

THE HARMONY MONITOR

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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PAGE 41 JOE CONNELLY INKS NEW FIVE-YEAR DEAL!

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THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June
2001
VOLUME
LXI
NUMBER
3

Lou Perry's
"tasteful
simplicity"
approach helped
revolutionize
barbershop music
and left a legacy
that continues to
grow after his
death.



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On the Cover BLAB Newsstand

ART: LORIN MAY
CONCEPT: BRIAN LYNCH
PHOTOS OF ROGER PAYNE
AND JOE CONNELLY:
MILLER PHOTOGRAPHY



Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

May/June 2001 • The HARMONIZER 1



Shouldn't our Society be a haven from crudeness?

It was an honor to represent the Society and our staff at the memorial services for "the littlest giant," Lou Perry. It was a grand affair that celebrated Lou's life and times. You won't be at all surprised to hear that there was an "afterglow" following the funeral.

There are lots of arrangers of great barbershop music, but no one who had the undying sense of our unique style and the fervor to keep it alive quite like Lou. The theme of what follows finally gets to one of Lou's favorite admonishments:

"Keep it barbershop!"

The following is dedicated to our dear friend, Lou Perry.

Nothing is as it was!

Leonard Pitts, a writer for the Orlando Sentinel, recently wrote a piece which he titled, "Crudities Creep In, Take Over." His theme was based on a letter to the editor of a popular comic book. The writer was indignant about one of the comic's heroes making an off-handed reference to "knocking Dr. Doom on his ass." "What in the world were you thinking of?" the writer demanded. "This is wrong, just flat out wrong."

The columnist, Mr. Pitts, after reading the letter to the editor, noted the writer's indignant tone and wondered with his readers why he (Pitts) was not himself more indignant. Pitts suggests that no matter where you go, the seamier, grittier side of life will seek you out. The offending word (ass) is certainly no big deal, as nearly any TV sitcom habitually uses far worse, Pitts said.

We used to set stuff with bad language and poor taste aside. But no, another barrier (albeit a comic book) is breached and another small crudity creeps in, then we look up one day to find that nothing is as it was ... and that "bad language" is accepted as just another sign of the times. It leaves one wondering how long and how much society will put up with.

Join me, won't you, to thank the overwhelming majority of our Society quartets, choruses, and ensembles, who take the care and concern to keep the crudities out of our music and out of our spoken words. When we hear a chorus or a quartet do a G-rated, family show that features good, solid, barbershop harmony, you and I need to step up and say, "Thanks for being a guardian of our values."

Another creeping phenomenon is that a certain amount of non-barbershop music or show barbershop is showing up in our contests.

This would be a great time and place to honor the majority of our quartets, choruses, and arrangers who pride themselves on bringing good, solid barbershop performances to our contest stage. On the other hand, it seems like a few of our heroes have allowed one little "crudity" to creep in, which leads to another and still another ... then we look up one day to find that nothing is as it was, and that non-barbershop music in a barbershop contest is acceptable as just another sign of the times. It leaves one wondering how much and for how long our Society (you and I) will put up with it.

Let's Harmonize (in the barbershop style),



*We look up
to find that
nothing is
as it was.
How long
will our So-
ciety (or you
and I) put
up with it?*

THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

May/June 2001



Volume LXI Number 3

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.



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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Even CD liner notes help share the dream

I hope you'll never tire of hearing about our continuing desire for more members. After all, it isn't just my Society, it's yours as well. I hope you're as proud of it as I am.

Something that made me especially proud recently was a call from one of our prominent Society quartets. They had just read a recent column of mine and wanted to let me know they, as a quartet, were going to do something special on their upcoming CD. They have included an invitation to anyone buying the CD who may not be a

member, to join us in "The Dream." They included the Society's phone number. I wonder how many added exposures of our Society would be obtained if all our groups would do something similar. Thanks, Riptide.

Recently, a group of leaders from our Society met with the leaders of MENC: The National Association for Music Education. The topic was to discuss further ways in which our two organizations can use their resources to further a common goal: the development of more singing in our communities. MENC has developed a program known as "Music Friends" about which you will learn more in a later issue of *The Harmonizer*. It is expected that we will be able to establish a link between the Music Friends

program of MENC and Harmony Foundation's sponsorship of youth programs. Suffice it to say that our organizations are quite closely allied. (For example, they are one of the sponsors of the SING! celebration this summer in Nashville.)

For those of you who may be renewing in the near future, please think about a couple of well-established Society programs for which member participation seems to be rather low:

- **Renew your membership for multiple years.** You pay ahead on your Society dues based on the current dues rate, and avoid any increases in Society dues that may occur during that period. Multi-year renewals (with an associated discount) can be made for three, five, or eight years at a time. Check with your chapter secretary when you get your renewal notice—it will save you time and money.
- **The auto-draft program.** For your Society, district and chapter dues, your credit card can be billed for one-twelfth of the dues rate during the coming months. By the time your next renewal is due, it will already be paid. Although this method doesn't save you any money, this automatic pay-as-you-go program is painless for you and your chapter secretary or treasurer.

This may be the last issue of *The Harmonizer* you receive before you depart for Nashville. I hope your plans include coming a few days earlier to participate in the SING! celebration of a cappella harmony. With performers including **The Swingle Singers**, **Chanticleer**, **The House Jacks**, **GLAD**, **m-pact**, **The Edlos**, **Malaika**, **FRED**, **The Gas House Gang**, **Showtime**, **For Heaven's Sake** and **Riptide**, you will be thoroughly entertained and educated by the very best in vocal harmonies. I can't think of a better way to start your week of enjoying barbershop harmony. See you there!



We will establish a link between MENC and Harmony Foundation's sponsorship of youth programs.

Chuck Watson

LETTERS

hzrletters@spebsqsa.org

Before you Share the Dream, make the dream ready to share

Ensure the "product" is polished
for the public

Regarding the ongoing push to "Share the Dream" in the past several issues: Each chapter performance advertises our hobby to the public. Unfortunately, many of us have heard the comment, "I just don't like barbershop singing." Or even worse, following a substandard quartet or chorus show, "That's why I don't like barbershop." If we give a good show, we will demonstrate the excitement and precision our hobby has to offer, thus countering the notion of four old guys hanging around a street lamp singing too loud and too shrill. Where do they get this

image? It is, unfortunately, sometimes reinforced on the stage.

I believe we need to regulate ourselves such that we can be proud of our craft. I think this responsibility falls upon the shoulders of the directors and chorus leadership to ensure that the preparation and training is sufficient before hitting the stage. After 16 years, I still love this hobby and wish it to see it continue and expand. If it's good, it will.

STEVE GUY
Silver Spring, Md.

Bagby is not just a great writer

On page 13, you picture Jim Bagby as lead of the Rural Route 4. Then on page 23 he is a baritone. It takes real talent to sing two parts at the same time! But if anyone can do it, Jim can! ■

CHUCK ABERNETHY
Past International President
North Canton, Ohio

Jim sang baritone with the 1986 national champions. Yours truly thought that calling him a lead would be the highest possible compliment. —Ed.



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One step past mere collaboration

No, your CD changer hasn't popped a spring—that really was the same recording of "Misty" on two different CDs. SPEBSQSA 2000 Finalist Quartet Riptide and Sweet Adelines 2000 Finalist Quartet Crystal Clear both include the track on their respective releases.



It's part of a growing trend of extending barbershop's reach to new audiences by collaborating with other genres and audiences. "We learned the song for a show we were doing with Riptide," says CC bass Tabby Miller. "We invited them into the studio when we were recording our first album and sent them a disc so we both could put 'Misty' on our albums—theirs just happened to get produced first."

"No, it ain't strictly barbershop," Riptide bass Jeff Selano notes, "but it's a wonderful way for men and women to share their love of harmony and make some rich, lush sounds that neither group could make alone."

And, of course, it's a great way to excite audiences about your unique sound. Turn the friends of your friends into your friends.

Sing! ticket sales already nearing 4,000

Having neared the 4,000 mark, Sing! tickets are selling out as fast as projected. That means you'll probably have to act fast to get every concert and workshop you want for the three-day event, which takes place the weekend before the international convention in Nashville. Only about 200 three-day passes remain, with 900 already sold, and one show is already approaching a sellout. The \$90 three-day pass would cost \$145 if all events were purchased separately.

Sing! will bring together 14 star groups of the a cappella world, including five gold medalists and two Grammy Award winners. It is expected to be the largest event of its kind ever staged, and the first of its kind in Nashville. Full details and ticket-ordering information are in the March issue of *The Harmonizer* and the newly updated website singacappella.com.



Society has a new travel partner

Harmony Travel, a new outreach of SPEBSQSA, offers Society members, their families and friends enriching travel with the fellowship of the barbershop family. Escorted travel opportunities range from Barbershop Lite™ tours that are 95 percent sightseeing, to customized itineraries for groups or choruses interested in combining sightseeing and performing worldwide.



Douglas Thorn, director of Harmony Travel, has over 23 years experience organizing, escorting, and planning custom itineraries in the U.S. and abroad. He is working with travel wholesalers to provide barbershoppers with unique and affordable travel opportunities.

To see what is planned or to provide input for future tours, go to www.harmony-travel.com or contact Doug at dthorn@harmony-travel.com, or visit the Harmony Travel booth at the international convention this summer in Nashville.

Changed address? Fix it online at www.spebsqsa.org/members

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Don't have web access? That's okay—mail, fax or phone us at 800-876-SING x8540 with your member number and priority code, and we'll enter you in the drawings. Keeping member records current reduces labor and postal costs, increases communication, and helps members enjoy the most value from dues dollars.

Get noticed on the web

1. **Design & write a web site.** Make it interesting, upbeat and keep it fresh. Include ways to contact you!
2. **Choose a host carefully.** Many big portals offer free hosting, but with them your page will be harder to find and your web address will usually be long. Hundreds of hosting services are available for less than \$20 a month.
3. **Get your own domain name**—as low as \$15 a year for multiple years. www.register.com
4. **List your site on the top barbershop link sites:**
 - Barbershoppers on the World Wide Web (BSOTW3) www.sunshinenet.org/BSOTW3
 - The Ultimate in Barbershop Links www.harmonize.ws/links
 - Links from SPEBSQSA: update chapter or quarter record to include your site—membership@spebsqsa.org
5. **Submit your site to major search engines.** Most hosts and/or domain registrars include this in the package.
6. **Get on a directory.** The big engines are more obvious, but Netscape's Open Directory Project (dmoz.org/Arts/Music/Vocal/A_Cappella/Barbershop_Harmony) is more important, listing more sites than Yahoo and feeding 200+ search engines and directories such as AOL Search, Google, HotBot, InfoSpace.com, Netscape Search and Dogpile.com. That's a *lot* of exposure for one listing. Better yet: You'll get listed on ODP faster, because I am not only a Barbershopper—I am also editor for the Barbershop Harmony category!

—Jonathan Foster, VP PR/Marketing MegaCity Chorus,
MegaCityChorus.com, JonNMelBBS@sympatico.ca



Get your show on the Internet with ease

We know there's great barbershop everywhere, and devotees will be looking for shows to see at home or while they're on the road. The Show Lookup on the Society web page is a great way for people to find a show and for chapters to advertise. Here's how to do it.

Chapter officers can register shows by going to the Members Only section at spebsqsa.org and click on "Register a Show" under the "Chapter Info" heading. The program will walk you through the process. You'll need to have all pertinent information, including the name, address, phone number, email address of the person who will be the ticket contact, and the name and address of the show site. If you have any questions, contact Julie Sicpler at jsicpler@spebsqsa.org or 800-876-SING x8552.

Wanted: grant writers

The Society is hoping to build a cadre of experienced, successful grant writers who can assist SPEBSQSA in seeking funds for various projects. If you have a background in researching and writing local, regional or national grants, please contact Harmony Foundation Executive Director Gary Stamm at 800-876-SING, ext. 8446, or gstamm@spebsqsa.org. This is a great way to make a very positive contribution to your Society and hobby.

Nashville chorus order

1. Great Lakes Chorus
2. Big Chicken Chorus
3. Ambassadors of Harmony
4. Senate-Aires
5. Heralds of Harmony
6. Saltaires
7. Alexandria Harmonizers
8. New Tradition
9. Heart of Texas
10. Chorus of the Genesee
11. Pot O' Gold
12. Toronto Northern Lights
13. Cambridge Chord Company
14. Great Northern Union
15. Southern Gateway
16. Singing Buckeyes
17. Midwest Vocal Express
18. The Alliance Chorus
19. Granite Statesmen
20. Thoroughbreds
21. Great American Chorus



BRONZE MEDALIST Power Play is scheduled to appear on the Friday, July 6 evening show at the Grand Ole Opry. Tickets go quickly! To order, call 615-871-OPRY.

Nashville judges

Music

Roger Payne (MAD)
Rob Campbell (FWD)
Steve Jamison (RMD)
Nick Papageorge (FWD)
David Wright (quartet) (CSD)
Mark Hale (chorus) (FWD)

Presentation

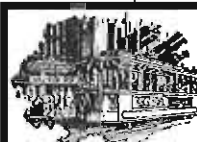
Larry Clemons (SWD)
Lou Benedict (FWD)
Jim Coates (JAD)
Joe Connelly (SUN)
Dick Treptow (LOL)

Singing

Chris Hebert (FWD)
Eddie Williamson (SUN)
Don Kahl (SWD)
Mark Holdeman (SWD)
Dave Cheverton (FWD)

Contest

Administrator
Chuck Hunter (FWD)
Don Crowl (SWD)
Bill Hafley (DIX)



CONVENTIONS INTERNATIONAL

2001
SING/NASHVILLE
June 30-July 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
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July 2-9

2007
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MIDWINTER

2002
RIVERSIDE, CALIF.
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2003
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2004
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July 29-August 5



American Barbershoppers hoof it to Ireland

Nine years ago, one North American quartet, **Chicago Natural Gas**, attended the first "barbershop recital" at the now-defunct Roaring 1920s Festival. This year, nearly 150 North American Barbershoppers, their families and friends attended the newly-christened Irish International Barbershop Harmony Festival.

Due to the ongoing crisis in Great Britain and on the European Continent with foot and mouth disease, no non-Irish European groups attended the festival this year. SPEBSQSA groups included the **Southern Tiersmen** chorus from Binghamton, N.Y., **Cornerstone** (above), **Happiness Emporium** (1975 international champion). The first Sweet Adelines International chorus to appear in Ireland, the Image City Sound chorus from Rochester, N.Y. Also appearing were Connection, the 2000 IABS quartet champs; the Camcor Singers, a fabulous children's choir from Birr, County Offaly; and the Kerry Chamber Choir from Tralee.

Tralee is already excited about hosting the 2002 festival. The 2002 Irish International Barbershop Harmony Festival will run March 10-18. Links to details and information on the festival can be found at www.harmony-partners.com.

PROBE offers growth for chapter PR officers and bulletin editors

If you're a bulletin editor, a marketing and public relations officer, or just interested in improving the communication about barbershopping, membership in PROBE is essential. PROBE (Public Relations Officers and Bulletin Editors) is celebrating its 45th year and announcing a world-wide membership drive.

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The \$5 membership fee is a legitimate chapter expense. Send a check to PROBE Treasurer Dick Girvin, 57F Calle Cadiz, Laguna Hills, CA 92653 or visit www.harmonize.com/PROBE.

Is your chapter legal with the IRS?

If your chapter is Canadian, you may ignore this. Otherwise ...

All U.S. chapters and districts are Federal tax-exempt 501(c)(3) organizations as recognized by the U.S. Internal Revenue Service, but that could change if we don't play by IRS rules.

- Chapters with a gross income more than \$25,000 must file a tax return, even though you won't pay taxes on it. Your chapter must either send a copy to the Society or a note stating that your income was less than \$25,000.
- Money gained from any non-Society member (tickets, performance fees, donations) may only be used for operations of the chapter. These funds may not be used for:
 - any activity outside of the chapter or Society's core mission. (Such as running a business, etc.)
 - benefit to a member of the organization, such as a gift for the member selling the most tickets. (Same applies to gifts for a Barbershopper's family members.)
 - lobbying for or against political action or supporting a politician or political party. (This would also be against the Society code of ethics.)

- Money donated by Society members is non-restricted, meaning it can be used for benefits to members, such as gifts or parties. These unrestricted "social" funds must be tracked separately.

- If payments to a member or guest quartet within one year reach \$600 or more, you must include him/them on the list of 1099s that you file with the IRS.

- Remember that Federal tax exemption doesn't mean your chapter is exempt from state taxes.

Of course, these rules don't apply to Canadian chapters. They can use operational funds to give gifts or parties for their members, but cannot make a distribution of any excess funds to their members.

See the full version of this article at spebsqsa.org/harmonizer.

—Richard Morrison
COTS Treasurer Coordinator



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—Roger Payne, Music Specialist, SPEBSQSA



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Nick Papageorge
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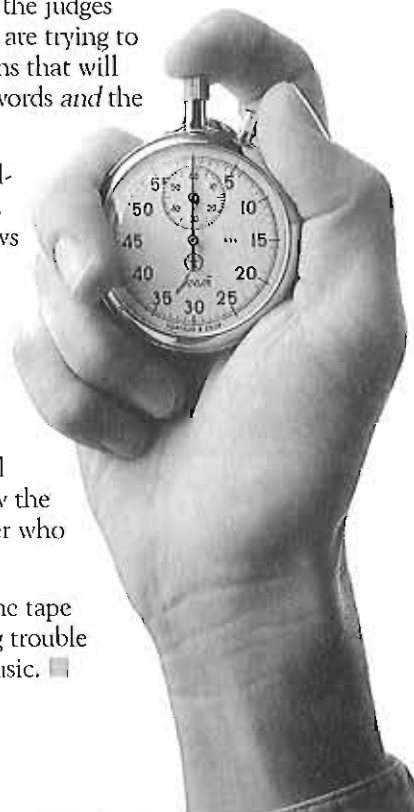


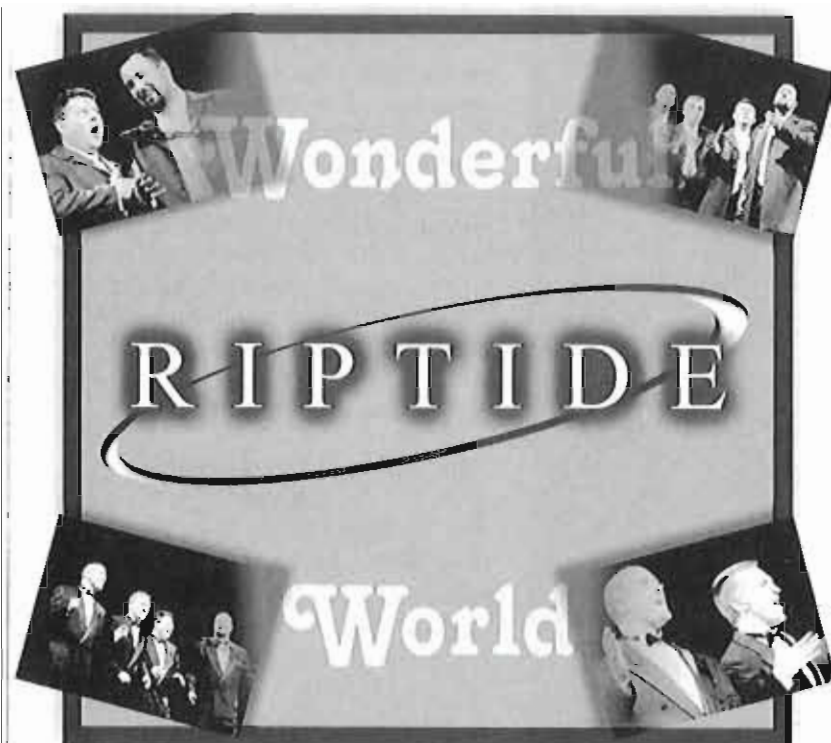
Learn your music quickly

A

ll chorus singers should work on their music at home. Teaching and re-teaching notes and words is not the best use of a director's time! Let your director teach you how to sing better, interpret the songs, and help you perform them to the best of your ability. If you learn the music on your own between chorus rehearsals, your rehearsals will be more productive, musically rewarding and fun. Here are some tips for making the best use of rehearsal time.

1. **Bring a mechanical pencil** (not a pen) to every chapter meeting and mark your music with the director's musical observations. A mechanical pencil does not need to be sharpened, and errors or changes can be erased. Notations on your music will help you to remember what the director wants you to do when you work on your music at home. (You DO work on your music at home, don't you?)
2. **Use your learning tape** all the time. This means listening to it and singing along with it while driving to work, to the store, to church, or to chapter meetings. Get in the habit of rewinding it to repeat a problem area in the music over and over. The more you repeat a difficult passage, the easier it will be to do it correctly the next time.
3. **Be attentive at rehearsals.** In case you haven't noticed, there is far too much talking every time the director stops waving his arms. Don't talk as soon as you stop singing. *Listen!* Earl Moon used to say that God gave you two ears and one mouth, and He expects you to use them in that proportion. If you stop talking and listen during rehearsal, most of your questions will be answered before you ask them. You don't believe me? Try it!
4. **Immediately memorize the words and the story** they tell before working on the notes. It is important for you to know all the words so that everyone sings them together. When you don't know the words to a song, you are always slightly behind everyone else who does know them. This causes the synchronization errors that the judges always talk about. If you don't know the story the words are trying to tell, how can you expect to put on the correct expressions that will convey that story to the audience? You *must* know the words *and* the story they tell.
5. **Don't leave rehearsals early.** When you do so, your ability to learn and retain will lag behind those who do stay. Then, you have to catch up the next week and that slows everyone else down. If you must leave early, plan on working that much harder during the week so you don't become a burden to those who stayed to learn and rehearse more.
6. **Call on your section leaders** with any questions you have about the music. They are called "section leaders" for a reason. They are there to help you. If you don't call them when you need help, you may fall behind and slow the progress of the chorus. I don't know of any section leader who will not try to help you if you just ask.
7. **Bring a tape recorder to the chapter meeting.** Bring the tape recorder, tape the new music or the parts you are having trouble with, then listen to your tape **every day** to learn your music. ■





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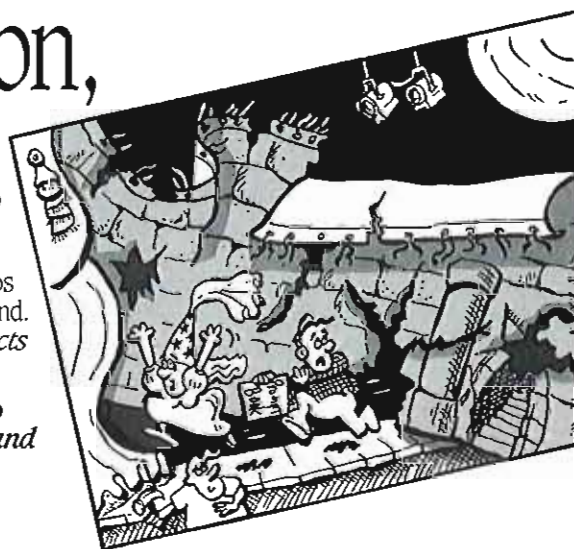
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Let's make beautiful MUSIC TOGETHER!

ou know, it's funny. We have all kinds of official language, rules, and regulations, yet I'm just realizing that the headline of this article really sums up what the Music category is all about:

Let's make beautiful barbershop music together!

For ultimately, that's what we're trying to do. The judges of the Music category are among the finest, most technically adept musicians in our Society. The Music category allows these expert and talented musicians to work directly with competitors to "make beautiful barbershop music together."

The nutshell and what it implies

You may have heard a Music judge say at the start of an evaluation something like, "In the Music category, we judge the musical performance of the song and arrangement, evaluating both the suitability to the barbershop style, and your musicianship in bringing the piece to life." This is how we describe our category in a nutshell.

Music judges really wear two hats. We judge the musicality and musicianship displayed in the performance, and we also assure that the arrangement, as performed, conforms to the barbershop style as it is currently defined for contest purposes.

Wow, that last paragraph was a mouthful. Let's break it down a bit.

The musicality and musicianship of the performance

Taken together, these represent the sum of an ensemble's underlying musical sensibility and how well it is showcased in the performance. Ringing chords, attention to rhythm, phrasing, dynamics and tone color all count, yet these are just tools. The real question is always, did the sum of the parts add up to a credible, *musical* whole that showcased the performer's strengths? Helping competitors explore how to accomplish this is the real mission of our Music judges.

The song and arrangement as performed

This is crucial. In the former Arrangement category, the Arrangement judge was asked to envision what the chart must be like on paper, and adjudicate the merits of the song and arrangements as an abstract entity. Essentially, the judge worked backwards from the performance reality to derive the paper reality, and then assigned a number to the paper reality based primarily on conformity to the barbershop style, with an occasional bonus for a good lick here and there.

While the Arrangement category dealt with a derived paper reality, Music judges simply adjudicate what's in front of us. Of course, we must understand the technical underpinning of the arrangement, and we do. However, we derive our score from how much wonderful barbershop music the performer wrings out of the arrangement in real time.

Thus, a Music category score is a real-time number. The performer's understanding of the arrangement's potential and his technical and artistic ability to ex-

What a Music judge generally looks for

- Ever-present melody (sung mostly by the lead)
- Singable melodies well-suited to the barbershop style
- Appropriate, artistic union of melody and lyrics
- Consonant harmonies that employ the barbershop chord vocabulary
- Appropriate and artistic choice of voicings, chord progressions and implied harmonies
- Sensitivity to the song's theme and the execution of its musical elements
- Appropriate and skillful use of rhythmic devices and musical embellishments
- Proper and artistic use of barbershop construction and forms



Roger Payne
Contest &
Judging Music
Category
Specialist

press that understanding are the primary determinants of the score.

The barbershop style as currently defined for contest purposes

This is a vital concept. The barbershop style is, historically, a moving target. Everyone who loves and sings barbershop defines what the barbershop style is every time we sing, in any venue, just as barbershop singers have since they started harmonizing.

However, at any given moment, we have contests to adjudicate, and we need criteria by which to adjudicate them. Our current rules primarily define barbershop characteristics "expected to remain inviolate over time" and give the performer and judge license to operate and adjudicate. Examples of inviolate characteristics include: unaccompanied vocal music, tenor above the melody, consonant four-part chords, predominance of barbershop sevenths resolving on the circle of fifths, easily singable melodies, and many others. The complete list appears in the Contest and Judging Handbook.

Want proof that the style lives, breathes, and evolves? Listen to recordings of quartets from before SPEBSQSA, up through the 1940s and '50s right up to the present. (You can enjoy that experience with friends at Music judge David Wright's class at Harmony College each year. Or you can sample his presentation to the Style Evaluation Committee (SEC), along with other viewpoints, at www.spebsqsa.org/barbershopstylepresentation.htm). There are many similarities, but there are also extraordinary differences. The ironic likelihood is that a recorded performance by any quartet from the era we claim to be preserving might very well not meet the current definition of contest barbershop, and would almost certainly have failed under the Arrangement criteria.

Confused enough? Here, let's take some questions from the audience and see if we can make things even clearer.

"So, Music is just a 100-point Arrangement category, right?"

No, no, a thousand times no!

The Arrangement category dealt with the song as it was believed to have existed on paper. For the Music category, the performer's musical sense in bringing the arrangement off the paper counts for most of the score in most cases, the exceptions being those that have stylis-

"Why are there so many scoring discrepancies?"

Well, in fact, there aren't.

Do you want proof? Contest Administrator Bill Hafley did a study that found that each of the three categories judge well over 90 percent of performances with no disparities. That's remarkable for judging such a subjective art form, don't you think?

But look what that means. At an average contest with 20 quartets and 10 choruses, at least three of the 30 groups will feel wronged on some song, and it could be as many as nine (three disparities per category). And as we all know, the lower judge will be the bonehead. I still await a complaint from a group that averaged 70 but got an outlier 82.

All three judging categories are always trying to improve calibration. But the judging community has also come to accept that the judging of art is in fact subjective, that different opinions can coexist—with each having validity—and that performances that are either near the cutting edge or which display visible combinations of both strengths and weaknesses can create different perceptions among both the judges and the audience we try to represent.

In other words, when there is a scoring discrepancy in a category, it's not likely to be found in an A-level or D-level performance. Except when a group arguably "breaks new ground," category judges are remarkably consistent in their definitions of what constitutes a "good" or "substandard" performance. The discrepancies usually occur in a performance that is both good and not-so-good at the same time.

An example from the Music category: A wonderfully expressive lead singer competes in a quartet that is just never quite in tune. Do you love the lead singer or hate the tuning? Well, different audience members will fall into each camp. While the Music judge will try to find a number that balances both factors, a performance-oriented judge may score the quartet higher than a tuning maven, because for each the predominant characteristic of the performance will be different.

In this respect, I like to point out that contest judging is very much like a government judicial system. The law is established; precedents are in place to guide the judge's decision. *But*, each judge then applies these apparently objective criteria to the facts that come before him in realtime. At that point in the process, which involves humans on both sides of the footlights, subjectivity inevitably enters in.

tic penalties.

Let's take the "easily singable melodies" characteristic as an example. Under the Arrangement category, the melody on the paper determined whether a song met this criterion. Under Music, the criterion is adjudicated in real time based on the performance. If the performer handles the melody easily on stage, then the criterion is essentially met.



"Wait a minute! Then if you're good, you can sing anything!"

No, because the melody still has to imply a circle of fifths motion with plenty of barbershop sevenths, the tenor still has to above the melody, etc. But, yes, within those constraints, whatever you can sing and perform well is fair game.

This is one reason we're hearing such wonderfully varied repertoire in our contests now. Studies are showing that over 80 percent of repertoire is *not* repeated in a given contest now. Previously, the number was closer to 50 percent.

"Yes, but some of that stuff sure doesn't sound like barbershop to me. I mean, I don't know the technical criteria, but I sure know whether a song is barbershop or not."

You're right: You do know whether a song is barbershop or not. As do we all. The issue is getting us all to agree.



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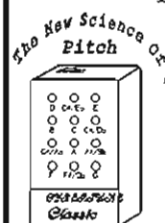
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See, all studies show that, subconsciously, we evaluate "barbershoppiness" against our own personal life experience. At contests, most of us tend to place special emphasis on the barbershop criteria in effect during our first few years in the hobby.

So, sure, we all know in our gut what barbershop is, but we each have a slightly different concept. That's why we have to write down criteria and judge against them.

"It doesn't seem like we have any criteria now. As far as I can see, anything goes!"

Boy, this is some hostile crowd! Fortunately, this question has a real answer. (Beyond testimony from the many groups that have received score reduc-

tions for stylistic reasons!)

There was relatively little agreement as to what was in the barbershop style and what was not until the then-new Arrangement category took effect in 1971. The upside of this was that the rules for contest acceptability were finally codified in objective fashion, which resulted in more consistent judging. The downside was that the natural, usually historically inevitable creative progress one expects was much more limited than we had seen in the first 80 years (before and after the Society's formation) of the development of the style we love.

So no wonder there's some discomfort as limits are explored. Some songs we hear now in contest just do not feel right to many of us. Still, the core of the

style, the characteristics "expected to remain inviolate over time," remain the same, and competitors continue to be judged against those elements. It is only natural that the change occurring now—and so much of it by consensus is demonstrably for the better—feels radical to some Barbershoppers. After all, after 80 years of development and creative progress in what was originally a spontaneous art form, there was relatively little change for nearly two decades!

Music judges are sometimes uncomfortable when borders are tested, too. Do our preconceptions about a song we know well sometimes lead us to cringe at a barbershop adaptation? Yes, sometimes. Unlike audience members, we must then ask ourselves where the fault lies in that equation, and the answer isn't always the same.

Sometimes, the arranger did a poor job, mangling the melody or engineering the harmony in a blatantly unmusical fashion. Those charts seldom make it to the international stage, so few notice that those arrangements are getting bounced before they can poison the well.

Frequently, though, we conclude that our preconceptions were too narrow, and that only our familiarity with a particular version of a song makes us uncomfortable. My own arrangement of "Fly Me To The Moon," for example, first done by BSQ in contest in 1998, held up under a week of scrutiny at Category School against every criteria in the book. Yet it had clearly created some discomfort. The reason: We were all familiar with it as a Sinatra signature tune, not as a barbershop song.

Most often, we find in these cases that someone unfamiliar with the song will embrace the barbershop version without reservation. This is why Music judges try not to enshrine our preconceptions as the boundaries, but rather to evaluate each performance against consistent, defined criteria.

And, of course, our best groups continue to be our visible trailblazers. They



How can I get more out of Music evaluations?

Now *there's* a question I love to answer!

The simple answer is, ask questions until you really understand what the Music judge is telling you. It's better to come away with one suggestion you can really use than a laundry list of baffling terminology.

I bet you never thought of this, but judging is a three-part process:

- **Scoring:** The judge bases his score on a scale that has been established and refined at Category School and contests nationwide. Most of the public focus goes here, yet it actually requires the least expertise of the three components. I mean, you can generally pick nine of the Top Ten from the seats, right?
- **Diagnosis:** Getting inside the performance to understand *why* the score is correct, *how* the performer arrived at the level he did, and *what* the performer needs to know and do in order to get better. This takes training, knowledge, and experience; technically, it's the most difficult of the three phases.
- **Communication:** Conveying the reason for the score and the associated diagnosis and suggestions to the competitor. This typically happens at the evaluation, and the success of this phase ultimately determines what real value emerges from the first two activities.

But notice! Three aspects of the "communication" phase make it different from the other phases:

- **Communication is interactive.** Only the competitor can truly verify when he understands what he hears. We are beginning to train our judges to take some responsibility for this, but you as a competitor can take charge of your own destiny here.
- **Communication is often the judge's area of least expertise.** We have always tested and trained for the formal musical knowledge. Only recently, however, have we focused on training our judges on how to communicate this knowledge clearly and effectively.
- **Only you know yourself.** The Music judge has heard you for less than 10 minutes. He knows some things about your performance that you don't, but he doesn't know what path you followed to get there, what your goals are, how you rehearse, who your coaches are (Well, okay, if it's Joe Connelly we can usually tell), your level of musical knowledge and expertise, or what you scored in previous contests. Only you can fill in these gaps and provide the most useful context for the Music judge's comments.

So, bottom line: Hold our feet to the fire until we share the information in a way you can comprehend.

May I never again hear, "I just don't understand the Music Category."



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always have been the ones with the courage and skill to forge their own identity in new ways within the barbershop style. By definition, it is they who will occasionally make us uncomfortable by showing us new possibilities. History inters their failures and enshrines their successes. Either way, their passion enriches us all.

So it has always been, and so it shall always be. Remember, contest-wise there was a time when the Boston Common was shunned and Ed Waesche was considered a radical! Time does have a way of marching on.

"So, what was that SEC thing all about?"

The idea of the SEC was a reality check. Remember how we all have an intuitive feel for barbershop in our gut? We need to respect that. The criteria we write down are not nearly as important as the criteria in our minds and hearts.

That's why we assembled the SEC, a group of 16 of our best and brightest, representing a complete spectrum of viewpoints on the style: young to old; conservative to liberal. We wanted to check how we felt about what was happening based on the written innovations made to the contest system in 1993.

The bottom line appears to be that the Contest & Judging Committee will further clarify some criteria rather than make major changes. The updated Music category guidelines, based on the findings of the SEC, further clarify what musical elements will and will not result in stylistic penalties, and to what degree. It's generally true that these changes are expected to produce more consistency and competitor satisfaction within what we're doing now. The C&J Committee also will pay more attention to communicating what's happening in the future.

The new guidelines will be available to competitors this summer and will be used by the judges in this fall's contests.

On a personal note, the SEC was largely my brainchild. I'm particularly proud of the result, because nobody is completely happy. I've had exactly the same number of complaints from the liberals and conservatives, and I'm still having to resist a lot of post-outcome

lobbying even while we implement. So I think we've probably found a nice middle ground.

"Sometimes it seems like I score lower in Music than in Singing, and the Music guy says it's because of my singing! That really confuses me!"

You know, as a competitor, I've never understood that either. Music judges do judge "consonance," which is the sum of how ringable the chords in the arrangement are and how many you nail, but intuitively you wouldn't expect that to outweigh the Singing verdict.

That was the underlying reason the Contest & Judging Committee recently asked a set of cross-category committees to examine how the categories overlap and see what, if any, adjustments to make in either scoring or evaluation communication techniques to address this type of issue.

As a result, there are now three "Overlap Position Papers" that deal with the respective relationships between Music/Singing, Music/Presentation, and Singing/Presentation. These will be distributed to all judges shortly, and then be made available to everyone, probably through the SPEB-SQSA website. In combination with some calibration training at Category School, we hope to address this issue from both sides: fewer instances of potentially confusing scoring, and clearer communication to competitors of why such things do happen.

A Final Wish

My wish for everyone, audience and competitor alike, is that this article helps you understand the Music category well enough to be free to benefit from the tremendous knowledge and experience my colleagues bring to every evaluation. They have a great deal to teach us, and we have only scratched the surface. When the contest system was revised in 1993, the Music category was the most different from previous, and thus the most difficult for folks to get their minds around. I hope this article helps us get on with the business of enjoying our hobby more and analyzing it less.

Happy barbershopping! Let's make beautiful barbershop music together! ■





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by Dick Van Dyke
Honorary Chairman

I am delighted to be part of the SPEBSQSA Charitable Mission, "to preserve our musical legacy through support of vocal music education in our schools and communities."

As Barbershoppers, we've experienced the beauty and meaning that singing can bring to our world. Unfortunately, many young people will never have that opportunity. That is why we urgently need your help.

Do you remember when singing was a natural part of our lives? We sang at home, around camp fires, in our churches, and even at public gatherings. A music class was part of every school curriculum. Sadly, those times are fading, and with it so is an important part of our culture.

I feel so sorry for people who have never been encouraged to sing. Singing is not only an expression of joy, it creates joy!

That's why I'm so proud that Barbershoppers have taken up the challenge to put singing back into the lives of young and old alike. Please join with me in making SPEBSQSA a leader in the cause of encouraging vocal music in our schools and communities.



Sing...for life

Accomplishing Our Mission

by **Chuck Watson**, SPEBSQSA President

In November of 2000, the SPEBSQSA Board refocused the Society's Charitable Mission and made Harmony Foundation its official charity. This mission will strengthen the future of barbershop harmony and lead to a better world around us.



You can help SPEBSQSA put singing back in our schools and communities!

Your individual, quartet and chapter donations to Harmony Foundation can provide funding for grants to help projects that promote singing. Over 40 grants have been made in the past several years helping over 20,000 young people to experience singing. Your gifts also help fund Harmony Explosion Camps across North America. Over 2,000 young men and their vocal music teachers have already been introduced to barbershop harmony through these camps. It is this progress that forged Harmony Foundation's motto: *Sing...for life.*

You can help in two ways!

Contributions made to Harmony Foundation can be "Annual" or "Endowed."

- Annual gifts to the **General Fund** enhance the ongoing Charitable Mission of SPEBSQSA. Gifts to this fund provide grants to support vocal music education in our schools and communities.
- Gifts to the **Endowment Program** are never spent, but provide a pool of investment earnings that support SPEBSQSA programs and help ensure that future generations will be able to enjoy barbershop harmony.



Charitable Mission

It shall be the
charitable mission
of SPEBSQSA
to preserve our
musical legacy
through support
of vocal music
education in
our schools and
communities.

Fulfilling Our Mission

Annual Campaign

The Annual Campaign serves as a base for our fundraising efforts and builds awareness of our Charitable Mission.



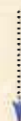
Individual Support

The heart of Harmony Foundation's success is the individual member—your monetary support and dedication to our Charitable Mission.

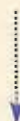


Quartet Support

The quartet is the building block of SPEBSQSA and of the Foundation. There's power and beauty in four voices joining in harmony.



Your gifts help to preserve our musical legacy through support



Foundation Grants

Foundation Grants are open to any educational or community based organization that encourages vocal music.

These programs will have a positive impact on SPEBSQSA.



Grant Example

With three separate grants Barbershoppers have put *"Get America Singing...Again!"* Songbooks in the hands of over 8,000 youngsters in 187 schools in Arkansas and Michigan.



We thank each individual, quartet and chapter for your support.
We encourage your future support and invite others to share our mission.

Chapter Support

Chapters provide both monetary and organizational support.

Chapter assistance is critical for the success of the Foundation.



Endowments

Endowments are long-term investments that can help preserve and encourage barbershop harmony far into the future.



Outside Grants

To fulfill the SPEBSQSA Charitable Mission, Harmony Foundation seeks outside grants from other charitable organizations.

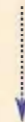


of vocal music education in our schools and communities.



Mini Chapter Grants

Mini Chapter Grants are matching donations available for outreach activities. They are designed to increase Chapter involvement in local communities.



Administrative Support

The Harmony Foundation Staff provides fund-raising education, public relations and administrative support. They are committed to the efficient use of Foundation resources.



Endowment Program



Harmony Foundation
manages an
Endowment Program
to benefit SPEBSQSA.
Gifts to endowment
funds are invested and
only the earnings can
be used for a fund's
intended purpose.



Endowments

Keep a Melody Ringing **(Unrestricted) Endowment**

The *Keep a Melody Ringing* Endowment Fund is the primary Harmony Foundation Endowment. This fund provides the Trustees with the flexibility to apply the earnings to areas of the highest priority.

Recognition

O.C. Cash Founder's Club

The O.C. Cash Founder's Club is a living memorial to the SPEBSQSA founder. It was established to recognize those who make a substantial financial commitment to the Endowment Program. Founder's Club member levels are:

- Gold Medal for \$100,000 or more,
- Silver Medal for \$10,000 or more and
- Bronze Medal for \$1,000 or more.

Ways To Give

Contributions

There are many ways to give today to the Endowment Program including cash, installment payments, and direct transfer of stocks or bonds.

This is a long-term investment through which you can help preserve and encourage barbershop harmony far into the future.

Keep a Melody Ringing Memorial

Gifts to this memorial are a thoughtful and loving way to express sympathy for the death of a loved one. These gifts become part of the *Keep a Melody Ringing* (Unrestricted) Endowment Fund.

Restricted (Named) Endowments

A separate barbershop harmony-related endowment fund with a restricted charitable purpose may be established and named with a gift of \$5,000 or more.

Keep a Melody Ringing Memorial Plaque

When gifts to this memorial in one person's name reach \$250, that person's name is engraved on a beautiful plaque that hangs in the headquarter offices in Kenosha, Wisconsin. The plaque reads:

"Given in loving memory of those who loved the sweet sounds of barbershop harmony and SPEBSQSA."



Planned Giving

Please also consider leaving a legacy for harmony when doing your charitable and estate planning. You can make a beneficiary designation to Harmony Foundation in a life insurance, annuity or retirement program, or you can establish a gift in a will or trust. Many dedicated individuals have used these methods to establish gifts in their estate plans.

Help Preserve Our Musical Legacy!



To Make A Contribution
Or For More Information,
Please Contact:

Harmony Foundation, Inc.
6315 Harmony Lane
Kenosha, WI 53143-5199

1-800-876-SING ext. 8447
Fax 262-654-5552

www.harmonyfoundation.org



Sing...for life

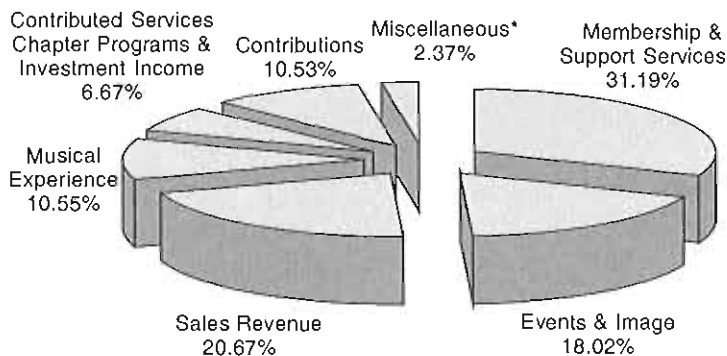
Harmony Foundation was incorporated in 1959 as a nonprofit charitable trust corporation and serves as the official charity of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA)



SPEBSQSA annual financial report: year ending December 31, 2000

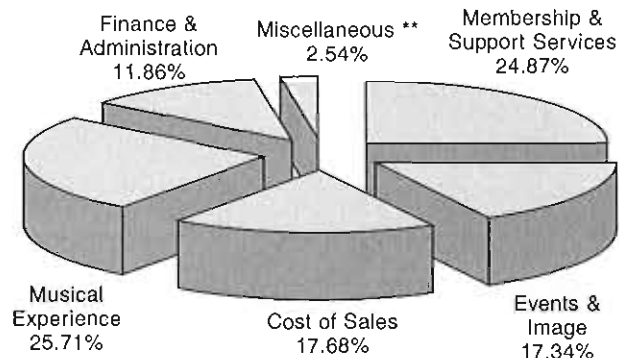
For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (\$1.60) self-addressed envelope to the headquarters office or visit the website at www.spebsqsa.org for a more complete report.

TOTAL INCOME: \$6,679,303



* Governance & Management, Archival Display, World Harmony, Income on Investments, Net Assets Released from Restrictions.

TOTAL EXPENSE: \$6,249,640



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

Gain, before Gains on Investments and Reclassifications	\$429,663
Net Realized Gains on Investments	<u>\$ 55,365</u>
Net Income	\$485,028

Income exceeded revenue by \$429,663, also, investments generated unrealized gains of \$55,365 for total income exceeding expenses by \$485,028. In addition, the Society holds \$7.6 million in assets, including cash on hand, investments and property.

FRED

1999 SPEBSQSA International Champs



"Simply...**FRED**" - 16 forgettable songs and a 5 part arrangement with some guy named Joe Connelly.

"Get Happy" - An atheletic but surreal collection of songs sung by three monkeys with a plastic whistle. Jared pretends he's a girl in this one too.

"Putting The Ha in Harmony" - (2 tapes or 2 CDs or 2 hour video) - A live Fred-thology of all past contest performances (and some of it is actually decent). This video also includes interviews with **FRED** and their coaches (well...the ones that chose to be identified).

secured online ordering at www.fredquartet.com



"Simply...**FRED**"



"Get Happy"



"Putting The Ha
In Harmony"

Cassette	10.00	10.00	20.00	(2 tapes)
CD	15.00	15.00	30.00	(2 CDs)
Video			30.00	(2 hours)
PAL format (Europe only)			30.00	(2 hours)
Subtotal	\$	+	\$	=

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+ (\$2.00 Overseas orders only)
Total price for ultimate happiness \$

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300lb. gorilla?



500 voices in the combined high school chorus illustrate the success of Rexburg chapter's determination

Where there's a Phil, there's a way

26-man Rexburg chapter hosts a 700-singer, week-long youth outreach festival

What can a rural chapter of only 26 members do for our youth program that will really make a difference? How about originating festivals with 500 high school and 200 college students participating in an annual week-long event?

That is what the members of the Rexburg, Idaho, Chapter have accomplished. In only three years, they have developed a program in which the local high schools and college participate in a celebration of barbershop learning and singing. They have developed strong and lasting ties with the area music educators and engendered a wide-spread appreciation of four-part harmony in the surrounding communities. The local college has been so impressed it has partially funded the event and is considering including barbershop harmony in its Center Stage Entertainment series.

However, Rexburg's most impressive accomplishment is the high school program. Starting from scratch, it has built the event to a point where it is having problems finding venues large enough to accommodate it. This year, the chapter had 300 girls and 200 boys involved in the week-long festival expects the number to grow to 1000 in the next few years.

This event didn't just happen. The Rexburg Chapter, starting with an idea and a lot of energy, contacted the local schools with a well-thought-out proposal. The chapter would provide the music and the venue, highly qualified clinicians and con-

tract excellent guest quartets. The chapter promised to deliver the music well in advance of the performance and requested that the music teachers introduce it to their students. The clinicians would be in the area for a week and would visit each school to work not only on the performance numbers, but also to assist the local music educators in any way they wished. The rapport and respect that developed between the clinicians and the music educators are among the best reasons for the success of the program. The clinicians this year, Society music specialist Jim DeBusman and Beth Bruce of the Sweet Adelines, were "near" celebrities by the end of the week.

The chapter did not let the cost of the project deter them, even though the prospect of providing 2,000 copies of music and funding a facility seemed daunting at first. The members contacted merchants and other organizations in the area, requested assis-



Here are just some of the men, who were among 200 college students singing barbershop that week.

tance and got it. The members' attitude? "An obstacle is just something to be overcome."

The night of the festival was simply beyond description. Imagine eight high school quartets, both boys and girls, a girls' chorus, a boys' chorus, and a combined 500-member chorus singing "Lida Rose." The 1,100-seat facility was jammed to standing room only. The audience was absolutely enthralled by what the students had accomplished and so enjoyed the music that many were trying to sing along. There was obviously a standing ovation—well deserved.

Of special interest to Phil Ricks, the prime originator of the event, was the response to his insistence that the schools send all their singers. The first year, the music educators did not send their "auditioned" singers because they felt those singers had enough opportunities to perform in public and wanted to provide the same opportunities to students who were not as well qualified. But Phil felt the result was not what the chapter expected. The next year, he insisted schools send all their singers. The reaction of the music educators was a total surprise.

After seeing first hand the quality of the clinicians and experiencing what the chapter had to offer, they were eager to involve everyone. Phil now fears he may have to limit participation to only "auditioned" singers if he can't find a larger venue. He considers the biggest problem he faces in the coming years to be finding a site large enough to accommodate all the young people who wish to participate. We should all have such a problem! But Phil being Phil, he will find a way.

The College Festival Concert, presented the same week as the High School Festival, has grown so rapidly that the chapter was forced to go to a two-night performance schedule. And still, the 750-seat college theater was packed both nights. The college was so pleased with the way the program developed that they participated in the cost of bringing in **Four Voices** as this year's guest quartet.

What can a small chapter do for our youth program? Phil Ricks says, "Just about anything it wishes." ■



Homer Hatcher
President of the
Rocky Mountain
District

Buckeye Invitational 2001

Complete details at www.singingbuckeyes.org

Stars of the Night Show

8:00 PM - Saturday August 18, 2001

- ◆ **The Gas House Gang** Words are not adequate
- ◆ **Michigan Jake** Old or new - they do it all.
- ◆ **The Growing Girls** A nostalgic reunion
- ◆ **Swinglish Mix** 2001 SAI Silver Medalists
- ◆ **The Singing Buckeyes Chorus**

Barbershop Odyssey Show

8:00 PM - Friday, August 17, 2001--Featuring

- ◆ **Weekend Edition** 1996 *Queens of Harmony*
- ◆ **Bank Street** Closing an amazing career here
- ◆ **Philharmonix** 2000 *Mixed Champions*
- ◆ **Nightwatch** 2000 *Comedy Champions*
- ◆ **The Buckeye Invitational** *Harmony Camp Choruses*
- ◆ **The Funnybone National** *Comedy Quartet Contest*

*****ORDER FORM*****

_____ **All events registrations: \$80:** Includes mixed and regular quartet contests, small and regular chorus contests. Also Stars of the Night Show, Show of Champions, Friday Barbershop Odyssey Show with the Comedy Contest, Thursday - Barbershop Day at the State Fair, Santa Maria Cookout and Sunday Pancake Breakfast.

_____ **Be an entertainment judge for all contests...add \$5 to this package.**

_____ **Contest only Registrations: \$40:** Includes all contest sessions: Regular and Mixed Quartets, Small and Regular Choruses, The Funnybone Comedy Quartet Contest has moved to Friday Night's Barbershop Odyssey Show which is included in this package. Does not include Stars of the Night, Show of Champions, Friday Cookout, State Fair or Pancake Breakfast.

_____ **Be an entertainment judge for all contests...add \$5 to this package.**

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Add \$2 S&H for orders under \$100. \$4 for orders over \$100.

Contact us for Ala Carte orders. - Tickets will be mailed in July, 2001

Make checks payable to Buckeye Invitational and mail to: Singing Buckeyes, 3158 Kingsdale Center, Upper Arlington, OH 43221-- (614) 459-0400 - fax (877) 219-5772. For further information, go to www.singingbuckeyes.org.

Tasteful Simplicity

Lou Perry (1910-2001)

By Val Hicks

Almost 40 years ago, I was in Hartford, Conn., to teach an arrangers class for the Society. Dave Stevens was supposed to teach it, but he couldn't make it so I filled in for him. I think the men there were a little disappointed, but we forged onward.

I always invited each attendee to stand and tell us a few things about himself. This the 14 men did in turn, and I determined (based on their introductory comments) that we had few, if any, "advanced arrangers" in attendance. One of the Barbershoppers there was a gentleman new to me named Lou Perry. He kept his remarks brief, almost too brief, but I sensed hidden behind an innate modesty there lurked much more talent and experience than was at first evident. In fact, I soon came to realize that this guy, Lou Perry, was a very special person.

Master musician, master teacher

And was I right! During the weekend, Lou Perry proved to be a font of wisdom and a wonderful mediator when song choice and arranging philosophies clashed. I found out that he had been a jazz trumpeter in New York during the 1930s. He also did some big band arranging during those Depression years in the Big Apple. Later, he studied classical music at Tufts University. He had discovered barbershop music in 1950 in Needham, Mass., when his wife's brother-in-law took him to a chapter meeting and he joined the chapter there. He was not enthralled by the singing of the Needham men, for they were just average. He was turned on, however, by the harmonies, especially the way the chords were voiced. (That is, the manner by which the chord tones were distributed between and among the singers.)



For the next four decades, Lou developed a mastery of the art form of barbershop harmony. He started teaching at NED music schools where he instructed arranging and coached quartets during the 1960s. He also became a certified Arrangement category judge. In those years, Lou didn't tell quartets what to do or how to do it. Basically, he encouraged the quartet singers to: 1. Always be true to themselves, not a clone or carbon copy of another group. 2. Always be true to the song, its message, mood and nature.

His philosophy was naturalism, not "phonyism." The

audience can spot phoniness in an instant, and back in those days there was considerable artificiality in performance. True sincerity, its creation and maintenance, is a blessing and skill to be refined. This naturalism and sincerity, according to Perry, is found in proper use of a song's constituent elements such as melody, harmony, rhythm, tempo, dynamics, phrasing and lyrical expression. These, when coupled with appropriate facial expression and body language, can bring about a potent visual and musical experience.

Lou taught that choosing the right songs (and arrangement) was the first and most important step. It's called getting the correct musical vehicle for you and your quartet. In this respect, he became the accepted master. He helped choruses and quarters throughout the world of barbershop harmony find the "music for them."

In the 1970s and 1980s, Lou taught at Harmony College and judged in many states and provinces. He had become an advisor, counselor, teacher, composer, adjudicator, arranger and dear friend to many. Here is a portion of a letter I received right after Lou's death from a 16-year-old quartet singer in Reno, Nev.

"I was at a convention 1998 when I first met Lou. You and I, Val, had been talking in the lobby of the hotel when you said, 'Hey, I want you to meet someone.' Being the young, ignorant 13-year-old that I was, I didn't know who I was about to meet. 'Cory, this is Lou Perry.' Now that registered in my mind! 'This is THE Lou Perry? Wow!' 'Lou,' you said, 'this is Cory.'"

"We exchanged greetings and he said something I never would have expected. 'God bless you.' I was taken aback, to say the least. What is a 13-year-old to say to that? Thanks? I just stood there ... speechless. After I gathered my thoughts again, we talked and soon departed."

"I am truly blessed to have met such an influential member of our Society. I will cherish that memory in my heart forever. And someday, when my kids are barbershopping, I will be able to tell them that I not only met Lou Perry, but also was his friend."

*From Cory Tyler Hunt (age 16)
Tenor of Qyduhmix, Reno, Nev.
February 23, 2001*



LOU DIDN'T APPEAR to dwell on—or even fully appreciate—his impact on barbershop and the Society. Here, after receiving a major on-stage tribute at the 2000 Midwinter convention, he was back where he felt most comfortable—ringing chords and forging new friendships.

A fine moment

So in the 1990s, Lou had achieved this iconic stature, and rightfully so. He had such a tender heart: open, sincere, loving, sentimental. He was so humble and modest. He just did not understand that the Saturday evening contest performance in Salt Lake City (1980), when the Boston Common sang "That Old Quartet Of Mine," was a historical highlight to many, including me. Bob Godfrey had sent him a personally sung taped melody in April of that year. He told Godfrey it needed a verse, and Godfrey told Lou to write one. By May, the Boston Common had it learned. (In fact, they sang it for me in Fresno in the parking lot of a restaurant after our breakfast together.)

Immediately, I knew it was not just a run-of-the-mill contest song for the Salt Lake City international a few weeks hence. It was power-packed with all the elements of a great contest vehicle. I was sitting near Lou in the balcony at the Salt Palace as the crowd went berserk that Saturday night. Lou was overcome with relief and joy. It was one of the supreme contest presentations of all time, thanks to Lou and the BC.

Blunt and beautiful

I have been in numerous meetings with Lou. He had a way of cutting through the extraneous to locate and

prioritize the vital features of proposals and concepts. His opinions were highly valued because Lou was totally honest and sometimes very frank. I love that grandiose graduation march music, Sir Edward Elgar's "Pomp and Circumstance March," and about 10 or 12 years ago I decided to arrange it with new words. I sent it to Lou to evaluate. His comment was almost brutally brief and to the point. With new Barbershoppers or novice arrangers, he would not have been quite so to-the-point. He would have probably tempered justice with mercy, but with me he penned a terse, "I see no practical use for it any time or any place." That was that!

When Lou lectured, he had an array of well-timed stories to illustrate points. One story related to a Japanese waitress who noticed music at his table when she was serving him and some Barbershopper friends. She inquired, "Are you musicians?" Lou replied, "Yes, we sing." She then enthusiastically rejoined, "That's wonderful because singing makes you beautiful!" Lou pointed out the young woman did *not* say, "Singing makes you happy" or "Singing sounds beautiful." She told them "singing makes you beautiful!" What a profound observation, and it was used by Lou to emphasize the physical/emotional benefits of singing.

Lou's beloved wife, Ruth, was a loyal attendee at many contests and conven-

tions. She could call the top 10 or top 20 quartets closer than many judges. She had an amazing ability to sort things out and place the groups surprisingly close to their actual finish. She was a multi-category, one-woman judge. In fact, Lou told me once that the Society could save a lot of money by bringing in Ruth to be the sole judge! She acted as the official proofreader for our 1988 history book *Heritage of Harmony*. She had a sharp eye for spelling, grammar and format, and we were so grateful to have her assistance in the production of that 50th birthday-of-the-Society book.

Lou was a methods engineer in the manufacture of precision gyroscopes for NASA. He and Abigail Ruth MacKay were married Nov. 24, 1938. She was his loyal companion, advisor/counselor and dear friend all during their married life. They have two sons: John in St. Johnsbury, Vt., and Marc in Tucson, Ariz. When Lou retired, Ruth and he moved to Tucson for her health and he cared for her as her health declined. For the last 16 years, Lou was a volunteer (starting at the age of 74) for Mobile Wheels of Tucson, for which he delivered meals to seniors and disabled folks in the Tucson area. This he continued to do until five weeks before his death on Feb. 21, 2000, at the age of 90 years and six months.

It is too early to accurately appraise Lou Perry's total influence, and perhaps that task may never be completed because it is an ongoing, everlasting process. We know that it is not always granted to the sower (or his friends) to see the flowering of his plantings, but already Lou's countless positive contributions have become legendary with quartets, choruses, directors, judges and composers/arrangers and 13-year-old young men. The power of his philosophy will grow, perhaps echoed and reiterated by a comment I once heard from that piano genius of jazz, George Shearing, who told me, "Tasteful simplicity is always in style."

That sort of sums up the "Lou Perry Years," those five decades of love, devotion and creativity. If you want do something for him, remember: "Tasteful simplicity" was Lou's theme because it's always in style. ■



Val Hicks
Noted barber-shop arranger,
historian

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Warning from the General Surgeon:

If "Beneath the Cross" doesn't warm your heart, check with your doctor. You may need a new one.

Getting the most out of Nashville

Terrific music, ice cream,
'Nightingales,' and oh
yeah ... a little
competition



PHOTOS: MILLER PHOTOGRAPHY

Whether you're a convention veteran or going for the first time, here are some tips to make your convention experience the best it can possibly be.

A great convention is much more than shuttle bus rides to and from the contest venue. Begin with a close examination of the schedule. Choose the activities outside the contest sessions that you don't want to miss — and plan your time.

I want to meet guys with gold medals.

There are two ways to do that:

1. **The Gold Medal Hour** — Spend an hour with current international champion PLATINUM. Ask questions; hear them sing. *(Just show up — it's free!)*
2. **Sing with the Champs** — Sign up for this fundraising event and sing a song with your favorite gold-medal-winning quartet. You'll even have a video souvenir of your "moment in the spotlight." *(You must pre-register and spaces are limited. The event takes place on the stage in the Harmony Marketplace area.)*

I want to hear guys with gold medals.

No better venue for that than the AIC (Association of International Champions) Show. The year's lineup features PLATINUM, FRED, Revival, Nightlife, The Gas House Gang, The Ritz, Acoustix and the Happiness Emporium. They've got more gold than Fort Knox! Two sessions: Friday at 2 and 7 p.m. *(This is a separate ticketed event.)*

I like a cappella music of all styles, not just barbershop.

You need tickets for SING! An A Cappella Celebration, which takes place in Nashville the weekend before the Society convention, June 30 to July 2. SING! Features many of the world's finest a cappella groups

as well as barbershop champions. The show lineup includes The Swingle Singers, Chanticleer, Glad, Malaika, The Edlos, The House Jacks and m-pact. Barbershop performers include The Gas House Gang, FRED, Riptide, Showtime! and For Heaven's Sake, plus the Big Chicken Chorus.

For SING! registration information go to spebsqsa.org/2001/registration.htm or call 800-876-7464 x8462.

I want to know about barbershopping in other countries.

Without question, you need to attend the World Harmony Jamboree. There you'll see and hear some of the finest talent to come out of our affiliate organizations—quartets and choruses. There are always wonderful surprises at the WHJ. In Kansas City, it was the Tokyo Barbers. They stole everyone's heart as they stole the show. In Nashville, it may well be the angelic voices of The Nightingales—four young boys (10 and 11 years old) from Russia. *(This is a separate ticketed event.)*

Do men and women sing barbershop harmony — together?

You bet they do — and they do it in fine style, too. You can hear them at a free show, the Mixed Harmony Showcase. *(This is a free event.)*

I'm a chorus singer who would like to know more.

Check out the Master Class with our nine-time gold medalist Vocal Majority, Friday, July 6, from 8-9 a.m. Jim Clancy and the boys from Dallas tell it like it is. There'll be tips for everyone, regardless of the size or level of your chorus. *(This is a free event.)*

Continued on page 24



Reed Sampson
Society Public
Relations
Manager



Russia's Nightingales will perform three times during convention week: at the ice cream social, before the quartet semifinals and at the World Harmony Jamboree.

membership in AHSOW, THE ancient and Harmonious Society Of Woodshedders. AHSOW has a room, normally located in the headquarters hotel, where you try your skill at ear singing and earn yourself one of those yellow buttons that declares your membership. The convention program will tell you more.

I'm proud of our Society's work with young singers.

More great opportunities here. You and the Society have every right to feel proud of the support provided to young singers across North America, and there are two special events at the convention that focus on those youthful harmonizers.

1. The Harmony Foundation Celebrate Youth Ice Cream Social is scheduled for Tuesday, July 3, from 8 to 10 p.m. in the ballroom of the headquarters hotel. *(This is a free event.)*

2. The MBNA America Collegiate

Barbershop Quartet Contest brings the top 20 qualifiers to Nashville for a fabulous sing-off, Friday, July 6, beginning at 10 a.m. Retiring champion Millennium also will be on hand to sing away the title and assist in the medal presentation. *(This is a separate ticketed event.)*

Is there a chance to hear Gospel music done in barbershop style?

There certainly is — Friday morning, beginning at 9 a.m. Participate in two hours of singing and performances at the Gospel Sing. This event is held in a local church; the location will be announced. International seniors quartet champion Harmony will make an appearance there. *(This is a free event.)*

Got any tours?

Of course. There is a wide variety of tours to take. You'll find a complete tours list, including costs and an order form, elsewhere in this magazine. And remember, you'll be able to register for the mid-winter convention to be held in Riverside, Calif., Jan. 20-27, 2002, as well as next year's international convention in Portland, Ore.

Oh yeah ... and there'll be a quartet and chorus contest, too. ■

There are 15 judges ... what're they listening and looking for?

Your program has a thumbnail outline of the three judging categories: Singing, Presentation and Music.

Judges spend three years as candidates and then attend a category school before they are certified to score SPEBSQSA contests. Once certified, they must also return to Category School every three years for re-certification.

I want to sing with barbershop friends.

There are two opportunities to do that and both are free

1. The first is the Massed Sing planned for noon Thursday, July 5, at War Memorial Plaza. You might even make the local 6 o'clock news.

2. The second would be to qualify for

Register before July 15 to qualify for the best seats and hotels!

June 30-July 7, 2002

2002 International Convention – Portland

date		membership number		chapter name (if applicable)	
Name				nickname	
Guest name				nickname	
address		city	state/province		ZIP/postal code
work phone		home phone		email	
circle	payment method:	VISA	MasterCard	check	money order
card account #				expiration date (MM/YY)	

Mail with payment (checks: payable to SPEBSQSA) to: SPEBSQSA, 6315 Harmony Lane, Kenosha, WI 53143-5199. When you receive confirmation, please keep it as your receipt. Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. **All registrations received prior to June 1, 2002 will be mailed.** Those received after that date may be picked up at the convention registration area beginning Monday, July 1, 2002. Mailings will be made during the month of May 2002. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

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

Quantity	Type	Rate	Total
	Adult	\$90 ea	\$
	Jr. (under 12)	\$45 ea	\$
add \$3 P&H for each 8 registrations ordered			\$
TOTAL (U.S. Funds)			\$
Price after Jan. 1 2002: \$105 Adult, \$55 Junior Price at the convention: \$115 Adult, \$60 Junior			



Bill Hanna: Barbershopper, HF friend

Bill Hanna, the SPEBSQSA Honorary Life Member who passed away on March 22, touched many lives through his "children": Fred Flintstone, Yogi Bear, George Jetson, Huckleberry Hound, Scooby-Doo, Tom and Jerry, and many, many more.

From 1977-1982, when I was director of the educational division of Hanna-Barbera Productions, I became well-acquainted with Bill Hanna. He'd become enamored with SPEBSQSA and barbershopping in the 1960s, joining the Reseda, Calif. Chapter for a few years, although his hectic work schedule made him more a member at heart.

But the heart was all there. When my quartet sang "Happy Birthday" at a staff party, Hanna was not content with one song, and eventually pushed out our lead to sing "Sweet Sixteen" before inviting the quartet to an elegant dinner. For a Christmas yacht parade, he had my quartet take turns with an impressionist on the PA system, garnering the prize as the most entertaining boat. Twice, he invited me and three barbershop buddies on three-day fund-raising fishing trips for the Boy Scouts—another group he faithfully supported. We were the hit of the nighttime parties, performing, leading sing-alongs and, of course, having Hanna step in the quartet for a few numbers, including "Sweet Sixteen."

Hanna hosted Far Western District board meetings on his boat and contributed money to buy a series of administrative training films for the Society. In the 1960s, the studio produced a number of records, one with the story of how Fred Flintstone put together a quartet to go to the national contest. Hanna also inserted a barbershop quartet into the county fair scene of the animated film "Charlotte's Web."

This past February, Larry Gilhousen of the Har-

THE AUTHOR (second from left) and his quartet go fishing with Bill Hanna in 1981.



NOT EVEN ALZHEIMER'S disease could keep famed cartoonist Bill Hanna from barbershopping to the very end.

mony Foundation staff and Jim Graham arranged for **Mutual Fun** quartet to deliver a singing valentine to Mr. and Mrs. Hanna. Even though Hanna was suffering from late stages of Alzheimer's disease, he was smiling and attentive to the music.

When the quartet asked if he would like to sing one with them, Hanna's son quickly explained that his father really was incapable. At that point, Hanna rose, gently pushed his son aside, and began a clear rendition of "Sweet Sixteen" as the quartet joined in.

The Hannas made several generous contributions to Harmony Foundation over the past 10 years. Last year, the Foundation trustees voted to name the SingAmerica Endowment Fund in Hanna's honor. Hopefully, the SingAmerica, SingCanada-Bill Hanna Endowment Fund will grow and help keep singing alive in our culture far into the future. He would have loved that.

Those who wish to honor a fine Barbershopper, a great humanitarian, and a man who made us laugh at animals, cavemen and future space-dwellers, please join me in making a contribution in Bill's memory to Harmony Foundation. The first \$250 will go to place Bill Hanna's name on the Keep a Melody Ringing Memorial in Harmony Hall. The rest will be placed in SingAmerica, SingCanada-Bill Hanna Endowment Fund so that future generations can enjoy "Sweet Sixteen" and perhaps hear an echo from the heavens.

— Gary Stamm,
Harmony Foundation Director

**HARMONY
FOUNDATION**

Founder's Club members leave legacy for harmony

New O.C. Cash Founder's Club members have made a financial commitment of \$1,000 or more to the Foundation's Endowment Program, many with end-of-life gifts in a will, life insurance policy or retirement program. For information about Harmony Foundation and how you can join the Founder's Club, call Larry Gilhousen at 800-876-7464 x8448.

The following joined or updated commitments to the Founder's Club between May 1, 2000, and March 31, 2001. Congratulate these wonderful people for helping to ensure that future generations can Sing ... *for life*.

* = Charter Members;
Italics = Deceased Members;
 # = Upgrades (District)

Gold Medal Members

(\$100,000 and above)
 #Howard & Sharon Fetterolf (MAD)
 #Mike & Lennie Geipel (MAD)
 #Don Gray (JAD)
 Wayne R. & Christa Kinde (PIO)
 Ron & Marilyn Setzler (LOL)
 #William T. Tieberg (FWD)
 #Jade L. Walker (DIX)

Silver Medal Members

(\$10,000 to \$99,999)
 Anonymous - I
 #Jim & Barb DeBusman (LOL)
 #Gayle & Patricia Edmondson (CSD)
 #Nancy Endsley (LOL)
 Sidney Gelb (CAR)
 #Freeman G. Groat (DIX)

#Bill & Violet Hanna (FHT)
 #Richard & Kristin Hasty (EVG)
 #Dr. Robert G. & Kris Hopkins (SLD)
 #Neil W. & Dorothy D. Keilim (MAD)
 #Alvin P. Lafon (EVG)
 #Lou Perry (SWD)
 Jim & Bette Ramsey (JAD)
 David C. & Nancy (Hanks) Sutton (ILL)
 Donald M. & DeeDee Thompson (MAD)
 #Pat Waselchuk (LOL)
 #Charles G. & Mary Ann Wert (SLD)
 #Helen Wiese (RMD)
 Jack O. Woodard (FWD)

Bronze Medal Members

(\$1,000 to \$9,999)
 Patrick & Joyce Abernathy (RMD)
 Phil & Hannah Ayer (MAD)
 #Beth Baird (ILL)
 Stan & Marge Bates (NED)
 Dean R. & Nancy Beckman (CSD)
 Jeffrey A. Belanger (PIO)
 Charles & Jeanine Bell (RMD)
 Jack & Anne Bellis (SUN)
 Charles A. Benson (EVG)
 Daniel & Edith Berendt (LOL)
 Jack R. & Susan Boyd (FWD)
 Jerry & Mary Bray (EVG)
 Daniel & Barbara Brinkmann (SUN)
 Carmelo Bruno (LOL)
 Nancy & Michael Calhoun (MAD)
 Dave & Gail Dahlen (MAID)
 Charlie Davenport (MAD)
 Paul & Kay Dawson (ILL/LOL)
 Robert E. Dickson (DIX)
 Bill & Ginger Donnell (FWD)
 #Marie Easter (CSD)
 Dennis S. & Anne C. Eaton (DIX)
 #Vera Edwards (FWD)
 Jerome H. & Maureen A. Fairchild (FWD)
 John K. (Jack) & Jean Fisher (DIX)
 Ned & Anne Fogler (SUN)
 Paul W. & Patti Gallagher (SUN)
 Quentin J. & Judith Gates (EVG)

David & Sharon Gelb (CAR)
 Phil J. & Sue Hansen (SUN)
 Forrest E. & Marcella J. Haynes (SUN)
 Ric Haythorn (SWD)
 Marianne House (FWD)
 George C. Jarrell (SLD)
 A. Christopher Jensen (NED)
 Martha Julian (CAR)
 Bob & Sharon King (CSD)
 Thomas J. Keehan (FWD)
 Sue Lanctot (EVG)
 #Laura Lynch (LOL)
 Bill & Kathy McLaurine (CSD)
 Mike Martin (ILL)
 Thomas A. Mayfield (FWD)
 Ruby McCann (DIX)
 Claire & June McCreary (SUN)
 John D. Miller (FHT)
 Bob Morgan (RMD)
 Joanne T. Newman (FWD)
 #Steward H. & Monica J. Nichols (SUN)
 Roy H. Palmer (LOL)
 Don & Donis Peck (CSD)
 John R. & Janene Pence (MAD)
 Edward F. Pio (FHT)
 Jodee Plazek (LOL)
 Dick & Roxanne Powell (MAD)
 Sharon Purvis (CSD)
 Robert M. Reed (EVG)
 David L. Robertson (CAR)
 Lucy Schneider (LOL)
 Deane & Ellie Scoville (FWD)
 Ronald (Buz) & Florine Smith (FWD)
 Jim Stone (SWD)
 Charlie B. Strong (DIX)
 Bryan G. Stuart (EVG)
 Woody & Fran Stuart (SWD)
 Rudy & Carol Zarling, Jr. (LOL)
 Greater Pittsburgh, PA Chapter (JAD)
 Sage Lake Roundup (PIO)
 Spokane, WA Chapter (EVG)
 Wilmington, NC Chapter (DIX)
 Chordial Connection (MAD)
 Double Pair O' Dicks (SWD)
 MetroTones (SWD)

Keep a Melody Ringing memorial keeps giving

Harmony Foundation's *Keep a Melody Ringing* Memorial was created to help keep memories alive. Gifts to this memorial are deposited with the *Keep a Melody Ringing* (unrestricted) Endowment Fund to support SPEBSQSA programs. Donations to this fund can memorialize someone you love and help future generations Sing ... *for life*.

Many names—famous and otherwise—have been added, including heroes such as O.C. Cash, Lou Perry, Dean Snyder, Earl Moon, Jack Bagby, "Sev" Severance, Dave Stevens, Randy Chisholm and Larry Ajer. These also include many "Joe Barbershoppers," their wives and others who

loved SPEBSQSA. This issue contains a donation envelope if you wish to remember your hero in the *Keep a Melody Ringing* Memorial.

Below are the names of those who have qualified for the *Keep a Melody Ringing* Memorial between May 1, 2000, and March 31, 2001. These heroes have had \$250 or more donated in their memory, and will be added to the memorial plaque at Harmony Hall. A list of everyone who has been memorialized, and the contributors, is published in the Harmony Foundation Annual Report. Please contact Harmony Foundation for a copy. (Please see new names on page 27.)





The **Keep A Melody Ringing** Memorial hangs on both sides of the famous "tag chamber" in **Harmony Hall**—a stone corridor with a concave ceiling, adjacent to the front foyer. For decades, **Barbershoppers** have gathered in this small echo chamber to "ring a chord" that will resonate throughout the house. How fitting that the memorial is located here—to honor the donors who, for others, will keep the melodies ringing for decades to come. ■

New *Keep a Melody Ringing* memorials

John Aregood
Jason G. Austin
Edmund C. Badenhausen
Robert W. Bower
Dorothy Boyce
Henry Brown
Fred Brunner
James Bush
Thomas Callan
Wallis Campbell
Augustine (Pete) Caron
Robert E. & Ruth Cearnal
Jeanne Chatelle
Cline A. Clary
Michael Collins
Dean Collis
Gerald G. (Gerry) Cotter
Anthony (Tony) Crain
James Curry
George Darrah
Thomas DeHaven
Cdr. David G. Dahlen
Robert Danielson
Joseph J. Dettmore
Richard D. Dick
William A. Donnell
James Driscoll
Russell Dubrul
Daniel Eddy
Kenneth Eggers
Ralph Ellis

Richard H. Farrell
Harry P. Faye
Peter Francis-Charge
L. Dean Fischer
John K. (Jack) Fisher
Roy M. Frisby
Francis M. Frye
George D. Frye
Cal D. Garley
Richard C. Geiwitz
Robert W. George
Jean Gillespie
Raymond Goodall
Oren G. Goodwin
James H. Gough
Art Gracey
Harold J. Gryting
Bill Hanna
James E. Hathaway
Max J. Heuvelhorst
Everett C. Hiler
William Hsley
Lyle W. Jaster
Mary Ann Kastens
Kenneth Kastor
Karlton Keeney
Arland Krueger
Stephen B. Kudesh
Alaina Marie Legters
James D. (Jimbo) Lewis
Delmar E. Loveall

Bob Mack
Bernard W. Maher
Norman A. Manor, Jr.
Tom Masengale
Edgar W. McCarthy
James A. McNall
Ralph L. Merrill
Charles E. Montgomery
William H. Morris
Robert Mould
Dennis P. Murphy
Virginia B. Pendleton
David R. Permar
Louis P. (Lou) Perry
Cleo C. & A. Pearl Purvis
Daniel Ramsey
William J. Rowe
David C. Russell
William V. School
Frank J. Schrage
Grace Sims
C. Michael Sotiriou
Charlie B. Strong
Neil Tipple
Roger Traversa
David Watson
Dorothy Roach Watson
Virginia R. Wells
Donovan P. Williams
Roger B. Williams
George E. Willingham
Harold Yeager

ISN'T IT TIME YOU HAD A SUNNY VACATION?

January 20-27, 2002

Midwinter 2002 Convention – Riverside, Ca.

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

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

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

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

office use only

Campaign to join this exclusive quartet

By some great coincidence, the 2001 South Dakota State House of Representatives had four barbershop singers in their midst. These four guys had never sung together before, and some of them had never even previously met. The greatest coincidence was that each sings a different part. They immediately formed a quartet called **Harmony in the House** and began to entertain the House, the Senate, the ladies on Valentine's Day, the Governor, the Lt. Governor and anyone else who would listen.

Rep. Tom Hanson (D), sings with the **Dakota Heritage** of Aberdeen. Rep. Don Hennies (D), sings with the **Sioux Emperians** in Sioux Falls. Rep. Claire Konold (R), sings with the **Glacial Lakes Harmonizers** in Watertown. Rep. Dick Brown (R), sings with a men's chorus called the **El Riad Shrine Chanters** in Sioux Falls and is a long-time member of the Frank Thorne chapter.



Together they busted a lot of chords in the capitol hallways and especially in the rotunda, under the capitol dome. The sad part is that the bass will be term-limited in one year ... any basses out there thinking about getting into politics?

They're getting personal about the hobby

Barbershoppers get real personal when expressing enthusiasm for their hobby.

Take septuagenarian Les Nation of **The Harbour Capital Chorus** (Wellington, New Zealand). Les dedicates time to the Special Olympics, his family, and his chorus and quartet (he sings lead in **The Razor's Edge**). Les also took the time over 14 years to build a 40-foot, steel-hulled, twin-masted ketch on his front lawn. He launched his boat last fall. What did he name his labor of love? "Seventh Heaven."

Then there's the four members of **Southbay Coastliners Chorus** (Redondo Beach, Calif.) who, with a dedicated Model A buff, restored this wood-paneled classic to show condition. Pete Neushel, John McCabe, Dick Wyckoff and Joe Corter teamed up with non-bar-

bershopper Everett Squires to promote barbershop

harmony with this beautiful classic that goes to most of the Coastliner shows and other performances.

It may say "Big Chicken" on his license, but Bill Young, baritone in the **Big Chicken Chorus**, is not chicken when it comes to driving. Bill lives in Simpsonville, S.C., and drives 150 miles to rehearsals.

And finally, Ken Hughes of the **Saratoga Springs Chapter** (**The Racing Chorus**) in upstate New York encased his vanity plate, **BSQTET**, in a **SPEBSQSA** frame and placed it on his Accord.

Whether driving Accords, or just ringing 'em, Barbershoppers get personal about their hobby.



Justice prevails

Classic Choice (Mohawk Valley/Onondaga County, N.Y.) rang patriotic chords for the investiture of U.S. District Court Magistrate Judge David E. Peebles. The judge prevailed upon the quartet to perform at the ceremony attended by other New York judges and prominent elected officials and attorneys. Classic Choice members are Rob Hopkins (B), Gus Roehrig (B), Don Drake (D), and Steve Zumchak (D).



theater. In photo, Keith Kauffman, president of Tidelanders 2000, presents Rushing with a monetary gift to be used in the work of the high school theater department.

A NICE TIP from The Houston Tidelanders: Let the singers sing and let the actors act—no more losing important voices to acting on chapter shows. Four years ago, the Tidelanders show chairman approached CyFalls High School drama teacher Jeannie Rushing about auditioning some of her students. As a result, the drama department incorporated the experience into its teaching program. Student actors play a major stage in Houston and stage and lighting crews gain valuable experience. The chapter recently awarded Greg Bonsignore, a star performer, with a plaque and scholarship for further studies in

CHAPTER ETERNAL

Society members reported as deceased between January 1 and March 31, 2001.

Cardinal

Kelsey, Richard
South Ben-Mishawaka,
IN

Central States

Hatfield, Robert
Hastings, NE
Wilson, Orval
Kansas City, MO
Petersen, Howard
Viborg, SD
Harford, James
Overland Park, KS

Hedrick, Max
Mason City, IA
Gilkerson, Morris
Pierre, SD
Harford, James
Kansas City, MO
Osborne, Tracy
Papillion, NE
Patterson, Robert
Aberdeen, SD

Dixie

Garry, James
Greensboro, NC
Bower, Robert
Seneca, SC
Bower, Robert
Roswell, GA
Strong, Charles
Memphis, TN
Bower, Robert
Research Triangle
Park, NC

Evergreen

Stewart, Homer
Juan De Fuca, WA
Margerison, Chris
Victoria, BC

Laird, David
Spokane, WA
Lindburg, Roland
Yakima, WA
Jackman, Gerald
Florence OR
Preston, Earl
Florence OR
Ricketts, James
Juan De Fuca, WA

Far Western

Kindle, Le Roy
San Diego, CA
Taylor, Deane
Orange, Fullerton, CA
Heuvelhorst, Max
Central California, CA
Peters, George
Frank Thorne
Whitley, Lee
Dana Point Harbor, CA
Woodson, Les
Frank Thorne
Oertel, Robert
Whittier, CA
Perry, Louis
Frank Thorne

Cachola, Roy
Aloha, HI
Erwine, Clifford
Paradise Valley, AZ
Smith, Allen
Frank Thorne
Hanna, Bill
Frank Thorne

Illinois

Olin, Lloyd
Joliet, IL
Peters, George
Frank Thorne
Brand, David
DuPage Valley, IL

Johnny Appleseed

Sullivan, Robert
North Olmsted, OH
Agriesti, Michael
Zanesville, OH
Palmer, Howard
Buckeye-Columbus,
OH



Roy M. Frisby
sang lead with
the 1942 champ
Elastic Four. In
1957, he
discovered and

helped the Society
secure Harmony Hall in
Kenosha, Wis. for the
price of \$75,000.

SAVE THE DATE!

JUNE 30 - JULY 2, 2001

NASHVILLE

TENNESSEE

SING!

AN A CAPPELLA CELEBRATION

SEE and HEAR these
fabulous groups!

Gas House Gang • Malaika • GLAD
Chanticleer • Edlos • Housejacks
Showtime • m-pact • FRED • Riptide
Swingle Singers • For Heaven's Sake

...PLUS, educational sessions
from these SAME GROUPS!

WANT MORE INFO?

Visit our NEW website at:
www.singacappella.com

DON'T
YOU DARE
MISS
IT!





Mach 1, three G's, diminished VII

Two fighter pilots were flying in
on a wing and a song ...

Here's something unique ... two active duty Air Force lieutenant colonels, both 1981 USAF Academy graduates, both former fighter pilots, both flying the T-38 Talon supersonic jet trainer—and both avid barbershoppers—flew together in the same formation of airplanes, wingtip to wingtip at over 500 miles per hour, while training in San Antonio, Texas. Close formation by day ... close harmony by night.

It is a given that our hobby brings us together, sometimes in unusual ways. In this case, Air Force careers brought barbershoppers together. Dik Daso (left) and JJ Jackson (right) spent a few months getting reacquainted while training in the supersonic T-38, and singing with the San Antonio Chordsmen.

Dik went on to serve as vice-president for music and lead section leader during 2000, leading the Chordsmen to the Southwestern District division championship. He will retire from service this summer and return to the greater Washington, D.C., area where he will join the **Alexandria Harmonizers** as a "rejuvenated" baritone.

JJ remains a member of the Harmonizers, although he currently serves at the Columbus Air Force Base, Miss., as operations officer of the 50th Flying Training Squadron. He's a member of the international Young Men in Harmony committee and occasional coach at Harmony College East.

JJ and Dik may be reunited in the future as JJ hopes to relocate to the Washington area and become active again in the Harmonizers.

CHAPTER ETERNAL

Land O' Lakes

Sears, Clayton
Green Bay, WI
Steffenson, Merlyn
Brainerd Area, MN
Gauthier, Thomas
Saskatoon, SK
Torrison, Reginald
Le Roy, MN
Strand, Alex
Duluth-Superior, MN
Strand, Alex
Frank Thorne
Johnston, Robert
Lake Geneva, WI
Schmitt, John
Clara City, MN
Stone, Norman
Frank Thorne
Thomas, Roger
Racine, WI

Mid-Atlantic

Lewers, Hugh
Staten Island, NY
Davis, William
Mahanoy City, PA
Bongard, Guenter
Milford, DE
Derr, Donald
Bowie, MD
Murphy, Denis
Teaneck, NJ
O'Brien, Joe
Montclair, NJ
Rouse, Robert
Red Bank Area, NJ
Fredericks, James
Philadelphia, PA



Lou Perry
was an
influential
barbershop
coach,
arranger and
philosopher.

Smith, Jim
Rockland County, NY
Dougherty, Eugene
Montclair, NJ
Shutta, Bernard
Columbia-Montour
County, PA
Mell, David
Reading, PA
Dougherty, Eugene
Rahway Valley, NJ
Schildkraut, Burton,
Brooklyn, NY

Northeastern

Murray Jr, Thomas
Worcester, MA
Gramer, Earl
Frank Thorne
Haining, Byron
Midcoast Maine, ME
Tikander, Oscar
Norway-South Paris, ME
Sellers, James
Norwich, CT
Fox, Norman
Schenectady, NY

Ontario

Tovell, Jackson
Frank Thorne
Trunper, Ted
Peterborough, ON

Pioneer

Andrews, Hildreth
Wayne, MI
Wickstrom, William
Detroit-Oakland, MI
Bracey, David
Sault Ste Marie, ON
Kampe, Dwight
Lansing, MI
Heffernan, Frank
Detroit-Oakland, MI
Bourgoin, Michael
Frank Thorne
De Groot, John
Grand Rapids, MI
Connell, Gilbert
Traverse City, MI



Orval
Wilson was the last
remaining member
from the Society's
charter year, 1938.

Rocky Mountain

Mortensen, Loyal
Loveland, CO
Elicker, Sean
Albuquerque, NM
Huff, Jack
Albuquerque, NM

Seneca Land

Lucas, Ken
New Bethlehem, PA
Manor Jr, Norman
Onondaga County, NY

Southwestern

Acuff, Gerald
Town North Plano, TX
Engler, Ronald
Tulsa, OK
McCleskey, Dee
San Angelo, TX
Smith, Allen
Frank Thorne
Dailey, Ivan
Lawton, OK
McCormick, John
Greater New Orleans, LA

Sunshine

Mell, David
Fort Myers-Estero Island, FL
Zisk, Philip
Miami, FL
Coveney, George
Zephyrhills-Dade City, FL
Coveney, George
Lakeland, FL
Olin, Lloyd
Palm Harbor, FL
Delaney, Martin
Citrus County, FL

SWIPES 'N' SWAPS

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

DIRECTORS WANTED

MUSICAL DIRECTOR, SARASOTA, FLORIDA
Sarasota Chapter, Sunshine District's "Quality Chapter" for seven years running is seeking a primary music director for its Chorus of the Keys. Our 160+ man chapter, the largest in the district, fields a chorus ranging in size from 65 in summer to over 100 in season. We have an outstanding administrative team and eminently qualified staff of musical and production assistants. Our double performance annual show plays to sell-out crowds of more than 3,400 patrons at the Florida Gulf Coast's premier concert hall. We have a varied musical program consisting of competition, annual show, sacred music, performance repertoire and seasonal material and are leaders in Sunshine District's Youth Outreach programming. The right director will enjoy living in the cultural capital of southwest Florida and leading this active, mature, motivated and friendly group of barbershoppers. For further details or to apply, contact Paul Bravo, VP Music & Performance at hellofatenor@juno.com, 941-497-1661.

The 50 man Cherry Capital Chorus, located in Traverse City, Michigan is seeking an enthusiastic, motivated vocal music director with experience leading amateur adult singers, who is interested in the opportunity to teach and grow a joyful group of dedicated barbershoppers in one of the most beautiful places in the world. The successful candidate will possess a warm sense of humor coupled with the skill, desire and focus to effectively lead the chorus towards accomplishing its mission of "maximizing our joy as barbershoppers by musically being all

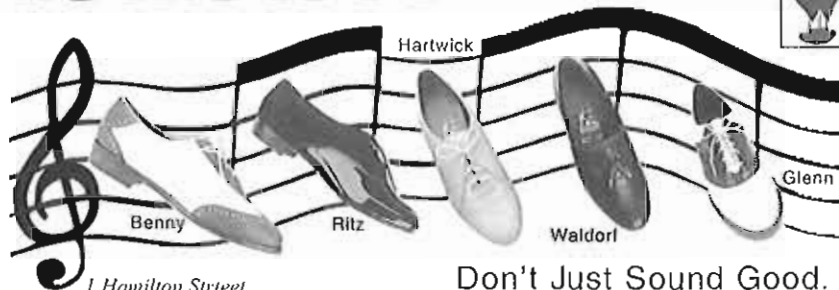
we can be, while enriching our communities with great harmony and good works". Apply immediately to the Cherry Capital Chorus for the opportunity of a lifetime. It is truly great to be a Barbershopper in Traverse City! Stipend: Negotiable, consistent with experience and the situation. Resumes should be sent by May 15 to: Don Duff, P.O. Box 271, Leland, MI 49654, Fax 231-386-5920, dufftown@traverse.net.

Wilmington, NC. We are searching for a new chorus director for the Cape Fear Chordsmen, a chorus of 50 men in a great location in Southeast NC. If you are interested in relocating or retiring to a college town by the ocean and the Cape Fear river with a mild climate and plenty of golf, tennis, theater, concerts, Screen Gems Studios and UNCW, give us a call. Our chorus just won the Most Improved Chorus Award in the Dixie District Spring Convention. We are eager to move forward and grow with the right Director. Contact Wally Bader at (910)-313-2584 or by e-mail at wlpal2@worldnet.att.net

Pittsburgh North Hills Chapter, an established 50-man chorus, actively singing in the community, in competition, and in annual shows since 1963. Present director wishes to retire and turn over well-trained chorus to capable barbershop leader. Contact: Paul McDunn at 412-486-2149 or pgmcdunn@aol.com.

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THE TAG

Joe Liles, Tagmaster

Let's sing Bill's favorite tag one more time

In 1991, at the international convention in Louisville, SPEBSQSA bestowed the title of Honorary Life Member on William Hanna. Bill Hanna had gained world-wide fame with his partner Joe Barbera when they created the Tom and Jerry cartoons at MGM Studios in the 1940s. And, of course, we are all familiar with the many cartoon creations at their own studio, Hanna-Barbera Productions, during the 1950s, '60s and '70s.

But few of us know Bill Hanna's great love of music and singing. It started during his days as a Boy Scout and continued to his death on March 22 of this year. Bill Hanna always made sure he was involved in the music portion of his productions. He wrote the lyrics to the title songs of many of his popular cartoon series. And, he loved to sing and harmonize.

One of his very favorite songs was "When You Were Sweet 16." Whenever he was around a barbershop quartet, he would find an opportunity to push the lead out and launch into the opening lead pickup, "I've loved

you as I've never loved before."

Gary Stamm and I will never forget a special moment on Saturday night of the 1991 convention. We

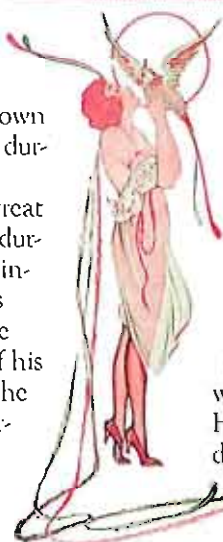
were with Bill Hanna in the hospitality suite of then Society President

Bob Cearnal. With a beautiful view of the city lights, we stood there as part of a foursome while Bill led forth in the singing of this song. What a memorable experience!

Bill Hanna was a great friend of SPEBSQSA and would have been an active member if it were not for his hectic professional schedule. He often expressed the desire that people should sing more, and he loved to hear young people sing. Therefore, it is fitting that Harmony Foundation designated that a generous contribution from him would become the SingAmerica, SingCanada-Bill Hanna Endowment Fund. Contact Harmony Foundation to learn how you can help this fund grow and encourage singing in our culture.

In the meantime, enjoy this tag to Bill Hanna's favorite barbershop song. Maybe you can get three friends such as, Fred Flintstone, Yogi Bear and Huckleberry Hound to harmonize along with you. ■

SWEET SIXTEEN



WHEN YOU WERE SWEET SIXTEEN

Words & Music by JAMES THORNTON

(1898)

Arranged by SPEBSQSA

Tenor Lead

I love you as I loved you when you were sweet,

Bari Bass

when you were sweet— six - teen!

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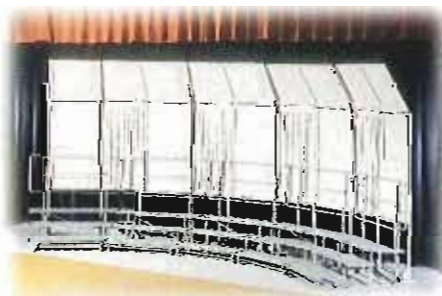
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