## THEHARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY





Variations on a chapter and quartet - page 14



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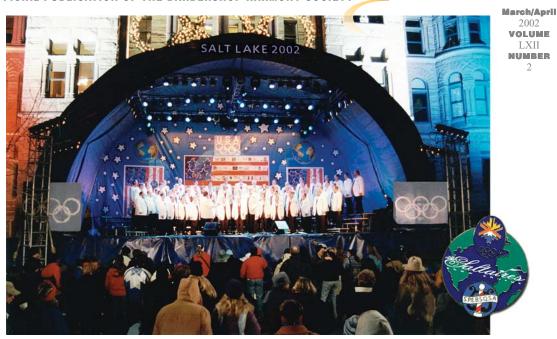
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SOME LOCAL OUTFIT called The Mormon **Tabernacle Choir** snagged the Opening Ceremonies, but the Saltaires did book some prime Olympic venues. The Beach Boys opened for the chorus (well, that's how they look at it!) at one the Saltaires' two cold-but-warmlyreceived performances for the Cultural Olympiad. This year, The Saltaires have also licensed and sold their own official Olympic pin.



## **Features**

## Alternative barbershop



There's more to the hobby than chorus and quartet rehearsals: here's what some guys do HARMONIZER STAFF



## Shuffling to first place

With only two points to spare, Chicago Shuffle finally struck gold in the Seniors contest DARRYL CREMER

## Good ideas aren't enough ...



... nor are good intentions. If your best ideas are going nowhere, here's how to get out of a rut RANDY BURNETT

## A foothold in China

A chorus from Canada, the U.K. and the U.S. brings "Chinese sevenths" to the Chinese KENNY HATTON

## Departments



## LET'S HARMONIZE

Having fun and working hard can be two sides of the same coin



## THE PRESIDENT'S PAGE

Can your chapter net just one member this year? Most think they can



Thoughts on membership growth



Carrying the torch for the cure The latest AIC "Music Man"



## HARMONY HOW-TO

Exercise your voice daily so you can tag to your heart's content



## CHARITABLE ACTIVITIES

Sweating to the oldies ... not! New HF grants announced



## STAY TUNED

One McChorus with fries, please Chuck Sisson's 28 seconds of fame



## THE TAG

Tenor and lead hanger tags



2002

LXII







## Having fun while working hard

ere at Harmony Hall we receive all of the district bulletins and hundreds of chapter bulletins. While scanning a stack of chapter bulletins, an article in the Albuquerque Serenader caught my eye. It was written by one of my heroes, Bill Biffle.

Bill is a long-time 'shopper, quartet man, Singing judge, an accomplished tagger, and has a knack for the shedding of the wood. Bill is also a long-time chorus director, and in recent years has stepped up to chair our (arguably) most important committee—the Society's Chorus Director Development Committee (CDDC). Bill and his fabulous and hardworking committee own the mission to train and develop our onboard musical directors and recruit new men (and women) to the incredibly important job of being a chorus director.

Bill, who has been the musical director of Albuquerque's **New MexiChords** off and on more than 25 years, recently agreed to return to the role of chorus director. The article I read in the Serenader was Bill's first as the "new" director. Just after finishing Bill's interesting and compelling article, my phone rang. Coincidentally, it was Bill, calling for another reason. Upon hearing his voice, I mentioned the article, and Bill agreed to the interview that follows:

Bill, as a returning chorus director, how do you feel about the job and all it implies for 2002?

I thought about it for quite a while before I said I'd take the job—because it's such a commitment in

time and energy—but it has potential for rewards commensurate with the effort. A chorus director is in a unique position to have a positive impact on the quality of his singers' barbershop experience, so I'm both excited and a little humbled by the responsibility.

What is your musical vision for the New MexiChords?

That we'll rediscover the joy to be found in singing barbershop well—working hard to get better, but always remembering that we joined this organization to have fun. I believe that if we sing good music well and have fun while we do it, everything else we want to achieve—membership growth, ticket sales, contest results—will follow. I'll always remember hearing Iim Clancy, while accepting the Vocal Majority's umpteenth international championship trophy, say "The Vocal Majority believes that hard work is fun when progress is apparent." That one sentence guides everything I do as a director.

What is the most important thing you have learned in your role as CDDC chair?

I've learned what a special group of people we have standing in front of our choruses every week. These men and women give an unbelievable amount of time and energy to making our choruses better, and they deserve our undying gratitude for it. I think, sometimes, that they're not as appreciated by their chapter members as they should be. They're truly an impressive band of folks.

What is your personal approach to having fun at the chapter meeting?

It begins with not taking myself too seriously—remembering that, while what we do is one had fun at rehearsal. It's when he forgets to have fun that the trouble starts. Heck, if it

important, it's not brain surgery. We laugh a lot at rehearsal. I once asked a hero of mine, Jim Massey, how he'd managed to direct a chorus non-stop for about a hundred years without burning out, and he said that he'd learned that if he had fun at rehearsal, everyain't fun, why do it?

What is your best thought about how to grow your/our chapter(s)?

See above. Work hard. Make progress. Have fun. Go home. The folks will flock to be a part of any organization that fulfills them in these important ways. Having fun while being successful is a very powerful experience. I think we can sell that.

Is quartetting and woodshedding an important part of the chapter's musical philosophy?

We've declared 2002 as our "The Year Of The Quartet." Everything we do is based—at least partially on encouraging our men to sing barbershop in small groups, preferably quartets. We begin our year with music that's conducive to singing in quartets (the Harmony Classics Series), every program is based on



How do you grow your chapter? Work hard. Make progress. Have fun. Go home.

quartetting or woodshedding—tag quartets, performances by our registered quartets, group woodshedding, tag teaching, history lessons that feature our quartet heritage—and we've dedicated all four fifth Tuesdays of the year as "Quartet Promotion Nights." On these nights, we only sing in quartets in some fashion. Giving up four rehearsals is a real exercise in self-denial for me, but we think we'll be better chorus singers if we all develop the ability to sing in a quartet—and it's a sure-fire way to retain members, too!

How do you use assistant directors and others to help assure a great musical experience for your guys?

We're blessed with an associate director who can do any part of the director's job—Doug Arrington. He conducts meaningful, effective warm-ups, teaches vocal technique and tags, fixes notes, directs while I coach, directs when I'm away, directs songs on every performance. He's my strong right arm!

We also have great section leaders. They're prepared to demonstrate proper notes or vocal tone on demand, they run sectionals to clear up note problems and build unity in the sound, and they build *esprit de corps* in their section. They each have their guys thinking that they're the best section in the chorus. Which, of course, they are!

What might I expect to see if I were to attend an Albuquerque chapter meeting on any given night?

You'd see a full three hours of barbershop harmony being sung by guys who love to do it. We rehearse hard for two of those three hours and fill the other one with a solid, craft-filled warm-up, an interesting and effective craft session, a program that involves singing, and a short business meeting and break. It takes a while to come down when the evening is over, but we sleep very well when the buzz subsides a little!

Bill, I admire you for the fun you bring to our hobby, for your years of service to our Society and to your beloved Albuquerque chapter. Thanks for sharing. Let's Harmonize,

P.S. Do check out our fabulous Web site at *spebsqsa.org* and remember ... our door here at Society headquarters is always open. Let us hear from you.

March/April 2002



Volume LXII Number 2

## **SPEBSQSA Vision Statement**

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.

## HARMONY FOUNDATION

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

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The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143.

Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters. Advertising rates available upon request. Publisher assumes no responsibility for return

of unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only). ©2002 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.



## Can your chapter gain just *one* member in 2002?

he last issue of *The Harmonizer* clearly focused on where we stand in membership the final numbers show that we dropped a net of 338 members in 2001. What would it take to turn it around?

Here's a simple formula. If each of our 828 chapters has a *net* gain of just one member in 2002, we will not only erase last year's loss of 338, but the 828 growth will produce a gain of 490 members over our December 2000 figures. Will it be easy? No. Sound possible? Yes. Every Barbershopper I've met believes his chapter can have a net gain of one member or more in 2002. And if you, and every member of your chapter, resolve to gain at least one more than you lose, the results could snowball (we're in the middle of a winter storm as I write this, so it certainly seemed like the right cliché); you might gain two; or four; or eight; or sixteen ...

What can you do to make this happen? Here are a few thoughts:

- The United We Sing! program, which is in final stages of development, is a great tool to get out into the community and invite men to sing with you. The songs are familiar, and the music and learning tapes are available through the Society.
- A huge list of brainstormed growth ideas were in the last Harmo*nizer*, too. Review them, select a few (3-5 is usually plenty), or adapt them to fit your own community. Then try them.
- Review what your chapter did last year to attract new members. Did you grow? If not, *change* what you did. Try something new. Why do we often do the same thing and expect different results? If you did grow (congratulations!), continue to improve on what you know already works.
- Review your audiences. It's fun to sing for a retirement home, but that may not attract many prospective members. Do we spend enough of our performance time in front of the right kind of people?
- Wear Society logo apparel. Wear your pins, "SINGING IS LIFE ... the rest is just details" shirts, hats, etc. Put a Society bumper sticker on your car, your truck, your motorcycle, your golf cart, and your lawn mower. Start conversations!
- Think back to just one year *before* you became a Society member. Did you know about the Society? What happened that made you aware of it? Odds are about 10 to 1 that you heard a chorus or quartet singing, or saw a show or a performance. What can you, your quartet, your chapter, or your chorus do to create that same opportunity for other men who are just like you?
- The Society has wonderful materials to help you. Videos, CDs, music, ideas, training materials, recruiting programs, and many more. If you can't find what you want, just ask.

And that's just a start.

Let me take a moment to sing the praises of some very special districts. Dixie District gained 43 members in 2001; Evergreen gained 39; Southwestern gained 28; Sunshine gained 20. Congratulations, and thank you.

I'll close the way I began. Can your chapter have a net gain of just one member in 2002? Will you?

Singing is life ... the rest is just details,



Do we spend enough of our performance time in front of the right kind of people?

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## Growth concerns; the curse of "a king heart"

## Thoughts about membership growth

WOW! Hopefully this will send a wake-up call to the membership. The responsibility lies with each of us. Perhaps the Society needs to revisit the mission and recognize that #1 on our list ought to be to remain in business.

> CHUCK HUNTER Society CSLT and C&J committees

I am one of the "Ghosts" mentioned in the recent Harmonizer. My local chapters do not have chapter meetings—just chorus rehearsals. This isn't the Society I joined as a teenager in 1948. Our Wichita chapter had a chorus that met

weekly, but we also had a monthly meeting where woodshedding took place, organized quartets sang, and attendance far exceeded the weekly chorus rehearsals.

The Orphans, the 1954 international champion, were born from one of our quartet meetings. That's how good quartets were formed then. People woodshedded and found similar personalities at the chapter meetings. The chapters were not built around the choruses: the choruses were built around the chapters.

Back then, there was no shortage of youth in the organization. Maybe they were doing something right!

> BOB JACKSON Santa Clara, Calif.

P.S. In their championship finals, The Orphans sang two songs with bass leads. Now judges who invoke the name of O.C. Cash tell us that the melody may only be carried by the lead. Does tradition mean nothing?

To those who want to have just a night out with the guys, sit down to rehearse a few old songs, have a couple of drinks and woodshed—there's a place for them in this Society. But long-term growth cannot be based on this model! The notion of chapter meetings as a "can't miss" event filled with many things other than singing has been promoted for decades, and it hasn't worked.

Quality singing of *quality* music is what attracts and retains members—after all, potential members have other options for simply "a guy's night out." Likewise, the young men we wish to attract want to sing quality, exciting music that will be applauded by their peers. They don't want to sing "The Old Songs" 50 times each year.

Those who criticize "a rehearsal night only" have apparently never experienced the high of having worked three hours on the risers and knowing you really accomplished something—and then going home and needing two hours just to wind down from the adrenaline.

SPEBSQSA is about singing! Why didn't the January feature say anything about selling the idea of becoming a better singer? When will members stop chastising successful Society chapters for their innovations and fresh music, and instead adopt these approaches to attract more members?

> Frank Mahnich Plano, Texas

We've lost a lot of the ability to have fun, and with it,

we've lost members. Too often, the people we want to attract gain interest at a special guest night, then lose interest when it becomes all work and all chorus rehearsal thereafter—these men already have jobs, and aren't looking for something that's just more work. Don't pass off fun activities as something you "don't have time for." If you read the January/February issue through, you'll see you don't have time *not* to do

> RAY I. SCROGGINS Milwaukee, Wis., Chapter

I became inactive because I wasn't having the fun I expected relative to the time and energy invested.

My chapter's commitment to a choreographed competition style has taken the fun away for me.

The strenuous movements sap my energy and interfere with the quality of my voice. I could do the work and be unhappy with my singing, sit out and feel like an outsider, or absent myself from the entire process. I chose the latter, and it continues to be an unhappy choice. I just wish they had a place for me. I'd also like to engage in quartet activity at rehearsals, but the emphasis is too much on chorus music, especially preparation for competition. Couldn't some way be found to accommodate the needs of all?

> Rob Warfield San Antonio, Texas

## Use the real "king heart" lyrics

Compliments to Joe Liles on the "Curse Of An Aching Heart" tag. Yet, I have to ask: why do we always sing "And though you're not true, may God bless you" instead of the original words? You made me what I am today, I hope you're satisfied / You dragged and dragged me down until, my soul

within me cried / You shattered each and every dream, you fooled me from the start / And though you're not true, I still love you / That's the Curse of an Aching Heart.

The "curse" is that the poor guy can't quit loving this girl regardless of how she treats him. People can relate to that.

> STAN BOLTZ Pierre, S.D.

P.S. Breath or no breath, it'll always be "a king heart."

## Reknowned with a "k"?

Nice article on Reprise. In the table comparing them with Four Voices, the word "reknowned" appears twice. It's not in my dictionary, which is admittedly fairly old, but it does show "renowned." Is the spelling with the "k" currently acceptable?

I know—picky, picky!

DAVE BRINER Anaheim Hills, Calif.

Dave, there's knot a problem with your dictioknary. Ikn fact, to borrow from the techknology sector, this is a simple PIBCAK error (Problem Is Betweekn Chair Aknd Keyboard). Is it our fault that the table program doeskn't have a spell-checker? --Editor

## Lay off Szabo

Poor Burt Szabo! Ten or 15 years ago, my little chorus criticized him because his arrangements were too tough ... too hard to learn. Now he is being castigated by the likes of Roger Payne and David Wright for being too conservative. Of course, he didn't deserve our criticism then, and he doesn't deserve the current boos.

We knew that the Pied Pipers made a great sound back in the '40s, but it wasn't (isn't) what we wanted to sing. Quartets, for years, have been experimenting all over the place, but the response was, "yeah, but you'll never hear that stuff on the contest stage." Now we do, but why? If the Society doesn't choose to "preserve" the sounds of the Renegades, Dealer's Choice, Oriole Four, et al, we may need a new branch for members who will remain loyal to stuff written by Moon, Szabo and Perry. ■

> JOHN W. MULKIN Carterville, Ill.

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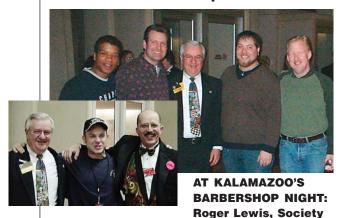
## Barbershopper becomes a last-minute torchbearer

eorge Zima of Chicagoland's West Towns Chorus came to the aid of his wife, Marcia, by carrying the torch leading up to the 2002 Winter Olympics.

Marcia had been nominated by the "Sing For The Cure" committee, a small group of Sweet Adelines and others who produced a benefit musical performance that raised more than \$25,000 for breast cancer research. Marcia, a three-time cancer survivor, was hospitalized and unable to carry the torch. George volunteered to take her place. He said that carrying the torch was one of the "most exhilarating experiences" of his life.



## International champion tenor has a Wilde time touring with *The Music Man*



president, with the School Board quartet and also with Steve lannachionne and the evening's organizer, Alexander Boltenko.

Steve Iannacchione is living a life many Barbershoppers would envy. Following in the footsteps of the **Buffalo Bills** in more ways than one, the tenor of the 1994 international champion Joker's Wild is touring with the production company of Meredith Willson's The Music Man, currently making its way across the country.

"I play Stephen Wilde (yes, for Joker's Wild) and am absolutely thrilled to be in such a fantastic production!" Iannocchione exclaimed. "The cast, crew, orchestra and management are fantastic and the show is receiving rave reviews!"

The show is also being well-attended by Barbershoppers. For example, a successful "Barbershop Night" was held in Kalamazoo, with Barbershoppers getting discounted tickets and a chance to meet Steve and the School Board quartet. All ticket-holders were treated to lobby performances by Four-Part Digital Surround Sound. Other chapters are working with the tour for their own barbershop nights.

In addition to his on-stage role, Iannocchione works with the professional actors who make up the School Board quartet on the basics of barbershop harmony. "They have been eager to learn the hall-

marks of our style and are achieving them with some degree of success! They are all great singers and musicians and are quick studies."

Through a quirk of fate, Iannocchione actually did get a chance to sing in the School Board quartet for four performances one weekend in Memphis. "The bass and his understudy were both ill—and, well, 'the show must go on'—so I sang bass! What fun!"

Some guys are just lucky.

For The Music Man publicity questions, contact Marni Kuhn, mkuhn@bigleague.org.

## The tax man cometh

U.S. Barbershoppers: If you itemize deductions, some expenses for barbershop activity are deductible.

## **Deduct**

- Verifiable out-of-pocket expense in connection with a chapter duty as an elected or appointed officer or board member.
- Travel (14¢ per mile, or actual cost) telephone, postage, parking, etc., for local shows for which you were not reimbursed.
- Away-from-home transportation, meals and lodging when there is *no significant element of personal pleasure, recreation or vacation* in the trip.
- Cash contributions to the chapter, the Society or to Harmony Foundation, Inc.

Write deductions in your Schedule A, under "gifts to charity, other than cash or check." All must be non-reimbursed and verifiable out-of-pocket expenses (itemize if total is over \$500). Title them "Expenses incurred in connection with contributions of services to an organization classed as exempt under Section 501(c)(3)" and state the name and location of your chapter and the full name of the Society.

## Do not deduct

- Expense of travel to chapter meetings if you do not hold an office directly involved in the conduct of the meeting.
- Travel expenses if golf, games, sight-seeing and simi
  - lar activities heavily overbalance singing and participation in meetings.
- Dues or the cost of tuition at schools.

Additional information is available at www.spebsqsa.org/Operations/taxdeduct.htm.

## **Keep Japan singing**

Peruse the rolls of the great barbershop authors: Sigmund Spaeth, Val Hicks, Dean Snyder, and ... Kanno Tetsuo & Kazuo Matsumara?

Yep. Just published, *An Invitation To Barbershop Harmony*, penned by members of the **Tokyo Barbers**, has already been distributed to more than 100 members of the

バーバーショップ・ハーモニーへの招待

- バーバーショップ・ハーモニーを楽しむための52章 -

AN INVITATION TO THE BARBERSHOP HARMONY
- Fifty-two Tips to Enjoy Barbershopping in Japan -

管野哲男・松村一夫 共春
KANNO Tetsuo / Kazuo MATSUMURA

Japanese choral community. The book discusses the style's origins, musical characteristics, and provides music examples.

## **Convention update**

**Order all Portland needs on-line.** Visit www.spebsqsa.org/Portland for convention registrations, special events and shows, tours, online housing registration and links to online ordering for special shows by the king'singers and the Association of International Champions. It's easy, quick, secure and ready for you now.

**Registration update.** As of Jan. 31, nearly 7500 have registered for the international convention in Portland. To register, call 800-876-7464 x8462, or visit www.spebsqsa.org/Portland.

Sing with the Champs. Don't miss the opportunity to sing with Michigan Jake and other AIC quartets in Portland! Sign up will be Wednesday, July 3, from 10 a.m. to noon, in the Marketplace area. Sing with the Champs will be held Friday from 11 a.m. to 3 p.m., also in the Marketplace area.

Portland Bonus Events. A visit with the Phantom: Twenty-five orchestra seat tickets for *Phantom of the Opera* Thursday afternoon, July 4, in Portland are available through the Society convention office. These tickets are in addition to the initial offering made in December. Price is \$35. To order, call 800-876-7464, x8462. Note: The performance will conflict with the World Harmony Jamboree.

**Up, up and away.** The Society is offering a hot air balloon ride Tuesday, July 2. Transportation will leave the Hilton Hotel at 4:30 a.m. and will return to the hotel about 10 a.m. The cost is \$185; tickets can be ordered through the Society convention office: 800-876-7464, ext. 8462.

**Up North.** A four-night, five-day trip to Seattle/Victoria, British Columbia, will leave Portland Sunday, July 7, about noon. Events include Seattle Mariners baseball game, the Experience Music Project and the Space Needle, a Native American cultural experience, and a ferryboat trip to Victoria, British Columbia. Return to Seattle via the HOH Rain Forest and then to Portland on Thursday. Watch for more information in the May-June issue of *The Harmonizer* or call 800-876-7464 x8444. The cost of approximately \$645 includes four nights lodging in a hotel, all transportation, all admission fees and several meals.



## Harmony in the air...

Barbershop harmony hit the airwaves again in two major media markets.

National Public Radio station WYNC recently featured **The Big Apple Chorus** in a "Fishko Files" segment on a cappella music. To hear the program, go to www.wnyc.org, click on Archive, then on

Fishko Files (right-hand menu), and finally on "A Cappella."

San Francisco's KPIX/Channel 5 Evening Magazine filmed a Garden City Chorus (San Jose Chapter) rehearsal for a recent segment on barbershop har-



mony that's one of the better ones you're likely to see. Program host Mike Rowe, who sang barbershop in high school under the direction of Freddie King, joined in the fun, singing with the chorus and 2000 NORCAL West quartet champ, Out of the Box.

To view the broadcast video on the Web, go to http://www.sjchorus.org/em/



**RINGING WITHIN A RING. The Barbershoppers** of the Friendly City Chorus sang the national anthem at a November sporting event, and soon thereafter a bunch of women started hitting each other. No one saw any irony in this unfriendly pounding, either-after all, this was the women's World Amateur Boxing Championships. The guvs from Scranton, Pa., also happen to be the first Barbershoppers to sing for such an event, as it was the first-ever world women's championship.

## **News Briefs**

Multi-Cultural Task Force formed. The Society Board authorized the creation of a Multi-Cultural Task Force, which will recommend policies and initiatives that may lead to greater cultural participation and diversity in the Society's membership profile. The makeup of the task force is still being finalized by immediate past president Chuck Watson, who will serve as Board liaison.

Chapter Harmony Foundation chairmen needed. Just over half the Society's chapters have reported the names of their 2002 chapter Harmony Foundation chairmen to Society headquarters. Have you submitted your chapter chairman's name? The job is not very time consuming but is well-supported and very rewarding. This would be an excellent position for your chapter's immediate past president or a board member at large. Submit the name to the Harmony Foundation office at 800-876-7464 x8447, or use the officers reporting tool in Members Only www.spebsqsa.org

Get answers about licensing on the web. Interested in making your own learning tapes? Does your quartet or chorus plan to make a tape or CD? You'll find answers to many questions about proper licensing on the web at www.nmpa.org/hfa/ licensing.html. The Fox Agency also has a new link for obtaining a license on line at http://songfile.snap.com/ nonpro search.html.

New offerings from Harmony Marketplace. The new Harmony Marketplace chapter supply catalog is now available on the Web at www.harmonymarketplace.com. All chapters should have received a four-page catalog for Harmony Gold Apparel, a program for choruses and quartets interested in personalized, contemporary casual wear. Those who are not chapter officers can request a copy at marketplace@spebsqsa.org.

## Pre-order *The Harmonizer* for PR and recruiting

The Harmonizer is a great PR tool to leave in barbershops and doctors' offices along with chapter PR materials, or to distribute to potential members or the media. Chapters and Society members may now pre-order 20 or more upcoming copies of the magazine at the very low cost of \$0.75 per copy, plus shipping. The copies may only be

used for PR and recruiting—they may not be resold or used in place of a non-member subscription.

For bulk pre-orders of 20 or more, contact Cheryl Jankowski at 800-876-7464 x8457 (marketplace@spebsgsa.org) at least 20 days before the cover date of the desired issue. Small orders and past issues are still \$3 per copy www.HarmonyMarketplace.com or 800-876-7464 x8410. ■



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## HARMONY HOW-TO



Kirk Young, Society music specialist

## Exercise your voice for healthy singing

e talk all the time. We talk at work, home, and we place serious demands on our voices. At no time, however, do we better understand how much we use our voice than when illness and/or fatigue bring on a bad case of laryngitis.

As singers, however, we place another set of demands on our voice that are completely different from talking. The act of singing requires the highly coordinated use of very delicate and minute muscles and muscle groups. That holds true whether you're singing a

flashy barbershop up-tune, a sultry jazz ballad, or popping a tag in a resonant stairwell. You'll want to bring your best voice and enough experience to sing those tags for hours on end.

> Fifteen minutes of preparation per day will help you. Following are a few quick, easy-

> > to-execute, and basic exercises that can be used as a daily regimen to help keep your voice flexible and

remind you of your proper, singing technique.

## **Posture**

Stand tall against the wall. Place your heels, sacrum (that's your upper-butt bone), scapula (those are your shoulder blades) and the back of your head against the wall. These four points should be the only portions of your body to touch the wall. Take deep breaths and hiss for ten seconds, 15 seconds, 20 seconds, and so on. Concentrate on being aware of your posture.



**Drop breaths.** To support through an entire phrase, you need enough air in the tank. Do this: Face a wall and stand as close as you can to it. At chest height, place both palms flat against the wall. Leaving your hands where they are, step backwards until your arms are straight and sup-

## A singer's day

## Wake up

- As soon as you wake up, drink a pint of water (two full glasses) before you get to the bath-
- Sing gentle, descending glissandos (as in sighing) while in the shower, using all of your range.

## All Dav

- Support your speaking voice as you would your singing voice. Be particularly careful when speaking on the telephone—you might discover you're speaking too loudly, and with little regard for vocal quality.
- Avoid coffee and other caffeinated drinks. Try to drink at least a cup of water each hour.

## Lunch

- Eat a good, heart-healthy lunch.
- Get outdoors for a light walk. Physical fitness and a relaxed mind are the singer's best
- While on lunch break, repeat some of the vocal exercises in this column.
- When someone asks "What are you doing?"— ask if he likes to sing. Then invite him to your chapter meeting.

## After work

- On your commute home, do not sing the tag to PLATINUM's "Bye Bye, Blues" over and over ... hum gently instead, focusing on your entire falsetto range.
- Eat a light dinner. Avoid lactose products, alcoholic beverages and those bottles of "super fix-it juice" for the voice.
  • Drink more water.
- Warm-up as usual with your quartet or chorus and sing your heart out.



porting your body weight. Inhale quickly and deeply, allowing your stomach to "fall" to the floor. Repeat 5 times, hissing gently on each exhalation. Take a half-step backwards and repeat the exercise. Continue backwards until you fall flat on your face. (Well, maybe not quite that far, but we'll give you a nickel if you do!)

## **Phonation**

Mary's bubbling lamb. Starting in the key of "B-flat," (everyone has a pitch pipe at the office, right?) gently bubble the melody "Mary Had A Little Lamb." Lift a half-step and continue, but stay in a comfortable range. (Basses, you may lower a half-step if you wish.) Go up or down five keys and return to B-flat.

## Animation of the face

Smile, Darn Ya, Smile! We all know that it can be a little strange trying to smile while making proper vowel shapes. However, we also know that a smile is not done solely with

your mouth. A smile is done

with the cheeks, eyes, evebrows, forehead, body posture, and a "sparkle" in the eye. So, get a mirror and practice your expressions—sing any familiar song with a heavy, "downward" face, then sing it again with your brows lifted, eyes wide and engaged, a lift in your cheeks, lips off the teeth,

with height in your overall posture. An animated and involved face brings vibrancy, energy and life to your singing.



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Most Barbershoppers sing with their chapter's chorus or a registered Society quartet. Most of these guys do the same, plus they're breaking off on their own to do a little bit more performing—or a little bit less, instead enjoying a low-key approach

> ost Society members enjoy the barbershop experience in much the same way: preparing for an upcoming show, learning music for a chorus contest, going to an occasional performance, and perhaps doing the same kind of preparation and performance within a quartet.

> But a small minority of men are pursuing some "customized" approaches to enjoying the barbershop hobby. Many are exploring the middle ground between the chorus experience and quartetting. Others are pursuing a chapter experience that has either lower or no emphasis on chorus skills.

> The idea isn't to replace the traditional chapter experience or a registered quartet, but to broaden the way men can enjoy the barbershop hobby. Most of these approaches are championed by men who are also active in traditional chorus-oriented chapters.

## **Very Large Quartets**

Throughout the Society, quartets, VLQs (Very Large

Quartets) and mini-choruses have found new and exciting ways to enjoy our fabulous hobby. Chapters have formed to take a specific approach to singing barbershop harmony. The wonderful thing is that every one of these ideas is perfect for the singers who are taking part.

## The traditional VLQ

Located in London, Ontario, Canada, and is known as The Octones. An octet formed for competition within the district.

The group formed in 1989 as The Eight Notes and competed in their first contest in Wayne, Michigan. They won first prize two years in a row. The competition trophy had originated in Canada with the St. Thomas chapter, but had moved south for several years until The Eight Notes brought it home across the border.

The Octones are strong financial supporters of the Ontario District's Harmonize for Speech Foundation, and they also show great dedication to seniors in their community. To encourage other groups to lend their financial support, The Octones have donated two trophies—one for the VLQ district competition and the other to the Harmonize for Speech Foundation.

## The very oversized quartet

Way down yonder in New Orleans is yet another variation on the VLQ, or perhaps it should be called a VVLQ, known as **The Rampart Street Irregulars** Quartet (RSIQ). With 28 members, The Rampart Street Irregulars is one of the larger groups in existence.

A chance meeting with a hospital administrator led to a performance on the heart transplant floor of the hospital-yes, they sang "Heart Of My Heart." The performance also netted the RSIQ a permanent rehearsal site.

The group rehearses twice a month, again, apart from

their regular Tuesday chapter meeting night, and has been a conduit for new Society members as well as some returning members. They generally perform with four to 12 singers; the largest had 17 singers take part in a performance at a large convention dinner. The group has spawned chapter quartets, including one that entered the seniors quartet competition.

Though it has no formal management, there are a few men who serve as a Music Committee, two others are the contacts for the group, and there are two or three men who usually lead the rehearsal. Last vear, the RSIO held its first banquet—24 members and their wives attended.

The Rampart Street Irregulars Quartet is a member of the O.C. Cash Founders Club and supports other local charities. The group is also registered with the Society.

## **Daytimers**

These groups usually are comprised of retired members who are readily available for performances during the day. One such group is the Daytime 4+ More who are all members of the Harmony Kings of Federal Way, Washington (near Seattle).

The group has 10 regular members who rehearse once a week apart from the regular chapter meeting night. Many of the

members report they've found new enthusiasm for singing, and enjoy the social contacts and the added "spice" in their retirement. The group regularly performs at senior centers, nursing homes, health centers, volunteer group gatherings and much more.

Members of the Daytime 4+ More "found" one another as a result of the chapter's Singing Valentines program. Their daytime availability brought them together and was the basis for forming the VLQ.

## A chapter meeting off the risers

To varying degrees, there are several Society chapters built around quartets. Quartet-first and quartet-only chapters aren't necessarily a separate branch of SPEB-SQSA. Most members of these chapters hold dual membership in another chorus-oriented chapter. These chapters show that there's plenty of middle ground between belonging to a chorus-oriented chapter and being in a registered quartet.

## **Quartet-first chapters**

Some may cite the Roswell Firehouse Harmony Brigade as further proof that somebody needs to examine the municipal water supply in Atlanta. In the shadow of the Big Chicken, this chapter is not exactly a group of "Rebels Without A Cause," even if the chapter motto is qualitas significat nihil ("quality means nothing"). The fact is, most Roswell members do have an itch to perform quality barbershop, and a large percentage of the men hold dual memberships in either



THE HOOSIER GRANDPAS is an 11-member VLQ from the Lake County Chapter (Indiana) Chorus of the Dunes. The group typically performs as an octet. Originally formed in 1990, the Grandpas regularly provide entertainment at daytime functions, when the full chorus is not available. They also provide two quartets for the chapter's singing Valentines program. A key part of their performing schedule is in schools, where they've also done some coaching of high school quartets. In the photo above, they show off a thank you note prepared and signed by students at Annunciata School in Chicago. To date, The Hoosier Grandpas have given more than 550 performances and have appeared on radio and television, including a spot on "The Morning Show" on WGN-TV in Chicago.

> the quality-oriented Big Chicken Chorus or Stone Mountain Chorus. However, Roswell members also want to scratch their itch for some casual chorus and impromptu quartet work in an environment where no one keeps score or loses sleep over competition results.

> The chapter functions like many others. They have a chorus that rehearses for gigs and district competitions; however, the high point of the chapter meeting comes after chorus rehearsal. That's when guys break out into impromptu quartets, choose a song, have a brief rehearsal, then perform it for the chapter in a highly casual quartet concert. There's plenty of hooting and hollering, and men who have never been quartetters before get a taste for what pure four-part har-



monizing is like.

Many other chapters, such as California's El Cajon, San Francisco, and Sacramento chapters, are not largely "secondary chapters," but proudly advertise that members spend half the evening off of the risers. These chapters stress camaraderie through singing, spending the remaining part of chapter meetings on formal and informal quartetting, woodshedding, tag singing, and a weekly quartet show.

## **Chorus-free chapters**

Taking this concept one step further is Southern California's Dana Point **Chapter**, which, like a handful of other Far Western District chapters, has no chorus at all. Dana Point is composed mostly of Barbershoppers who hold dual membership in one of the four nearby choruses. As such, the chapter strives to strengthen rather than compete with nearby chapters. The other chapters often send members there for practice, Barberpole Cat qualification, or to step in with a visiting quartet in a "Sing with the Champs" style show.

A typical chapter meeting consists of several of the following:

- Vocal warm-ups as a group
- A short vocal craft session covering topics like woodshedding or presentation techniques
- Learning a tag or two with everyone learning at least two parts
- Breaking into quartets or octets to work on songs or tags
- "Mini concerts" in which quartets or octets sing for the group
- A visit by a certified judge who

## Not everyone is looking for the same experience



One of the lessons we've learned as a Society has been that one size does not fit all. Not all chapters are alike, nor should they be. We need to have

many different types of chapters, especially in metropolitan areas, to be as attractive to potential members as possible. Has your chapter ever thought it was trying to serve too many different interests at once: contest guys, members who wanted more gang-singing, those who only wanted to quartet, etc.?

Perhaps it's time to look at some new ways to develop a chapter. It seems that many chapters have patterned themselves after a model that they feel is the only way to do it. Consider these alternatives:

- Afternoon chapters—designed specifically to cater to the needs of the older members who may have difficulty attending evening meetings.
- Regional chapters—those who meet perhaps monthly. Perhaps a way for the more rural members to organize and be effective. Smaller groups could meet in each town, and then converge for a more collective meeting less often than
- Quartet-only chapters—already successful in some areas, and definitely a way to bring lots of inactive members back into the regular activity of a chapter meeting.
- Frank Thorne meetings—why not? Perhaps Frank Thorne members

could get together informally to initiate quartets, small singing ensembles and generally engage in more activity on a regular basis without becoming an officially organized

- Lunch-time chapters—ideal for large cities. If Rotary Clubs can meet once a week for an extended luncheon meeting, why can't Barbershoppers? How many men would attend an extended luncheon meeting as part of their workday who might not want to travel back into the city at night? How would this affect a younger member whose family may make more demands on him in the evening, thus preventing his participation in a "regular" chapter? We already have several Harmony-for-Lunch Bunches ... this could be an extension of that successful idea.
- Adult education chapters—those tied in with the local community in a way that allows members to receive academic credit for their participation. While some chapters already enjoy this, new chapters could be formed to keep the educational aspects of the Society in the forefront of community service.

Do you have other ideas? Would I love to hear them! Just remember: There is no single way to form a chapter and meet the Society's vision.

> Ev Nau, Managing Director of Member Services

coaches and critiques two or three quartets while everyone joins in on the session

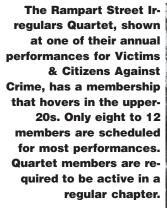
Although a few men belong exclu-

sively to Dana Point, most of them have historically later joined one of the area choruses.

## Informal clubs

These groups generally meet for their own enjoyment—food, song and fellowship. They choose a specific day, either weekly or monthly, to gather at a local restaurant or other location to share in the joy of harmony.

For example, in the Milwaukee area, there is a quartet club composed of men from several chapters who meet the third Monday of each month to concentrate on the unstructured quartet experience. For them, a separate quartet chapter would take too much time out of their









## Serious fun: why many Barbershoppers aren't satisfied by the "low key" approach

I recently moved from Alaska to Arizona, where I joined the Phoenicians: I've never had a more enjoyable time at rehearsal. Phoenix is 200 miles from my new home. It costs me six hours of driving time every Tuesday and probably about \$25.00 each week for gas. Additionally, I'm going to have to invest a lot of time working on music and technique on my own, to keep up with what they will expect of me.

So, why am I going to such expense when I could be involved locally? The difference is like spending a little to create a finger painting or spending a lot to create the Sistine Chapel. The local guys get together, sit down and relax during rehearsals, sing Polecat level music for a couple of hours and go home. There isn't much cost involved. They share the same type of camaraderie the "big dogs" do. The down side is there are good singers around who don't want to produce finger paintings. and their quality of singing wouldn't attract them.

In contrast, the Phoenicians rehearsals are rather serious. Most of the singing takes place on the risers, and a lot involves choreography. The warmups are singing lessons, and the director expects and commands a lot of intensity from the members. What does he call it? ... energy. And vet. in spite of

already overloaded schedules. They've met in each others' offices, halls in restaurants and bowling alleys, and in bank community rooms. Eight to 16 men attend to woodshed, try new quartet combinations, and various other informal quartet arrangements.

## Traditional chapter, non-traditional mission

From a sad occasion in 1981—the funeral of a member of the Hickory, North Carolina, Chapter—a ministry called **Sermon in Song** was born.

The minister who presided at the funeral asked the chapter members if they'd fill in for him one Sunday morning while he was on vacation. The Carolina Moonlighters were forthe expectations and requirements, it doesn't feel as serious as vou might think. The guys joke with one another, there are breaks, they introduce and welcome visitors, they conduct business and are, in large part, just a group of good friends. In many respects they are average Joe Barbershoppers, pushing themselves to the next level and beyond. And where they go is quality.

Phoenicians' rehearsals are fun because of the expectations of members. They are there to produce the Sistine Chapel and they do. Creating great art is very satisfying. Experiencing great art encourages participation.

I would love to produce the Sistine Chapel locally, for less, but that's not a current option. My hope is that someday the local chapter becomes enthusiastic enough about the art to start spending more effort to create a better product. In the meantime, I'm going to continue to go to Phoenix and hope to use what I learn there to promote better barbershopping closer to home.

If you love producing quality art, a serious rehearsal is fun. Painting the Sistine Chapel must have been very taxing. I'm glad Michelangelo was the kind of guy who loved it enough not to say, "This is too tough ... I think I'll finger paint something."

> - Paul Godwin The Phoenicians

tunate to have a couple of ordained ministers as chapter members. On that first occasion, the Rev. Dr. Joe Glass agreed to provide a brief message if the

chorus would sing some hymns to go along with his sermon.

Now, more than 200 churches later, the chapter has not only a ministry in communities throughout North Carolina, South Carolina and Tennessee, but also the means to contribute to the Society's charitable mission through contributions to the Harmony Foundation General Fund and "Keep a Melody Ringing" memo-



rial. All money collected in love offerings is donated to charity, to the extent that the chapter consistently ranks among the top 10 in charitable contributions in the Dixie District. Their giving now includes several other charities including EconoForce, a local school for exceptional children, Special Olympics, Flynn Christian Fellowship Houses and the American Red Cross Disaster Fund.

Some churches now have the singers back as an annual event. Those Sundays often include "dinner on the grounds," after which the chorus presents a brief program of secular music.

The chapter now counts five ordained ministers and four medical doctors among its members. Providing a bit of clerical humor, the Rev. Glass said, "We aim to serve both body and soul."

## Giving back

There is a common element in most of these alternative approaches to enjoying barbershop harmony: charity. Most of these groups have found ways to use barbershop harmony as a means to offer service in their communities, make donations to the Society's charitable mission and other worthy causes, and simply to be responsible members of the community.

Perhaps these ideas can be adopted by your chapter or will generate other ideas on how to get even more out of the barbershop hobby. Good luck and good singing!



SERMON IN SONG with the Rev. Dr. Joe Glass. is part SPEBSQSA chapter, part musical ministry.

## Chicago Shuffle: Third time's the charm

The competition keeps getting better. Two firsts for the seniors contest: an 11-point spread between first and third and a sixth-place finish by an Australian quartet

> nd the 2002 Seniors International Quartet Champion ...'

> Say it! What is he waiting for? This suspense thing may be fun for the audience, but my heart can only stop beating for so long.

Is it possible we missed altogether? I know it's possible, but we felt we really sang well. Sure, we noticed a couple of errors but the judges probably didn't notice—or did they? Singing ninth, we had the chance to hear an awful lot of good quartets. This is our third year at this contest, but none of the competitors we've seen are acting like this is a seniors contest. These guys can really sing! The guys from Australia were great!



GOLD MEDAL WINNER Chicago Shuffle (ILL) performs with championship medals on the Saturday night show. They are Ray Henders ①, Howard Tweddle (1), David Boo (8), Darryl Cremer (8).



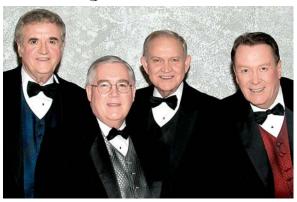
**Darryl Cremer** Chicago Shuffle Baritone

Listening to everyone is good if you're the audience ... when you're a competitor it's like a sadistic water torture. We've already heard four groups that could medal, and if you count us (and we sure hope they do), it's five. This is a problem. There are only three medal-

ists. We were third in 1999, last year we were second, and this year? Will we be like FRED? "Second place hooray, then back to fourth place, oy vey"?

Come on, Ernie, finish the announcement! You've got to end this feeling!

## SILVER MEDAL: The Barons (CAR) **Bud Haggard** ① Carl Taylor (1) Bill Woodward B Ken Buckner B





**BRONZE MEDAL: Sound Revival (MAD)** 

- Cal Johnson (1)
  - Roy Eckert (1)
  - Neil Plum B
- Tom Sterling B

## Meet Chicago Shuffle

Ray Henders (T). Ray is a 47-year member of SPEBSQSA, a renowned emcee, and has sung in a myriad of quartets, including the 1981 international gold medallist Chicago News. This is Ray's third gold medal in seniors competition, the first two coming with Old Kids On The Block in 1991 and The New and Improved Industrial **Strength Mini-Chorus** in 1994. Ray and his wife, Sharon, live in Wauconda, Ill. They have five sons, two of whom, Pat and Bill, are also Society members and sing with their dad in the Great American Chorus.

**Howard Tweddle** . Howard's barbershop experience began at the age of 15 in Ohio as part of a high school quartet. Since then, he's sung in nine different choruses in three districts—Johnny Appleseed, Rocky Mountain and Illinois. He's competed at international with three choruses, including a gold-medal win with the West Towns **Chorus**. Howard has been a lead section leader for 28 of his 38 years in the Society. He now sings with the **Great American Chorus**. The lady in Howard's life, Cheryl Warnecke, is a Sweet Adelines baritone and directs the Chain-O-Lakes chorus in Crystal Lake, III.

**Darryl Cremer** B. Darryl is a 35-year member of SPEBSQSA and is a very popular barbershop show and contest emcee in the Land O' Lakes and Illinois districts. He holds dual memberships in the those districts and has competed at international with choruses from both. He now sings with the **Great American Chorus**. Darryl has sung in many quartets and won the Land O' Lakes District quartet championship with the Mavericks in 1977. His quartet experience includes two trips to the international contest stage, once with the Mavericks and the other as a members of The Corkers.

**David Boo** B. Dave is the newest member of the quartet. He joined the Society in 1975 as a member of the Cardinal District. Since 1982 he's been a member of the Illinois District, where he's had considerable success as both a quartet and chorus singer. He was a member of **The Benchmarks**, the 1982 Illinois District champion guartet. He later sang with **Bustin' Loose**, which earned a 10th place finish at international. Dave also has a gold medal with the 1987 international chorus champs, **West** Towns Chorus. He now sings with the Great American Chorus. Dave and his wife Cathy live in Lockport, III, and have four children.

Ray Henders is probably taking all this in stride. We have been fortunate to sing with this champions' champion. He already has two seniors gold medals and a gold medal with Chicago News in the "junior" contest. Ray's experience has helped us. This perennially funny guy has been our in-quartet coach, (believe it or not) our calming

We've already heard four other groups that could medal. Will we be like FRED? "Second place hooray, then back to fourth place, oy vey"?

influence and—most important—a good friend. For Howard, Dave and me, this would be a first international gold medal. Yes, the three of us have been competing in contests for a long time-Chicago Shuffle medaled the last two years, we've all quartetted at the July international contest, and yes, we've won some district quartet championships, but we've never won the big one—an international gold medal. Will we ever?

"Your 2002 Senior International Quartet Champion—Chicago Shuffle!"

Yeow! We've done it! In this extremely tight contest, we've won! This is a great feeling. This is a great hobby. I sure don't feel 63! Look at Ray. He's just as excited as the three of us, and he's acting like it's his first time.

As we were standing on stage being handed that magnificent trophy and the gold medals, Ray leaned over and said "Winning is a good thing." He's right.



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Randy Burnett Society Leadership Task Force, corporate management consultant

# INTENTIONS ARENOT TO MINIORIS

(Or ... why your chapter's bright ideas go nowhere fast)

ow many times have you heard a good idea and thought: My chapter should do that! Perhaps you've suggested some ideas to chapter leaders or even tried to implement the idea yourself. And what happens? More often than not ... nothing. Why?

Whether the challenge is improving your singing, scoring or membership growth, many chapters know they should do *something*. However, some chapters merely poke at or circle their goals, trying a random idea here and there if they try one at all. Or one person tries to be the hero and implement his personal solution to a group problem, but his idea

is derailed by the apathy or opposition of other members.

In these cases, chapter members and leaders become discouraged when their poorly implemented ideas fail. This further hampers chapter members' desire to ever try anything new again.

If you've ever wondered why your group's good intentions often seem to go nowhere, keep reading. Here are some "industrial-strength" tips on how your chapter or group can produce results with minimal effort. These common-sense techniques have been proven in the business world, and they've also worked in my chapter and others.

A good goal won't become reality until you decide exactly what you want and then work hard to get it. And you must not only know what you want, but why you want it. The greater the reward for having something, the harder you'll work to get it. Whatever the desired goal is—more members, better singing, higher show attendance—first list all the possible rewards that will result from achieving that goal. This helps motivate you to actually do the work to achieve your goal.

If you plan to do everything yourself, you are ready to start brainstorming on how achieve your goal. Unfortunately, even if you have the time or energy to complete a large project by yourself, most group challenges can only be solved through group solutions. You'll probably need to first get other key people working toward the same goal.

**Decide what** vou really want and

Step 1

why

Rewards for improving our singing scores

- We will feel better about selling tickets. - Word of mouth will make ticket sales

Discover why it is important

- We will do better in competition.

- We will get more members.

- We will be asked to sing for more groups.

- We will have better member attendance.

- Chapter morale will be better.

- We will have more fun.

- We will have bigger budgets.

improving

Consequen- - Membership will dwindle.

ces for not - We won't be able to keep a good director.

- No one will want to come to our shows.

- Guests will not return.

Here's where many ideas fail—not enough of the right people moving in the same direction. Identify other chapter members who might have a strong interest in what you're trying to do—the board, the VPs and the section leaders, for example. Then, as a group, meet together to list all the rewards or benefits of achieving your goal. This activity gets potential volunteers excited and positions them to contribute later on.



Step 3 **Brainstorm** ideas for a plan

After the group decides that the rewards are worth acting on, the next step is to develop a plan. The first step is to brainstorm ways to achieve your goal. Again, all potential contributors to that goal should take part in this process. The following will help make brainstorming more productive.

• Put someone in charge of the brain-

storming session

- State the goal of the brainstorming session and stick
- Let participants freely call out ideas
- List all ideas—there are no bad ones
- Don't discuss or debate ideas until after the brainstorming session
- To broaden opportunities, encourage outrageous ideas
- Recognize that the best ideas are often the last ideas

When your ideas seem to be exhausted, have the group select one to five ideas that will produce the best results and that are worth further development.

## Things we can do

Get a better director

Get more coaching

Rehearse more

Improve individually

Now that you know what you're going to do, the next challenge is to do it right. If your brainstorming resulted in a great idea to bring more guests to chapter meetings, members may or may not work hard to promote that effort—and that's only half your challenge. Even if the guests do come, unless you give them a good reason to come back, your great recruiting idea will have yielded nothing.

We often don't look deeply enough into ALL that needs to be done. There are often hidden obstacles that can stall or stop your efforts, drain the energy of your members, doom great ideas and provide rea-

sons not to try things in the future. Therefore, you need a separate brainstorming session for each idea you've chosen. Brainstorm any potential obstacle to the success of that idea.

Then, after developing a list of potential obstacles, again brainstorm a list of possible solutions to each obstacle (that's right—a third



round of brainstorming sessions!):

- 1. Divide into **Identify** and teams to develop novel and innovative ways to overcome or neutralize the obstacles.
- 2. Get together and have each team present its analysis and proposals for action. In the process, you will find that you are building an integrated plan to make the selected project succeed-and you will also build a new sense of teamwork in your chapter or district.

Step 4

overcome

**obstacles** 

(cont.)

3. Finally, adopt one or more of the plans and start doing something.

what are	the obstacles?
OBSTACLE: V	We don't have a great director
Possible Solutions	- Find a new director
	- Send our director to school
	- Ask local colleges about music student internship programs
OBS TACLE: \	We are not improving individually
Possible Solutions	- Provide individual vocal evaluations to identify what members need to work on
	- Practice as quartets so individual

growth becomes apparent

So far, you've only identified what you're going to do. Now you need to:

- Break your plan into smaller, individual actions to be completed
- Identify who will complete each action
- Decide when each action will be completed By listing all appropriate action items in a time line leading up to the project results, you will have an action list of small, easily achievable activities that a volunteer can commit to accomplish.

Step 5
Develop a
workable plan
pian

Evaluate skill levels

Goal	Action to take	Prior- itize
Identify skill	Select evaluators/Coaches to evaluate skill needs	A
needs	Develop an evaluation process	В
	Check with Society for existing evaluation tools	A
	Set an evaluation Schedule	C
Develop new skills	Music team to develop Early Bird Program	A
	Elect or appoint an Early Bird program manager	С
	Select members To coach skills	A.
	Obtain skill coaches from outside chorus	В
	Solicit a committee to develop a retreat plan	В
	Become involved in Harmony College	Α
	Select training videos	С
	Review previous week's learning at start of meetings	A



## Step 6 Track and support the actions

Because the plan has clearly identified what should be done by when, leaders must now monitor the completion of activities. As actions are completed, opportunities arise to acknowledge successes and encourage future success.

However, with any plan there is the possibility of breakdowns or failure to take action. These breakdowns can show up as unidentified obstacles, goal changes and unfulfilled commitments. Through regular monitoring and communication, leaders can identify breakdowns early, act to address them and still produce a result that supports the goal.

Action	Person Responsible	Jan	Feb	Mar	Apr	May
Print posters	Mike			3/25		167
Quartet to visit chamber meetings with tickets	B5Q				4/11	
Weekly paper press release	Tim				4/21	- 1
Sales training for members	Dick		2/11		4/11	5/
GOAL: Improve singing competitive scores by		sured	by inc	reasin	ig our	
Action	Person Responsible	Jan	Feb	Mar	Apr	Ma

2/18

John

## China gets another taste of barbershop

Famed barbershop lead and chorus director Ken Hatton shares some events in what he calls "the absolute highlight of my 30 years in the Society"

> irst stop: Foreign Language University in Xi'an. The day got off to a shaky start as I was interviewed for television during the last rehearsal. My answers to the first questions were easy. Then the reporter asked, "Why are you not nervous being on camera before hundreds of millions of people?" I don't remember the rest of the interview.

> Then, it was showtime. University students performed Chinese and European classical works. Our competitive juices started to flow, but we still were concerned about how well our music would be appreciated. Then, we took the stage and delivered our first selection, a well-known Chinese folk song called "Rainbow Sister." We were unsure of our pronunciation of the Chinese lyrics, but as we got to the second phrase, the SRO crowd erupted into a huge ovation, which lasted until the end of the song. We knew we "had 'em," because a couple hundred Chinese girls lined up to meet my son Mike after the show.

Student performers spontaneously began to serenade us with "Auld Lang Syne." We joined in, holding hands, and the stage became wet with the tears of Chinese and Americans alike

## On to Shijiazhuang

We performed along with the Province Champion Hebei Seniors Chorus in the elaborate Symphony Hall at the Hebei Arts Center in Shijiazhuang, a "small" city of only seven million people. Imagine our surprise when at the rehearsal, they sang a beautiful rendition in English of "The Story Of The Rose (Heart Of My Heart)." Brian and Holly Beck and Kim and Jerry Orloff had visited the same chorus last April and Brian had taught classes for a week. Our chorus and theirs joined together to close the performance singing "Edelweiss," "Red River Valley," "Jingle Bells," and "Auld Lang Syne" in English and Chinese.

## **Tsinghau University in Bejing**

It seemed that our first two performances would be hard to top as we headed for Tsinghua University in Bejing, where we would share the stage with student performers. Would the audience understand the jokes, stories and lyrics? Would music really be the universal language we believed it was?

Again, our fears were allayed by the audience

response. They laughed in all the right spots, and we were on our way. As the show drew to a close, the student performers joined the chorus on the stage for pictures, and began to serenade them with "Auld Lang Syne." We joined in, holding hands, and the stage became wet with the tears of Chinese and Americans, alike.



65 BARBERSHOPPERS from the Canada, the U.K. and the U.S., practiced via learning tape before they debuted their mixed barbershop choir in China. They were directed by Ken Hatton (front and center), with associate directors Val Hicks and Brian Beck.

## Looking to the future

Our group returned home more convinced than ever that the power of music does transcend culture, and there were several positive developments. Orloff and Ed Pio obtained Society membership for four members of the Hebei chorus, and the choral director at Tsinghau University requested sheet music of barbershop arrangements to add to the curriculum.

With future trips to China planned, we're optimistic. It is our hope to inspire Chinese quartets to form and develop. With a little luck, we will sponsor a male quartet to the Society's international convention and a female quartet to Sweet Adelines and Harmony, Inc. conventions as well. This trip was the absolute highlight of my 30 years in the Society!



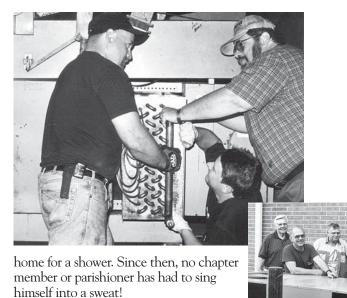
**Kenny Hatton** Lead of The Sensations (2001 semifinalist) and Bluegrass Student Union (1978 international champion)

The many ways we Sing . . . for life

## A chapter sweating to the oldies ... not!

o you rehearse in a hall where the temperature makes you sweat too much for fun? The Harrisburg Penn., Chapter's **Keystone Capital Chorus** had that kind of meeting place, but they finally said, "Enough!" The church was the beneficiary of a gift that made everyone happy—air conditioning! The chapter brokered a deal in which the church got the equipment at the distributor's cost and the installation for free, thanks to the hard sweaty work of chapter members Hal Morrison, Larry Miller, Lou Reda and Craig Novinger.

After finishing the job, the men were met with a profuse outpouring of gratitude—and speaking of profuse outpourings, the men returned the gratitude by not sticking around for long, but going



## **New Harmony Foundation grants promote singing**

The Harmony Foundation Trustees, at their Ianuary meeting, awarded eight grants totaling \$40,500.

> These grants support vocal music projects that will benefit approximately 3,000 young singers and more than 100 music educators in eight states. This is in addition to nearly \$77,000 for five Harmony Explosion camps this year, which will benefit an additional 500 young singers and their music teachers. Also, a grant for \$11,625 was made to the Society to fund 25

scholarships to Directors College for frontline directors attending the

school for the first time. All of this important work is accomplished with your donations to the Harmony Foundation General Fund.

The following projects are living examples of our SPEBSQSA charitable mission: To preserve our musical legacy through support of vocal music education in our schools and communities.

 The Aloha Chapter High School A Cappella Festival and Contests will teach a cappella music to more than 100 high school freshmen and other

voung men.

- The Reno, Nev., Chapter's Vocal Music in School Project will fund a community musical production, expand involvement in a month-long Reno arts festival, offer a workshop introducing barbershop harmony to young people, and promote high school quartet development in the region.
- The Bernalillo County Chapter's three-and-ahalf-day New Mexico Youth Harmony Camp will provide area youth with professional vocal instruction, singing techniques, stage presence, and a course in four-part a cappella singing.
- The Choral Program Partnership will support Oregon schools that have choral programs and help develop programs in schools that have no choral music.
- The Rahway Valley Chapter in New Jersey will sponsor the High School Festival of Harmony with participation of up to 50 high schools in the



## Grants deadline

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

central New Jersey and eastern Pennsylvania area. Groups will be evaluated by Society and Sweet Adelines clinicians.

- A Cappella Blast! will train male high school singers and their teachers in the Pioneer District how to use barbershop harmony as both a teaching aid and a means to attract more male singers to their choral groups. The weekend event will include seasoned music educators as clinicians and the district champion quartet as a teaching
- The Marin, California, Chapter is replicating the success of the Greater Ozarks, Arkansas, and Traverse City, Michigan, chapters by presenting Get Kids Singing Again in Marin. The grant funds books of traditional songs for fourth- and fifth-grade children, who will perform in a grand finale that includes youth barbershop quartets and the chapter chorus.
- The Singing Buckeyes' High School Harmony **Camp** will expand the chapter's successful longrunning camp into a second camp featuring topnotch barbershop harmony educators. The boys and girls choruses will perform during the Buckeye Invitational weekend.

## Join the Winning Team

Is your chapter part of the winning team that allows us to fund these important grants? If not, please join the team. If each chapter designates just \$15 per member to the Harmony Foundation General Fund this year we can accomplish our goals. And, donations of that same amount to a charity in your community can bring you local recognition.

Just think, you can accomplish

your Society's charitable goals and be a hero in your own hometown. On top of that, the \$30 per member will earn your chapter a Harmony Foundation charitable contributions award. Award levels are: bronze-\$25/member; silver-\$50/member; and gold-\$100/member.

Also, if each chapter honors one deceased member (or spouse or supporter) by placing his or her name on the "Keep a Melody Ringing" Memorial, that \$250 contribution will support the Endowment Program—a perpetual fund to keep the Society alive and healthy for future generations.

Remember. \$15/man to the Harmony Foundation General Fund, \$15/man for a local charity, and one name on the "Keep a Melody Ringing" Memorial in 2002 will make us champions in our charitable mission. Please join the team.



## New Yorkers teach the children to sing

Students and teachers from 12 upstate New York high schools have been turned on to barbershop music, thanks to HarmonyFest 2001 and the financial assistance of SPEBSQSA's Harmony Foundation and the Sweet Adelines Young Singers Foundation. The chapter expects to double the number of schools next year; most schools reported they can't wait to come back.

HarmonyFest participants got a day-long teaching session from Harriette Walters (Sweet Adelines International) and Kirk Young (SPEBSOSA), who performed wonders with their young musicians before putting them on stage before a large audience that night. Gold medal quartets **Xclamation!** (Region 15 Sweet Adelines) and Reveille (Mid-Atlantic District)



performed wonders as well, contributing clinical section rehearsals and choreography. There also were performances by the three sponsoring chapters, the Poughkeepsie Newyorkers, Racing City **Chorus**, the Sweet Adeline chorus, **Song of the Valley**.



THE BROCKVILLE ONTARIO MELODYMEN thought their chorus's image would be enhanced if they fulfilled some civic duty, even in a non-singing activity. So they have taken on a roadside litter cleanup on a five-mile stretch of the Thousand Islands Parkway, which parallels the beautiful St. Lawrence River east of Kingston, Ontario. Here's a team as they rest from their labors after picking up the garbage. How about a verse or two of "Bringing in the Sheaves?" ■

## Minus the screaming girls, it's similar ...

## From Barbershopper to boy band: stepping up(?) to pop celebrity

hen the pop group 98° sang a bit of impromptu barbershop on The Tonight Show with Jay Leno, that wasn't the last we'd hear of the boy bands who have some background in barbershop. From the front row of the

Salem Senataires comes 21-year-old Matt Yoakum, a member of Townsend, yet another boy band that's making adolescent hearts

swoon and trying to give \*NSYNC a run for its money.

After beating field of over 1,000, Matt was on of 25 finalists in MTV and ABC's Making the Band, an unscripted television series of auditions for a bigmoney group now called O-Town. He missed the final cut, but impressed the other four members of Townsend enough that they called

him and auditioned him over the phone. When that worked out, Matt packed his bags for the Bay Area to move his pop career up to the next level.

Matt later visited Salem the weekend of a chapter show and chatted briefly with the guys. They talked about the rigors and glory of being a show business sex symbol: singing and dancing on national TV, having

your own body guards and ensemble, signing with a record label, having thousands of screaming teenage girls create fan clubs for each member of the group. ("But enough talk about what it's like to be a Senataire ... let's talk about you, Matt!") The guys wanted to know: did Matt's barbershop training help him?

He spoke highly of the training that he received as a member of the chorus and the coaching he received from people like

Steve Morin, Mel Knight, Cindy Hansen, Greg Lyne and others who have coached the chorus. He attributes some—okay, just a littlehis success in Townsend to the training he received as a Barbershopper.

He even taught his band-mates a barbershop tag and they loved it—in fact, they sang it several times just to hear the pure chords ring.

Check out the group at www.townsendboys.com.



## Chapter Eternal

Society members reported as deceased between October 1 and December 31, 2001.

- Michael Hammond, National Endowment of the Arts chairman and bari of the 1953 international bronze medal quartet Sing-Copates.
- Clyde Taber III, Society international board member.
- Charlie Johnson, lead in the 1959 fifth-place medalist quartet, The Shortcuts.
- Al Rice, tenor of the famed pre-Society quartet Maple City Four.
- Al Flutie, bass of The Knumb Notes comedy quartet.
- Del Green, bass of the Four-Do-Matics, six time international finalist.

## **Central States**

Allen, Larry Wichita, KS Boldt, Gary Lincoln, NE Borchard, David Aberdeen. SD

Meyersick, Walter Wichita, KS

## Dixie

Constantino, Nicholas Wilmington, NC

Crawford, Charles Upper Cumberland, TN Hollis Sr, Glenn Asheville, NC Mays, Howard Mississippi Gulf Coast Post, Clifford Charlotte NC

Reger, Lawrence Charlotte, NC Smith, Ralph Greensboro, NC

## **Evergreen**

Graham, Hedley Chilliwack, BC Ranson, Bruce Salatino, Paul Tacoma, WA Wentlandt, Don Federal Way, WA

## **Far Western**

Alderson, Harry San Luis Obispo, CA Delfino, Frank Bakersfield, CA Dixon, Dale San Diego, CA

Kyle, C Clayton Santa Maria, CA O'Donnell, Dan San Luis Obispo, CA Proper, John Santa Maria, CA Rogers, Cyril Tucson, AZ Tolpingrud, Al San Diego, CA Dodd, Charles Frank Thorne Langworthy, Norval Frank Thorne Roederer, Harold Frank Thorne

## Illinois

Abramson, Chas Rock Island, IL Helm, Francis Collinsville, IL Kragness, Ŕandall Peoria, IL

Wildman, Darold Peoria, IL

## **Johnny Appleseed**

Browne, Norberte Western Reserve, OH Deunk, Howard Lorain, OH Duerr, Ernest Wheeling Metro, WV Hayes, Frederick Clarksburg-Fairmont, Pestun, Jr., Daniel Clarksburg-Fairmont,

## Land O' Lakes

Berreau, Donald Worthington, MN Heinrichs, Gordon Wausau, WI

## Chuck Sisson's 28 seconds of fame

Who says big-name Barbershoppers don't have star power outside the Society? Chuck Sisson, lead of 1988 international champion Chiefs of Staff, apparently still has the kind of celebrity magnetism that thrills literally droves of people. Well ... literally speaking, it was one drove of kid who was thrilled to meet him. But it's a great story.

Chuck and the rest of **Cheers** (12th place semifinalists in Nashville) recently manned the SPEB-SOSA booth at the IMEA (Illinois Music Educators Association) conference, where they shared tags, conversation and sheet music with many high school and college students and music educators.

One college bass was so pumped up after singing his first tags that he returned for seconds with a friend. The low-note student said that he liked barbershop harmony but was somewhat embarrassed to only own one barbershop CD—which he loved, and played over and over.

Bari Kevin Keller asked him which CD he owned, to which he replied: "It was by the Chiefs of Staff."

Chuck was momentarily stunned and speechless. Kevin said, "Why, this is the lead of the Chiefs." The student then took a closer look and sud-



denly became flustered, nervous and excited, as if he had just met a famous movie star or sports figure. He then laid all sorts of accolades on Chuck, how he listened to the CD over and over, especially track 10 ("Kiss Me One More Time").

"Did you know," the student said of the song, "that you hold the last note for 28 seconds?"

Chuck was amazed that anyone would have timed that. Upon hearing this, Kevin pulled in tenor Opie Lancaster and bass Joe Krones and the quartet performed the song.

It made the kid's day—and it goes without saying that the exchange thrilled literally an entire drove of international champion.

## Chapter Eternal

Sperling, Harvey Milwaukee, WI Weiss, Melvin Kenosha, WI

## **Mid-Atlantic**

Adams, Howard York, PA Allison, Bertram Teaneck, NJ Braun, Leo Reading, PA Carter, W Douglas Fairfax, VA Davenport, Philip Arlington, VA Evans, James Bryn Mawr, PA Evans, Richard Rahway Valley, NJ Kammerer, William Greater Atlantic City, Kammerer, William Cherry Hill, NJ Kothe, C Donald Montgomery County, McCrindle, John Rahway Valley, NJ McCrindle, John Staten Island, NY Rowan, Edward Ocean County, NJ Salzman, Milton Nassau-Mid Island Thompson, Harry Milford, DE

Newark, DE

Wikfors, Howard Teaneck, NJ

### Northeastern

Flemming, J Archie Saint John, NB James, William Portsmouth, NH Morton, Bruce Halifax, NS Mullaney, John Worcester, MA Smith, Lee Saint John, NB Vavasour, Charles Kentville, NS

### **Ontario**

Makcrow, Charles Kitchener-Waterloo, ON Meldrum, Murray Grimsby, ON Moore, John Greater Toronto, ON Nicoll, Gordon Scarborough, ON

### **Pioneer**

Christie, Ross Sault Ste Marie, ON Gulevich, John Grosse Pointe, MI Hayner, Rick Kalamazoo, MI Johnson, Gene Alpena, MI Lake, Leroy Gratiot County, MI Payne, Ross Hillsdale, MI Stoner, Harold

Macomb County, MI Woodward, Robert Pontiac-Waterford, MI

## **Rocky Mountain**

Bechtholdt, Glen Loveland CO

## Seneca Land

Downing, William Erie. PA

### Southwestern

Mullert, Robert The Woodlands, TX Walker, Lee Tulsa, OK

### **Sunshine**

Boileau III, Wallis Pensacola, FL D Agostino, Andrew St Petersburg, FL Dangerfield, Buddy Englewood, FL Edmundson, Russell Melbourne, FL Gerber, Ralph Sarasota, FL Hart, Thomas Miami, FL Johnson, Gene Pasco County, FL Narrow, David Palm Beach County, FL Rollman, Louis Ocala, FL Sheehan, Joesph Pasco County, FL Stout, Charles Naples, FL

## An initial challenge

Non-Barbershoppers Ron and Peggy Reed of Des Moines snapped this photo so they could look up "SPEBSQSA" on the Web, but they didn't see the name spelled out on the Society's site. (You have to click on the word.) So they sent us an email with their best guess and wanted to know if they were even close: "Society for the Preservation and Enjoyment of Barber Shop Quartet Singers Association."

We thought it was a decent guess, but we figured our members could come up with even better "guesses" for the TRUE meaning of SPEBSQSA. (For example, at 3 in the morning, a non-Barbershopper who'd ac-



cidentally booked a room at a convention hotel may say it is: Silence! Perhaps Every Barbershopper Should Quit Singing Altogether!) Send your wittiest submissions to hzrletters@spebsqsa.org. We'll print the best ones in an upcoming issue.



ONE McCHORUS WITH FRIES, PLEASE. Normally, a gig at McDonald's wouldn't be considered-dare we say-a "prestige" booking. However, it's not every day you get to sing "You Deserve A Break Today" under the Golden Arches to the Big McCheese himself. That's what members of the Heartland Harmony Chorus of Muscatine, Iowa, got to do for Mike Roberts, president of McDonald's, USA, during his national tour. Director Dan Warschauer (far right) arranged the jingle for the visit. Roberts (arms raised) directed the jingle himself, helped by central division president, Ralph Alvarez.

## NOTEWORTHY

Scott Werner, Alexandria Harmonizers director (1970 to 1980 and 1984 to present) announced his retirement effective after the international convention in Portland, Oregon. Werner directed the chorus to 11 international medals, including four gold.

Roger Williams, founding and current director of **Great Northern** Union (Hilltop Chapter), will retire after the international convention in Portland, Williams led the chorus to 14 of its 16 consecutive LOL championships and 15 consecutive international appearances, never finishing lower than eighth place.

**HEYDAY** has a new baritone in Chip Davis, who also remains lead of High Cotton (1998 SWD champion and two-time international quarter-finalist).

Joe Connelly, three-time international gold medalist, now directs the Sweet Adelines' Toast of Tampa (Florida) chorus of which his wife, Debbie, and daughter Jenny are members.

Todd Wilson, tenor of 1990 champion ACOUSTIX, took the helm of the Houston Tidelanders.

**Aaron Dale** accepted directorship of The Louisville Times. He is an arranger and has sung with The Thoroughbreds, The Louisville Times Chorus and The Saltaires Show Chorus.

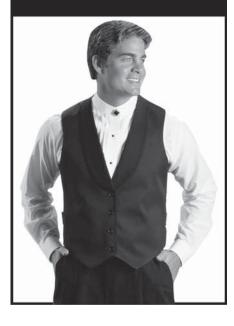
Four members took seats on the Society Board, serving for the first time: **Todd Wilson**, (Member-at-Large); and **John Devine** (SWD-RMD), Bob Coant (SLD-MAD), and Lud Einess, (CSD-ILL), all district elected.



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Burt Szabo created four "hanger tags," one for each part, so we would have a

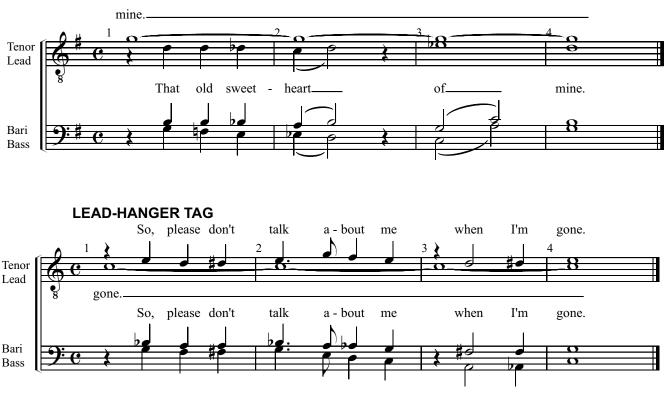
simple way to introduce barbershop to a novice singer.

included in COTS materials for a couple of years. Just in case you have misplaced them, or never saw them in the first place, two are printed here.

In the next issue of *The Harmonizer* we will have the bass and bari tags. By the way, you should visit www.spebsqsa.org, because it is loaded with useful information about almost everything the Society has and does. You can go to the Tag Chamber and get all the tags that have

been in *The Harmonizer* (except for one or two that are protected by copyright and we had permission to use them only in *The Harmonizer*). Otherwise, they are there for you to copy and use. All of the Free 'n' Easy publications are available as well.

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