

# THE HARMONIZER

SPECIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

## Four Voices

2002 International Champions take Portland by storm





# Champions on Parade

An afternoon of musical magic

## Masters of Harmony

2002 SPEBSQSA International Chorus Champion  
under the direction of Mark Hale

## The San Diego Chorus

2002 Sweet Adelines International Chorus Champion  
under the direction of Kim Hulbert

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# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

September/  
October  
2002  
VOLUME  
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NUMBER  
5

**PORTLAND WAS BEAUTIFUL**, no doubt about that. Only something as fun as an international convention could have kept Barbershoppers from around the world indoors during a perfect July week. In this issue, see what you may have missed.

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### Size is *not* everything

What the Midwinter convention lacks in scale, it more than makes up for in quality, including several of the best quartet shows of the year.

*Mike Mathieu*

20

### Wow, let's do that again!

Couldn't make the big show in Portland this year. Here's a cheeky account of some of the things you missed.

*Lorin May*

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### Four Voices: behind the talent

You can't get this good while this young on talent alone. Our new champions may have worked harder than anyone else. Learn why.

*FOUR VOICES AND LORIN MAY*

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We've got thousands of social millionaires in this Society

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### THE TAG

"Lonely For You Am I"

**On the Cover:**  
Four Voices: 2002  
International Champions

Quartet photo by Miller Photography  
Background photo and cover by Lorin May

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America  
The Barbershop Harmony Society: An International Organization





## “Aw, shucks ... it was nothing, I got back much more than I gave”

I was recently honored to write a letter to a longtime member who was retiring after 30 years as his chapter's chorus director. Apparently, my letter was read at his retirement party, which prompted him to write back to me. He replied, “Aw, shucks, it was nothing compared to what I've gotten from this Society of ours. This is where I've learned values, leadership, group dynamics, how to be with folks. I just can't imagine what my life would have been like without the Society as a training ground.”

We often credit our unique style of harmony and the barbershop seventh chord for the magic that binds us together. While that is certainly true, we see men and women all over North America (and worldwide as well) who are social millionaires because of what we do as caring men friends, couples, and families.

There is something to be said about the non-singing part of what we do, wouldn't you agree?



*We see  
many  
social mil-  
lionaires  
because of  
what we do  
as  
caring  
friends.*

### It just ain't natural

I've come up with a set of rules that describe my reaction to the dynamic nature of the barbershop style and its delivery system over the 50-ish years since I became one of us:

1. Any barbershop I saw or heard when I first came into the hobby was normal, ordinary and was the natural definition of what was perfect.
2. Anything that I heard or saw sung or performed after I was around for 20 years, or so, was new, exciting and revolutionary.
3. Anything new that came across the contest stage after I'd received my 40-year card was and is simply against the natural order of things.

I guess Barbershoppers have the right to think like normal human beings, too, yes?

### Vroom- vroommmmm!!!!

The year 2003 finds the Harley-Davidson Motorcycle Company celebrating its 100<sup>th</sup> birthday. If you are a Barbershopper/Harley aficionado (we have lots of them), you may be interested in attending this special birthday celebration and ride-in at its Milwaukee world headquarters (which by the way, is just 30 miles north of Kenosha).

Check out the “want ad” in the Swipes 'n' Swaps section of this issue for particulars about how to sign up.

We'll hold our own ride-in here at Harmony Hall for those harmonizing hog riders. Special thanks to Harley rider Marty Wise for coordinating this event.

### Is there a conflict of interest?

One of our good members, upon ordering music from our marvelous library of unpublished barbershop arrangements, writes ... “Paying a \$50 arranger fee may be in conflict with Canon 7 of our Code of Ethics. Is it?”

Canon 7 of our code of ethics appears on the back of your membership card and



reads, "We shall not use our membership in the Society for personal gain."

Since questions about Canon 7 come up from time to time, I'll share with you my personal opinion and response. No, Harry, in my opinion, paying an arranger for his or her services does not seem much different than paying for a quartet costume, or a set of risers, or a fee to a visiting coach, or a salary or stipend to your musical director, or for your director's tuition to Harmony College/Directors College, or renting a hall to rehearse in, or paying a quartet to appear on your chapter's show, or paying for your chapter's officers to attend COTS.

The Society prints and makes available hundreds of titles of published music, by a variety of arrangers, all of which is available Harmony Marketplace. All fees, including copyright, licensing, and a one-time arranger fee, is included in the cost per copy of our published music. Most of these fees are not, however, included with our vast unpublished library, but must be paid, nonetheless. This method allows for the thousands of titles available from our wonderful arrangers.

Our hobby is unique in that while we do make a serious cash outlay (as alluded to above) to prepare for a performance, or to get better at what we do, it is not unusual for a quartet or a chorus to charge a fee for performing. It is quite usual that our chapters will produce a show and sell tickets, ads, etc. Isn't it wonderful that an appreciative public will gladly pay to hear us do our magic? As a point of interest, we think that five million approximates the number of folks in our collective audience; many of them a ticket-buying audience.

I, for one, am awfully glad our cadre of barbershop arrangers put pen to paper and create the wonderful and varied choices available to us all. Right or wrong, the music and the arrangements we sing are what we are all about.

Let's harmonize,



# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

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## SPEBSQSA, Inc., The Barbershop Harmony Society, an International Organization: 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 800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

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## Celebrating our winners

**W**hat a Gr-r-r-eat week in Portland! We crowned new champions **Four Voices**, the **Masters of Harmony**, and MBNA Collegiate Champs **Catfish Bend**; we celebrated the year of **Michigan Jake** and the **New Tradition Chorus**; we cheered our Senior champs **Chicago Shuffle**; plus many of our quartets from our Association of International Champions.

Our stage was filled with winners, because every man who walked across the stage was a winner! Only about 10 percent of our members will ever appear on the international stage. Just being there was a pretty impressive feat for all.

All of these men were winners in the musical side of our Society. On my way home from our spring Society Board meeting the thought hit me that we have other winners, too.

Membership is of utmost importance to our Society, and we have some great winners to celebrate: individual members, chapters, and districts. So, at Portland, I instituted a #1 Membership award for our #1 recruiters of new members. Because I had no budget for such an award, I went to my workshop, selected some walnut that I had harvested on our property, and made #1 plaques to recognize our districts, chapters, and the member who brought in the most new members. Here they are:



### #1 Growing District

Mid-Atlantic District – 360 new members

### #1 District Percentage Growth

Rocky Mountain District – 206 new members, a 14% increase

### #1 Recruiting Chapter

Northbrook, Illinois chapter (Our 2001 chorus champions) – 19 new members

### #1 Chapter Percentage Growth

Pocatello, Idaho chapter, 68% growth – 15 new members

### #1 Recruiter

Ralph Gazeley, recruited 17 new members in 2001

This fall, most districts will also be celebrating their #1 chapters and their top recruiter. Perhaps one will hang in your home or your chapter meeting?

Sorry to cut this short, but I must head for my workshop and get busy on “the details”—I need to build more than 50 plaques!

Lewis4bbs@aol.com

SINGING IS LIFE ... the rest is just details



*Few members will appear on the international stage, but we have other winners, too.*

## glen phillips

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# Harmony Travel 2003 Tours!

**The calendar is packed with travel choices for you and your Barbershop friends! When you tour with a Harmony Travel partner, you also support SPEBSQSA!**

1. **Cruise the Caribbean** from Miami with **Darryl Flinn** as Chorus Director (Feb. 16-23, 2003)
2. Getaway from winter during a 10-Day **Hawaiian Splendor** tour featuring Oahu, Kauai, and Maui (Feb. 20-Mar. 1, 2003)
3. Enjoy the Kerry Festival in **Ireland** (Mar. 9-18, 2003)
4. Take in the **Best of Ireland** (Apr. 11-20, 2003)
5. See the best of the **England, Scotland and Wales** and go to the **British Association of Barbershop Singers Convention** (May 23-Jun. 4, 2003)
6. Relax on a scenic **Elbe River Cruise** from **Berlin to Prague** (May 22-Jun. 4, 2003)
7. Experience Russia on the **Russia Waterways Cruise** on Saint Peter The Great from St. Petersburg to Moscow (May 31-Jun. 14, 2003)
8. **Pre-Montreal Convention** tour of **Ontario & French Canada**, begins in Toronto and takes you to Montreal (Jun. 21-29, 2003)
9. **After the Montreal Convention**, cruise with Holland America through **Canada** and the **St. Lawrence Seaway** to Boston (July 6-12, 2003)
10. Experience new cultures on a **VIP Tour of China** with the **Gas House Gang** and visit Shanghai, Wuhan, Shashi, Jinzhou, Chongqing, Xi'an, Shijazhuang, Beijing (Jul. 13-29, 2003)
11. Enjoy the splendor of a **Scottish Spree** (Jul. 27-Aug. 4, 2003)
12. Indulge in a romantic **River Cruise on the Danube** from Budapest via Vienna, Melk, Linz, Passau, Regensburg, Nuremberg, Pilsen to Prague (Aug. 8-20, 2003)
13. **New England Music Cruise** departs New York to Nova Scotia, Canada and New England cities (Aug. 10-17, 2003)
14. Experience the **Russian Cultural Tour** with **Dr. Greg Lyne** and **Revival** (Aug. 16-25, 2003)
15. Daydream about the **Best of Italy Tour** featuring Rome, Florence, Lago Maggiore, Milan, Assisi, Venice, Sorrento, Capri and more (Sep. 15-28, 2003)
16. Bask in a **Greek Odyssey**. See Greece and a one-week cruise of the Greek Isles (Oct. 17-Nov. 2, 2003)

**For more information about these tours, or to book a tour for your chapter, call Harmony Hall toll-free at 1-800-876-SING and press 8477.**

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## LETTERS

hzrletters@spebsqsa.org

# Some areas shouldn't be so gray for some judges

## Presentation gray areas

**I**t is clear that the judges in the Presentation category have crafted regulations that ensure quality performances without stifling creativity. However, I was dismayed to learn that several judges at a category school were amused by the routine in which a quartet with axes threatened their girlfriend. Perhaps if they were aware that once every nine seconds a woman somewhere in the United States is beaten by a husband or partner, this routine would seem less funny.

KRISTIN RUTHENBERG  
Newport, N.H.

Having seen many of the incidents described, taking the time to describe the activity, the rule and the rulings (even when judges don't agree) was very educational and shows everyone is trying to be fair. Some antics are great for shows but not contest, and some have been great in both venues. This article could be updated or edited and republished every three or four years. My wife already has made a copy to take to her next Sweet Adelines meeting. Excellent job.

KEN GALLOWAY  
Greater Portland chapter



## The first college chapter was much earlier

Concerning the statement that the **Five Towns College** chapter is the Society's first college chapter: sorry, the honor likely goes to the **Assumption College** chapter, which was inaugurated in 1946 and sponsored by the Windsor, Ontario chapter. I have a picture of the kindly, Carroll P.

Adams presenting the gavel to my brother-in-law to be, Ed Meade, as

our founding president. The chapter carried on for three or four more years before disbanding. Two of our founding members were enrolled in the college and the other 10 were students at Assumption College High School. ■

JOHN FORD  
East York Chapter





# When the Toy Soldiers Marched on Parade...

*Grandma's Boys*  
**1968-1986**  
**1979 International**  
**Champions**  
**SPEBSQSA**

## Were you there?

Well, we can't exactly take you back in time. But there is a certain historical value to preserving this stuff in a more durable format. If nothing else (since there's little chance of a comeback tour), this may be the only way our kids will have to learn what Daddy used to do.

Seriously, there's a lot of good music here. The reference is, of course, to the songs

and the arrangements. (We were, indeed, a quartet you had to see to believe.\*) Jay's work as our "lone arranger" deserves preservation.

So here are our three albums plus some live bonus material never before released: Dangerous Dan McGrew on an early afterglow; some live contest stuff (one with Jay singing lead!); and a whole show performance.

If you enjoy listening only half as much as we enjoyed performing... then we'll have had twice as much enjoyment (!) But we sincerely hope that's not the case.

\*And by the way: CD buyers will get a discount coupon for the DVD...

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# 12,000 songs are now one click away

Here's on-demand inspiration from the golden age of popular music

**C**heck Audiofile on the Members Only section of the Society Web site. It's an index to a private collection of more than 12,000 recorded songs—most from the early 1920s to the late '40s (the golden age of popular song) and many of them unobtainable from any other source.

Most performances are available to Barbershoppers on cassette or CD, with the exception of some protected by copyright.

Audiofile is the brainchild of long-time Barbershopper Lynn Hauldren, baritone of **Chordiac Arrest**. "I've been collecting songs on CD, audiocassette, open reel,

LP and 78 since I was 13. That was 67 years ago, and the collection has just slowly grown."

Access to the catalogued database is free for your first look. But after that, you're encouraged to make a donation of any size to the Society's Harmony Foundation. (Well, you had planned to make one anyway, hadn't you?) A further donation to Harmony Foundation of \$10 is requested for the first song in a request and \$5 for each additional song.

What a great way to help build the Foundation, right? For questions, contact Lynn Hauldren at [elhhaul@attbi.com](mailto:elhhaul@attbi.com).



## Michigan Jake brings overtones down under

Last year's quartet champ, **Michigan Jake**, recently racked up the frequent flier miles on a trip Down Under to perform and teach barbershop fans all over Australia—a place so far away that if you fly past it, you're already coming home. The continent is also about the size of the continental U.S., so Jake's visits to Sydney, Perth and Brisbane were equivalent to landing in Los Angeles then flying to New York, then to Portland, then back to Los Angeles. It was a lot of traveling, but a musical feast for the Aussies. First-hand reports and photos indicate that the natives really perked up their ears when the quartet was around.

## "Folks, I appreciate the honor, but this is a barbershop holy week ..."

Barbershop ranks pretty high with Dr. Jack D. Butterfield. The tenor with the **Y-City Sound** quartet and current president of the Zanesville, Ohio, Chapter, was named 2002 Family Physician of the Year by the Ohio Academy of Family Physicians. But when it came time for the awards luncheon, Dr. Butterfield had other things on his mind.

"I regret that I am not able to accept this award in person," he said in his videotaped acceptance speech. "As you are watching this tape, I along with my quartet, am in St. Joseph, Missouri, [at] what we call Harmony College... Barbershop singing is my second passion."

The tape included two numbers performed by the quartet and an excerpt of the closing number of the Y-City Chorus' 2002 annual spring show.

Butterfield has practiced medicine in Roseville, Ohio, since 1982. He is a co-founder and president of the board of directors of PrimeCare of Southeastern Ohio Inc., a 27-physician primary care group practice. He is on the active staff of Genesis Healthcare Systems and its two Zanesville campuses.

Hear he's a pretty decent tenor, too.





## Rick Spencer joins music staff



Rick Spencer of East Hartford, Connecticut, has joined the Society's Music Department. A graduate of the University of Connecticut, Spencer holds Bachelor's degrees in Music Education and in Music. He has been a member of the Society since 1989 and has served as a school faculty member, vocal coach, music director and quartet singer—most recently as tenor of the 2001 NED Quartet Champion, **Road Show**.

Spencer, who began his duties in September, replaces Music Specialist Kirk Young who left headquarters staff to become the music director of the **Tampa Bay Herald of Harmony**. Spencer takes over staff music specialist Bill Rashleigh's former role as liaison to the Young Men in Harmony Committee. Rashleigh has taken over Young's former role as the liaison to Chorus Director Development Committee. Staff music specialist Jim DeBusman is the new liaison to the Music and Performance Committee.

## Society briefs

### "Singing is Life" video gets people excited about bbshop

You asked for it—we've got it! Tell the barbershopping story to potential members with this fast-paced, 12-minute invitation to sing with us. Barbershoppers young and old tell "why we barbershop," along with performances by top quartets and choruses that showcase our sound.

Look for "Singing is Life" at district conventions and COTS schools this fall and through the new Harmony Marketplace catalog, due out in October.

**New Lou Perry arrangements discovered.** Need another incentive to win your district's quartet championship? A box of never-before-performed arrangements by legendary arranger Lou Perry was discovered earlier this year. Each of this year's district champions will have the option to request one of these winning arrangements; the quartet will receive exclusive performance rights for a year. Any 2002 district champion can contact Jack Baird at [jackbaird@aol.com](mailto:jackbaird@aol.com).

**Board Action:** The Society's board of directors took action on several matters at its July meeting. For the details, check the minutes at [www.spebsqsa.org/operations/society/board/](http://www.spebsqsa.org/operations/society/board/) Among the new policies are the **Youth policy** adopted to help maintain high standards of members' personal conduct, provide a wholesome environment for youth activities, and support and sustain the Society's good reputation. The policy is available to read or download at [www.spebsqsa.org/music/](http://www.spebsqsa.org/music/) Click on YMIH, Youth Resources.

**Member Privacy Issues:** A policy statement intended to establish how SPEBSQSA ("Society") member contact information is to be used also was passed by the board. The statement is Exhibit F of the July 2002 Minutes.

## Roth wins two in a row

Lee Roth of the **Hunterdon Harmonizers** (MAD) brought home the PROBE Public Relations Officer of the Year award for the second consecutive year. Winners of PROBE's bulletin contest are:

- 1st: Dick Cote, *Barbershop Clippin's*, Fullerton, Calif.
- 2nd: Waldo Redekop, *The Ambassadors' Note*, Guelph, Ont.
- 3rd: Steve Jackson, *Mountain Talk*, Denver Mountaineers
- 4th: Rich Nelson & Michelle Arnette, *Harmony Gazette*, Northbrook, Ill.
- 5th: Elbert Ford, *The Chorister*, Traverse City, Mich.
- Most improved: Martha Kasten, *The Arlingtuner*, Arlington Heights, Ill.

PROBE (Public Relationship Officers and Bulletin Editors) provides a variety of resources to all chapters. To join PROBE, go to [www.harmonize.com/probe](http://www.harmonize.com/probe). For a comprehensive list of other PROBE award winners, go to [www.spebsqsa.org/update](http://www.spebsqsa.org/update).



## Parlez vous Montreal?

Quebec may be part of North America, but it has a flavor that is distinctly European—you'll see for yourself first hand at next year's international convention in Montreal. As you know, most Montreal residents speak French; however, most speak perfect English, too, and it's a very tourist-friendly city. Still, before we expose Quebec to our barbershop blitz, put away that Peter Sellers pronunciation video and brush up on some *useful* French:

Ouest = West

Est = East

Sud = South

Nord = North

Pont = Bridge

Rue = Street

Centre-Ville = Downtown

Metro = If written in blue, the subway; if written in red, a grocery store. (If you forget which is which, follow this rule of thumb: If you discover there's a cheese isle, you're probably not at a subway stop.)

Hommes = Men - This is usually on the washrooms.

Femmes/Dames = Women

Froid = Cold - as in water

Chaud = Hot

Magazins = Stores/Shops

Poulet = Chicken

Poisson = Fish ■



**CONVENTIONS INTERNATIONAL**

2003
MONTREAL
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2004
LOUISVILLE
June 27–July 4
2005
SALT LAKE CITY
July 3–10
2006
INDIANAPOLIS
July 2–9
2007
DENVER
July 1–8
<u>MIDWINTER</u>
2003
ALBUQUERQUE, N.M.
January 19–26
2004
BILOXI, MISS.
Jan. 25–Feb. 1
HARMONY COLLEGE / DIRECTORS COLLEGE
2003
Missouri Western State College
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July 27–August 3





## Discover the Inner Game of Music

**E**very group we sing in represents the combined efforts of the entire ensemble, whether quartet or chorus. But, of course, that combined effort consists of dozens of individual, personal commitments to excellence, to sharing the beauty of the music and lyric.

The Inner Game method helps individuals reach for that excellence, using techniques that point to excellence in all efforts, be they musical, athletic, or, yes, even daily living. The Inner Game is not a new concept; it represents the most natural, easiest, most graceful technique, now organized, clarified and explained.

### In performance, there are always two “games” going on

- **The Outer Game**—Proper vocal techniques, proper presentation, etc. The singer’s goal is to do everything perfectly. All of the mechanics of the performance that we study, drill, tweak.

- **The Inner Game**—The desire and effort to express your potential to the fullest.

The Inner Game is going on at all times! Each person carries a reservoir of potential. These are our natural abilities, capacities and knowledge. We develop this potential when we face situations that challenge us to perform at new heights of achievement.

Draining from this potential is Interference—elements such as anxiety, fear of failure, self-doubt. These make us feel stressed, and our muscles respond by tightening up. Such interferences also distract and scatter our attention and make us lose interest in what we’re doing.

### Exercises

- Think about the most painful and unpleasant musical experience you’ve ever had. You may still have a vivid picture of what happened, the tension in your body. List the conflicts you had. Remember the end result.

- Think about your best musical experience. It could be a performance, rehearsal, singing in the car...whatever. What was going on in your mind? Did your mind stop you in the middle and say, “Wow, this is great! I’m not making any mistakes!” Probably not. You just did it.

Combined, our potential and the interference which drain to create our performance, famously formulated as  $P=p-i$

$$\begin{array}{ccccc}
 \mathbf{P} & = & \mathbf{p} & - & \mathbf{I} \\
 \downarrow & & \downarrow & & \downarrow \\
 \text{Performance} & & \text{potential} & & \text{interference} \\
 \text{(result you achieve)} & & \text{(your innate ability)} & & 
 \end{array}$$

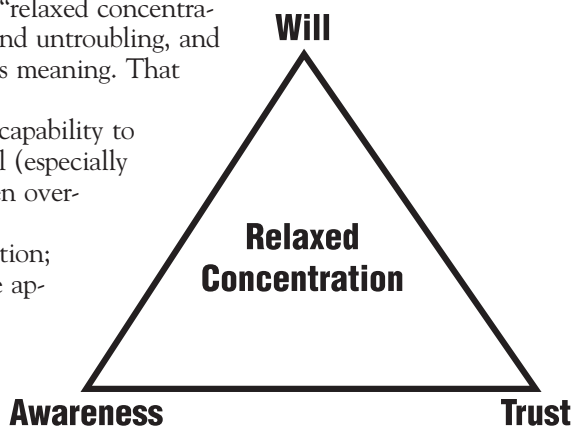
### The Inner Game reduces interference to maximize potential

Our top level of expressiveness comes by reaching “relaxed concentration,” a state in which technical issues are reflexive and untroubling, and our inner music can pour out through our focus on its meaning. That state proceeds from the three Inner Game skills:

- **Awareness**—The most fundamental skill is the capability to be aware what is happening without being judgmental (especially the wrong stuff). We ask “what went wrong?” and then over-compensate. We try too hard.

- **Will**—The direction and intensity of your intention; setting a goal, moving toward it and resetting it as we approach it. You decide what you want to sing, how to sing it and gradually shape the performance closer to the ideal.

- **Trust**—Allows simple awareness to take place





without bombarding yourself with criticisms and judgments. It also allows you to explore the Will approach. It takes trust in our inner selves in order to tap into our potential and perform at our best.

The Inner Game Workbook contains dozens of exercises that develop the skills. Here's one example.

### Exercise: Building Awareness of Ensemble Balance

Sing the chorus of "By The Light of The Silvery Moon" (found in *Heri-*

*tage of Harmony Songbook* or as individual sheet), and then:

- Identify which part carries the melody line
- If you can't hear that it belongs to the leads, repeat this step and ask the question again.
- Sing the passage again and sing at a volume that allows the melody to predominate at all times.
- Ask: What did you have to do to be sure that the melody was heard at all times?
- Can you think of examples when

the melody is carried in voices parts other than lead? When another part carries the melody, what adjustments do you make? How?

*Excerpts from The Inner Game of Music Workbook for Men's and Women's Barbershop Quartets, Choruses and Classrooms, by Barry Green, Dr. Greg Lyne and Larry Ajer. The book was published in 1996, and is available from SPEBSQSA, stock no. 4095.*

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**SPRINGFIELD, MO** Juanita K. Hammons Hall, November 8-10, • 417-836-SMSU  
**OKLAHOMA, OK** Rose State PAC, November 12-17 • 1-800-869-145  
**TULSA, OK** Tulsa PAC-Chapman Hall, November 19-24 • 918-596-7111  
**JACKSON, MS** Jackson Municipal Auditorium, November 26-27 • 601-960-1535  
**AKRON, OH** E.J. Thomas Hall, November 29-December 1 • 330-945-9400  
**PROVIDENCE, RI** Providence Performing Arts Center, December 3-8, • 401-421-ARTS  
**NORTH CHARLESTON, SC** North Charleston PAC, December 11-12 • 843-202-2787  
**GREENSBORO, NC** Greensboro Coliseum Complex, Dec. 13-15 • 336-373-7575 / 888-397-3100  
**SARASOTA, FL** VanWezel Performing Arts Center, Dec. 26-27 • 941-953-3368 / 800-VAN-WEZEL  
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# Get high on music, Albuquerque at the Midwinter convention

More casual singing, less formal atmosphere and the year's best shows

What do **Four Voices**, **Uptown Sound**, **Power Play**, **Riptide** and **Metropolis** have in common? All of these 2002 quartet medalists will be appearing on the Friday night and Saturday night shows at the upcoming midwinter convention in Albuquerque, Jan. 19-26.

If you have never been to a midwinter convention, here is your opportunity to hear two of the best barbershop shows you probably probably will. The quartets present their entire show packages in the shows, rather than just two songs.

Friday night you will hear Metropolis, Riptide, and Power Play. Then, on Saturday evening, you will hear Uptown Sound and Four Voices. Those two concerts alone are worth much more than the \$50 registration fee. If that isn't enough, your registration includes the ever-expanding seniors quartet contest Saturday afternoon, plus an afterglow Saturday night featuring all competing seniors quartets.

## What else is there to do at the Midwinter convention?

Albuquerque has plenty of attractions to make a full vacation:

- an aerial tramway that will take you up to 10,378 feet
- hot air balloon rides
- many golf courses, 16 museums, and shopping of all sorts
- historic Old Town, Nob Hill, or a more relaxing trip to one of many wineries
- nine area casinos

January weather averages around 50 degrees for a high, and lows around 27. There also will be several Society-planned tours.



**Mike Mathieu**

Member of the Society events committee

## Or how about some barbershopping?

From the moment you arrive, you hear tag singing,



**The 10,000-foot tramway is one of many local attractions.**

woodshedding and gang singing just about everywhere. One of the most common questions of the week is, "What part do you sing?" This convention is much more relaxed than the international convention and gives you many opportunities to renew old friendships, start new ones, and sing with almost everyone you meet.

The convention hosts between 1,200-1,500 attendees who are usually housed in two hotels. In the course

**AISQC Show: "Memories Are Made Of This"**

**Headliner quartet:** Four Voices

**Featured quartet:** Rendezvous (mixed quartet from Illinois)

**AISQC Quartets:** Chicago Shuffle, Harmony, Over Time, Jurassic Larks, Fatherly Advice

**AISQC Chorus:** Directed by Joe Liles



of a few days, you will have the opportunity to see and meet almost everyone in attendance. Most attendees are there on their own, unlike other conventions when they are competing with their quartets or choruses. The end result is that most people are walking around looking to find three other parts to ring some chords. So if you are able to sing one of four parts in a quartet, this might just be the convention custom made for you.

### No time for a full week?

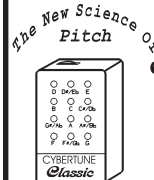
Many people come later on in the week for a "mini-vacation" or just a long weekend. Get there Friday morning and you'll still catch the world-class concerts on Friday and Saturday nights, plus the seniors quartet contest Saturday afternoon. As I said, "Try it you'll like it!" If you'd like to sing a tag or a song, woodshed or gang sing, or any other type of singing, look me up!

Any way you cut it, I hope to see you in Albuquerque. It's a great way to start the New Year! Registration forms are available in this and the past two issues of *The Harmonizer* or at [www.spebsqsa.org/midwinter](http://www.spebsqsa.org/midwinter).



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Enjoy the winter sun!

January 19-26, 2003

## Midwinter 2003 Convention – Albuquerque

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

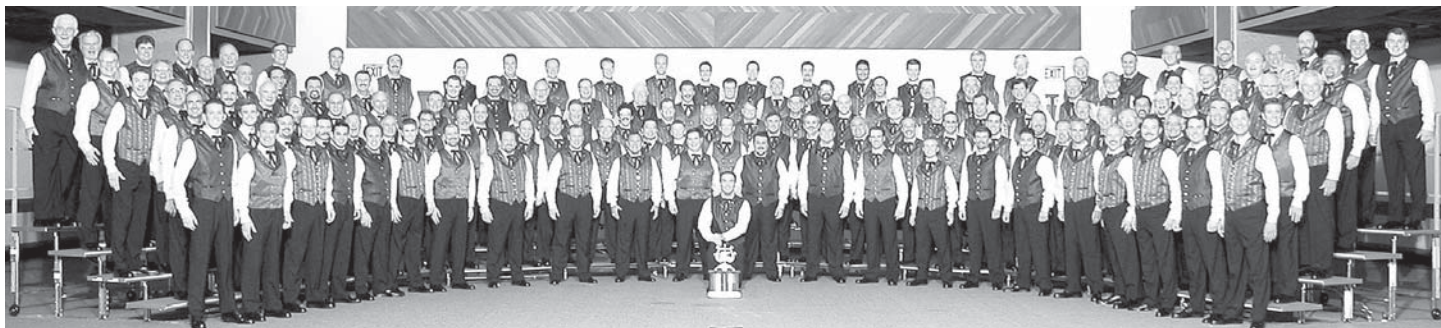
☐ Check here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

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

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

office use only





1. Masters of Harmony • Santa Fe Springs, Calif. (FWD) • Mark Hale, director



2. Toronto Northern Lights • Toronto, Ontario (ONT) • Steve Armstrong and Chris Arnold, directors



3. Alexandria Harmonizers • Alexandria, Va. (MAD) • Scott Werner, director



4. Ambassadors of Harmony • St. Charles, Mo. (CSD) • Jim Henry, director



5. Midwest Vocal Express • Greendale, Wis. (LOL) • Russ Foris, director





6. Great Northern Union • Hilltop, Minn. (LOL) • Roger Williams, director



7. The Big Chicken Chorus • Marietta, Ga. (DIX) • Clay Hine, director



8. Sound of the Rockies • Denver Mile High, Colo. (RMD) • Darin Drown, director



9. Houston Tidelanders • Houston, Texas (SWD) • Todd Wilson, director



10. Southern Gateway • Western Hills (Cincinnati), Ohio (JAD) • Paul Gilman, director





11. Senate-Aires • Salem, Ore. (EVG) • Steve Morin, director



12. Saltaires • Wasatch Front, Utah (RMD) • John Sasine, director



13. The Alliance Chorus • Greater Central Ohio (JAD) • David Calland, director



14. Heralds of Harmony • Tampa, Fla. (SUN) • Tony DeRosa, director



15. Phoenicians • Phoenix (Saguaro), Ariz. (FWD) • Jim Casey, director





16. Great American Chorus • Lake County, Ill. (ILL) • Joe Liles, director



17. Granite Statesmen • Nashua, N.H. (NED) • Steve Tramack, director



18. Banks of the Wabash • Terre Haute, Ind. (CAR) • Terry Wence, director



19. The EntertainMen • (SNOBS) • Jan Alexandersson, director



20. Chorus of the Genesee • Rochester, N.Y. (SLD) • Maggie Swift, director



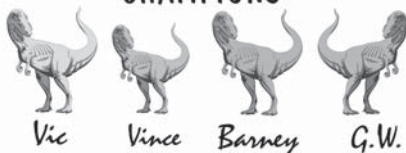


21. Great Lakes Chorus • Grand Rapids, Mich. (PIO) • James Carey, director



## JURASSIC LARKS

1998 INTERNATIONAL  
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CHAMPIONS



**Curator:**

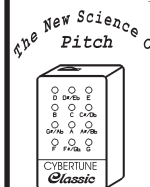
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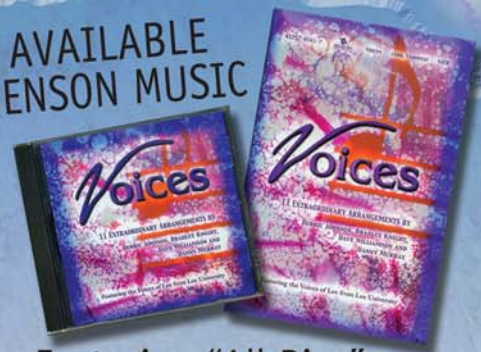
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# What a ride!

Another year, another great convention. The weather was perfect, the singing was great, we crowned three new champions, and a whole slew of *Harmonizer* readers didn't get to experience any of it. If you didn't go to the convention, know this: it was a total blast and we hope the next few pages provide a reasonable facsimile of what you missed. If you were with us in Portland, know this: **we're magazine editors—not judges.** When we say that "What More Can A Soldier Give?" by Gotcha! was the best overall ballad of the contest, our opinion carries as much authority as when we declare that Kenosha's "Standing Room Only" restaurant serves the best cheese steak sandwich in the cosmos. (We're still correct on both counts, however.) Disagree with our picks? Great—send us your favorites and we may even put some of the more compelling rebuttals in the magazine or on the Website. Did we miss something interesting? Ditto. Think you've tasted a better cheese steak? Please don't mail us a sample.

**Text and layout:** Lorin May • **Photos:** Matt Bostick, Lorin May, Miller Photography

**Funniest performance:** After the quarterfinals, the guys of **Metropolis** apparently got some therapy for their fear of girls; however, their hypnotist had a sick sense of humor. In their semifinals set, at every inadvertent snap of the finger the quartet instantly transformed from swaggering hombres back to basket cases—or back again. Their hilarious choreography and over-the-top bravado brought down the house. The performance also inspired the highest Presentation score and perhaps the loudest applause of the contest.



## **Best travel arrangements:**

**The Flexible Four** quartet from Tampa traveled to Portland in a 26-foot RV as part of a well-publicized, well-attended singing blitz. They performed 60 times in five days in cities and towns along the 1,800 mile journey. Both their sponsor, Born Free Motor Coaches, and barbershop will get further publicity when articles about the tour later appear in 18 magazines. Members of the quartet, who temporarily changed their quartet name to Born Free, are Dan McFarlane tenor, Steve Matheson lead, John Johanson bass, and Ralph Brown, baritone.





**Biggest transformation:** **Excaltibur**, long known for its “cutting edge” arrangements, this year gave **Riptide** a run for the money in the “Friend of Kibbers” race. The root of the quartet’s new-found traditionalism is presumably new bass Jay Giallombardo, who has historically given Kibbers more fits than strokes. (Perhaps a couple of heart attacks, however.) The downside to Excaltibur’s quartet finals performance was that, due to the more subdued colors of their toy soldier outfits, the quartet fell behind **Gotcha!** in the years-long battle for the “Wardrobe Most Likely to Disrupt Radio Transmissions” costume trophy.

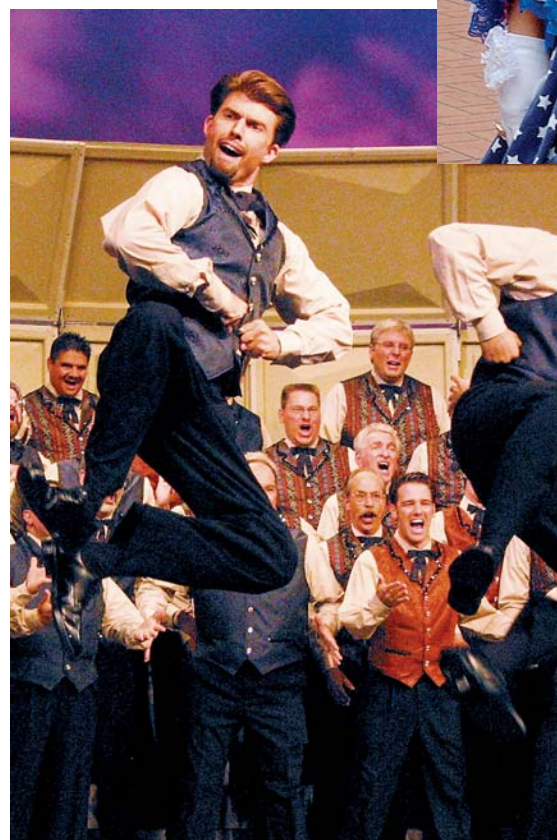


**Best media coup:** Portland’s TV and newspaper outlets got a real eyeful and earful at the convention, but the biggest moment was when ABC Television broadcast a live feed of **Michigan Jake** from the AIC stage on the evening of July 4. The nationwide feed began with the entire audience shouting, “Happy Fourth of July, America!” Then the champs showed off barbershop to a national audience during two songs’ worth of uninterrupted air time. Thank ABC News anchor and barbershop booster Peter Jennings for the big audience.



**Most improved quartet:** **Counterpoint** advanced from 35th place last year to 14th place, riding a big improvement in sound and showmanship. Although **Freestyle** improved more vs. last year (they finished 12th after tying for 36th), they’d also finished 12th in 2000. That makes **Freestyle** more suited for the “Yo-Yo Award”—and we’re not only talking about their baritone.

**Performance most likely to garner chapter show gigs:** To those of us who didn’t drop out of school in the third grade, “Mmmmmm” doesn’t spell “mother,” although it did spell a lot of laughs during a very witty set from **Late Night Barbershop**. Their second song, an utterly random medley, may have set a record for both the density and ... um ... quality of its intentionally bad transitions and awkward key changes.



**Best-looking quartet:** Nothing against Jake, but this caption belongs to the quartet on the right. **The Angels** of Tsinghua University in China, who accompanied college competitors **The Travelin’ Men**, lived up to their name.







**Best 4th of July:** After Portland's July 4th parade set the mood, the Pioneer Plaza provided a great setting for the best massed sing in years—the United We Sing script provided just the right words and songs to inspire a flood of emotion. A powerful, patriotic AIC show capped off a great holiday for Americans and visitors alike.



**Bullet-dodger award:** When Mark Hale took over as director of the **Masters of Harmony**, they'd already won four straight titles under the previous two directors. It's a great legacy that left Hale with nowhere to go but down. With the chorus's impressive win, Hale became only the fifth director/quartet gold medalist, and joined Fred King as only the second director to win the chorus gold while (for a few hours) still the reigning quartet champion.



**Best comment on tag singing** (overheard between two older Convention Center employees): "Back when we did that, it was on a street corner!"

**Guys we missed the most:** Lou Perry, Earl Moon and Hal Purdy. They're ringing chords up there somewhere.



**Arrangement least likely to be over-performed:** The chorus contest showcased several uptunes arranged by David Wright, but none was as frenetic or vocally demanding as Toronto's presentation of "Alabama Bound." Two different international gold medal quartets learned the arrangement before Toronto did, and both quartets gave up without performing it. We'd love to see if anyone else has the chops to take it on in contest.





- **Contest song least likely to be heard at a Harmony Explosion camp:** "Beer Barrel Polka," as sung by the Tampa Heralds of Harmony. The day high school music teachers teach their underage students this drinking song is the day it's performed by The Mormon Tabernacle Choir.



**Rarest audience reaction:** The enthusiastic applause given to the **Great Northern Union** for now-retired director Roger Williams' final show. It's not every day that 80 lawyers receive a roaring ovation. The only other two times were when the chorus did a similar package in 1995 and the time a bus chartered by the California State Bar broke through a guard rail and fell over a ... okay, it's an old joke. So sue us.



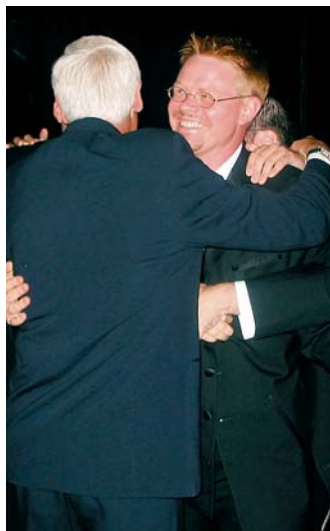
- **Best moment you didn't get to see, part 1:** The Four Teens (1952 International quartet champion) hooting and laughing backstage while watching the screen as their career was presented to the audience. Next to winning, they called the week's 50-year anniversary the biggest thrill of their life.



**Best new tradition:** Webcast parties. Some folks, like Kenney & Courtney Hughes in New York, had 50 people to theirs. Many parties had the broadcast patched into high-end home theater systems, including surround sound and big screen.

**Tightest point spreads:** This was one of the few years in recent memory where you had to wait for the announcement to know who had won the quartet contest. It was too close to call among the judges, too, with **Uptown Sound** finishing a scant 41 points (half a point per judge per song) behind Four Voices. In the chorus contest there was a pretty typical two-song 103-point spread between first and fourth place. But between the 5th place and 15th place chorus there was only a 90-point spread—only three points per judge per song.

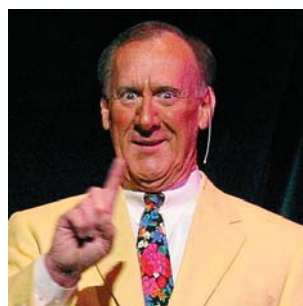
**Best moment you didn't get to see, part 2:** Watching Four Voices hear their friends Uptown Sound announced as silver medalist. The champs' initial disbelief turned to elation as Dr. Greg Lyne congratulated them, confirming they had won. The guys hugged each other so tightly it's a wonder no one's head popped off.





### Classiest new member:

Bob Flanigan, who sang with the Four Freshmen for over 40 years, grew up singing barbershop and received a Society honorary life membership at the convention. He joined **Acoustix** in performing a Freshman classic for the convention audience.



**Best emcee:** Carl Hancuff offered the best combination of pacing and joke delivery in recent memory. He let the audience get its talking out of the way between choruses and then gave everyone a reason to hush up once he came on stage.



**Best transportation:** Portland's MAX system. No charge downtown, short waits to and from the Convention Center, and it cost only \$1.55 from the airport to your hotel.

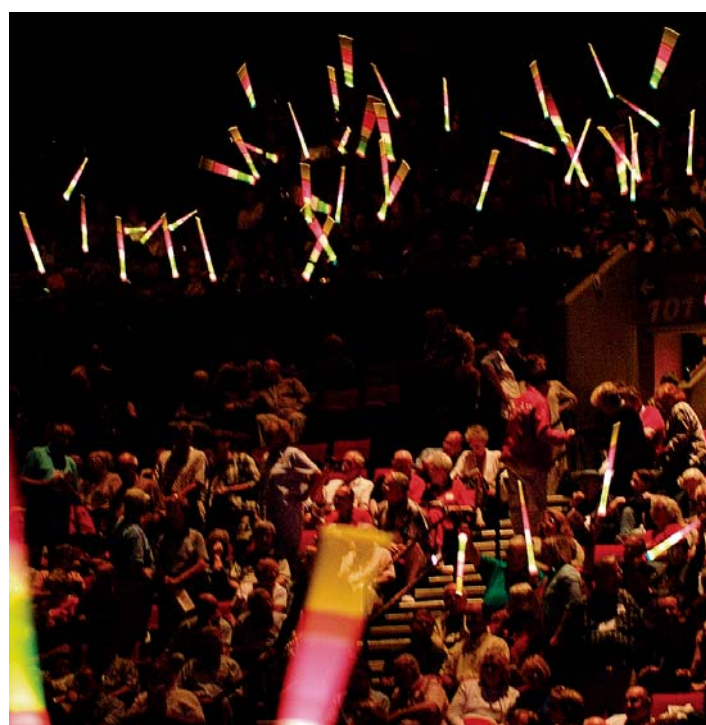
### Johnny Appleseed award:

Ed Pio, Brian Beck, Jerry Orloff, Kenny Hatton, and many others helped plant the seed of barbershop music with two barbershop tours of China last year. Already, China has responded in kind with **The Travelin' Men** (who competed in the MBNA America College Quartet Contest) and **The Angels**. More tours and more barbershop growth in China are anticipated over the next few years, as small but important inroads are made.



**Punniest performance:** The **Great Lakes Chorus** winked through its construction set with a medley of groaner parodies, including "My Putty" and "Tile, Darn Ya, Tile." They also won the Bill Rashleigh Golden Vacuum Award for the goopi-est after-mess.

**Best backfiring practical jokes:** It's a long story, but now-former Society music specialist Kirk Young and the members of Uptown Sound have been performing pickle-themed pranks on each other for a couple of years. In Portland, the quartet arranged for **Catfish Bend** to hand Young an 18-inch stuffed pickle doll in front of the whole convention audience when he took a bow with the **Best of the CBQC Chorus**. Problem was, Young always walks off stage to let the chorus take the applause alone. After receiving the doll backstage, Young used it to create this big screen advertisement, which was displayed for the puzzled convention audience. The doll mysteriously disappeared backstage before Young could have someone hand it back to the quartet ... during the quartet medals presentation! Look for the battle to continue in Montreal.



### Most foreboding sign of an impending Canadian invasion, part I:

Several guys were carrying the Toronto fans 100 flashlight-powered "light sabers" through U.S. Customs. (They're red and white versions of those used here by fans of Excalibur.) A U.S. official asked the Canadians what these strange plastic devices were for, to which one of them blurted, "We're here to battle the Klingon invaders!" The official waved them through without another word.



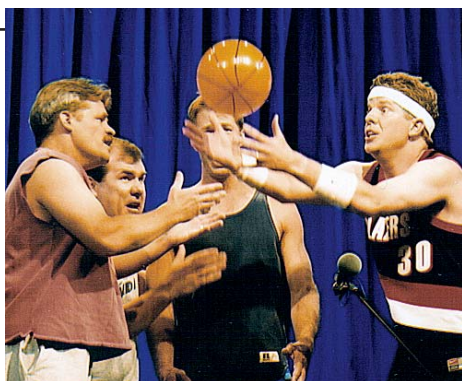
**Happiest guy on stage:** Bass Brian O'Dell of **Matrix**. While his three quartet mates had each received a gold medal their last trip to quartetting's big stage, O'Dell was unabashedly giddy on his first trip. He even snapped a picture of the audience from the stage after the quartet's first set.



## Best line:

At the end of its semi-finals set, **Freestyle** let a basketball painted balloon into the rafters. Several quartets later, after the audience had had time to forget about the balloon, a redneck

set by **Overture** was stopped mid-song by bari Mike Tipton, who pointed up and said to his quartet mates, "Hey look, y'all! There's a basketball up thar!" Maybe you had to be there. In any case, **Overture's** redneck persona is so good, it's easy to forget that they got to the semis by singing straight-up barbershop.



## Best near-recruiting moment:

After the quartet semifinals, Society membership development managing director Ev Nau squeezed his 6-foot-5 frame onto a crowded MAX train where seven or eight drunken, rowdy college guys were singing the Oregon fight song. He asked them if they liked to sing, and all loudly responded that they are great singers. He asked one guy to hold a tone—well, "ask" might not be quite accurate, considering Nau's implied "I can MAKE you sing!" body language. Anyhow, the guy did it, and Nau got another guy to add some harmony, and soon had all of them singing two parts. Their stop came, and as they started to leave one of them gave Nau a big hug. Nau was confident that he would've had them singing a tag had they'd stayed on a couple more stops.



● **Loudest outfits:** The metallic brown of **Roadshow** edged out the metallic tile of **Matrix**.



**Most outrageous AIC moment:** When **FRED** left the stage after only one song, everyone suspected something silly was about to happen. But raise your hand if during that one-minute break you turned to your neighbor and said, "Oh, I'm guessing that any minute now we'll hear a funky disco beat and they'll prance on the stage dressed as the Village People." (You did? Liar.) "Y-M-I-H" was a good plug for Young Men In Harmony. It was also a good call having Clay Hine and not Joe Clay as the shirtless Indian.







### Best place to sing a tag:

The center of the tag universe for many was under the pendulum at the Portland Convention Center. And another thing: was it just us, or was there an awful lot of informal singing *not* going on at the Convention Center and at the Rose Garden?



### Most tearful non-patriotic moment:

PLATINUM's last song on the AIC show, wrapping up their second and possibly last appearance on the AIC stage. The 2000 champion is retiring this fall.

**Most-talked about song:** Four Voices' semifinals rendition of "Lazy Bones" was a groundbreaking, ear-bending David Wright arrangement the quartet had started learning only a month earlier, and which hadn't gelled until the week of the contest.

### Most foreboding sign of an impending Canadian invasion, part II:

A day or two before the chorus contest, the entire **Toronto Northern Lights** chorus stormed into a **Masters of Harmony** rehearsal, threw a blanket over Masters director Mark Hale and wrestled him out of the ballroom while Northern Lights members blasted would-be rescuers with water guns. (Masters member John Miller, the "Groucho" bass in the 1985 quartet champion **New Tradition**, managed to wrestle away a gun and start shooting back.) When the Masters got their director back, he had a "black eye" and other phony signs of hostage trauma. The episode actually turned out to be a real "guy bonding" experience for the front-running choruses.



**Youth award:** Four Voices is now the first MBNA America Collegiate Barbershop Quartet Champion to win the international gold. With an average age of 26, they're also one of the youngest winners in history.

### Best inspiration support the Young Men In Harmony program:

Four Voices. Brothers Chad and Brandon Guyton got hooked on barbershop after watching The Gas House Gang on video during a class presentation in 1993. A live performance by Keepsake later sealed the deal. After two of their college cohorts got hooked, the rest is history.

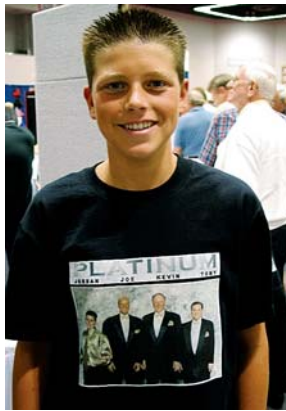
**Most consistent quartetters:** This year was the 23rd consecutive appearance on the big stage for Frasier Brown (**Broadway**) and the 20th for Art Swanson (**HEYDAY**). This year marked only the second time that Brown's quartet didn't make the semifinals, and was the first time Swanson's quartet topped Brown's. Jim Kline of Gotcha! has now been on quartetting's big stage 27 times since 1970, including a string of 16 straight that began in 1979.

**Least buttoned-down group:** The King's Singers were world-class professionals and perfect gentlemen in every sense; however, neither on stage nor at their master class did they ever take themselves very seriously. They actually knew a thing or two about barbershop, and with perfect singing and liberal humor they were the highlight of the first part of the week at the "Harmony Foundation Presents ..." show. (Did we also mention that they produce six-part overtones that could shatter your eyeglasses at 50 paces?)



### Best “Sing with the s” moment:

The spontaneous standing ovation given Jordan "Laser Beam" Litz, a 14-year-old, three-year member from Stockton, Calif., after his spot-on tenor performance of the "Undecided" medley. Oh, and three guys from PLATINUM sang with him. Jordan sang in a T-shirt upon which his image replaces that of tenor Gary Lewis. Barbershopper Yasuo Hirose of Kobe, Japan, hammed his way through three separate performances on three different voice parts with **Nightlife**, **The Gas House Gang**, and **PLATINUM**, getting a lot of applause while enriching Harmony Foundation by \$75.



## Quartets on the move: Less

than a year after joining the Society and while still the reigning MBNA America Collegiate Barbershop Quartet Champion, **Reprise** stormed into the semifinals with veteran stage confidence and rock solid fundamentals. **Finale** broke into the top 10 with an impressive ensemble sound backing up one of the most expressive lead voices of the contest. **Flipside** moved from 11<sup>th</sup> last year to eighth by busting chords wide open with a powerful, agile sound anchored by a bass who appears to have rented Jeff Oxley's vocal chords.



## June 29-July 6, 2003

## 2003 International Convention – Montréal

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**Most “from the heart” ballad:** “Love At Home” by **Power Play**. They’ve been selling that message for years.



**Best and worst fiasco:**

Due to a computer glitch that was discovered too late, 11 quartets appeared in the quartet finals. The silver lining was that 12th-place Freestyle—solidly back in its comedic groove—became the mic tester. They used the previous evening’s odd circumstances to set up a bunch of newly crafted punch lines for their “Mistakes” package, and even handed over a laptop computer to the contest administrators. The set received howls of laughter from both the the audience and the judges.



**Best reason to attend the World Harmony Jamboree:**

Sure, you’ll get to see some ... er, choreographic elements you wouldn’t see on a men’s contest stage. But the real story is the variety. There’s more than one way to barbershop, and it’s great to see the variety and creativity from all over the world—men’s and women’s barbershop quartets, groups from the host city and from half-way around the world, mixed groups, and even an occasional top-notch Society quartet. The future of barbershop is in good hands wherever you go.



**Best perspective on the convention:**

Buster Barlow, a 40-year Society member from Tyler, Texas, used his visit to Portland to get in touch with an old Army buddy he hadn’t seen since the end of World War II. Said Buster of the convergence of his reunion, the convention and the holiday: “We always have our conventions during the week of July 4th. If it weren’t for guys like him and the others who gave their lives to preserve freedom and liberty, there would be no conventions of most any kind to freely attend.”



**Most star power:** Boasting a bunch of quartet gold medalists plus several guys who were singing in the quartet finals, the **Masters of Harmony** showcased several famous faces and everything but the kitchen sink in their “Showboat” package.

**Best overall theme:** The New Orleans theme of **Saturday Evening Post** carried through three rounds, three different costumes and six very different songs.





**Best new ballad:** "Impossible" from Uptown Sound—nobody's smoother than these guys.

**Most impressive presentation:** The 2001 Champion **New Tradition Chorus** did far more than present a welcome reprise of last year's winning soldier set. The chorus's polished, emotion-packed choral and multimedia tribute to the heroes of 9/11 was just what the doctor ordered for the audience.



**Best combination of traditions:** It's been said (with only a touch of irony) that barbershopping is a great hobby but makes a lousy religion. On the other hand, we're learning that religion makes some awfully good barbershop, as proven at the Gospel Sing, at various afterglows and from groups like **Revival**.



**Silliest quartet names:** MBNA America Collegiate Barbershop Quartet Contest silver medalist **Iguanas In Flight** takes the edge over bronze medalist **Nile Manski Trio** for the "Name They Knew Was Available Before Calling Kenosha" award. Incidentally, the Trio and the Iguanas finished first and second respectively in the Singing category, disproving the notion that whoever wins that category always wins the contest. Champions **Catfish Bend** demonstrated that the winningest performances combine great singing with superior artistry and showmanship.



**Most deserving interloper:** This year, the AIC broke with tradition and brought in a co-director who's never even been a Society quartetter, let alone a quartet champ. Why'd they bypass all that talent within the world's toughest-to-join singing fraternity? Because the co-director's name was Jim Clancy, that's why. And if you were one of the teary-eyed audience members who watched **The Vocal Majority's** front man direct the AIC chorus in his stunning patriotic finale, you'd agree that this champion was right where he belonged.

**Most transparent director:** Russ Foris of **Midwest Vocal Express**, who hardly directs at all when on stage. The chorus is now in the odd position of having won an international medal without having won the Land 'O Lakes District championship.



**Biggest drawback of the webcast.** Although a far better alternative to not going to the convention at all, the Internet cannot and never will transmit the overtones or the electricity of the quartet stage, or the power and grandiose staging of the chorus productions. You also miss hearing big-name and up-and-coming groups' favorite non-contest songs at the nightly chorditoriums, the companionship of thousands of the highest quality people from all over the world, and the thrill of learning a tag at midnight from a legendary Barbershopper you'd previously only read about. (Celebrity sightings are near constant—for thrills, try celebrity sing-ins!) Oh well, there's always Montreal!





# College quartets continue to impress

The college quartet contest keeps getting stronger and more prestigious. Quartets from as far away as China competed in the Rose Garden arena for cash prizes and recognition as the best college group of them all. The 2001 silver medalist **Catfish Bend** held on against close competition to win the gold. Now that 1996 champion **Four Voices** has won the international championship, more than ever people are viewing this contest as a preview into barbershop's future. ■



**First Place—\$3,500 Catfish Bend (JAD)**  
Bowling Green State University  
(clockwise from top left) Noah Campbell (T), Armando H. Linares (BS), J.R. Muth (L) Jim Koenig (Br)



**Second Place—\$2,500 Iguanas In Flight (MAD)**  
George Mason University, Christopher Newport University, James Madison University, Radford University  
Joe Sawyer (T), Anthony Colosimo (L), Wayne Adams (BS), Andrew Kay (Br)



**Third Place—\$1,000 Nile Manski Trio (SWD)**  
Loyola University, University of New Orleans  
Matt Woodward (T), Jeremy Jee (L), Zach Materne (BS), Taylor Miller (Br)



**Fourth Place—\$1,000 Good Company (MAD)**  
Philadelphia Biblical University, Godwin High School  
Tim Waurick (T), Tyler Rackley (L), Greg Adams (BS), Mark Sutton (Br)



**Fifth Place—\$1,000 King Street Blues (DIX)**  
Appalachian State University  
Trevor Way (T), Jonathan Maness (BS), Rob Jordan (L), Barak Cline (Br)





## What makes them tick? A candid interview with the 2002 champions

**When each of you was first exposed to barbershop music, what was your reaction?**

**Chad:** The first barbershop thing I ever saw was a video of the **Gas House Gang** singing their jockey set. I was a junior in high school, and it totally slammed what I thought barbershop was. In retrospect, that was very important. If we had been exposed to anything less than something great, I think we all would have tuned it out completely. The guy doing the presentation to our choir class said that he would donate tickets to the Huntsville Chapter show for any students who were interested. I and three other guys had learned a barbershop arrangement of "Wonderful World." Three of us and our girlfriends took a trip to Huntsville that would radically change our futures.

The then current gold medalist quartet, **Keepsake**, took the stage and started singing "When The Saints

Go Marching In." Our jaws collectively hit the floor. The people in the audience probably wanted their money back because of the scene we made. Before the tag was finished, we were all standing and screaming and tearing our seats out of the floor.

We were much too scared to approach Keepsake in the lobby after the show. Suddenly, Don Barnick introduced himself to us and asked if we were in a quartet. I told him we only knew one song, but we didn't have our bass with us. He asked, "Well, what am I, chopped liver?" He turned to the couple of hundred people in the lobby and yelled for everyone to be quiet because we were going to sing. We almost died on the spot. We sang our version of "Wonderful World" with Don on bass. We were all so scared we barely made it through, but when we hit the last chord the crowd cheered as if it was the greatest thing they had ever



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

**1993:** Chad and Brandon get bowled over by barbershop at a Harmony Explosion presentation to their high school choir by Barbershopper Ron Weaver.

**1994:** Chad, J.B., Lester and Dan Vincent meet in Voices of Lee and form Four Voices—Chad on bari

**July 1996:** With Brandon now at bari and Chad at lead, become collegiate champion

**1993:** After hearing and meeting 1992 champ Keepsake in Huntsville, Chad and Brandon's quartet joins the Society

**July 1995:** Finish 6th in MBNA America College Quartet Contest



heard. Keepsake then came out from behind the table and gave us high fives and said to make sure we kept singing barbershop. The next day our high school quartet joined the Society and sent our men of note to each matching voice part of Keepsake.

**Brandon:** The first barbershop experience that I had was the 1993 contest video of Gas House Gang's jockey set. I was amazed! I knew right away that I wanted to be on that stage.

**Lester:** I was exposed to barbershop in Cincinnati, as a high-school student. I did not think too much about it at the time, except that I thought wearing the bow-tie and top hat was funny.

**Jayson:** I was first exposed to barbershop in the stairwell of Hughes Hall at Lee University. The director of the Voices of Lee, Danny Murray, asked Chad to put together a barbershop quartet to sing on shows with the group. Chad picked Lester and me, as well as another individual from Voices (Brandon was still in high school), and we learned a few religious tunes. The first true "Barbershopper" I met was Ron Weaver. He was present when the first chord of the **Four Voices** was rung in the stairs, and he was largely involved in the initial stages of my barbershop career.

### What was your reaction to barbershop and the Society after attending your first conventions?

**Brandon:** My first convention was the fall of 1994. I competed with the **Chattanooga Chorus** and **Class of '94** was the district champ. I remember watching those guys and thinking they were superstars. I wanted to be like them (except for their tenor, Eric King, because I had more hair than he did!) That first convention changed everything for me. I decided then that I didn't ever want to miss another convention.

**Lester:** Well, I was angry that we did not win the college contest in '95, other than that, everything was great.

**Jayson:** My first convention was in Miami in 1995. The Four Voices (without Brandon) competed in the collegiate quartet contest. I can remember being amazed at the sheer number of individuals at the contest. Looking back, I really did not have a handle on the full weight of what the convention and contest means to the Society. The college contest really lit a fire under us. We were on a mission to win the contest in 1996,

and that is just what we did. I am not sure if the Society realizes how motivating the college contest is for college-aged singers. It is an extremely powerful recruitment tool for the Society, and it should receive all the support possible. You are breeding the future of barbershop ... it really works!

**Chad:** I couldn't believe it! Brandon and I found three or four other guys our age, and we were, young guys singing barbershop, yes! We stayed up all night, all weekend singing like mad. That core of guys from



**Lester's life is music, from his jobs to his schooling to his hobbies, which includes lead roles in musical theater with his wife (left, in Joseph and the Amazing Technicolor Dreamcoat). A full-voice barbershop tenor who "can sing harmony with a dog whistle," the quartet is about the only place where Lester's stellar solo voice isn't the center of attention.**

### Lester Rector (tenor)

**Hometown:** Cincinnati

**Family:** Married to Holly Rector from Pensacola, Fla.

**Job:** Teach and direct a gospel choir at Lee University while leading campus worship

**Education:** Bachelor's in music from Lee University. Working on a masters degree in church music

**Goals:** "I want to follow the Lord wherever He takes me and sing many different styles of music in many different arenas."

our district became lifelong friends through barbershop. It was the most fun I'd ever had. I couldn't believe barbershop had slipped under my radar for so long. The contest was won by a young quartet right out of college. They were so much fun and exciting to watch. I loved the whole experience; Brandon and I knew we wanted to be on that stage from that moment on.

### Much has been said of your work ethic, both in music and other areas. What's behind that drive as Barbershoppers? What's behind that drive in life?

**Jayson:** I am not sure that the "drive" can be distinguished in terms of "barbershop drive" and "life drive." I believe that God blesses each individual with talents,

**March 2000:** Record debut CD in one day to raise money to go to International convention

**March 2001:** Place 13th in international prelims. Disappointment spurs three intense months retooling sound and songs

**April 2002:** Tie for fifth in international prelims

**October 1999:** Win Dixie district championship in first non-college contest

**July 2000:** Place 13th in Kansas City

**July 2001:** Place 3rd in Nashville

**July 2002:** Win international gold medal in Portland



and we were taught to grasp these precious gifts with all our being and develop them into something special for the glory of God. I know that this sounds preachy, and please believe that we are not interested in forcing our beliefs on unwanted ears. But if you want to understand our drive and our ethic, this is where you must start; this is where it comes from.

**Brandon:** After seeing that Gas House Gang video and seeing Keepsake in concert shortly after, it became a dream of mine to win the gold. So, in one way, it was the pursuit of a dream, wanting to be the best that I could be. But on a much deeper level, our drive comes

the Lord has in store.

**Chad:** The gold medal is a dream come true, but a first step. We want to make music for many years to come and to explore several venues to spread barbershop. People often ask us how we make it look like we are having so much fun on stage. The answer is, we really are. You put in the time in the practice room and then enjoy the fruits of your labor on stage. You can't fake fun; you either love it or it's work. When it becomes work on stage, it's time to take up bowling.

**Brandon:** Winning has always been just part of the journey for us. We hope to stay together for a long, long time. We are in the process of recording our second CD and have plans to record a third CD. As you can see, we have no plans to slow down. We want to be very active champs and continue to help bring barbershop to a new generation.

**Jayson:** We have said for several years now that the "big prize" is just the beginning for the Four Voices. We have not "topped out" in any sense of the phrase; we are truly just beginning. We want to use our youth to take this style of music to a diverse population, and we are really seeking ways in which we can do this.

**What are the roles of each group member? For example, who's the glue, the mule driver, the clown, the businessman?**

**Brandon:** Chad sometimes smells like glue, and I think Lester sniffed glue as a child, but I'm not really sure where that question is heading. Jayson had to pick up a second job as a llama driver, but there aren't any mules in Cleveland. Lester likes to dress like a clown because he says it makes him feel smarter. I guess that Jayson would be the businessman, because he is the only one in the quartet that owns a pair

of shoes.

**Jayson:** Brandon has answered this quite gracefully. We all tend to have our moments of "glueness" or mule-driving, depending on what needs to be bonded or driven. As far as the businessman, Chad and I probably share the title formally, but truly we could not function without the business savvy of all four members. We share the load, and this unconventional relationship has worked well for us. Of course, we each

**With the Cleveland Highland Harmony Chorus, founded and directed by Chad and Brandon.**



**Brandon is as close as you'll get to a rebel outsider in this quartet—he was too young to be a founding member of Voices of Lee or Four Voices, and his job isn't affiliated with The Church of God denomination. But the quartet comedian has a huge voice and range; able to sing all four parts well, he handles the vocal gymnastics of the difficult quartet arrangements with ease.**



**Brandon Guyton (bari)**

**Hometown:** Lived in Buford, Ga., Gadsden, Ala., Cleveland, Tenn.

**Family:** Son of minister, second of six boys. Brother of lead Chad. Married to high school sweetheart Noemi Soto. Nine-month-old son Chandler (above) and another baby on the way.

**Job:** Work in sales for Wheeler Electronics, a telecommunications company in Cleveland.

**Education:** Bachelor's degree in history from Lee University.

**Goals:** To raise lots of successful and happy children, become a scratch golfer, and retire next year.

from a desire to use our gifts for God.

**Chad:** I have to think that most of that drive came from seeing others that were successful and wanting to be successful ourselves. Our attitude toward excellence, not just musical excellence, but total excellence (performance, emotion, music, personality, humor, and especially the time you are off stage) was really instilled in us in our college years as members of the Voices of Lee. Egos had to be left at the door—we were a team. We want to be the absolute best at everything we do on and off stage, not for ourselves or anyone else, but because we believe that we are singing for a higher calling and He deserves our best.

**Lester:** Our relationship with Christ is the driving force behind both areas. We believe that we would not be where we are if it wasn't for Him. As far as barbershop, our desire for musical excellence in all that we do musically and in life drives us.

**Now that you've won the big prize, what does the future hold for you as performers?**

**Lester:** I believe that our desire is to sing together, at least in some capacity, forever. I do a lot of different types of styles and singing, so I am open to whatever



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**A devoted father and husband and a high achieving student turned college administrator, Jayson ("JB") seems to do everything well. The quiet but highly personable bass nevertheless has had to work harder than any other quartet member to change his own vocal style to complement the developing quartet's sound.**



### **Jayson "J.B." Van Hook (bass)**

**Hometown:** Cleveland, Tennessee, with short intervals in Indianapolis and Des Moines

**Family:** Second of four kids. Married five years to Arlyne Santos VanHook. Have a one-year-old son, Logan

**Job:** Director of institutional research at Lee University

**Education:** Bachelor's degree in psychology from Lee University. Master's degree in industrial/organizational psychology from University of Tennessee, Chattanooga. Working on a Ph.D. in educational administration at the University of Nebraska-Lincoln

**Goals:** "Working hard to be a useful resource for my alma mater, Lee University. As far as career ambitions, I have them, but let's see what happens!"

have our responsibilities (well, everyone but Brandon, that is), but we have to rely on each other to stay afloat during this extremely busy season in our lives.

**Lester:** Well, Jayson takes care of the business side of things and Chad the booking. I handle all of the CD work and sales, and Brandon, well he doesn't do a dag-gone-thing!

**Chad:** The businessman – Jayson is definitely the nerd of the group. He handles the financial aspect of the quartet and is the direct contact with the quartet accountant and all that other boring stuff that bookworms care about.

The clown – Definitely Brandon, although Lester has many pathetic, failed attempts at humor. We always laugh at what Brandon does on stage and how people don't laugh at what Lester does on stage.

The mule driver – Me, for sure. I am the one that is always harping on rehearsal and working and making sure we are doing the things we need to be doing to reach our goals.

Lester is our quartet "pastor," for lack of a better word. He definitely helps us keep things in perspective and focus on what is important.

If there is one thing that we have really learned, it's that the sum is certainly greater than the parts in Four Voices.

**Musically, what motivates you? What motivates you outside of music?**

**Jayson:** We are motivated by music that stretches our abilities, songs that challenge

our voices; however, we are also very conscientious in our song selection. We know when a song is going to work within the first week on the sheet music. I can't explain why and I can't tell you how to do this in your quartet, it's just something we feel. Some songs just line up with who we are and what we are about, and I don't mean because the lyrics fit.

**Brandon:** We want to sing material that we enjoy, but more important, that the audience enjoys. We often get great arrangements that we don't sing because they do not fit us. We know what our strengths are, and we try to play to those.

**Lester:** Music is a self-motivator. No matter what setting you're in, there is music. I believe that, musically, I am motivated by my wife (because she is such an excellent musician), my own personal expectation, and my worship to the Lord.

**Chad:** We're motivated by our love for music and singing together. Music is such an integral part of our lives; it is hard to separate what motivates us in and outside of music. We are blessed to have wonderful families that support and love us. Wanting to be good people that provide for our families and living our lives in a way that exemplifies Christ is the strongest motivation behind everything we all do in our lives.

In life, I suppose the concept is similar; yet more philosophical in nature. I choose to involve myself

in things that fit my talents and gifts, and I search out those opportunities in which I can make a meaningful impact in this world.

### **Who do you most admire and why?**

**Chad:** My mother is the inspiration behind the Guyton brothers—our biggest fan and supporter and my hero. She is the model of love, dignity, and class. Without her influence, Brandon and I—well, all of my five brothers—would be God only knows where.



### **Chad Guyton (lead)**

**Hometown:** lived in Buford, Ga., Gadsden, Ala., Cleveland, Tenn.

**Family:** Son of minister, oldest of six boys, all singers (one day there will be a Guyton brothers quartet). Brother of bari Brandon. The only single member of the quartet (but looking every day!)

**Job:** Communications coordinator for the six-million-member Church of God denomination. Convention planning, Internet, radio, video production, public relations.

**Education:** Bachelors degree in communications from Lee University. Planning to pursue a master's degree at Church of God seminary and a doctorate in a ministry-related field.

**Goals:** To be the best man, husband, father, I can be.

**Chad is the quartet's original barbershop superfan, shown here from a Polaroid with Joker's Wild at "Sing with the Champs" in 1995. (He'll be doing that every year, now!) Free and relaxed on stage, he's a technical perfectionist in rehearsal. Even with the Voices of Lee, he learned every nuance of every other voice part.**



## What the quartet is made of: nuggets from Clay Hine and Danny Murray

*What are the guys of Four Voices really like? Ask two of their mentors. Danny Murray is director of Voices of Lee, an a cappella music ensemble from Lee University. Each member of the quartet was directed by Murray in the ensemble and each counts him as a primary mentor and musical influence. Clay Hine sings bari for 1999 international champion, FRED, and directs the Big Chicken Chorus. He has been Four Voices' primary coach for about two years.*

### Great potential, humble beginnings

**Danny:** They were very annoying for the first few months! The vocal quality was there, but the ensemble was not.

**Clay:** Their individual solo voices are all pretty phenomenal—it really surprised me. Their main challenge has always been keeping individual production from getting in the way of unit sound.

### Work ethic

**Danny:** They're not silver spoon in the mouth kind of guys. Everything they've attained in life they've had to dig out. They're the kind of people we like to see do well.

**Clay:** They worked as hard as I've ever seen anyone work. They'd often practice five out of seven days of the week, and these were really intense rehearsals.

**Danny:** At their first college contest, they saw what they were up against—not only good singers, but a big tradition. They knew they had to become part of it and pay their dues. They understand that to be good, you work harder than anyone else.

### Closeness and intensity

**Clay:** They get in spots in rehearsals when they'll fight like brothers over really stupid things. But they're as close as any quartet I've ever seen. All four are as close as Chad and Brandon are.

**Danny:** Guarding and protecting each other's feelings

would be a real impediment. They don't let that interfere with their rehearsing.

### Desire to give

**Clay:** Chad and Brandon are among the best tag singers in the Society. After a Saturday show, they'll stay up long after the afterglow singing tags with members of the host chapter, and early the next morning the quartet will be out singing at a local church service.

**Danny:** Some people are givers, other are takers. These guys are givers. They are happy to share their energy and inspiration with the Society. It'll be interesting to see the young groups that come up under their tutelage.

### Future potential

**Danny:** They've bought into a work ethic that's really paid off and they're not about to slow down. They know there's a lot of responsibility that goes with the applause. They won't be the kind of champions that will fade. They'll work just as hard as champions as they did to become champions.

**Clay:** I can picture them staying together for a long time, if for no other reason than they like singing together. Putting out a better and better musical product is a really big thing for them. They've only scratched the surface on where they're going.

Danny Murray knows what he wants and won't settle for anything less. He sees the potential in people and helps them achieve their dreams. Clay Hine is one of the most gifted musicians and singers around, but completely humble and giving. He's a wonderful husband and dedicated father and true hero to our quartet.

My most influential quartets are **The Suntones, Bluegrass Student Union** and **Keepsake** (most impact on me as an individual). Suntones are the best ever! Bob Franklin is my hero as a lead.

**Brandon:** My mother! She raised six boys while my dad was a very busy minister, and she never complained. If there are angels on earth, she is definitely one of them. With-

out question, she is the reason that we love singing. My earliest memories are of her teaching us to harmonize.

**Lester:** I admire the lead of our quartet, Chad, because he carries so much weight every time he walks out onto the stage. The rest of us have it fairly easy, but the lead carries the melody (the part everybody knows) and is the storyteller.

**The quartet once comprised half of the men of Voices of Lee, a famed, soaring gospel "vocal orchestra" with a maturity of sound you don't expect to hear from a college group.**



**Jayson:** My father. I cannot say that I have purposefully imitated his successes in life, but who I am today seems so familiar. There is much to say about my mother's ability to provide for her children while accomplishing great things professionally (juggling many things). Dr. Paul Conn (president of Lee University) has shown me it is possible

to both intellectually and emotionally approach the love of God. Danny Murray, the director of the Voices of Lee, taught each member of the quartet what it means to be diligent, and he has the unique ability to discover and develop hidden talents. He is largely responsible for my development as a bass singer, and this has certainly become a large part of who I am. ■





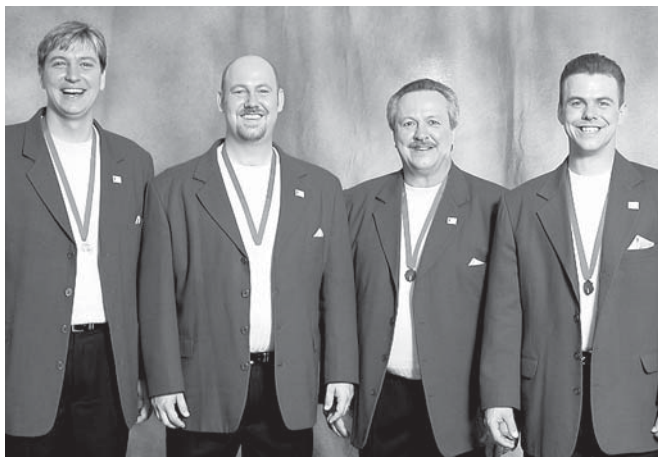
## 1. Four Voices (DIX)

Lester Rector (t), Chad Guyton (l), Jayson Van Hook (bs), Brandon Guyton (br)  
James Guyton: 4voices@bellsouth.net; Home: (423) 478-8949; Work: (423) 478-7114



## 2. Uptown Sound (JAD)

Don Kahl (t), Steve Denino (bs), David Calland (l), Steve Kovach (br)  
Stephen Denino: uptownsound@harmonize.com; (614) 875-7211; Work: (614) 578-2656



## 3. Power Play (PIO)

Don Slamka (t), Michael Slamka (l), Jack Slamka (bs), Mark Slamka (br)  
Dennis Gore: dgore132@comcast.net; Home: (586) 263-4840; Work: (586) 263-8514



## 4. Riptide (DIX)

Eric King (t), Tim Reynolds (l), Jeff Selano (bs), Richard Lewellen (br)  
Marietta, Roswell, Stone Mountain, GA  
Jules Selano: Manager@Riptidequartet.com; Home: (905) 472-0699



## 5. Metropolis (FWD)

James Sabina (t), Brian Philbin (bs), Bob Hartley (l), Michael McGee (br)  
Santa Fe Springs and Rincon Beach, CA  
Brian Philbin: Metropolis@harmonize.com  
Home/Work: (310) 376-7524



## 6. Gotcha! (FWD)

Alan Gordon (br), Jim Kline (bs), Chris Vaughn (l), Garry Texeira (t),  
Alan Gordon: gotchabari@juno.com; Home: (714) 792-0220; Work: (714) 278-9303



**7. Excalibur (LOL)**

John Moksnes (t), Jay Giallombardo (bs), Greg Dolphin (l), Brent Graham (br)  
 Joseph Giallombardo: [goldmedl@theramp.net](mailto:goldmedl@theramp.net); H: (847) 272-1022; W: (847) 272-6854

**8. Flipside (EVG)**

Paul Krenz (t), Mike McCormic (l), Kevin Stinson (bs), Tim McCormic (br)  
 Kevin Stinson: [kstin@onemain.com](mailto:kstin@onemain.com); Home: (503) 761-7089; Work: (503) 761-2822

**9. Saturday Evening Post (SWD)**

Scott Delude (t), Allen Gasper (l), Brian Beck (bs) Bobby Gray Jr. (br)  
 Robert Gray, Jr.: [bobbyg@sepquartet.com](mailto:bobbyg@sepquartet.com); Home: (719) 638-1346; Work: (719) 896-0084

**10. Finale (FWD)**

Scott Kidder (br), Joe D'Amore (bs), Dean Waters (l), Gary Steinkamp (t)  
 Joseph D'Amore: [finalequartet@earthlink.net](mailto:finalequartet@earthlink.net); Home: (626) 963-8604; Work: (909) 941-9410

**11. Cheers! (ILL)**

Opie Lancaster (t), Chuck Sisson (l), Joe Krones (bs), Kevin Keller (br)  
 Opie Lancaster: [Opie4444@mac.com](mailto:Opie4444@mac.com); Home: (309) 682-0967; Work: (309) 578-1834

**12. Freestyle (FWD)**

Todd Kidder (t), Rich Brunner (l), Bruce Morgan (bs), Andy Wallace (br)  
 Andy Wallace: [awallace@wallace-kuhl.com](mailto:awallace@wallace-kuhl.com)  
 Home/Work: (916) 372-1434





## 13. FreeLancers (MAD)

Rob Seay (t), Kevin King (l), Gary Parker (bs), Rick Taylor (br)  
Richard Taylor: bsqsings@aol.com; Home: (410) 515-2857; Work: (443) 520-8612



## 14. Counterpoint (EVG)

Tim Broersma (t), Mark Metzger (l), Tom Metzger (bs), Charlie Metzger (br),  
Charles Metzger: cometzger@shaw.ca; Home: (604) 581-1423; Work: (604) 581-0611



## 15. Endeavor (SUN)

Trey Allen (t), Kenny Sobolewski (bs), Ken Delaney (br), Sean Milligan (l)  
Kenneth Delaney: KenD@knetwork.org; Home/Work: (904) 545-5586



## 16. Reprise (RMD)

Tim Workman (t), Joel Gillespie (l), Tad Harris (bs), Rex Kocherhans (br)  
Joel Gillespie: contact@reprisequartet.com; Home: (801) 379-4103;  
Work: (801) 360-1475



## 17. Overture (DIX)

Jack Donaldson (t), Tom Crook (l), Bob Eubanks (bs), Mike Tipton (br)  
Jack Donaldson: jack.donaldson@juno.com; Home: (865) 687-1533;  
Work: (865) 594-7622



## 18. MatriX (JAD)

Brian O'Dell (bs), Mark Green (l), Dale Fetick (t), Paul Gilman (br)  
Greater Central Ohio and Western Hills, OH  
Paul Gilman: Matrixbari@aol.com; Home: (513) 923-9457; Work: (513) 977-3908





### 19. Storm Front (RMD)

David Ellis (t), Jim Clark (l), Sydney Libsack (bs), Darin Drown (br)  
 Sydney Libsack: syd@stormfrontquartet.com; Home: (303) 833-3305;  
 Work: (720) 747-4872



### 20. 3 Men & A Melody (CSD)

Chris Droegemueller (t), Eric Derks (l), Brian Bellof (bs), Brad Stephens (br)  
 Eric Derks: RevJEDerks@aol.com; Home: (636) 926-3545; Work: (636) 926-0038



### 21. 12th Street Rag (CSD)

Micah Jeppesen (t), Mark Fortino (l), Barry Moore (bs), John Fortino (br)  
 Mark Fortino: markfortino@aol.com; Home: (913) 780-3872; Work:  
 (913) 338-1000



### 22. HEYDAY (SWD)

Ken Gabrielse (t), Art Swanson Jr. (l), Alan Gauthreaux (bs), Chip Davis (br)  
 Chip Davis: chipdavis@cox.net; Home: (225) 275-6803; Work: (225) 291-7323



### 23. Flashpoint (EVG)

Ira Allen (br), Jim Wright (bs), Tim Marron (l), Wes Yoder (t)  
 Jim Wright: jimwright@toast.net; Home: (253) 589-2830; Work: (253) 583-5470



### 24. Broadway (FWD)

Ray Estes (t), Fraser Brown (l), Rick Wells (bs), Bill Haddock, Jr. (br)  
 William Haddock Jr: bill.haddock@iac.honeywell.com; Home: (602) 938-2719; Work: (602) 313-5012





### 25. Premiere (MAD)

Paul Grimes (br), Bill Clark (bs), Fred Womer (l), Rick Savage Jr. (t)  
Paul Grimes: paulgrimes@aol.com; Home: (703) 794-9825; Work:  
(703) 339-1110



### 26. Rhythmix (JAD)

Bryan Hughes (t), Chad St. John (l), Matt Rice (bs), Aaron Hughes (br)  
Chad St. John: chad.st\_john@ncr.com; Home: (937) 372-6795;  
Work: (937) 445-9845



### 27. Wise Guys (SUN)

(from front) Brett Cleveland (br), Aaron Ledger (bs), Mark Schlinkert (l),  
Chad Bennett (t)  
Mark Schlinkert: mschlink@bellsouth.net; Home: (803) 749-4356;  
Work: (803) 739-1000



### 28. Phat Cats (MAD)

Ed Cazenias (t), Scott Disney (l), Steve White (bs), Howard Hull (br)  
Stephen White: phatcatsquartet@hotmail.com; Home: (703) 669-  
4451; Work: (301) 496-5307



### 29. Gangbusters! (ILL)

Gregg Peters (t), Greg Lee (l), Tom Kentish (bs), Matt MacFadyen (br),  
Gregg Peters: helpingyou@covad.net; Home: (630) 820-9149; Work:  
(630) 322-6542



### 30. Northeast Connection (NED)

Matt Mercier (t), Ralph St. George (l), Rob Lynds (bs), Dan Washington (br)  
Matt Mercier: matt@acapella.com; Home/Work: (603) 673-1018



**31. Autograph (SUN)**

Jeff Finney (t), Alex Rubin (l), Tom Ball (bs), Dan Rubin (br)  
 Dan Rubin: dan@autographquartet.com; Work: (954) 462-1911

**32. Jambalaya (SNOBS)**

Ronny Karlsson (t), Joacim Stappe (br), Richard Ohman (l), Johan Lange (bs)  
 Richard Ohman: richard\_ohman@hotmail.com

**33. Late Night Barbershop (FWD)**

Doyle Pope (t), Mark Feiner (l), Greg Lapp (bs), Rich Hasty (br)  
 Greg Lapp: lappers2@aol.com; Home: (661) 861-1220; Work: (661) 619-4299

**34. BreakPoint (LOL)**

Jeff Grieve (br), Pete Benson (bs), Brent Gerber (l), Paul Fladland (t)  
 Brent Gerber: bgngerber@juno.com; Home: (218) 236-1433; Work: (701) 237-4311

**35. T.K.O. (ONT)**

Wayne Porteous (t), Rob Lamont (bs), Rob VanBuskirk (br), Scott McCarthy (l)  
 Scott McCarthy: scottym@idirect.com; Home: (905) 839-5391;  
 Work: (416) 733-7246

**36. Pacific Standard Time (EVG)**

Chuck Landback (br), Don Rose (l), Tom Wilkie (bs), Ted Chamberlain (t)  
 Donald Rose: Purfling@aol.com; Home: (253) 841-1115; Work: (253) 535-9881





## 37. Matrix (BABS)

Tony Bylett (t), Michael Potts (l), Martin Ford (bs), Neil Firth (br)  
Tony Bylett: tbylett@aol.com



## 38. Sibling Rivalry (CSD)

Jamey Nygren (t), Eric Bell (l), Aaron Burklund (bs), Ed Bell II (br)  
Edward Bell II: edbell1@hotmail.com; Home: (402) 421-1851; Work: (402) 441-2503



## 39. Innovation (LOL)

Tom Matchinsky (t), David Bailey-Aldrich (l), Jim Barloon (bs), Jim Emery (br)  
Jim Barloon: innovationquartet@mail.com; Home: (507) 288-3021;  
Work: (507) 286-8970



## 40. The Chase (CAR)

Ken Limerick (t), Chris Gregory (bs), Bill Griffel (l), Kirk Wood (br)  
Kenneth Limerick: klimerick56@msn.com; Home: (574) 784-2437;  
Work: (574) 256-5556



## 41. Road Show (NED)

Mike Gabriella (br), Michael Maino (bs), Bob O'Connell (l), Rick Spencer (t)  
Michael Maino: mikeamaino@aol.com; Home: (401) 331-6156;  
Work: (401) 728-8787



## 42. Destiny (SLD)

Brian Hought (t), Bob Fuest (l), Nick Daley (bs), Ron Mason (br)  
Robert Fuest: rfuest@wycol.com; Home: (716) 786-8441



**43. Radio Times (DABS)**

Willard Bekkers (t), Mario Lamers (l), Luc Schoute (bs), Rob van der Meule (br)  
L Schoute: Rtimes@zeelandnet.nl



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Bower, Clyde	King III, Walter	Schneck, W. LeRoy
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## How you're teaching the children to sing!

**T**he Harmony Foundation Trustees at their July meeting awarded eight grants totaling nearly \$30,000. These grants support vocal music projects that will benefit approximately 1,100 young singers in eight states and provinces. This is in addition to nearly \$70,000 in funding for Harmony Explosion camps this year, which benefit an additional 500 young singers and their music teachers. And, 50 barbershop chorus directors were able to attend Directors College through \$23,750 worth of scholarships from Harmony Foundation and the Society. All this is a result of your donations to the Harmony Foundation General Fund.

Generous gifts from chapters, quartets and individual members have made our charitable mission, "To preserve our musical legacy through support of vocal music education in our schools and communities" come alive. We are spreading the joy of vocal music to thousands of young people thanks to your support of the Harmony Foundation General Fund. Following are some examples of our mission in action.

- The **San Diego Young Men's Chorus** under the auspices of the San Diego Chapter and director Ron Black, will meet bi-weekly to sing barbershop harmony, American folk songs, patriotic songs and songs of other cultures. The chorus of 16- to 23-year-olds will work in cooperation with San Diego-area music educators.
- The **Mesa Arizona Chapter** will sponsor **Harmony Explosion Arizona-2003**, which expands on a four-year-old outreach program. A barbershop benefit show will provide scholarships and grants to area school music programs.
- In **Toronto**, the **VIVA! Music & Uniform Project 2002** project will help three choruses with members ranging from 5 to 19 years of age to purchase new music and expand the size and performance quality of their groups.
- **United in Song: A Concert for Peace**, sponsored by the **New Orleans Chapter**, will encompass a diverse range of 9- to 20-year-old youth from choirs throughout the city. Each choral group will perform individually and unite in a massed choir.
- The **Evergreen District** ran a successful **Harmony Explosion 2002** which introduced young men and their teachers to barbershop harmony during the district's mini Harmony College. Top notch instructors and past district quartet champions gave the students two days of dynamic instruction.
- A grant to the **Volunteer Services for the Visually Handicapped** in Milwaukee, Wis., provided a tape recorder to produce tapes of *The Harmonizer* and other publications for the blind.
- In Florida, the **Atlantic Gulf Region of Sweet Adelines International** and the Society's **Sunshine District** are hosting a series of **Florida Youth Festivals**, which use skilled clinicians to introduce barbershop harmony to hundreds of young people throughout the state. This is the largest undertaking of its kind, and has been highly endorsed by the Florida State Music Educators.
- The **Jackson, Miss., Chapter** will host a **High School Harmony Festival** that provides students throughout the state with expert coaching on songs and vocal techniques.

**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.



In early September you were mailed a letter from Barbershopper Dick Van Dyke inviting you to help "Teach the Children to Sing." Perhaps you have already returned the enclosed envelope to Harmony Foundation with a generous gift.

If not, now is a great time to do so. Even if you've misplaced the envelope, you can send your gift to Harmony Foundation at 6315 Harmony Lane, Kenosha, WI 53143.

You've read about the thousands of young people we've been able to introduce to singing or encourage their participation this year alone. With your help we can spread music to thousands more.



## Barbershop (finally) appears in Mexico

A culture of musicians gets belated exposure to our musical culture

It's a mere 15 miles from San Diego, California to Tijuana, Mexico, but it took more than 50 years for the **Sun Harbor Chorus** to get there. To clarify that, the Sun Harbor Chorus recently made its first-ever trip to introduce barbershop harmony to the people of Mexico.

The May benefit concert, "Concierto de Primavera" or Springtime Concert, was a joint presentation of the Sun Harbor Chorus and three talented, classically trained singers from Mexico: Aurora Paz, soprano, Manuel Paz, tenor and Emmanuel Franco, baritone. All three are training for professional singing careers. The concert was held at a private school called Colegio La Paz.

Barbershop style singing is unknown in Mexico, but rich harmony and romantic ballads are a vocal tradition of the Mariachi singers. The program began with several arias in Italian and Spanish by the Mexican singers. The Sun Harbor Chorus then presented a package of songs from its spring show, a tribute to the music of Bing Crosby. The chorus and



the Mexican singers closed the show with a traditional song, "Amor," sung in Spanish, to the delight of the audience. Following the concert, Music Director Ron Black accepted a plaque given to the chorus in appreciation for its appearance.

## Meager turnout at day-time events? Not if you do it correctly ...

You can't beat a barbershop chorus for setting the tone on a patriotic day, and even rain couldn't dampen patriotic spirit at Fort McHenry on Flag Day. A spotty turnout, such as one that plagues



many chapters' day-time events, didn't dampen anything either: this combined chorus of 66 men from three chapters performed for a large and enthusiastic crowd to celebrate the birth of the U.S., the flag, and the national anthem.

The combined chorus, under the direction of Kevin King and Jim Krause, added welcome performers to a long-held gig that the Patapsco Valley Chapter's **Heart of Maryland Chorus** has had since its inception. This year, Patapsco Valley invited the Dundalk and Baltimore chapters to join them at Fort McHenry. The performance was the culmination of several weeks of separate practices and one joint rehearsal at the Dundalk meeting site.

Following the performance, a U.S. Air Force chaplain, with tears in his eyes, approached one of the chorus members, shook his hand and said, "Thank you. That was the most moving performance I have ever witnessed. God bless you all."

The massed Baltimore-area Barbershop Chorus will appear again next year to celebrate Flag Day at Fort McHenry, and hope to have 100 men on the risers.



## Music is art

This spring, Rob Hopkins (SPEBSQSA executive vice president) noticed that Norman Rockwell's painting of a barbershop quartet, "Close Harmony," was being exhibited at the Emerson Gallery at Hamilton College, where he is Associate Professor of Music, and obtained permission to have his portrait taken next to the painting. The painting was part of an exhibit of art works owned by Hamilton graduates.

The Rockwell painting is owned by Bill Holland from Chicago. It was given to his father by Rockwell himself. The Hollands owned a pharmacy in New Rochelle and became friends with Rockwell during the '30s. Rockwell would often borrow props for his paintings from the Hollands, such as the pharmacist's diploma that appears in his painting "The Pharmacist," from the same period. In appreciation for his help over the years, Rockwell promised to give Mr. Holland that picture when it was completed, but the painting was lost, either in a studio fire or at the Curtis Publishing Company. Rockwell offered "Close Harmony" as a substitute.



## You'll sound sweet upon the seat of a bicycle built for four ...

**Four Barbershoppers really turned some heads during the last Independence Day celebration, and not only because of their rugged good looks. David Zahrt of the Sioux City Iowa Chapter put two tandem bicycles together and got three other guys to sing Barbershop in a local small town parade. While the contraption probably didn't win any safety awards, the approach was a big hit.**

## And the winner is ...

... The Sunshine Chordsmen of Ft. Lauderdale, Florida.

The chapter belongs to a group called ARTSERVE, an umbrella organization of the Broward County Cultural Affairs Division, comprised of local music, art, theater and dance groups.

At a monthly networking meeting, the chapter representative entered the chorus in a door prize drawing, with the prize being production and rights to a 30-second commercial television spot, granted by AT&T Media Services. It included AT&T's staff of producers to develop concept, write, shoot and edit the spot, as well as the Betacam field shoot, AVID digital editing, music licensing and professional voice-over. All in all, an incredible prize.

The Sunshine Chordsmen will use the video not only as a commercial to run on local cable networks, but also as a marketing video/demo tape to give to potential venues, agents and even potential members.



## CHAPTER ETERNAL

*Society members reported as deceased between April 1 and June 30, 2002.*

### Cardinal

Nyikos, Richard J  
Greater Indianapolis

### Central States

Blondel, Fred  
Frank Thorne  
Brinkman, Mike  
Lincoln, NE  
Cole, Merlyn  
Kearney, NE  
Guenther, Samuel  
St Louis No 1, MO  
Johnson, Ronald  
Davenport, IA  
Kruse, Richard  
Cedar Rapids, IA  
Lockard, Homer  
Des Moines, IA

### Dixie

Bray, Dean  
Beaufort, SC  
Dismer, William  
St Simons Island, GA  
Henley, Jack  
Greater Knoxville, TN  
Frank Thorne

Jordan, Guy  
Columbia, SC  
Grand Strand, SC

### Evergreen

Baker, Robert  
Kitsap County, WA  
Draeger, Walt  
Coeur D' Alene, ID  
Drake, Peter  
Juan De Fuca, WA  
Hanson, Victor  
Havre, MT  
Kennedy, Melvin  
Juan De Fuca, WA  
Norman, Robert  
Eugene, OR  
Reber, Robert  
Federal Way, WA  
Springer, Donald  
Coeur D' Alene, ID

### Far Western

Baker, Dawson  
Carson City, NV  
Beard, William  
San Luis Obispo, CA  
Carmody, Roger  
Central Arizona Quartet

Downs, Bernard  
Central Arizona Quartet  
Fischer, Robert  
Las Vegas, NV  
Kruse, Richard  
Inland Cities, CA  
Mason, Leonard  
Inland Cities, CA  
Wunsche, Robert  
Yuma, AZ

### Illinois

Hupach, Rodney  
Joliet, IL  
Aurora, IL  
Kutscha, Albert  
South Cook, IL  
Le Clair, Robert  
Arlington Heights, IL  
McCommon, Duane  
Arlington Heights, IL  
Nordberg, B. Walter  
Rockford Metro, IL  
Swanson, Norman  
Rock Island, IL

### Johnny Appleseed

Ashton, Harvey  
Wheeling Metro, WV





## That's Hollywood: get some big guns, waste their potential

Did you watch the season opening episode of "The Gilmore Girls"? You may have seen some familiar faces. Warner Brothers Studios contacted Dan Jordan of **The Perfect Gentlemen** to assemble a group of 12 men to act as "Mitch Miller-esque" singers in the nationally televised show (WB network).

The group spent two days in the recording studio and on camera for its role as a New York chorus performing at a town festival. It included Bob Hartley and Mike McGee of **Metropo-**

**lis**, Dan Jordan, Tim Reeder and Jim Campbell of **The Perfect Gentlemen**, Doug Anderson and Pete Neushul of **The 139th Street Quartet**, Jim Kline of **Gotcha!**, Bruce Cooper and Mike Geiger of the vocal jazz group Vocalworks, Phil Gold, former member of the Doo-Wop group The Alley Cats, and studio vocalist Mike Barger.

That's a chorus that could raise the rafters of that gazebo, right? Well, this is Hollywood ... the producers had them sing unison to prerecorded accompaniment, wearing straw hats and striped vests, no less! It's a living.

## CHAPTER ETERNAL

Dopilka, Dale  
Beaver Valley, PA  
Gottron, Edward  
Greater Pittsburgh, PA  
Nisius, George  
Buckeye-Columbus, OH  
Pearson, R Stuart  
Cleveland West Suburban, OH  
Smith, Martin  
North Olmsted, OH

### Land O' Lakes

Boettcher, Ruben  
Manitowoc, WI  
Chalmers, Rolland  
Greater Grand Forks, ND  
Erickson, Kenneth  
Frank Thorne  
Schmid, Will  
Oshkosh, WI

### Mid-Atlantic

Bell, William  
Ocean County, NJ  
Cimicata, Tom  
Montclair, NJ  
Cranford, Howard  
District of Columbia  
Crawford, Harold  
Western Suffolk, NY  
Galletta, Gene  
Bowie, IL  
Gerhard, Richard  
Mahanoy City, PA  
Harrison Sr, William  
Wilkes Barre, PA  
Heineman, Benjamin  
Carlisle, PA  
Huff, A Newton  
Bryn Mawr, PA  
Kemmerling, Eugene  
Hanover, PA  
Laudenslager, Donald  
Wilmington, DE

Mackey, Robert  
Dundalk, MD  
Harford County, MD

Magee, Safford  
Cherry Hill, NJ  
O'Connor, Jack  
Jamaica, NY  
Rohrbeck, Edwin  
Harrisburg, PA  
Ross, James  
Somerset Hills, NJ  
Skeath Sr, Daniel  
Mahanoy City, PA  
Snyder, Roger  
Dundalk, MD  
Stanek, Wencil  
Fredericksburg, VA  
Townsend, Forrest  
Lansdale, PA

### Northeastern

Duniho, Terence  
Providence, RI  
Franz, Tom  
Manchester, CT  
Jollimore, Edward  
Boston, MA  
Concord, MA  
Loehr, Robert  
Pittsfield, MA  
McDuffie, Robert  
Waterville, ME  
Shola, Michael  
Bridgeport, CT  
Tobelman, William  
Hanover, NH  
Yazdik, Henry  
Bridgeport, CT

### Ontario

Greenly, Howard  
London, ON  
Johnson, K M Selby  
Stoney Creek, ON

### Pioneer

Range, Joseph  
Grosse Pointe, MI

Schulze, Arthur  
Frank Thorne

### Rocky Mountain

Daniels, George  
Denver Mile High, CO  
Longmont, CO

### Seneca Land

Blum, Clyde  
Venango County, PA  
Cochran, Clement  
East Aurora, NY  
Mika, Chester  
Crawford County, PA  
Scherberger, Robert  
Monroe County West, NY  
Van Lare, John  
Monroe County West, NY

### Southwestern

Brenner, Francis  
Hot Springs, AR  
Cohen, Dr Herman  
Greater New Orleans, LA  
Terrell, Tyson  
Town North Plano, TX

### Sunshine

Costello, William  
Greater Canaveral, FL  
Delaney, Timothy  
First Coast Metro, FL  
Driggers, Cecil  
Frank Thorne  
Feagan, Don  
Orlando, FL  
Oehrtman, William  
Orlando, FL  
Pomeroy, Jack  
Naples, FL  
Sperry, Keith  
Tampa, FL  
Wiltbank, William  
Gainesville, FL  
Wright, David  
Englewood, FL

## Little Rock chapter supports youth

There's support and then there's commitment to youth. The **Little Rock Chapter** is committed. In January, 12 high schools sent 75 male students to participate in BOB-5, Barbershop or Bust Number 5, a clinic hosted by Dan Phillians at Wynne High School. **Flashback** served as section leaders and teaching quartet and Terry Mercing served as clinician.

In April, Mark Hotchkiss chaired the annual scholarship program. Seventeen high school singers were auditioned, and the music scholarship was presented to Allison Stanford from Conway, who will use it to study vocal pedagogy at the University of Mississippi.

The newest youth activity was the first-ever Arkansas Choral Directors Association show choir and barbershop festival and competition held in Cabot. Area Barbershoppers and **Top of the Rock**



performed at the request of the music educators, and several Barbershoppers assisted in the adjudication of the event. Twenty performing groups from 12 schools took part. The event has already been scheduled for 2003.

Chapter members personally donated \$1,250 to sponsor two quartets and their choral directors to the Harmony Explosion camp at Denton, Texas.



## SWIPES 'N' SWAPS

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

### DIRECTOR WANTED

The Chattanooga, Tennessee Chapter, Choo Choo Chorus, a 50 man chorus that regularly puts 35 to 40 men on stage for contest, needs an experienced director to replace our current leader. Our chorus consistently places in the top ten choruses at the Dixie District contest. This is a paid position. Chattanooga is in the top ten cities in the country for outdoors living activities and the top twenty cities in the country for the lowest cost of living. If interested, please contact Dan Bruns at 423-751-6430 (day) or 423-493-1880 (evenings). You can email Dan at [debruns@tva](mailto:debruns@tva).

The Great American Chorus, Lake County, IL. Chapter is looking for a strong musical director for our current 60-man chorus. Our dynamic 4-year-old chapter has already competed in 3 International Chorus contests. As the current Illinois District Chorus Champions we are working hard to repeat this honor in September. The Lake County Chapter is also actively working to grow our membership by 50% or more and further improve our excellent sound and performance skills. Lake County, Illinois encompasses many fine communities that are part of the far Northern suburbs of Chicago. Please contact Doug Watson, Music and Performance VP at [caw123@juno.com](mailto:caw123@juno.com) or call him at 630-466-7886

**HARLEY RIDERS WANTED:** Harley-Davidson is celebrating its 100th birthday with rides from the four corners of North America in August 2003. All rides end with a huge celebration in Milwaukee, and Barbershoppers can incorporate a special "ride in," tour, and reception at SPEBSQSA's beautiful Harmony Hall in nearby Kenosha. Contact Marty Wise, Wilkes-Barre, PA, chapter for details: [mwise@psalum.com](mailto:mwise@psalum.com)

**SOUVENIR PINS:** 2002 Portland Convention Souvenir Pins. Limited opportunity to obtain your personal memento of this memorable convention. \$5 each includes shipping within continental U.S. Inquire for shipping elsewhere. VISA/MC accepted. Contact: Steve Schmidt, 13328 SW Gallop Ct., Beaverton, OR 97008-7282; [2002pins@VocalGentry.org](mailto:2002pins@VocalGentry.org). See the pins at [www.VocalGentry.org](http://www.VocalGentry.org).

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## THE TAG

Joe Liles, Tagmaster



# Thank Mac Huff for this ear candy

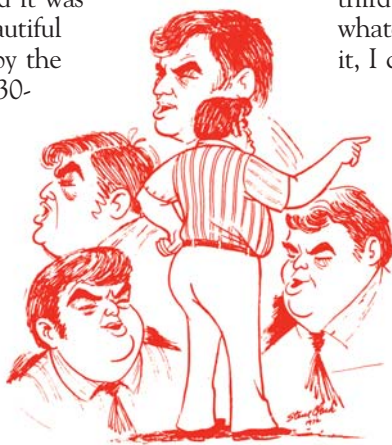
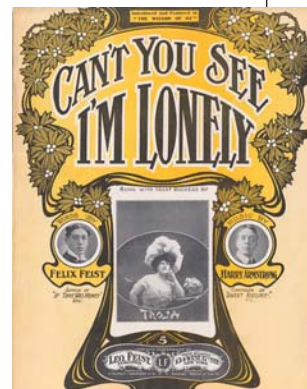
**E**very good tag creator should have extra stars in his or her crown for leaving us a perpetual jar of ear candy to be enjoyed for the rest of our lives. I recently recalled a favorite tag and have been teaching it to gatherings of four or more. At the time, I just couldn't remember where I learned it. This is really not an acceptable thing, in my opinion.

So, I had a search put out on the Harmonet and discovered it was another one of those beautiful tags brought into being by the inimitable Mac Huff (1930-1995). What a special guy he was. Now my memory has returned to when I learned it. I came to work for the Society back in 1975, and Mac was on staff at the time. Sometime

in 1976, Mac put this exquisite tag together and taught it here in the office and at his chapter meeting in Racine. I remember him saying, "Don't worry about the 'key change' at the end. It's really a picardy third of C minor." Well, whatever you want to call it, I call it fun to sing!

I called JoAnne Huff and she informed

me that after dinner they would clear off the dishes, and the family would sing tags around the table. This was one they sang during that time. Now, whenever you sing this "Lonely For You" tag, thank Mac Huff with a silent prayer. His music will always be with us.



## LONELY FOR YOU AM I

**Tenor Lead**

1 Lone - ly, so lone - ly for you am I.

**Bari Bass**

2 Lone - ly for you am I.

3 Lone - ly for you am I.

4 Lone - ly for you am I.

5 Lone - ly for you am I.

6 Lone - ly for you am I.

7 Lone - ly for you am I.

8 Lone - ly for you am I.

*Mac Huff, circa 1976*



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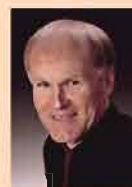
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WOW! I just listened to this CD. You guys are the living / singing embodiment of my strong belief in "what's possible" instead of "what is." Congratulations for having the courage and ability to hang it out there and go after a bunch of different vocal styles! I was beyond thrilled to hear you guys nail "O Worship the King." I cried with joy and felt so grateful and humbled by the opportunity to custom-tailor an arrangement that would really showcase both your individual and group vocal talents. By the sounds of it, it appears that I must have done something right! The more I hear you, the more I think that you guys are only just scratching the surface of all you can do stylistically. You guys are so darned good! I want to thank you for giving me the opportunity to write for you. Your group radiates goodwill, and doggone it, y'all sing in tune. I love it when that happens! Whenever you're ready for some more fun, gimme a call! *In harmony, Kirby*

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