

November/December 2000

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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November/
December
2000
VOLUME
LX
NUMBER
6



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ISSUES in a row?"**
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enough to say it all.
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LET'S HARMONIZE

Darryl Flinn, Executive Director



Let's hear it for "Q!"

Hello friends, and thanks for joining in as we once again honor the fine art of quartetting and the dramatic impact quartets and quartetters have had on our barbershop universe.

Of our more than 2000 quartets, dozens (maybe hundreds) specialize in daytime appearances for seniors, school kids, and other audiences who can be reached only during the day. Attaboy, fellows! With groups like the SLD quartet *Cornerstone*, which alone has had hundreds of performances in schools all over North America, we can say our Society has never had a better relationship with music educators. This year alone we'll demonstrate barbershop harmony to more than 12,000 students and over 2000 music educators. Let's hear it for our many fantastic ambassadors for our youth outreach.

We make presentations to thousands of music educators, like MENC and ACDA, at their conferences. Let's hear it for the many top-level Society quartets who have been there to demonstrate our music and unique harmony to the music educators of North America. Barbershop harmony is being sung in more schools throughout North America than ever before in our history.

Let's hear it for *The Management*, four music educators from NED, who took time off from teaching and at their own expense, did tours of high schools in New England, promoting barbershop harmony. The NED now has one of the strongest YMIH programs in the Society.

Join me in applauding our Association of International Champions (AIC). Each year, the AIC sends champion quartets into the districts as teachers and coaches at our mini-HEP schools. And keep the applause going for AISQC (Association of International Seniors Quartet Champs), whose work at promoting quartetting and quartet competition among our senior guys is paying off handsomely.

Now, friends, might we have a standing ovation for the many Society quartets who have knocked down the PR walls:

- None more impactful than our great 1950 champs, *The Buffalo Bills* and their magical role in "The Music Man"
- *Acoustix*, for their popularity outside of the Society (such as with ABC and Peter Jennings)
- *The Suntones* and their popularity with Jackie

Gleason and other media stars

- *Mutual Fun* and their great friendship with Dick Van Dyke
- The Osmond Brothers and the Andy Williams show (the Osmonds still feature barbershop harmony in their show at Branson, Missouri)
- The Knudsen Brothers and *The Gas House Gang* and *Metropolis* and others for their impact on contemporary a cappella audiences
- The dozens of quartets who have traveled around the world to entertain our fighting troops at literally thousands of USO shows



*"Let's hear it
for our dedi-
cated members
who continu-
ally remind us
that the "Q" in
SPEBSQSA is
there for a
mighty good
reason."*

Let's hear a roar for one of our most popular quartets, the 139th Street Quartet who, in addition to numerous TV appearances ("Cheers," "Night Court," etc.) were singularly responsible for getting our Society started with what has evolved into our MBNA American Collegiate Barbershop Quartet Contest. They also kickstarted barbershopping in Russia when they sponsored the Quiet Don quartet, which made a pilgrimage from Russia to NYC, where they made their American debut at Carnegie Hall, then worked their way across the country ending up at our 1990 convention in San Francisco. The result of that groundwork is the hugely successful Barbershop Harmony Festival held every summer in St. Petersburg, Russia.

Let's hear it for Revival, who together act as the quartet promotor chair for the Society's Music and Performance Committee. And for The Ritz not only for their over-the-top work with music educators all over the world, but for their commitment as gold-level members of Harmony Foundation's Endowment Program.

And let's hear it for the hundreds of quartets who have given themselves to Heartspring and to Ontario's Harmonize for Speech and to thousands and thousands of local charities and good works in their own home towns.

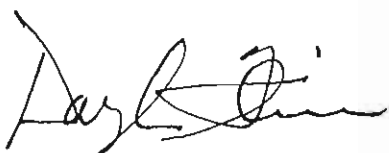
Let's cheer for Good News and many other quartets who sing hymns and gospel music that inspires thousands in churches all over North America. And let's stomp and rave for AHSOW and their mission to promote woodshed quartetting and the old songs.

And let's hear it for all of our quartets who are singing their hearts out to dispel the myth that "barbershopping is the best kept secret in the world." Shhhh ... the word is out!

Let's lead a long and loud cheer for the hundreds of quartetters who are our musical directors, our coaches, our staff at Harmony College and Directors College and mini-HEPs, our judges and our leaders. And, at last, let's hear it for our growing list of "quartet only" chapters and for our dedicated members who continually remind us that the "Q" in SPEBSQSA is there for a mighty good reason.

And oh yes, it sure feels good to mention that I'm personally having a grand time quartetting with my buds. You? ■

Let's Harmonize,



THE HARMONIZER

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November/December 2000



Volume LX Number 6

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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Share the dream with friends, family

The year has gone by very quickly and it is time to share the next tenet of why it's great to be a barbershopper:

"We believe that these values extend beyond the Barbershopper and do, indeed, enrich family and community life."

I'm sure many of you have had experiences as a Barbershopper that validate this point. Maybe it came as you were singing at a local nursing home, or as your chapter was involved in a fund-raising activity. Perhaps your chapter volunteered to be responsible for a section of highway and periodically cleaned the area

along the roadway, or your chapter was invited to sing with your local symphony, or perhaps it was just your annual show for the community.

Whatever it was, I have no doubt you rose to the occasion and felt how proud one can feel to be a barbershopper. How many of those activities included your family? My family has been involved in more than 33 years of sharing this hobby with me. Sometimes it was an appearance as part of our annual show or holiday show. Sometimes it was in helping to make pizza, a local traditional fund-raiser for us. Almost always, the family traveled together on our vacation to a barbershop convention and then on to other planned sights.

Many hobbies will satisfy the contributions to a community, but not too many of them

can bring the tears to your eyes when you see an elderly person crying during your performance during the holiday season. (No, those aren't tears of a bad performance!) They're tears of remembrance of the many joys that person has had during the holidays and their gratitude for helping them remember. Perhaps that extra joy occurred while visiting at a hospital and seeing a patient who has rarely responded to anything suddenly smile at the

sounds of singing, and maybe even joined in with you.

The joy of barbershop membership is one which we can and should be sharing with others. How many of our friends or acquaintances have had such an experience? It doesn't take a lot of time, but it does often become a way of life. In many ways, our hobby is like a religion, and it can be our way of expressing ourselves to a higher being. Share that dream with others. Ask them to join you in sharing that dream.

"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."

This fall season has brought many activities our way. I would hope that many of you went to your district's annual convention. For me it was a special occasion—our 50th year as a district. I think most of our districts have now had such a celebration. It's a time to remember and a time to look ahead.

What will the next 50 years be like? Do we want there to be another 50 years? I sure do. We've come a long way from the early days of O. C. Cash and Rupert Hall. Listening to the old recordings, I feel we've certainly improved the level of singing (as well as the recording process itself). We've certainly discovered many songs that were written in the years after the turn of the last century that we never realized existed, and we found that they have a real message to deliver to us and to our loved ones. We've also experimented with many songs that came along much later and asked, "Can these be part of our barbershop heritage?"

We still have a long way to go to become one of the readily recognized forms of American music among the general populace. That is one of my dreams. Your board of directors is wrestling with this issue right now and we need your prayers, words of encouragement and thoughts to make that right decision.

By the time many of you receive this issue the snow may well be flying and the holidays will be upon us. May I extend my very best wishes to all of you for a joyous holiday season.

Chuck Watson



What will the next 50 years be like? Do we want there to be another 50 years?

Convention feedback and such

Hurrah for PLATINUM!

I seriously doubt that there has ever been a Barbershopper who hasn't dreamed of winning a gold medal (I know I did) let alone winning three of them. I don't know for sure, but I imagine the odds are about 500 bazillion to one.

Those of us who were fortunate to be in Kansas City for the 2000 quartet competitions saw those odds quickly vanish when PLATINUM took charge of the proceedings.

The Jurassic Larks were on a show in Sarasota Florida with PLUTONIUM ... PLATINUM (sorry about that) and in addition to being great vocalists, musicians, performers and technicians, they are four great, down-to-earth guys. Joe said it himself: "To be a great lead, find a great tenor, bari and bass." Well, he certainly did that.

It's refreshing to know that the *Junior Division* is alive and well.

G.W. LEWALLEN
Jurassic Larks (1998 Seniors champ)

More convention scores!

I am a 33-year member of the Society and I have a file of every convention edition of *The Harmonizer* since I joined. Knowing the scores and songs sung has always been very informative, educational, and flat out good stuff to have. I miss it immensely in *The Harmonizer* and I'd bet there are thousands of Barbershoppers who feel the same way.

I'm not against change, but let's be reasonable. Surely, the reason wasn't "it was on the Internet." I'm sorry, but I don't have Internet access.

LELAND R. MURPHY
Seabrook, MD

Permission granted to ignore posted schedule

I must say that the last two issues of the *Harmonizer* have been possibly the best I've read over my 23 years.

Factual news, editorials, lively pictures, information, human interest. I read them cover to cover, which is quite rare for me. I was at the NED Convention this past weekend, and a number of us commented how much we enjoyed the new *Harmonizer*.

If you keep this up, you can be as late as you want!

KEVIN KELLER
St. Charles, Missouri



There's plenty room for all kinds of barbershop

I just read Burt Szabo's letter in the July/August issue. As one who is new to SPEBSQSA but long familiar with barbershop music, I'd like to throw my two cents in concerning "The Great Style Debate." While it is fundamentally important that our Society maintains and honors its musical roots, it seems only natural that we continue to extend ourselves through new music created for four-part men's harmony. Ultimately, I think there is room in our Society for both the new style of barbershop music and the traditional sound of barbershop. For every group that experiments and pushes the envelope of barbershop sound, there will always be other groups that prefer traditional barbershop chords. Truly both styles provide wonderful musical experiences. Whenever the chords ring, and the message is conveyed, audiences and performers will enjoy the richness of our music. ■

PAUL MALOY
The Saltaires Show Chorus

From the editor

Your new *Harmonizer*



Phew! *The Harmonizer* on your doorstep a month after the previous one—again! With sleepy-eyed enthusiasm, I see the not-distant day when we'll have caught up all the time lost in transition between editors.

Nine months ago, it became my job to consummate the vision of retired editor Dan Daily, Assistant Editor Reed Sampson, and Public Relations Director Brian Lynch: to better exploit the strengths of the magazine medium and make *The Harmonizer* more readable and relevant to your needs.

You had to notice last year's welcome face-lift for the magazine. Look closer and you'll also see updated content. We're working to achieve what magazines do best: provide deeper relevance and context to issues, people and events. We want to cover big topics in greater depth, while other topics will be condensed but there will be a lot of them. We're not yet where we aspire to be, but we're aloft and climbing. For example:

- "Images with Impact" (March/April). You're already sending us better chorus and quartet photos, with comments like, "How's *that* for getting off the risers!"
- "Music Man" (May/June) Three articles, one topic—you'll be seeing more of the "strength in numbers" concept.
- "The importance of being Fred" (July/August) Hero worship? You bet—but it moves past the résumé to uncover the wisdom and essence of the man.

What does this focus mean to you?

If your only response is, "The magazine's in good hands ... I wish you well," then we might as well fall on our swords right now! The life of the Society—the triumphs, disasters, growth, great moments, memories—don't take place in Kenosha, Wisconsin. It's in the weekly experience of Barbershoppers like you. We need your stories.

Don't fancy yourself a great writer? No problem—our job is to help you look brilliant. Got an idea, an inside scoop, some wisdom to share, but no idea what to do with it? We'll help you figure it out. Have something that's not exactly earth-shattering, but it's neat to know? Pass it along.

With your help, we'll make *your Harmonizer* a great part of being a Barbershopper!

— Lorin May, editor

Barbershop harmony to be featured in Rose Parade

It began with this email to Society headquarters last March.

"I have some news you and your organization might find very interesting. Last

November, The president of the Pasadena Tournament of Roses Association announced the theme of the 2001 Rose Parade—"The Fabric of America."

"As a result, the Burbank Tournament of Roses Association (city of Burbank, California) has chosen for its 2001 float, the theme "The All-American Barbershop Quartet." It will feature four icons of America (a bald eagle, a Thanksgiving turkey, a Teddy Bear and an all-American mutt) singing traditional Barbershop songs! Two barber poles will also be used. The float will be about 55 feet long, 18 feet wide and 16 feet tall and will be animated."



Clark Jellison

From that time on there has been an ever-growing relationship between committee chairman Clark Jellison and Society headquarters. The committee asked for assistance to select appropriate music for the float. Tapes and CDs were sent for the committee to audition and a "play list" was chosen.

At this time, Society Media Production & Services



Manager Russ Foris is putting the final touches on the CD that will be used on the float. The committee selected several recordings by our 1961 International Champion, The Suntones.

The Burbank entry is one of only six self-built floats in the 2001 Tournament of Roses Parade. The float is designed, built and decorated entirely by volunteers working year round. It will be an exciting entry and wonderful exposure for barbershop harmony. Burbank committee members have recently attended barbershop shows and have been thoroughly taken with our style of music.

Follow the float's final countdown to New Year's Day at www.burbankrosefloat.com. Then be sure to tune in to ABC, CBS, NBC, or the Home and Garden Network, this New Years Day to watch the parade. (Check local listings for time and channel.)

—by—

Reed Sampson is SPEBSQSA public relations manager

They did it! Can you, too?

The Perfect Gentlemen won the Los Angeles Regional Harmony Sweepstakes contest in April and went on to place second at the national finals in May. The Harmony Sweepstakes, which brings together regional a cappella sweepstakes winners from around the country, has been won by two Society quartets, Metropolis (1998 winners) and The Knudsen Brothers (1990 winners).

In the same competition, lead Dan Jordan won the award for best arrangement, "20th Century Salute"—a piece he popularized with the 139th Street Quartet in which the group sings "Shine On Harvest Moon" in styles ranging from barbershop to jazz to rap. To learn more about the quartet, visit <http://hometown.aol.com/theperfectgents/index.html>. To learn how to be part of Harmony Sweepstakes, visit www.harmony-sweepstakes.com or call 415-455-8602 or email harmony@singers.com. Order Perfect Gentlemen recordings at HarmonyMarketplace.com.



Cast your vote

The A Cappella Community Awards recognize the best in today's a cappella—and unlike many awards, you have a say in who wins! Cast your vote in as many or as few categories as you like, including best barbershop group, best songwriter, best arranger, best male vocalist. (Rock, jazz, gospel, etc. are included on the full ballot). Vote by December 15.

Email your votes to casa@casa.org. A printable form is available at www.casa.org/awards/aca/.

Wanted: Man with big feet to fill shoes



After 10 years on staff and half a million frequent flyer miles, a mainstay of the membership development area is leaving Harmony Hall. Patrick Kelly will leave Kenosha during the first quarter of 2001 to set up his own consulting operation in Ireland and Florida. His troika of businesses, Harmony-Partners, Harmony-Consulting and Harmony-Travel, will provide education and training services to the overseas barbershop organizations similar to those the Society provides its members, as well as a full range of travel and tour services.

Pat reported his 10-year "staff stats" as follows:

- 48 U.S. states visited (all but Alaska and Hawaii)
- All 10 Canadian provinces visited
- 523,843 frequent flyer miles
- 152 weeks on the road
- 1,064 nights in motels
- 3,192 meals in restaurants
- Too many delayed flights!

Pat's departure leaves a huge gap in our Membership Development Department. For those of you who've always wanted to work at Harmony Hall, here's your chance.

Pat's replacement will be expected to do a lot of traveling while building new chapters throughout the Society. Excellent communications skills, a good speaking voice, the ability to "close" sales,



computer literacy and the ability to provide basic music direction are all traits we'll be looking for. Pat's replacement will also be expected to stay current on all matters pertaining to membership development and be part of some faculties across the Society.

If you like a job that's challenging, this is it!

Contact Ev Nau at enau@spebsqsa.org or telephone at 800-876-7464 x8478 to indicate your interest. No need to do anything else until asked. We already know of a few of you who've expressed interest. Now, the question is, "Who wants to be a traveling staff man?"

Just in time for the holidays

You should've just gotten your Harmony Marketplace catalogue, so be sure to open it up to check out the great selection of gift items for your favorite barbershopper. This holiday season, you'll find plenty of old favorites and many new items, including:

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SING. Beginning November 6th and going through December 22nd, hours will be 7:30 am until 6:00 p.m. CST Monday through Friday. The office will be closed December 25th, 26th, and January 1st. Harmony Marketplace will no longer close the first week of January for inventory.



Ready for Midwinter?

Our annual Midwinter convention in 2001 will be held in Jacksonville, Fla. from Jan. 21 to 28. What will there be to do in Jacksonville? How about

- basking in the sun (if the weather cooperates. At least there's a better chance there than in Kenosha)
- touring some of the oldest cities in America?
- enjoying two terrific barbershop shows that will feature that top five quartets from the international convention in Kansas City?
- watching and cheering for your favorite seniors quartet in the Seniors Quartet Contest?
- enjoying the past Seniors Quartet Champs as they put on another great show?

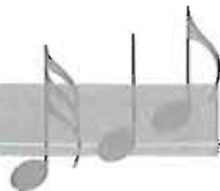
And if all that isn't enough, we are planning to have a high school and junior high (middle school) quartet contest Saturday morning. All the details of that activity are not yet finalized, but we anticipate wonderful participation from around the state of Florida and possibly adjacent states.

What a wonderful opportunity to relax, enjoy some great barbershop singing and to visit with friends that you don't get to see as often as you might like. The Midwinter convention is a great barbershop experience. *Be there.*

20 Society choruses qualify for Nashville

In order of qualifying score (double panel or equivalent). * = wild card.

ILL	The New Tradition	1084
MAD	Alexandria Harmonizers	1075
ONT	Toronto Northern Lights	1060
LOL	Great Northern Union	1048
ILL	*Great American Chorus	1043
LOL	*Midwest Vocal Express	1035
CSD	Ambassadors Of Harmony	1029
RMD	Saltaires	1014
DIX	Big Chicken Chorus	1012
EVG	Salem Senate-Aires	1008
CAR	Thoroughbreds	1004
SUN	Tampa Herald of Harmony	1001
JAD	Singing Buckeyes	998
JAD	*The Alliance Chorus	989
FWD	Pot O'Gold Chorus	989
JAD	*Southern Gateway	985
SWD	Heart of Texas	965
NED	Granite Statesmen	918
SLD	Chorus of the Genesee	906
PIO	Great Lakes Chorus	876



Barbershop brats touch hearts



The Kansas City convention crowd swallowed in unison when the Father-Son-Grandson Chorus took the stage in July. A note from famed Barbershopper Lloyd Steinkamp, tells of a similar joy that he personally experienced last winter at the Midwinter convention in Tucson:

"All dads and moms have a secret wish that their kids might follow in their footsteps. So, it was a pleasant surprise of listening to and watching a whole bunch of wonderful 'kids,' following in their parent's footsteps on stage! The first public performance of The Children Of Harmony International (affectionately nicknamed The Barbershop Brats) at the Midwinter convention was fantastic! Thanks, gang!"

We'll have our second annual meeting at this year's Society Midwinter convention and we'll have our own hospitality suite in the Headquarters hotel. Offspring of members of Sweet Adelines, Harmony Inc., and SPEBSQSA are invited to gather. We look forward to tag-singing, woodshedding and there will be a rehearsal schedule for the two songs we have been asked to perform on the show. Invite your own grandkids, kids, nieces and nephews to introduce them to barbershop—we know from personal experience that one day they will thank you.

Learning tapes and charts for the two current Brats songs are available by request. Contact Don Clause's brat, Jan Clause at LDPBari@aol.com or toll free at 877-816-9700. Request the quarterly newsletter *The Rag Times*.

—by—

Ken "Kinnyray" Hatton is co-founder and musical director for Children Of Harmony International
Kinnyray@bellsouth.net

Radio Toolkit CD released



A new public relations item is now available to all chapters. The Radio Toolkit, which is available from Harmony Marketplace (Stock no. 4203 / \$5), contains the national anthems of the United States and Canada, each performed by both chorus and quartet. There are four barbershop selections by Acoustix, The Ritz, and the Masters of Harmony. The CD contains several radio public service announcements that include show publicity and recruiting, plus special occasion and holiday greetings, all done in the barbershop style. Many tracks have national and local tags. There are also music bed recordings so the radio engineers in your community can create a spot for your chapter. The songs used are either in the public domain or the Society has permission from the artists to use them. Chapters may want to order more than one copy to leave with local broadcast outlets.

To order the Radio Toolkit, call the Harmony Marketplace at 800-876-7464 x8410.



The Brass "ring" at Harmony Hall

Bringing yet another answer to the eternal question "How many in your quartet?", the Boston Brass answers: "Five—and we play horns." So why are they here in *The Harmonizer*? Well, in the quintet's extensive tours throughout North America, they find time in every show to sing a little barbershop. Passing through Kenosha recently, the five dropped into Harmony Hall for an impromptu concert and coaching session.

Q. So ... barbershop harmony. How did that start for you all?

A. We started singing our individual horn parts in rehearsal and it became a natural progression to start singing some music with lyrics too.

Q. Why would five brass musicians sing barbershop in concert?

A. Singing is something the audience doesn't expect—it's a complete surprise to them. It also makes our ensemble even more versatile.

Q. How do your audiences audience react?

A. They love it! I believe it connects us even more with an audience.

Q. What do you like about barbershop harmony?

A. Barbershop harmony is a form of chamber music with voices. You must always be listening for blend, pitch, articulation and balance. This is what we love about Boston Brass and what makes chamber music so much fun. ■

The Boston Brass crisscross the country making fine music. If classical, blues, Americana and yes, the occasional barbershop number are your bag, check them out at www.bostonbrass.com



CONVENTIONS INTERNATIONAL

2001

SING/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 3-10

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

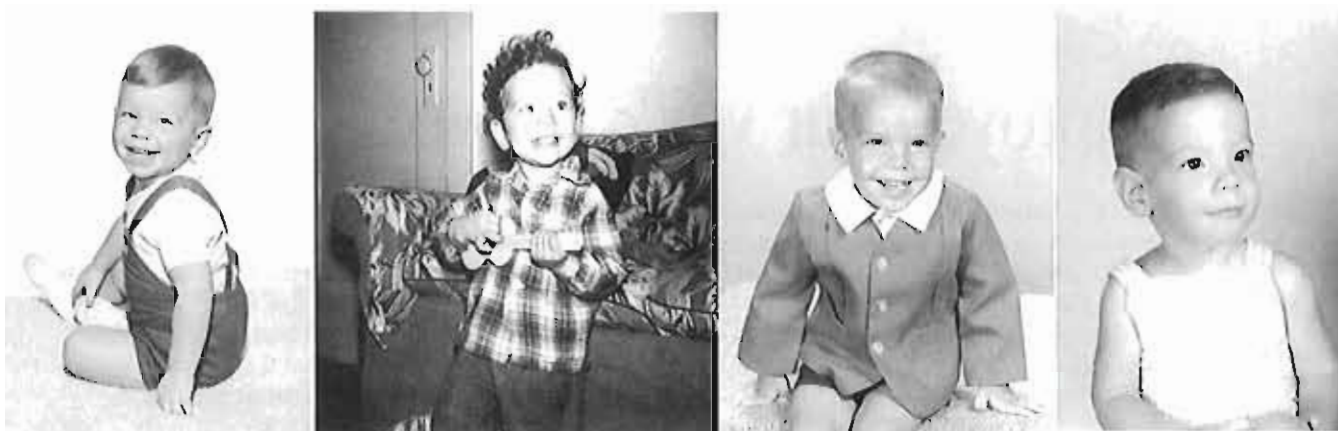
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Jan. 25-Feb. 1

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Face The Music	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
A Little Night Music	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Our Rough & Tumble Best	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Shipping				\$3.00
Total Amount Charged				<input type="text"/>

Song List-

Caroling, Caroling / The Little Drummer Boy / Merry Christmas Darling / Mary, Did You Know? / Pat-A-Pan / O Come Emanuel / Have Yourself A Merry Little Christmas / White Christmas / Do You Hear What I Hear? / Go Tell It On The Mountain / Some Children See Him (bonus on CD only- Twas The Night Before Christmas)



HARMONY HOW-TO

Jim Emery, Great Northern Union vocal coach
Singing Judge candidate



Improve your voice between rehearsals

Most of us have learned effective singing techniques for rehearsals, but what can a singer do outside of rehearsals to always be at his best? The following are my top non-rehearsal activities for the voice, body and mind that can help you be a better singer.

Your Voice

1. **Sing every day, even a little.** Even five minutes per day is better than marathon rehearsals once a week.

2. **Breathe correctly and with good posture when you speak.** You'll avoid chronic voice fatigue and be in your best voice when you come to an evening rehearsal or performance. And remember, you can't breathe correctly when you're slumped in your chair at the office.

3. **Speak in the right pitch and vary your pitch.** Most men speak too low because we believe a low voice sounds authoritative. On the contrary, a well-supported, free, and resonant voice is the most authoritative, regardless of its pitch. Varying pitch is also good for the voice and for keeping the attention of the listener.

Your Body

4. **Drink a lot of water.** Water is the best medicine for a sick or healthy voice. To see why, rub your dry hands together, then get them wet and try it again. The same thing happens with your vocal cords—body hydration keeps the vocal cords moist and flexible. But don't only drink a lot on the day of a big performance; your body hydration level must be built up gradually. Increase the water you drink every day and you'll be ready to sing any time. Avoid drinking too many caffeinated or alcoholic drinks, as they dehydrate your system.

5. **Don't smoke.** Smoke inhaled from a cigarette is around 400 degrees F, which

would burn your skin. Imagine what regular exposure to such hot, dry air does over time to your vocal cords, which are some of the most sensitive tissues in your body.

6. **Exercise your whole body.** The voice can't do anything that the body can't sustain. Regular physical exercise is just as helpful as regular singing.

7. **Get plenty of rest.** Athletes don't perform well without rest and, for the same reasons, neither do singers.

If you're somewhere where singing isn't appropriate, rehearse in your head. The voice actually flexes in sympathetic response.

Your Mind

8. **Learn how to relax.** Tension has the potential to reduce your effectiveness as a singer. It isn't enough to tell yourself to relax—you have to know how. There are many relaxation techniques, including yoga, meditation, and others. If practiced regularly, most can be drawn upon to help you relax when you are under the stress of an important performance. Find a technique that works for you and practice it.

9. **Rehearse mentally every chance you get.** The voice responds sympathetically to silent mental rehearsal. If you'd like to rehearse but you're somewhere where singing isn't appropriate, rehearse in your head. The vocal mechanism actually flexes in sympathetic response. Try it! It works.

10. **Listen to good singers, both recorded and live.** Most golfers have noticed that they play better when they play with and watch better players. The same is true for singers. But listen to the best. Your subconscious will imitate what it hears.

11. **Take voice lessons.** If you can afford the time and expense, consider taking voice lessons. Even 30 minutes a week with a good instructor will give you encouragement and will help improve your singing more rapidly.

Good singing! ■

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registrant address		city	state	ZIP/postal code	
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circle payment method:	VISA	MasterCard	check	money order	
card account #			expiration date (MM/YY)		

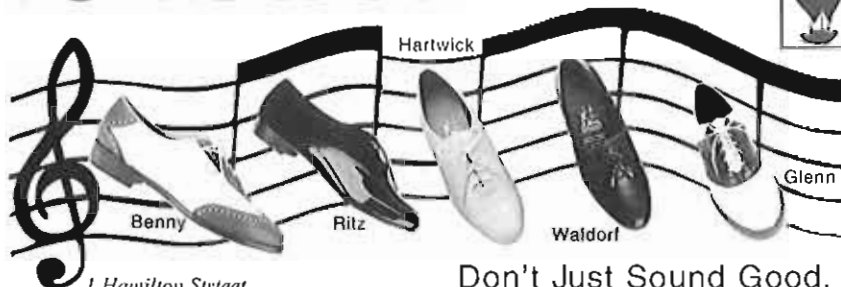
Check here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

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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.**

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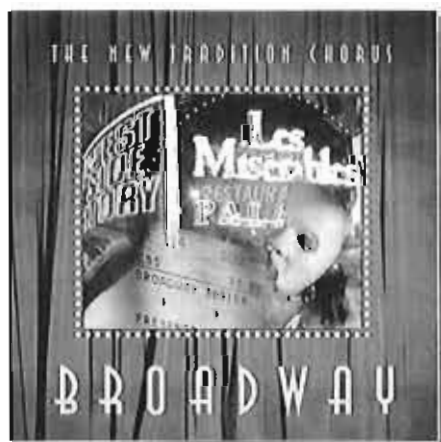
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The making of Camelot



They draw tens of thousands of concert-goers every year. Barbershoppers from around the country and beyond have moved to Dallas just to be part of them. Their long list of recordings keeps getting bigger and better. They've won practically every contest they've been in, and recently garnered an unprecedented ninth gold medal in international competition.

The Vocal Majority is many things to many people—a dynasty, a music machine, a benchmark. Perhaps you're one of many Barbershoppers who aspires to be in one of the Society's "superchoruses" like the VM. Or perhaps you admire them, but don't feel you have it in you to devote so much time or energy to your hobby. No matter your outlook, if you've seen and heard the VM—especially in live performance—there's one point you couldn't possibly disagree with: These guys are good. *Really* good!

Sometimes, the folks in Dallas like to call their chapter "Camelot." Like the fictional medieval kingdom, the VM started with a common vision of how it's members felt things ought to be. But the VM's diverse

achievements are anything but fictional. This organization is accomplishing virtually every lofty goal it sets—they seem to do everything well, and have maintained those high standards for decades.

As with Camelot's King Richard, the Vocal Majority is heavily indebted to a larger-than-life (or, at least, rather tall) leader who engenders fierce love and loyalty from his "subjects." The VM wouldn't be what it is today without its famed director, Jim Clancy. His musical skills, dynamic personality, and deep love for the men he directs have been the foundation of the chapter's success from the beginning.

However, having a great director doesn't tell the whole story. As important as Clancy has been, the VM's success has been a team effort—the combined result of effective leadership in many areas, united with the unselfish efforts of every member of the chapter.

In the following pages, you'll learn more of the inner workings of the Vocal Majority. See if there are lessons here for your chapter, no matter what its size or composition.



The building blocks of VM's Camelot

here are many reasons The Vocal Majority Chorus has been able to sustain its record of nine International Chorus Championships during the past 25 years. It's the combination of at least eight building blocks that have helped create the organization that the VM is today. In this article, several members of the VM's Board of Directors comment on their areas of responsibility and what it takes to administratively run the chorus.

1. An administration of leaders

"The VM is fortunate to have available for its administrative leadership men who are leaders in their professional lives," states Jerry Andrews, president of the VM's board of directors for 2000-01. "Board members bring a diversity of professional talent to the table. For example, we have a professional marketing consultant, computer programmer, two lawyers, information system VP, sales director, retired psychologist, engineer, banker, health care professional, entrepreneurs, and the list goes on."

Andrews, an attorney, goes on to say that it's the diversity of experience that allows the chorus to rely on time-tested business methods and models that work in the business world. "Running the ad-

ministrative side of the VM is like a business, and we constantly strive to utilize the tools successfully proven by 'for profit' businesses."

Immediate past president of the board Steve Zogg took a hands-off position in letting other people do their jobs. "The problem some people have in the job as president of the board is micro-management. Let board members do their job, oversee them, and guide them to their projected outcome. Let them grow, and let them develop into valued board members."

2. Dynamic leadership at the music level

While most of the credit for dynamic musical leadership belongs to director Jim Clancy, he is the first to acknowledge that there is a

If you weren't in Kansas City to see them ...

SIGH ... what can I say ... where do I start ... I don't know what I can possibly say to bring this into your mind. The chorus, gigantic as usual, packed onto the risers in crisp black tuxes. They opened with a special arrangement of "Sweetheart of Sigma Chi," and it was just ... gorgeous. I can't describe the beauty and unity of all those voices, so precise, their diction exquisite even at the back of the hall here ... I marveled at the tag as they fell so soft it was barely perceptible, yet fully supported in tone and quality. How amazing. The second song simply defies description. This was a medley that captured the feel and thrill and celebration of Mardi Gras, and the chorus was just incredible. Row after row of dancers, drummers, street performers, and the like bombarded our senses as the song swelled to a stunning conclusion. You just have to see this to believe it.

— Steve Tremper, Harmonet Reporter



All stories
by Gary
Hennerberg,
vice presi-
dent of
marketing
for the
Vocal Ma-
jority

large team of people who have worked to continue the legacy.

"I am a member of a performance team made up of some of the most talented individuals I have ever known," says Clancy. "Each individual offers his own area of expertise to the continuing improvement of the chorus."

To keep the business of making music administratively smooth, one of the members of the music team, Wes Dean, also serves as VP of music on the board of directors.

"Over the years, the chorus and its sound have matured," says Dean. "As the chorus matured, the sound evolved, and, as the sound evolved, the music took on new dimensions. This 'circle of life' is what has kept the VM excelling."

VM board member Steve Haas adds, "Jim Clancy is an outstanding arranger whose work is always interesting, inspiring, and totally singable. Because of Jim, the music staff, and our long history we are fortunate to have access to other outstanding arrangements from both inside and outside the Society. This keeps things exciting for the members."

3. Marketing and public relations focus

The Vocal Majority constantly seeks ways to expand its audience, while maintaining its audience base. In August, the VM appeared live on "Good Morning Texas" televised throughout North Texas. Articles have featured the chorus in "The Dallas Morning News." And, in a significant move with a top-rated radio station, the Vocal Majority will produce a new Christmas recording for release in November 2000 that will be promoted heavily during the Christmas season. The radio station manager of ABC-owned Memories 96.7, Tyler Cox, has said "the VM will own our

"Over the years, the chorus and its sound have matured. As the sound evolved, the music took on new dimensions. This 'circle of life' is what has kept the VM excelling."

station in December." The station will play VM Christmas songs every weekend starting Thanksgiving weekend, culminating with broadcasts every day during the twelve days leading up to Christmas Day, hence the recording's name, "Twelve Days Of Christmas." CDs will be available at Barnes & Noble Booksellers, Borders Books and Music, and other music retailers throughout the Dallas-Fort Worth Metroplex starting in November.

"The benefit of such extensive and planned marketing is the exposure it brings to an art form that only a very small percentage of the population has ever heard," says Andrews. "I can't stress enough the importance of marketing a chorus, and the VM is truly blessed to have the talent we do on our board that can tackle the marketing challenges we face in our local market of nearly four million people."

4. New member needs never overlooked

Membership cannot be (and is not) taken for granted in the VM. In fact, about one quarter of the men competing in Kansas City had never before competed on the international contest stage. Like any other chapter, members move into and out of the area. They also drop out for other reasons, so a constant flow of new members is necessary to sustain the organization.

Every week, there are guests who visit VM rehearsals. While many are visiting from out of town, there



MILLER PHOTOGRAPHY



are typically anywhere from 10 to 20 or more guests singing on the risers at a weekly rehearsal, and, from time-to-time, there may be as many as 40 to 50 visitors at a rehearsal. With that large flow of guests (some of whom are prospective members) it requires exceptional follow-through by the membership VP to make sure no guest is lost in the flow.

"I work with each guest one-on-one to gather information about him," says Russell Shaner, VP of membership. "When you're dealing with so many guests, I see it as my goal to get to know the most I can about a guy, so I can direct information to him."

Every guest has a different reason for being at a re-

hearsal. As Shaner points out, some men have never sung with a group before, and some have sung in choirs or other barbershop choruses. Some have been fans for a long time, and some are hearing us for the very first time.

"I can never assume anything when it comes to a guest," Shaner adds. "They are all unique and have come to the VM for a particular reason. It might be to fulfill a life dream, or to start one."

5. Fiscally solvent organization

"In the Vocal Majority, we see money as a means to achieving an end, and that end is excellence in the singing, excellence in the music, and excellence in the performance," says Brooks Harkey, Treasurer. "We use money as a tool in any way we can to make that happen and to ease distractions."

Harkey points out a few ways that a balanced budget has enabled the chapter to focus on the music product. For example, the chorus buys all the tuxedos, not requiring the members to put up any kind of deposit. Tuxedos are stored and delivered to every performance on a truck, and the chorus pays to clean the tuxes and shirts. To ask a member to clean his shirt after every performance would be a distraction.

"When we were preparing for Kansas City, our performance team deemed that a drum line was in order for the Mardi Gras March," says Harkey. "What did we know about drum lines and drumming? Not a thing—that's why we called the Drum Corps International and hired a professional instructor from Hous-

Gold medal motivators and winning motives

Twenty-five years ago, a group of relative newcomers to the Society took the international stage and brought home their first gold medal. Since that summer in 1975, The Vocal Majority Chorus has earned the title of "Gold Medal Chorus Champion" nine times.

When you peel back the layers of this chorus, you find a group of guys like those in any other chapter. They are driven by a desire to succeed and a high level of passion to create an emotional musical experience. Each week, Jim Clancy develops the chapter's character through his unique style of coaching and motivation. As musical director, arranger and the man with the ability to bring out the very best in the people around him, the passion and drive to succeed may be paramount, but as Jim often tells the men of the cho-

rus: "Hard work is fun when improvement is evident."

When asked to "peel away the layers" to tell the barbershop world why the VM has been a consistent winner, Clancy reflects on a variety of reasons.

"I believe it is possible to experience some degree of success over a short period of time with talent, commitment, and plain hard work," says Clancy. "But to remain successful through the years, I believe these elements have to be centered around something far greater, and that is love. While winning gold medals will always be one of the VM's main goals, it was not until we realized our true mission was touching lives that we became a loving family and discovered our 'Camelot'."

Over the years the musical ability of the VM has grown because of Clancy's

love for every man in the chorus. It has also grown by enhancing the musical abilities of several members on the music team who have an active voice in the complete music package.

The music team is made up of

- Jim Clancy
- associate director Greg Clancy, Jim Clancy's son
- Jeff Oxley, who directed the **Masters of Harmony** to their 1999 gold medal in Anaheim
- Steve DeCrow, who grew up with barbershop and today directs the **Town North Men of Note** chapter
- Jason January, baritone of **Acoustix**
- Chuck Mitchell, presentation coach and winner of eight gold medals with the chorus
- Phil McShan, son of quartet



ron to work with our front row for weeks. We brought Cindy Hansen up from San Antonio multiple times to develop the choreography. You may have noticed our young guys doing stylized dance steps during Mardi Gras. They did them well because we hired a professional local dance instructor, who is also a former Dallas Cowboys cheerleader, to work with them."

About 40 percent of the income for the chorus comes from show ticket sales. About another 40 percent comes from recording sales, with the balance coming from dues, contributions and other miscellaneous revenue sources. The books are audited annually, and the money generated is put to good use.

Moreover, every year the Vocal Majority contributes thousands of dollars to local charities such as Ronald McDonald House of Dallas, as well as national funds, such as Harmony Foundation, through which funds go to SingAmerica and SingCanada and Heartspring.

6. A Season of performances

Over the years, the number of chapter-produced shows has increased to three Spring performances, two Fall performances, and five Christmas performances. One of the successful hallmarks of the Vocal Majority is a consistent flow of performances, which enables the

booking of a scheduled season and the sale of season tickets.

But, of course, to bring back patrons over and over again requires fresh music, new ideas, and an army of volunteers who produce each show.

"The production staff makes it all look so easy," says VP of Shows, John Rasco. "The effort to put on a VM produced show is beyond description. Let me just say that we have the best and most committed people imaginable."

The production staff includes five producers, lighting technicians, a cue master and set construction by many volunteers. The VM's office is staffed to accept ticket and recording orders by phone, mail and from the chorus' web page (www.vocalmajority.com).

"The show committee does the leg work on everything from ticket sales to the number of shows we will do on a particular weekend," Rasco continues. "Their job is unsung but very integral to the success of the shows. If we don't sell tickets, it doesn't matter how good the show is."

7. Fan support from around the world

The VM is fortunate to count barbershoppers from around the world among its fans. Three of the chapter's current members are from the UK, another is originally from New Zealand, the wife of a member is from Australia (they met at the SPEBSQSA Convention in Anaheim and were married last New Year's Eve), and there are many members who have moved to the

About one quarter of the men competing in Kansas City for the VM had never before competed on the international contest stage.

gold medalist Guy McShan (*Innsiders*, 1976), who directs the *Texas Millionaires* (Fort Worth chapter)

- Dave Pratt, who first exposed the VM to coaching from the late Larry Ajer
- Sonny Lipford, special advisor and winner of nine gold medals
- Wes Dean, who is VP of music on the VM board of directors

As associate director, Greg Clancy continues to take a more active leadership role in the direction of the chorus. Greg has been a member since the age of 12, and is one of only 11 VM and Society members who have nine chorus gold medals. (The other 10 VM members are Bob Arnold, Dave Barrow, Brian Belcher, Mickey Bonesio, Jim Clancy, Dick Couch, Sonny Lipford, Jim Martin, Red McDonald and Jim Renfro.)

The spirit of the chorus

The camaraderie and brotherhood between Vocal Majority members is extraordinarily strong. The members and their wives enjoy spending time together. All of this pulls the members closer together, resulting in a belief that fellow members should not be let down.

"There's a strong desire to come through for each other. You don't want to let any of your brothers down," says Greg Clancy. That commitment has been nurtured over the years by Jim Clancy, as Greg adds, "Dad brings the best of every guy to the surface. He evokes warmth, love, and character. He reaches in and draws out qualities the men didn't know they had. During every performance, he connects with every guy. In Dad's words to the chorus: 'It's just you and me'."

Both the chorus leadership and membership learn new skills at each weekly rehearsal. Even with the record of nine chorus gold medals, there is

much to be done.

"With all the great songs we've sung, what's exciting is all the great music yet to sing," says Greg.

Jim adds, "Sharing this love of music with our audiences is the greatest thrill of all; and feeling it returned is truly magic. It's all about love."

But it's also about leadership, motivation, pure musical talent and an ear to hear what the perfect blend of four-part harmony should sound like. Recognizing his father's enormous talent for hearing notes as they are sung, and his father's natural ability to motivate and lead, Greg Clancy points out a truism that should be considered by every chapter in the Society: "A chorus will never exceed the expectation and ability of its director."

Jim, providing loving guidance and personal development to his son, adds, "it is reassuring to all of us to know that with Greg as the heir apparent, our 'Camelot' will live on." ■

"There is the indefinable feeling that comes when the chorus is 'in the zone' with Jim, and he paints wonderful sound pictures with us."

Dallas-Fort Worth Metroplex to become members of the VM.

Board member Mike Charles, who also conducts the vocal auditions for the chorus, was a member of BABS living in Bristol, England serving as a chorus director when his chorus invited Jim Clancy to coach them in 1982. International relationships continued with a performance in Canada in 1985, and in 1995, the chorus traveled to England to perform at the BABS convention in Harrogate.

Next May, the Vocal Majority will perform in Glasgow, Scotland, at the first-ever all-European barbershop convention as the international brotherhood continues. Naturally, the trip will require the fundraising of a large amount of money. One of the fundraisers involves selling tickets for a raffle with the grand prize of an all-expenses paid trip for two to Scotland and England with the VM (tickets are available from members or the VM office).

8. Support from wives and families

Finally, none of the success of the VM could be possible without the phenomenal support of wives and

family. One of our newlyweds, VP, Chorus Manager Bob Lange says that many wives are active in the business of the chorus as well, including the production of the chorus' shows.

"We have wives that staff our recording sales booth at every function, and we always have a number of wives listening through rehearsal. In addition, the wives gladly attend our social gatherings such as the Annual VM Banquet, Afterglows, Christmas parties, etc.," says Lange. "Many of the wives have come to enjoy their night off while we are rehearsing. If you want to really get a flavor of what our wives do for us, just stick with us at International competition and observe how they are there in force, entertaining us, putting our makeup on, encouraging us and in general, being wonderful."

As many members have said over the years, the VM becomes your extended family. Lange sums it up:

"There are a number of genuine types of pleasure to be achieved when you are a part of the VM. There is the camaraderie and friendship like a close fraternity, a brotherhood. There is the indefinable feeling that comes when the chorus is 'in the zone' with Jim, and he paints wonderful sound pictures with us. There is the excitement and joy of a responsive audience at our many shows. And Christmas will never be Christmas without VM Christmas concerts." ■



ON SATURDAY EVENING, The Vocal Majority treated the convention audience to "Joshua Fit The Battle Of Jericho." As the song builds toward its climax, the front of the chorus forms a small wedge and begins to punctuate every other measure with a loud stomp, symbolic of when "the walls came tumbling down." As the moving wedge grows in size and the music crescendoes, so grows the intensity of each "Boom!", until one wonders whether the stage itself will be tumbling down. Set to a stunning musical arrangement by David Wright and performed with typical VM flair, it's become the chorus's signature piece. Of course, The Big Chicken Chorus couldn't resist lampooning it in their contest set.





A younger chorus than three years ago

When the curtain opened on The Vocal Majority Chorus in Kansas City, there were several young men who were featured in the uptune, "Mardi Gras March." They have been referred to as "VM Sync," a spin on the hip-hop group 'N Sync. This year's contest package presented an opportunity to showcase youth like never before.

The average age of the VM has actually dropped in the past five years. From 1975-1995, the average age increased from 37-48 before dropping to its current level, estimated to be in the low 40s. While there was not a specific initiative to bring in younger members, a few events have naturally attracted some younger guys. For many years, the Vocal Majority has supported many Dallas-Fort Worth area high school programs and has been a financial and faculty contributor to the Harmony Explosion camps sponsored by the Southwestern District. In recent years, the sons of several VM members have joined the chorus, and others have been invited by their young friends.

Seven VM members are teenagers. Five of the six "VM Sync" guys had never appeared on an international contest stage. The increase in youth membership surged during 1999 with a couple of events that brought barbershop harmony and the Vocal Majority in front of high school students.

Youth Outreach/Harmony Explosion

Steve DeCrow, a VM member who is a music in-

structor and Southwestern District Youth Outreach clinician, has had the opportunity to be in front of several high school instructors and students and introduce them to barbershop music. DeCrow is quick to point out that the purpose of Youth Outreach and Harmony Explosion camps is not as a recruitment tool for chapters.

"We do this to support music education," says DeCrow. "If the young people want to join a chapter, great. But this is totally an independent decision on their part. Our goal is to give our young people an appreciation of a cappella singing—we just happen to specialize in barbershop, so that's what we teach them."

While Youth Outreach participation has helped pave the way for interest and acceptance from educators, the real excitement has been building at Harmony Explosion Camps. The Vocal Majority has contributed money to Harmony Explosion camps for several years.

In 1999, the Vocal Majority sponsored a high school quartet at a Harmony Explosion camp. Two of the quartet members, Mike Lane and Chris Wilson, who were both 18 at the time, later joined the VM. Lane, now 19, attends Brookhaven College in Dallas and is majoring in broadcasting. Wilson, also now 19, attends the University of Texas at Arlington where he majors in music education.

"I attended a Harmony Explosion camp, and that's how this love for barbershop started for me," said Wil-

An outsider's view of Jim Clancy at Kansas City

I studied that dude (Jim Clancy), watched him at their afterglow. He honors the youth in his chorus, pampers them, encourages them, he honors the wives, girlfriends and "significant others," he honors past members and has them all come up on the risers and sing with the current group. This Jim Clancy's name ought to be in the dictionary under the definition of "inclusiveness." He doesn't direct with his hands, arms, body—he directs with his heart, and his chorus is connected to that heart 100 percent.

Folks, the Vocal Majority is a *family*. That was my experience anyway. The warm fuzzies that were floating around that afterglow were the real deal. All I know is that the "energy" there with the VM, even knowing they had just won their 9th goodie, seemed genuine, healthy and a great environment for a anyone, especially a Barbershopper.

— Steve Ferrick, aka "Bear in Oz" (an ex-Californian now directing the **Sydney Harmony Chorus**)

son. "What I love about performing with the VM is the energy and excitement we generate, and the quality of sound is amazing. Performing in KC was my first gold medal and an experience I'll never forget."

"The brotherhood is great," adds Lane. "There is something about singing with a group that is the best in the world that's a feeling I can't describe."

Almost all of the "VM Sync" guys said performing on the contest stage was the fastest ten minutes of their lives.

"Even though there were nearly 10,000 people there, it almost seemed like we were there all alone," said Craig McCarthy, a 19-year-old University of Texas at Arlington student. "It was like a great dream that happened incredibly fast. In the excitement, it was just a blur."

Nineteen year-old Brandon Zogg added that, "all I remember was that I was a little nervous when the curtain opened, and a few seconds later it was over."

Father/son teams

For the father-son combinations, however, there are especially strong ties to the chorus. Most have said the bonds between them have never been stronger.

"We have become each other's best friend," said Bob Gooding, father of Chase Gooding who is now 16 but was 11 when he first auditioned for the VM. "How many fathers would love to say

that about their sons? How many kids can say that about their fathers? We have a relationship that most fathers can only wish they had with their sons."

"Sharing this one common interest has brought us closer together as adults than we ever were in the past," says Bill Lyle, whose son Christopher at age 24 is the oldest of the "VM Sync."

The Lyles were both members of The Virginians in Richmond before moving to Dallas a few years ago. Today, they partner in teaching the VM rookies choreography so new members can become riser qualified.

"Dad and I share something even grander than before," says Chris Lyle. "We are not only chorus members, we are both on the presentation team. Since I joined the chapter in 1998, Dad and I have trained around 30 to 40 new members."

The youngest member of the chorus is 14 year-old Elliott Elsner who performs in the "VM Sync" line. For Elliott, having his father in the chorus has meant that he and his father have more things to talk about. Elliott's father Phil admits to sneaking a peek at his son during rehearsals. It's an opportunity to watch the expression on his face and sense the emotions his son is feeling.

And some of the father-son combinations have contributed some extra ribbing for the father. "You have to push yourself to be better and better," said Brandon Zogg. "I pushed myself, and our presentation coach, Chuck Mitchell, told my dad (Steve Zogg) that he needed to take lessons from me!"

Not all young members came in through Harmony Explosion camps or by virtue of being the son of a member. The Vocal Majority's newest member (who joined just before the chorus' cut-off for qualifying to compete in Kansas City) heard one of the VM's recordings and was excited to join.

"I was just flabbergasted with the tight harmony, and I told my friend I was going to join within a year or two. Here I am at the age of 17 with a gold medal,"

says Kellan Hickman, a junior at Rowlett High School. "I love being able to make other people feel happy. Our music has touched thousands of lives, and that is very pleasing to me."

Big sound requires older singers

It would be short-sighted, however, to suggest that the success of the Vocal Majority is built only on young singers. Many of the chorus' members are in their 60s and 70s, and it is they who are credited with contributing rich, deep voices to brighter sounding youthful voices. VM associate director Greg Clancy believes firmly that the reason for the VM full sound is the mix of voices in the chorus.

"Youthful voices blended with mature voices makes for an incredibly full sound of rich vocal harmony," according to Clancy.

One of the members who was to compete in Kansas City is 80-year-old Red McDonald. Red physically trained and conditioned himself four hours a day for months before making the trip to Kansas City. But in a heart-breaking turn of events, after arriving in Kansas City McDonald pulled a muscle in his back and he removed himself from competing on the contest stage. Nevertheless, McDonald was recognized later by the chorus because of his spotless attendance record at rehearsals and heartwarming commitment to compete.

And, in a poignant moment after the contest, another honorary award was presented to Cheryl Diffie, whose husband, David, was supposed to go to international contest to compete for his fifth gold medal. Sadly, David Diffie, at the age of 55, suddenly died on June 29, just nine days before the Kansas City competition. To honor Diffie, his spot on the second row of the risers was left open during the contest, because every VM member knew that, in spirit, he was there, too.

Age has no limit in The Vocal Majority Chorus. From teen-agers in middle school, all the way to an octogenarian, 158 men of a wide variety of ages sang on the international contest stage in Kansas City. Their blended sound reflects both youth and maturity, and this combination of youthful and mature sound has once again been judged the best in the barbershop world. ■

Convention Trivia

Q: What distinction is shared *only* by AIC members Calvin Yoder, Doug "Nic" Nichol and Rick LaRosa?

A: All presented gold medals to Joe Connelly. ("After hosing me the year before," Joe says.)

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The road to success for Millennium

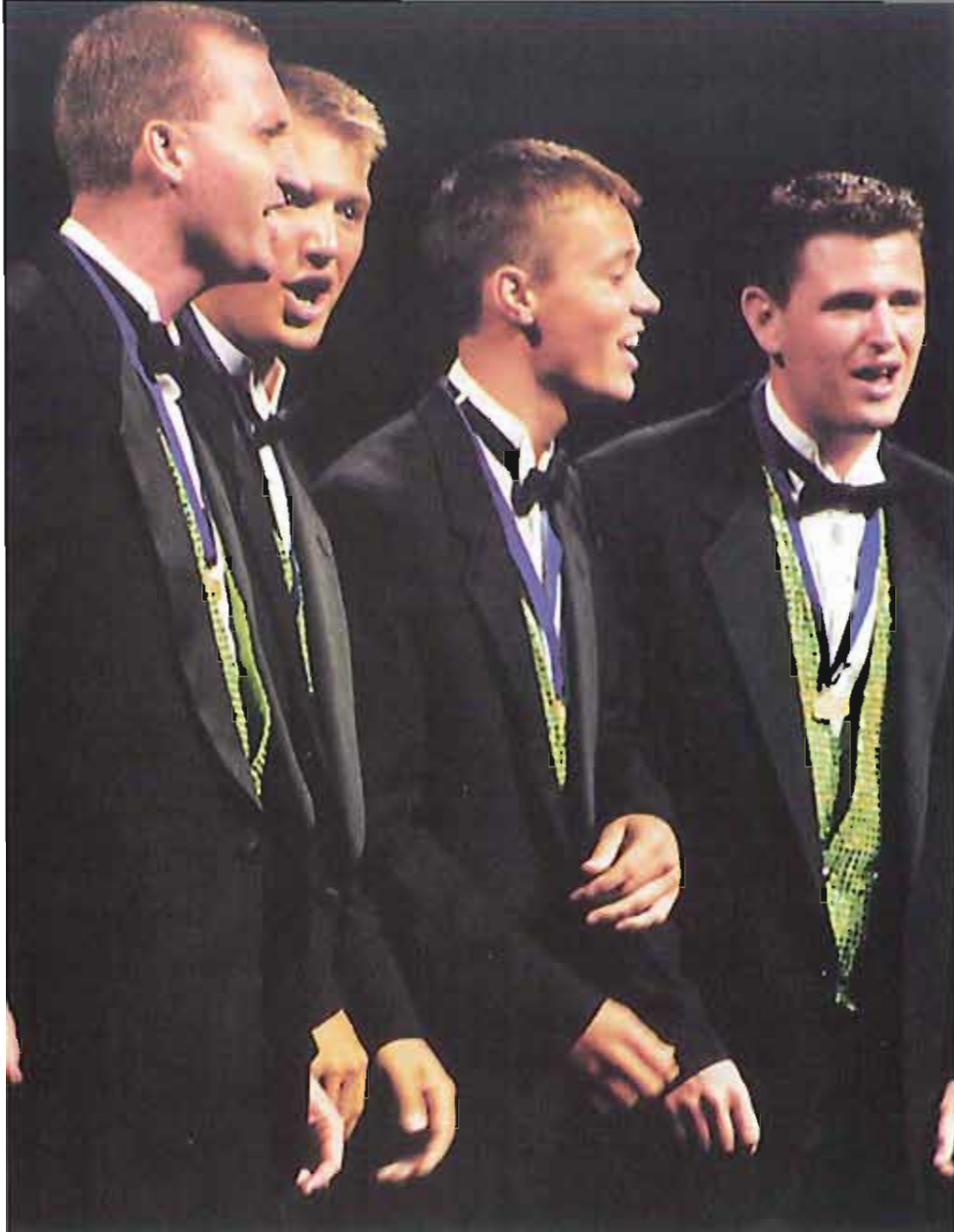
Millennium formed in October 1998 for the purpose of performing on tour as a small ensemble with the Northwest Missouri State University Celebration Show Choir. The members of Millennium are Eric Woodward, tenor; Soren Wohlers, lead; Kalin Tapp, baritone, and Sydney Libsack, bass.

Sydney and Soren went to high school together where they sang in a barbershop quartet until their sophomore year when Sydney moved to Minnesota. The two met again at NWMSU and auditioned into Northwest Celebration, where they met Kalin and Eric.

With a lot of barbershop experience among them, (Kalin sang with *The Bungee Chords* in the 1997 MBNA America Collegiate Barbershop Quartet Contest, Sydney is a third-generation Barbershopper and sang with *The Great Northern Union*, as well as singing in the high school quartet with Soren), the foursome decided to enter the 1999 collegiate competition. Eric was unable to compete in the district competition so Jim Clark filled in. The quartet finished third in the international competition in Anaheim, California.

This year, Eric rejoined Millennium and the four took another crack at competition. The quartet won the Central States Competition in April and began

Millennium got one of the few standing ovations when they represented the Society in a Boston collegiate a cappella show.



IN KANSAS CITY, Millennium won with a score that would have nearly qualified them for the international stage. Above, with collegiate gold medals, they got to perform on that stage in Kansas City. They are Kalin Tapp (B), Sydney Libsack (B), Soren Wohlers (L), Eric Woodward (T).

to prepare for the international competition in Kansas City in July.

Sydney Libsack tells of the quartet's journey through the victory in Kansas City and what the experience has meant to the four men:

"Millennium never expected to be so successful in the world of barbershop harmony, but more importantly the experience of winning the International gold is not the only asset we're taking with us. With the numerous hours of coaching from Darin Drown and Chris Droegenmueller, the musical experience, entertainment, and knowledge will be with us forever. The thrill of ringing barbershop chords, performing for hundreds of people (thousands at the international

competition!), representing our college, and being cheered on by the world's best music lovers is an experience nobody should turn down.

"As Millennium heads into this year as the current collegiate quartet champion, we hope to represent this wonderful Barbershop Harmony Society the best we possibly can. There is no better way to preserve this great Society than to share our love of music with each and every person we meet." ■



—by—
Sydney Libsack sings
bass with Millennium

Millennium shows collegians "real" barbershop

How has Millennium affected musicians who aren't familiar with "real" barbershop? On October 20th, the Society helped arrange for Millennium to go to Boston to appear at the East Coast Summit, a college a cappella jam featuring some of the best college a cappella groups from around New England. The following is a firsthand report from Jessika Diamond, an organizer of the event and a barbershop booster.



I confess, as excited as I was (even—tee hee—bullying the other organizers to get Millennium the closing slot) I was also a little nervous.

College a cappella is what I do for a living (Varsity Vocals, the national championship of collegiate a cappella) but in all the many college shows I see there's rarely (if any) barbershop, and what little there is usually barbershop-esque stuff by octets—not "true" barbershop. The other groups that night were large (eight to 16 people) pop groups, from Boston, and the audience was mostly "contemporary" fans or friends and families of the groups. Here we were, bringing in a barbershop quartet from Missouri no one knew.

Since most of the college audience has had little exposure to "real" barbershop (and since I keep sitting through discussions here where people question whether young people find barbershop cool), we had no idea how that was going to go down.

As Don Gooding (president of Mainely A Cappella), sitting across from me, can attest, there was *absolutely* nothing to be worried about.

After they finished their first song, "Jezebel," the applause was so loud, so heartfelt, so vehement, I physically recoiled* (in a good way) from the energy. Their second song resulted in a standing ovation, only the second or third of the night, though they were the eighth group to go on.

They (forgive the pun) struck just the right chord, mixing contestable tunes with covers like "Hooked On A Feeling," and showed an amazing versatility, talent and creativity.

I quickly made a mental note to thank Brian Lynch *profusely* for approaching me and Don in August with the idea of sending Millennium to the Summit.

I was sitting on the balcony but I have it on good authority—from the young man running the show—that the floor was littered with the other groups' jaws.

I don't know what kind of conversations they had with the other groups, but what some of us heard were things like "That was so cool!" and "We didn't know that could be so much fun."

So, on behalf of the Summit committee, let me publicly thank Brian for the suggestion, and Crystal Miller and Reed Sampson for making it happen. And on a personal note, I'd like to thank the guys for coming and being accommodating and fabulously easy to deal with, and Sydney in particular for being a good sport about me insisting on dragging him out onto the dance floor at 2 a.m. so I could say I'd danced with a member of Millennium. ■

Jessika Diamond is vice president of CASA (Contemporary A Cappella Society) and works out of the national headquarters of Varsity Vocals (the National Championship of Collegiate A cappella).

*"I have it on
good authority
that the floor
was littered
with the other
groups' jaws."*



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Above: a Disney World performance.

Right: The Dapper Dans of Disneyland.



The Dapper Dans of Disney World. Left, the Blue quartet; right, the Red quartet.



We had agreed for ages now that we should learn this song. Guests requested it often, but we didn't really know it. Our quartet knows more than 120 tunes, but not this old chestnut. We had learned the verse, and were warmed by the author's lyrical sentiment and melody:

*"My darling, I am dreaming of the days gone by,
But still I will remember, when I first met you..."*

As we sang, an elderly couple sitting in front of us took one another's hands and smiled at us. They just listened, nostalgically watching Main Street slip past as we sang "Down By The Old Mill Stream" for the first time.

It was another day in the park for the Dapper Dans of Disneyland Barbershop Quartet. Far beyond being a job, singing for a career is a rare privilege that very few enjoy. As we ride our four-man bike down Main Street USA, passersby who ask "What do you do?" hear "It's a living!" At least once a week, after singing a tag with a visiting Barbershopper, we're told, "I wish I had your job!"

Unlike virtually every other quartet in the Society, The Dapper Dans exist because they are employees of

Disney. Between Disneyland in Anaheim and Walt Disney World in Orlando, twelve lucky Barbershoppers sing full-time in The Dapper Dans, and many more perform as subs and in other vocal groups in the parks.

FYI

Wanna sing at Disney?

Ever since Walt Disney said, "I'd like a barbershop quartet on Main Street USA," vocal harmony has been a part of the parks. There are numerous opportunities to perform. Learn about auditions:

- disney.go.com/DisneyCareers/
- Walt Disney World Audition Hotline: 407-397-3220
- Disneyland audition hotline: 714-781-0111
- www.dapperdans.com for information on the quartet, its history, and links to recordings
- dapperdanswest@cs.com, Contact Shelby Grimm

Over the years, quartet members have been hired as a group or singly, but it has always been with an eye toward providing a specific entertainment experience to guests at the parks. The success of these groups illustrate well the entertainment values we learn and practice as barbershop singers.

"How can I get started at Disney?"

A singing career starts with the basics: music theory, structure of harmony, sight-reading, dance and stage presence all contribute. Versatile Dapper Dans perform in a number of musical groups, from jazz quintets to musical theatre to recording projects and television. The more time you invest in diversifying your talents, the better.

Getting in the door—that's some combination of the big three: talent, persistence, and luck.

For me, becoming part of the Dapper Dans was the natural extension of a life as a performer. I had started in church children's choir at age 4, in musical theater at age 5, and had my

own barbershop quartet at 16. By the time the Disney opportunity came along in 1986, I was a 15-year veteran of stage performance with Debbie Reynolds, and had already done some gigs with Disney. When Stan Freese of Talent Bookings called to tell me they were re-forming the quartet after a two year layoff, I was ready. "Can you tap?" he asked. "Sure!" I've been at it ever since.

For Chad Bennett, the most recent addition to the Florida Dans, persistence was the key. Chad had sung with 1993 collegiate champs Heritage Sta-

tion before relocating to Orlando to pursue a career with Disney. "I was hired by Walt Disney World in January 1998," he reports. "I went to the casting building and asked for whatever was available. My first job was in Epcot as a boat skipper, taking whatever was offered

so I could get into the parks anytime I wished.

"On my off days, I visited the Dapper Dans. I listened to the quartet and learned their music. Each time I learned a song, I asked to sing it with them ... and I gradually learned the Deagan Or-

At least once a week, after singing a tag with a visiting Barbershopper, we're told, "I wish I had your job!"

TO POINT OUT THE OBVIOUS, the Dapper Dans do a lot more than sing—they're all-around entertainers who joke, perform, and interact with the audience to help them linger and have a great time.

Barbershop roll call (sound off now!)

Who's who in Disney vocal music

Disneyland - Anaheim

The Dapper Dans

Tim Reeder ^(T)

Shelby Grimm ^(L)

Bill Lewis ^(B)

Jim Campbell ^(S)

Walt Disney World - Orlando

The Dapper Dans

Blue

Dan Bullock ^(T)

Neel Tyree ^(B)

Aaron Stratton ^(L)

Paul Hesson ^(S)

Red

Chad Bennett, ^(T)

Steve Culpepper ^(L)

Joe Hudgins ^(B)

Keith Hopkins ^(S)

plus ... subs Aaron Ledger, Harold Nantz, Mike Pueschel, Roger Ross

Epcot

Voices of Liberty

Tony De Rosa

Gary Lewis (ret.)

Kevin Miles

Disney/MGM Studios

Four For A Dollar

Marshall Webb



gan Chimes, too.

"They needed a multi-purpose sub, so I learned tenor, lead and baritone for every song I could handle. I finally auditioned for Russ Jordan of Talent Casting, and I was hired as a sub for the Dans. I subbed for two years, and when Buddy Seeburg retired in March 2000, I was offered the full-time tenor position."

Versatility means more opportunities

That same versatility has been a key part of the west coast Dapper Dans survival through the years. Where the Orlando park has a larger budget commensurate with its size, the Anaheim staff has experienced ups and downs through the decades, including a brief hiatus in the 1980s when there was no quartet. The rebirth of the Dapper Dans in 1986 came at a time when Disney inaugurated a series of themed events that transformed the park. The quartet adapted by developing new acts that fit the themes and kept the group out in front. As "Danny & the Dappers," we sang doo-wop; we morphed into the "Toontones" to perform a raucous "Welcome Blast" show in Toontown; we've sung sea chanties, western songs and cartoon jingles.

More recently, the quartet has developed a new identity. Shedding the striped costumes, the quartet now lives its life as four citizens of Main Street USA—constable, barber, grocer and banker—who break out into song as a barbershop quartet eight times a day. Again, by adapting, the Dans have survived and thrived—to-day it's a full-time gig, year round.

Making a career in show biz

Of those key elements—talent, persistence, and luck—you can control the first two, and the third often arises from that work. As the old saying goes, "The harder I work, the luckier I get." From the lessons of the Dapper Dans, you may find yourself pursuing a show biz career. Opportunities abound at Disney and theme parks across the nation for singers with harmony experience. Keep singing, and honing your dancing and acting skills, and you may develop the stage presence and talent to become a future addition to the Dapper Dan tradition. ■



—by—
Shelby Grimm is leader of
The Dapper Dans of
Disneyland. He can be
reached at
dapperdanswest@cs.com

Disney provides quality a cappella

*Reprinted with permission from
The Contemporary A cappella
News, August/September 2000*



Walt Disney World.

For many people, summertime means vacations—and for millions every year, vacation means a trip to Orlando, Fla., to visit Walt Disney World. While most people likely make the trip for the rides and other such attractions, they're often enthralled by the high-quality shows presented, as well. This can be particularly true for a cappella fans, who can find great vocal music by four different a cappella groups at three of Walt Disney World's four major parks.

"The guests really appreciate the technique of music in these groups," said casting director Russ Jordan. "I'm very proud of the talent we have in all four of these groups."

In the Magic Kingdom, the Dapper Dans greet patrons almost immediately upon entering the park, as they perform in various locales along Main Street U.S.A. This four-man group sings traditional barbershop numbers, fitting in well with Main Street's nostalgic, turn-of-the-20th-century ambiance. Out at Disneyland in Los Angeles, another barbershop quartet strolls Main Street, also going by the name Dapper Dans—Disney owns the name.

Moving over to Disney/MGM Studios, the music moves forward several decades with Four For A Dollar. This quartet, known in the a cappella community as Return To Zero, sings a variety of pop, rock and doo-wop as they provide the pre-show entertainment for the "Beauty and the Beast" stage show at Theater of the Stars.

Traveling through the many national exhibits of Epcot Center, a popular stop is The American Adventure, where two very different groups perform in the rotunda.

The more established group, known as Voices of Liberty, have performed at Epcot for 17 years. Clad in colonial period costumes, this nine-voice mixed group sings an "Americana" repertoire of patriotic songs, folk songs and the music of

such composers as Stephen Foster. Derrick Johnson, a well-known name in arranging and choral circles, was the group's founder, primary arranger and music director until last year.

"Voices of Liberty's united sound has become well known and respected for the past two decades," said Michael Korkis, Epcot's general park show director.

The newest group at Walt Disney World is American Vybe, featuring four men and four women singing eight-part vocal harmony, with a stand-up bass. "They perform swing, gospel, hip hop, worksongs and other styles that represent the wealth of musical contribution in America," said Korkis.

In addition to their regular venues, all four groups perform for various special events, such as holiday celebrations and private convention parties, around the Disney properties. Jordan attributes part of the groups' success to this flexibility. "They have the ability to perform a lot of different styles in a lot of different locations," he said.

Jordan said fans can "absolutely" find an a cappella show somewhere in the Disney parks on any given day. Although most of the groups typically perform five days a week, the Dapper Dans, who are double-cast, can be seen seven days a week. To assure this constant availability of entertainment, they maintain lists of substitutes for all the groups—from part-time performers in the Orlando area to performers in other Disney shows. American Vybe, for example, has as many as 20 singers who know the music and show, although only eight perform at one time.

"I'm very proud of our a cappella groups. They're a lot of fun for me to watch," Jordan said. "I love listening to them."

"They're all quality productions, and a surprise—something people don't expect to see. They exceed our guests' expectations." ■

—by—

Beth Olliges is editor of the Contemporary A cappella Newsletter and a lifelong Disney fan.

How sweet it is!

It is a very simple process, really. A barbershop quartet arrives at a specified location, sings two songs to an often red-faced, sometimes tearful, recipient, presents a flower, card or candy to the person, perhaps a Polaroid photo is taken, and the quartet exits, heading out to repeat the process at yet another location. Total elapsed time, perhaps 10 minutes.

What is it that women (and many men!) find so endearing about receiving a Singing Valentine? The emotion of the day? The ingenious lyrics of the songs? A little smugness as if to say, "See what my man did for me? Aren't you just a bit jealous?"

Whatever it is, Singing Valentines can be big business and a big boost for the chapter coffers.

The secret to success is planning... make that early planning. Now is the time to dust off that Singing Valentines Manual (Stock no. 4058/\$10). Valentines Day falls on Wednesday, which means businesses will be open and that's good for SV business.

The manual can help even novice chapters be successful. Be prepared to receive a lot of calls—return them all. Plan and plan some more. Scheduling and routing is critical... don't have quartets crossing paths. Many chapters have found that assigning quartets to geographical areas smooths out the deliveries. If you schedule a delivery at a specified time (most chapters charge a premium fee for this service), be on time.

Have a non-quartet driver drop off the quartet while he or she finds a parking place. The driver or a sixth person can serve as photographer. Have a cell phone to take late delivery orders (or to phone in the event of a breakdown).

Quartets need to be well rehearsed and *auditioned*. You have an obligation to your customers to provide the best performances possible. Start now. Pick the music and the quartets. Don't just take four guys who say they want to sing. If your chapter is fortunate to have several volunteers, take the time to match the voices in each group. Pickup quartets can do a great



THE PUEBLO COLORADO chapter got a lot of attention with this roadside ad, which is fully weatherized and includes photo enlargements of the quartet's faces.

job... the music team or music director should take an active role in helping the groups succeed.

Publicity

Of course, none of this works if no one knows about it. Publicity and advertising are critical to success. Naturally, the more creative you can be, the more attention that is drawn to your program. Attend service club meetings (Kiwanis, Rotary, Lions, etc.) early in January, and give away a Singing Valentine at the meeting. It is a great way to increase the orders. Radio station giveaways are also great publicity and will usually get you on the air without any difficulty.

If you sing for a politician or other prominent person, arrange media coverage. It will help you the following year. Some chapters have surprised local television personalities on air. Tent cards, flyers or posters placed at the florist shop that supplies the chapter's flowers, are very beneficial.

Finally, register your chapter online with *SingingValentines.com*, the Society's national referral service.

Registration is now open. *Note: if you were registered for 2000, you need to re-register for 2001. You can confirm the information from 2000 and it will then be activated.*

It's difficult to decide who's having more fun, the recipient or the quartet. Many foursomes will find it difficult to sing if the emotion of the moment catches them off guard. But that, too, is part of the joy.

—by—

Reed Sampson is SPEBSQSA's public relations manager

An action shot put this St. Cloud, Minn. quartet in the newspaper. This Salt Lake City quartet delivered a Valentine to Utah's first lady on Governor's orders. Combine the action of the first shot with the name power of the second, and you'd have the ultimate publicity photo!



Tips

1. Plan early
2. Register with *SingingValentines.com*
3. Select music
4. Pick quartets
5. Rehearse & audition quartets
6. Pick an office crew
7. Identify drivers & vehicles
8. Advertise & promote
9. Order supplies (cards, flowers, candy)
10. Get cameras, film, batteries, photo holders



Success times 20 for Ontario food banks

Barbershoppers net 20 times more donations than in previous years

From ordinary origins, we were blessed to see our dreams of what the event could be come true. The idea originated seven years ago when the St. Thomas, Ontario chapter hosted the first Ontario District West Division concert, with local artists donating their services in a wonderful afternoon concert that raised about \$500 for local hunger programs.

My quartet, **Grateful Heart**, had agreed to be the event's organizing committee for the 1999 concert. (The quartet consisted of Don Pyper, Fred Beattie, Doug Ellis and Peter Firth, who were joined on the committee by Bev Pitch and talented communicator Dave Aitken.) When we started to plan the 1999 concert, my quartet stopped me when I led them toward duplicating what the concert had been in the past. We proceeded to pray and dream about what this event could be.

This concert has always built tremendous goodwill between the performing Barbershoppers and the community. The scope for 1999's event resulted in a huge increase of goodwill, with a much larger public. Long-term relationships have been formed with key city musicians (not yet Barbershoppers). Youngsters involved learned what a joy it is to "Sing ... for life."

How our prayers were answered would fill a book, but in the interest of brevity, look to the right at the list of dreams fulfilled!

Element	Usual result	1999 result
Corporate sponsors (paid all costs of concert)	None	Six
Concert seating	200-300	1000-1200
Grade school participation	None?	Finest children's choir in city (70 children)
Secondary school participation	None?	Finest teenage madrigal choir in city
Church choir participation	Host church	Host church
Instrumentalists (for variety)	None?	Adult and youth handbell choirs
Female Barbershoppers	None?	70-voice division silver medalist chorus
Media sources (free publicity)	-Church bulletins (1) -Newspaper exposure (3)	- Church bulletins (19) - Church speakers (8) - Radio D.J.'s (2) (one was emcee) -Cablecast bulletin board -Television community service announcements -Correspondence with Society chapters/performers/officers -On-air interviews with Cable TV -Newspaper exposure (12 different ways) -Posters (200)
Hunger programs helped	1	19
Ticket price	\$2 to \$5 donation	\$10
Net funds raised	Approx. \$500	\$10,200

*-by-
Doug Ellis
has been a
chapter
president,
a contest
judge, and
a judging
category
specialist*



The Pottstown, Pa. chapter was recognized for 15 years of continuous community service for the Geriatric and Rehabilitation Center located in Montgomery County, Pa. Pictured with Charles Lehman and Sylvester Buszta, Pottstown members, are a senior citizens group, The Gospel Four, and County Commissioners Richard Buchman, Mano Mele and James Maza.

Whose life have you changed today?

When you come to the end of the year and reflect on all that you have accomplished in 2000, will support of the Barbershop Harmony Society's charitable mission be listed as one of your personal accomplishments? Or will it be another one of the things that you just never got around to doing?

Our 2000 Harmony Foundation General Fund Campaign Honorary Chairman, Dick Van Dyke, has sent each of you a letter asking you to do your part to support the charitable mission of the SPEBSQSA. Have you responded? Please don't miss this chance to be a part of something that will ensure that future generations can experience the joy of singing that has been a central part of the lives of our 33,000 members.

During the past several years, in addition to supporting the residential students at Heartspring with partial scholarships, Barbershoppers have made significant progress in leading the cause of encouraging vocal music in our schools and communities. We have funded more than 15 Harmony Explosion



camp, which provided more than a thousand young men and their music educators a weekend of traditional choral music and barbershop harmony education and fellowship.

Through your contributions to the General Fund, Harmony Foundation also has been able to make 32 grants totaling nearly \$200,000 to community and school music projects. The grants have been awarded to projects in 18 U.S. states, the

District of Columbia and two Canadian provinces (representing 15 of our 16 districts). We estimate that nearly 10,000 people (mostly young people) have directly benefitted from the grants and more than 50,000 (parents, audiences, etc.) have indirectly been touched by the grants.

Our 2000-2001 charitable theme, "Brother, Can You Spare A Dime," challenges us to put the words of "Keep The Whole World Singing" into action. Only when each Barbershopper rises to meet this challenge will we truly be able to say that the Barbershop Society, as one voice, is committed to make music available for everyone to Sing ... *for life*.

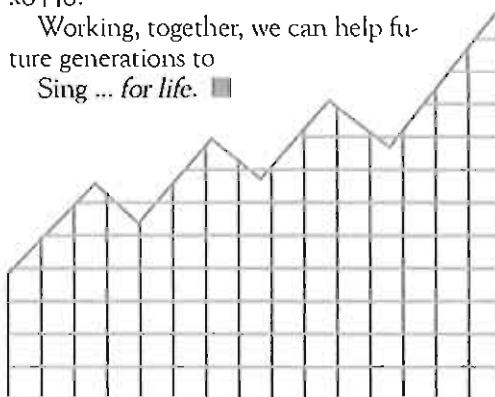
Stock market growth can help Society

Do you have some stocks or bonds that have grown in value during the past few years? If you directly transfer some of these appreciated securities to a charity such as Harmony Foundation, you may be entitled to a charitable tax deduction for the full market value of the securities, and avoid the capital gains tax. This could be an easy way for you to provide a generous gift to SPEBSQSA and obtain a nice tax deduction for this year. Depending upon your individual circumstances, certain restrictions may apply, and we suggest that you obtain professional counsel before making such a transaction.

Harmony Foundation, Inc., was incorporated in 1959 as the charitable arm of the SPEBSQSA, Inc. The Foundation has been the conduit for all of the Society's charitable activity ever since. The Foundation also manages the "Keep A Melody Ringing" (SPEBSQSA) Endowment Program, which provides a pool of funds that can help to keep the Society alive for future generations.

Harmony Foundation accepts direct transfers of capital assets such as stocks and bonds to any of its funds, and can assist with these transfers. If you would like information about making a direct transfer of securities to benefit SPEBSQSA, please call Development Director Larry Gillhousen at 800-876-SING x8448.

Working, together, we can help future generations to Sing ... *for life*. ■



FYI

Who can you help?

What can you accomplish through the General Fund?

You can help:

- Provide sheet music for a school chorus
- Preserve a barbershop harmony artifact
- Send a high school student to a Harmony Explosion Camp
- Further the research of music as therapy for a handicapped child
- Establish an inner city youth choral program
- Provide a positive environment for thousands of children

These are only a few of the many ways in which YOU can impact the future of the next generation. Please help us help others Sing ... *for life*

A mathematical and musical pair-o-docs

Jim Henry becomes the year's second quartet champ to earn a music doctorate

Anyone who knows Jim Henry, bass of **The Gas House Gang** (1993 International Champion), knows that he's constantly trying to reach higher and farther—and you'd have the same problem if you had his lack of height. But he's been reaching for academic heights as well, as he recently earned a Ph.D. in music from Washington University in St. Louis.

There was only one snag along the way: his dissertation was beyond the general knowledge of most of his music professors: "The Origins of Barbershop Harmony: A Study of Barbershop's Musical Link to Other African American Musics as Evidenced Through Recordings and Arrangements of Early Black and White Quartets." (You know, someone ought to set that catchy title to music!)

Enter David Wright, professor of mathematics at Washington University and famed barbershop arranger, director and—most importantly—barbershop historian. One of Jim's professors knew David was involved with barbershop, and suggested that he act as Jim's academic advisor.

For David, it was his first time to supervise a dissertation outside the field of mathematics. However, despite the differences in their fields of study, in no time David and Jim were working together like they'd known each other for years—which makes sense, considering that they've been directing each other in the **Ambassadors of Harmony** for years, not to mention that Jim's quartet performs scads of David's arrangements.

This spring, Jim successfully completed and de-

fended his dissertation, and his work was highly commended by all the faculty on his defense committee. Jim's feat also marks the second time this year that a music doctorate has been awarded to a Society champ. Earlier in the year, Ben Ayling, bass



of **The Ritz** (1991 International Champion) finalized his doctorate—and with a barbershop-related dissertation as well.

Next time you see Ben or Jim, be sure to congratulate them for their accomplishments. And if you're flagging down Jim, please try to remember that, in spite of his own self-deprecating wit, "Hey, Shorty!" is no way to address an esteemed professor of music. "Hey, Dr. Shorty!" will do just fine.

A \$6,300 chapter show net profit before the first ticket is sold

The **Fun Center Chordsmen** mean business. When they wanted solid music direction, they snagged the championship lead of **Yesteryear** (1997), Mark Blake. And when they wanted a profitable spring show, the chorus members netted a \$6,300 profit from their show program alone. (That's on top of ticket sales!)

How did they do it? Public Relations Chairman Tom Nixon explains:

"Our 42 chapter members sold more than \$8,600 in ads in the program, which cost \$2,300 to print ... thus, the \$6,300 profit. We sell full-page ads (5" x 8") for \$120, half page ads for \$60,



quarter pages for \$30, and have a sponsor listing for just \$10.00. We charge a \$5 set up fee if the advertiser does not have camera-ready copy. The entire chorus pitches in to help, and we award prizes to the top ad salesmen. One member, Ray Pryor, sold more than \$1,900. We're located in Mansfield, Ohio, a city of about 55,000, but sell ads in all of the surrounding towns where we have members."

The program is nicely printed and unusually thick, with 88 pages total and a whopping 200 advertisers. If they can do it, what can your chapter do?

What's in a name? Sometimes, some extra \$

How often has someone called your quartet and said essentially the following: "Hi, we don't need your quartet to perform—we just like your name so much we want to send you some money"? If you're a member of **Acappella Fellas**, the correct answer to that question would be: "It's happened only once this year, so far."

Representatives of the NBC sitcom "Veronica's Closet" made such a phone call this earlier this year. The writers and producers at Warner Brothers Studios contacted the Acappella Fellas directly from the set to ask for the quartet's permission to use the name, which is a registered trademark owned by the group. The show's production team found the name during an Internet search and liked it so much that they decided to incorporate it in one of the show's episodes.

For whatever reason, members of the quartet consented to the notion of getting paid to be given a form of national recognition. However, one could say they



GREAT NAME, GREAT PHOTO: David White ①, Rod Reynolds ①, Allen Finley, III ②, Dennis Kimbleton ②

were simply getting back some of the bread they've been casting on the waters over the years—the quartet is the Dixie District's number one quartet for charitable giving, the beneficiaries being Heartspring and Econoforce of Hickory. The quartet members are all part of the Carolina Moonlighters Barbershop Singing Chorus.



Reggie Mobley, center, tenor of 1999 MBNA America Collegiate Barbershop Quartet Champion Station 59, appeared in a summer stock production of "The Music Man" at the Lincoln Amphitheater in Evansville, Indiana. Mobley sang tenor in the "school board" quartet and alternated in a role as one of the townspeople. Mobley is a true counter-tenor, and is a performance major at the University of Florida in Gainesville. □

CHAPTER ETERNAL

Society members reported as deceased July 1 through September 30, 2000.

Cardinal

Bishop, J. Robert
Columbia City, IN
Evans, Robert J
Evansville, IN
Smith, Stuart D
Columbia City, IN
Tucker, Rollie R
Evansville, IN

Central States

Beeler, Mace H
Joplin, MO
Daniel, Carl M
St Louis Suburban, MO
Ellis, Ralph H
Chanute, KS
Hamel, Robert D
Dubuque, IA
Martin, John P
Wichita, KS
Morse Jr, William E
Davenport, IA
Shelton, John L
Davenport, IA

Dixie

Lewis, Jimbo D
Memphis, TN
Permar, David R
Wilmington, NC

Evergreen

Jordan, Hal
Greater Vancouver, BC
Kroon, Robert A
Oregon Mid-Coast, OR
Marquardt, William A
Havre, MT
Putnam, Robert P
Juan De Fuca, WA
Rinroul, Larry W
Greater Vancouver, BC

Far Western

Arthur, Robert L
Frank Thome
Brooks, Clayton B
Davis-Vacaville, CA
Chelemados, George L
Santa Cruz, CA
Conner, Dennis P
Fresno, CA

Cumbey, Jack
San Diego, CA
Dosek, Jerome J
Rancho Bernardo, CA
Dosek, Jerome J
San Diego, CA
Groves, Arthur L
Fullerton, CA
Halupa, Paul
San Diego, CA
Jones, Gaty L
Paradise Valley, AZ
Seymour, Richard A
Irvine Chapter, CA
Thompson, George
Lompoc, CA
Santa Barbara, CA
Williams, Roger B
Reno, NV
Wyckoff, Oliver A
South Bay, CA
Frank Thorne
Dick, Richard D
Frank Thorne - T
Illinois
Baxter, Ralph
Bloomington, IL
Faye, Harry P
Peoria, IL
Kastor, Kenneth
Bureau County, IL
Swan, Clore E
Chicago No 1, IL
North Shore, IL
Johnny Appleseed
Buchter, Jeremy A
Maumee Valley, OH
Davidhizar, Warren J
Johnstown, PA
Ewry, Charles S
Grand Lake, OH
Ferguson, William S
Springfield, OH
Heierding, Frederick H
North Olmsted, OH
McDonald, Vernon L
Canton, OH
Moffitt, Denton E
Loganairre, OH
Rosmarin, Herbert P
Buckeye-Columbus,
OH
Todd, Henry C
Saleu, OH
Weider, Robert W
Pittsburgh North Hills,
PA
Weisser, Frank J
Pittsburgh South Hills,
PA
Land O' Lakes
Dick, Richard D
Minneapolis, MN
Horner, Al E
Brandon, MB
Steinke, Robert W
Albert Lea, MN
Tiller, Harry
Brandon, MB
Mid-Atlantic
Benson, Charles T
Harford County, MD
Colestock, Charles R
Hanover, PA
Colgan, John R
Richmond, VA

Dahlen, David G
Bucks County, PA
Dettmore, Joseph J
Wilkes Barre, PA
Dougherty, Eugene V
Montclair, NJ
Dougherty, Eugene V
Rahway Valley, NJ
Merritt, Thomas
Dundalk, MD
Pfeiffer, Robert E
Montgomery County,
MD
Schmidt, William S
Montgomery County,
MD
Sheets, William M
Fairfax, VA
Stanko, John E
Dundalk, MD
Stubbs, Eugene A
Fredericksburg, VA
Northeastern
Carr, Brian L
Keene, NH
Costa, John R
New Bedford, MA
Dickinson, D Stephen
Frank Thorne
Dickinson, D Stephen
Central, CT
Hatfield, Don A
Kentville, NS
Hickey, Thomas M
Boston, MA
Kelley, John J
Gardiner, ME
Kozlowski, Edward J
New Haven, CT
Minahan, William
Bridgeport, CT
Ontario
Climo, Robert B
Peterborough, ON
Petrus, Ted
Stoney Creek, ON
Udall, Edward
Sarnia, ON
Pioneer
Freeman, Joe B
Kalamazoo, MI
Gibb, Douglas B
Windsor, ON
Goodall, Raymond E
Flint, MI
Hancock, John
Huron Valley, MI
McDonald, John S
Huron Valley, MI
Platt, Henry D
Alpena, MI
Shull, Wayne T
Milford, MI
Wojahn, James E
Holland, MI
Rocky Mountain
Collier, Weber
Pueblo, CO
Rose, Glen
Grand Junction, CO
Seneca Land
Lyboldt DDS, Howard F
Rochester, NY
Marriott, Donald A

East Aurora, NY
Thomas, Robert E
East Aurora, NY
Buffalo, NY
Southwestern
Hathaway, James E
Chordsmen, TX
Thomas, Leroy B
Greater Fort Smith, AR
Sunshine
Faye, Harry P
Naples, NH
Kendall, Wm. Vernon
Fort Lauderdale, FL
Peck, John R
Melbourne, FL
Rosmarin, Herbert P
Martin - Sr Lucie, FL

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The Famous "Cartoon Aloha Shirt"

The "Cartoon Aloha Shirt" was designed with unique Barbershop art from the annual shows of the Sounds of Aloha chapter.

The Shirts are:

Royal Blue or Red on White
All shirts are button down front
65/35 Poly-Cotton
S, M, L, XL, 2XL and 3XL
\$38.00 Plus
\$3.00 Shipping & Handling

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Phone () _____ W or H ?

Two huge events. One great place. Find out why they call it Music City, USA.

Nashville 2001 Festival & Convention Registration

Use this form to register for either or both events. Enjoy Early Bird rates through 12/31/2000, and regular rates until 6/1/2001.

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: card account #	VISA MasterCard	check expiration date (MM/YY)	money order

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



June 30-July 2: Sing 2001, an A Cappella Celebration
Tickets for each show \$35, or all three nights for \$90.
All seats reserved.

Saturday, June 30: The Gas House Gang, Malaika, Chanticleer, GLAD		tickets @ \$35	\$ _____
Sunday, July 1: The Edlos, The House Jacks, Showtime!, m-pact		tickets @ \$35	\$ _____
Monday, July 2: Big Chicken Chorus, FRED, Riptide, For Heaven's Sake, Swingle Singers		tickets @ \$35	\$ _____
Sing 2001! All Shows Pass — see all three for just \$90!		tickets @ \$90	\$ _____
SUBTOTAL of Sing 2001 Festival Events			\$ _____



July 3-8: 2001: A Barbershop Odyssey – SPEBSQSA's 63rd Annual Convention
Your registration includes a reserved seat for all three rounds of the international quartet contest,
and the international chorus contest, a name badge and convention program.
Order tickets for college contest, World Harmony Jamboree and AIC shows from the January 2001
issue of *The Harmonizer*.

Adult Early Bird (Save \$15 if postmarked by 12/31/00)	@ \$85	\$ _____
Adult Regular (postmarked after 1/1/01)	@ \$100	\$ _____
Junior (under age 12) Early Bird (Save \$12 if postmarked by 12/31/00)	@ \$43	\$ _____
Junior (under age 12) Regular (postmarked after 1/1/01)	\$50	\$ _____
SUBTOTAL of SPEBSQSA Convention Registrations		\$ _____
Add \$3 postage & handling for each eight events ordered. (Example: 2 Singl concerts for 2 people + 2 convention registrations = 6 registrations = \$3)		\$ _____
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. **Registra-
tions may be transferred to another person, but they are NOT refundable. No phone orders, please.**

The Aliens Have Landed

One of the most hilarious contest performances ever caught on video. Hundreds sold. Shown regularly at Harmony College.



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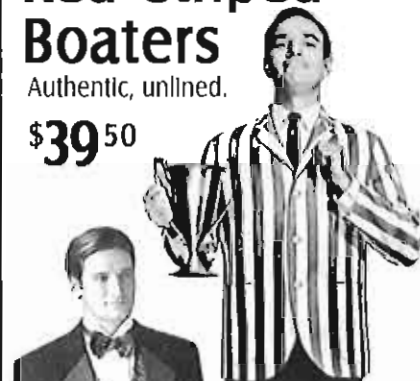
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THE TAG

Joe Liles, Tagmaster

Yet *another* classic tag from The Confederates

Winter time is right around the corner. We have already had a bit of snow here in Wisconsin ... didn't last long, but we got the message. Summer and fall are behind us; made me think of a tag by Bill Busby, that talented baritone singer and creative arranger of the 1956 international quartet champ, Confederates.

However, this tag really isn't expounding on the weather, I think. We have a metaphorical lament of epic proportions, methinks again. We know spring, summer and fall will be returning. But in this lyric, with the combination of two powerful words, *good-bye* and *forever*, it appears that more than the honeymoon is over!

Don't we just love the maudlin and effu-

sively sentimental situations? Yep, just as much as the country and western songsters.

(Whatever happened to my pickup truck, anyway?)

Sing this one soft and tender-like.

Good opportunity to practice that light head tone stuff. I

have enjoyed singing this rag

for many years ... give it your best shot ...

with three others, of course. ■



No, we didn't plan to run three consecutive Confederates tags, but aren't you glad we did?

GOODBYE FOREVER

Words, Music and Arrangement by BILL BUSBY

Tenor Lead

8

1 2 3 4 5

Good - bye for - ev - er. It's o - ver, I know. Love's warm sweet

Bari Bass

8

6 7 8 9 10

weath - er has turned in - to snow. The love - li - est time of the

11 12 13 14 15 16

year has gone.

IT'S THAT TIME OF YEAR, GATHER ROUND GET NEAR...



Acoustix is one of the most consistently impressive barbershop groups performing today. "Cool Yule," their first holiday-themed recording, will add to their legend. Greg Volk arranged several songs, including "You're A Mean One, Mr. Grinch," (sung by bass Joel Rutherford, who also contributed two arrangements). Two Beach Boys scores, "Auld Lang Syne" and "Little Saint Nick," and a Mervyn Warren (of Take 6) chart, "The First Noel," show the quartet's burgeoning versatility, and it sounds great. For those listeners who prefer Acoustix to stay close to their barbershop origins, the locked-in chords of "O Little Town Of Bethlehem" and "Mary Had A Baby" will be a treat. – **PRIMARYLY A CAPPELLA**

This terrific holiday album shows off the diverse musical talents and tastes of this men's quartet that has expanded beyond its barbershop champion roots. Among the highlights: a definitive performance of "You're A Mean One, Mr. Grinch," Mervyn Warren's arrangement of "The First Noel" that has them sounding like, well,

Take 6; shades of Singers Unlimited as sibling Wendy DeCrow joins them on a gorgeous performance of "The Christmas Song;" and "Mary Had A Baby," arranged by barbershop legend David Wright, which highlights the Acoustix dynamic range from tender crooning to heaven-opening, swelling swipes. And be prepared for the big band joining them for the title tune, a Steve Allen original - very cool indeed! – **MAINELY A CAPPELLA**

What can I say? It's Acoustix. Enough said. Acoustix once again has released an amazing album. This one however, if you couldn't tell by the title, is a collection of some of the most inventive arrangements of Christmas music around. Most songs here make your mouth drop with the amount of talent these guys possess. Absolutely perfect tuning that sends chills down your back. It's also nice how they're able to switch from pure jazz to barbershop quartet and everything in the middle. My personal favorite is "You're a Mean One Mr. Grinch", arranged by Greg Volk and sung by Joel T. Rutherford. It's an interesting arrangement that avoids the all too common problem of mixing up the words by cutting out some verses while adding a spoken section that adds a whole new dimension to the song. It's also proof that, in my opinion, Joel T. Rutherford is the best bass in the business. Being a Christmas album it's not something one could play all year long, but as far as Christmas albums go, this is one of the best that I've heard. It's full of a nice variety of music that is fun and pleasing to listen to. There are also many parts that you'll have to stop what you're doing just to enjoy the pure genius that is Acoustix. This one's a keeper. – **REBECCA CHRISTIE – RARB (Recorded Acappella Review Board)**

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