1958, four years after we won at Internationals. We were gearing up to win the Mid-Atlantic District championship for the second time.

LEW SIMS
District of Columbia Chapter

"Del Anker Photographers" appeared on the back of the photo and was assumed to be the copyright holder. (Note to readers: Most photo studios and media organizations copyright their work. You must obtain permission before reproducing their photos in any form!) The information for the photo caption was provided by yet another surviving chapter member in that photo. We'll let him and Lew battle it out over who's got the better memory!

Great July Story!

What a great story, titled, "Till there was ... You know who". Every Barbershopper should get permission to release the article to their home town newspaper.

My compliments.

LEN CLEMENT
Oshawa, Ontario, Chapter

Why is my *Harmonizer* late?

I've been receiving my *Harmonizer* about an issue later than usual this year. What gives?

JOE BARBERSHOPPER AND FRIENDS
North America

More than four months passed between full-time editors—and there's a lot of catching up to do. By early next year, The *Harmonizer* should be fully back on schedule. Thanks for your patience!



Share the Dream with students, educators

I've just returned from our 62nd Annual Convention, and what a thrill it was! Kansas City was the birthplace of our Society, with a plaque commemorating that chance meeting in the lobby of the headquarters hotel. The restored Muchlebach Hotel even has a porter who goes back to the early days of our Society. More than 9,800 of us "Shared the Dream" as surviving baritone Dick Grapes and the spouse of Vern Reed and daughter of Al Shea celebrated the 50th anniversary of the Buffalo Bills. Coincidentally, the convention

theme—a first—was "The Music Man," and what a celebration it was!

Continuing with my discussion of the dream: "We believe that work toward goals at quartet, chapter, district and Society levels allows for authentic human interactions for men to grow in music, administrative and leadership skills." Forty-four quartets participated in this international competition and at least 27 choruses in one way or another. The fellowship among all was simply fantastic. I don't know the personal goals of each of the competitors or performers, but it's my guess that most of the goals were realized or nearly realized. From a personal



Music helps us be human, recognize beauty and be closer to an infinite beyond this world.

note, I competed in one of those choruses and, although we didn't achieve our goal of placing in the top ten, we were only one place and four points away from it. We were happy.

I'd like to share the following note I recently received from the Dallas Public Schools.

Why Music?

1. Music is a science. It is exact, specific, and it demands exact acoustics. A conductor's full score is

a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

2. Music is mathematical. It is rhythmically based on the subdivisions of time into fractions, which must be done instantaneously, not worked out on paper.

3. Music is a foreign language. Most of the terms are in Italian, German, or French; and the notation is certainly not English—but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

4. Music is history. Music usually reflects the environment and times of its creation, often even the country and/or racial feeling.

5. Music is physical education. It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

6. Music develops insight and demands research.

7. Music is art. It allows a human being to take all these dry, technically boring (but difficult), techniques and use them to create emotion. That is one thing science cannot duplicate; humanism, feeling, emotion, call it what you will.

That is why we teach music: Not because we expect you to major in music, not because we expect you to play or sing all your life. But so you will be human, recognize beauty; so you will be closer to an infinite beyond this world and have something to cling to. So you will have more love, more compassion, more gentleness, more good—in short, more life."

Doesn't this say it all? Yes, "The Society is to be an ever-growing fraternity of barber-shop-style singers, leading the cause of encouraging vocal music in our schools and communities."

Chuck Watson

What's with the 1-2-3 logo? It's everywhere

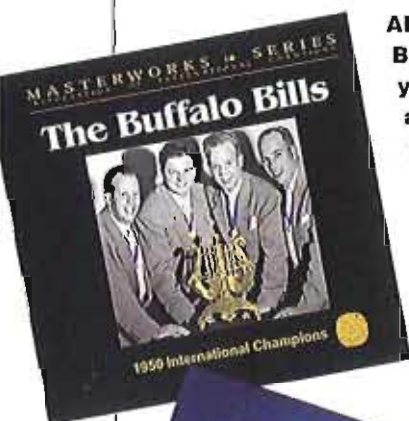
It's the name of a membership initiative—soon to be your chapter's membership focus! "Easy as 1-2-3!" recognizes a simple fact: Men don't join the Society, they join Society chapters—and your chapter needs membership-boosting tools and coaching custom-fitted to your needs. (You even get to name your own chapter's activity!)

With "Easy as 1-2-3!" you simply (1) Register your chapter and express your recruiting needs, (2) Choose among a selection of proven tools best suited to your chapter, and (3) Get the help you need from your district leadership and chapter coach.

While no new campaign is being introduced, the initiative is designed to capitalize on past successful programs. There will be no awards, no contests and no prizes—only the pride in seeing the membership in your chapter and the Society grow. By now, your chapter should have received its first "Easy as 1-2-3!" letter from Darryl Flinn, Ev Nau and Pat Kelly, urging it to commit to a membership recruiting event of its own choosing during the fourth quarter of 2000. Society leaders are standing by to assist each chapter meet its membership objectives for the year 2000. Learn more at www.spebsqsa.org/123



ADD THESE GEMS TO YOUR BARBERSHOP LIBRARY — Expand your horizons with a taste of the old and a taste of the new. The AIC Masterworks Series celebrates the 50th anniversary of The Buffalo Bills' championship with a digitally-remastered collection of a truly landmark quartet. The two-disc collection includes a whopping 55 tracks from 8 albums (including some neat barbershop and banjo sides), and extensive liner notes by Brian Beck and Walter Latzko. And for a survey of the spectrum of barbershop sounds today, a new release from Primarily A Cappella Records serves up 16 studio cuts from men's and women's quartets. Order either (both!) from Harmony Marketplace, 800-876-SING or www.harmonymarketplace.com.



In case of fire, break into song

Last spring's fires at Los Alamos, New Mexico destroyed 100 homes, damaged 300 others, and displaced and disrupted an entire community. As always when the need is great, Barbershoppers sprang into action.

The Bernalillo County Duke City Chorus was joined on stage by the Albuquerque-based Enchanted Mesa Show Chorus of Sweet Adelines, Inc. Amazingly, Stan Bennett, director of the Los Alamos Chapter, gathered almost 80 percent of the Los Alamos Chapter Lads of Enchantment who had been scattered to neighboring community centers, homes of friends and relatives, and makeshift shelters. Two of their singers did not make it to the show, having lost homes in the fire.

The emotionally charged show was an artistic success and the audience dropped \$1,708 into collection buckets at the entrances which was turned over to the Los Alamos Fire Relief Fund of the American Red Cross.

The Duke City Chorus had little time to publicize the hastily assembled benefit concert before it occurred. Much of the publicity came later—for example, the local NBC affiliate covered the event.



KIM JEW PHOTOGRAPHY STUDIO

Remember me to Harold (Hill) Square

Imagine hundreds of Barbershoppers converging on the "real" River City—it was a sight (and sound) to behold. If you weren't in Mason City, Iowa the first weekend of June, you missed a real party.

The occasion was the dedication of Music Man Square. Mason City, the childhood home of composer Meredith Willson and model for River City of *The Music Man* fame, is building a complex to house a turn-of-the-century "River City" indoor streetscape, museum, children's exploratorium, music learning center, theater and reunion hall. Completion is anticipated in 2001, with a celebration and dedication on the anniversary of Meredith Willson's 100th birthday in 2002. The June 6 ribbon-cutting dedication ceremony included the Iowa Lieutenant Governor, First Lady, local officials and nearly 1,000 Barbershoppers. The massed Barbershoppers sang "Lida Rose," "The Battle Hymn Of The Republic" and several Barberpole Cat numbers.

A benefit barbershop performance the night before included the River City Chorus (Mason City Chapter), 1998 Seniors Champ Jurassic Larks, and 1975 International Quartet Champion Happiness Emporium.

Saturday morning, the North Iowa Band Festival Parade included marching bands, floats, antique cars, Barbershoppers—well, just about everything that can be called Americana. Meredith was smiling down on this day.

The Mason City Chapter hopes to make this an annual barbershop event. If the fun experienced by Barbershoppers from Michigan, Indiana, Texas, Alaska, Wisconsin, Minnesota and Ontario, Canada is an indicator of future success, we may be on the eve of another annual barbershop festival.



Mason City
Iowa

PROBE honors editors, PR efforts

Excellence in chapter communications and public relations received the recognition it deserves from PROBE, the association of PR Officers and Bulletin Editors, at its annual meeting at the Kansas City convention. In addition to honoring the winners of the annual International Bulletin Contest (IBC) and Public Relations Officer of The Year (PROTY), PROBE also recognized a number of efforts for Outstanding Achievement in public relations.

For a complete dossier of winners, and to learn more about PROBE's many services supporting chapter communications, visit the PROBE web site at www.harmonize.com/probe.

Barbershop's newest historian and curator



Meet Beverly Brandl McCumber, newly selected curator/archivist for our Heritage Hall Museum of

Barbershop Harmony.

Beverly is a native of Kenosha County, is married with two children and a granddaughter. Hobbies include fly-fishing, gourmet cooking, skiing and archery.

Beverly received a BA in history and humanities from UW-Parkside and an MA in American history from Marquette University. She has been an archivist for nine years and served as an Archival Delegate with People to People Citizens' Ambassador Program, visiting Russia, Poland, and Finland. She has co-authored a local history book entitled "Focus on Louis Theirs: A Photographer's View of Kenosha" and is a volunteer with the Kenosha County Literacy Council, where she tutors English.



CONVENTIONS INTERNATIONAL

2001

NASHVILLE
July 1-8

2002

PORTLAND
June 30-July 7

2003

MONTREAL
June 29-July 6

2004

LOUISVILLE
June 27-July 4

2005

SALT LAKE CITY
July 3-9

2006

INDIANAPOLIS
July 2-9

2007

DENVER
July 1-8

MIDWINTER

2001

JACKSONVILLE, FLA.
January 22-28

2002

RIVERSIDE, CALIF.
January 20-27

2003

ALBUQUERQUE, N.M.
January 19-26

2004

BILOXI, MISS.
Jan. 25-Feb. 1

HARMONY COLLEGE /
DIRECTORS COLLEGE
2001

Missouri Western State
College
St. JOSEPH, MO.
July 29-August 5

Bulletin Contest Winners

1. Sylvester Buszta, *Jubilaires Sound*, Pottstown, PA (MAD)
2. Grant Carson, *Big D*, Dallas Big "D" (SWD)
3. Rich Nelson, *Harmony Gazette*, Northbrook, ILL (ILL)
4. Bob Greene, *The Bulletin*, Augusta, GA (DIX)
5. Tom Wheatley, *The Charivari*, Dundalk, MD (MAD)

PR Officer Of The Year

- Promotion of a single event, Jack Oonk, Holland, Michigan
- Public relations project for a year, Dick Nyikos, Indianapolis, Indiana

PROBE Hall of Honor inductee

Jim Styer, Battle Creek, Michigan, Pioneer District

600 Barbershoppers join in singing cruise to Alaska

Mixed harmony event combines sightseeing with mixed quartets and a 300-voice chorus

Sailing aboard the new cruise ship "Norwegian Sky" and the awe-inspiring beauty of Alaska combined to provide more than 600 barbershop harmony singers and fans with a dream trip. The group included members of SPEBSQSA, BABS, Sweet Adelines International and Harmony Inc. They shared harmony, magnificent scenery, sumptuous meals and *joie de vie* with some 1,400 other passengers and 750 crew members.



A mixed chorus of more than 300 singers thrilled audiences with two shows, rehearsed and directed by Jim Clancy (Vocal Majority), the inimitable Freddie King and unsinkable Dave LaBar. The setting was the ship's 1,000-seat theater.

The dream of Jerry and Kim Orloff became a reality under the auspices of the Mixed Harmony Barbershop Quartet Association (MHBQA) and the Pio Travel Agency.

There was a lighthearted quartet competition on the final day of the cruise. Through the luck of the draw, many of the quartets were "mixed;" in fact, the top three contest winners were all mixed!

The cruise ship passed through Glacier Bay with port stops in Haines, Skagway, Juneau and Vancouver. ■

"My staff has never seen such a fun, easy-going, and happy group in all of our years on cruise ships ... it's a real pleasure serving them."

— Main dining room maitre de

Even after 40 volunteers dropped out of the chorus due to space constraints, 300 were left to perform in the mixed harmony chorus. Inset shows Freddie King, Jim Clancy, and Dave LaBar, who helped direct the chorus.



PHOTO BY JERRY ORLOFF. INSET AND COMPOSITION BY ALICE FREUND



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Get ready for Midwinter sun and sounds

At the beach ... the river ... the fishing ... the golfing. The weather is warm and the sunshine is bright in Jacksonville and the Beaches, Florida, making it an ideal vacation spot for the entire family, anytime of the year.

Jacksonville's outdoor playgrounds

Opportunities for nature exploration abound which allow visitors to take learning voyages into the past. The Timucuan Ecological and Historical Preserve, administered by the National Park Service, offers 46,000 acres of uplands and natural saltwater marsh filled with oyster beds, fish, dolphins, manatees, bald eagles, ospreys and blue herons. The Buccaneer Trail, offers visitors the opportunity to follow the path once traveled by Timucuan Indians, French and Spanish settlers, pirates and buccaneers, fighting to claim the coastline. Along the route are historic treasures like the Kingsley Plantation, Florida's only standing plantation house.

Golf courses provide their own water sports

Some of Jacksonville's visitors prefer the challenge of maneuvering water hazards on the area's many golf

courses. Jacksonville has more than 800 holes of golf. Home of the PGA Tour world headquarters, the Tournament Players Club at Sawgrass in Ponte Vedra Beach is the site of The Players Championship (TPC). Other world-class golf facilities include the World Golf Village, home of an IMAX theatre and the Golf Hall of Fame Museum.

If you'd rather swing a racquet, Jacksonville also offers excellent tennis facilities and is the home of the Association of Tennis Professionals (ATP). Spectator sports abound including three greyhound racing tracks and two auto racing tracks.

New attractions provide family fun

Jacksonville offers many kid-friendly attractions, including Adventure Landing, with a water park, miniature golf and a variety of family games, and Jacksonville Landing, with a downtown riverfront view, games, shops and restaurants for the entire family. Families also like to plan an adventure at the Jacksonville Museum of Science & History and the Jacksonville Zoological Park and Gardens.

Visitors can also find all the creature comforts Mother Nature doesn't offer: fine dining, museums, art galleries, comfortable hotel rooms, shopping, spectacular riverwalks and entertainment including Broadway and Off-Broadway productions.

For more information, please visit the Jacksonville and the Beaches Convention and Visitors Bureau Website at www.jaxcvb.com.



The St. John's River downtown gradually winds into the Atlantic Ocean. The area has 21 miles of beach front and 70 miles of inland waterways.

Beyond golf and beaches—a great barbershop experience

Record numbers are attending the Midwinter Convention lately, as word gets out about the unsurpassed fun and fellowship this convention offers. It's more than just a warm winter vacation—it's a great barbershop experience, featuring:

- The top five quartets from the 2000 International Convention in Kansas City
- The International Seniors Quartet Contest
- Association of International Seniors Quartet Champions annual show
- Other shows put on by local groups and the host chapters

To register

Fill out the form on page 27 of this month's *Harmonizer* or call 800-876-7464 x 8462, or visit www.spebsqsa.org/midwinter

After you have registered, you'll receive a reservation card for the headquarters hotel (if that hotel fills, there is a backup hotel a few blocks away). The highest rate at either hotel is \$82 per night. All events will take place in a theater across the street from the headquarters hotel—a great theater that is perfect for our shows and contest.



HARMONY HOW-TO

Mike Lawton, baritone, Revival (1998 champion)

Rehearse like a champion

Quartet championships are rarely won on stage. Winning a contest entails far too many variables that are not controllable by the winner. But every championship was won in the den or living room of someone's house. A quality quartet experience requires a focus on individual efforts and the expectation to rehearse and perform like champions. Combine this focus and attitude with putting the music as the #1 priority, and the winning will take care of itself.

Warm up. Devote a minimum of 20 minutes to proper vocal warm-ups before each rehearsal and every time before you sing. Start by doing a few breathing exercises that focus on the origination of the breath. Spend time working the

complete vocal range from falsetto and head tone through the lower chest voice. Start lightly. Allow the voice to be vulnerable. (Bubbling, unison singing, chord exercises while vowel matching are effective warm-up

tools). Focus this time on finding "the sound"—that tall, round, resonant, connected, spin-filled sound that blends superbly, seems almost effortless and rings like crazy. The more you sing together, the sooner you'll find it.

Discover the song. Discover the intent of the message and incorporate it into your vocal color, dynamics and physical presentation. Pay attention to the musical elements that make up the song, such as rhythm, meter, embellishments, solos and patters. Structure your rehearsal to devote time for each of these elements. For example, sing the song while using a metronome to solidify tempo, and set an electronic pitch pipe to maintain a continuous tone on the tonic to reaffirm the sense of "do." Above all, dedicate yourself to the ensemble sound and expect improvement.

Identify and work the trios. Often, a song will feature or highlight one of the harmony parts on the melody line, echo or patter, thus creating a trio with the other parts. Identify in the music where this occurs and rehearse those trios separately. Conversely, if the arrangement calls for your part to be featured, put in your personality—and for Pete's sake, let it fly!



MIKE'S TIPS FOR MAKING THE MOST OF YOUR REHEARSAL TIME

1.
No matter where you are, be all there. Don't waste time thinking about outside cares at quartet rehearsal.
2.
Develop a plan and stick to it!
3.
Meet a minimum of once a week for at least three hours. If only two of you can get together, duet.
4.
Focus on rehearsal quality before quantity, or you'll only solidify bad habits. If you're singing well, sing a lot.
5.
Work on three songs and sing through one new one after you're well warmed-up. Decide next rehearsal's music at today's rehearsal.
6.
Be careful and respectful when coaching each other, and make constructive criticisms. Be positive and point out strengths as well as weaknesses.
7.
Work on words and notes on your own time. Don't waste rehearsal time!
8.
Handle most quartet business outside of rehearsal time. Distribute tasks equally and commit to doing your part. Avoid business burnout.

Incorporate duetting. Practice by often pairing all parts together—yes, including the bari-tenor combo! You'll discover that by solidifying the relationship of each part to the others you will improve synchronization and connection and lessen the extraneous noise (white space) in the sound, resulting in a cleaner, more pleasurable sound.

Perform, perform, perform! The way you look and act while singing during rehearsal is essentially how you'll perform on stage. No matter what other aspect of the music you're working on, incorporate the physical and visual aspects of performance as though you were on stage (yes, even when you're rehearsing in a circle). Occasionally, rehearse in front of a full-length mirror or use a video camera to tape and watch your performances. Watch it together, but only criticize your own performance. You can also do a visual 3-on-1, with one person (preferably the lead) facing the other three parts, allowing him to draw out the faces and attitudes he is looking for.

Record yourselves. Buy a hand-held audio-tape recorder for each quartet member. At designated times throughout the rehearsal, record the song at its current best—the week's baseline. During the week, while driving, listen to *your part* carefully, find areas for improvement, and fix them prior to the next rehearsal. Establish a new baseline each rehearsal.

Get coached regularly. The improvement of your quartet will be elevated immensely by having a knowledgeable and experienced fifth set of ears and eyes involved on a regular basis. Establish a primary coach with whom you can get together every four to six weeks. Supplement those sessions with additional coaches who will provide value in particular specialties. Plan ahead for important dates, such as contests. Don't expect coaches to perform miracles. You can have the greatest coaches in the world, but if you don't apply their knowledge, it's a waste of your time and theirs.

There are many ways to individualize these recommendations for your quartet to maximize the opportunity for consistent improvement. If you dedicate yourselves, you'll experience a fun-filled, energizing and rewarding quartet experience. And who knows... maybe even a championship! ■

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**THIS BELOVED PERFORMER, ARRANGER, DIRECTOR
AND ENTERTAINER HAS PACKED A LOT INTO 50
YEARS—AND WHILE HIS GAIT HAS SLOWED, HE
SHOWS IN THIS INTERVIEW WITH JEFF SELANO THAT
HIS INDOMITABLE SPIRIT IS AS YOUNG AS EVER**

JEFF SELANO: *Thanks Freddie for agreeing to participate in this interview. Thousands of Barbershoppers have followed the story of your health following Kansas City this year. How are you doing?*

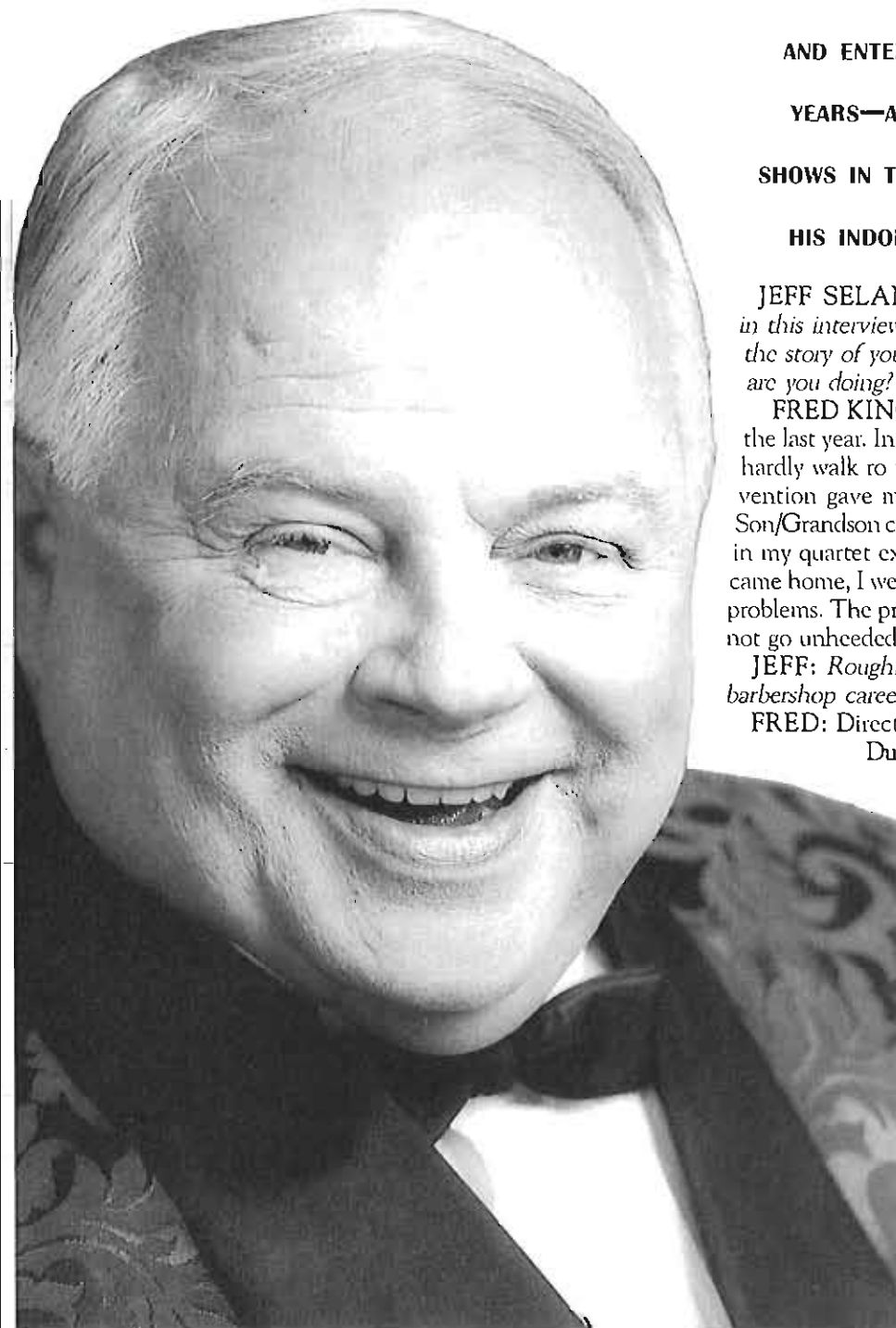
FRED KING: I feel better at this moment than I have over the last year. In Kansas City, I was bleeding internally ... I could hardly walk to the car from the hotel. Somehow, divine intervention gave me the strength to direct the AIC and Father/Son/Grandson choruses. As you witnessed, I missed enough notes in my quartet experience to write a new arrangement. When I came home, I went to the hospital, and the doctors corrected my problems. The prayers from my many barbershopping friends did not go unheeded.

JEFF: *Roughly how many shows have you sung on in your barbershop career?*

FRED: Directing the Chorus of the Chesapeake, and the Dundalk Sweet Adelines, and singing with The Oriole Four, Pros 'N' Cons, The Entertainers, and Premiere, with an average of 47 performances a year for 40 years, the total is around 1880. This does not include local banquets, nursing homes, and church festivals too many to mention. This also does not include the number of shows that I enceed. It's safe to say I was performing somewhere at least once a week.

JEFF: *What's your greatest story about singing on a barbershop show?*

FRED: The Oriole Four's career lasted from February 25, 1958 through March 1, 1975, 17 years, the same four men. On March 1, 1975 we were singing our final chapter show in Wilkes-Barre, Pennsylvania. The crowd was wild—we could do no wrong. When we were coming back for our third encore, I saw Jim Hackman, the voice of the Chorus of the Chesapeake, at the center mic.



I even said to him, "Jim, what are you doing here?" He said, "You'll see." With that, he raised his hands, and it appeared as if half the audience rose to their feet. The entire Chorus of the Chesapeake dressed in their class-A uniforms paraded to the stage singing "Tee Idle Dum-Dum." My associate director, Joe Pollio, directed them in the song "That's What I Call A Pal." I couldn't stop crying. Then Dick Ellenberger, Society president, took the rostrum, and he presented each of us with a hand-illuminated proclamation detailing our contributions to the Society. It hangs prominently in my dining room. Our final show afforded the biggest surprise.

JEFF: *From all the travelling you have done, what is your favorite story about being "on the road"?*

FRED: The Orioles used to play a game called "Toy Car." When I was a kid, I had little lithographed toy cars where people were always looking out the windows with both hands on the doors, including the driver. Well, one day, I convinced the guys to just assume those positions and look out the windows as we passed cars on the highway. One time, while I was driving, I con-



The Oriole Four first appeared on the International stage in 1959.

vinced Welzenbach to steer the car from the passenger seat so that the viewer would see both of my hands on the window as I looked out the side window. One time we laid it on a carload of matronly ladies. Their car nearly swerved off the road. About five minutes later, we heard a toot, and there on the right-hand side of the car was the carload of ladies giving us a "Toy Car." We almost wrecked our car.

JEFF: *There are so many great champion quartets. Do you have a favorite?*

FRED: I respect each and every champion because I know what it takes to rise to the occasion, but my all-time heroes are The Buffalo Bills, The Vikings, and The Renegades.

JEFF: *Who would be your choices for the greatest tenor, lead, bari and bass to ever walk the boards?*

FRED: Naturally, I would say Jim Grant, lead, Don Stratton, bass, and Bob

Andy Warhol never met this guy

Forget that business about 15 minutes of fame! Fred King's walk across the boards at Kansas City marked his 17th appearance with a quartet at the International level—and his *sixth decade* in International quartet competition. The gait may be just a tad slower now, but as lead Fred Womer says, Fred can still "bring it to the table."

It all began with some impromptu harmonizing with Jim Grant outside a Baltimore high school in 1950. The two teenagers soon found Fred Geisler and Bob Doster and formed the **Deacon Four** quartet. At one time, all of them had hoped to be ministers. In a few years, the quartet name was changed to the **Oriole Four**. The personnel changed when Don Stratton and Bob Welzenbach joined Jim and Fred, and the four young men joined the Dundalk, Maryland chapter.

Fred first led them onto an international stage in Chicago in 1959. The quartet competed at that level 10 times, excluding a two-year hiatus for military duty. On a summer day in Atlantic City, all of the stars and chords came together, and the quartet was crowned the 1970 International quartet champion.

Fred King's legion of barbershop-ping friends will be looking on with a mixture of nostalgia, awe, appreciation and most of all—love and admiration—as this barbershopping legend adds to an incredible barbershopping resume. Salute!

— Roger Snyder, Dundalk, Maryland chapter

An illustrious Fred-i-gree

- ☞ Bari of 1970 Champion Oriole Four
- ☞ International quartet competitor in six different decades
- ☞ 31 years as director of Dundalk's **Chorus of the Chesapeake** (including 1971 International championship)
- ☞ With son Kevin in 1986, first father/son quartet finalist
- ☞ Composer of more than 300 songs
- ☞ Arranger of more than 500 songs
- ☞ Quartet coach
- ☞ Contest judge
- ☞ Beloved emcee
- ☞ AIC chorus director
- ☞ Song leader at internationals
- ☞ 38-year director of the elite Dundalk **Sweet Adelines** chorus
- ☞ HEP school teacher
- ☞ Harmony College Faculty
- ☞ Co-director of 2000 Father/Son/Grandson Chorus
- ☞ 31-year career teaching vocal music in Baltimore
- ☞ Legendary prankster and storyteller

Welzenbach, tenor. That being said, I would have to say that Danny Heyburn of The Easternaires was the greatest tenor, Joe Connelly, the greatest lead, Brian Beck, bari, and Tom Felgen, bass. That leaves out 245 of my greatest heroes, The AIC, not to mention the many uncrowned champions like The Four Rascals and The Nighthawks.

JEFF: *You do a very funny routine with your false teeth. Share with folks*

your story about scaring people in airports with them!

FRED: Bill Windsor made me several pairs of the ugliest, most outrageous dentures you've ever seen. I wear them in public, and I cause a furor wherever I go. Once, Everett Nau picked me up at Midway airport in Chicago. What I didn't know was that he had procured a set of bad-looking false teeth at the novelty store. From a distance he watched



Freddie opened his sixth decade on the international stage this year with Premiere—then went on to direct the AIC Chorus and co-direct the Father-Son-Grandson Chorus.



The Oriole Four performed for five more years after winning the Gold in 1970.

me making people walk into water coolers, and he kept his mouth shut. When I approached him, he opened his mouth on a set of terrible-looking teeth and shouted, "Dad!" The whole airport collapsed.

JEFF: *There has been a lot of discussion going on regarding the barbershop style. Where do you think we'll be in 50 years as a Society?*

FRED: Some of the harmonic and rhythmic practices of today are in direct opposition to what I came to know was barbershop when I joined 50 years ago. I dare say that O.C. Cash would have

In 1986, Fred and Kevin King of Pros 'N' Cons were the first father/son combination to reach the quartet finals.



Fred has also shared the Society stage with The Entertainers and The Untouchables



disqualified The Oriole Four for being too modern. My personal feeling is that as long as it continues to evolve, we someday won't have an art form. When the madrigal continued to evolve, it became something else. The same goes for motets, masses, and other art forms. A solution would be to hold an international convention whereupon the first day would have a late 19th century quartet contest, the second day a 20th century quartet contest, and on the

third day have a 21st century quartet contest. On the fourth day, take the top five of each of the other contests, and go for the championship. A quartet could possibly win every flight. Fifty years from now, I want some 16-year-old to feel what I felt when I was exposed to the joy of singing. I know, at the time of my baptism, I didn't care where the Society had been or where it was going. I just wanted to ring those chords. If that happens in 2050 to someone, then we will have done our job.

JEFF: *If there was anything you would like to see changed or improved with the hobby, what would that be?*

FRED: The musical community at large is truly just beginning to take us seriously. Each time we relate to the music educators, we convert more and more "legitimate" backers to our cause. Bob Johnson, The Oriole Four, and the Bourne Publishing Company succeeded in opening the doors of the MENC. We've been on the rise in the eyes of the musical world ever since.

JEFF: *You have written hundreds of barbershop arrangements. Do you think the "modernization" of our style is helping or hurting us as an original American art form?*

FRED: Inherently, Barbershoppers are traditionalist, loathe to change. I'm one of them. Some of my arrangements raised the eyebrows of my predecessors. Now I'm in the boat they were in during my halcyon days. I feel that we are in a "cerebral" era of our existence. I truly believe a more emotional approach will prevail in the future, that is to say a more simplistic approach will return. You ask an arranger today, "Why did you make the contrapuntal effects so dominant in your arrangement?" He responds, "Because I can." Hopefully, that will wear thin soon.

JEFF: *What's the best barbershop arrangement you have ever heard? Why?*



"Ev Nau opened his mouth on a set of terrible-looking teeth and shouted, 'Dad!' The whole airport collapsed."

FRED: Emotionally speaking, I would choose Renee Craig's arrangement of "Danny Boy." It was the first time I heard the melody line of that song entirely in the second tenor or lead. It was the signature song of The Oriole Four from its inception until our retirement.

JEFF: *You are the only man to have sung on the International stage in six different decades. What has been the biggest change you have witnessed in our hobby over all those years?*

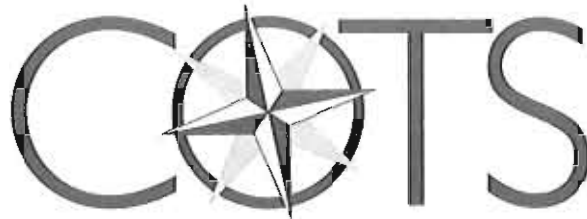
FRED: The athletic prowess of the performers has brought new energy with each generation. The length of phrases, the dynamic contrasts, the rapid fire delivery of up-tune lyrics, all demand more from the performer each year. The main constant has been that "Lead is the ball game." No quartet is any better than—and half aren't as good as—their lead.

JEFF: *Any words of wisdom you would like to share?*

FRED: Just remember, each of us is the product of those around us. Without our fellow man, we would be worth nothing! ■



— by —
Jeff Selano sings bass with Riptide and the Big Chicken Chorus and is a certified Singing judge.



It's not just for officers anymore!

What is COTS? Chapter Operations Training Seminar (COTS) is an annual seminar that provides Barbershoppers with knowledge and enthusiasm and challenges them to meet the ever-growing administrative needs of their chapters. This forum provides an opportunity for every member of SPEBSQSA to interact with each other and a highly trained, certified faculty to strengthen the barbershop experience.

Consider COTS as something extra you get for your dues. You can develop and enhance your leadership skills, your ability to do strategic planning and your ability to diagnose problems that will benefit you in barbershop and in your career, and it is usually paid for by your chapter or district. You will learn about programs and free materials provided by the Society.

COTS is part of your continuing education in barbershop. Now, you can study specific functions within a chapter that interest you, receive a basic course in an office that deals with the basic facts, study a multitude of subjects from a multitude of instructors, learn from the revised Chapter Management Guide or follow a track of allied classes.

Check out the class schedule on the next two pages. You can stay with one track or jump from one track to another. Some districts have additional classes such as Bulletin Editing and Creating a Chapter Web Page. Check your district Web site for complete COTS details.

For example, if you are a new secretary you will probably want to stay with the Secretary Track (S) from beginning to end. If you have been secretary for a number of years you may still want to review the basics but then jump to a different track for some of the other courses (PR or MBR for example), particularly if no one else from your chapter is attending COTS. Your curriculum is flexible.

General sessions will address topics such as (1) Youth Outreach, (2) Harmony Foundation presentation as related to Youth Outreach, (3) Case Studies, (4) Keep a Melody Ringing presentation, (5) Chapter Planning Headstart, and (6) Review of the Chapter Coach Program.

Training Provided for Chapter Coaches. As an Applicant Chapter Coach you will receive training at COTS at district expense that will help you become a Candidate Chapter Coach. If you are interested in this program contact your District Vice President for Chapter Support and Leadership Training (CSLT).

For those of you who are Candidate or Certified Chapter Coaches, COTS training is for you also as it will help you become a better coach for your assigned chapters. Find out what is new in reporting and what changes have been made overall.

As a spin off in participating in the Chapter Coach program you will be in a position to help your own chapter improve, correct any problems that may exist or know when to seek outside help. COTS can benefit you, your chapter, your district and the Society.

CAPCOTS

Truro, NS - Nov. 25

Cardinal

Indianapolis, IN - Nov. 18-19

Central States

Omaha, NE - Nov. 11-12

Dixie

Atlanta, GA - Oct. 28-29

Evergreen East

Lethbridge, AB - Oct. 28-29

Evergreen District

Seattle, WA - Nov. 11-12

Far Western North

Sacramento, CA - Nov. 11-12

Far Western South

Riverside, CA - Nov. 18-19

Illinois

Decatur, IL - Nov. 18-19

Johnny Appleseed

Columbus, OH - Dec. 2-3

Land O'Lakes

Eau Claire, WI - Nov. 11-12

Mid-Atlantic North

Bushkill, PA - Nov. 11-12

Mid-Atlantic South

Leesburg, VA - Dec. 2-3

Northeastern

No. Falmouth, MA - Jan. 6-

Ontario

Orillia, ON - Jan. 6-7

Pioneer

Hickory Corners, MI - Dec

Rocky Mountain

Denver, CO - Nov. 11-12

Seneca Land

Henrietta, NY - Nov. 18-19

Southwestern

DFW Airport, TX - Nov. 1-

Sunshine

Tampa, FL - Jan. 6-7

To register for COTS, contact your chapter secretary who will find COTS information on your district's Web page. You may also contact the District COTS Coordinator listed on the back page of this insert.

SATURDAY	PRESIDENT (P)	SECRETARY (S)	TREASURER (T)	MUSIC AND PERFORM. (MP)
11:00 - 12:30	<i>General Session A</i> (Sing a song/Dean's keynote address/Logistics for weekend/Sing) and Lunch			
Core #1 12:45-1:35	Basics of being chapter president	Member reporting Application, dues Manual Chapter 2	Basics and Accounting Principals Manual Chapter 1, 2	Program VP included Job description Music Leadership Team Mission Statement
Core #2 1:45 - 2:35	Basics of being chapter president	Member reporting Easy dues Chapter Roster Manual Chapter 2	Chart of Accounts Explanation of social, operating & income accounts. Manual Ch. 3	Planning weekly meeting Consider the interests & desires of members
Core #3 2:45 - 3:35	Basics of being chapter president	Board Meeting Agenda, Minutes Robert's Rules of Order Manual Chapter 3	Chart of Accounts Expenses Account Financial statements Manual Chapter 3	Performing Chorus standards, tools, orientation and learning tapes
Core #4 3:45 - 4:35	Basics of being chapter president	Legal Matters Insurance Copyright Manual Chapter 4	Problem Solving and Round Table Discussion	The Annual Program Plan for 2001
4:45 - 5:10	<i>General Session B</i> (Live Youth Outreach presentation/Harmony Foundation presentation)			
5:10 - 6:00	<i>Informal Chapter Planning</i> Headstart - Chapter meets with its chapter coach (Dist. VP CSLT) - Free Time			
6:00 - 6:50	Dinner			
Course #5 7:00 - 7:50	Joint with Secretaries and Treasurers	Joint with Presidents and Treasurers	Joint with Presidents and Secretaries	Joint with Marketing & PR - Singing Valentines
8:00 - 9:30	<i>General Session C</i> - Case Studies (Dean) - Learn a song - Harmony Foundation - Keep a Melody Ringing			
9:30	Afterglow			
SUNDAY	7:00 - 7:50 Breakfast			
Course #6 8:00 - 8:50	Developing effective leadership skills	Contributions to Chapter Bulletin and Information Brochure, WEB page Manual Chapter 5.1	Using "Quicken" including starter file. Treasurer Forms 1-4 Treasurer Exhibits	Standing Ovation Value/Use and purpose
Course #7 9:00 - 9:50	Conducting effective Board Meetings Robert's Rules of Order	Communications with District and Society UPDATE, ASCAP Manual Chapter 5.2	Budget & Financial Planning & Reporting How to avoid financial pitfalls. IRS requirements. Manual Chapter 4. 5	Quartet Support & Development =Quality development
Course #8 10:00 - 10:50	Conflict resolution Problem solving	Round table discussion Review of responsibilities Questions answered	Round Table Discussion Experienced Treasurers offer help and answers	Young Men in Harmony Youth Outreach How to get started and watch us GROW
11:00 - 11:30	<i>General Session D</i> (Review of Chapter Coach Program by CSLT Instructor - COTS Wrap-up by Dean)			

SATURDAY	CHORUS DIRECTOR (CD)	MARKETING & PR (PR)	MEMBER SERVICES/ CHAPT. DEVEL (Mbr)	TIME	CHAPTER COACH (CC)
11:00 - 12:30	General Session A (Sing a song/Dean's keynote address/Logistics for weekend/Sing) and Lunch				
Core #1 12:45	Member of Music Team & Chapter Leader Qualifications	Introduction Qualifications Review of responsibilities	"BIG chapter PICTURE"... Job description Fitting in to be effective	12:30	Background and History of Chapter Coaches
Core #2 1:45	Development Opportunities for developing and improving skills	How does the Marketing and PR Team function	RECRUITMENT..... Developing contacts Getting help from members "Action" ideas for you!	1:30	Society & CSLT Structure
				2:00	What is a Chapter Coach?
Core #3 2:45	Conducting Skills Addresses improvement ofconducting skills In-class practice	Internal Public Relations including starting or improving the chapter bulletin	FOLLOW-UP..... Specific things to do ORIENTATION..... Putting guests "at home"	3:00	Chapter Problem Solving
Core #4 3:45	Conducting Skills (continued)	Dealing with the News Media How to make contacts	RETENTION..... Anticipating drop-outs Helping with involvement Developing workers	4:00	Unified Chapter Mission Statement
4:45 - 5:10	General Session B (Live Youth Outreach & Harmony presentation)			4:45	Integrated Product Team
5:10 - 6:00	Informal Chapter Planning Headstart - Chapter meets with its chapter coach			5:10	Meet with Chapter
6:00 - 6:50	Dinner			6:00	Dinner
Course #5 7:00	Running effective rehearsals. Benefits. Preparation, techniques conducting, evaluation	Joint with Music & Performance Singing Valentines	SOCIETY MATERIALS..... Specific examples When/how to use them How to order	7:00	Society Resources
				7:15	Role Playing (continues till 9:30)
8:00 - 9:30	General Session C - Case Studies (Dean) - Learn a song - Harmony Foundation - Keep a Melody Ringing				
9:30	Afterglow				
SUNDAY	7:00 - 7:50 Breakfast				
Course #6 8:00	Directing Potpourri Selecting & Teaching new music. Interpretation.Need for Sound management	Creative marketing ideas. Annual Show, Singing Valentines Successful examples	PLANNING SUCCESSFUL GUEST NIGHTS.....Schedule, check-list who helps, examples	8:00	Procedures - Accountability and Reporting
Course #7 9:00	"Building a better chorus" Video by Dr. Greg Lyne Ten steps to a better singing and performing chorus	Joint with Member Services. Membership marketing ideas	Joint with Marketing/PR..... How/why you go together What you do/don't do Avoiding duplication	9:00	Exams for Coaching Qualification
Course #8 10:00	Topics/Activities determined by class. Round table discussion	Reaching potential chapter members	GOAL SETTING/ PLANNING/SCHEDULING Ideas that work Getting started now!!!!!!	10:00	Interviews for Coaching Qualification
11:00 - 11:30	General Session D (Review of Chapter Coach Program by CSLT Instructor - COTS Wrap-up by Dean)				

COTS 2001 Locations, Dates and Coordinators

CAPCOTS

Truro, NS - November 25

Gerry Farrell
115 Duffell Dr.
Sydney, NS B1P 3G7
CANADA
H: 902-455-4955
W: 902-455-4955
E: gerald.farrell@ns.sympatico.ca

CARDINAL DISTRICT

Indianapolis, IN - Nov. 18-19

Phil Fisher
111 East Monroe
Williamsport, IN 47993
H: 765-762-2561
W: 765-762-3464
F: 765-762-1109
E: 76111.2317@compuserve.com

CENTRAL STATES DISTRICT

Omaha, NE - November 11-12

Craig Hanson
1447 South 54th St.
Omaha, NE 68106
H: 402-553-7822
W: 402-777-1142
F: 402-592-0236
E: hcanson@aol.com

DIXIE DISTRICT

Atlanta, GA - October 28-29

Ralph Cordaro
2714 Eagle Ridge Rd.
Marietta, GA 30062
H: 770-993-8509
E: rcc666@aol.com

EVERGREEN EAST

Lethbridge, AB - October 28-29

EVERGREEN DISTRICT

Seattle, WA - November 11-12

Kendall Williams
1630 228th St. SE #E301
Bothell, WA 98021
H: 425-806-5597
F: 206-621-7715
E: kendallalyx@emeraldnet.net

FAR WESTERN NORTH

Sacramento, CA - Nov. 11-12

FAR WESTERN SOUTH

Riverside, CA - Nov. 18-19

Dick Whitten
384 Mayfield Dr.
Santa Rosa, CA 95403
H: 707-544-7040
E: dickwhit@wco.com

ILLINOIS DISTRICT

Decatur, IL - November 18-19

Jerry McDonough
1217 East Richwoods Blvd.
Peoria, IL 61603
H: 309-688-3776
E: doozy10@aol.com

JOHNNY APPLESEED DIST.

Columbus, OH - December 2-3

Mike Meyer
816 West St., Apt. 3
Archbold, OH 43502
H: 419-445-1182
E: 2whosing@fulton-net.com

LAND O'LAKES DISTRICT

Eau Claire, WI - Nov. 11-12

Jerry Kirsling
E. 4592 479th Ave.
Menomonie, WI 54751
H: 715-235-5648
E: kirslingj@m1.uwstout.edu

MID-ATLANTIC NORTH

Bushkill, PA - November 11-12

MID-ATLANTIC SOUTH

Leesburg, VA - December 2-3

Alan Wile
4824 Little Falls Road
Arlington, VA 22207
H: 703-538-6526
E: w4825@erols.com

NORTHEASTERN DISTRICT

No. Falmouth, MA - Jan. 6-7

Bruce Checca
31 Grissom Drive
Clifton Park, NY 12065
H: 518-371-0019
E: bchecca1@nycap.rr.com

ONTARIO DISTRICT

Orillia, ON - January 6-7

John Santora
33 Dunstan Crescent
Woodbridge, ON L4L 3W5
CANADA
H: 905-264-2252
W: 416-299-4450 x233
F: 416-299-5613
E: bbstenor@home.com

PIONEER DISTRICT

Hickory Corners, MI - Dec. 2-3

John Gillespie
712 Newgate Rd.
Kalamazoo, MI 49006
H: 616-343-4188
E: jtgcparet@aol.com

ROCKY MOUNTAIN DISTRICT

Denver, CO - November 11-12

Ray Holdsworth
18180 W. Colefax Ave.
Golden, CO 60401
H: 303-278-8375
W: 303-278-2171
E: raycol1@aol.com

SENECA LAND DISTRICT

Henrietta, NY - Nov. 18-19

Brian Moore
2130 Apple Tree Drive
Ontario, NY 14519
H: 315-524-8015
W: 716-396-6818
E: brian.a.moore@usa.xerox.com

SOUTHWESTERN DISTRICT

DFW Airport, TX - Nov. 18-19

Donald Hackett
906 Wisteria Way
Richardson, TX 75080
H: 972-699-8171
W: 972-907-8160
F: 972-907-8162
E: dhack_ten@yahoo.com

SUNSHINE DISTRICT

Tampa, FL - January 6-7

Gerald Ackley
2370 Golf Vista Blvd.
Rockledge, FL 32955
H: 407-636-0090
E: jackley2370@cs.com

The paths of three legendary arrangers

Hailed for their outstanding body of arrangements, they also dedicated much of their lives to the Society and to barbershop singing throughout the world

Three noted Society arrangers, Lou Perry, Val Hicks, and Walter Latzko, have been honored with lifetime memberships by the Association of International Seniors Quartet Champions. The ceremonies took place at the AISQC's January 2000 Mid-winter meeting in Tucson, Arizona. The AISQC asks that all of the many beneficiaries of their creative genius join us in celebrating the collective achievements of these three legends of our Society.

Lou Perry

The most dominant musical influence in Lou's youth was his mother's accomplished ragtime piano playing. At Tufts College, Lou wrote barbershop-style arrangements for an ensemble with three saxophones and Lou playing mellophone. He left college to continue his jazz playing in the Brooklyn and New York City area.

Lou met his wife, Ruth, in 1939 and moved to Boston, where he began 12 years of classical music instruction with George Cohen, advisor to the Boston Symphony. Already an accomplished musician, Lou joined the Society in 1950 and soon was arranging for the Needham (Massachusetts) chorus and directing the Belmont chorus. Belmont grew from 12 to 75 men and became the most active chorus in the Boston area.

In 1959, Lou was approached by the Four Rascals to do an arrangement of "Little Pal." He told them, "This is garbage and I'm not going to arrange anything like that." Soon thereafter, a huge New England snowstorm moved in, and out of boredom he picked up "Little Pal" and wrote the arrangement that has

become the second national anthem for the barbershop world. Two other notable songs were arranged for the Rascals, "I'm Alone Because I Love You" and "You Must Have Been A Beautiful Baby." For the first time they made him realize that barbershop really could be sung without "hollering."

In 1961, Lou (and 500 others) attended the first HEP School in Winona, Minnesota where the Suntones (1961) and the Schmitt Brothers (1951) made a tremendous impression on him. After this gathering, he coached and arranged for the Four Statesmen (1967), the Cross-Countrymen, Midas Touch and the Boston Common (1980) quartets.

In 1968, Lou attended a seminar in Kenosha to discuss the existing Arrangement category, which resulted in the Society's first meaningful definition of the arrangement category. Before this meeting, the definition of the barbershop style wasn't clear and could not be properly judged. By the end of that week, a consensus was developed on what constituted the barbershop style. This accord attracted Lou and other talented musicians to the arrangement category. He subsequently taught arranging at Harmony College for 18 years.

Val Hicks

Dr. Val Hicks began his education at the University of Utah as a business major; however, the strong musical abilities of his extremely talented mother influenced him to gravitate to music

Why Walter, Lou and Val?



Three very different men ... three truly unique styles. They're the Three Wise Men of barbershop harmony—the

pillars of barbershop harmony for many years, whose influence was wider than even they knew. Take me, for instance:

- My first quartet contest song was Dr. Hicks' "Ten Feet Off The Ground"—ironically enough, a controversial chart at the time. Lesson: barbershop on the edge can be fun!
- At my first Harmony College, I heard Lou admonish an arranger to "keep it simple." Arranging, competing, coaching, or judging, Lou's wisdom still rings in my ears.
- Walter: "If they'd sung that chord better, I'd have had to penalize them!" His gentle, benefit-of-the-doubt approach certainly influenced my judging philosophy.

As our Society carefully deepens its understanding of barbershop today and tomorrow, what a perfect time to recapture the joy of the charts that made these men barbershop legends! Try one out today. Or, listen to the classic quartets who brought their arrangements to life. They all helped shape barbershop then, now, and in the future.

Roger Payne
Music Category Specialist
Val, Lou, and Walter fan

Val Hicks Lou Perry
Walter Latzko



and teaching. He became a Society member in 1952.

His harmony teacher was the great chief organist at the Mormon Tabernacle, Dr. Alexander Schreiner. While Val worked on his masters degree at the University of California, he coached and arranged for the Osmond Brothers on the Andy Williams Show, the Clinger Sisters on the Danny Kaye Show, and the Larry Hooper Quartet on the Lawrence Welk Show. In addition, he was coaching and arranging for the Dapper Dans of Disneyland.

After joining the Salt Lake City Chapter, Val became interested in the judging program, and in the early 1960s became category specialist for the Arrangement category. His inspiration for barbershop arranging came primarily from Phil Embury, S.K. Grundy and, in particular, Dave Stevens.

His coaching and arrangements helped the Evans Quartet (1960) and the Gala Lads (1962) win their international championships. Additionally, his work had a marked influence on the careers of the Western Continentals, the Boston Common (1980), and many other fine quartets and choruses.

Val earned his Ph.D. at the University of Utah in 1971. He taught at California State University for four years and at Santa Rosa Community College for 19 years.

Val was active in the Young Men in Harmony program as a music advisor and editor; taught arranging in the HEP schools in the 1960s and served on many Society-level committees on category revision, contest rules and the music curriculum for schools and workshops. He was the editor of "Heritage of Harmony," the 50th anniversary history of the Society; researched the history of male quartets for the Smithsonian Institution; and received a national award from the Music Educators National Conference for his barbershop contributions to music education.

"The Star Spangled Banner" is his most frequently performed arrangement; the oldest and most enduring is "Love's Old Sweet Song"; the most complex is "This Little Light of Mine"; and the simplest was the verse to "Shine On Me." Val has composed 80 songs with the best, in his opinion, being "That Summer When We Were Young."

Walter Latzko

Walter joined the Society in 1963, and has arranged more than 450 songs

and medleys for many champion male and female quartets and choruses. After graduating cum laude from Amherst College, he completed his master's degree in music composition at Columbia University.

In his early career, Walter coached and arranged music for the Chordettes on the Arthur Godfrey Show. He wrote approximately 200 arrangements for the Chordettes and met his future wife, Marjorie. After 47 years of marriage, she still functions as his "right hand," taking care of all the details of his arranging life. When the Chordettes left the Godfrey show in 1953, Walter stayed on as a humorous script writer and an arranger for Julius LaRosa, Frank Parker, and Marion Marlow. He later wrote humorous scripts for the Jack Sterling and Gary Moore TV and radio shows.

His experience with the Chordettes led him to arrange for the Buffalo Bills (1950), who recorded eight albums of his arrangements. Some of the most popular were "As Time Goes By," "With Plenty of Money and You," "Sam, You Made the Pants Too Long," and "Without a Song."

Some of Walter's most widely recognized arrangements were performed and recorded by the Suntones (1961), and included "West Side Story," "Sound of Music" and "Fiddler On The Roof" medleys, and "Jezebel." Both Jim Clancy and David Wright told Walter that it was those recordings that turned them on to barbershop music.

Walter says that one of the most rewarding periods of his life was as arranger for the Bluegrass Student Union (1978). They recorded his entire score on "The Music Man" album, the "Jukebox Saturday Night" album, and the Gershwin album titled "Here to Stay," which featured a "Porgy and Bess" medley along with "They All Laughed," "Slap That Bass" and several others.

After serving the Society for 22 years as an arrangement judge, a stroke caused him to lose the use of his right hand. He was so revered by his barbershop friends, that his close friend Ken Hatton, lead of the Bluegrass Student Union, was able to obtain contributions for the gift of a computer, a printer, music software, and a fax machine so that Walter could continue arranging. ■

- by -

Dave Ewing, baritone, Bayou City Music Committee, 1989 International Senior Quartet Champion

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Lessons from a treasure trove

he phone rang. Charlie Hahn, a lifetime member of our chorus told me that he and his wife were retiring from their jobs, buying a motor home, and heading west with no plans to return. He wanted to pass on his lifetime collection of barber-shop music and records to someone he thought would appreciate and make good use of them. To say the least, I was speechless and deeply touched by his most generous gesture of friendship.

During the weeks that followed, I immersed myself in my new-found fortune. I read the lyrics of every song and listened to hours upon hours of barber-shop history that had been captured in this collection of records. Here are some humble reflections on what I discovered.

First, and at the risk of sounding trite, I can state unequivocally that "They don't write music like they used to." Hence, my deeper appreciation of our society's commitment to *preservation*. I challenge anyone to find a contemporary song with more inspiring lyrics than the Larry Markes/Dick Charles 1958 love song, "May You Always":

*May you always walk in sunshine,
slumber warm when night winds
blow.*

*May you always live with laughter, for
a smile becomes you so.*

*May good fortune find your doorway,
may the bluebird sing your song.*

*May no trouble travel your way, may
no worry stay too long.*

*May your heartaches be forgotten,
may no tears be spilled.*

*May old acquaintance be remem-
bered, and your cup of kindness filled.*

*May you always be a dreamer, may
your wildest dream come true.*

*May you find someone to love, as
much as I love you.*

The good news is that I have placed these lyrics on the wall outside my classroom at Maine-Endwell High school and have since received several requests for copies of these words. On more than one occasion, it has just disappeared from the wall, after which I happily replaced it for the next taker.

"I immersed myself in my new-found fortune. I read the lyrics of every song and listened for hours upon hours ..."

By contrast, I cry inside each time my preteen daughters admonish me for accidentally getting the words to one of their songs wrong. "It's Dabadee, Dabadie, not Abadee Abadie!" they exclaim. I ache inside for what appears to be missing in the music of their generation. I guess calling the musical stylings of Eifel 65 "noise" just makes me an old fogey already at age 41.

On the other hand, however, I must concede that after listening to many hours of the "old style" singing that I was, in more than one instance, grateful for what our craft has evolved to since its inception. The often twangy, nasal sounds of yesteryear have been replaced with a much fuller, resonant, and expanded sound, which in my opinion has greatly enhanced both our art form and our appeal to contemporary audiences—a must if we are to not only survive, but thrive as a hobby.

In acknowledging this evolution, I found myself giving greater thought to the issue of preserving "tradition" in barbershopping—a subject that for many is as delicate and as sensitive as challenging the flag or apple pie. At the risk of excommunication, I'll summarize my thoughts by simply stating that a true traditionalist should never be blind to progress. I'm assuming that we can agree that just because something has been a tradition does not necessarily make that thing inherently good (slavery, women not voting, etc.) and that to continue the wonderful evolutionary journey that we have embarked upon as a Society, we must constantly accept the challenge of embracing those traditions that are rich and meaningful to our growth, while simultaneously having the wisdom to acknowledge and then discard those which are not. Perhaps the most poignant of our collective challenges, will be in our ability to discern those two. ■



—by—

John Perricone sings lead in The Troubadors quartet from Binghamton, NY.

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Life on the road

Tom Spirito, lead with the two-time silver medalist Four Rascals, recalls his experiences as a quartet singer

hen I first started writing this article, I felt like the proverbial sea captain—telling his “sea stories” to anyone who would listen. That being said, please let me share with you a few experiences I’ve had while singing lead with the **Four Rascals** (Don Dobson, tenor; Rich Viennau, bass; and Jim Viennau, baritone) and the **Boston Common** (Kent Martin, tenor; Terry Clarke, bass; and Larry Tully, baritone).

When the Rascals started out, it felt like we were spending more time quartetting than on our jobs. Back in the dark ages, when we were invited to sing on shows, it was mostly in the Northeastern District and traveling was strictly by covered wagon, steamboat or car.

While driving home from one of our New Hampshire gigs, about 3 a.m., we were pulled over by a state trooper for speeding. Nervously awaiting the presentation of the traffic ticket, we noticed the trooper talking to a group of guys in another car. Suddenly, several more police cars pulled up with lights flashing and surrounded our car. Needless to say we thought we were in big trouble. The first trooper came back to our car and asked if we were a barbershop quartet. We answered in the affirmative and suddenly four guys broke out in a song. It was a great quartet that had appeared on the show with us, **The Yankees**, from New Jersey. They had told the trooper that we were a barbershop quartet and he, in turn, radioed his friends. Both quartets ended up singing on the highway with the troopers as our audience and *no speeding ticket!*

As we continued to compete, we began to spread our wings and were invited to sing on shows outside the NED. We were singing a two-night show in the Midwest and, after a late Friday night afterglow, we got up late on Saturday morning and went to breakfast at a nearby diner. There, we struck up a conversation with a couple of guys and it turned out that they were members of the Mel Tillis band. We sang a couple

of songs and, to our surprise and pleasure, they went out to their bus, got guitars, fiddles and banjos, and we all ended up giving a three-hour concert to anyone who happened into the diner. Man, they were great musicians and really appreciated a cappella singing.

The Four Rascals were always aware that, not only were we hired to perform on the show, we were there because the men of the chapter worked all year long at various duties and selling tickets to bring us there. We tried very hard to show our appreciation for this by being at their disposal, to sing for someone in the chapter who was ill and could not attend or whatever they might want us to do. It was our habit to always be backstage for the entire show to demonstrate our support to them and our thanks for being invited.

My first show with the Boston Common was in Manchester, Connecticut. I had just bought a brand new Cadillac and Terry suggested that we drive. I followed Terry in his Jag. As we approached a toll booth, I handed the attendant a dollar. She quickly refused, saying that today was “Cadillac Day” and that I didn’t have to pay the toll. I thanked her and proceeded. After the show and afterglow we left for home. Approaching the same toll booth, I rolled my window down, waved and said, “Have a nice day.” The attendant said, “Hey, have a nice day, my _____. A dollar, please.” I said, “It’s Cadillac Day.” He replied, “I don’t care if it’s Toyota Day—pay the toll and move on.” I later found out that, on the way down, Terry had paid my toll and instructed the attendant to inform me that it was Cadillac Day. This was my first inkling of what I was in for with these guys. Consequently, I forged Rich Knapp’s signature when autographing Boston Common records.



Tom (top left) later spent several years singing lead with the post-championship Boston Common.

The Common was invited to Cologne, Germany, as part of an international musical festival. The performance took place in front of the famous Cologne Cathedral. As I looked out at the audience of approximately 3,000, I said to Larry, Kent and Terry, “We’d better be ready to run for cover after our opening song.” The audience consisted of mostly young people, some with pink and purple hair, skinheads, Mohawks, etc.—very hyperactive and who undoubtedly had inhaled once or twice. I was very sure that they would neither understand nor appreciate a barbershop quartet. After our opener, they stood up with great approval and we felt like Sally Fields yelling “They like us! They really, really like us!”

It’s been more than 40 years since I first sang “Little Pal” with the Four Rascals, and in this great barbershop world of ours, everywhere I go I am still asked to sing it with three guys I’ve never met before. It’s then that something very special happens—we all sound better than we really are. I look forward to continuing to do this at the drop of a hat. This journey has given me so much, much more than I deserve. Wonderful friends—pure, honest and sincere as anyone could ever imagine. *Ah, just to sing one song, just one more time, with that old quartet of mine.* ■

Would you like to barbershop? Would you sing it with a cop?

ren't we fortunate that barbershopping was born in barbershops? Had it been given birth in lumber yards, would we be "hammering out" songs today? It would have been an ideal place for woodshedding, though, wouldn't it?

Suppose it had begun in a butcher shop instead. We might be still hamming it up today and that is no baloney.

Imagine if it had originated in funeral parlors. All of our meetings would now be called re-hearse-als. But our harmony and chords would continue to knock them dead.

Think what might have happened if it started in haberdashery stores. Would it "suit" everyone to "tie" the notes together to be absolutely sure that we had a price "tag" in every song?

What if it commenced in the local blacksmith shop? Would our theme song be the "Anvil Chorus"? Would there be less "horsing around", or would we be more apt to get right down to "brass tacks"?

It might have come into existence at plumbers' shops, and then the word would leak out that we were overworking our "pipes" and some major chords might go right down the drain.

The electrical shops could have been where our hobby came into being. If that were so, we would not be singing our theme song, "My Old Kentucky Ohm", without a conductor. And you know what? The tape would be a really big seller.

Patients waiting around dentists' offices could have joined together in song and a new society formed. If that had happened, we would be having weekly

meetings "filling" the air with harmony as we "drill" the melodies into our members. We'd "cap" our evenings off with a "flossy" rendition of the song, "Let Me See You Smile", incidentally.

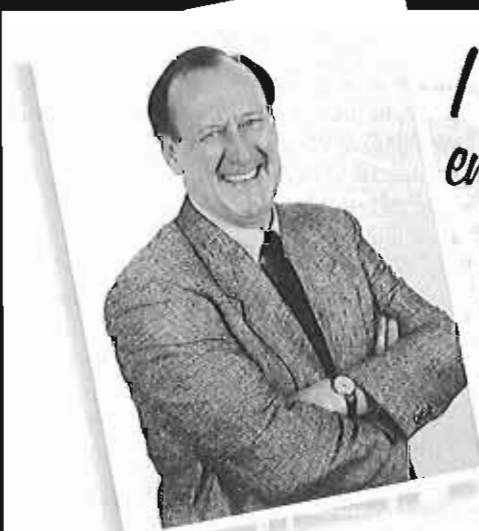
But I'm perfectly happy that it all started in barbershops because I've been in a lather even since I joined. L.I

Ruminations on the origins of "barbershop"

—by—

Eddie Furphy, Editor,
"Keynotes,"
Worcester, MA

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MTNA helps keep the world singing

As Music Teachers National Association (MTNA) approaches its 125th anniversary, educating today's and tomorrow's music teachers and furthering the art of music through innovative programming are integral to the association's mission. The association celebrates its colorful past while anticipating a vibrant future.

Looking back to its founding December 26, 1876—when Theodore Presser and 62 colleagues met in Delaware, Ohio—an association that began with fewer than 75 members now embraces more than 24,000 professionals in all music teaching and performance arenas, all dedicated to educating today's music makers and teachers and keeping music alive for future generations.

Charter member William Dana, speaking at a 1914 MTNA meeting, described the association's beginning years:

"... I had traveled over seven States of the Union during the three years previous, visiting music teachers in city, town, and hamlet, and, in almost every case, I found them incompetent.

"Hence it would not be out of place to say that the deplorable condition of music as a whole called into existence the Music Teachers' National Association. It was founded on lines to aid the teacher of music, especially the one whose opportunities were limited."

MTNA is greeting the twenty-first century head-on, introducing collaborative partnerships to touch even more lives with music. A partnership with the International Association of Jazz Educators (IAJE) has brought together an expert panel of jazz educators, who are members of both associations, to frame the content of a jazz curriculum independent teachers can use to introduce jazz music to their students. "Many of the world's finest colleges and universities now have jazz studies programs," said MTNA Executive Director Gary L. Ingle. "By developing a jazz studies module, MTNA will strengthen its stance as a leader in musician preparation."

Another partnership with Public Radio International's *From The Top* allows increased exposure of MTNA National

Student Performance Competition winners. MTNA junior high and high school student competition winners are invited to perform during the show and be interviewed by its host, renowned concert pianist Christopher O'Reilly. "This is fitting recognition for the exceptional young musicians who win the national MTNA competitions each year," Ingle said.

MTNA student competitions offer opportunities for aspiring composers and performers to showcase their artistic talents. Student composers, elementary through college, and performers of all instruments, junior high school through college, compete to win valuable prizes — from cash awards to a Steinway grand piano. Participants become eligible to compete at the national level after winning first place in their state competition and then achieving first place at the division level competition.

To raise the professional status of music teachers, MTNA offers a National Certification Program, open to members and nonmembers alike. Necessary qualifications include a college degree or successful completion of a series of examinations, and a positive evaluation.

The MTNA FOUNDATION, established in 1989, furthers MTNA's mission to keep the art of music alive in America by meeting needs in the music community. The FOUNDATION funds programs, grants and awards benefiting talented young people, gifted composers, outstanding music teachers and worthy music outreach projects.

Programs funded by the MTNA FOUNDATION include:

You can help further the cause

Individual Barbershoppers and barbershop chapters can play an active role in furthering the cause of music education in a variety of ways.

- Locate the nearest MTNA Chapter and start a collaboration with your chapter.
- Sponsor a student scholarship for travel to an MTNA competition.
- Invite student winners to appear on a chapter show.
- Support local MTNA activities and events.
- Invite MTNA members to participate in barbershop chapter events.
- Use MTNA members as vocal coaches.

Together, as we reach out to young singers and performers, we strengthen the ties between our two organizations, further the cause of music education and musicianship, and give greater resonance to the stated goals of both groups.



Karen Peeler, right, voice professor and head of the vocal performance area at The Ohio State University, offers instruction to Kristine Kroenke, a University of Minnesota voice student, during a master class at MTNA's 2000 National Convention.

MTNA's founding in 1876 came at a time when only one permanent orchestra—the New York Philharmonic—existed, and the same year the first real university graduate program was established.

- Teacher Enrichment Grants, providing assistance for music teachers wishing to continue their education
- Local Association Matching Grants, offering matching grants for community projects organized by local music teacher associations
- MTNA National Student Performance Competition awards, recognizing the dedication and hard work of talented music students across the nation
- MTNA MusicLINK program, providing applied music lessons for youths unable to afford lessons and a framework for high school students to earn credit for music study

After 125 years, MTNA remains focused on its original mission—working for a more musical tomorrow—by embracing opportunities for furthering the art of music. Celebrate 125 years of music-making history during MTNA's 2001 National Convention in Washington, D.C., and encounter masters in the fields of music teaching, pedagogy and performing as they rejoice in their art. ■

— by —

Lisa Zink is associate editor and public relations coordinator for Music Teachers National Association in Cincinnati, Ohio.

Fellow travelers help SPEBSQSA reach broader audience

"Spread the word." How many times have we heard that expression? Certainly, when it comes to introducing people to barbershop harmony, we want to spread the word as broadly as possible.

Organizations such as the Music Teachers National Association bring us a savvy audience with whom we share many common goals. In fact, an article that introduces the Society to members of MTNA appears in the current edition of the MTNA magazine, *American Music Teacher*.

Lisa Zink captured the essence of MTNA in her opening comments in her article—and they are exactly on target with the aims and goals of SPEBSQSA, that is: "... dedicated to educating today's music makers and teachers and keeping music alive for future generations."

The Society is part of an existing alliance with the Music Educa-

tors National Conference (MENC) and the American Choral Directors Association (ACDA) to support music education in schools. In fact, many Society members are members of one or both organizations. The Society further advocates for recreational singing as a lifelong activity.

But the importance of such alliances goes far beyond the stated mutual goals. The Society has come of age and, like MTNA, MENC and ACDA, stands as an acknowledged, accepted and recognized organization in the realm of vocal/choral music, in North America and throughout the world.

We welcome MTNA to the pages of *The Harmonizer*, and applaud its endeavors in the field of music. They, too, help to "Keep The Whole World Singing."



When does sight improve sound?

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Look what you've done



What is the impact of your donations to the Harmony Foundation General Fund? The easy answer is that your donations support all the SPEBSQSA service projects—SingAmerica, SingCanada, the Heritage Hall Museum of Barbershop Harmony, and Heartspring, where we give partial scholarships to approximately 30 (at any given time) resident students with severe mental and physical impairments.

However, fewer people seem to understand the purpose of SingAmerica and SingCanada, which support music education in our schools and recreational singing in our communities.

Your SingAmerica and SingCanada donations have allowed more than 1,100 young men and their choral music teachers to attend 14 Harmony Explosion Camps during the past several years. These weekend camps open young eyes and voices to barbershop harmony and reinforce their standard choral repertoire and skills. Wow!

And there's certainly nothing dry about learning that SingAmerica and SingCanada grants have been made to 30 projects that support all types of vocal music. More than \$180,000 has been granted to projects in 19 states and two Canadian provinces. Through your contributions, you have given an estimated 11,000 young people the gift of song. The parents and audiences these young voices are reaching number in the hundreds of thousands.

In July, the Harmony Foundation Trustees approved five new grants.

- **Enriching Minds through Music** will enable an outreach quartet (soprano, alto, tenor and bass) from the Master Chorale to make more than a hundred 45-minute presentations to schools throughout Orange County, California. Choral

forms and concepts are presented in an entertaining format that encourages student participation.

- **Get the Ozarks Singing . . . Again, 2001** will allow the Greater Ozarks Chapter to purchase and distribute 2,800 *Get America Singing . . . Again!*, Volume II songbooks to approximately 80 schools in Benton and Washington Counties, Arkansas.

- **The Intonations Chorus** is a group of 25 senior men and women who love to sing. The chorus rehearses throughout the year and performs regularly at schools, senior centers, retirement homes, assisted living facilities, nursing homes and rehabilitation clinics in towns throughout the greater Hartford, Connecticut area. The grant will purchase a new electronic keyboard for their performances and rehearsals.

- **Technology in the Choir Room** will assist the Zachry Middle School Choir program in San Antonio, Texas, by teaching students to sing, read, and write music individually and collectively using software programs that teach various theory subjects.

- **A Roanoke Symphony Chorus & Music Education Ensemble's** grant will allow the vocal ensemble section of the in-school ensemble curriculum to proceed in the production of creative, challenging and fun pieces for children, many of whom are economically challenged and reside in rural and underserved communities.

But perhaps even more exciting are these comments received from a SingAmerica grant recipient at the United Methodist Neighborhood Centers of Memphis.

"The children are so excited about the program that when the music director comes in, they attack him with joy . . . On the night the children presented, 'Oh, What a Night!' the lively crowd of family members, supporters and staff laughed and cried. But best of all, we knew that something special and long-lasting had emerged from what had started as a group of inner-city children gathering in a corner building. Music brought us all together."

The campaign slogan for the Harmony Foundation General Fund this year is, "Brother, can you spare a dime?" Just think how many more people music could bring together as a result of a dime a day from each of you.



— by —

Gary Stamm is executive director of Harmony Foundation and is the Society's director of external affairs.

FYI

Grant Application Deadline

Do you have an outreach program or know of a non-profit agency or school that could benefit from a Harmony Foundation grant? The next application deadline for Harmony Foundation's SingAmerica, SingCanada grants is Nov. 1. Download an information packet and application from the Foundation website at www.harmonyfoundation.org or contact the Foundation office at 1-800-876-SING, x 8446 for an information packet or to talk about the project with a staff member.

Founder's Club members leave long endowment legacy

Harmony Foundation takes a great deal of pride in welcoming the new O.C. Cash Founder's Club members. These individuals have made a financial commitment of \$1,000 or more to the SPEBSQSA Endowment Program. Many of them made commitments with end-of-life gifts in their will, life insurance or retirement program. The names that appear below are persons who joined the Founder's Club or upgraded their commitment between March 20, 1999 and April 30, 2000. Please congratulate these wonderful people for helping to secure the future of our Society and its programs. ■



HIGH CLASS — Both the winning quartet, and the efforts of the Western Reserve Chapter earn the label. Now in its second year, the event gathered 85 singers from schools throughout Ashtabula County. Left to Right: Jim Hunter (T), Joe Valenti (L), Mike Simunich (B), and Adam Kapis (B).



**First Place Quartet:
HIGH CLASS**



**Second Place Quartet:
STRUCTURE**

NEW AND UPGRADED FOUNDER'S CLUB MEMBERS

* = Charter Members, # = Upgrades, Deceased members are noted in *Italics*

Gold Medal (\$100,000 and above)

Peter & Bobbie Bernel (MAD)
Gary & Tobey Bolles (FWD)
Don Gray (JAD)
Sandy & Margie Prickett (SUN)
William T. Tieberg (FWD)
James W. Tummler (FWD)
AIC

Silver Medal (\$10,000 to \$99,999)

Sandi Aramian (FWD)
Grover & Jean Baker (SUN)
Robert A. Balderson (LOL)
Alfred & Joan Bonney (PIO)
Robert M. Clark (DIX)
Bob & Suzanne Cox (EVG)
Howard & Sharon Fetterolf (MAD)
* # Darryl & Meredith Flinn (JAD/LOL)
Norman W. & Helen M. Fox II (NED)
Larry & Julie Gilhousen (ILL/LOL)
Richard S. Green (CSD)
Jim & Ann Hall (PIO)
James & Pearl Hawthorne (MAD)
Charles F. & Patricia A. Hunter (FWD)
Edwin L. & Mildred A. Kunkel (MAD)
Skipp & Nancy Kropp (JAD)
Albert R. & Alice K. Mau (FWD)
Frank Lanza (NED)
Robert R. Lazure (NED)
*Bob Millard (MAD)
Dee Paris (MAD)
Lawrence N. & Audrey Pulliam (EVG)

Ann Rashleigh (LOL)
John Rettenmayer (SWD)
Frank & Pat Riddick (JAD)
Doreen Santarelli (LOL)
John Santora (ONT)
Bruce E. Sellnow (FWD)
Clyde & Emilie Taber III (MAD)
* # James C. Warner (DIX)
AISQC

O. C. Cash Founder's Club Bronze Medal Members (\$1,000 to \$9,999)

Theofelos A. & Donna J. Aliapoulos (SUN)
Dorothy Allen (SUN)
Edward J. Aucoin (SUN)
Marcia Auman (MAD)
James A. & Thomas S. Betteley (EVG)
Douglas S. Brown (MAD)
William C. Campbell (CAR)
John & Jean Canfield (JAD/SUN)
Albin L. Carter (DIX)
Philip S. Carter (NED)
Barry K. Clapper (LOL)
James H. & Sally Clark (ILL)
Curtis L. & Doris Coonrod (FWD)
Walter C. Crow (JAD)
Anne Dahl (SUN)
* # Jim & Barb DeBusman (LOL)
Lani Dieter (LOL)
Lewis C. DiStasi, Jr. (NED)
Robert & LouAnn Dykstra (LOL)
Dennis S. & Anne C. Eaton (DIX)
Jack and Patricia Edgerton (LOL)
Duke & Winnie Ellingham (LOL)

Curtis S. Ely (DIX)
Hollie E. (Red) Ewing (LOL)
Robert H. Fangert (PIO)
Alex C. & Helen I. Foris (LOL)
Russ & Nancy Foris (LOL)
Evelyn Frisby (ILL)
Don Fultz (JAD)
Dorothy Graham (ILL)
William R. Hamilton (JAD)
Patricia Hanrahan (SUN)
Gerald A. Harris (RMD)
Jerald D. & Adrienne L. Hatton (CSD)
Ric Haythorn (SWD)
Lance Heilman (JAD)
R. Duane Henry (CAR)
Del & Delores Hetue (LOL)
Dr. Val Hicks (FWD)
Carla Hine (DIX)
Kris Hopkins (SLD)
Gloria Huish (EVG)
Harold L. Johnson, MD (CAR)
Earle T. & Myrna R. Jones (SUN)
John & Fara Jordan (ILL)
Neil W. & Dorothy D. Keihm (MAD)
Robert & Priscilla K. Kilroe (NED)
Mel & Pat Knight (EVG)
Jim & Celia Kraatz (ILL)
Dave & Fran Kolonia (SUN)
Alvin P. Lafon (FWD)
Mike Lancot (EVG)
Nancy & Digger MacDougall (ONT)
Jake & Pat Mandator (JAD)
Dennis & Cindi McMullen (EVG)
Lois Meyer Kulvik (LOL)

Karen J. Mikich (FWD)
Edith Moorehead (JAD)
Norma Nickoson (CAR)
James C. Northrop (SUN)
Jim & Audrey Nugent (CSD)
Angie Orff (LOL)
Dave & Marilyn Parker (SUN)
Winston & Bonnie Rashleigh (CSD)
David & Susan Rislove (LOL)
Earl & Irene Ross (SWD)
Scott B. Salladin (NED)
William & Jean Schmid (LOL)
Phillip L. & Jennifer Schwarz (ILL)
Jeff Selano (DIX)
Renee Silverstein (NED)
Lewis & Grace Sims (MAD)
Donna Wolf Steigerwaldt (SUN)
Kenneth W. Sundwall (RMD)
Joan Swanson (EVG)
Roger M. & Nellie L. Tapp (MAD)
Frank L. Vacin (RMD)
Marjorie Weir (MAD/SUN)
Russell A. Weiss (ILL)
David A. & Evie Welsh (JAD)
Thomas Woodall, Jr. (ILL)
Stanley Zimmering (NED)
Mid-Atlantic District (MAD)
Seneca Land District (SLD)
Oaklawn, IL Chapter (ILL)
Kenosha, WI Chapter (LOL)
St. Mary's, PA Chapter (SLD)
Santa Fe Springs, CA Chapter (FWD)
Spokane, WA Chapter (EVG)
Rampart Street Irregulars (SWD)

The National Anthem People are listening to us

For Barbershoppers, nothing beats a patriotic song sung with pride and honor. It's who we are, and it's how we should be proud to be known.

So it's not surprising that National Anthem singing niche found by the Checkered Flag Four of the Elmira, New York, Chapter, is garnering good public response, and moving one fan to write

"I am writing in response to [the] letter regarding the quality of the presentation of our national anthem at many NASCAR races. I am in total agreement with him. I suggest those fans who are dissatisfied attend a race at Dover Downs or Watkins Glen to hear the "Checkered Flag Four" sing the anthem the way NASCAR fans like it, with pride, respect, and wonderful harmony."

the letter published in *Stock Car Racing* magazine.

Well-known at race tracks throughout the Northeast, the quartet has brought live barbershop harmony to audiences totaling an estimated four million auto racing fans over the last 14 years. The quartet has sung for many racing series including NASCAR's Winston Cup, Busch Grand National, and the Craftsman Truck Series. Others have included the Indy Racing League, ASA, and New York's DIRT Series.



THE CHECKERED FLAG FOUR: Dick Davies ①, Maurice Radford ②, Greg Emelski ③, and Bob Kelchner ④.



TRIED TO SET ONE OF THESE UP LATELY? Seven members of the Bloomington Hoosier Tonecutters manned the phones to take pledges for the local Public Broadcasting Services TV station, WTIU, located on the campus of Indiana University. While on camera, the group was able to sing a song and also plug its upcoming trip the Cardinal District Convention, to compete in the chorus contest. From left to right, Dick Worsena, Tony Douglas, Don Goss, Tom Hughes, Lee Dodge, Jerry Hyde, and Ron Ohslund.

You know you've arrived when ...

... you find yourself singing at the birthday party of an elderly horse. At least that's what Off the Record of Lancaster, Pa. did at the 39th birthday of Topsy Jinam, who didn't wait until the end of the opening song to *very loudly* whinny her, um, approval. (That's the quartet's interpretation, anyway, and they're sticking with it.)

The party included other four-legged barbershop aficionados, including a group of dogs in a kennel just up a slope from the performance. They remained well-behaved throughout the performance—that is, until the quartet got to the telephone segment of their act. Each time the "phone" rang, the dogs started barking. ("Sparky, can you pick that up?" "I'll try ... Anyone got opposing thumbs?")

Could there be a more sincere audience affirmation than that of the canine or equine variety? ... Neigh!

Supreme barbershop

The Alexandria Harmonizers recently had the unique opportunity to sing for the Supreme Court justices and their guests as part of the annual banquet of the Historical Society of the Supreme Court.

The Historical Society is a non-profit organization that promotes the history and tradition of the Supreme Court and the judicial system, and also supports educational programs in schools and other events. The June 5th banquet included dinner in the grand foyer of the

Supreme Court building and entertainment by the Harmonizers. And how did The Court rule? The esteemed and enthusiastic jurists weighed in with a standing ovation for The Harmonizers.



Paying too much?

The Montclair N.J. Dapper Dans of Harmony came upon a novel idea and soon they were getting their rehearsal space literally for a song. They approached Crane's Mill residential center about using its community hall for weekly rehearsals in exchange for performing for the residents twice a year. Crane's Mill agreed. If that sounded too easy, it gets even better: Their two performances are on rehearsal nights! Now if only they could've gotten the residential center employees to wash chapter members' cars during rehearsal ...



MASTER NEGOTIATORS. Music Director Glyn Fluitt and Chapter President Dick Bonsil learned money isn't the only way to get a rehearsal hall.

105 and still barbershopping



John Costa (age 105) directs the New Bedford, Mass. Chapter Harpoon Harmonizers in a song. The chapter visited John to celebrate the presentation of John's membership renewal card for his 47th year. He was also presented a framed "Certificate of Merit" for past distinguished service to the chapter. Current NED Seniors Quartet champion Seems Like Old Times also performed with them at the Sacred Heart Nursing home in New Bedford, Mass.

"Next show ... let's see ... how does April 2035 look for you?"

Johnny Appleseed District's 1964 District Quartet Champion, the **Wayfarers**, held a quartet reunion with an appearance on the Zanesville, Ohio Chapter show April 29, 2000. It was the first time Frank Martin, Barry Porter, Paul Sharon and Tom Ewald had performed together since 1966, although all four have remained active as singers and directors in chapters across the continent.

As part of the show, the **Wayfarers** performed the same set they used to make the cut in Chicago in 1966, "Them There Eyes" and "Me and My Shadow." They also sang on the Zanesville High School vocal music department's spring concert on Friday evening, and their photo made the front page of the local newspaper the day before the show.

Friends attended the show from Dayton, Columbus, Newark, Youngstown and other parts of Ohio, and written greetings were received from barbershoppers, coast to coast.

100-man milestone

Many years ago, a chapter secretary submitted a request for a Man-of-Note award. Instead of receiving one note, though, the headquarters office mistakenly sent numbers 1 through 100. Looking at all those pins, honoree Marv Spellman decided to earn them: he would recruit 100 men into barbershopping. On May 9, 1999, he made good on that promise, reaching the 100 Man of Note milestone passed by only one other man in the Society.

Marv was instrumental in forming the Kearney chapter in 1972—his first and only barbershop chapter.

Marv has served in various chorus officer positions, helped form the Dixie Band, has been Barbershopper of the Year in the local chapter and was also named Central States Barbershopper of the Year for 1995.

His most memorable Man-of-Note? "Glen Christensen. I heard him singing in church one Sunday, and followed him out of church to see what vehicle he drove, copied the license number and wrote him a letter. Several weeks later, Glen called wanting more information, and he joined!"

Marv gives his wife credit for being behind his drive to recruit members, and says

"My goal is to recruit as long as I can, because you will not find a greater bunch of good friends. We are one big family."



"This Is Your Barbershop Life, Marv Spellman" — Dozens of men who owe their barbershop careers to Marv made a surprise appearance at the Kearney, Nebraska Chapter meeting to deliver his 100th Man-of-Note award. Here Marv is with #100, Bill Harris, and #1, Harold Swartsley.

FYI

Marv's Milestones

- **First Man of Note:** Harold Swartsley, December 1972
- **100th Man of Note:** Bill Harris, May 3, 1999.
- **Currently active:** 26
- **Secret of success:** "Recruit fellows you do not know and be persistent."



ONLY ONE WAY TO JOIN THIS QUARTET. Barbershoppers are noted for keeping the hobby a family

tradition—but The Four Seasons take it to a new level. In the top photo, Bobby J., Rob and Bobby are all sons of the man at their respective left, ending with Bob Seay, the great-grandfather, grandfather, father and anchor of this four generation quartet.



Meanwhile, back at the fire hydrant...

Three Dog Bakery in Bethesda, Maryland was the site for an unusual performance by Cliché. As the name of the establishment implies, it is a gourmet bakery for canines (and their owners). The proprietors threw an ice cream social for their customers, two- and four-legged, and invited the quartet to sing.

"We sang for two hours, while dog-owners ate ice cream and the dogs ate baked goodies," wrote bass Bob Wachter.

There were some 35 dogs on hand (leash?) at all times throughout the quartet's performance. Wachter said there were no dog fights, everyone took pictures, all involved had a wonderful time, and the quartet has been asked for a return engagement. Nothing to sniff at!

"If it occurs to you to say that 'Cliché has gone to the dogs,' it's already been used," Wachter said. "Woof!"



CLICHÉ: John Muchado ⑦, Jerry Eiler ①, Dick Carpenter ③ and Bob Wachter ②.

SWIPES 'N' SWAPS

Classified ad bargains for Barbershoppers, published as a service to readers—all copy subject to editorial approval. Rate: \$25 per column inch.

Virginia: The Roanoke Valley Chapter, Virginia Gentlemen Chorus, is seeking a new director. Our present director is resigning due to business reasons. The 50-man chapter (30 active) is interested in growing in numbers and musically. We seek an enthusiastic man or woman who can help us with these goals. The chapter has strong administrative and music leadership. We annually participate in Society competitions, produce an annual show and perform regularly for the public. The Roanoke Valley includes approximately 250,000 residents, is in close proximity to the Blue Ridge Parkway, Appalachian Trail, and beautiful Smith Mountain Lake. We are the heart of Southwest Virginia and have a diversified business and industrial economy. Interested applicants are invited to contact Grant Smith, 1319 Maple Ave., SW, Roanoke, Va. 24016. Phone: 540-342-4560. GSmith5810@yahoo.com.

New Bern, N.C. 35 men are looking for a full time director. We have an excellent director who, for personal reasons, can only lead us for 1/2 of the year. He enthusiastically supports our search.

Our chorus (**The Southern Gentlemen**) was founded in 1992. We have put on seven successful shows supporting such guest quartets as **Keep-sake, Jokers Wild, Salem Square, Chordiac Arrest** and **Variety Pak**. We have run a very successful Singing Valentine project for 4 successive years. We need a full-time Director because we want to sing better. New Bern is 40 miles from beautiful Atlantic Ocean beaches. Plenty of golf,

tennis, boating and sailing here—year round. It is a short drive to East Carolina University. It is a growing community which enjoys a fine Community College and a complete hospital including a Heart Clinic.

Please contact our President, Mr. Bartov Houston 291 Mimosa Shores Road, Washington, NC 27889 (252) 946-6271 (evenings before 9 PM please) for more details or email to: nate_s@coastalnet.com

CHORUS DIRECTOR—AUSTRALIA The Melbourne's Men's Barbershop Chorus Inc., a highly motivated, enthusiastic and growing 40+ chorus is seeking a chorus director with an excellent all-round knowledge of the barbershop craft who can make a positive contribution to the Melbourne's goal of continuous improvement in both competitive and public performances. Interested persons can contact: Roger Archman, President; 3/33 Evelina Street, Mont Albert North, VIC 3129. Telephone & Fax: 61 3 9898 6014. Email Tom Smith, Immediate Past President at tsmith@alphalink.com.au.

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 #1094 N, Dallas, Texas 75231; (214) 369-5893; or send email to SWDRoundup@aol.com.

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ISN'T IT TIME YOU HAD A SUNNY VACATION?

January 22-28, 2001

Midwinter 2001 Convention - Jacksonville

date		membership number (if applicable)		chapter name (if applicable)	
registrant's name				nickname for badge	
second guest name				second guest nickname for badge	
registrant address		city	state	ZIP/postal code	
work phone		home phone		email	
circle	payment method:	VISA	MasterCard	check	money order
card account #				expiration date (MM/YY)	

Check here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

Registration package includes a convention badge, reserved seating for Friday and Saturday Night shows, Saturday night Afterglow, and admission to the Seniors Quartet Contest. registrations @ \$50 \$ _____

Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 6315 Harmony Lane, Kenosha, WI 53143-5199**. If you register for more than one person, please attach *complete* information for each person on a separate sheet. A housing application and information regarding events and tours will be mailed to you when you register. All show and tour tickets may be picked up at the convention registration area. When you receive confirmation, please keep it as your receipt. **Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.**

office use only



THE TAG

Joe Liles, Tagmaster

From a back seat to a box to the back page!

Here's a tag that you may not have heard or sung before. It was written by Bill Busby, baritone of the 1956 International Champion *Confederates*. Busby was a creator of a lot of fine arrangements and tags—one of the most memorable was "Creole Cutie," with Glen Sudduth (Society arrangement #8402).

Some of you music theory guys will look at the chord progression from measure two to measure three and say, "Hey! You can't go directly from an A chord to a G7 chord! That's skipping the circle of fifths!" Don't worry ... be happy. Just sing it and enjoy it.

I found out about this tag from Dave Kolonia, an administrative stalwart and quartet champion in the Sunshine district who has served on the international board. Following is the story as told by Dave:

I met Bill Busby, baritone of the famous *Confederates* quartet, at the Gainesville, Fla. airport late one morning to take him to a meeting in Chiefland. He was not feeling well and rode in the back seat of my car while I drove and another Barbershopper sat up front. As we rode and talked, Bill was amusing himself by humming and singing songs and parts of tags that we were not familiar with. When we arrived in about two hours, Bill handed me a small piece of paper on which he had written a tag he had

just composed.

Fortunately, I didn't destroy it, and a few years later, when cleaning out an old box full of tags and songs, I came upon it. This time, curiosity got the best of me and I asked my quartet to take a look at it. Our bass was Dr. Jim Northrop, a well-known excellent quartet man and chorus director, our baritone was Bill Billings, who later sang in a popular International medalist quartet, and our tenor was a pretty good singer by the name of Don Barnick. (Need I to tell you more about him?).

At first they didn't want to try to sing the tag, but that changed when I told them who wrote it. We worked on it a bit and soon the chords of that tag were giving us goose pimples. Keep in your mind that this was written by one of our greats, one who died within a few weeks of when he wrote it in the back seat of my car! Sing it more than once and pay attention to the lyrics. I hope you will enjoy it as much as I. ■



Bill is third from left in this 1956 photo.

THERE BUT FOR YOU GO I

Musical score for "There But For You Go I" in 3/4 time, featuring Tenor Lead and Bari Bass parts.

Tenor Lead:

1 I tho't as I 2 thanked all the 3 stars in the 4 sky, 5 there but for

Bari Bass:

6 you go I. 7 There but for you 8 go I. 9 There but for you 10 go I.

Words, Music and Arrangement by BILL BUSBY 1977

BRAND NEW FROM *Nightlife*

1996 SPEBSQSA International Quartet Champions • www.nightlifequartet.com

Set yourself comfortably in front of a good set of speakers - or better yet, put on the headphones - and enjoy the rich sound and engaging style of one of today's most remarkable vocal ensembles. Nightlife! -- David Wright



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Basin Street Blues

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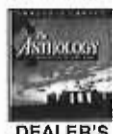
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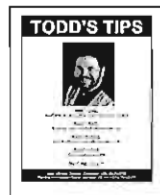


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