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## **Midwinter 2002 Convention – Riverside, Ca.**

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registrant address		city	state	ZIP/postal code	
work phone		home phone		email	
circle payment method:		VISA	MasterCard	check	money order
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☐ Check here if any physical needs require special accommodation for you to fully participate in the convention;  
convention staff will contact you to make arrangements.

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

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

office use only



# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

September/  
October  
2001  
VOLUME  
LXI  
NUMBER  
5

**IT WAS A SUPER  
CONTEST** and a su-  
perb week in Nash-  
ville. Get the scoop  
on the convention in  
this issue, and  
learn more about  
our top choruses in  
the next issue of  
*The Harmonizer*.



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A quartet named for a sing-  
ing frog rises above the rest

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America



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# Make chapter membership more fun

**W**hat with the web cast and 10,000 of us personally on the premises at Nashville, there was no good reason for any of our members to miss our Society's 63rd international convention. This was my 36th. I'd say this one ranks up near the top for many reasons ... especially the great city and the fabulous music. You know, of course, that we did a live web cast of the contest sessions, the Sing! festival, the AIC shows and the collegiate quarter contest, and we had more than 30,000 listeners who logged on to our web site. Wow!

I'm writing this article between classes at Harmony College. It's 95 degrees here at St. Joseph, Mo., with a heat index of 115, but it's cool inside and the enthusiasm and sense of family among our close to 700 attendees is just terrific. During the five days before Harmony College, all of the Society's neatly 200 judges and judge candidates were here on the beautiful campus of Missouri Western State College. We were all part of our triannual recertification judging school. We studied our categories intensely and faux judged over 100 performances.

After nearly 30 years in the judging program, I and all of my C&J brethren still find it exhilarating to dig into the study material, get caught up on all of the new rules, and to be with some of our best and longest known barbershop friends. And what a challenge to try to get a handle on issues of the barbershop style.

Next time you are sitting around with your chapter buddies, having a red-pop, and the subject of the barbershop style comes up, ask them this intetesting question:

"Which barbershop style do you personally want to see preserved? Would it be the style sung during the 'golden age' of American pop music, circa 1910-1930? Or, would it be 1938, when "O.C." and Rupe first dreamed up this Society of ours? Or how about the mid '50s or the '70s, or would you rather preserve the style that was being sung when you first became a Society member?"

Each of these eras heard and saw the barbershop style in its latest, most evolved iteration, and it's no different today. A fun thing to do is rummage through the old issues of *The Harmonizer* and read the many pros and cons of the style and its evolution. I hope my sons and grandsons are still having this conversation decades from now.



*Which  
barber-  
shop style  
do you  
personally  
want to  
see pre-  
served?*

## About having fun

Have you reminded yourself lately that singing good, old-fashioned barbershop harmony with your best friends is great fun? Isn't our music, our fellowship and all we do, the magic elixir that turns 50-, 60-, 70- or 80-year-old fellows into kids again? Of course it is.

I'm not so sure we did ourselves any big favor when we did away with the Chapter Achievement Program. That was a way to keep track of, and to be recognized for, a variety of fun chapter events like inter-chapter visitations, sing outs, quartet activity, new members, etc. Then the reorganization of our Society and our chapters five years ago, more or less eliminated the chapter's Program VP. I hope we are not forgetting to plan on having fun.

One recent letter says: "Dear Darryl, our chapter is stuck in the 2-to-3-songs-a-night syndrome. We never 'quartet' and we're on the risers for what seems an eternity. It sure is different than it was, and our chorus sure is smaller than it was. Do you have any suggestions about putting the fun back in our chapter meetings?"

My answer: Thanks Joe, for saying it like it is. How your meetings go could be a reflection of your chapter's culture ... certainly its leadership. What happened when you and/or other "concerned citizens" petitioned your board with good and positive suggestions for a more balanced approach to your programming?

I have no official suggestions, but I do have some suspicions about what might work in

a successful chapter:

- Every chapter quartet is invited to sing at every meeting
- There's an organized quartet promo or event at every meeting
- The chorus sings or performs at least 12 songs at every chapter meeting.
- The chorus learns four to six new songs every year.
- Expect that your singers know the notes, words and stage moves for your show and contest repertoire.
- Host at least three social events each year. Don't forget to include your ladies and your families.
- Take ownership of a worthwhile charity outreach such as our Harmony Foundation and/or a worthy local charity.
- Maintain a solid repertoire, then perform 10-12 times every year (at least).
- Go to and sing in every district contest you are eligible for—not for winning or even for score, but rather for doing your best and for celebrating our music and our great brotherhood. (Arrange for a hospitality room and have a grand party for your members and their ladies. Invite the competing quartets to come and sing for you. Close up at 3 a.m. and go to bed tired, hoarse and happy)
- If your chapter is invited to a neighboring chapter's corn roast, golf outing, or novice quartet contest ... go. Then reciprocate.
- Take the annual nomination and election of your chapter's leadership very seriously. Nominate and elect leaders with ideas about chapter meetings that are balanced and fun.
- Always remember Murphy's first rule for good mental health: "Don't do the same things the same way over and over again and expect different results."

Well, don't know if my answer helped, but it gave me a chance to say what was on my mind about the most important subject of having fun.

Thanks for tuning in. Let's Harmonize,



# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

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## 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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## We're performing better and reaching new fans

**T**he Nashville convention may now be history, but for those nearly 10,000 barbershoppers and their families, it was a moment in history. SPEBSQSA, in fulfilling its dream and mission to hold an *a cappella* festival, introduced generations of Barbershoppers to a new world, and at the same time introduced generations of non-barbershoppers to the barbershop world. The end result: thousands of persons sharing some new experiences. Many have asked if this outreach means we're trying to change our Soci-

ety. A resounding *no!* But we do want to share our music with others. A great big hand goes to Tim Hanrahan and the entire committee for Sing 2001!

The convention itself was a thrill a minute, from the opening chords Tuesday evening at the ice cream social to the closing strains on Saturday evening (or, for many of us, Sunday morning). A quartet from Russia, *The Nightingales*, (10- to 13-year olds from the Ural mountains) sang somewhere in the stratosphere and did barbershop well. Their appearance resulted from last summer's festival in St. Petersburg.

Our new chorus champion, *The New Tradition Chorus* from Northbrook, Ill., thrilled the audience with precision singing and precision drill team chore-

ography. *Michigan Jake* came out smoking and never let up as they sang their way to the quartet championship. However, when you look at newcomer medalists like *Riptide* and *Four Voices*, you see that the competition just keeps getting better. Hats off to the local convention team and to our own convention committee for handling all of the details, and don't forget the Society staff whose

never-ending efforts help us better enjoy this hobby.

### Other news

**Membership feedback.** I want to thank all of you who have taken a moment to send me comments on your efforts to increase our membership and create a positive atmosphere for the new member. Your comments have been read and passed along to those charged with formulating Society-wide plans. If you were in Nashville, there was a seminar, attended by an overflow crowd, on the subject of new member orientation. I'm positive that all who attended will be going back to their districts and chapters and introducing a more organized approach to orientation.

**Perform better.** Another well attended seminar discussed a program to make for better chorus and quartet performances—the Standing Ovation program. If you haven't heard about it, ask your chapter coach (do you know who he is?) and urge your chapter and/or quartet to ask for a free Standing Ovation evaluation. It's aimed at not only making the music better, but trying to make the entire performance more enjoyable for the audience. An evaluator can help you earn an audience standing ovation and make everyone come away a winner.

**Remember the judging changes.** As you enter the fall convention season, keep in mind that there are a number of changes in the judging system. The Society Board reviewed the proposed changes and recommended that the Contest and Judging Committee implement them for this fall. The judges—all of them—attended a four-day Category School this summer, and you will be the beneficiaries.

Here's hoping that the summer has been kind to you and that you're all pumped up for the fall season. Share the dream of O.C. Cash with your friends, neighbors, and everyone around you.

Thanks,

*Chuck Watson*



*Many have asked if this outreach means we're trying to change our Society. A resounding no!*



# Barbershop roots, quartetting in Paris

## Roots of barbershop

**A**n 1923, I was eight years old and at a concert at the Lake Placid Club, N.Y. Four black men sang, completely unaccompanied, and I marvelled. The chords progressed as barbershop chords do, and there were occasional "barbershop seventh" chords sung where they were not needed, apparently to add color to the expected three-part chord. The men appeared to be singing completely ad lib.

The sound that they produced thrilled me through. I didn't hear that sound again until much later, when I attended a Montclair, N.J., Chapter concert out of curiosity, and heard the sound I had been waiting for all those years. I was "hooked" for life, joined the chapter, and have been "living" ever since!

Thank you, unknown black quarter. Thank you, Buffalo Bills. Thank you, Montclair Chapter. Thank you, numberless barbershop friends through the years. I can never repay you for the joy you have brought me!

GEORGE D. HULST  
Bradenton, Fla.

Bravo to Dr. Jim Henry! I'd read Lynn Abbott's article before joining the Society last year, and I wondered how widely this knowledge had been disseminated among Society members.

In my few short months in a quartet, at least three times we have received the greatest interest and response from the black members of the audience. These experiences support Henry's argument about the influences of black music. This has not only to do with the style characteristics that Jim mentions. There are also certain aesthetic overlaps with black gospel music, which makes frequent use of secondary dominants and substitute chords just as barbershop does—not to mention harmony singing and the gospel texts of many songs in the barbershop repertoire.

Why do so few African-Americans sing barbershop today? Henry offers plausible historical reasons. But what about the future? Why not invite and involve more African-Americans in singing barbershop? The music has the power to be the bond; we just need to put down the rest of our baggage and let the music do its work.

MARK DEWITT  
Channel City Chorus

A sidelight on the "call and response" aspect. In the 1920s, Fletcher Henderson (the black band leader) used the device to great effect in arranging for his band. And those were the very same classic charts that greatly helped Benny Goodman (the white band leader) to legendary popularity in the following decade.

LYNN HAULIKEN  
Evanston, Ill.

## PLATINUM in Paris

Gary Lewis stated in his article (May/June, p. 8), "To our knowledge, it was the first time barbershop quartet music had been performed in Paris." In November, 1965, **The Howe Sounds**

from Vancouver were on a two-week tour of Europe with Miss Canada, sponsored by Canadian Airlines for the promotion of the Canadian tourist industry. One of our stops was Paris, where the quartet performed for the Lord Mayor at city hall, travel agent functions, hospitals and news conferences. The public acceptance was fantastic! We were called back five times for encores in a nightclub! You can refer to *The Harmonizer*, May-June 1966, for a full write up.

MOE JONES  
Vancouver, BC

## Credit for Buffalo bbshop classes

I've had alot of email traffic in response to the July/August *Hamonizer* article on membership growth. That's okay! Please clarify that it was not my article and should be credited to our Barbershop Harmony School instructor Duane Crawford.

BOB TIFFANY  
Buffalo's Queen City Chordsmen

## A Latin lesson

I enjoyed the July/August issue of *The Harmonizer*, however on page 22 there is a real blooper: "Pro bono, cum deus." Yuk and yuk again! Make it "Pro bono, cum Deo," and surely God deserves a capital "D". ■

OMER SCHROEDER  
Lakewood, Colo.



# “P-H-I-S-H”: that’s the meaning of PHRED

**W**hen you think jambands, summer rock festivals, and groups like the Dave Matthews Band, Tom Tom Club, Los Lobos and Pavement, you naturally think of... FRED?

Yup. The 1999 champs are among the 23 acts appearing on *Sharin' in The Groove: Celebrating the Music of Phish*, a tribute album to rock's biggest touring act.

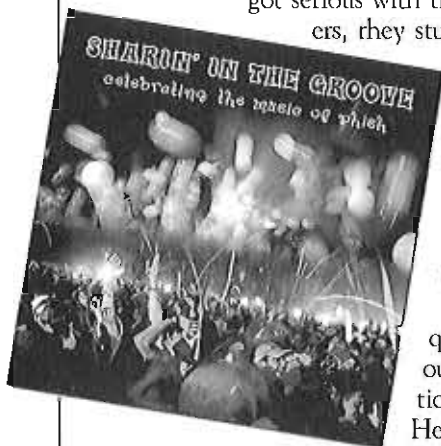
Why Fred, and why Phish? The liner notes explain it: "This album is no typical tribute filled with followers of Phish. The contributors instead represent direct or stylistic influences on Phish themselves. When Phish got serious with their a cappella covers, they studied barbershop

quartet techniques, with fills and tricks to make four people sound like six voices. Here are the guys that do it best."

Do they ever. The quartet does a hilarious, breakneck rendition of "My Poor Heart," a foot-stomping jugband number complete with vocal jaw's-harps. They fit right in.

Produced by volunteers of The Mockingbird Foundation, the album's proceeds benefit music education for children. Hear a clip at [www.mockingbirdfoundation.org/album](http://www.mockingbirdfoundation.org/album)

(Note to readers: if you don't recognize any of these names... ask your kids. Or grandkids.)



## The best PR and bulletins announced

PROBE is short-hand for Public Relations Officers and Bulletin Editors—a Society group dedicated to making better chapter PR and publications. At this year's convention in Nashville, PROBE recognized the best of the best. Here's a partial list.

### PROBE Hall of Honor Inductee

Steve Jackson – *Denver Mountainaires*

### Public Relations Officer of the Year

Lee Roth – Hunterdon, N.J. – *Hunterdon Harmonizers*

### International Bulletin Contest winners

1. Tom Wheatley – Dundak, Md. – *The Charivari*
2. Waldo Redekop – Guelph, Ont. – *The Ambassador's Dispatch*
3. Rich Nelson – Northbrook, Ill. – *Harmony Gazette*
4. Grant Carson – Dallas Big D – *The Big D Bulletin*
5. Elbert Ford – Traverse City, Mich. – *The Chorister*

### Outstanding Achievement Award winners

Too many to list here. Go to [harmonize.com/PROBE](http://harmonize.com/PROBE) for a full listing.

## Barbershoppers were Gr-r-reat!®



More than 60 Barbershoppers auditioned to become the next voice of Tony the Tiger™—spokescharacter for Kellogg's® Frosted Flakes®, according to Betty Clark, owner and CEO of the TML Talent Agency in Nashville. TML scheduled all the auditions. "I couldn't have asked for a better response or better guys," said Clark. "They all were so sweet."

Clark's son, Jimmy Kup, was the casting director. "The guys were just wild," Kup said.

While it was an exciting opportunity for all those who auditioned, it could be some time before a decision is made. TML was handling the auditions for the Chicago-based Burnett Agency, which has the Kellogg Company account. Burnett has received all the audition tapes for review and consideration. Of course, the final decision will be made by Kellogg executives.

So for now, it's a wait-and-see sort of thing. But someday soon, it could be a man from your chapter telling the world about Kellogg's Frosted Flakes, and that would be Gr-r-reat!®



## Help us stop unauthorized use of member information

Several members have contacted the Harmony Foundation office to report that they have received an e-newsletter from Heartspring, a former SPEBSQSA service project. These members had not asked to be placed on the Heartspring list and are not in favor of this activity.



Neither the Society nor Harmony Foundation offices have released any names or e-mail addresses to Heartspring, and Heartspring has not been authorized to use member contact information, regardless of how they obtained it. In fact, the Society and Foundation leadership asked Heartspring to discontinue direct solicitation of all our members, chapters and quartets in May. This followed an unauthorized mailing of their traditional newsletter, *Dialogue*, in April.

If you are contacted by Heartspring (without your consent), please inform the Harmony Foundation office. You may phone 800-876-SING x8446 or email: [gstamm@spebsqsa.org](mailto:gstamm@spebsqsa.org). We are sorry for any inconvenience this may cause.

## Never miss another Society mailing

We're still getting bounced emails as well as returned mail and *Harmonizers* at headquarters due to incorrect or outdated contact information. Not good. The best way to keep your information current is only a click away!

Log on to [www.spebsqsa.org](http://www.spebsqsa.org), click Members Only at the top of the page, enter your Priority Code from the mailing label on your copy of *The Harmonizer*, and click "This Button." A screen will come up that will allow you to verify and/or correct all the information on file, including email addresses and phone numbers.

An alternate way to use Members Only is to scroll down on the left side of the SPEBSQSA web page, and enter the site using your name and password. First-time users will find a spot to request a password. The password will be emailed to you and becomes your permanent password to enter the site. You can have the password stored for future use in the login box. Using this method will eliminate the need to have the Priority Code from your magazine mailing label.

Keep your information current and don't miss a thing!

## Plan to attend COTS

All incoming chapter officers should plan their calendars to include the 2001 Chapter Operations Training Seminar (COTS). COTS is held each year in the fall and early winter. Chapters should plan to send all the appropriate elected officers to COTS this year—it is a legitimate chapter expense.

There is going to be emphasis put on the Integrated Product Team concept and the more chapter officers in attendance, the better prepared each chapter will be to implement the program. Check district calendars for dates and locations.



## The future is Wow!

Imagine the combined knowledge of 33,000 Barbershoppers available to you at any time. Wow! What a future!

It's a future that is closer all the time, as the Society rolls out a comprehensive e-business strategy that was approved by the Society Board in July.



A dramatically redesigned and expanded Society web site will debut later this fall, the first

in a series of six projects scheduled for the next year.

Look for the distinctive "Future is wow!" and "W!" logos across the [spebsqsa.org](http://spebsqsa.org) site, as well as in publications and communications that are available via the web site.

Got an idea or wish list for the web site? Send it to the wow team: [wow@spebsqsa.org](mailto:wow@spebsqsa.org)

## You heard it first ...

Looking for an interesting way to spend some extra time? How would you like to glean insight into our Society from some of its prominent leaders, while helping out the Society?

The Society Archives Committee is looking for volunteers to transcribe oral-history, audio-cassette tapes recorded by past and present Society luminaries into electronic word processor files. The transcripts will then become part of the SPEBSQSA permanent archives.

Interested? For more details contact Society Archivist Gina Radandt at 800-876-SING x8558 (Thursdays and Fridays) or at [gradandt@spebsqsa.org](mailto:gradandt@spebsqsa.org). ■



### CONVENTIONS INTERNATIONAL

2002  
PORTLAND  
June 30-July 7

2003  
MONTREAL  
June 29-July 6

2004  
LOUISVILLE  
June 27-July 4

2005  
SALT LAKE CITY  
July 3-10

2006  
INDIANAPOLIS  
July 2-9

2007  
DENVER  
July 1-8

### MIDWINTER

2002  
RIVERSIDE, CALIF.  
January 20-27

2003  
ALBUQUERQUE, N.M.  
January 19-26

2004  
BILOXI, MISS.  
Jan. 25-Feb. 1

HARMONY  
COLLEGE /  
DIRECTORS  
COLLEGE  
2002

Missouri Western State  
College  
St. JOSEPH, MO.  
July 28-August 4



# Deal with performance butterflies

**P**erforming in front of others, whether singing or speaking, is often cited as the greatest fear of human beings, next to death (and possibly tied with root canals). It's also very common among Barbershoppers. Many who experience this anxiety (or stage fright), are too frightened to acknowledge it. Still others choose artificial "cures" to deal with the anxiety, including alcohol, drugs and a very dangerous tool, beta-blockers. All of these anxiety sufferers are yearning, deep down inside, for a way to effectively deal with the often-crippling anxiety.

We hear "that little voice in our heads" that tells us we are not prepared, that others will laugh at us, that we're going to be nervous, and a host of other "self-speak" confidence shakers—and we fear that voice is right. This triggers self-doubt, which could lead to dry mouth, loss of breath, increased heartbeat, muscle spasms, nausea, temporary amnesia, and many other symptoms.

"If you think you can or you think you can't, you're right." So, how do we minimize these fears? Here are some tips. Not every idea will work for everyone, but something is bound to help nearly everyone.



**Step 1: Accept your nerves and let them work for you.** Everyone has butterflies before a public appearance—get them to fly in formation. Instead of being anxious, why not be "eager" to share your gifts with the audience? Use the adrenaline to propel you to greatness.

There are number of stress reduction techniques. For example, try to relax every muscle in a controlled and focused manner. Away from the crowd, sit in a chair, feet on the floor, arms hanging to your sides. Close your eyes, breathing in a relaxed manner. Focus your attention on your toes and feet. Move your focus to your ankles, then to your shins, knees, thighs, hips, abdomen, etc. Move through your fingers, hands, wrists, elbows, shoulders, neck and finally to your mouth, ears, eyes, nose, etc. Allow your mind to move to each of those areas and spend a few seconds at each place. This will help you to focus on achieving your potential and minimizing the interference.

Or, slowly inhale through your nose and focus on the air as you do. Hold the air for 3-5 seconds. As you exhale, feel the air as it changes direction. Repeat this exercise. Be careful not to hyperventilate.

**Step 2: Picture yourself being successful.** So often, we picture the worst scenario we can imagine. Why not picture the best possible scenario and strive to achieve that? What would great success look like? A top-five finish? A standing ovation? A warm "thank you" from an audience member after the performance? A personal sense of satisfaction and joy?

Often, by revisiting one of our most positive performance experiences, we can plant that image of success in our minds and emotions. Remember, the audience wants you to do well and is eager to experience your performance.

It's easy to wonder what you'll feel like if you don't perform as well as hoped. I always tell myself that regardless of the outcome, the sun will shine tomorrow and five billion people in the world don't care how I did. In most cases, we are invited to perform because someone feels that we have something of value to offer. Believe in yourself and you will deliver.



**Step 3: Plan to make at least three mistakes.** If you're afraid of making a mistake, why not plan to make at least three? Don't plan mistakes, but don't be surprised when mistakes occur—they're a natural part of our learning process. Chances are, the audience missed the mistake, and

those who caught it are watching to see how you handle it. Obsessing over it won't fix it for this performance. That's what rehearsals are for.

**Step 4: Be prepared.** When you know your material and are confident that you have spent the necessary time preparing, it should be very easy to convince yourself that you will be successful. Practice how you will enter the stage, accept applause, engage the audience, and deal with any unscheduled surprises that may arise. It's a rare event, indeed, when everything goes according to plan. As most performers know, expect anything and everything.

**Step 5: Be aware of what you eat and drink prior to the performance.** Drink a lot of water all the time, especially immediately before, during and after the performance. Sugar-filled drinks and food will certainly create an energy rush, but that can contribute to the nerves that you will naturally feel. Some performers believe that fasting before a performance is the answer, but a totally empty stomach can result in light-headedness and nausea. Listen to your body. It will tell you what it wants and needs for you to be successful.

**Step 6: Experience as many performance opportunities as possible.** The best way to cure yourself of performance anxiety is to put yourself in that situation as much as possible and practice coping with it. Eventually, it will become second nature to be the center of attention and the anxiety will turn to eagerness. Remember how frightening that first bike ride on a two-wheeler was? What about babysitting for your first time, or interviewing for a new job? Each of these became much easier with each subsequent opportunity to experience and learn how to handle them.

Finally, consider how lucky you are to have the opportunity to be in front of so many people ... the opportunity to share your message with them, to entertain them and to have them listen to you and let you know how much they appreciate your gifts and talents. Remember how few people ever have the opportunity to touch so many people at one time. You are fortunate to have that opportunity. Why waste it on being nervous and afraid? ■

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# Barbershop harmony honored at hall of fame

arbershop harmony and its history have found another place of honor in the Barbershop Hall of Fame, part of the Vocal Group Hall of Fame located in Sharon, Pa.

Ribbon cutting and grand opening ceremonies were held August 17 and 18 at the new facility. There were quartets—both SPEBSQSA and Sweet Adelines—singing throughout the city, and a definite festive party atmosphere in the museum.

## Why Sharon, Pa.?

The VGHOFF was the brainchild of Tony Butala, one of the original singers with The Lettermen. Butala grew up in Sharon. He and a local businessman raised the money to create the VGHOFF. Tony's brother Bill, a Barbershopper in the Ventura, Calif., Chapter, suggested that the VGHOFF needed to include barbershop harmony. From there the idea grew to become a reality.

## Dedicated to harmony

The VGHOFF, which opened in May 1998, is dedicated to harmony singers—groups of three or more—so barbershop quartets certainly meet all the criteria for inclusion.

"It contains memorabilia from the greatest vocal groups in the world," said director Tiffany Frank. "It runs from the start of music recording to the present."

Frank said the pop groups in the VGHOFF sold millions of records and that it is an honor to preserve their legacy. "There was nothing to recognize these people," she said. "The public knows the groups but not the individual members."

The Barbershop Hall of Fame is located in its own building across the street. "You can expect to see photos of all the champions from the beginning, with all quarter members identified," Frank said. It also will have a time line wall that traces the history of barbershop singing, going back decades before the Society was founded. In addition, there is a room dedicated to the champions and history of Sweet Adelines International.

"It requires so much dedication to be part of barbershop," said Frank. "It takes so much personal time to be involved and do it well. Most of the people have day jobs and do this because they love it. The har-

mony is phenomenal. But there was nothing on this side of the country to recognize that."

Much of what is on display was provided by the



**"There was nothing on this side of the country to recognize" barbershop, says Director Tiffany Frank.**

Society. "We appreciate the support you guys have given us," Frank said.

She said there are plans to actually have a real barbershop set up, plus a gift shop, and banquet facility, as well as a research library to trace the history of any group or style of music.

## Private funding

Both the Vocal Group Hall of Fame and the Barbershop Hall of Fame were privately funded. "We gutted the barbershop building and completely renovated it," said Frank. "It cost more than \$1 million dollars to do it. Combined, the VGHOFF and the Barbershop Hall of Fame cost nearly \$5 million."

## Future honorees

Induction ceremonies are scheduled for Sept. 12-13, 2001, at which time both **Michigan Jake** and the **Northbrook New Tradition Chorus** will be honored, along with several pop groups such as The Oak Ridge Boys, the Chordettes, Gladys Knight and the Pips, and more. Each group receives the Harmony Award (nicknamed the "Harmie") as part of the ceremony. In addition, all the inductees will take part in a concert the evening of Sept. 13 that will be filmed for broadcast by PBS. ■



**Reed Sampson**  
Public relations  
manager for  
SPEBSQSA

**FYI**

## Getting there

Sharon is on Pennsylvania's western border, about half way between Pittsburgh and Cleveland, Ohio. Hours are Wed.-Fri. 10-5; Sat. 10-6; and Sun. noon-5. Admission is \$5 for adults and \$4 seniors. Admission to both facilities (Barbershop Hall of Fame and Vocal Group Hall of Fame) is \$12 for adults and \$9 for seniors.

32 W. State St.  
Sharon, PA 16146  
800-753-1648  
[www.vocalhalloffame.com](http://www.vocalhalloffame.com)

Travel with family and Society friends, get special values, and benefit the Society—all at the same time.



# Another benefit of Society membership

Why the Society has gotten back into the travel business, and why you'll be glad we did

After a long absence, the Society is back in the travel business. It is not travel agency but a travel service, loaded with experience and aimed at using the Society's bulk buying power to provide better travel values and experiences for our members. Let's talk about what this means to you.

## What is Harmony Travel?

Harmony Travel is a travel service owned and operated by the Society. It can handle all travel needs for individuals, couples, quartets and choruses. It is *your* travel service. Any revenues generated through Harmony Travel stay in the Society to help fund various programs and help secure the Society's future.

## Why do we need Harmony Travel?

In a recent profile of Society members, travel was listed in almost every category as one of the top interests and needs of Society members. We Barbershoppers are a traveling bunch. Our Ways & Means Committee, chaired by Gary Hennerberg, has been working for more than two years to put together a travel service for the members. The result is Harmony Travel.

## If this is a "new" endeavor, does Harmony Travel have any experience?

First, the concept of a travel service within the Society isn't exactly a new idea. Back in the early '70s the Society had a travel service, but certain legal regulations (now no longer in place) forced the sale of the travel service. Since then, travel agents outside the Society have organized travel for the members. Now, free of former regulations, the Society wants to again

provide travel services for the members and keep travel revenues within the Society to help secure Society programs for the future.

Second, Harmony Travel is loaded with experience. I have more than 20 years experience customizing and escorting domestic and foreign tours. Working with me is Bert Saile from Travelex International. Bert has more than 40 years experience in the travel business and has hundreds of contacts worldwide. Travelex International is one of the Chicago area's largest travel wholesalers.

Our experience, extensive connections and buying power help us get terrific travel bargains worldwide.

## What can Harmony Travel do for me?

Everything your local travel agent can do and more. For instance, we are currently:

- Helping couples plan dream vacations.
- Securing special convention airfares for individuals and groups.
- Arranging travel for champion quartets to get to performance venues.
- Negotiating special airfares for quartets and choruses to get to district and international competitions.
- Designing custom sightseeing itineraries for choruses after their performances here and abroad.
- Offering escorted domestic and international tours and cruises for the general membership to travel



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**Doug Thorn**  
Director of  
Harmony Travel  
DThorn  
@spebsqsa.org



*Free of former regulations, the Society wants to again provide travel services for the members and keep travel revenues within the Society to help secure Society programs for the future.*

with their barbershop friends.

- Looking ahead to bring unique travel opportunities to future conventions and barbershop events.

We have the resources of the Society headquarters in Kenosha to provide services and coordinate travel activities with chapters nationwide and affiliates abroad.

### **Are events strictly barbershop or will family and friends want to come along?**

Everyone is welcome. Harmony Travel tours and cruises are 90 to 95 percent sightseeing and the rest barbershop. The idea is to travel together so we can get the best travel values, but not fill your day with barbershop activities. We want to give you a terrific travel experience.

We have thrown around ideas about "Tag" teams on our tours, "Tag-a-Long" tours and "Tag" books to keep track of who sang tags with whom and where they were. This is what happens when Barbershoppers get together. Even though each tour will have a barber-

shop escort, we want to have fun and enjoy our sightseeing at the same time.

### **Can Harmony Travel save me money when I travel?**

Yes! The idea is to use our travel wholesaler's experience and connections to secure special group rates for our tours.

For example, we have arranged special airfare rates for the Portland Convention in 2002 so individuals can save from 5 to 10 percent, and groups (10 or more) as much as 20 percent. If you want specific information about your airfare, you can call our wholesaler, Travelex, direct at 800-882-0499. Identify yourself as a Barbershopper, and they will help you get a quote.

We have designed our tours to give you the *best travel value*, not the cheapest. We will not stick you in a cheap hotel in the boonies with a bathroom down the hall just to save a few bucks. That's not the kind of "memorable" trip we'd like you to have!

### **What does Harmony Travel currently have planned?**

Check out the insert in this edition of *The Harmonizer*. That will highlight just a few of the special things that are planned.

If you are online, we have a complete list of tours and itineraries on the Society's website. Go to [www.spebsqsa.org](http://www.spebsqsa.org) or [www.harmony-travel.com](http://www.harmony-travel.com) or call 800-876-SING x8410 to request a list of tours. Look over the list and call the same number to request a specific itinerary.

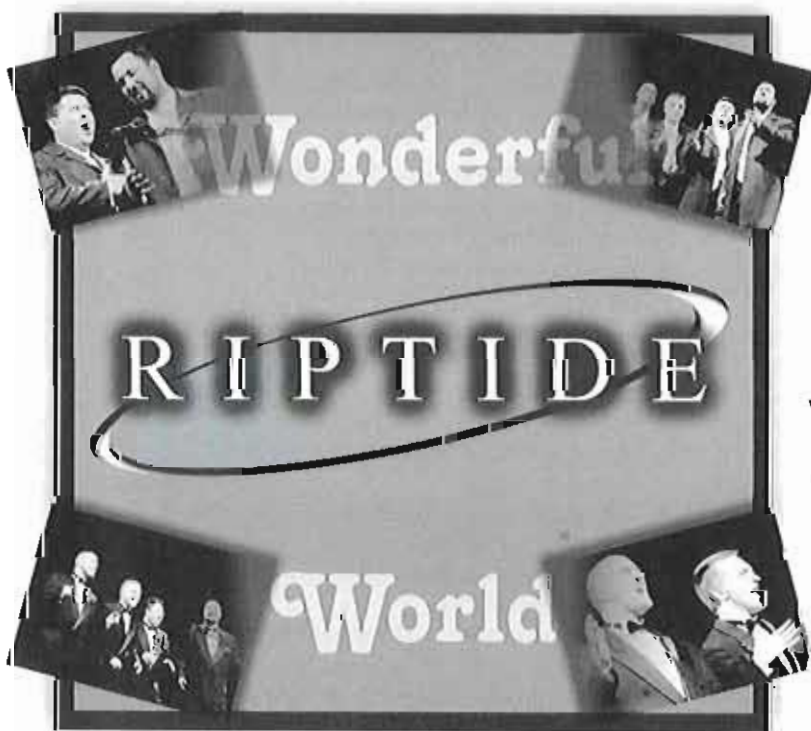
We are also working with Young Men in Harmony and the collegiate quartet programs to help them coordinate and expand their programs.

Since we belong to you, we welcome your suggestions. You can contact me at 800-876-SING x8489.

### **Can Harmony Travel give me a weather guarantee?**

Yes! We can absolutely guarantee that there will be weather on every tour.

We can also guarantee that we will do our very best to provide you with a wonderful travel experience. Travel is one of the best life experiences and has never been as affordable and as accessible as now. Harmony Travel wants to provide you with travel memories to share with your friends and treasure with your family. ■



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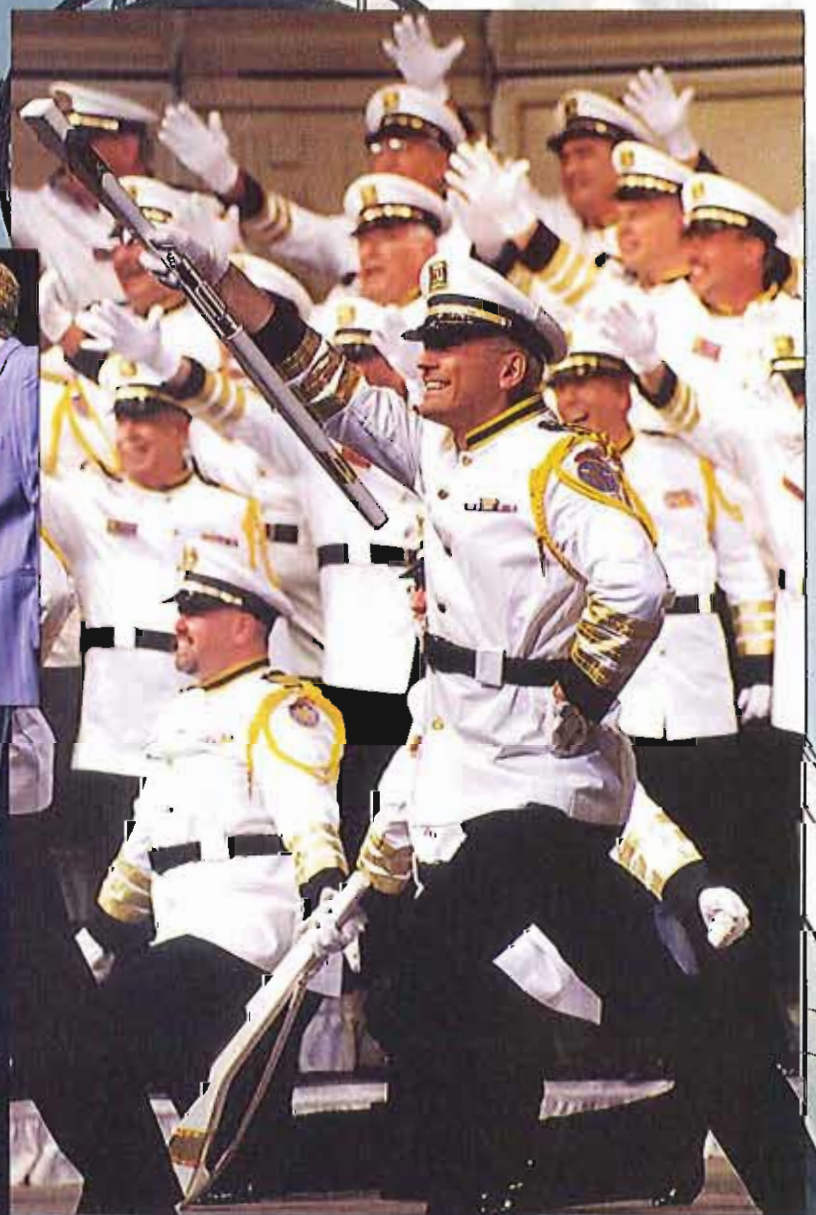
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# From *Silver* to **GOLD**



Two-time silver medalist Michigan Jake and eight-time silver medalist, The New Tradition Chorus, both struck gold in Nashville. Both groups were favorites going into the contest and both lived up to their billing. Jake was as smooth, precise and musical as they've ever been, while The New Tradition blew the audience away with a powerful, spectacular military package. Read more about Michigan Jake's journey to the gold in this issue, then look for articles on The New Tradition and director Jay Giallombardo in the November/December edition of *The Harmonizer*.





# Nashville: from a first-timer's eyes



Beth Olliges, editor of the Contemporary A Cappella News, has been to a whole raft of a cappella shows in her life, but never to SPEBSQSA's international convention. On these two pages, read about the convention through the trained eyes and ears of a first-timer at a major barbershop show.

## MARCHING TO GOLD.

The New Tradition's set, themed as a military band, complete with flag and rifle corps, was fantastic. Eight-time silver medalists, they were the sentimental favorite of the audience, who erupted in joyfully relieved cheers and applause when they finally won.



**WORLD HARMONY JAMBOREE.** It was the most eclectic show of the convention, and featured choruses and quartets of men, women, both together, and even young boys — hailing from everywhere from the U.S. to Canada, Great Britain, Sweden, Norway, Russia, Australia and New Zealand. One of my favorites was Jambalaya's tip of the (cowboy) hat to host city Nashville, with a cover of John Michael Montgomery's "Sold (The Grundy County Auction Incident)."

**QUARTET CONTEST.** A sentimental favorite was evident: with two silvers and a bronze to their credit, Michigan Jake had many fans (including me) hoping they'd get their gold. After the fifth- through second-place quartets had been announced, chants of "Jake! Jake! Jake!" erupted from the crowd—rewarded with the announcement they'd been waiting for.





**AIC SHOWS.** The nine quartets that performed were all prior gold medal-winners, and showed it. Even as a "newbie," I'd picked up enough information about the various quartets to get some of the in jokes — it was fun not to feel too left out. Though fine music filled the concert, perhaps the most memorable moment was when the AIC Chorus sang "That Old Quartet of Mine," and the entire audience joined in. Hearing a few thousand voices, singing in harmony, remembering their own quartet and chorus friends from days gone by, was an emotionally magical moment.



**COLLEGIATE QUARTET CONTEST.** As I listened to these 20 quartets — some excellent, some average—the music student in me realized barbershop's chords and homophonic structure are more exposed than other types of harmony.

This means if someone's out of tune, they really stand out—but when a chord truly locks, the ring is wonderful. ■

**CHORUS CONTEST.** As a choral singer, I had great anticipation for Saturday morning's chorus competition. I was delighted by the creativity of several choruses' presentations. For example, the Great Lakes Chorus turned the stage into a Little League field, then Yankee Stadium, for a baseball-themed set. Dressed as toys of every imaginable variety, the Ambassadors of Harmony charmingly evoked childhood, until the four "boys" who'd played with them reappeared as a doctor, businessman, construction worker and college student, poignantly leaving the toys behind. In a strange juxtaposition that worked, the Heralds of Harmony sang a fun Disney set — dressed as convicts.

Known for "making fun of the other guys," the Big Chicken Chorus was true to form in a humorous, entertaining set. However, the other choruses were prepared and several of them, particularly the Heralds of Harmony and Toronto Northern Lights, gave it back to them in spades, eliciting even more laughter from the audience.







# Five-minute-old British quartet is best of show

A group of British Barbershoppers skipped the night-time quarterfinals session in Nashville to soak in the local atmosphere, watch the July 4 fireworks, and—if they got brave enough—perhaps sing “God Save The Queen” as a friendly rebuttal.

While they stood in the crowded riverfront area and waited for the fireworks to start, they started singing some tags. Not long after, a young gentleman approached them and asked if they would sing a song for his

girlfriend.

Well, these four Brits had never sung together before—in fact, one of them had never even sung in a quartet. But asking a Barbershopper if he'd like to sing for a woman is like asking a grandmother if she'd like to talk about her grandchildren. They were all over it. “Do you mind if we slightly embarrass her?” they asked.

With permission granted, they ran through “Heart Of My Heart,” the

*continued on next page*



**Skip a contest session, change a life forever ...**

**IT'S MIGHTY CROWDED AT THE TOP.** Eight finalist quartets from last year returned to Nashville, and all eight of them returned to the finals. New to the top 10 and to the medals was Four Voices (third this year, 13<sup>th</sup> last year). *Saturday Evening Post* (10<sup>th</sup> this year, 11<sup>th</sup> last year) got a new bass who looks vaguely familiar. (Wait a minute guys— isn't that the group that has the guy who looks like ... Brian Beck?)



**BIG ENOUGH FOR BARBERSHOP.** The Nightingales from Russia (seen here in Harmony Hall with Dr. Alexander Nikitin), got crowds into a lather during numerous prominent Nashville performances.

**THERE WAS A BIG SHAKE-UP** among quartet semifinalists. Only Flipside (11<sup>th</sup>, right) and Applause (13<sup>th</sup>) returned to the semi-finals; most of this year's remaining semi-finals spots were filled by quartets that didn't compete last year.



only love song they all knew. Then they went to make a young lady turn red. They sang pretty darn well for a quartet that had formed only five minutes earlier, and the young woman got more teary-eyed than embarrassed. The quartet got a small ovation from the surrounding crowd, chatted briefly with the couple, and before long the quartet was back singing tags.

Over the next few minutes, the men had a laugh at the irony of that interchange. Just think, they mused: Of all the Barbershoppers out here and all the quartets this couple could've picked, it was a British quartet, singing an American musical form, and singing it on the anniversary of America's independence from Britain.

Oh, but the ironies were only just beginning.

Because 15 minutes later the couple approached them again, only not as boyfriend and girlfriend but as

**The men  
had a  
laugh at  
the ironies  
of the ex-  
change,  
but the  
ironies  
were only  
just begin-  
ning ...**

future husband and wife. The quartet's singing had put them in such a mood that he had proposed and she accepted.

That's pretty powerful stuff coming from four guys who'd never sung together before—but this is pretty powerful music. That news alone made the trip to Nashville worthwhile to the four men.

The couple must've felt the same way, seeing as they weren't from Nashville, either. They were just a couple of vocal music aficionados who were in town for the Sing! festival. The festival was their first real exposure to barbershop music.

At this moment, they were really, really fond of barbershop music.

And that's pretty ironic, too. Because only a stone's throw away, the best barbershop music in the world was being performed for an audience of 10,000; and here they were outside, feeling all lovey-dovey and totally oblivious to that gathering, enraptured by a five-minute-old quartet.

Forgive them, but that's the effect barbershop music has on some people.

— Brian Sperry, as told to  
Lorin May, Harmonizer editor

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## A championship 18 years in the making

When Michigan Jake was awarded a gold medal for three exciting sessions of "work" this July in Nashville, it was fitting that the guys from Cardinal District earned their coveted title in a place the world calls "Music City."

Music, you see, is what Michigan Jake is all about.

"We certainly don't have the sort of extreme voices you hear in some gold medal quartets," says Mark Hale, the lead singer for Jake, which was a clear, 256-point winner at the Gaylord Entertainment Center in July. "But we do sing together pretty well, and we pride ourselves in being the trend-setter when it comes to rhythm, tempo and accuracy."

### The quartet's backbone

Bass Greg Hollander says the thread that's held Michigan Jake together through six years of strenuous competition is the fact that he and Hale have been singing together since 1983.

"We've changed two voice parts in the quartet since forming in 1995," says Hale, "and I think our overall sound has gotten a little better. Joel seems to match the brightness level that Greg and I produce a bit better, and Drew, whose tenor is less bright than Christopher's [former tenor Christopher Hale], makes it a little easier for me to relax my voice. Also, people have told us that we sound lower with Drew than with Christopher."

After joining the Mammoth Cave chapter and the Society in 1983, Hollander and Hale helped form **The Sound System**, which won the district novice contest in 1984, the district championship in 1987, and

which competed at international in 1988, shortly before disbanding.

Hale and Hollander later helped form **A Few Good Men**, which eventually qualified for international in 1994, but disbanded before the contest. With lead David Harrington's departure from the area, not only did the quartet break up, but it left a hole in the

**ORIGINAL QUARTET MEMBERS** Chris Hale, Mark Hale, Greg Hollander, Gary Davis, and quartet namesake Michigan J. Frog.



**Fred Ganter**  
Mammoth Cave  
chapter, has known  
Mark and Greg  
their entire barber-  
shop lives





**WE'RE NUMBER ONE.** Drew Kirkman was called on to replace an accomplished tenor who had a voice genetically matched to the lead. Drew's mel-lower tone changed the quartet's sound but was a great fit, and he brought a flair and style of his own that quickly integrated into the quartet's persona.



we may have used the name Michigan Jake. But the name was Gary's idea, I believe. He got it from a Warner Brothers cartoon character from the '50s—a little green frog with a top hat who sang turn-of-the-century songs and was called 'Michigan J. Frog.' So we made up the Jake part, and, as the cliché goes, the rest is history!"

The quartet competed in District competition that fall and surprised itself by winning, and with a score good enough to have placed 8<sup>th</sup> in Miami. However, when qualifying for international that spring, their scores averaged about 78, and the quartet was 28<sup>th</sup> in the qualifying scores. In the big show, however, Jake again

directedship of The Louisville Times, which Hale took over until 1998.

And the Times did very well, thank you. With 19 men on stage at the Cardinal chorus prelim in October of 1994, the new group finished second to the Thoroughbreds, eventually qualifying for the international contest at Miami the following year.

### Michigan Jake is formed, makes a big splash

On the Sunday following the Miami finals, four Times members got together to sing some chorus songs around their hotel pool and eventually decided to form a quartet.

"We had actually sung with Gary [baritone Gary Davis] and Christopher about five months earlier on the Times' second annual show," says Hollander, "and

surprised itself (and to some degree, the barbershop world as well) by finishing 10<sup>th</sup>.

"We were so shocked that we'd made the finals," says Hale, "that we put together a parody version of 'I Can't Give You Anything But Love' the night before and sang it Saturday night along with 'The Way You Look Tonight.' We'd just never expected to get to Saturday night."

You guessed it: Their Saturday night set was their highest scoring set of the contest.

### Turmoil follows, Joel answers

After a big splash, 1997 was a year of turmoil in the quartet. Then, in January of 1998, Gary Davis decided he didn't want to compete anymore. The quartet had to decide whether to disband or find another baritone. With only weeks before the international prelims, they called on Joel Wilson for a chance at Davis' position.

While in high school, Wilson had joined the Times not long after it was formed in 1994. He dabbled in a high school quartet that had finished near the bottom in two district contests, and eventually joined some older guys in a quartet that disbanded without any competition experience.

Though this was not a typical pedigree for a man auditioning for an international finalist quartet, "Joel demonstrated to me that he had the ability to raise his level of singing," Hale said. "I knew Joel had good range and a clear voice, and he had a laid-back personality to go with good work habits. By then he'd been with the Times for four years, and we knew he was competent."

"We sang a couple of chorus songs," says Hollander, "and I said, 'Whooo!—

**NICE GUYS FINISH FIRST.** None of baritone Joel Wilson's prior quartets had even made a ripple in district competition. A few months after joining Michigan Jake, he'd earned a silver medal in international competition.

### About the champs

Tenor Drew Kirkman, 31, joined Michigan Jake late in the summer of 1998. He directed the Terra Haute Banks of the Wabash Chorus to a first-place district finish this April, just before moving to Tampa, Florida, where he works for a courier service. He now sings with the Tampa Heralds of Harmony.

Lead Mark Hale, 34, joined the Society in 1983 at age 16, and became a certified Music judge in 1993. Son of two college music teachers, he directed the Louisville Times chorus from 1994 to 1999, and is currently director of the Masters of Harmony. He is in great demand as a coach and arranger.

Baritone Joel Wilson, 24, joined Michigan Jake in 1998, just a few weeks before the Cardinal District International prelim in April. He is a law student at the University of Louisville, Derby City, his lifelong stamping grounds. He joined the Society and the Louisville Times at age 16.

Bass Greg Hollander, 40, joined the Society in 1983 and has been quartetting with Mark Hale ever since. He works as an architectural designer in Bowling Green, KY. He and his wife, Holly have two children, Erick (10) and Cailin (4). Holly is a former Sweet Adeline and Erick has just begun singing in the chorus Greg directs, the Mammoth Cave Chapter.





this kid can sing!" I think we all knew immediately that he had the tools to be in our quartet."

"I was surprised they asked me to audition for the opening in Jake," says Wilson. "The Times and Jake both employed a lot of similar techniques, so I was able to fit into their sound pretty quickly. Still, I didn't have much stage experience with quartets, so relaxing and performing at a high level took a lot of work for me—and still does!"

### A good match—and more turmoil

Wilson joined the quartet with two weeks to prepare for the prelims. The quartet sang two chorus songs and two Jake songs and managed the 11<sup>th</sup> best score going to Atlanta. Then in Atlanta, somehow the three Kentuckians and their transplanted Iowa bass singer came home with the silver medal!

"Joel's brighter timbre seemed to help us buzz chords all over the place," Hale says. "He is a very bright, unassuming, brilliant guy who's not a bit pretentious. To win a silver medal on your first crack of the bat was an experience he'll always remember—and so will the rest of us!"

"I felt a lot of pressure to get the quartet back to the top ten," Wilson recalled, "and given that it was my first interna-

**LOOK OUT DICK CLARK.** Ageless bass **Greg Hollander** has a face and vocal agility that belie his 40 years. He discovered barbershop in college and later joined the **Society in 1983.** Pictured with wife, **Holly**, a former **Sweet Adeline**; son **Erick**, already a barbershopper at age 10; and **Cailin**, age 4.



tional, the task seemed all the more daunting. I remember that we were the last quartet called off for the top ten, and I about had a heart attack!"

Once the guys got back home to Kentucky, the quartet was thrown into disarray for the second time in less than a year when tenor Christopher Hale accepted a job at a Baptist Church in South Carolina.

Chris helped the quartet find his replacement, Drew Kirkman, who had competed with **Flashpoint** in the Atlanta contest. Kirkman jumped at the chance to sing with Michigan Jake.

"I think Drew's tone quality matched us very well," says Hollander. "Drew is very smooth and he's developed a fullness when he needs it. He's also very relaxed on stage—I've never seen him nervous out there. And, he can talk to the audience."

### Quartet improves, but no gold yet

The quartet was content to score third in 1999, as they felt going in that they probably wouldn't beat either **FRED** or **PLATINUM**.

Jake began working on a recording, eventually titled "For The Record," very soon after that contest. Then, winning its fifth straight Cardinal spring contest with an average score of 90.4 percent, Michigan Jake felt ready to take on **PLATINUM** in Kansas City.

"Our 2000 prelim was the best we'd ever sung in a contest," Hale said, "and we almost never sing our best in contests. Of course **PLATINUM** whipped us pretty good in Kansas City, despite the fact that we sang at a high level. We weren't discouraged, though. **PLATINUM** is easily one of the best singing quartets of all time, certainly one of the most exciting as well. So we just regrouped and hoped for a better result the next time out."

"I personally thought we had a chance to win in 2000," says Hollander. "We were singing very well. But we

never could match **PLATINUM**—what were they scoring, 94 and 95? So we got our second silver medals, and I was proud of that!"

### On to gold in Nashville

Hollander and his mates came to the 2001 contest season with a different sort of weight on their shoulders: Michigan Jake was the favorite this time.

By this time, the quartet members were living thousands of miles apart, in four different states, and rehearsed primarily during weekends when they were singing on chapter shows. They also had prepared three new songs—they picked up one of them in April, and that's something competitive quartets almost never do.

But the scoring favorite of the prelims was also the crowd favorite of the contest—and the judges' favorite as well. This year's contest was Michigan Jake's best ever from the standpoint of average scores—they sang to a final average of 90.5 percent, with a new song, "The Old Piano Roll Blues" the single highest scoring song of the bunch at 92.1 percent.

"We started from very humble roots a long time ago, Greg and I," says Mark, "and even though it may seem that Michigan Jake is sort of an 'overnight success,' the 18-year friendship between Greg and me is the basis of our climb to the top."

Though the pressure of competition is now gone for Michigan Jake, the challenges of making good music remain. The quartet feels it is ready for its role as a champion and trend-setter. ■



**NOW A CALIFORNIA MAN**, lead **Mark Hale** directs the **Masters of Harmony**. The other quartet members live in Kentucky and Florida. Mark had never sung lead before **Michigan Jake**, but has since shaped a distinctive sound and style all his own.



# Grand Ole Barbershop ... er ... Opry

Country music's Mecca rang with wonderful harmony as two of the Society's finest quartets took the mikes at the Grand Ole Opry during the Nashville convention.

Tuesday afternoon, 1993 champion The Gas House Gang knocked people out of their Stetsons with a fabulous performance. There were some Barbershoppers in the audience who helped lead the cheers when the quartet took the stage, but when the Gang finished its song, the entire audience reacted with a roar, proving, once again, that audiences respond to great singing.

Jim Henry writes: "Singing on the Grand Ole Opry stage was one of those unforgettable, once-in-a-lifetime experiences. As we walked through the stage door past the receptionist and into our dressing room, we couldn't help but think about how many legendary performers had trod that same path. The spirit of those musicians was even more palpable as we looked out on the stage from the wings and saw Porter Wagoner belting out a tune in front of that familiar barn-side backdrop. There in the wings to offer us encouragement was one of the Garlin Brothers and Little Jimmy Dickens (from whom we gleaned our 'Puny, Short and Little' song). But the most incredible memory will be stepping out and ringing barbershop chords on the stage of the 'Carnegie Hall of Country Western Music.' The crowd seemed to go crazy for it, and we garnered a memory that we will always cherish."

Friday night was another great barbershop performance put on by Power Play. The family Slamka was given an encore and two standing O's. Lead Mike Slamka called it the absolute greatest experience of the quartet's 13-year career.

"We were overwhelmed by the love and support from all the Barbershoppers who came to see us at the Grand Ole Opry. Words cannot describe the feeling we got when we were announced and the whole place went wild. Then, before we could finish the first song, we were surrounded once again with thunderous applause. To top it all off, Jim Ed Brown gave up his last song so that we could sing an encore. Wow! What an experience. Second to none!"

Thanks to both of these great quartets for their willingness to participate and for the fabulous music they provided. Y'all come back now, y'heah?

—Reed Sampson,  
public relations manager for SPEBSQSA



**POWER PLAY** made such a splash at the Opry that a country legend bowed out early so they could sing an encore. The Gas House Gang got a similar reception days earlier. In both cases, the many Barbershoppers who showed up accounted for only a small portion of the huge ovations.

## The year 2021's triple-threat quartet

Tim Reynolds, lead of Riptide, was scheduled to sing third on the Wednesday afternoon quarter-final session, but nature had other plans. After performing at the Sing! festival on Monday night, he was back in Georgia on Tuesday night to be with his wife, Amy, as she delivered triplets. Riptide was rescheduled to be the last quartet on Wednesday night.

Owen Clay (O.C.), Stephen Allen and Braden Joseph had already been pre-registered for next year's international convention in Portland when they were born at approximately 5 p.m. Tuesday night.

After a relatively sleepless night and a long Wednesday drive from Atlanta to Nashville, the vaguely dazed look in Tim's eyes was endearing to the convention audience, which had heard the whole story. He got a loud ovation at the beginning of Riptide's opening uptune, which begins, "It's my lucky day, things are going my way ..."

Tim's feet must've been barely touching the stage that Wednesday night. That first set was good enough for a second place finish that round. The quartet eventually medaled with a fourth-place finish in the finals.







# When the broader a cappella world gathers

twice a year, a cappella fans from as far away as Brazil, The Netherlands and Japan gather in Boston and San Raphael, Calif., for a weekend of seminars, workshops, concerts, random singing in stairwells, and the chance for friends who get to see each other once a year to bond. They are weekends where you can enjoy a doo-wop sing-a-long, a seminar on barbershop tags, a workshop with half a dozen professional vocal percussionists, and discover fantastic new groups.

Originally there was one Summit, co-produced by Primarily A Cappella and the Contemporary A Cappella Society. After a few years, CASA NH Ambassador Will Johnson created the East Coast Summit in Harrisburg, Pa.

The East Coast Summit has moved around—from Harrisburg it went to Union City, N.J., the New England Conservatory in Boston, Tufts University in Medford, Mass., and in 2000 to what we hope will be its permanent home – Boston University. Soon after the move from New Jersey, a split in responsibilities began; the East Coast Summit is now run by CASA with the help of Mainely A Cappella, and the West Coast Summit is entirely Primarily A Cappella-run.

If you're lucky, you're so much in love with the human voice that you don't care if it's a gospel sing-a-long or a seminar on tags, you're just in heaven to be there. Hands up if you're smitten. <hand slowly creeping up...>

As a long-time East Coast Summit organizer, one issue we face every year is balancing the content – including as many styles and genres as possible. All the organizers have different tastes – some of us are barbershop fans, some like jazz, others pop or gospel – and that means we recognize that our attendees do, too.

Trying to be inclusive of all those styles serves two purposes; not only do we get to appeal to the people coming to the Summit who like the genres in question, but we get to introduce them to styles they may not have been exposed to. More than one Rockapella or House Jacks fan has been converted to barbershop worship after sitting through a Gas House Gang or Metropolis set at a Summit...

The first Summit I attended, the Saturday night show had a lineup people are still talking about – Rockapella, the Swingle Singers, Jezebel and Vocal Sampling. Rockapella I was already a fan of and had seen many times, but I was new to the rest. Snickering along to Jezebel's female-angst rock, watching Vocal Sampling get 2,000 people dancing to their Cuban salsa, hearing how the Swingle Singers' a cappella cannon in the 1812 Overture made us all duck for cover... <basking in memories>

A year later, I got to sit through a show with Acoustix, the Persuasions and Vox One: one of the



**AFTER A BARBERSHOP SHOW, whether you're from Japan (above), North America or points elsewhere, you're likely to sing tags in the lobby. You'll also hear tags after other a cappella shows, but they'll be competing with the sounds of jazz, pop, gospel and other forms.**

best barbershop quartets on the planet, the Godfathers of a cappella and the smoothest vocal jazz imaginable, all on the same stage.

Numerous well-known barbershop quartets have appeared at Summits, including The Gas House Gang, FRED and Metropolis. I've long lost count of the standing ovations they've earned, but it was no surprise to any of the organizers that their music was spectacularly well received.

Last year, at the first "Mouth of the Charles" college a cappella show, taking place at the East Coast Summit, MBNA America Collegiate Barbershop Quarter Champion Millennium blew away a room full of college students who'd shown up to see their friends singing the rock and R&B of today's radio.

Summits have included barbershop sing-a-longs and panels, a woodshedding room, showcase concerts, and more than one Sweet Adeline chorus entertaining themselves and everyone else at lunch breaks with impromptu concerts.

When Reed Sampson asked me to do this article, he said, "Explain why Barbershoppers would be interested in attending the Summit." To be honest, if you're an old guard KIBber who has absolutely no interest in anything not barbershop, you won't. The Summits honor *all* forms of a cappella, to the exclusion of none. If you only tolerate one genre of vocal music, much of the weekend will be lost on you.

However, if your first love is barbershop but you enjoy other music of the voice – if gospel gets you nodding, jazz makes you sway your hips or pop makes you tap your toes – you'll feel right at home. ■



**Jessika**

**Diamond**

Director of the International Championship of Collegiate A cappella and VP of the Contemporary A Cappella Society

# Road to Nashville

Four quartet share their own journeys

The quartet walks across the stage, delivers a couple of numbers, accepts the applause, and it's all over. The quartet gets six minutes of fame, maybe 12 or 18 if they make the semis or the finals—and they get their picture in *The Harmonizer*.

Ever wonder what a quartet had to do to prepare for those few fleeting moments on stage? Could they possibly feel as relaxed as they look? Do they always sound this good? But you never get to see what goes into those performances—until now. Last February, several quartets agreed to write about their backgrounds, experiences, and where they saw themselves going in Nashville. Then, starting a month before spring preliminaries, they recorded their experiences and feelings at specific milestones.

Enjoy a truly behind-the-scenes look at the accomplishments—and pratfalls—of four competing quartets.

## Michigan Jake

Journal by Mark Hale

2000 finish: 2nd

2001 finish: 1st



**Quartet philosophy.** Over the past few years, Michigan Jake has worked hard at developing a distinctive barbershop quartet style that stresses the value of the music above all else. One of the most important things we've learned is that success starts with the basics and conformity of techniques. Each of us come from a different background with varying styles of delivery that must be channeled through the same model. Then it's been necessary to take risks to maintain our individuality. Lots of new quartets imitate others that they've heard, which is a great place to start, but eventually the audience wants to know something about the group actually singing for them.

**Expected placement.** Every quartet who qualifies for the international competition wants to win the gold, and we're no exception. Our situation is unique in that we've been silver medalists twice before, and this makes our focus a little more intense. Silver medals are wonderful, but no one wants a large collection of them.

**Unique challenges.** One thing that has made our road more challenging is our simple lack of proximity. In April of 2000, I moved from Louisville, Ky., to Anaheim, Calif., to direct the Masters of Harmony, and this spring our tenor Drew moved from Terre Haute, Ind., to Tampa, Fla. We've found it necessary to prepare



### 1. Michigan Jake (CAR)

Drew Kirkman (T), Mark Hale (T), Greg Hollander (B), Joel Wilson (B)  
Mark Hale, 2515 W. Lincoln Ave. #71, Anaheim, CA 92801;  
H: (714) 995-3575; mhalc99@earthlink.net



### 2. Uptown Sound (JAD)

Jeff Archer (T), Dave Calland (T), Steve Denino (B), Steve Kovach (B),  
Jeff Archer, PO Box 9833, Canton, OH 44711; H: (330) 456-1411,  
B: (888) 392-7233; uptownsound@harmonize.com



### 3. Four Voices (DIX)

Lester Rector (T), Brandon Guyton (B), Jayson Van Hook (B), Chad Guyton (L)  
Jayson Van Hook, 1102 Park Ave. NW, Cleveland, TN 37311-1549;  
H: (423) 472-4408, B: (423) 614-8315



**4. Riptide (DIX)**

Eric King (T), Tim Reynolds (L), Jeff Selano (BS), Richard Lewellen (B)  
 Jeff Selano, 104 Ida Lane, Dallas, GA 30132-5374; H: (770) 443-7298;  
 B: (770) 445-1362; chinofelli@aol.com

**5. Power Play (PIO)**

Don Slamka (T), Mike Slamka (L), Jack Slamka (BS), Mark Slamka (B)  
 Mike Slamka, 1582 Hillcrest Court, St. Clair, MI 48079; H: (810) 326-  
 0620; live4shop@aol.com

**6. Metropolis (FWD)**

James Sabina (T), Brian Philbin (BS), Bob Hartley (L), Mike McGee (B)  
 Brian Philbin, 2206 Rockefeller Lane #3, Redondo Beach, CA 90278-  
 3723; H/B: (310) 309-3336; Metropolis@harmonize.com

**7. BSQ (MAD)**

Rob Seay (T), Kevin King (L), Al Mazzoni (BS), Rick Taylor (B)  
 Rick Taylor, 3205 Uppercoe Court, Abingdon, MD 21009-2812; H:  
 (410) 515-2857, B: (410) 268-2222; bsqsings@aol.com

more for our rehearsals, which are primarily at chapter shows (about two a month) and occasional weekend retreats. Still, even at our closest, we've never been nearer than four hours apart, so things aren't all that different.

**Adjustments needed to reach goals.** We've had many people give us a simple piece of advice this year: *just do what you do and don't make any major changes to confuse the judges.* When things are proceeding well, don't stray off the path.

**Song selection philosophy.** We've found that one of the most important things a quartet can learn is to be themselves and sing music that hides individual weaknesses while putting strengths right in the listener's face. For one reason or another, our success ratio on ballads is much lower than with rhythm tunes, and so rather than fight it, we're going to sing only one ballad this year. ("Always" has consistently scored well for us and we're planning on it be-

ing the first song of our first set in Nashville.) We're singing three new arrangements because we've found that the first hearing of a new arrangement has more impact than it will ever have again.

**Coach selection.** We have always desired to work with coaches more, but to tell the truth we haven't gotten around to it much. Our basic model has been for me to coach the interpretation from within the quartet and then we help each other with ideas or problems. This pattern certainly isn't for everyone, but it's served us well. About once a year, we get with a few special friends for advice and motivation—David Harrington, 1989 gold medalist with the **Second Edition** and perhaps the best Society lead of all time; David Wright, arranger and musician extraordinaire, and Sandi Wright, David's SAI queen wife who has had a meaningful impact on our visual philosophies. They've provided direc-

tion and helped to keep us focused on what's most important.

**One month before prelims.**

Things are on course for the prelims in two weeks. We have two new tunes we've learned this year and have had the opportunity to perform them three times on chapter shows, which has helped tremendously. We're getting with David and Sandi (Wright) next weekend, which will probably be our last session before Nashville.

Just beginning our visual work on the new tunes. Should be okay. We've decided to have a booth in Nashville to promote our new CD, and we're throwing around ideas for other things we might like to offer as well. Lots to do.

**Just before prelims.** Our session went great, and we feel strong going in. We're battling some sinus infection problems but we're getting lots of rest and drinking tons of water. Drew will be directing a chorus as well







(Banks of the Wabash), but he rarely has any vocal health issues. Our goal is to post a score that will put us first in the prelim rankings. They don't really mean much, but a little inertia can't hurt. We've gotten a quartet logo designed, and we've decided that we want to offer shirts and some promotional stuff at our booth.

**Just after prelims.** We sang fine, although not our very best. We had some issues with the new songs that we were more aware of than the audience was. Still, our score was about what we wanted so we can't complain. We've got to get in front of an audience as often as possible. It really raises our confidence level when we're busy with shows. Orew won his first contest as a director.

**Just before Nashville.** An eventful three months: we got a new arrangement to learn about April 20 ("Somebody Knows") and then we had four weeks (!) apart because of scheduling conflicts; we had to vow that we

would all be completely off the music by our first rehearsal back on May 18. Fortunately, it came together quickly. We got to perform it a couple of times on the Masters of Harmony's June show. Then we had three retreat weekends leading right up to Nashville. We haven't wanted our distance situation to give us a reason to be unprepared. The shirts are in and look fine. We decided to offer magnets and pins as promotional items as well as the CDs and tapes. Now it's just a matter of getting the booth manned for the whole weekend. Fortunately, Greg's wife, Holly, and my friend Amy Johnson are great at handling detail work like this.

**Just after Nashville.** What an experience! We can hardly believe that it all actually happened. There were a few touch and go moments including an awkward shuffle before the first round when there were some microphone adjustments made, but we managed to keep our cool. Plus the other quartets all sang so well. Up

until the last minute we were left guessing whether or not we had it pulled it off. It was truly an honor to hear our name called as the 2001 International Champion, and we'll always be grateful for the opportunity we've been given to represent the Society this year.

## Four Voices

**Journal by Chad Guyton**

2000 finish: 13th

2001 finish: 3rd



**Aspirations for the contest.** To be completely honest, we really want to sing three times on the international stage in Nashville. It's only a couple of hours from where we live, so all of our families would get to come up and see us sing on Saturday if we could make it. Some of our parents have never seen us perform except in their living rooms, and we would really like to



### 8. Gotcha! (FWD)

Alan Gordon (G), Garry Texeira (T), Jim Kline (B), Chris Vaughn (L)  
Alan Gordon, 1302 N. Placentia Ave., Fullerton, CA 92831; H: (714) 792-0220, B: (714) 278-9303; gotchabari@juno.com



### 9. Excalibur (LOL)

John Moksnes (T), Gregory Dolphin (L), Brent Graham (B), John Korby (G)  
John Korby, 299 Maple Island Rd., Burnsville, MN 55306;  
H: (952) 435-7904, B: (952) 941-9418; jkorby@nesbitagencies.com



### 10. Saturday Evening Post (RMD)

Scott Delude (T), Allen Gasper (L), Brian Beck (B), Bobby Gray, Jr. (G)  
Bobby Gray, Jr., 2910 N. Powers Blvd. - PMB #157, Colorado Springs, CO 80922-2801; H/B: (719) 638-1346; bobbyg@seppquartet.com



### 11. Flipside (EVG)

Paul Krenz (T), Mike McCormic (L), Kevin Stinson (B), Tim McCormic (G)  
Kevin Stinson, 13527 SE Mountain Gate Rd., Portland, OR 97236-7008; H: (503) 761-7089, B: (503) 761-2822



do that for them (as well as for ourselves).

**Expected placement.** We were thrilled with 13<sup>th</sup> in our first International, but we didn't feel all that great about the performances we put on stage. We want to be able to walk off the stage every time we sing in Nashville feeling good about the moment we experience with the audience. If that happens, we will be very happy and we can't help what the judges put down. We would really like to be somewhere in that 10, though.

**Adjustments needed to reach goals.** From a total performance standpoint, we are going to have to learn to connect with that "something" as individuals that can take us to a place inside so that when we sing a song, it isn't just a performance, but a true story that is emotional to us in a real way, whether that emotion is joy, pain, love, whatever. We want our songs to be real, not all planned and plastic. We have also got to sing cleaner and with a more consistent and resonant sound.

**Song selection philosophy.** We like swings and driving uptunes as well as sincere ballads. It's hard for us to connect with a song that is talking about the pain of life and sorrow through the years, since we are all 25 and under. The theme of the songs is as important to us as the arrangement. We like songs about love, mom and dad, soldiers and family, and good fun stuff as well. We try and highlight our vocal strengths at key points in the song and make it as real as we can.

**Coach selection.** We have worked with several wonderful coaches since the college contest in 1996, but our main coaches are Cindy Hansen, Clay Hine, and Joe Connelly. Clay is brilliant and his music is phenomenal, but he is also our singing coach and he has helped us more than we could put into words. We clicked with Cindy the very first time we worked with her (2000 prelims) and she makes it happen for us. Joe is simply the man, he really makes our music come to life for us. What can you say about him

that hasn't already been said? We have been blessed though, that these guys are more than our coaches, but our friends.





**Rehearsal schedule.** We go a couple of times a week during the year. When a contest is coming up, we go as much as four or five times a week and we do lots of duetting during our lunch breaks from work (lead-bass especially). It is long sometimes, and just running sets others. It's pretty convenient because we live five minutes from each other.

**Costume selection.** We are young guys and we want to dress like it, but nothing too crazy. We like cool outfits that we feel fit the message of the package for contest. A tux, a conservative black suit, and a young, flashy suit as well.

**Areas of focus.** We just want to keep working to improve, and whatever happens happens. We would love to win international one day and we are working toward that goal. The four of us are best friends and would be even if the quartet didn't exist. Our families love each







## 12. Cheers (ILL)

Opie Lancaster , Chuck Sisson , Joe Krones , Kevin Keller   
Opie Lancaster, 2924 N. Sheridan Rd., Peoria, IL 61604; H: (309) 682-0967, B: (309) 675-5502; opie4444@aol.com







## 13. Applause! (FWD)

Raymond Davis , Fraser Brown , Russell Young , Rick Wells   
Russell Young, 7235 E. Laguna Azul Ave., Mesa, AZ 85208-4925; H: (602) 654-0215, B: (602) 982-1110; srobati@aol.com







## 14. Endeavor (SUN)

Trey Allen , Sean Milligan , Kenneth Sobolewski , Kenneth Delaney   
Kenneth Delaney, 13700 N. Richmond Pk. Dr., #809, Jacksonville, FL 32224; H: (904) 821-9157, B: (904) 545-5586; KenD@knetwork.org



## 15. Finale (FWD)

Scott Kidder , Joseph D'Amore , Dean Waters , Gary Steinkamp   
Joseph D'Amore, 409 Greenfield Court, Glendora, CA 91740; H: (626) 963-8604, B: (626) 573-5470; jpxlamore@earthlink.net





### 16. Overture (DIX)

Mike Tipton (T), Tom Crook (L), Bob Eubanks (B), Jack Donaldson (T)  
Jack Donaldson, 7328 Fairview Rd., Coryton, TN 37721; H: (865) 687-1533, B: (865) 594-7622; jack.donaldson@juno.com



### 17. 3 Men & A Melody (CSD)

Chris Droege Mueller (T), Brian Bellof (B), Eric Derks (L), Brad Stephens (B)  
Eric Derks, 604 Brandywine Court, Plattsburg, MO 64477; H: (816) 930-3097, B: (816) 539-3246; RevJEDerks@aol.com



### 18. The Bay Rum Runners (MAD)

Ed Cazenias (T), Lynn Conaway (L), Stephen White (B), Barry Galloway (B)  
Stephen White, 8571 Koluder Court, Lorton, VA 22079-3076; H: (703) 643-0503, B: (301) 496-5307; whitest@mail.nih.gov

other and the wives of the other three (Chad is single but looking) get along great as well. Our biggest challenge is just living life and keeping perspective about what is really important.

**Quartet goals.** We want to keep singing together and making music and new friends. One day we would like to medal, and possibly even win. If we were ever fortunate enough to win, we want to keep improving and become the best quartet we can be to represent the Society around the world. We really want to share this hobby with young guys like us. We know there are many more just waiting to find this hobby.

**One month before prelims.** We feel okay. We have got a couple of new tunes from some great arrangers and can't wait to get back on the contest stage. We have had some frustrating moments, trying to make the changes our coaches have been working with us about. Practicing at the same level of performance has been hard for us, because we just love to start picking on each other and goofing off. We are trying to sing cleaner and more consistently. Thank goodness international is four months away.

**Just before prelims.** We have worked very hard over the last month. We really would like to average a few points higher than we did at last year's prelims and go into Nashville with a serious shot at making the ten. We think we've made the proper adjustments. We don't really know what to expect. We have definitely worked harder than ever before; we just hope it pays off.

We have had some difficulties getting all four of us together at times. Jobs, wives, the usual, have been a problem. We have learned the hard way that if you want a chance to be a really great quartet, you have to practice when you are tired and commit the same energy as if you were fresh. That has been hard for us, and we have had more than one self-induced pep talk to get us back on track. We have a new ballad ("My Foolish Heart") that was originally written with a big tag. Its theme is "this time I have found love, so my heart has to believe it this time. I am not fooling myself with dreams or fascination, but this is the real thing." It has been very hard for us to make it come to life. We had an arranger put a sotter, more appropriate tag (we felt), but it is still a concern for us. It's amazing how some songs just work, and others don't. It is a great arrangement and a beautiful song, but we have really struggled with it. We have decided to go for it and sing it first on the second night. Let the chips fall where they may.

**Just after prelims.** To be very honest, we were extremely disappointed with our scores at prelims. We felt that we had a couple of pretty good hits, but our scores were only slightly higher than our prelim scores of a year ago. Have we worked this hard for this long only to discover we haven't been working on the right things? We don't know, we are just very confused as to which direction to turn now. Thankfully, we have three months before Nashville, and we have obviously got our work cut out for us. We are still hopeful and confident, just a little down, to be honest.

**Just before international.** We are more than a little excited. It turns out that what happened at prelims was great. It really got us focused. We felt that we had put our best on stage and it scored lower than we would have liked. We went to Clay Hine and asked him to help us go to the next level musically. He and his family have gone out of their way to help us. Over the past months, he has helped us completely reshape our sound. We dropped two of the songs from prelims and have replaced them in the last few weeks. This is causing us to have some nerves about them, but we made the decision and we believe in it. We feel that our first four songs are pretty strong. Hopefully we can get enough points to squeeze into the top ten and then our goal is accomplished and anything that might happen after that would be a bonus. Plus we can put our new songs there where we know we won't be any lower than 10th! We have been very focused and worked smarter than ever before. Our coaches and friends have been excited with what they call our "new sound." We don't really know what to think, but we are bound and determined to have a good time no matter what.

**Just after Nashville.** Wow, I don't think any futile attempt at words could describe the emotions of that night. We were a little down after our last set, we felt we should have been stronger, but that was only the second time we had performed "Carolina Mammy" in front of an audience (the first being an afterglow the week before). However, we really liked the song and wanted to do it.





**19. HEYDAY (SWD)**

Ken Gabrielse ①, Art Swanson ①, Alan Gauthreaux ③, Hank Bryson ③  
 Alan Gauthreaux, 624 LaBarre Rd., Jefferson, LA 70121; H: (504) 837-4661; AGAUTHREAU@aol.com

**20. THE SENSATIONS (CAR)**

David Hasch ①, Ken Halton ①, Jay Hawkins ③, Jon Nicholas ③  
 Jay Hawkins, 6303 Windygo Court, Louisville, KY 40207;  
 H: (502) 895-2637, B: (502) 329-6495; Jay.Hawkins@home.com

**21. Common Ground (ILL)**

Gregg Peters ①, Jeff Latham ①, Tom Kenlish ③, Jim Larson ③  
 Gregg Peters, 3113 Laconia Lane, Aurora, IL 60504-6814; H: (630) 820-9149, B: (630) 322-6542; gregg.peters@rrd.com

Of course, when you compete, you want to win, so for us to say we didn't want to win or medal would be wrong. I can say, however, that we certainly had no expectations of it before then. Backstage, we were just happy to be there. We were like kids in a candy store. Looking around and pinching ourselves not really believing it was real. We were so happy for Riptide (our fellow Dixie guys and friends) coming in fourth. At that point, we were just looking to see who else they called next.

When they announced Four Voices, my heart actually stopped and I just froze in complete wonder and shock. Lester took off running to the stage in a ball of emotion, and Brandon and Jayson just looked at each other. It all happened so fast that I can hardly remember it. The crowd was cheering and the room was spinning and we were hugging and smiling and it was just the most wonderful moment I could imagine. Our families that had come from all over were backstage and we just embraced in total joy. A dream had come true for us.

We were so thrilled with it all that even now it doesn't seem real. I have to look at the medal, hanging in my car, every day and I still don't believe it. We are more than happy and surprised. We are already working for Portland to make sure we have three strong sets, but to be honest, we are still in a daze. A good daze.

**Freestyle**

Journal by Andy Wallace

2000 finish: 12th

2001 finish: 36th

**Aspirations for the contest.** We expect to be treated fairly. We have the right to remain silent. Anything we sing can be used against us, so we expect to be arrested. As for our aspirations ... I'm not sure what that word means but I think it has something to do with breathing ... we're gonna breathe really good. The international audience is the greatest audience in the world and

**22. Rumors (JAD)**

Tom Rouse ③, Michael Bell ③, Marco Crager ①, Gary Ellerhorst ①  
 Michael Bell, 8976 Blue Ash Rd., Cincinnati, OH 45242; H: (513) 931-9381, B: (513) 984-5900; mike@cdna.com

we can hardly wait to get on stage.

**Expected placement.** Last year we were 12<sup>th</sup> and only 11 points out of the 10. This year we are looking to place well into the top 10. A medal would be the coupe de ville (or some other French phrase). The scuttlebutt we hear is that most people have us winning the whole Chalupa. Then again, most people told us the same thing last year when PLATINUM won. So, this year when most people tell us they have us beating Michigan Jake by 800 or 900 points, well, you have to sit up and pass the broccoli.

**Adjustments needed to reach goals.** We get asked this a lot. The first step in winning an international quartet championship is personnel changes. We've asked PLATINUM to sing in our place.

**Song selection philosophy.** We usually start out with a song that we don't know and then just kinda go from there. One of us will learn the song first at the same time the other three are learning it at the same time. That might not work for other quartets but, so far, that formula



seems to work well for us. This time we are doing parodies of songs we don't know the original words to. This causes less confusion.

**Coach selection.** If you want to be the best in the world, you have to work with the best coaches in the world. It's like the old saying, "You never want to kill two birds with a gift horse." Hence, our list of coaches reads like a Meg Ryan novel: Mike Ditka, Phil Jackson, Cindy Hansen, Mary Lou Retton, Jim Casey, Cher, Rob Campbell, and the entire Broadway cast of "Riverdance."

**Rehearsal schedule.** We tend to rehearse mainly by conference call up until about three weeks before contest. Then, at our coaches' urging, it's time to work face-to-face with each other to really make things gel. So, we do a satellite hook-up where one Freestyle member can actually see the other three members on the TV screen, all at the same time. This helps with vowel formation techniques (VFT). I realize that this may sound expensive, but remember, not just anyone can be the best in the whole wide world at something.

**Costume selection.** ..... What

costumes?

**Areas of focus.** Our areas of focused improvement for the year 2000-2001 are Singing, Presentation, and Music, but not necessarily in that order. We feel, and our coaches agree, that if we increase our music scores while at the same time our singing scores improve, this will have a two-fold effect. The effect of this affect as well as our presentation scores improving by a minimum of one fold should result in us effectively achieving our affected desired effect.

**Challenges ahead.** Rolling blackouts and the high cost of fossil fuels. On the brighter side, no teenage daughters on the horizon.

**One month before prelims.** Magic set still not ready (not very magical). We have a great concept for this set but it is "prop intensive" ... scary. We'll go with the brand new basketball set and the life-guard set. The envelope is going to be pushed a bit with the basketball set when we sing "Freestyle has balls" while throwing tennis balls and basketballs up in the air. The judges' comments at pre-

lims will determine whether we bring that phrase to international or burn the envelope.

**Just before prelims.** We've decided to scrap all the new stuff and do our 47-minute Pole Cat Medley. It's only one song but, after 47 minutes, we figure the judges might not realize the lack of a second song.

**Just after prelims.** OK, so the "Freestyle has balls" line won't be making the trip to Nashville ... understandable ... OK, we get it ... nuff said ... sorry.

**Just before Nashville.** This is either going to be really good or really bad. We're not quite sure which. We have all committed to a ritual of crossing our fingers for a least four minutes every night the week prior to international. I have blisters. Rich has caluses. Bruce has halitosis. Todd ... he's a Kidder. The magic set is pretty wild visually so the big question is whether we do it first out or save it for the higher rounds ... We have decided to do it first since the first song of the magic set is stronger musically than the first song of the basketball Set.



### 23. 12th Street Rag (CSD)

Micah Jeppesen (T), Mark Fortino (L), Barry Moore (B), John Fortino (B)  
Mark Fortino, 14231 W. 121st St., Olathe, KS 66062-6002; H: (913) 780-3872, B: (913) 338-1000; markfortino@aol.com



### 23. The Tulsa Tradition (SWD)

Tim Ambrose (T), Curt Angel (L), Jeff Vetelo (B), Don Conner (B)  
Tim Ambrose, 4554 S. Louisville Ave., Tulsa, OK 74135-2739;  
H: (918) 747-1643, B: (918) 747-4828; ambrose6@ix.netcom.com



### 25. Good Times (MAD)





Tim Waurick (T), Bill Stauffer (L), Jack Pinto, Jr. (B), Dan Deisroth (B)  
Jack Pinto, 2093 S. Olden Ave., Hamilton, N.J. 08610-1813; H: (610) 253-3368; bihdier@aol.com







### 26. Jambalaya (SNOBS)

Ronny Karlsson (T), Richard Ohman (L), Johan Lange (B), Joacim Stappe (B)  
Richard Ohman, Ekbacksv. 61 luddinge, 14130, SWEDEN;  
H: 4687112267, B: 46705840915; richard\_ohman@hotmail.com





**27. The Chase (CAR)**

Kirk Wood , Ken Limerick , Bill Griffel , Chris Gregory   
 Ken Limerick, 20160 Indian School Rd., Lakeville, IN 46536-9782;  
 H: (219) 784-2437, B: (219) 256-5556; [limpazoid@aol.com](mailto:limpazoid@aol.com)

**28. Breakpoint (LOL)**

Jeff Grieve , Pete Benson , Brent Gerber , Paul Fladland   
 Brent Gerber, 1714 33 1/2 St. S., Moorhead, MN 56560-3945;  
 H: (218) 236-1433, B: (701) 237-4311; [bgngerber@juno.com](mailto:bgngerber@juno.com)

**29. intrigue (ONT)**

Dan Wilson , Dave Campbell , Al Baker , Chris Arnold   
 Chris Arnold, 24-131 Traynor Ave., Kitchener, ON - Canada N2C  
 2M8; H: (519) 894-0781, B: (519) 894-0781; [cj-arnold@home.com](mailto:cj-arnold@home.com)

Still not sure about the first song of the magic set visually ... I hear a 47-minute medley coming on ...

**Just after quarter-finals.** If the magic box doesn't sell in the Barbershopper's Shop, then I'm sure we can sell it on Ebay ... we'll even throw in some free basketballs. FOR SALE - Magic Box: Like New ... Barely Used ... Not Funny. Only \$29,995.95.

**Just after semi-finals.** Great seats ... surprisingly uncomfortable ... If *YOU* only had a brain? If *WE* only had a brain!

**Just after finals.** My, aren't the restrooms clean. It's good to spend more time with family. Speaking of funny, Ev Nau, Bill Rashleigh and a vacuum cleaner, now THAT'S funny.

Andy Wallace

Freestyle

36.5 place quarterfinalmedalists

4 Guys Looking Forward to Portland

Comedy Without The Comedy

We Put The Hum In Ho Hum

**Endeavor****Journal by Kenneth Delany**

2000 finish: did not compete

2001 finish: 14th







**Aspirations for the contest.** We want to be happy with the level we reach, and we want to qualify for Nashville. We'd like to come off stage feeling like we wouldn't take any of it back, and that we didn't miss anything. If doing that gets us a score that falls within the top twenty qualifying scores, well then we'll take that too!

**Expected placement.** We all have a lot of experience in the Society, but this will be the first time competing with a quartet on the international stage for three of the four members, so anything could happen! Luckily we have Sean, who has had amazing accomplishments on the international stage. He'll help us through the jitters—at least he'd better!

**Adjustments needed to reach goals.** Sometimes it seems to us that this quartet has been singing together for many years, but we're only in our 11<sup>th</sup> month. Getting more contestable songs and making those as perfect as possible between now and July will be an adjustment. We're fortunate to live within five miles of each other; throwing in a few extra rehearsals will not be a problem. We all live busy lives, and making the adjustments in our schedule so that we can stay on top of things will be a necessity.

**Song selection philosophy.** We don't like to sing arrangements that are "oversung" or songs that the current "hot item" quartets are singing. We like to have our own material that fits us and our style. We try

**30. Wabash Avenue (CAR)**

Bryan Hughes , Vincent Winans , Aaron Hughes , Paul Fernando 





Bryan Hughes, 800 Timber Trail, Apt. 808, Lafayette, IN 47905;

H: (765) 447-5008, B: (765) 771-6100; [TheBash@netzero.net](mailto:TheBash@netzero.net)









### 31. Wise Guys (SUN)

Chad Bennett , Chris Connelly , Mark Schlinkert , Brett Cleveland   
Mark Schlinkert, 104 Kings Creek Rd., Irmo, SC 29063; H: (803) 749-4356, B: (803) 739-1000; [mschlink@bellsouth.net](mailto:mschlink@bellsouth.net)







### 32. Flashpoint (EVG)

Ira Allen , Jim Wright , Tim Marron , Wes Yoder   
Jim Wright, 2735 Natalie Lane, Steilacoom, WA 98388-4306; H: (253) 589-2830, B: (253) 589-7680; [jwright@butes.net](mailto:jwright@butes.net)



### 33. Premiere (MAD)

Rick Savage, Jr. , Fred Womer , Bill Clark , Fred King   
Fred King, 2129 Pitney Rd., Baltimore, Md 21234-4959; H: (410) 668-1481; [freddieking@home.com](mailto:freddieking@home.com)

to think of oldie but goodie tunes that were performed by some of our favorite artists; Frank Sinatra, Linda Ronstadt, The Hi-Lo's, Nat King Cole are just a few examples. Once we find and agree on these songs, we then try to get custom arrangements. (Thank you, Jay Giallombardo!)

**Coach selection.** We like someone who is supportive but can be brutally honest, and we appreciate long-term availability—we want to build a strong relationship and continue this throughout the life of the quartet. Don Clause guides much of our musical direction. We also utilize a large barbershop family as sounding boards and good, honest ears.

**Rehearsal schedule.** Leading up to the district contest, Sean, our lead, was living in Sarasota (southwest Florida) and the three other members were in Jacksonville (northeast Florida). This was not a fun time for the quartet. As life has it, Sean happened to get a great career opportunity in Jacksonville and made the move. We're all excited about cutting out the five-hour driving time for rehearsal. We now meet about twice a week for a few hours, and usually have some

other times during the week where we're doing something social in nature, so we can talk about our music.





**Costume selection.** Here's the challenge—every member of this quartet is in the information technology industry, and we are all very analytical! How do four guys with different tastes in clothing and picky minds decide on outfits? If you know the answer to this question, please feel free to contact us! For the preliminaries coming up, the standard black suit with some ties that we all happened to like will have to do!

**Areas of focus.** Consistency is key. We have good moments, bad moments and great moments in our singing. We're trying to consistently achieve those "great" moments.

**Challenges ahead.** The quality level at international keeps getting higher and higher—the challenge is keeping up with that level. We just need to stay focused on the true meaning of the hobby and try not to get caught up in just the contest.



### 34. Autograph (SUN)

Jeff Finney , Alexander Rubin , Thomas Ball , Daniel Rubin   
Daniel Rubin, 921 SW 18th Court, Fort Lauderdale, FL 33315-1919; H: (954) 462-1911, B: (954) 336-7208; [dan@webgraph.com](mailto:dan@webgraph.com)

**One month before prelims.** Good, bad or indifferent, we consider ourselves a "contest driven" quartet and can't wait to get another shot at being evaluated. We think we have a great opportunity to make the qualifying points to go to international. Our scores from our district contest last October put us well over the cut but in no

way are we banking on that. We are currently doing a "set" change, as our wonderful arranger has completed two new charts for us, and we have to finish learning and touching up these new tunes. Working out some coaching time on the new songs may be a problem due to scheduling and logistical issues.

**Just after prelims.** We made the grade! After making the long six-hour drive to Ft. Myers, we started singing and warming up about three hours before our "cycle" time. The decision was made weeks before to sing our "more comfortable" set first. Walking up to the stage, we briefly reminded ourselves what we were there to do, they called our name and away we went. This set went quite well for us. For the second set, we





decided to put some new tunes in front of the judges, see what they thought. It was fun doing new arrangements, knowing that no one has heard these tunes on contest stage until now. We didn't bring home the score that we were looking for, but at least now we know what we need to focus on for international. GOIN' TO NASHVILLE!

**Just before Nashville.** After getting some touch-up coaching at the Sunshine District Sizzle, we think we're as ready as we're going to get! Just before leaving for Nashville, we had an awesome pump-up speech from our quartet "dad," Bob Lau. We all left charged up and ready for anything! Thanks, Pop!

**Just after quarter-finals.** Singing 32<sup>nd</sup> allowed us to take it easy a bit, sleep in, and have a restful day. The morning of the contest, we walked over to the Gaylord Entertainment Center to check things out. We stood in the back of the hall to see what the view was like from the back, walked around quietly, and just took in the "feel"

of the place. We stood on the stage for a few minutes and imagined ourselves up there later that night. It was a good exercise for us.

Later that day, we went and watched the first session of the contest. Wow, there are some great quartets this year! As the clock got closer and closer to our "cycle" time, the nerves got stronger and stronger. As we were walking to our first "ready room" we were all kind of quiet, which is unusual for our quartet—the time was here and we were about to hit that stage that has been in our minds for years. The door to our dressing room opened and our hostess said, "let's go"—suddenly everyone had to use the bathroom! Backstage, we had a quick chat, walked up those stairs, gave the signal and off we went! What an amazing feeling! Coming off stage we couldn't help but laugh, hug, and "high-five" each other! It was a tense moment as the names of the top 20 were being pulled out of the hat for

order of appearance. "Singing 14<sup>th</sup>, Endeavor" Wow, truly a GREAT feeling! On to round 2!

**Just after semi-finals.** Another round! Of course the nerves were a little less intense (but still there!) as we readied ourselves for Thursday night's round. Not knowing if we're sitting 10<sup>th</sup> or 20<sup>th</sup> kept going through our heads, but Sean kept us cool. "We did what we came here to do, now let's have fun!" That was our theme for the day. Again backstage, we had our chat, but this time we also watched Michigan Jake on the big screens from behind the stage. When our name was finally called, we walked on stage, sang our two songs, and again walked off with a wonderful feeling that we had accomplished our goals. All in all, it was an amazing weekend, and we are extremely proud of our 14<sup>th</sup> place finish. From here, its back to rehearsals to take everything we have learned and build upon it in order to set new goals and continue to improve our standings. ■



### 35. Counterpoint (EVG)

Ken Habkirk (T), Mark Metzger (L), Tom Metzger (BS), Charlie Metzger (B)  
Charlie Metzger, 2209 63 Keefer Place, Vancouver, BC V6B 6N6  
Canada; H: (604) 581-1423, B: (604) 581-0611;  
comet:ger@home.com



### 36. Freestyle (FWD)

Todd Kidder (T), Rich Brunner (L), Bruce Morgan (BS), Andy Wallace (B)  
Andy Wallace, 3050 Industrial Blvd., West Sacramento, CA 95691;  
H/B: (916) 372-1434; awallace@wallace-kuhl.com



### 36. Sibling Rivalry (CSD)

James Nygren (T), Aaron Burklund (BS), Eric Bell (L), Ed Bell (B)  
Ed Bell, 3633 Potomac Lane, Lincoln, NE 68516-5478; H: (402) 421-1851, B: (402) 441-2503; edbell1@hotmail.com



### 38. Turning Point (JAD)

Joshua Van Gorder (T), Michael Harrison (L), Dave Jarrell (BS), Brody McDonald (B)  
Dave Jarrell, 2767 Sweet Gum Way, Grove City, OH 43123; H: (614) 875-9954, B: (614) 417-5100; turningpoint@harmoniz.com





### 39. Studio One (EVG)

Tim Broersma (T), Doug Broersma (B), John Rae-Grant (B),  
Dave Warkentin, Jr. (T)  
Dave Warkentin, Jr., 203 S. Palouse St., Walla Walla, WA 99362; H:  
(206) 634-9069, B: (206) 769-7275; dave@studioonequartet.com



### 40. Northeast Connection (NED)

Matt Mercier (T), Ralph St. George (L), Rob Lynds (B), Dan Washington (B)  
Matt Mercier, 388 Nashua St., Milford, NH 03055-4912; H: (603) 673-  
1018; mmercier@taylorlornet.com



### 41. Runaway Sound (MAD)

Jeff Gray (B), Dick Gray (B), Rich Gray, Jr. (T), Brandon Brooks (T)  
Dick Gray, 1209 Yellowstone Dr., Newark, DE 19713-3364; H: (302)  
454-8847, B: (302) 225-3200; dickgray1@aol.com



### 42. Sold Out (EVG)

Brian Sell (T), Eric Christensen (L), Ben McGowan (B), Ian Christensen (B)  
Ian Christensen, 328 SE 139th Ave., Portland, OR 97233-1850,  
H: (503) 257-2349; christia@engr.orst.edu



### 43. Raise The Roof (SUN)

Tim Perenich (T), Keith Starks (L), Tom Bronson (B), Bill Billings (B)  
Bill Billings, 6963 4th St. S., Saint Petersburg, FL 33705-6229; H: (727)  
906-0054, B: (727) 824-0858; billb86@hotmail.com



### 44. By Popular Demand (ILL)

Bob Tempas (T), Greg Lee (L), Ray Palmateer (B), Tim Pashon (B)  
Ray Palmateer, 1707 West 183rd St., Homewood, IL 60430; H: (708)  
647-1967, B: (630) 572-1641; bassnrg@aol.com



#### 45. Road Show (NED)

Mike Gabriella (B), Mike Maino (B), Bob O'Connell, Jr. (L), Rick Spencer (T)  
Mike Maino, 88 Meeting St., Providence, RI 02906; H/B: (401) 728-8787; [mikeamaino@aol.com](mailto:mikeamaino@aol.com)



#### 46. Southern Cross (AAMBS)

Daniel Beckitt (T), John Newell (L), Mark Penman (B), Bill Staff (B)  
John Newell, 14/39 Maryvale St., Toowong, Q 4066 - Australia;  
H: 61738760107, B: 61416208665; [southerncross@harmonize.com](mailto:southerncross@harmonize.com)



#### 47. Phoenix Rising (NZABS)

David Merriman (T), Ed Dempsey (L), John Buckley (B), Bruce Early (B)  
Ed Dempsey, 26 Crozier Rd., Christchurch, NZ; H: 03 355-3167;  
[dempseys@ihug.co.nz](mailto:dempseys@ihug.co.nz)



#### 48. Destiny (SLD)

Bruce Crane (T), Bob Fuest (L), Nick Daley (B), Ron Mason (B)  
Bob Fuest, 44 Liberty St., Warsaw, NY 14569-1428; H: (716) 786-8441; [bfuest@wycol.com](mailto:bfuest@wycol.com)



#### 49. Scandinavian Shuffle (SNOBS)

Torgeir Dahlen (T), Charlie Buchheim (L), Joakim Flink (B), Peter Lindholm (B)  
Joakim Flink, [jocke.flink@tyra.se](mailto:jocke.flink@tyra.se)



#### 50. The Likely Lads (BABS)

Dunc Whinyates (T), Lee Sperry (L), Rob Barber (B), Tim Braham (B)  
Lee Sperry, 22 Half Mile-Leeds, West Yorkshire, ENGLAND LS13 1BW;  
[lee@thelikelylads.fsnet.co.uk](mailto:lee@thelikelylads.fsnet.co.uk)



# College quartets keep getting better



The 2001 MBNA America Collegiate Barbershop Quartet Contest once again carried on the tradition of receiving the highest marks for excellence and quality. Twenty of the finest foursomes from the United States and Canada vied for the championship in front of enthusiastic audience of more than 2,000.

The competing quartets continue to raise the bar in the quality of their voices and performances. The top quartets delivered performances and scores worthy of the international stage and, in any case, provided electrifying performances before one of the most energized audiences at the convention. The MBNA America Collegiate Barbershop Quartet Contest has indeed become one of the significant can't-miss events at the international convention. ■

## **First Place—\$4000 Reprise**

Brigham Young University (RMD)

Timothy Workman (T), Joel Gillespie (L), Tad Harris (BS), Rex Kocherhans (B)



**MBNA America  
Collegiate Barbershop  
Quartet Contest**



## **Second Place—\$1500 Catfish Bend**

Bowling Green State University (JAD)

Noah Campbell (T), J. R. Muth (L), Armando Linares (BS), Jim Koenig (B)



## **Third Place—\$1200 Low Down Sound**

Appalachian State University (DIX)

Josh Day (T), Rob Jordan (L), Jonathan Maness (BS), Jason Remley (B)



## **Fourth Place—\$1000 Formal Affair**

University of South Florida, Tampa Technical Institute, University of Florida (SUN)

Myron Whittlesey (BS), Chris Coffee (L), Derek Guyer (B), Tommy Jomisko (T)



## **Fifth Place—\$800 The Classics**

Virginia Tech, James Madison University, Godwin High School, Radford University (MAD)

Chris Day (T), Tyler Rackley (L), Wayne Adams (BS), Andrew Kay (B)



## Convention flashback

## 50 years and they're still undefeated

**F**ifty years ago in Toledo, Ohio, the quarter-finals were wrapping up and dozens of audience members were stretching and fanning themselves as they made an early exit from the muggy Paramount Theater. Only one of the 40 quartets was yet to sing—a relatively unknown group of four new Barbershoppers from Two Rivers, Wis. The folks in the aisle were hurrying to make it out the doors before the quartet took the stage.

Not everyone made it. And after the first few chords, those remaining in the aisles stopped dead in their tracks.

"The WHAT Brothers? From where?"

"Shhh! Listen!"

It was a sound unlike anything the crowd had heard that night—the sound of four voices so perfectly matched that their own mother couldn't tell who was who over the phone. It was the sound of young, classically-trained voices who'd won their first singing contest at ages three, six, and nine as The Schmitt Trio.

Now, 17 years after that contest and only 18 months removed from singing Brahms with piano accompaniment, they'd added their 34-year-old brother at bass and they were stealing the show. It wasn't their song selection that won over the crowd—they were singing old standards right out of the book.

But the unit sound and artistry had the audience applauding longer and louder than for any other quarter that evening.

After their set, a throng of new fans told the quarter members that they had a lock on the gold medal if they could keep that up. The Schmitts weren't so sure about that. But in the back of their minds, winning it all was a distinct possibility—the fact was, they hadn't yet lost a contest. (In November, they'd won the district championship, and in May they'd won the regional championship. However, they forfeited the finals of their first barbershop contest because they'd already sung the only two barbershop songs they knew.)

Now, in preparation for the international stage, the total of barbershop numbers they knew had grown to six. To make a long story short, by the time they learned their seventh barbershop song, they were already international champions. (They sang a Brahms piece for their gold medal encore number.) Eighty-seven points separated the second and fifth place quartets that year. The Schmitts finished 353 points ahead of the silver medalist.

Wanting to no longer sound like everyone else, they scrapped their six-song repertoire and scrambled to put together a show package worthy of champions. Their new repertoire definitely got good buzz—they booked 110 gigs that first year and averaged 90 to 100 gigs per year for the next 10 years.

The guys were so busy that they got themselves a booking agent, an airplane and a pilot. Over 35 years, they performed about 3000 times, traveled 2



**THERE WAS ONLY ONE** remaining Schmitt brother around to celebrate the 50th anniversary of the quartet's championship. So Jim brought along several dozen stand-ins. It wasn't too hard to round them up either—the Schmitts are from a family of 17 children, Jim has 12 children of his own, and his three brothers had large families as well.



**Lorin May**  
Editor of *The Harmonizer*

million miles, recorded six albums (four for Decca) and built a faithful following.

However, the quartet's biggest fans were their families, and if you ever saw *The Schmitt Brothers* perform, you know that the feeling was mutual. They didn't tell a lot of jokes on stage—they talked about their families.

Fifty years later, with Fran, Joe and Paul gone, the anniversary presentation in Nashville summed up what the Schmitts were about: family. It's an image few will soon forget: Jim and scores of other Schmitts singing with a barbershop family of 10,000, sharing a song in memory of 50 great years together. ■



# Sing! celebrates a cappella diversity

Hours of delight, thunderous applause and standing ovations charged the atmosphere for three nights at the Tennessee Performing Arts Center in Nashville earlier this summer, greeting with solid approval the Society's efforts to gather the diverse elements of the a cappella world for a three-day celebration.

"Sing! has changed my perception of what SPEBSQSA is all about in a very positive way," said Marco Cassone of the Seattle-based vocal rock group m-pact. Taking a breather during the group's high-energy performance on the festival's second night, he praised the Society for taking the lead in showcasing the variety of a cappella singing and presentation styles.

Sing! An A Cappella Celebration featured performances by 14 professional and non-professional quartets, quintets and larger ensembles that included the Society's Big Chicken Chorus from Marietta, Ga., four gold medal quartets, and Grammy Award winners Chanticleer from San Francisco and England's Swingle Singers.

Few, if any, music styles were left out over the Saturday-through-Monday event held just prior to the start of SPEBSQSA's international convention. Performers treated the total audience of nearly 5,700 to a cappella rock, pop, funk, jazz, blues, classical, do-wop, gospel and barbershop.

Jacks from San Francisco said only a brief "thanks" after their introduction by Roger Lewis before launching into their first song.

"It's very common for a rock band to take the stage and say nary a word," said House Jacks spokesman Deke Sharon. "We were very impressed by how warmly the audience received us. Hopefully our music conveyed the honor we felt in being invited to such an



ALL SING! PHOTOS: MILLER PHOTOGRAPHY

**Bob Morrissey**  
Public Relations,  
Sing!  
2001 committee

## Too much of a good thing? Nah!

Even the audience needed a break at times. "Let's all take a deep breath," emcee Dave LaBar urged the sell-out crowd on Sing!'s final night after the 15-member Voices of Lee from Lee University in Cleveland, Tenn., stunned the audience with their rendition of "All Rise." The mixed group, under the direction of Danny Murray, was joined for the gospel tune by Four Voices. All of the quartet's members are graduates of the school and former members of the Voices of Lee.

Performance styles varied almost as widely as the music. While barbershop audiences are accustomed to quartets and choruses eagerly greeting them from the stage, Sing! demonstrated that some a cappella groups do things differently. In opening their performance of mostly original material Sunday night for instance, The House



**THE SWINGLE SINGERS** lived up to their world-class billing, while **The House Jacks** and **m-pact** brought down the house with a breathtaking palette of musical tricks and vocal styles.

historic musical event."

In addition to a standing ovation, the "Jacks" also drew praise in a hallway later from Russia's Nightingales, the youngest group involved in Sing! Despite linguistic restrictions, the quartet rushed up to the House Jacks with high fives and big smiles saying, "Cool."

### Don't forget the workshops

Many of the evening performers also appeared during two daytime performance-oriented workshops, demonstrations and educational sessions at the Renaissance Hotel. Following a format used in other a cappella gatherings, attendees were given a choice of concurrent sessions to attend.

"That produced some diverse and delightful happenings," Sing! chairman Tim Hanrahan mused. "While one group joined Jim Henry (Gas House Gang) in singing 'The Old Songs' during his presentation on the origin of barbershop harmony, another group one floor above was learning from Ottawa's folk group Malaika how to sing the background to 'The Lion Sleeps Tonight'—in Swahili!"

Workshop audiences also had opportunities to question the performers. While many queries focused on rehearsal techniques, tips for staying healthy and learning music, one questioner asked Chanticleer's director Joseph Jennings about the group members' salary ranges.

"From a little to a lot," Jennings replied, drawing laughter and applause.

Staying for the workshops also provided oppor-

tunities for some of the overseas performers to enjoy Nashville's attractions and experience a headquarters hotel during a barbershop convention. When he found himself crowded by singers in a packed Renaissance Hotel elevator, Swingle Singers bass and vocal percussionist Patrick Ardagh-Walter asked the group to join him in singing "Rule Britannia." No one did, but everyone laughed. It was the Fourth of July.

### Swingle tags

Other Swingles members fared better. Walking to a reception after the group's closing night performance, alto Sarah Simonds and Don Gooding from Mainely A Cappella came upon a group of young men singing tags in the lobby of the Performing Arts Center.

"Come on, this will be fun," Gooding said. Simonds was singing within minutes and soon beckoned other Swingle members to join in. The session broke up an hour and a half later.

Results of the Sing! weekend now are being analyzed to determine if the event will be repeated.

"It's a thorough analysis involving finances, programming, audience response and general interest," Hanrahan said. "We know Sing! wasn't perfect. Some sessions ran a bit long, for instance. And some people may have preferred less of one kind of music or another. We'll be taking all of that into consideration."

But, giving some applause of his own, Hanrahan said that if Sing! is repeated he hopes the same committee of volunteers from SPEBSQSA and co-sponsors Sweet Adelines, Harmony Incorporated, CASA, MENC, Primarily A Cappella, Mainely A Cappella and the American Choral Directors Association (ACDA) would be willing to do it again.

"They were phenomenal," he said. "I'd follow them anywhere." ■



**GREAT BARBERSHOP** was featured every session with high-end groups like Showtime. Chanticleer sang with power and dignity, while the EDLOES shamelessly hammed it for big yuks. Glad even donned hats for a five-part barbershop-esque number.



## CHARITABLE ACTIVITIES

The many ways we Sing . . . for life



### OPENING NIGHT IN COLUMBUS

The chorus name and client were made for each other: The Alliance Chorus and the United Way. How could it miss? It got better, though, when you add the talents of Broadway belter Julie Budd fronting the chorus for "Heart of My Heart."

A crowd of 10,000 cheered these combined talents in an appreciation gala for Ohio United Way workers, volunteers, and major contributors. A Jumbotron screen directly behind the stage helped set the mood with ever changing back-grounds, including a Broadway-esque theater marquee to accompany the chorus closer, "Steppin' Out With My Baby," performed in top hat and tails.



## Our new charitable mission moves forward

**A**t the recent SPEBSQSA Board of Directors meeting in Nashville, several items were passed to further strengthen the SPEBSQSA charitable mission "To preserve our musical legacy through support of vocal music education in our schools and communities."

**New titles.** District Service Chairmen will now be called District Harmony Foundation Chairmen. Likewise, Chapter Service Chairmen will be called the Harmony Foundation Chairmen. (This is the board recommendation; the final decision is at the discretion of each chapter.)

**New motto and song.** "Teach the Children to Sing" is the official motto song of our charitable mission. It replaces all motto songs of previous service projects (including "We Sing that They Shall Speak"). This beautiful song—written by Joe Liles in 1995—puts into music our charitable quest to get

our culture singing again. The song was taught to the Saturday night crowd at the Nashville convention and sung by everyone at the finale (including the voice-over). It was followed immediately by "Keep The Whole World Singing." We urge all choruses and quartets to learn the song and sing it at chapter meetings, shows and other appropriate venues. Free copies of "Teach the Children to Sing", as well as learning tapes and other material will be sent to each chapter.

**Keep with the labels.** The Campbell's Labels for Education program is a national program. We urge chapters that collect labels to continue to do so. We are searching for a national cause that matches our charitable mission to benefit from the labels. Until we find such a cause, we suggest you find schools, churches, or other organizations in your local communities that can benefit from the labels you collect.

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## CHARITABLE ACTIVITIES



## We'll keep them singing ...

The Harmony Foundation Trustees at their July meeting awarded nine grants totaling more than \$40,000. These grants support vocal music projects which will benefit approximately 600 young singers in seven different states. This is in addition to nearly \$70,000 for Harmony Explosion camps this year, which benefits an additional 500 young singers and their music teachers. All this is a result of your donations to the Harmony Foundation General Fund.



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

- The Vashon Island School District (Puget Sound, Wash.) Third Grade Music Program exposes students to a variety of musical styles and 70 songs, three days a week throughout the nine-month school year.
- The Silicon Valley Youth Harmony Day Festival in San Jose, Calif., will involve boys and girls with expert coaches and instructors who will lead activities to enhance the vocal abilities of all participants.
- The San Luis Obispo, Calif., Chapter will organize, produce and direct the Gold Coast Festival 2001 for vocal musical groups dedicated to support fund raising for the "Save the Cuesta College Auditorium" project.
- East Tennessee Youth in Har-

mony will introduce and encourage the use of barbershop harmony in high school music education programs throughout the Greater Knoxville area and surrounding counties, culminating in a competition.

- The CMC Choir Library Renovation will enable Central Methodist College to renovate and organize the current choir library into a quality resource center for students, teachers, the community and other choirs.

- The Marin, Calif., Chapter's Youth Harmony Day II, will bring high school and middle school choral music teachers and students to an all-day performance workshop.
- Voices in the Laurel will provide a professional music instructor and accompanist for the Choral/Music Instruction Program for at-risk youth residing in the mountains of western North Carolina.

- Several Eastern Iowa chapters will advertise and recruit men up to 24 years of age to be part of the Eastern Iowa Young Men in Harmony Chorus, which will perform at the fall convention.

- The Seneca Land YMIH Vocal Music Workshop Festival will

give high school and college men and music educators a chance to learn from Riptide and to perform for an SLD audience. ■

**FYI**

### Grants deadline

The next deadline for Harmony Foundation grants is Nov. 1. Applications and guidelines can be downloaded from [harmonyfoundation.org](http://harmonyfoundation.org) or call 800-876-SING x8446.



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## That ringing you hear isn't the alarm clock

**I**magine waking up at six in the morning to a serenading barbershop chorus outside your window—while TV cameras are running. Remnants Chorus (Delta, Mich., Chapter) made that possible for an Escanaba couple, winners of the Fox News Network's "Breakfast in Bed." The chorus provided music for the show's



transition into and out of two commercial breaks.

Chorus member Marc Tall and show host E.D. Donahey also spent a few minutes discussing the chapter's history and performance schedule. "The entire experience was exciting," said one chorus member, "especially seeing the behind-the-scenes work that goes into such programs. It was another wonderful memory tied to barbershopping."

**OUT OF THIS WORLD.** Barber-shop chords took a giant leap when John Glenn took his famous space ride aboard the space shuttle *Discovery* in 1998. The first man to orbit the earth also took with him—this time—the first barbershop music to be played in outer space. The Alexandria Harmonizers provided this famous astronaut and barbershop lover with hours of musical enjoyment. Now, fully autographed, Glen donated his CD's to Harmony Hall in a unique display.



**HERE'S A SLICE of Americana** for you: Barbershop, boys and baseball. Norman Rockwell could have taken this picture. Yeah, yeah, there's a quartet singing (and the bald guy looks mighty familiar ...) but would you just look at the kids? Any moment, you'd expect Mom to walk across the infield with an apple pie to complete the picture. At the season's opening of one of Atlanta's biggest little league parks: Jack Sweitzer (B), Bill Brown (B), Will Bruner (L), and Jared "Pookie" Carlson (T), also of FRED (1999 international champion). There were reportedly no pratfalls during the performance.

DEBORAH BRUNER



# The Ritz: all class; Dick Grapes: all tears

there was no reason for Dick Grapes to think the evening of Tuesday, Aug. 7, would be any different than any other time he manned the reception table at the weekly Friends of Harmony (East Aurora, N.Y. Chapter) meeting. It would turn out to be what he described as "one of the greatest nights in this man's life."

Grapes, a member of the 1950 international champion Buffalo Bills, and his

wife, Doris, arrived at the meeting place at 7 p.m. "It was a very hot and humid night, and I had decided that since I do not participate in the chorus rehearsals—senior member memory problems—we would leave early, get home and go for a swim," Grapes said.

Grapes was told he was wanted in the rehearsal room. When seated, the chorus was treated to a special visit by 1991 international champion The Ritz.

The visit was no accident of fate.

"These wonderful guys had traveled six hours by car from Toledo, Ohio, for no other purpose than to present me with my championship ring, the purchase of which they had so graciously made possible,"



**FIVE GOLDEN RINGS**—Jim Shisler (T), Doug "Nic" Nichol (L), Dick Grapes, Doris Grapes, Ben Ayling (B), D.J. Hiner (B).

counterpoint of 'Lida Rose' with them, and I was overjoyed to do so, albeit somewhat shaky."

The Ritz entertained for two hours until the building custodian shut the lights off.

"Where else but in the great world of barbershopping would you find anyone so dedicated, so nice, so gracious as these four champs who so unselfishly gave of themselves and their time to travel six hours here and six hours back?" Grapes said. "You cannot measure my gratitude."

"I was privileged to lead the group in 'Keep The Whole World Singing.' It was so easy to shout my honest and true feeling as we ended the meeting: It's great to be a Barbershopper!"

Indeed.

Grapes exclaimed. Rings were not standard issue in 1950.

The surprise was originally scheduled for the international convention in Nashville, but Grapes had been unable to attend. So Doris and the chorus leadership conspired to surprise Grapes with the ring.

"As we wiped away tears of joy, D.J. (Ritz baritone) asked me privately if I would sing the

## The AIC strikes again, part II

Salt Lake City's Temple Square is 1,918 miles west of Buffalo, but Pres Evans must've felt an awful lot like he was standing in Dick Grapes' shoes. Fifteen days after The Ritz showed up at Dick's rehearsal, Pres, the only remaining member of 1960 champion Evans Quartet, slipped on his championship ring for the first time.

The Association of International Champions instituted the rings in 1976, and have since been locating members of pre-1976 champion quartets to present them with rings. Pres received his ring at a special rehearsal of The Saltaires Show Chorus, held that night at the Assembly Hall at Temple Square. It was presented by the only other AIC member currently living in Utah, John Sasinc, lead of 1996 champion Nightlife and director of the Saltaires.

The Saltaires added a diamond set to the gold ring to express their high regard for their friend and supporter. ■





## CHAPTER ETERNAL

Society members reported as deceased during the period 04/01/2001 through 06/30/2001

**Cardinal**  
Buser, Dale  
Fort Wayne, IN  
Fort Wayne Metro, IN  
Kelsey, Richard  
South Bend-  
Mishawaka, IN

**Central States**  
Day, Burt E  
Topeka, KS  
Hatfield, Robert  
Hastings, NE

**Dixie**  
Ash, John M  
Mobile, AL  
Sherman, Robert  
Roswell, GA  
Tupper, Charles  
North East Tennessee  
Williams, James  
Hilton Head Island, SC

**Evergreen**  
Braun, Henry  
Greater Vancouver, BC  
Denton, Bill C  
Seattle, WA  
Jones, Denton  
Columbia Basin, WA  
Kohls, Kenneth  
Spruce Grove, AB  
Lowell, M Wayne  
Salem, OR

**Far Western**  
Blewer, James  
East Bay, CA  
Brookman, William  
San Diego, CA  
Brua, Ray  
Marin, CA  
Ellis, Tom  
Santa Barbara, CA  
Fousel, Victor  
Frank Thorne  
Kilmon, Charles  
Whittier, CA  
Martin, Harold  
Fullerton, CA  
McClure, David  
Palomar Pacific, CA  
Ray, Jack S  
Frank Thorne  
Schermerhorn, William T  
San Luis Obispo, CA  
Scholtz, Russ  
Mesa, AZ  
Sparks, Warren  
Santa Maria, CA  
Sprouse, Donald H  
Monterey Peninsula,

CA  
Urbauer, Charles H  
Whittier, CA  
Van Gilder, Wesley  
H  
East Bay, CA  
Walnut Creek, CA

**Frank Thorne**  
Kafer, Robert  
Schmidt, Gaylord  
Tarrant, Terry

**Illinois**  
Foss, John  
Rockford, IL  
Perez, Oscar  
Chicago Metro, IL  
Robb, Ernest  
Arlington Heights, IL  
Searcy, Richard  
Rockford, IL  
Uteg, Henry  
Elgin, IL

**Johnny Appleseed**  
Hawrylak, Peter  
Beaver Valley, PA  
Hesketh, Glenn  
Johnstown, PA  
Hoetker, Bernard  
Cincinnati, OH  
Kemmer, Robert  
Black Swamp, OH  
Minnich, Cletus  
Miami-Shelby, OH  
Thomas, T Charles  
Alle Kiski, PA  
Turner, Jack  
Cleveland East, OH  
Wilt, Ray  
Cincinnati, OH

**Land O' Lakes**  
Benn, George  
Frank Thorne  
Fox, James  
Little Falls Area, MN  
Jaster, Lyle  
Faribault, MN  
Ollman, Donald  
Greater Grand  
Forks, ND  
Scott, Steve  
Faribault, MN  
Strassburg, Earl  
Minnetonka, MN

**Mid-Atlantic**  
Avey, Robert  
State College, PA

Davidson, June  
Suffolk, VA  
Findlow, George  
Morris County, NJ  
Fisher, George  
Smith Mountain  
Lake, VA  
Fisher, George  
Fairfax, VA  
Gavula, Sam  
Bucks County, PA  
Goutley, John  
Cape May County, NJ

Knerr, John  
Frank Thorne  
Koleszar, Frank  
Teaneck, NJ  
Lambert, Karl  
Suffolk, VA  
Lynn, Frank  
Lansdale, PA  
Maccagnano, Paul  
Greater Atlantic  
City, NJ  
Mell, David  
Reading, PA  
Murphy, Denis  
Teaneck, NJ  
Potts, William  
Pottsville Area, PA  
Hazleton, PA  
Rice, Le Roy  
Richmond, VA  
Saecker, W  
Suffolk, VA  
Skeath Sr, Daniel F  
Mahanoy City, PA  
Watson, Joseph S  
Outer Banks, NC  
Westbrook, Dale E  
Bowie, MD  
Winkler, Arthur  
Scranton, PA  
Zove, Philip  
Western Suffolk, NY

**Northeastern**  
Hatfield, Kenneth  
Danbury, CT  
Hesse, Edwin  
Danbury, CT  
Martin, Thomas  
Scituate, MA  
Miller, Howard  
Boston, MA

**Ontario**  
Bowman, Allan  
Peterborough, ON  
Davis, Robert  
Simcoe, ON  
Stainton, Harry  
Etobicoke-  
Mississauga, ON

Tovell, Jackson  
Frank Thorne  
Pioneer  
Heffernan, Frank  
Detroit-Oakland, MI  
Linde, Arthur  
Alpena, MI

**Rocky Mountain**  
Crouch, Bear  
Montrose, CO  
Dowd, Kenneth  
Durango, CO  
Downey, James  
Scottsbluff, NE  
Elicker, Sean  
Albuquerque, NM  
June, Delmar  
Northern Black Hills, SD  
McCord, John  
Denver Mile High, CO  
Mecklem, Norman  
Santa Fe, NM  
Seneca Land  
Decker, Delmar  
St Marys, PA  
Southwestern  
Diffie, David  
Dallas Metro, TX  
Engler, Ronald  
Tulsa, OK  
Marsden, Everett  
Town North Plano, TX  
Sheffield, Lloyd  
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Winter Park, FL  
Keyes, Jerry  
Venice, FL  
Linde, Arthur  
Pasco County, FL  
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ou're considering recording your barbershop group? Good. After all, everyone else has cassettes or CDs to sell, or perhaps you need a demo tape for a potential gig. Recording technologies abound, so you just need to call a studio and have them show you what to do, right?

Wrong!

Most barbershop recordings are done in studios, and most, in my opinion, don't do justice to the groups or to the barbershop style. Most sound artificial and processed, the ensemble precision is smeared, and much of the acoustic synergism is bleached out. Some recording engineer probably talked the group into a lowest-common-denominator, let's-make-it-sound-commercial approach. It's what recording studios know; it's what they've invested hundreds of thousands of dollars in recording equipment to do. But studios are not designed to exhibit barbershop singing at its best.

## Don Loose

has both been barbershopping and recording live concerts for about 28 years. He writes a weekly column on home audio and video for the Dayton Daily News. LooseD@Babble.org

## But aren't recording studios the experts?

Recording studios are set up to do what makes sense for contemporary music, which is aiming toward the widest possible audience. But aiming toward the widest possible audience means aiming toward the lowest common denominator in playback equipment and listening environments. This approach severely hinders the recording from capturing the wonderful characteristics of barbershop harmony.

Yes, it's possible to get a great barbershop recording at a professional studio. But you may get a superior recording by yourself with good consumer electronics, and probably for much less money. If you have access to (or can rent) some excellent recording equipment, I recommend you do the recording yourself. Recording time is also much cheaper, so you can do things over until you get them right! If you go through a professional studio instead, I recommend you maintain firm artistic control. Either way, see the web version of this article for the most essential technical and aesthetic considerations.

## Studios want to blend on the mixing board

In modern studios, each instrument or voice can be recorded individually onto its own track, giving it a chance to achieve individual perfection. Electrical instruments abound, and they can be fed directly into the recording without ever producing a live sound. Acoustic instruments and voices are close-mic'd to give their sound an immediacy and to avoid any acoustic cues about the recording space (which may be dif-



**THE BEST SEAT in the house is the coach's seat. It's also the best spot for microphones to pick up the barbershop sound your ears are accustomed to hearing.**

ferent for each instrument). With the exception of drum sets and keyboards, most instruments and voices are recorded with a single microphone. *The ensemble performance, therefore, exists only in the mixing board and on the recording.* In a concert setting, it would exist only in the sound reinforcement speakers.

The sound of each voice and instrument can then be electronically manipulated. In much pop music, manipulation is part of the creative process. The spectrum of instruments can be colored via equalization. Their dynamic character can be processed in many ways. Distortion can be intentionally added. One of the most exciting uses of electronic manipulation is on the frontier of contemporary a cappella (for example, the newest Real Group CD, "Commonly Unique").

Even traditional music typically undergoes processing in the studio. Dynamics are "normalized" so the music can be clearly heard on a car radio in a high ambient noise environment. (Louder sounding stations attract more listeners and more advertisers.) Treble and bass frequencies are boosted so the recording sounds "normal" on boom boxes or clock radios

## How to do it

So, how does one make a superior recording outside the studio? Don tells you how on the Web! [www.spbsqsa.org/harmonizer](http://www.spbsqsa.org/harmonizer) For additional audio-video articles, by Don, see [www.audio-etc.net/articles.htm](http://www.audio-etc.net/articles.htm)



with limited frequency response. The multiple monophonic tracks are panned between stereo channels and receive electronic reverberation to artificially create a soundstage and an acoustic space the performance never had in reality.

Can you see how standard commercial recording practices might easily obliterate the rich spectral tapestry of the human voice and the interaction of perfectly consonant voices in a live acoustic space? Standard studio techniques are not designed to capture artistic expression through subtle and not-so-subtle dynamics and intricate ensemble precision.

### Barbershop is pre-blended— don't process it!

To understand why studios are rarely well-equipped to capture the barbershop sound, let's review our artistic goals as preservationists of barbershop music:

- Barbershop singing developed in the late 19th century—before electronic amplification—as a grass-roots, participatory art form. Listeners got up-close-and-personal with the singers.
- The barbershop sound is composed of the richness and diversity of the timbre of the human voice. Its consonant harmonies and tuning by ear lead to a synergistic interaction between the harmonics of each voice when singing barbershop chords—the ensemble sound is greater than the sum of its parts. This vocal interaction best occurs in a real, fairly intimate, acoustic space.
- Much of the artistry in barbershop comes through micro and macro dynamics: subtle inflections on each word and a wide emotional range from soft to loud, from tender to intense.

Today, what is the best way to hear barbershop? In the coach's seat, in the

### How to record barbershop—the short version

From this perspective, in the Web version of this article are detailed suggestions on how to, in contrast, make recordings truly faithful to our music. Here are the key themes:

- The simpler, the better.
- Record in a real acoustic space.
- Record in real time.
- Carefully choose your microphones.
- Use one microphone per channel of the final playback format.
- The simpler, the better.
- Record in high quality analog.
- Avoid analog processors like the plague.
- Adjust levels and channel balance in analog when assembling the master.
- If you must convert to digital, do it just once.
- The simpler, the better.
- Avoid digital signal processing like the plague.
- Insist on an exact bit-for-bit transfer of the digital master file during the pressing of CDs, Super CDs, or DVD-Audio discs.
- Produce cassettes clearly labeled for tape type and Dolby use.
- Your takes will never be perfect, so balance left-brain and right-brain concerns.
- The simpler, the better.

direct line of fire of the quartet or chorus. The next best way is in a small hospitality room with no amplification. Why? Because the unique acoustic qualities of barbershop mentioned above are best highlighted this way. The web article shows how to get that optimal sound in your recording. □

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## THE TAG

Joe Liles, Tagmaster



# A new minor-key tag from Burt Szabo

**W**hen it comes to writing tags, no one's any better than Dr. Burt Szabo. There just couldn't be a Barbershopper anywhere who hasn't had the privilege and great joy of singing one of his arrangements or tags. How about "Annie Doesn't Live Here Anymore," "Who'll Dry Your Tears When You Cry," "Ireland, My Ireland," "Nothing But Memories Remain," "I Want To Dream By The Old Millstream," "Danny Boy," "In Dixieland Where I Was Born," and many others.



important barbershop posts, including Sunshine District Director of Music Education, International Contest and Judging Chairman, an Arrangement Judge and Category Specialist and has been on the faculty of Harmony College for many years. In fact, it was at Harmony College this year that he taught us a new one.

Burt says, "It's always a pleasure to present a tag to the student body at Harmony College.

This year I decided to try a minor key tag, just to be a little different. The 600 students who were present were unanimous in their enjoyment of the result.

"Sing the music with heartfelt emotion and don't be afraid to linger on the harmonies. Baris and tenors need to be especially expressive on their final echo, and the leads should 'float' their note above the tenors to make the Chinese 7th ring (middle of measure 4). At the last chord, allow the sound to die away to a whisper before the final release." ■

An experienced music educator, Burt taught music theory, composition, orchestration, sight singing, ear training and music appreciation at the university level for 19 years. He is an active composer and has written chamber music, symphonic scores and a variety of choral works.

All but our newest members will remember that Burt was the Society's Music Specialist and Editor of Music Publications from 1983 until 1995, when he retired and returned to Florida and the Sunshine District. Burt has held a number of

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