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THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

March/April
2001
VOLUME
LXI
NUMBER
2

International
competition
often produces
magic
moments, but
a small
handful of
performances
are in a class
by themselves.



22

Features

13 Why you can't miss Sing!

It may not be the opportunity of a lifetime,
but it comes pretty close

JIM BAGBY

19 Champions of Harmony

Joe Liles "leads" Harmony to the Seniors
Championship at Midwinter

REED SAMPSON



22 The song of the show

This kind of Wow! only happens once
every few years. Here are four of them

MIKE LIETKE, JIM BAGBY, HANK BRANDT, JIM MILLER, KEN
BUCKNER

27 Room service, send up a bigger room!

Don't like your choice of hotels or seats for
Nashville? Here's what to do for Portland

JOHN SCHNEIDER

Departments

2 LET'S HARMONIZE

Our Society's new e-plan

4 THE PRESIDENT'S PAGE

The world is joining us in song

5 LETTERS

Russia was trip of a lifetime
Dapper Dans are a class act

6 TEMPO

Big yucks, big chords win it
Dick Bek joins Society staff

10 HARMONY HOW-TO

Get the most out of competitions

28 CHARITABLE ACTIVITIES

Giving "outside the box"
Harmony Foundation grants

31 STAY TUNED

75% seniors, 100% champs
Woman marries a Big Chicken

36 THE TAG

Lonesome Rose



On the Cover
All about Sing!

BY TODD ANDERSON,
A KANSAS CITY-BASED
BARBERSHOPPER AND
GRAPHIC ARTIST



Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America



We really are keeping the whole world singing

Didn't you get a bang out of Reed Sampson's international article in the last issue? It called attention to how this hobby of ours is spreading around the world. How far will it go? I thought Russia was about the limit, but we are making serious noise about a relationship with China. And, are we ever touring! This year we're going to Italy with FRED, to Scotland with the Vocal Majority, back to St. Petersburg in Russia with the Big Apple Chorus, the Twin Shores Chorus and Nightlife and to China with Kenny Hatton. Is it any wonder that barbershop harmony is being enjoyed in fifty countries around the world (and being sung in English, to boot). In addition to a marvelous contingency of quartets and choruses from our world affiliates, Nashville will play host to The Nightingales, a young boys quartet from Siberia. This young quartet is coming due to a lot hard work by Rob Henry and the rest of The Gas House Gang, who have combined financial contributions from many sources with their own contributions to bring the Nightingales to us. We can only imagine the response that will be given to these young Osmond Brother look-alike/sound-alike singers.

...



Is it any wonder that barbershop harmony is being enjoyed in fifty countries around the world?

I keep telling you how excited this old two-finger typist is by the ways the Internet will change the way we do business. You probably wouldn't be surprised to know that this technology is in front of me every day—but did you know that it's in front of *you* every day, too?

As an example: The terrifically valuable Members-Only site that Scott Hoge is building for us. Every month, it seems, we add some sort of new tools that make it easier for our barbershop family to live its life together online.

Already, we're reaping the benefits in cost savings and accuracy of thousands of address changes being handled by members for themselves. Already, we're connecting Barbershoppers to one another and "outsiders" to our hobby through lookup functions on the web (and saving a lot of phone calls, too!)

Already:

- Anyone can find upcoming barbershop shows, locate a quartet, or locate a chapter, including contacts, meeting location and a map.
- Every member can view and update his member information, change his password, or access the exclusive Members-Only bulletin board.
- Chapter officers can get a chapter roster and update chapter member information, view suspended members, list and update chapter officers, register a show.
- District officers can view the monthly membership summary, list all chapter officers, download district directory data or get a district quartet list.
- And all that's just a beginning. We have a lot more in the planning stages right now. May I (mis)quote Al Jolson when I tell you, "You ain't seen nothing yet!"

(And by the way, be sure that we are working to be very careful with your personal information and privacy along the way. We are deeply committed to doing it "right the first time" when it comes to this important topic in the Internet age.)

Get more from your barbershop life — get on the web and get on our Members-Only site at www.spebsqsa.org/members.

...

Since our membership is in the age bracket that is becoming "e-enabled" faster than any other age group, we feel good about the future of "e-barbershop." Our records indicate that more than half of us are electronically hooked up, and we suspect that it may be closer to 70 percent.

Here are a few reasons none of us should be alarmed by the so-called "dot.com meltdown":

- The U.S. Internet industry employs 2.5 million people. That's more than the entire federal government.
- Companies that use Internet technology to cut costs and improve productivity are reaping big rewards. As an example, American Airlines spends less than 10 cents to create an "e" ticket compared with \$12 for a paper version. Comment: The Society will find similar efficiencies.
- Internet efficiencies have saved IBM \$7 billion (*USA Today*, 12/28).
- The Las Vegas Bellagio Hotel screened 84,000 applicants in 12 weeks, interviewed 27,000 finalists in 10 weeks, and processed 9,600 hires in 11 days ... all without a single sheet of paper. (*Fast Company* 1/01) Comment: Efficiencies like that will help our staff so that all of our resources might better be used to help more folks enjoy our great hobby.
- The electronic highway holds great promise for the transport of non-physical goods. The most obvious are works of intellectual property such as music and vast amounts of knowledge. (*WSJ* 1/4) Comment: The Society will increasingly deliver its intellectual property via the Internet.
- The U.S. Army's University Access On-Line will allow 80,000 soldiers to pursue college degrees or technical certifications electronically (*USA Today*, 12/19). Comment: The Internet will deliver an endless stream of educational material pertinent to our hobby.

If you haven't visited your Society's website, please do so. There is already an enormous body of knowledge, of listenable music, and information about all of the important barbershop events.

Who'd have ever thought that a guy born in the Great Depression would be beating the drum for a better way to enjoy and promote our hobby through technology. It kinda makes me giggle.

Let's harmonize (the old-fashioned way),



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

March/April 2001

Volume LXI Number 2

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

The official charity of SPEBSQSA, coordinating the Society's charitable mission to "preserve our musical legacy through support of vocal music education in our schools and communities." Call 1-800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

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Praise for Nightingales and the Dapper Dans of Disney

Russia was trip of a lifetime

I thoroughly enjoyed reading the January/February 2001 issue of *The Harmonizer*. Exciting format, informative articles and vibrant color pictures. Bravo!

Reed Sampson wrote a wonderful article, "Barbershop Without Borders." I wish he had been able to be there, however the article made it seem like he had been. It was truly an experience of a lifetime. My husband, Don, who is a member of The Great American Chorus, and I are thrilled that "The Nightingales" will be appearing in Nashville. They were show-stoppers in Russia and will bring down the house in Nashville.

ANN REID

McLodeers Chapter of Sweet Adelines

We (belatedly) acknowledge Ann for the Russia photos that appeared in the last issue.

- Editor

Keep it up

What a refreshing change: in format, design and presentation. Very readable. Good articles. Well written.

Congratulations.

TERRY CLARKE

South Shore Men of Harmony
Scituate, Massachusetts Chapter
Bass. Boston Common (1980 champs)

Dapper Dans are a class act

After seeing the Dapper Dans article (Nov/Dec 2000), I made the conscious decision to find them in the Magic Kingdom during my last visit to Florida. To my surprise and delight, they invited me to join them in a rousing rendition of "My Wild Irish Rose." Then they went into their routine and let me tell you, it was a treat. The showmanship and rapport were nothing less than outstanding. It would be easy to commercialize the barbershop style in Walt Disney World, but the Dapper Dans have stayed true to barbershop standards and style! They said to tell everyone they look forward to seeing many of us in Nashville this July!

CHRIS LEWIS

Great Lakes Chorus



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Help new members get up to speed quickly

I am writing this having just returned from the Society's Mid-Winter convention and Board meeting in Jacksonville.

My theme, as has been stated previously, is related to the Society's membership. Last year, I discussed many of the benefits of being a member and the benefits of sharing that joy with your friends. In this column, I'll share an idea of one Society chapter and what they are doing to get new members off to a healthy start.

Their program is called a "Crash Chorus."



Here's an idea or two to help get new members or guests up to speed so that they can "hop aboard a moving train."

Each week, time is allocated for members who have joined in the preceding year, guests, and anyone interested to go into a separate room and spend 15 to 20 minutes to learn about the chapter, district and Society. Programs for each week include a discussion of

- what it means to be a Barbershopper in that chapter.
- the history of the chapter.
- history of the Society and district.
- what it costs to be a member in that chapter.
- what is expected of a member in the chapter.

They also take time to learn the Barberpole Cat songs, provide opportunities for Crash Chorus members to sing a Polecat song in front of the chapter, and they spend time learning current chorus

repertoire and basic choreography.

In other words, they're bringing that new member or guest up to speed so that he can

"hop aboard a moving train." The idea is to make each guest and new member feel welcomed and become assimilated in the chapter. Members of the Crash Chorus receive a certificate of graduation upon completion of their training. They also receive a pitch pipe and a T-shirt with "I Survived the Crash Chorus" imprinted. At the end of the year at the chapter's annual banquet a "Crash Chorus Man Of The Year" is also awarded to that rookie who has accomplished the most in the year.

Other ideas that come to my mind are having a "buddy" assigned to make sure a new member gets the music and choreography and needed uniform. What does your chapter do to help get a new man started? I'd like to hear some additional ideas. Drop me a line.

Once that new member learns some basics, he needs to become involved in chapter activities. Is there a committee where he could become involved? How about his greeting members and guests as they arrive at the meeting. Make sure he has a name badge. For the guests, get them into the singing as quickly as possible. Sing a tag with them, get them assigned to a member in a voice part where they are comfortable, and make sure they have copies of the music being rehearsed (always legal copies, of course).

Am I sounding like a Member Services VP? Perhaps, but it really is the job of every man in the chapter to welcome guests and make sure they become a part of things. Don't let down. Make sure the guest has a good time, and make sure he comes back. The most sure way of doing the latter is to make it your duty to pick him up at his home. Don't let him get away.

Chuck Watson

Two funny quartets win non-Society contests

Outside of the Society's own annual international contest, there's no bigger a cappella competition in the states than the Harmony Sweepstakes. Competing against the best groups the broader a cappella world has to offer, there could be a couple of Society quartets in this year's prestigious eight-group field of finalists.

The Sacramento-area members of **Freestyle** (2000 international semi-finalist) have already



Freestyle performed swimmingly ...

won a spot in the finals using the same life-guard routine they showed off in Kansas City last year. Barbershoppers in the audience report that the quartet's locking and ringing of chords was as impressive as its comedy.

InDEciSlon?

won the Southeast Regional Harmony Sweepstakes and the coveted Audience's Favorite Award. The Marietta, Ga. quartet still has to win one more round to reach the finals. Like the **Big Chicken Chorus**, to which all four men belong, InDEciSlon? specializes in somber, gut-wrenching ballads. Or maybe light-hearted music. They can't decide.

Last year, **The Perfect Gentlemen** took second place in the finals, and they're trying to qualify again this year. Two Society quartets have won the Harmony Sweepstakes. **Metropolis** (2000 international finalist) won in 1998 and **The Knudsen Brothers** (1992 international finalist) won in 1992.

... while a place on the big show is undecided for InDEciSlon?



Prepare now for the National Pause for the Pledge of Allegiance

Barbershop chapters in the United States should begin preparation for activities scheduled in conjunction with the 22nd annual National Pause for the Pledge of Allegiance, to be held June 14 at 7 p.m. EST.

Complete information is available at spebsqsa.org/flagday/ or on the Flag Day Foundation web site flagday.org.

Direct any questions to Public Relations Manager Reed Sampson, 800-876-7464 x8592 or rsampson@spebsqsa.org.

Dick Bek joins Society staff



Meet Dick Bek, the Society's new membership specialist. Formerly of Seattle, Dick brings a wealth of experience to develop new chapters throughout North America.

"Music is an essential part of my life," Bek said. "It's exciting to be involved in an essential drive of the Society, which is membership growth."

In his youth in Michigan, Dick performed extensively with a band and sang a lot of barbershop in high school. But he didn't know about the Society until 1978, after being invited to a rehearsal of the **Alexandria Harmonizers**, then directed by Scott Werner. (Coincidentally, when Dick won the Seniors Quartet contest with **Fatherly Advice** in 1996, Werner, the previous year's champion with **Reminiscence**, was the man handing him his medal.)

Dick kept hopping around the world for his U.S. Government duties. In 1983, he moved from Thailand to El Paso, Texas, where he joined the **El Paso Border Chorders**. After three years, Dick was sent to France, where he always found three others to ring chords with. In 1991, he moved his wife and four children to Seattle.

Dick will live in Kenosha with his wife and one daughter.

Make more \$ at your next chapter or district show

Earn extra revenue and help your chapter show patrons remember barbershop music all year long! Host your own mini-Marketplace at your chapter show.

More details at www.spebsqsa.org/ChapterSupport/showmarketplace.htm.

Soon you can be on your way to a more profitable show! Chapter show contacts: Watch for an email outlining the benefits for your chapter.



New Music Premiere titles

The Harmony Marketplace workers used to joke that Reverend Henry Palmieri looked like he was trying to learn the tenor part on every Music Premiere song ever published.

Well, he is and he probably has!

With his recent order of 51 tenor learning tapes and accompanying sheet music, he's likely got everything. How is your collection looking? These arrangements and learning tapes are so good that entire chapters are subscribing to the series.

Spring titles announced for Music Premiere include:

- "Each Time I Fall In Love"
- "It's All Over Now"
- "Young And Foolish"
- "Louise"
- "I'm Beginning to See The Light"
- "Old St. Louis"

To subscribe, call the Harmony Marketplace, 800-876-7464 x8410. A subscription includes the Spring and Fall releases (six songs in each release) plus a demo tape by top quartets. Learning tapes cost another \$3 (U.S.) per tape. Cost is \$14.95 U.S. funds for the United States and Canada, and \$19.95 U.S. funds for foreign orders.

Society Board actions

Significant actions taken at the Society Board meeting held on January 26, 2001 in Jacksonville, Fla.

- Board approved a plan for implementation of a web-based business system. The Board believes that these new capabilities will provide member services, staff and volunteer leaders' operational efficiencies, and substantial cost avoidance and savings opportunities as the capabilities are implemented.
- Announced that Jerry Bray was unanimously elected Society Treasurer.
- Added a task to the Society work plan to conduct division and district contests in every district, with at least one chorus that had not competed in 2000 competing in, or performing at, each division and district contest for which no prior qualification is required.
- Set the qualifying score for quartets to compete in the 2001 international convention at 1824 for a double panel and 2736 for a triple panel.
- Dissolved the Information & Education Technologies Task Force, and reassigned the IETTF's 2001 work plan responsibilities to other committees.
- Approved a \$5 increase to the international convention registration fee beginning in 2002.

Convention Updates

Busing. Because of a large July 4th celebration in downtown Nashville, there will be no shuttle bus service from hotels to the downtown area and from downtown to the outlying hotels from 7:30 p.m. to 10:30 p.m. on Wednesday, July 4. The evening quarter-final quartet contest will start at 7:15 p.m. and end at roughly 10:30 p.m. that evening, so for most attendees there will be no problem. Please make your plans accordingly.

Tours. Nashville Tours can be paid for via either Visa or Mastercard. The Nashville Tours Order Form is missing the word "Visa" above the space for the credit card number. Please write in "Visa" if necessary.

Reservations. The following hotels are full and not available for reservations:

- Renaissance
- Hilton Suites
- Ramada
- Union Station
- Sheraton Downtown
- Doubletree Downtown
- Hermitage Suites
- Days Inn Downtown



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
BILOXI, MISS.
Jan. 25-Feb. 1

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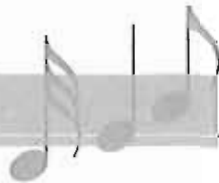
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TEMPO



Un-Common-ly good

Proof that the wide world of a cappella fans has a clear understanding of barbershop's core: The Recorded A Cappella Review Board has named 1980 champion The Boston Common's *Collective Works* release as one of the Top Picks of 2000. Little wonder: reviewers invariably cited the Common's flawless tuning and interpretative sensitivity to the lyric.

But one reviewer's words best summarize the impact this award has for our reputation: "The beauty of doing a job like this [reviewing] is when I am forced to sit and listen to genres of music that I would not normally choose on my own, and then finding that the recordings have such an inherent beauty that I am grateful for the opportunity ... For those that are not barbershop



fans, such as myself, get over yourself and buy this collection."

For reviews of many barbershop and other a cappella albums, visit www.rarb.org; to get your copy of the Common, contact harmonymarketplace.com or call 800-876-SING.

In related news, 1990 champs Acoustix were named Favorite Barbershop Group in the A Cappella Community Awards sponsored by CASA (see *The Harmonizer*, November 2000.) Details: www.casa.org

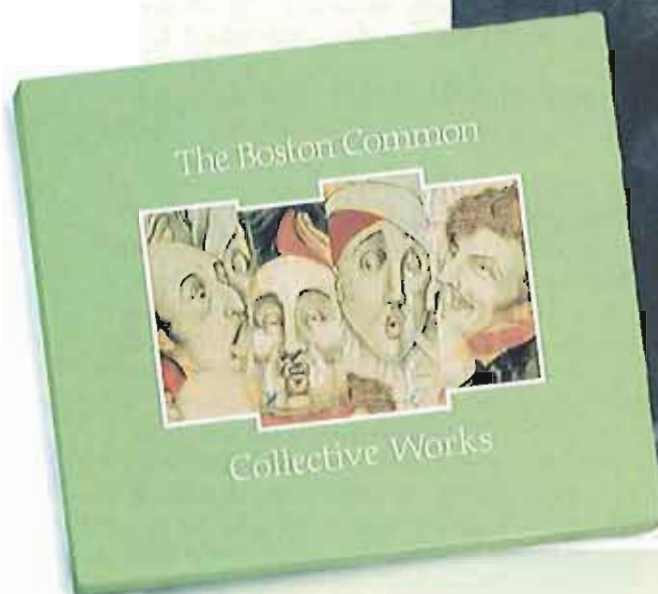
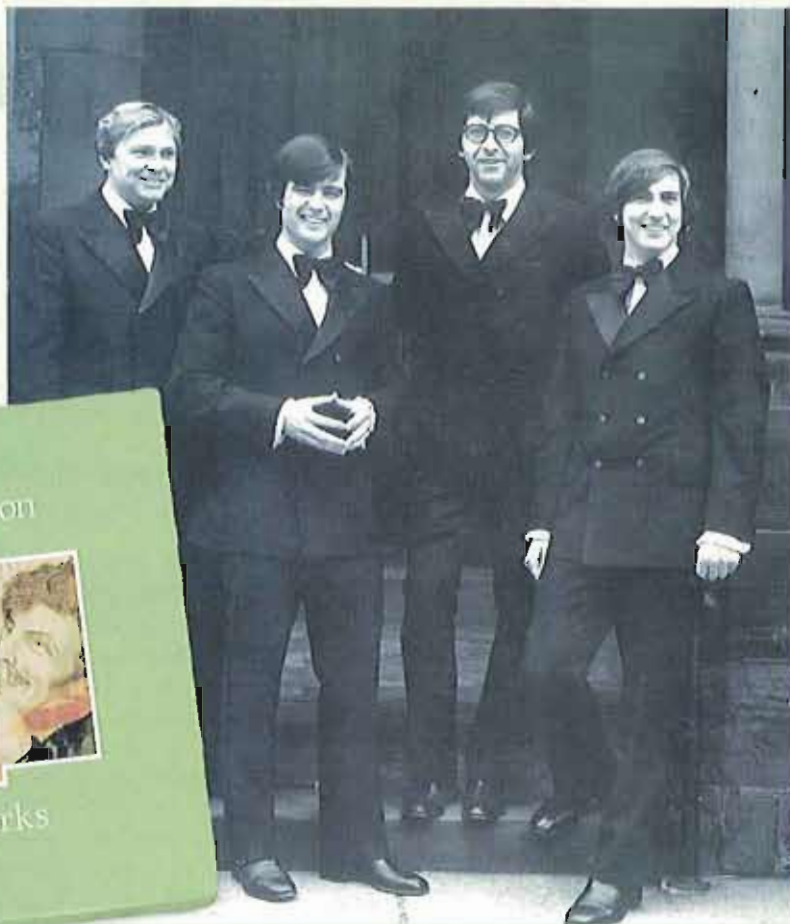
On the Tube



IF YOU WERE WATCHING JEOPARDY! on January 10th: Yes, the guy with the Norman Rockwell barbershop tie was our own Brian Lynch. The Society E-Business Strategist not only showed off his mastery of topics like "Witchcraft" and "Scandalous Women" (*Why* so well on these topics? Still waiting for an answer ...), he pitched the Society during the "chit-chat" portion. Unfortunately, they didn't air the part where he pulled out his pitch pipe to attempt a tag with host Alex Trebek.

Did he win? Let's just say that a Shakespearean Daily Double can spell the difference between 13 grand and a lovely home version of the game. For details, see his Jeopardy! journal at <http://members.aol.com/bbshopbass/jeopardy>. ■

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TWENTY YEARS LATER AND THE APPLAUSE STILL HASN'T DIED.

Twenty years after winning the International Championship, The Boston Common is still racking up prestigious honors. This time with The Recorded A Cappella Review Board, who named "The Boston Common Collective Works" as one of their top picks of 2000. Not bad for their first CD release ever. So if you haven't heard it for yourself yet, take a listen to the digitally remastered, two disc retrospective which prompted one reviewer to write, "...if you are seeking out the very finest in close-harmony recordings, this is the set for you." \$60.00 (U.S.) plus \$2.50 shipping and handling. Please make checks payable to The Boston Common and send to The House of Commons, 111 Summer Street, Hingham, Massachusetts 02043.



Get the most out of competitions

“Why should we go to a contest? We can't win!”

Oh boy, how many times have I heard that statement? Far too many of us view contests as a win or lose experience, as if the “winners” are the only ones for whom the experience is worthwhile, and the “losers” come away with nothing. If that's how you view contests, you've robbed yourself of what could have been a very rewarding experience.

For many, it may be time for an attitude adjustment. The purpose of competing should be to have fun, share your gift with the audience, and improve your performance. The experience itself is the reward.

Some people are turned off by the prospect of competing against groups more advanced than their own. Yet, if winning becomes the only goal (or even the *primary* goal) there aren't going to be many satisfied competitors, since there are a limited number of “winners” at each contest. Every competitor comes away a winner so long as the group grows in preparation for the contest and applies that learning to *every* performance. Competition serves as a device to measure your personal rate of growth and directs you to the skills needed to advance to the next level.

Let's take a brief look at some of the factors contributing to the lack of desire and motivation to experience the joy of competition. This has been said elsewhere, but it bears repeating.

1 Set goals that are attainable within your given time and with your personnel. In our enthusiasm to compete, we sometimes lose touch with reality and try to do too much too fast. A better approach would be to design a plan, evaluate where you are at the start of preparation, and what specific improvements you would like to see by contest time. Then you can use the contest to determine how much you have improved and take the steps necessary to grow even further.

2 Learn what great singing is all about and what it takes to achieve it. Some quartets and choruses fail to take advantage of the coaching help that is available throughout the Society. Many think that you have to hire expensive coaches to assist you. Nothing could be further from the truth. If you take the time to inquire and investigate, you will be surprised to find out how many talented people are available to help you at little or no cost. Most of these people give selflessly of their time and talent to help those who ask.

3 Don't prepare with an emphasis on beating chorus X or quartet Y. This attitude diverts attention from the real need, which is for each performer to focus on improving his own skills and becoming a better performer. No one in your chorus or quartet can control how well another group performs, so forget about that and focus on what you can control: your own improvement. Each member has the power to take ownership of the tools given him and whether to use those tools to the best of his ability. When each member focuses on self-improvement and on giving and receiving help, improvement and winning take care of themselves.

4 Enter a contest with the same mindset you would have for any other performance. Don't worry about winning, rules, who is on the judging panel, who will make the top 10, and all the other concerns that mean little in the long run. Prepare for the satisfaction of the audience and for your personal satisfaction. The points awarded by a portion of the audience (judges) are a by-product of how well you entertain and, yes, these points will allow you to further evaluate and plan for improvement.

The real satisfaction of competition comes in giving the audience an emotional, enjoyable experience. Your reward will be in knowing that you prepared and performed as well as possible at that given time. You then get to take home everything you learned in competition and apply it to every performance. Do that, and you'll come away a winner each time. ■

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-Roger Payne, Music Specialist, SPEBSQSA



Sweet Lorraine, Give Me a Night in June, Always, Why Do I Love You?, Louise, Imagination, I'm Beginning to See the Light, You Make Me Feel So Young, My Ideal, Tea for Two, All the Pretty Little Horses, Dinah, Gershwin Medley



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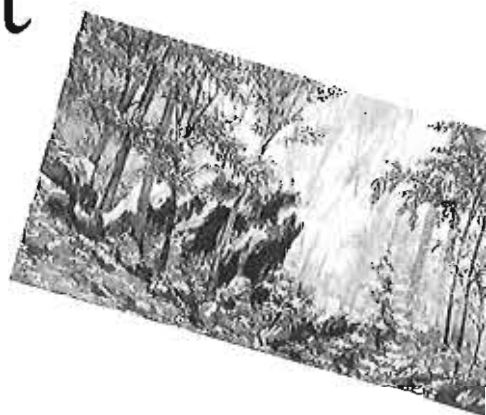
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SING!

AN A CAPPELLA CELEBRATION

There's never been anything like it,
and there's no telling when there will be
another event this big. Here's why you'll want
to be part of the biggest festival in a cappella history.

ello, singing fans, this is Willy Twang, your ol' buddy music critic for "Magic 114" radio. And have I got an amazing story for you today! Guess what's coming to Nashville this summer? A cappella music! Yep, you heard me. In the guitar and fiddle capital of the world, listen for folks who plumb open up and let fly with nothin' more than a pitch pipe and their own vocal apparatus.

But wait, we're not talking hillbilly music here, although some of the groups in this banburner, three-show, first-time experiment can cut loose with country and western like you never heard. Nope, this is barbershop harmony AND all

kinds of a cappella groups—together! And I don't mean your local stand-under-the-street-light quartet, or cousin Wilbert's neighbor's Swingle Singers wanna-bes. I'm talking international championship foursomes from all three of the barbershopping organizations, and some of the best a cappella groups in the world—including the Swingle Singers!

Now before I run out of exclamation points, let me say this got me to wondering how Sing! An A Cappella Celebration came about. How is it different? Why is it important? Will it be entertaining? Will we expand our own four-part influence? Well, remembering



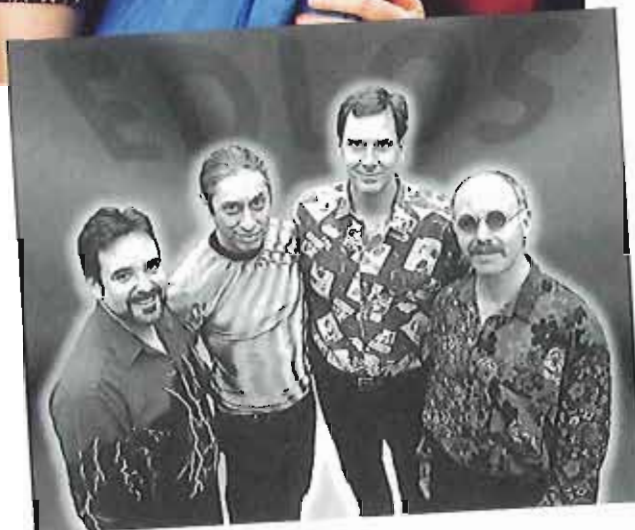
Jim Bagby
Lead of 1986
International
champion, Rural
Route 4

Sing! at a glance

- **What:** Fourteen a cappella stars from the worlds of country, gospel, classical, pop, rock, jazz and barbershop music gather for three nights of shows and two days of vocal demonstrations and educational sessions focused on how to improve on-stage performance.
- **Where:** Nashville, Tennessee. Shows will be at the Tennessee Performing Arts Center; educational sessions and lunchtime talent showcases will be at the Renaissance Nashville Hotel.
- **When:** Saturday, June 30, to Monday July 2, the weekend before SPEBSQSA's international convention. All shows begin at 7:30 p.m.; educational sessions begin at 10 a.m. on Sunday, July 1, and at 9:30 a.m. on Monday, July 2.
- **Tickets:** Reserved seats for all shows, \$35 per night. Performers vary each evening. Day-time sessions: \$20 per day; \$35 for both days in advance. All-events Sing! pass: \$90, includes reserved seat at three shows and admission to all educational sessions.
- **To order:** Go to Singacappella.com, call 800-876-SING (7464), or see the order form on page 2 of the insert in this magazine.
- **Questions:** Email Sing2001@spebsqsa.org or call 800-876-7464.



WANT TO HEAR SOMETHING DIFFERENT? Malaika usually sings in English and Swahili, but their repertoire includes French, Gaelic, Spanish, Xhosa, Swedish, Japanese, and Hillbilly. And wait 'till you hear their bass! The EDLOS classical training is the foundation for their world-class yodeling, among many other musical eccentricities they might display. You never know what to expect from them—except great singing and a lot of laughs.



the ol' family motto, "We give a twang," I started asking people.

So why is this Sing! thing important?

"We are hosting a festival that will bring other a cappella aficionados to Nashville," says Sing! chairman Tim Hanrahan, "where they will be exposed to our barbershop world. Conversely, we will be giving barbershoppers—including those who worry about style preservation—the opportunity to hear and enjoy other forms of a cappella music. It's an unprecedented format for sharing and celebrating unaccompanied vocal music, certainly with no intent to compromise our traditions."

The Nashville festival may not be a once-in-a-lifetime experience. But it's certainly the first event of its kind. And no matter the potential success, it is unlikely to be attempted again for years—or even longer. One thing supporters and skeptics alike agree on: The combination of the three-day Sing! festival and the ensuing Society annual convention

should qualify this as the longest and largest American vocal festival ever.

Did he say skeptics?

Yep, there are some challenges associated with this undertaking. The family that commits to the Sing! celebration and the convention is obviously looking at an expanded vacation week, a hefty hotel bill and other expenses. That's one reason such a festival was so long in the planning, and discussed as a unique opportunity—rather than an annual event, Hanrahan noted. It's also why the organizers went to such lengths, guided by Society member and a cappella expert Phil DeBar, to land what are some of the world's foremost performing groups.

Hey, don't some of those folks get, uh, a little carried away on stage? Bluc language and all of that? Not these carefully chosen performers, says Hanrahan, who notes the groups slated for the three nighttime shows and two days of seminars have universally expressed delight in being invited to be part of such a

IF THEIR GRAMMYS don't impress you, the jaw-dropping overtones and exquisite voices of these two groups will quickly win you over. In the classical world, you won't find an a cappella group with a bigger reputation than the Swingle Singers (right). More than great singers, they're also known as excellent entertainers. Chanticleer, America's only full-time classical ensemble, has likewise earned an other-worldly musical reputation. Since forming in 1978, this "orchestra of voices" has gained international acclaim. By the way, they sing SATB arrangements in their original key. Your ears won't believe that they're listening to an all-male ensemble!



unique experience. I guess he means this ain't nephew Buford's rap ...

What do 'they' get out of it?

Ask Deke Sharon, president of Contemporary A Cappella Society of America (CASA), one of the major festival co-sponsors. As an original member of the popular five-man "House Jacks" rock group, he brings the perspective of both a performer and a cappella activist. "Sing! 2001 is Woodstock for voices," Sharon says enthusiastically. "Everyone will be there, and afterwards, everyone will be talking about it!"

Don Gooding, president of Mainely A Cappella, agrees: "I listen to hundreds of a cappella groups a year,

but Sing! is my one must-attend concert for 2001. It took the muscle of an organization like SPEBSQSA to pull together such an all-star lineup with a terrific set of educational seminars. I'm psyched!"

The seminars are one of the reasons those all-stars have committed to the festival. With the public participating, performers get a chance to work with our own musical leader, Dr. Greg Lyne—who arranged the seminars—and representatives of other distinguished co-sponsors such as American Choral Directors Association (ACDA) and MENC: The National Association for Music Education.

The other sponsoring organizations are Primatily A Cappella, Sweet Adelines International and Harmony, Inc.

But improvement is only part of the lure for the performers. There's a downright practical side, too. A sizeable marketing effort is under way to bring a cappella fans to Nashville from the immediate area and from the eight surrounding states. "Vocal music in general—and a cappella music in particular—has always been an essential component of musical education in America," says John J. Mahlmann, MENC executive director. "MENC applauds SPEBSQSA's efforts to encourage a cappella music through educational events such as Sing!"

Whose idea was this, anyhow?

The conversation about more interaction between the Society and other a cappella practitioners has been around at least since the Future II Committee served from 1987-89, under chairman Ed Waesche—who later boosted the idea as Society president. Future II was the brainchild of then-Society president Darryl Flinn, who went on to head the successor to that "think tank" group, known as the Futures 2001 Committee.

In 1995, the 2001 group formally recommended that we expand outreach and cooperation efforts with other a cappella groups, and the Society board approved. The Events Committee, under Roger Lewis, was tasked with brainstorming a special festival. Lewis appointed then-Society Events Manager Ken Buckner to co-chair what first was known as "Festival 2001," with Tim Hanrahan, who was coming off two years as Society president. Finally, when current Society President Chuck Watson named Buckner to succeed Lewis as Events Committee boss (when Lewis was elected SPEBSQSA vice president of events), Hanrahan became Sing! chairman. He remains the czar, with a ton of hard-working committee members (see separate sidebar).

"Sing! 2001 is Woodstock for voices. Everyone will be there, and afterwards, everyone will be talking about it!"

**Deke Sharon,
CASA President**

So will it be entertaining?

Try to imagine this: a female foursome that calls Ottawa, Ontario, its hometown, sings in English and

Learning from each other



I recall when Revival performed on shows with the Swingle Singers, the Blenders, and m-pact. We were most awestruck by those groups, but without exception, they went out of their way to tell us how much they love barbershop and the way we sing. What a thrill and honor that was!

Now, imagine the opportunity to be amazed by the very best singers in the world and then to top it off, ask them how they did it! Sing! begins what I hope will be a wonderful tradition of unparalleled synergy and shared knowledge among all a cappella singing groups.

Then there are the evening performances. These exceptional singing groups will invigorate your musical instincts with amazing vocal precision one moment, and the next have you rolling with laughter and fun. It will be exhilarating to see these groups push the envelope. I can't wait to be taken on this musical journey both in barbershop and beyond.

I'll smile and sit tall as if to say to our new a cappella friends and fans, "This is barbershop. What do ya think?"

Of all events at Sing!, I'm especially filled with anticipation for that thrilling barbershop moment—that indescribable, breathless instant when the harmony we all love rings in the rafters above and resonates with a rich tradition in our hearts. I'll smile and sit tall at that moment, as if to say to our new a cappella friends and fans, "This is barbershop. What do ya think?"

I must admit somewhat reluctantly that despite seeing all the fantastic groups and friends I saw listed in this event, I did hesitate in taking the steps to attend. I considered additional time away from home, ticket cost, hotel and other expenses and wondered, "Would it really be worth it?" The more I've thought about it, the more I realize the true cost would be in NOT attending.

Let's face it, good singing is good singing, no matter what the style. Consider what you might pay for just one voice lesson from a qualified local voice teacher. Now imagine the phenomenal impact from days of vocal instruction and techniques from a cappella singers who sing professionally every day. These seminars and vocal techniques might just change your life!

—Royce Ferguson
Tenor, Revival (1998 champion)

Continued from page 15

Swahili, has one member from Nova Scotia and two who are daughters of Tanzanian diplomats. That's Malaika (muh-LY'-kuh), whose unaccompanied vocal collaborations have been heard literally around the world. Put them in a program with the Grammy-winning San Francisco-based vocal symphony known as Chanticleer. For 22 years, these dozen guys have been interpreting literature from Renaissance to jazz. If you've never heard them, but are a Kings Singers fan, imagine the sound doubled, from counter-tenor to deep, deep (deep!) bass. And they're a household word in the a cappella world.

So are (for some of us, uh, more veteran Twangs) the Swingle Singers, who have been going baroque and many other directions since 1963. Trying to explain to someone the impact of these eight exceptional vocalists is about as easy as trying to tell someone who hasn't been there what Harmony College is like. I can't begin to pronounce some of their most famous classical recordings ... but I know the Swingles have won five Grammy awards.

Speaking of m-pact, that quintet used to have two former Society barbershoppers, and the bass is still in. Now the Seattle group has expanded to rhythm and blues, jazz and pop. The San Francisco Chronicle said last year, "Contemporary pop jazz vocal groups don't get any better than m-pact." Want comedy along with great voices? Check out the EDLOS, four guys who are likely to try anything on stage—including world-class yodeling. The House Jacks are five more guys guaranteed to get you snap-

"Imagine: three days of a cappella bliss with some of the world's greatest singers."

— Rita Hull, SAI President



DID WE MENTION BARBERSHOP? Okay, so we gave other groups bigger layouts here to help you get to know them. If it's any consolation, nearly half of the groups at Sing! are barbershoppers! Not that these groups need much introduction to our readers. In addition to four champion quartets—The Gas House Gang and FRED (SPEBSQSA), Showtime (SAI), For Heaven's Sake (Harmony, Inc.)—Riptide and The Big Chicken Chorus will strut their stuff.



ORIGINALLY, GLAD JUST DABBLED in a cappella, with one instrument-free song per album. Since making their first 100 percent a cappella album in 1988, they've sold hundreds of thousands of Christian a cappella albums, plus an all-Gershwin compilation.

ping and rocking to their mostly original repertoire, as they have since their formation in 1991. How about **GLAD**, another male fivesome and one of the nation's most popular Christian groups? Their lush harmonies are wrapped around familiar hymns and soaring contemporary messages of their vocal ministry.

So who wins the overtone battle?

Harmonizer readers need no introduction or encouragement to cheer the very thought of a performance by the amazing **Gas House Gang** (1993 quartet champion) or **FRED** (1999 quartet champion). Anyone not familiar with the antics of the **Big Chicken Chorus** need only remember this is the Atlanta

Who's Doing Sing!?

Working mostly through email, fax and phone to minimize expenses, planning for Sing! has been under way for more than three years under the direction of Society Past President Tim Hanrahan, chairman, and veteran barbershop administrator and quartet man Ken Buckner.

Playing key management roles are Society Events Manager and Counsel John Schneider, and Society Executive Vice President Roger Lewis who, as Society Events Committee chairman, initiated the Sing! project in 1997.

Sing! committee members include:

- Gene Cokeroff (**Suntones**, 1961 quartet champion) and Tim Brooks, who are handling the production of Sing!'s three nighttime shows
- Phil DeBar, who arranged the nighttime talent lineup.
- Society Director of Music Education and Services Dr. Greg Lyne, working with Gary Smith, who arranged the daytime "Sessions with the Stars" and lunchtime talent showcases.
- Nashville Convention Chairman Charlie McCann, working with Bob Davenport and Larry Deters to coordinate with the international convention team's plans.
- Robb Ollett joined by Todd Anderson, Jim Bagby (Rural Route 4), Kipp Buckner (Interstate Rivals, Gas House Gang) and Bob Morrissey, handling advertising, marketing, website and public relations.

Only two in the group (Dr. Lyne and Schneider) are paid Society staff members. The others are volunteering their time and expertise.

Seven other music organizations are co-sponsoring Sing! in cooperation with SPEBSQSA. Their representatives on the Sing! committee are: Gene Brooks, American Choral Directors Association (ACDA); Don Gooding, Mainely A Cappella; John Neal, Primarily A Cappella; Dede Nibler, Sweet Adelines International; Wil Schmidt, MENC: The National Association for Music Education; Deke Sharon, Contemporary A Cappella Society of America (CASA); and Sara Stone, Harmony Inc.



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A VOCAL BAND USED TO BE a gimmick—**"Hey, look: No instruments!"** Meet two groups who's musical excellence transcends the gimmick. **m-pact** (above) is a pop-jazz-funk band that's a big hit in the a cappella world and a rising star in the broader music scene. (And the bass sings barbershop tags with the best of them!) **The House Jacks** are an a cappella rock band near the pinnacle of the genre. They've signed with major record labels in America and Europe and have long been on the cutting edge of what can be done with the human voice.



area bunch that hatched FRED. Rounding out the night show barbershopping representatives are **Showtime!**, the comedic and big-sound 1993 Sweet Adeline queens, and **For Heaven's Sake**, 1996 champs of Harmony, Inc.

But as those TV pitchmen say, there's even more: The Sunday and Monday seminars include our current record-setting champs, **PLATINUM** and Joe Whazisname; performances by several other groups not on the night shows (**Friends**, **Live Wire**, **Shovinistics** and the **Voices of Lee**); and a fascinating presentation by Society historian/musicologist/quartet/chorus director David Wright of St. Louis.

"Imagine: three days of a cappella bliss with some of the world's greatest singers," says SAI President Rita Hull. "Who could ask for anything more? And what better city than Nashville to hold a music extravaganza of this depth?"

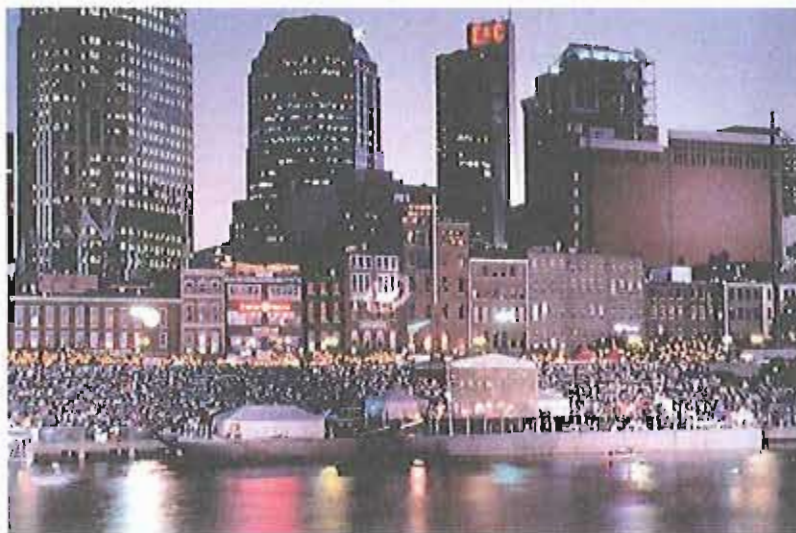
Society Executive Director Flinn says he's goosebumpy already (say, that's a lot of bumps. But I di-

gress). "I'll never forget hanging out at Mr. Skillet's drive-in (Akron, Ohio) and trying to woodshed the Four Freshmen's 'It's a Blue World' or the Hi-Lo's 'Life Is Just a Bowl of Cherries.' It didn't work so well, but I sure did develop an appreciation for that kind of harmony.

"So I'm looking forward to hearing the a cappella groups at the Sing! festival in Nashville. I'll be listening for the complexity of their harmonies and the vocal prowess they must possess to sing their intricate stuff so very well. See you there!"

Big D, you've convinced me! Where do I sign up? ■

NASHVILLE



Major Events

SATURDAY, JUNE 30TH

First show of the SING! AN A CAPPELLA CELEBRATION Festival.

Performers include Chanticleer, GLAD, Gas House Gang and Malaika

SUNDAY, JULY 1ST

Daytime seminars with some of the festival performers and noontime performances by additional groups.

Second show of the festival including House Jacks, m-pact, Showtime and The Edlos

MONDAY, JULY 2ND

More daytime seminars with performers from SING! and other noontime performances.

Final night of shows for the festival including the Big Chicken Chorus, FRED, Riptide, For Heavens Sake and The Swingle Singers.

TUESDAY, JULY 3RD

Celebrate Youth Ice Cream Social. Renaissance Hotel ballroom—*free*. Presented by Harmony Foundation with special emphasis on youth performances.

WEDNESDAY, JULY 4TH

Gold Medal Hour with PLATINUM

8:30 - 9:30 am, Renaissance Hotel—*Free!*

How do they do it? Chat with the world champs.

International Quartet Contest Quarterfinal Session #1
12:15 pm in the Gaylord Entertainment Center

International Quartet Contest Quarterfinal Session #2
7:15 pm in the Gaylord Entertainment Center

THURSDAY, JULY 5TH

World Harmony Jamboree - 1 - 3:30 pm

Enjoy performances by barbershoppers from all over the world. Separately ticketed show.

O. C. Cash Founders Club Reception

4:30 - 6:30 pm, Renaissance Hotel

By invitation. Consult Harmony Foundation

International Quartet Contest Semifinals Session
7:15 pm, Gaylord Entertainment Center

FRIDAY, JULY 6TH

Master Class with the Vocal Majority

8 - 9 am Renaissance Hotel Ballroom—*Free*. Learn how the nine-time gold medalist chorus makes things happen.

Two AIC Shows - 2:30 pm and 7 pm

SATURDAY, JULY 7TH

Chorus Finals - 10:45 am - 4 pm Watch the World Series of Barbershop Choruses.

Quartet Finals and show - 7:00 pm The best of the best compete for the Gold.

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Nashville 2001 Festival & Convention Registration

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work phone		home phone	email		
circle payment method:	VISA	MasterCard	check	money order	
card account #			expiration date (MM/YY)		

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, Malaka, 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 Regular (postmarked after 1/1/01)	@ \$100	\$ _____
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 Sing! 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. **Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.**



JAMBOREE XII

NASHVILLE

WORLD HARMONY JAMBOREE



TENNESSEE PERFORMING ARTS CENTER Thursday, July 5, 2001, 1:00 pm



Admission: Orchestra, Loge and Tier \$25.00, Balcony \$20.00

Knoxville, Tennessee
Toronto, Canada
Surrey, England
Cambridge, England
Cambridge, England
Tampa, Florida
Chicago, Illinois
Indianapolis, Indiana
Brisbane, Queensland
Leeds, England
Glen Burnie, Maryland

SMOKY MOUNTAIN HARMONY CHORUS 2000 Region 23 Champion (SAI)
TORONTO NORTHERN LIGHTS 2000 Internationalist Medalist Chorus (SPEBSQSA)
THE LIKELY LADS 2000 Chorus Champion (BABS)
CAMBRIDGE CHORD COMPANY 1999 Chorus Champion (BABS)
CAMBRIDGE BLUES 1998 Chorus Champion (BABS)
PLATINUM 2000 International Quartet Champion (SPEBSQSA)
VILLAGE VOCAL CHORDS 1999 International Chorus Champion (Harmony, Inc.)
CHANGE OF HEART 1999 International Quartet Champion (Harmony, Inc.)
SOUTHERN CROSS 1999 Quartet Champion (AAMBS)
CRACKERJACK 1999 Quartet Champion (LABBS)
SIGNATURE SOUND 2000 International Champion (SAI)
Performers from NZABS and SNOBS are expected to appear.

Presenter: Mike Maino, Providence, RI / Song Leader: Don Amos, UK / Producer: Jim Pyle, Muncie IN / Director: Joan Darrah, Bridgewater NJ

SPECIAL EVENTS ORDER FORM

Ladies' Breakfast Thursday, 9 am
___ @ \$15 each \$_____

World Harmony Jamboree Thursday, 1 pm
___ @ \$25 each \$_____
___ @ \$22 each \$_____
___ @ \$20 each \$_____

College Quartet Contest Friday 10 am
___ @ \$10 each \$_____

Harmony Foundation Breakfast Saturday 8 am
___ @ \$20 each \$_____



Advance orders for special events must be received in Kenosha by June 1, 2001. Refunds cannot be processed after that date. A limited number of tickets will be available for purchase during convention week in the registration area. Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, Inc., to:

SPEBSQSA Special Events

6315 Harmony Lane, Kenosha, WI 53143-5199

fax 262-654-5552

☐ Check ☐ Money Order ☐ VISA ☐ MasterCard

Exp. date

Membership # _____

Name _____

Street/Box _____

City _____ State _____ Postal code _____

Telephone () _____

Email _____



Official Housing Selections SPEBSQSA 2001 Convention

Free shuttle-bus service will serve most of the hotels all week. On contest days, there will be some bus routes from some of the hotels to the Arena. Most hotels will be on one of those bus routes. Hotels within three (3) blocks of The Arena will not be on a bus route.



HOTEL	Single/Double	Extra Person	Suites	Parking
1. Renaissance Hotel (Headquarters)	\$119	\$20	\$270/\$390	\$6/\$14
2. Hilton Suites	\$119	\$10	n/a	\$7/\$13.50
3. Ramada Inn Downtown	\$90	\$10	\$139/n/a	Free
4. Union Station Hotel	\$113	\$20	\$159/n/a	n/a/\$9
5. Days Inn Downtown	\$99	n/a	n/a	n/a
6. Sheraton Nashville Hotel	\$120	n/a	\$175/\$250	\$8/\$10
7. Hermitage Hotel	\$139	\$10	\$139/\$189	n/a/\$14
8. Doubletree Downtown	\$114	\$20	\$200/n/a	\$8/\$12
9. Regal Maxwell House	\$108	\$10	\$165/\$350	Free
10. Loews Vanderbilt Plaza Hotel	\$127	\$10	\$350/\$475	\$11/\$14
11. Holiday Inn Vanderbilt	\$109	n/a	\$165/\$220	Free
12. Shoney's Inn of Nashville-Music Row	\$85	n/a	\$119/n/a	Free
13. Holiday Inn Select Opryland/Airport	\$99	\$10	\$150/\$225	Free
14. Nashville Airport Marriott	\$89	n/a	\$290/\$380	Free
15. Embassy Suites Airport	\$129	\$10	\$175/n/a	Free
16. Sheraton Music City	\$109	\$10	\$200/\$300	Free

Extra person charge is for more than 2 adults in a room. The parking fees are shown as self parking/valet parking costs.



SPEBSQSA 2001 International Convention

July 1-8, 2001

Nashville, TN

Hotel Reservation Form

FOR BEST AVAILABILITY, MAKE YOUR RESERVATION VIA INTERNET AT www.spebsqsa.org/nashville,
BY PHONE 800-657-6910 OR BY FAX 615-259-4126.

INSTRUCTIONS

Mail and fax forms must be completed in their entirety. Incomplete forms will not be processed. One form per request, please.

INTERNET:

www.spebsqsa.org/nashville

TELEPHONE:

800-657-6910

8 am-6 pm CST, Monday-Friday

9 am-12 noon CST Saturdays

FAX:

615/259-4126

MAIL:

211 Commerce Street, #100

Nashville, TN 37201

DEADLINE

To take advantage of the special SPEBSQSA rates, please book your reservation by 6/1/2001. After that, rooms will be assigned based on availability and rates could change. Special requests cannot be guaranteed. Hotels will do their best to honor all requests upon check-in, based on availability.

ACKNOWLEDGMENTS

Please note: You will not receive a confirmation from the hotel. The Nashville Housing Bureau will send an acknowledgment of your reservation.

Please review all information for accuracy. If an e-mail address is provided, e-mail acknowledgments will be sent within 72 hours of the reservation being processed.

Fax and mail acknowledgments will be sent within 10-14 days. You may check your reservation via the Internet anytime at www.spebsqsa.org/nashville regardless of how you booked your reservation.

GUARANTEES/TAXES

All rates are per room per night and will be accessed a 13.25% tax. (Tax subject to change). Reservations must be guaranteed with a credit card or a check deposit in the amount of \$100. Check deposits should be made payable to "Nashville Housing Bureau", and will be deposited immediately. Credit cards will be used to guarantee rooms only. However, you may be charged for non-compliance.

CHANGES/CANCELLATIONS

DO NOT CONTACT THE HOTELS DIRECTLY FOR CHANGES OR CANCELLATIONS UNTIL AFTER 6/18/2001. Continue to use the Nashville Housing Bureau or SPEBSQSA website for ALL changes and cancellations through 6/15/2001. Please review your housing acknowledgment for further important cancellation information.

GUEST INFORMATION (Please use blue or black ink.)

Arrival Date: _____ Departure Date: _____

First: _____ M.I. _____ Last: _____

Email: _____

Phone : _____ Fax : _____

If providing international numbers, please include country and city access numbers.

Address _____

City/State _____

Zip Code _____

HOTEL SELECTION (Please list first eight hotel choices in order of preference, 1-8.)

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

List additional room occupants: (Other than name listed above; maximum 4 people per room)

☐ Require accessible facilities. (List details below.) ☐ Non smoking

Room

Type: (i.e.; double beds, king bed, accessible, etc.) _____

ROOM GUARANTEE INFORMATION

All reservation requests must be accompanied by a credit card guarantee or check deposit of \$100. Housing forms received without a valid guarantee/deposit will not be processed. Faxed requests must include a valid credit card. **Credit card requests without a signature will not be processed.** Check deposits must be mailed with a completed housing form to NCVB Housing Bureau, 211 Commerce Street, #100, Nashville, TN 37201.

☐ Visa

☐ Discover

☐ MasterCard

☐ American Express

Card Number _____ Exp. Date _____

Name on Credit Card _____

Cardholder's Signature* _____

*I hereby authorize NCVB Housing Bureau or any one of the SPEBSQSA hotels listed to use my credit card to guarantee my room in accordance with the policies and information provided herein.

☐ \$100 check deposit enclosed and made payable to NCVB Housing Bureau. Mail housing forms to: NCVB Housing Bureau, 211 Commerce Street, #100, Nashville, TN 37201. \$10 check processing fee will be accessed if reservation is cancelled at anytime.

NASHVILLE TOUR INFORMATION

Tour A

Music City Swing Tour 4 hours, escorted

COST: Adults \$43 Children \$39

On this exciting tour, you will see the many surprising facets of Music City, USA; old and new country music and culture. The tour begins with a drive through historic downtown Nashville. Then our highlight—the brand spanking new Country Music Hall of Fame and Museum. Our final journey is a drive through Centennial Park, home of The Parthenon (the Parthenon is closed Sunday and Monday but the bus will stop for visitors to walk around the building and see some of its charm). Admission fees to The Parthenon and the Country Music Hall of Fame are included in the price.

A-1	Sunday, July 1	1 pm - 5 pm
A-2	Monday, July 2	9 am - 1 pm
A-3	Monday, July 2	1 pm - 5 pm
A-4	Tuesday, July 3	9 am - 1 pm
A-5	Tuesday, July 3	1 pm - 5 pm
A-6	Wednesday, July 4	9 am - 1 pm
A-7	Thursday, July 5	9 am - 1 pm
A-8	Friday, July 6	9 am - 1 pm
A-9	Friday, July 6	1 pm - 5 pm

Tour B

The Hermitage 4 hours, escorted

Cost: Adult \$32 Children \$25

Nashville's national treasure—The Hermitage is the home of the 7th President of the United States, Andrew Jackson. It provides a fantastic tour experience. In his home life, Jackson was the opposite of tough "Old Hickory" of the battlefield. It was built as a monument to home and family, not power. Visit the mansion itself, Tulip Grove, Rachel's Garden and many original out buildings.

B-1	Sunday, July 1	1 pm - 5 pm
B-2	Monday, July 2	1 pm - 5 pm
B-3	Thursday, July 5	9 am - 1 pm

Tour C

Cheekwood/Belle Meade 4 hours, escorted

Cost: Adult \$42 Children \$38

Belle Meade Plantation, originally 5,400 acres and known as the "Queen of Tennessee Plantations" was developed into a world famous thoroughbred nursery and stud farm. Then we travel to Cheekwood, the estate of Leslie Check, who brought Maxwell House coffee to our tables. The home is now a Fine Arts Museum and home to Nashville's Botanic Gardens. Admission fees are included.

C-1	Sunday, July 1	1 pm - 5 pm
C-2	Tuesday, July 3	9 am - 1 pm
C-3	Thursday, July 5	1 pm - 5 pm

Tour D

Jack Daniels distillery tour 7 hours, escorted

Cost: Adult \$53

Seventy miles south of Nashville is Lynchburg, Tennessee, the birthplace of Jack Daniel's Whiskey. Founded in 1866, it is the oldest registered distillery in the country. A guided tour will highlight the whiskey making process, aging barn, and Mr. Jack's original office. We'll enjoy our "mid-day dinner" at Miss Mary Bobo's—just like Jack did. Some climbing of stairs involved in this tour.

D-1	Monday, July 2	9 am - 4 pm
D-2	Tuesday, July 3	9 am - 4 pm
D-3	Thursday, July 5	9 am - 4 pm
D-4	Friday, July 6	9 am - 4 pm

Tour E

Opryland Hotel/Backstage at the Grand Ole Opry

4 hours, escorted

Cost: Adult \$32 Children \$28

Our first stop today is the world famous Opryland Hotel, and its nine acres of indoor gardens. You're on your own to shop and/or sight-see. Then we'll take a short journey to the Grand Ole Opry. A behind-the-scenes tour will share the secrets of America's longest running radio show. Subject to last minute cancellation by the Gaylord Entertainment folks. In that event, a tour of the famous Ryman Theater will be substituted. Lunch is included in the price.

E-1	Sunday, July 1	1 pm - 5 pm
E-2	Monday, July 2	1 pm - 5 pm
E-3	Tuesday, July 3	1 pm - 5 pm
E-4	Wednesday, July 4	1 pm - 5 pm
E-5	Thursday, July 5	1 pm - 5 pm
E-6	Friday, July 6	1 pm - 5 pm

Tour F

Victorian Franklin 6 hours, escorted

Cost: Adult \$69 Children \$53

Eighteen miles south of Nashville lies the historic, Victorian town of Franklin. The original 19th century downtown is listed in the National Register of Historic Places. The Battle of Franklin, one of the bloodiest of the Civil War, occurred here. You will tour the Carter House, a middle-class family home caught in the middle of the conflict. Admission cost and lunch are included in the price.

F-1	Tuesday, July 3	10 am - 4 pm
F-2	Friday, July 6	10 am - 4 pm

Tour G

Colorful Columbia 7 hours, escorted

Cost: Adult \$68 Children \$60

Historic Columbia, home of America's 11th President, James K. Polk, is an architecture and history buff's delight. You'll tour the oldest church in Tennessee, St. John's Episcopal, and Hamilton Place, one of the finest brick Paladian homes in America. Our final stop is Rattle and Snap Plantation, one of the finest examples of

Greek Revival architecture in the nation. Price includes lunch and admission fees.

G-1 Thursday, July 5 9 am - 4 pm

Tour H

Southern Mansions 6 hours, escorted

Cost: Adult \$68 Children \$60

This is a longer, more extensive tour of the Belle Meade Plantation and Cheekwood Estate as described in Tour C above. This tour also includes lunch at the Belle Meade Plantation.

H-1 Wednesday, July 4 10 am - 4 pm

Tour J

Mammoth Cave 7 hours, escorted

Cost: Adult \$56 Child \$50

Visit one of the natural wonders of the world—Mammoth Cave. On your ranger-led tour, you'll visit the large passage referred to initially as the Main Cave. You'll learn about the Cave's creation by water, the absence of typical cave formations, the cultural

history and contemporary environmental concerns. Admission fees and lunch included. Parts of this tour are strenuous and require climbing and descending steps.

J-1 Tuesday, July 3 9 am - 4 pm

Tour K

Tunica Gaming Tour Post Convention 26 hours, escorted
Cost : Adult \$115

An overnight, post-convention trip to the nation's third largest gaming destination. Leave Nashville at 10 am on Sunday and return at noon on Monday. It is a four-hour bus ride from Nashville to Tunica. You'll arrive at approximately 2 pm and check into the Grand Casino Resort in Tunica. You are basically on your own until the morning. Breakfast is at 7 am and we will meet in the hotel lobby at 7:45 am for a departure at 8 am. Price includes overnight accommodations at the Grand Casino Hotel and a buffet breakfast on Monday morning.

K-1 Sunday, July 8 - Monday, July 9 10 am - Noon

NASHVILLE TOURS ORDER FORM

Tour A — Music City Tour 4 hours escorted

Cost: Adults \$43 Children \$39

___ A-1	Sun, 7/1	1 pm - 5 pm	\$ _____
___ A-2	Mon, 7/2	9 am - 1 pm	\$ _____
___ A-3	Mon, 7/2	1 pm - 5 pm	\$ _____
___ A-4	Tue, 7/3	9 am - 5 pm	\$ _____
___ A-5	Tue, 7/3	1 pm - 5 pm	\$ _____
___ A-6	Wed, 7/4	9 am - 1 pm	\$ _____
___ A-7	Thu, 7/5	9 am - 1 pm	\$ _____
___ A-8	Fri, 7/6	9 am - 1 pm	\$ _____
___ A-9	Fri, 7/6	1 pm - 5 pm	\$ _____

Tour B — The Hermitage 4 hour escorted

Cost: Adults \$32 Children \$25

___ B-1	Sun, 7/1	1 pm - 5 pm	\$ _____
___ B-2	Mon, 7/2	1 pm - 5 pm	\$ _____
___ B-3	Thu, 7/5	9 am - 1 pm	\$ _____

Tour C — Cheekwood/Belle Meade 4 hour escorted

Cost: Adults \$42 Children \$38

___ C-1	Sun, 7/1	1 pm - 5 pm	\$ _____
___ C-2	Tue, 7/3	9 am - 1 pm	\$ _____
___ C-3	Thu, 7/5	1 pm - 5 pm	\$ _____

Tour D — Jack Daniels Distillery 7 hours escorted

Cost: \$53

___ D-1	Mon, 7/2	9 am - 4 pm	\$ _____
___ D-2	Tue, 7/3	9 am - 4 pm	\$ _____
___ D-3	Thu, 7/5	9 am - 4 pm	\$ _____
___ D-4	Fri, 7/6	9 am - 4 pm	\$ _____

Tour E — Opryland Hotel/Backstage at the Grand Ole Opry
4 hours escorted

Cost: Adult \$32 Children \$28

___ E-1	Sun, 7/1	1 pm - 5 pm	\$ _____
___ E-2	Mon, 7/2	1 pm - 5 pm	\$ _____
___ E-3	Tue, 7/3	1 pm - 5 pm	\$ _____
___ E-4	Wed, 7/4	1 pm - 5 pm	\$ _____
___ E-5	Thu, 7/5	1 pm - 5 pm	\$ _____
___ E-6	Fri, 7/6	1 pm - 5 pm	\$ _____

Tour F — Victorian Franklin 4 Hours escorted

Cost: Adult \$69 Children \$50

___ F-1	Tue, 7/3	10 am - 4 pm	\$ _____
___ F-2	Fri, 7/6	10 am - 4 pm	\$ _____

Tour G — Colorful Columbia 7 hour escorted

Cost: Adult \$68 Child \$60

___ G-1	Thu, 7/5	9 am - 4 pm	\$ _____
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Tour H — Southern Mansions 6 hours escorted

Cost: Adult \$68 Children \$60

___ H-1	Wed, 7/4	10 am - 4 pm	\$ _____
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Tour J - Mammoth Cave 7 hours escorted

Cost: Adult \$56 Child \$50

___ J-1	Tues, 7/3	9 am - 4 pm	\$ _____
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Tour K - Post Convention to Tunica, Mississippi

Cost: Adult \$115 No Children

___ K-1	Sun 7/8 - Mon 7/9	10 am - Noon	\$ _____
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Mail completed form above with credit card information or check in the total amount, made payable to SPEBSQSA, to:

*SPEBSQSA Nashville Tours, 6315 Harmony Lane,
Kenosha, WI 53143 fax 262-654-5552.*

☐ ☐ MasterCard (no other cards accepted)

Exp. _____

EMAIL _____ MEMBER # _____

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (_____) _____

To avoid tour cancellations, please book tours well in advance!

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Presents



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Two performances:

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**Andrew Jackson Hall of the Tennessee Performing Arts Center
505 Deaderick Street**

Name _____	Show Time	Ticket Quantity	
Address _____	2 pm <input type="checkbox"/>	Gold VIP \$75.00	\$ _____
City _____ State _____ Postal Code _____	7 pm <input type="checkbox"/>	Silver \$40.00	\$ _____
Phone: () _____		Bronze \$25.00	\$ _____
email _____		Postage & handling \$1.50	\$1.50
		TOTAL ENCLOSED	\$ _____

Special needs (Wheelchairs, Companions seats) _____

Note: there are no elevators to the upper levels of this theater

CHARGE IT! Credit card orders welcome.

MasterCard • VISA • Amex Expiration date: month _____ year _____ Account No. _____

Or...send a check, payable to AIC, to AIC Tix, 533 Oakcrest Lane, Coppell, TX 75019

Email: HBeckBari@aol.com or call: 800-877-6936 or fax: 972-393-7148.

Tickets will be mailed (1st Class) starting May 1, 2001. International orders specify U.S. funds, please!

SPEISQSA headquarters cannot process AIC ticket orders.

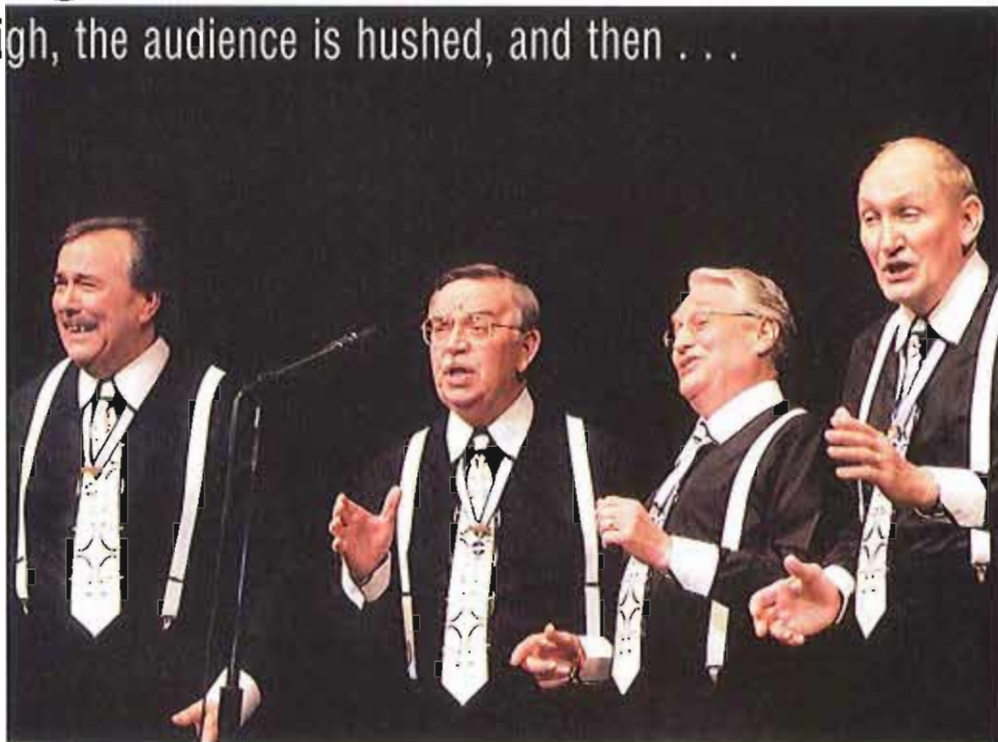
Visit us at www.AICgold.com

Waiting for the call

The adrenaline's high, the audience is hushed, and then . . .

If you sing in a competition quartet, you understand the anxiety that overcomes you as you wait to hear whether your name will be called.

That was certainly true for us in **Harmony**, at the International Seniors Quartet Contest in Jacksonville. I was standing with Joe Liles as the announcements were made. I cannot begin to describe the total elation that engulfed us when the announcement finally came that we had won. What a thrill it was.



You'd probably suspect that Joe Liles has experienced just about everything there is in barbershopping. But you'd be wrong. This was to be the first time our mild-mannered lead would ever win the top honor at any contest as a quartetter.

"I've sung baritone ever since I joined the Society in 1967. My left and right shoulders seemed to naturally and independently lift and lower to adjust the pitch—and I worked to stay out of the lead's way and hide inside the chords. I thought it was God-ordained that I would spend the rest of my life as a barber-shop bari. Well, not so, Joe (turn those diphthongs).

"Three big, tall, tough-looking guys threatened harm if I didn't sing lead with 'em. I hate harm, but love 'harm-ony.' My arm didn't twist too far, so I tried it. Of course, I had to go through a personality change, come out of my shell and fight off battalions of butterflies.

"Turned out to be one of the most memorable experiences of my life. (But I still sneak off sometimes late at night and sing a little baritone. Shhhh! Don't tell my quartet.)"

When we came off stage, we felt we'd done a pretty good job at hitting our performance plan ... not per-

fect by any means, but pretty good. We were greeted by friends who helped us believe it was more than pretty good.

Baritone Darryl Flinn is the consummate quartet singer, right down to the license plate on his car: "QUARTET."

"Winning a seniors gold medal is a thrill and an honor ... and Harmony will do its darndest to deserve the title. And what a terrific payoff for quartetting, the single most important thing my barbershopping life has been about.

"The only thing better than winning is the time I get to spend with Rudy, Reed and Joe, polishing our contest set and getting a repertoire under our belts. It somehow feels there is nothing I can't do with these three good friends."

One of our coaches said, "I don't know if you won, but you medaled."

Now there's something to keep the adrenaline flowing. The competition was tough, with several gold medals from the "big show" coming through in the seniors division. Probably the most encouraging words came from the past seniors champs who congratulated us.



Reed Sampson
Bass for Harmony

Seniors competition: Music for a lifetime

One of the significant things about the seniors quartet experience is that it completes the spectrum of contest opportunities available to everyone who is a Barbershopper.

We have local and sometimes district contests for high school students, and officially sanctioned contests for collegians and Society members and affiliates. So the official international seniors competition rounds out the package. For those men who are competitive in nature, the thrill of the contest stage need not be gone simply because their hair is.

What we have seen in the MBNA America Collegiate Barbershop Quartet Contest, is that competition

breeds quality. Each year, these young singers have raised the bar. The same is true among the seniors. The competition has gotten tougher, and most people would agree that means better.

What is required? First and foremost is some action. Now is the time for district and chapter quartet activity chairmen to step up and actively promote the senior quartet competition. Qualifying for interna-



BRONZE MEDAL: Gentlemen of Note.
Rod Rule ①, Jon Gathright ①, Mony Duerksen ③, Richard Huyck ③.

tional is done in the fall contest cycle, so there is plenty of time for quartets to form, rehearse and take that step.

For members, the answer is the same. Action is required. Don't wait for someone else to do something ... do it yourself. Find three other guys and start singing.

Requirements for seniors competition are fairly simple: minimum age for all members is 55; combined age must be at least 240; all other rules for SPEBSQSA contests apply to the seniors competition. See the Society Contest & Judging Manual for a complete list of rules. It is also available on the web at www.spebsqsa.org/C&J/contestrules.htm.

Good luck and good singing.



SILVER MEDAL: Chicago Shuffle. Ray Henders ①, Howard Tweddle ①, Don Bagley ③, Darryle Cremer ③.

activity chairmen to step up and actively promote the senior quartet competition. Qualifying for interna-

So then the questions, doubt and anxiety began. Had we done it? Each of us went back over his performance and picked at it. "Did I keep us from the gold medal?"

Then we waited. I think there were six quartets after us. And we waited.

Rudy Zarling, our tenor, spent a number of years away from the hobby as he pursued a career that kept him traveling quite a bit.

"What a great thrill it was for me after dropping out of barbershopping for several years to link up with three guys who have the talent to cover my shortcomings. I guess the old adage

that "attitude is more important than ability" holds true for me, as does having a goal and working toward it."

Finally, the contest was over. Joe Liles and I found a spot to wait together for the announcements. Third place was called ... the Gentlemen of Note from Central States. Medals and handshakes. Second place was called. Chicago Shuffle. Wow, two gold medals in that quartet! Medals and handshakes, again.

THE MIDWINTER CONVENTION stage is the only place where you could ever buy one ticket and see PLATINUM and all four of the year's medalists perform their entire show packages. Technically, there's no judging on the evening shows, but tell that to the Midwinter faithful. One of those medalists is often the next year's champion, and they want to "judge" the winner!



Harmony's road to the medal

- 1999 Land O' Lakes District Seniors Champion
- 2000 International Seniors Quartet Bronze Medallist
- 2000 Land O' Lakes District Seniors Champion
- 2001 International Seniors Quartet Champion

It was then that Joe turned to me and said, "Reed ... do you suppose?"

The wait felt interminable, although it probably was no more than two or three minutes. Society President Chuck Watson began the announcement of the champion. "Ladies and gentlemen."

"C'mon Chuck, you're killing us."

"Your 2001 International Seniors Quartet Champion."

"Chuck, I don't care if you are losing your voice. Hurry up!"

"Harmony!"

The dream had come true. The hard work had paid off. Hugs and thanks to each other, then out on stage for the presentations with last year's champs, Over Time.

What followed was a blur of activity. Photos ... family ... friends ... congratulations ... "Thank you so very much" ... more pictures ... "Don't forget your trophy" ... the AISQC reception (and what a joyous welcome we received) ... "Thank you so very much" ... Is there time to eat? ... The Saturday night show ... "What're we gonna sing?" Afterglow ... President's reception ... Finally, a chance to relax ... "Man, it's 11 o'clock! Where did the night go?"

Now that reality has set in, we're looking ahead. Hey, there's an opportunity for a session with Super Coach. "Can we do it?" "How can we not do it?" So for us, the work doesn't stop. Perhaps it may only just be starting. It's going to be a great year. ☐

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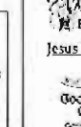
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The song of

Great performances abound in international competition. But every four or five

ime stands still as the audience sits rapt, goose bumps rising. Tears well in the eyes of the stout, blunt men.

Then harmony maniacs jump from their seats, voting with heart and with hand and standing ovation for the Song of the Contest. These are not certified, quantifiable, official votes—but no recount is ever needed in their election.

Oddly, the performance often does not even come from the eventual champions—in fact, some are not technically perfect (listen to the tape!). But the audience knows they've seen barbershop history before the final chord rings home.

The "most special" of these special moments may occur only once every four to five years, taking their place among the legendary performances of our hobby.

The Harmonizer asked some Barbershoppers to share their memories of a few of these moments — by no means an all-inclusive nor definitive selection, but certainly a representative sample of those moments that help us understand what our musical art form is all about. At the very least, it should spark lively debate. Log on to the Harmonet at www.egroups.com/bbshop to join the discussion.

The Gas House Gang

"Bright Was The Night"

New Orleans, 1992

Mike Lietke, Tenor of 2000 international semi-finalist Jackpot



The song had never existed outside of the oral realm of woodshedding. It had no verse, was originally only seven lines long and doesn't even rhyme.

How did The Gas House Gang's 1992 performance of "Bright Was the Night" become one of the most legendary international contest performances?

In July of 1991, the Gang was asked to perform at the Society's Harmony College. Wanting to avail themselves of a great learning opportunity, tenor Kipp Buckner and bari Rob Henry enrolled in Dr. David Wright's "History of Barbershop" class.

In that class, they heard vintage recordings of turn-of-the-century quartets singing the tunes that helped form the style. Kipp began formulating an idea to fashion a contest set using early barbershop favorites to pay tribute to the founders of the art. When Rob and Kipp heard a rare recording of O.C. Cash's Okie Four singing "Bright Was the Night," Kipp knew that they were on to something.

David agreed to arrange "BWTN" for the quartet, but his song searches found nothing under that title having ever been copyrighted. The closest title? "Bright Was The Day."

Wright finished the arrangement in November of 1991, lifting the melody from old recordings. At the same time, he wrote the part of the song that Gas House bass Jim Henry says makes the whole thing work—David's new verse:

"Like some freaky out-of-body experience, we had

*Saw her standing there, moonbeams in her hair,
Starlight in her eyes so fair,
Sweet radiance all around her. ...*

First performance: no big deal

The reaction to the first time they sang the song was at the CSD prelims in 1992. "The Central States fans were always very supportive of us, but the reaction to the song at prelims was no greater than anything else we sang at that prelims," remembers Jim Henry. "The judges were all very helpful, and they said that they had a feeling we

the contest

years, a certain performance invokes a special magic that is almost too powerful for words



The Gang didn't take home a gold medal that year, but they produced the single-song performance of the year.

sang it as an 'oh, yeah' song, like we were waiting for the chorus to begin to tell a punch line." The Gang would need to sing the song with much more genuine emotion at International to evoke the deep sentiment of the lyric.

They came into the New Orleans International three months later with a different approach to it and great expectations. Picking up Jim's narration of the Gang's final round performance:

"I don't know when we knew something special was happening, but from the time just before I walked on stage until I walked off, I remember that we were so together. It was as if I were somewhere above the stage during the performance. We've talked about that

Rural Route 4

"Tie Me To Your Apron Strings Again"

Minneapolis, 1985

Jim Bagby, Bari of 1986 champion Rural Route 4



This wonderful melody and lyric seem to surface every generation or so. The same song was sung by our champs the year I was born, the **Four Harmonizers** of 1943. Their lead, Leo Ives, was the father of a man who was to become one of our formative coaches, Alan Ives. The 1952 champion **Four Teens** from our own Central States District also won singing "Apron Strings" (prophetically enough in Kansas City).

When the RR4 first saw the song in the mid-1970s, it was a blue-ink mimeograph copy. (Remember those?) The arrangement was by Judy White Seawood, lead of a Sweet Adeline quartet I was coaching and daughter of a veteran Kansas City Barbershopper. Every time we sang our version in contest, an arrangement judge offered improvements. We got help from Burt Szabo, Joe Liles, Rob Hopkins and others. We woodshedded our own tag as we placed 21st, 9th, 8th, 9th, 14th and 11th in international competition.

Then came the 1985 contest in Minneapolis. We sang "Apron Strings" in the second round, after which THE Bob Johnson approached us to intone in his deep

no control of ourselves—what was happening was just happening."

moment many times since then, and that was the only time that all four of us felt like we were somewhere other than the stage, observing our performance. Like some freaky out-of-body experience, we had no control of ourselves—what was happening was just happening."

Over the din of the applause on the contest recording, which started well before the tag was done ringing, two things are audible from the stage mike—Jim's gasped "Oh man!" and Rob's ecstatic "That was awesome." They knew, and the audience knew, something very special had just happened.

Bright was *that* night, indeed.

"God" voice: "If you don't medal, there oughtta be an investigation!" We placed an ecstatic fifth.

"Apron Strings" was nominated by our fans as the ballad of the contest. The best description to our approach came, not surprisingly, from the huge heart of lead Calvin Yoder: "When we get ready to sing, I just think about Momma's sugar cookies." They symbolized warmth, home, mother and love (and Elizabeth Yoder still embodies all those characteristics).

Which brings us to Salt Lake City in 1986, and the



Well known for comedy, 1986 champion Rural Route 4's greatest song was arguably an emotional ballad.

most surprising jump of our life. It was predicated, in large part, on the "Apron Strings" set. We did the scarecrow bit in the first round, and had enough problems with the tag to the ballad (Lou Perry's marvelous "If The Rest Of The World Don't Want You"), that we figured we'd be lucky to even hang in the med-als.

In the semifinals, it was Uncle Lloyd's "Rockabye Baby Days," which begins: "Apron strings seem childish things, when they're tied to you."

Then came the ballad. We later agreed we felt the absolute silence and a rush of mixed feelings as the pipe

sounded: the joy of being in the moment with our best friends; the anticipation of a song we love; stage-adrenaline pumping; and the plan to sing with contained emotion to our respective mothers.

One (or more) of us sometimes gets TOO emotional by the tag, borne on Willard's golden, captivating bass line: "Please tie me to your apron strings, again." But this time the last chord floated cleanly and watnly to the lofty ceiling of the Salt Palace. The sound that came back was the richest applause we've ever gotten—and the longest. I do remember thinking, "We need to get off." I don't remember how we did.

As we came down the steps, Don, Calvin, Willard and I were swept into a joyful, grateful, emotional quarter hug. Our most coherent thought was: no matter how the points fall, this makes it all worthwhile—performing on stage as well as we are capable. I could taste the sugar cookies.

Epilogue: Barbershop insiders argue about whether the '85 or '86 "Apron Strings" performance was better. Emotionally, perhaps the first one, and technically, the second—halo and all. Regardless, the Salt Lake presentation set an Interpretation Category record of 292 points (triple panel) for one song that stood until our unbelievable CSD brothers, the Gas House Gang, did "Southern Roses" in 1993. Some years later we were given copies of the Interp score sheets, virtually devoid of written comments. But in our scrapbook you can see the one that says: "My God!"

The score sheets were virtually devoid of written comments.

The Boston Common

"That Old Quartet Of Mine"

Salt Lake City, 1980

Hank Brandt, lead of 1979 champion Grandma's Boys

Have you ever anticipated something for a very long time? Knowing all the while that what you wanted was absolutely right? Inevitable? But something (or someone) kept getting in your way?

What was it like to be the Boston Common in 1980? To have worked so hard for nine years, to have achieved so much, to have believed in and anticipated the payoff so fervently? How does that feel?

It's hard to say ...*

But it's a feeling the Common shared

with their fans—defined as pretty much everyone who'd ever heard their unique, sensuous sound and the deep, heartfelt meaning of every lyric. The judging fra-

ternity didn't entirely disagree: Starting in 1972, in Atlanta, the quartet had been awarded seven international medals. But many people thought they

As moving as 1980's performance was for the audience, imagine what it would have meant had the crowd known the Boston Common's big secret behind the song.



** Ed's note: Mr. Brandt's quartet competed at the international level for exactly the same number of years before winning in 1979.*

The Nighthawks

"Brother, Can You Spare A Dime?"

Philadelphia, 1961

Jim Miller and Ken Buckner as related by Jim Turner, lead

Conversations about great quartets that never won the gold medal will always include the Nighthawks from the Ontario District. With their most versatile repertoire and unique ringing sound, the Nighthawks (Greg Backwell, Jim Turner, John Sutton and Bert Ellis) sang their way into the hearts of every Barbershopper who heard them. While they never entered a district contest as the Nighthawks, they were successful in attaining international medalist status on four occasions in the early 1960s.

While known for wonderful and innovative renditions such as their "Mardi Gras," "I Must See Annie Tonight" and "The Auctioneer," they are probably best remembered for "Brother Can You Spare A Dime," performed at the 1961 international at Philadelphia. This song, perhaps more than any other, most poignantly captures the desperation that was the Great Depression.

Not wanting to sing music that "everyone else was doing," Turner related that he found the song in an old piano book and did the arrangement while Greg cre-

ated the tag. About the tag, he said (strictly his opinion) "we never could seem to get it to tune just right." Then, at an afterglow, he and John sang it with Al Kvanli and Gary Parker of Dealer's Choice fame. In his words "he never heard it 'ring' like it did with those guys."

Fast forward to Philadelphia. The audience was mesmerized by the simple sentiment of a guy down on his luck, looking for a hand up in the world. By the time Turner and company delivered that most famous chord of that most famous tag—

"Say don't you remember, I'm your PAL"—every man, woman and child in the audience believed it. They, too, "used to call him Al, it was Al all of the time." The audience reaction was stunning and thunderous.

Jim says, "They were telling us, 'You know you shouldn't be singing songs like that.' To which we replied 'Why no we didn't know that—we sang it in the prelims and no one said anything about it.'"

"Nothing much has changed in 40 years ... eh?"



This "Singing in the Rain" photo appeared in most major daily newspapers in the U.S. and Canada in 1961.

But in our scrapbook, you can see the one that says, "My God!"

should have won sooner.

Heck, they almost didn't get to compete at all in the summer of 1980.

Never satisfied to rest on their musical laurels, the Common introduced two new songs in the Northeast District prelims. Like all great artists, they needed to keep pushing themselves—to satisfy their own souls as well as to find new and better ways to thrill and amaze their fans. Lou Perry kept supplying them with gems—mostly his own arrangements, and several of them original compositions (like "That Old Quartet of Mine") written with Arthur Godfrey's brother, Bob ... but other pearls, too, like Earl Moon's haunting "Forgive Me"—their other new song that year. Without thinking, they sang both in the same set that Spring—the two longest songs in their repertoire—and incurred a full minute's time penalty that almost kept them from qualifying for the international contest!

Cut to that moment in the summer of 1980, Salt Lake City. The Salt Palace. Saturday night; the finals. Their fi-

nal song; one of the new ones. And what a song ... That melody! And the lyrics ...

Sitting by the fireside, watching embers softly glow,

I put my daily cares aside and think of friends I used to know ...

I wonder what has happened to that old quartet of mine ...?

A hauntingly beautiful, magical song. Moreover, the Common were delivering—beyond expectations! This was no "rote" performance; they were not on autopilot. They were absolutely in the moment—in the zone. Everything was so together. And the audience knew it. We were right there with them—shivering, crying, giddy with the feeling—whooping and hollering by the end.

Did anyone not leap out of his seat to join in the thunderous, overwhelming ovation when they hit that final chord? Before Terry Clarke could even begin his glissando to the lower octave? How full was everyone's heart? (On stage and off!) How glad? How satisfied? How thrilled to have witnessed it?

But did they really think they had finally done it? Clarke told me,

"I can't speak for the other guys in the quartet, but I had every expectation of being 'punished' yet again—for having been a bit obstinate with the judges over the years, and for our independence. The release following our performance was a result of my frustration with the system over the years as well as the exhilaration I felt as a result of having just been part of a unique experience. That was the first time the song really came together—that we 'owned' it, became one with it. Knowing that it just doesn't get any better. It was almost an out-of-body feeling, and we had never achieved that in contest before."

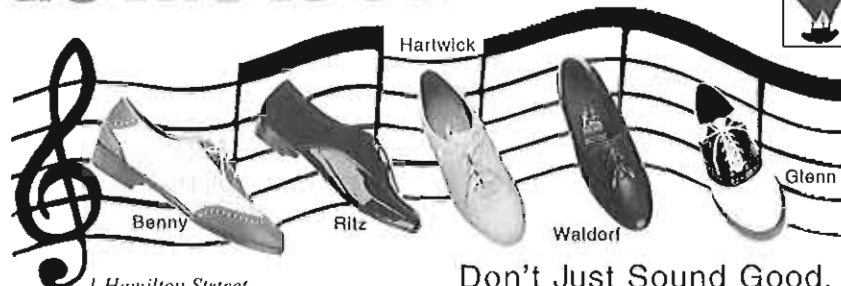
How much more insane would the crowd's reaction have been had we known the quartet's ultimate secret—what was making it even more poignant for them? That, win or lose, they'd already decided this was to be the last song they would ever sing in competition. ■

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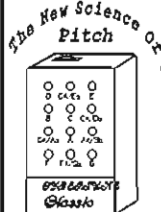
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The best seats, hotels

They're already booked in Nashville. Here's how to increase your chances for Portland, Montreal

Two of the most common frustrations regarding our international conventions boil down to:

- "I ordered my registration for this convention at last year's convention and I still didn't get great seats."
- "Even though I ordered my registrations early, I still didn't get my first, second or third choice hotel."

Let's discuss the reasons behind these concerns.

Why can't I get better seats at the convention?

The same process has been in place for a number of years. All those who order their convention registration by July 15 of the preceding year receive first choice in the seating assignment. If you ordered your Nashville registration by July 15, 2000, you were in a July 16 drawing for all the registrations received by that time. If you were among this group and drew a low number, you could likely get a better seat; if you drew a higher number, your chances were not as good.

The problem is, there were approximately 3,500 registrations in last July 16's draw. Since there are only approximately 1,250 seats on the floor of any given arena (on average), you can see that floor seating runs out very early in the process. (That raises another question: Which are the best seats? The back third of the floor or the side front off of the floor?) In any case, if you don't buy a registration early, you have no chance of getting a preferred seat.

Why can't I get a better choice of hotels at the convention?

First, early in the new year, we send housing forms to the early registrants, well before the release of the March/April issue of *The Harmonizer*, which contains the housing information for all those who registered after July 15.

Second, we have to block out accommodations for all the competitors—without them, we'd scarcely have a convention. Because choruses and quartets cannot qualify for the contest until well after the early registration cut-off of July 15, we block groups of rooms in hotels so they can stay together. For example, in Nashville we have blocks of rooms in 16 hotels, ranging in size from 75 rooms to 625 rooms.

We will never block more than 60 percent of the rooms in any hotel for choruses, so there are always rooms available for noncompeting attendees. While some of these hotels are near the airport, most are in the downtown area. You can understand that the competitors would, wherever possible, prefer to be downtown, near the contest site. On our peak nights, we have a total of roughly 3,700 rooms reserved in these hotels. The choruses will need over 1,400 of those rooms. When we remove these 1,400 rooms from our offering for the general convention attendees, you can readily see that your chance of obtaining your first choice of hotels is lessened. Your chances improve if you registered for the convention by July 15 of the preceding year.

We try to be as fair and impartial in this process as we possibly can be. There are a number of other considerations that must be taken into account throughout the process. We hope this explanation will give you a better understanding of the process. As always, please feel free to call 800-876-SING x8444 if you have any questions or comments. ■

John Schneider
Events Manager
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Contributing outside of the box

During the past twelve months Barbershoppers, quartets and chapters have been using innovative ways (or in today's idiom, "thinking outside of the box") to raise money for the SPEBSQSA charity, Harmony Foundation.

- Phil Petty, member of the now-retired Dixie District quartet **Fun Addicts**, re-released some of the quartet's "greatest hits" on two CDs. Proceeds on sales of these recordings will benefit Harmony Foundation.
- Norm Schran made a generous contribution

to the General Fund in December and sent a note which said, "Although I am not wealthy, I am giving this thousand dollars to the Harmony Foundation with the thought that I am giving about one cent for each time I have enjoyed singing a genuine barbershop quartet song."

As we move forward with our charitable mission, we hope these stories, and the two that follow, will inspire you to think of new ways to support your charity, Harmony Foundation.



Romance on the high "C"

HF Two lovers of barbershop music met on the Alaskan Millennium Cruise last May. They'd been assigned the same table and hit it off from the start. By August, Ed Graff had proposed marriage, and Marion Lauer accepted his ring. Of course, the wedding had to have a barbershop theme!

Because Marion and Ed both had fully furnished homes, they decided to request donations to the Harmony Foundation in lieu of presents. Quartets sang as Marion entered, and also as part of the ceremony. Ed sang his vows to his bride. Barbershoppers from various chapters performed "You're As Welcome As the Flowers in May" after Ed and Marion were introduced as husband and wife. The reception was in "After-glow" style, with quartets entertaining the crowd.

To everyone's delight, the donations totaled \$1,510. Marion and Ed are looking forward to having more receptions like this to celebrate future anniversaries and further the cause of the Harmony Foundation.

—Marion Lauer Graff

Harmony Challenge concert proves to be both fun and profitable

HF Four chapters in Central Pennsylvania proved a friendly competition can benefit everyone involved. The four were participants in last spring's "Harmony Challenge," a competition between chapters to benefit Harmony Foundation. As a result of 10 weeks of head-to-head competition, \$6,150 was raised.

Each week during the challenge period, the members of the Lewistown, State College, Lewisburg, and Wilkes-Barre chapters took up a weekly collection for Harmony Foundation. The competition was based on which chapter could raise the most per

member. The prize for winning the competition? Bragging rights and being served ice cream sundaes at an inter-chapter meeting organized to celebrate the project's success.

Despite the efforts of the Lewishurg and Lewistown chapters, the Wilkes-Barre chapter proved unbeatable, contributing \$45.69 per man. Overall, the participating chapters contributed \$33.61 per man. The four chapters gathered in mid-July to toast Wilkes-Barre's success, sing together, enjoy some quartet performances, and consume a prodigious amount of ice cream.

Weekly updates, and a "Top 10" list of reasons to support the Harmony Foundation, spurred the competition. The challenge started slowly, but the race was fast and furious by week four. Wilkes-Barre turned in the first \$100+ week. Lewisburg announced an anonymous \$500 challenge. Lewistown Director Paul Grimmer told his men that the musical clink of coins in their bucket just wouldn't do, they needed to make sure he didn't hear their contributions as the collection was taken.

The competition intensified through the final weeks. The men in Lewistown responded to their director, contributing \$10 per man in the tenth and final week of the challenge. In Lewisburg, WZZM-Channel Four, a disbanding chapter quartet contributed \$600, the remains of their quartet treasury. And in the final week of the challenge, an emotional speech by a highly respected member of the Wilkes-Barre chapter produced an avalanche of support totaling nearly \$1,000, sweeping the chapter into the winner's circle.

The real winners of the "Harmony Challenge" were, of course, the thousands of people, young and old, who benefit from the grants issued by Harmony Foundation. And that was the greatest prize for all Barbershoppers who participated in making the "Harmony Challenge" a success.

—Eric Snoek, Chapter Service Chairman,
Lewisburg, Pa. Chapter



IT'S CURTAINS FOR THE WILD HORSE THEATRE. And the folks of Fort Steele Heritage Town, British Columbia, can thank The Kootenay Harmony Chorus. After having performed eight major concerts in the theater since 1988, the chapter donated new curtains for the locally-famous theater. After ceremonies, they performed a Thanksgiving show.

"We have a special connection with Fort Steele and felt that this donation was a good way to give something back to the site and to express our appreciation," says chorus president Joel Vinge. "Barbershop has a strong cultural heritage tradition, which fits well with the heritage town."

New grants advance our charitable mission

The Harmony Foundation trustees at their January meeting awarded a total of 10 grants totaling more than \$36,000. These grants support vocal music projects that will benefit approximately 9,600 young singers and nearly 200 music educators in seven different states and one Canadian province. Of course, this is in addition to nearly \$70,000 for Harmony Explosion camps last year, which benefited an additional 500 young singers and their music teachers. All this is a result of your donations to the Harmony Foundation General Fund.

The SPEBSQSA Board of Directors last fall refocused our charitable mission, "To preserve our musical legacy through support of vocal music education in our schools and communities," and reinstated Harmony Foundation as the SPEBSQSA charity. With the worthy charities we are supporting, it is easy to see why. We are certainly spreading the joy of vocal music to thousands of young people thanks to your generous donations to the Harmony Foundation General Fund.

Grants focus on youth

- Hosted by the Hunterdon County, New Jersey Chapter, Youth Festival 2001 will bring students from five high schools together for a day of learning and performing barbershop harmony.
- The Traverse City, Mich. Chapter will have quartets deliver up to 40 "Get America Singing ... Again!" song books to each of the 41 participating elementary schools in a five-county area through its Get Northern Michigan Singing ... Again! project. In May, a massed sing will take place with 900 students, selected high school vocal groups and chapter quartets.
- Music students from East Central University in Oklahoma will experience the Phil Mattson Vocal Jazz Festival & Tour. The festival's goal is education, not competition. Participants spend three days in clinics and rehearsals with Mattson and other jazz professionals in New York City.
- Hosted by the Manhattan, Kan. Chapter, the Kansas State University Music Symposium 2001 is a workshop on barbershop harmony and how it can be presented in a choral and quartet setting. Conducted by top clinicians, this workshop will also introduce other methods of vocal preparation and training to better equip music educators in providing adequate opportunities for music development in young musicians.

Continued on page 30





New grants advance our charitable mission

Continued from page 29

- Coordinated by the Princeton, New Jersey chapter, the High School A Cappella Contest will be held this spring. School groups of four to 12 members will sing two songs in the barbershop style. Groups will be judged on singing and presentation.
- The Harmony Festival 2001, conducted by the Poughkeepsic, New York Chapter, will bring 150 to 200 young men and women together in a one-day clinical setting to learn two or three barbershop arrangements. Society clinicians and quartets will instruct and the youth will participate in an evening show, presenting their barbershop packages to the public, and performing on stage with barbershop choruses and quartets.

- The Liturgically Hip program provides choral singing experience for 50 teenagers in the south Mississauga, Ontario, Canada area. It includes members from five local churches. With the funding of three sets of portable risers, the group's dynamic choreography will be enhanced.

- Under the banner of Durham Young Men in Harmony, the Durham, Ontario Chapter's musical director works weekly with two public elementary school choruses (grades 5 to 8) and their music teachers. The schools will become involved in the local Kiwanis festival/contest. Additionally, the chapter will host a

music educators clinic in the fall and a barbershop festival and contest in the spring.

- The Illinois District Youth Outreach team through Central Illinois Youth Outreach Program 2001 will host a central Illinois high school quartet contest, provide high school visitations by clinicians in various communities in central Illinois, and conduct a central Illinois YMIH festival with a past international champion quartet coaching and instructing.
- The Far Western District annually conducts two weekend youth harmony camps, which attract 120 to 150 students and 10 to 15 music educators. These camps expose young men and their teachers to barbershop music. They are staffed by music educators, chorus directors, and quartet members of the district. The Youth Harmony Camp grant will help purchase music and fund a guest educator.

AIC gets into the act



The Association of International Champions (AIC) also made two grants. These were the first by our gold medal quartet champion organization and were funded from proceeds to their endowment fund which is managed by Harmony Foundation.

- The Sunshine District Youth Festival Program, a district-wide, multi-year program has earned a great reputation for exposing the barbershop style to Florida high school students and music educators. The AIC grant supports the workshops and festivals associated with the program.
- Also approved was a grant for the Gas House Gang/Russian Youth Quartet Project, which will assist our 1993 international champs in bringing The Nightingales, a Russian youth quartet, to the United States to perform at several venues including the Nashville convention.

The AIC Endowment Fund is proud to support these projects. For more information concerning AIC Endowment Fund grant applications or gift opportunities, please contact Roger Ross at rarchloc@prodigy.net.

FYI

Grants deadline

The next deadline for Harmony Foundation grants is May 1. Applications and guidelines can be downloaded from the harmonyfoundation.org or call 800-876-SING x8446.

The Harmonizer available for the visually impaired

Visually handicapped barbershop aficionados still enjoy all the news about their hobby through the efforts of the Volunteer Services for Visually Handicapped (VSVH) in Milwaukee and the Harmony Foundation.

More than 25 people from around the country receive *The Harmonizer* on audiocassettes so they can stay up-to-date. A VSVH volunteer spends approximately 10 hours recording each *Harmonizer* cover to cover. New recording equipment for this project and others was made possible by a grant from the Harmony Foundation.

The Society provides VSVH with cassettes, envelopes and mailing labels. VSVH mails the cassettes and keeps a master copy on hand.

If you or someone you know could benefit from this service, contact Julie Siepler at 800-876-7464 x8552. ■



He's 200% heart, and back at quartetting Wife let him "do his guy thing" and compete before getting transplant

There are those who view "singing from the heart" as a technique to impress judges and score better. And then there are Barbershoppers like Minnesota's Ray Thielbar, who don't always score high in the singing category, but who could give anyone a lesson in heart.

Last spring, Ray was a two-year Barbershopper whose enthusiastic prodding finally convinced his quartet to compete in a division contest. He'd had two quadruple by-pass surgeries and had an implanted pacemaker and defibrillator. He was on the list for a heart transplant and he wanted to compete while he was still healthy enough to do so.

Three weeks before the contest, Ray had a severe episode, but recovered enough to return home. The week before contest, a cardiologist told Ray his heart had become too weak for anything but a hospital bed, let alone a contest stage. Against the pleadings of his doctors and his quartet (but with his wife's blessing), Ray declared he'd go to the hospital after the contest. He said if he dropped dead on stage, that's where he wanted to be.

Ray prevailed and the quartet competed. The judges didn't know the story behind Ray's shortness of breath, nor did the quartet bring it up during a discussion on "finishing phrases" during their evaluations. Ray was just thrilled to have been to his first quartet competition.

After Ray went to the hospital, he filled his wait for a new heart with barbershop videos and tapes and learned new songs for his quartet in full faith that he'd someday get to perform them.

He's performing them now! Ray got a new heart and kidney last fall and is back up and singing with **The Sound Prints**. His new heart, like the old one, appears to be filled with music and enthusiasm.



THE SOUND PRINTS: Stan Landa (T), Bob Hedloff (L), Ray Thielbar (B), Dave Staubitz (B)

CHAPTER ETERNAL

Society members reported as deceased between October 1 and December 31, 2000.

Cardinal

Goebel, Harvey E
South Bend-Mishawaka, IN
Russell, David C
Greater Indianapolis, IN

Central States

Bie, William T
Ames, IA
Borchard, Harold
Aberdeen, SD
Farrell, Don
Denison, IA
Flora, Earl L
Papillion, NE
McBride, Donald L
Kearney, NE
Taylor, W James
St Charles, MO
Weber, Lester H
Kearney, NE

Dixie

Emery, Merle
Knox County Metro
Fisher, John K
Hilton Head Island, GA
Hettel, Bruce
Fayetteville, GA
Macon, GA
Roswell, GA
Holt, Alan
Mobile, AL
Liendecker, Edgar M
Chattanooga, TN
Waldrop, Paul E
Greenville Area, NC

Evergreen

Broadfoot, Archie
Victoria, BC
Clemetson, Alden
Salem, OR

Kinney, Walter E
Coos Bay, OR
Shaffer, Donald E
Salem, OR
Ungaro, Wayne
Vernon, BC

Far Western

Adams, Rodney C
Crescenta Valley, CA
Donnell, William A
Folsom, CA
Sacramento, CA
Dutcher, Floyd W
Folsom, CA
Horwitz, Barney
Rohnert Park, CA
Kenney, Maynard
Crescenta Valley, CA
McClure, David G
Palomar Pacific, CA

Deep down, those French Quebec singers were really barbershoppers

Bill Brobst, baritone section leader for the Norfolk (Va.) Commodore Chorus, and his new bride, Dorothy Hager, never expected to find a barbershop quartet concert while on their honeymoon in Quebec last October. Because of the region's focus on maintaining French culture, that would have been unusual enough.

To hear that concert in an abandoned copper mine far below the earth's surface was an adventure too good to pass up.

On the night of the event, the couple and a few dozen other guests were dressed in rubber boots, slickers, and hard hats and taken down the mine shaft, water trickling down its walls, to the "concert hall," an excavated room with plank benches.

Wolfy's Curly Quartet was waiting for them. Richard Fournier sang lead; François Larouche, bass; Jean-Sebastian Baril, tenor; and Benoît Champroux, bari. They are part of L'Ensemble Vocal Amadeus, a choir based in Sherbrooke.

The concert consisted of four-part harmony madrigals sung in French, as well as several American barbershop favorites.

"The acoustics were interesting, to say the least," according to Bill. "The walls were irregular in shape with some soft spots, so there was no reverberation. The sound quality was a bit hollow, but very pleasant."

The concert was one of several musical events in a competition held that weekend in the area. Wolfy's Curly Quartet won the gold medal.

As surprised as Bill and Dorothy were to find American-style barbershop music in Quebec, the quartet was equally surprised to find an American barbershopper in the small audience!

CHAPTER ETERNAL

Palumbo, Andrew S
Fullerton, CA
Plank, Gordon D
Santa Rosa, CA
Rohnert Park, CA
Suess, Michael J
Irvine, CA

Illinois

Augsburger, Greg W
Bloomington, IL
Cramsie, James F
Chicago No 1, IL
Eidson, Kenneth G
Chicago No 1, IL
Frisby, Roy
Chicago No 1, IL
Heuertz, Matt E
Frank Thorne - E
Kastor, Kenneth
Bureau County, IL
Maher, Bernard W
Peoria, IL
Taylor, W James
Belleville, IL
Voelkel, Clyde L
Belleville, IL
Ward, John F
Sterling Rock Falls, IA

Johnny Appleseed

Acker, Fred L
Lawrence County, PA
Bricker, Edward L
Pittsburgh North Hills, PA
Flood, Thomas W
Mansfield, OH
Fragapane, Joseph A
Mc Keesport, PA
Grabe, Charles E
Butler, PA
Jurgens, Dale H
Greater Central Ohio
Western Hills, OH
Lindsey, William L
Akron, OH
Rees, Donovan G
Tuscarawas County, OH
Theuerl, Frank J
Beaver Valley, PA

Land O' Lakes

Burrows, Harvey N
Saskatoon, SK
Hicks, Doug
Saskatoon, SK
Malczek, Leonard C
Le Roy, MN
Zell, David C
Rock Valley, WI
Ziebell, Gene A
Winona, MN

Mid-Atlantic

Bailey, Richard L
Hagerstown, PA
Christian, Eugene R
Teaneck, NJ
DeHaven, Thomas
Alexandria, VA
Ebst, Donald D
Delco, PA
Frye, Francis M
Winchester, VA
Charles Town, WV
Gray, John
Dundalk, MD
Knapik, Frank J
District of Columbia
Knestrick, G. Lloyd
Winchester, VA
Omdorff, Gerald L
Hanover, PA
Rice, Le Roy A
Richmond, VA
Sheets, Andrew T
District of Columbia

Northeastern

Agnitti, Henry R
Worcester, MA
Bruno, Anthony J
Hartford, CT
Creedon, William J
Boston, MA
Danielson, Robt
Danbury, CT
Olive, Arthur
Scituate, MA
Puglia, Alfred
Norway-S. Paris, ME
Svenson, Chet E
Providence, RI
Terry, David L
Pittsfield, MA
Vine, Robert J
Schenectady, NY
Young, Stanton H
Concord, NH

Ontario

Francis, James E
Grimsby, ON
Nelson, Walter E
Scarborough, ON
Petras, Ted
Stoney Creek, ON
Pulford, Peter P
Brockville, ON
Wilson, John W
St Catharines, ON

Pioneer

Borck, Murray M
Petoskey, MI

Darrah, George R
Flint, MI
Goodall, Raymond E
Flint, MI
Johnson, Leonard W
Saginaw Bay, MI
McCarthy, Edgar W
Grosse Pointe, MI
Riepma, David J
Michiana Metro, MI

Rocky Mountain

Harrison, Malcolm R
Denver Mile High, CO

Seneca Land

Anderson, G. Andy
Jamestown, NY
Coddington, William B
East Aurora, NY
LaBella, Alfred
Olean, NY
Lux, Samuel P
Frank Thorne - M
Lux, Samuel P
East Aurora, NY
Southwestern
Cotter, Gerald G
Chordsmen, TX
Hollis, William C
El Paso, TX
Taranto, Hughes C
Acadiana, LA

Sunshine

Christensen, Lyle S
Manatee County, FL
Clary, Cline
Polk County, FL
Danielson, Robt
Martin - St Lucie, FL
McCarthy, Edgar W
Martin - St Lucie, FL
McNulty, George F
Panama City, FL
Merkel, Ivan L
Greater Canaveral, FL
Morton, John P
Orlando, FL
Olive, Arthur
Vero Beach, FL
Puglia, Alfred
St Petersburg, FL
Svenson, Chet E
Citrus County, FL

The Seachords had no idea what effect their casual performance was having on a hidden audience member.



You never know who's listening or when you may unwittingly get to deliver a love letter from beyond

From a letter written by Ty Williams of the Chordial Connection quartet to the Sea Chords quartet.

I've put off writing this letter because I know that for me it will be difficult to write—difficult emotionally.

Several months ago, you gentlemen were singing on the Music Pier of Ocean City, NJ. You fellows came by the Music Pier office to serenade the lady behind the counter. You sang 'Sweet And Lovely'.

Here's the kicker, guys—what you didn't see. In the office lounge area, watching George W. Bush making his party's nomination acceptance speech on TV and standing with her back to you while she held her baby granddaughter in her arms, was Karen Collins. Karen is the recent widow of Mike Collins, who, until his death in May, was the lead in our quartet. He was 58 and died unexpectedly from

complications from a lung biopsy.

Karen wanted to turn around and compliment you on your performances, but she was too choked up to speak. You see, we often rehearsed at Mike and Katen's home, where we frequently sang, "Sweet And Lovely" to Karen. It was one of Mike's favorite songs—you know how a good lead likes to hang "side" on the tag! Hearing your presentation evoked such overwhelming emotions that Karen was speechless—you see, that day would have been Mike and Karen's 32nd wedding anniversary."

The Chordial Connection quartet has since created a Harmony College East scholarship in the name of Mike Collins. Matt Collins, his 16-year-old son, will be the first recipient.

THAT OLD QUARTET OF MINE. The Gaslight Squires quartet hadn't been together for 25 years. However, when the chance to perform free for a fund-raising gig came along, bari Gordon Manion didn't hesitate to ask bass Ron Grooters and tenor Bert Volker if they wanted to put on a reunion show. However, the original lead was in another quartet, and they figured he might be too busy to block out two nights of practice and the better part of a day for the faraway performance.

As it turns out, their old lead, Rick Knight, was delighted to rejoin The Gaslight Squires, never mind that he had since become the lead of the legendary group **The Gas House Gang** (1993 international quartet champion). One week he was performing in the finest concert halls in Russia, the next week he was singing with seniors in a park in Sullivan, Missouri. Whether by Gaslight or in the Gas House, the Squires still say he's an extra special kind of champion.





No ruffled feathers for this new bride

They even served Big Chicken at the wedding reception ... er ... afterglow

Shelby Robert must have married Rosalind Nash for her sense of humor. Or maybe it's the other way around—it's not every woman who'd allow a Big Chicken to attend her wedding, then help her fiancée schedule an afterglow instead of a reception.

Shelby, a 30-year Society member and five-year member of **The Big Chicken Chorus**, set an offbeat barbershop tone for marriage from the get-go:

- He proposed before an audience of 900 barbershop lovers (and received a standing ovation).
- They arranged their wedding date around FRED's performance schedule. (So that Clay Hine could direct the 60 members of the chorus who sang at the wedding.)
- There were three best men at the wedding. (Also known as the other 75 percent of InDEciSlon? quartet.)

Chorus president Dan Nail, a Presbyterian minister, officiated at the wedding. He set the tone when he opened his prayer book and blew a puff of bright yellow chicken feathers from its pages. Each time he turned the pages, continuing the ceremony, more feathers fluttered to the floor, and the room rang with laughter.

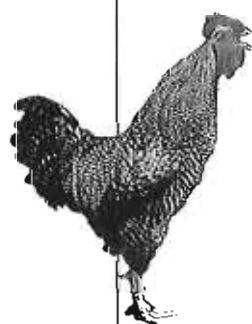
The solemn parts of the ceremony were taken seriously, but the ring exchange was a bit unusual. When the minister asked the groom for the ring, Shelby turned and asked Bill Hickman, the bass best man, who turned and asked Ed Avery, the lead best man, who turned and asked Bob Yelton, the tenor best man. Bob, finding no one else to turn to, reached into his pocket and came out with (what else?) a bright yellow chicken feather. On a second try, Bob produced the ring, handed it to Ed, who handed it to Bill, who handed it to Shelby. Finally, some semblance of order was then restored and the ceremony continued. ■



Rosalind and Robert actually arranged their wedding around FRED's performance schedule so that Clay Hine could direct the chorus during the ceremony.



The ring ceremony was definitely not one of the serious parts of the wedding.



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Daytona Beach, Fla. If you are a qualified chorus director and are thinking of relocating to Florida we have a chorus for you! Due to the unexpected departure of our director the Surfside Chorus of Daytona Beach Fla. has an immediate opening for you! We are a medium-sized chorus, eager to learn what you have to teach us! We've just won our plateau "blue ribbon" and have superb rehearsal facilities and a fine theater for our performances. If you would like to be considered for this position, please contact Myron Menaker at e-mail myronm@bellsouth.net or phone: (904) 788-7258.

City of Lakes, an International Award Winning Sweet Adelines Chorus, is searching for a new director. Mary Dick is retiring. The chorus, located in Minneapolis, Minn. is looking for an ex-

perienced director who has energy and enthusiasm, is musically strong, and has a background in barbershop. Contact: Bonnie Rust at 952-893-0397 or bonnie@steveandarilyn.com. The Land of 10,000 Lakes may be the place for you!

Director wanted, Rahway Valley Jerseyaires. 55-man chorus. Competition contenders. Call Lou Yannich at (908) 281-4584

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MISCELLANEOUS

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THE TAG

Joe Liles, Tagmaster

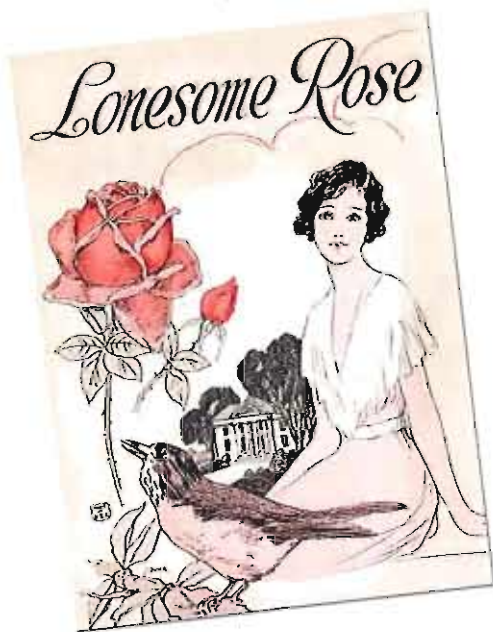
A great New Yorkers tag from Ed Waesche

The New Yorkers was a wonderful quartet from the Mid-Atlantic District. They were international semifinalists in '79, '80, '81, and '83 and a popular show quartet throughout the midwest and east coast states. They were performers on two special television documentaries about New York. One was presented in Germany and the other in England.

This foursome sang for the very first Chinese Trade Commission and was a big hit, but the interpreter had trouble interpreting "The Darktown Strutters' Ball!" You may have seen and heard



Ed Waesche [®], Al Fennell [®], Dave Johnson [Ⓛ], Kevin Clifford [Ⓣ]



the bass, Al Fennell, sing in the quartet "top 10" sets on the David Letterman show.

Ed says to sing this tag slowly—don't rush it. Take note of the vocal glissando at the end of measure one for the bass and bari parts and also the breath mark for the bass in measure three. This is not a "screamer." Sing it with a lot of love and care.

Past Society president Ed Waesche sang baritone in the New Yorkers and is a premiere arranger of music sung by virtually every barbershop singer in the world. This tag is from an arrangement Ed did for his quartet back in 1985, and it's a classic that will live forever. Thanks, Ed. You have given us many other gems of harmony as well. ■

LONESOME ROSE

as sung by the New Yorkers

Tenor Lead

1 Love will come you're way, 2 lone - some Rose. 3 lone - some 4 lone, lone - some

Bari Bass

lone, lone - some

Ed Waesche, 1985



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To register:

- Fax this to 262-654-4048 or mail to: 6315 Harmony Lane, Kenosha, WI 53143 or download the registration package from www.spebsqsa.org/hcdc
- Include payment with registration:
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 - ___ Non-member working full time as a vocal music educator \$262.50
- Course catalog, class selector and placement info will be sent in January.

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