

November/December 2002

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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- p. 14**



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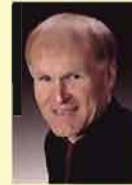
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# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

November/  
December  
2002  
VOLUME  
LXII  
NUMBER  
6



**WE LOST ANOTHER giant among giants on September 3. Wilbur Sparks, Society historian at the time of his death, was a great musician and judge who was most noted as a leader with a brilliant mind, long-range vision and far-reaching influence. The 1970 Society president mentored many of the biggest names in barbershop and championed many major successful initiatives. He was also among the world's foremost historians of Harry S. Truman.**

## Features

### 14 Mastering the music

The Masters of Harmony have now won five straight under three directors. Shaq and Kobe aren't the only L.A. guys with a dynasty.

*SCOTT HANSEN, DAN PLACE, MARK FREEDKEN, JON HOEKEMA, MARLIN FORS*

### 21 The things we do for love

Singing Valentines deliveries can be anything but boring. Here are some of the better stories submitted to us this year.

*Reed Sampson*

### 24 Patriotic performances

Knowing people would want to remember September 11, 2001 through music, many chapters made sure they were the ones providing it.

*Reed Sampson*

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Not everyone told O.C. Cash "Yes."  
That shouldn't stop you either.

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"Where Have My Old Friends Gone?"

**On the Cover:**  
Five straight wins for the  
masters is no small leap  
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





## O.C. Cash heard “no” a lot, too

**I**n this age of dictators and government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised and directed is the art of barbershop quartet singing. Without doubt we still have the right of ‘peaceable assembly’ which I am advised by competent legal authority includes quartet singing. The writers of this letter have for a long time thought that something should be done to encourage the enjoyment of this last remaining source of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on Monday, April 11, at 6:30 p.m. A Dutch lunch will be served. Your presence is requested.”

Even though he had his “tongue in cheek,” the letter sent in the spring of 1938 by our founder, O.C. Cash, was a powerful request. Twenty-six stalwarts promised to attend and indeed did. What a beginning. You may recall that a week later, some 150 harmonizers showed up and caused a ruckus, which was, of course, reported on a national wire service. That was the birth of our beloved Society.

A request made and a promise kept are two of the most powerful actions in our lives. As we look back at our history, and then fast forward to our chapter lives today, it is so clear that our Society started, then thrived, because well-intentioned men ask other well-intentioned men to take on a request. There sure have been a lot of requests made and promises kept over the years.

### We get letters



***“A request made and a promise kept are two of the most powerful actions in our lives.”***

*“Dear Darryl, November, 2002 would have been my 30th year in our great Society, but I’m sad to say that I shall not renew again. I’ve been thinking about this for a couple of years now and have decided that there are too many other things in my life left undone and that wasting my time at a poorly organized chapter meeting is no longer my cup of tea.*

*“I hate leaving my long-time friends, but we don’t have much fun any more. We thrash around on two or three songs for two or three hours. We never have quartet activity like we used to. The guys would rather talk on the risers than sing. When we do have occasional guests, they almost never come back, etc., etc., etc.”*

In my response to this fellow I wondered if we are forgetting to ask or request the things that go into making up a memorable chapter meeting night. I’m suspicious that in this case, chapter meetings just happen, and with little forethought. Certainly not many requests made and promises kept.

In response, may I suggest 10 requests that chapter members may want to make of their chapter leadership and director regarding their chapter meeting nights.

1. I request that you organize my chapter meeting so it will be a lot of fun.
2. I submit a standing request for there to be always a special time for quartet activity.
3. I request that there be at least 15 songs sung during the evening.
4. I request that all quartets in attendance sing for the crowd.
5. I request that every singer know his words, notes and moves.
6. I request that the director receive a bit of courtesy as he/she is teaching.
7. I request to see guests at every meeting, knowing in advance that every meeting will be enjoyable enough to bring a guest.
8. I request that every guest be treated royally and have a fun-filled night.
9. I request that those responsible for a superlative meeting do some advance planning and coordination to ensure that it actually happens.
10. I request that our chapter leaders evaluate every chapter meeting to see if it is working per plan.

### A good-bye song

Seems like we sing lots of hello songs, but we really specialize in lost love or goodbye songs, don’t we? One of the most heartfelt goodbye songs I’ve ever experienced is titled, “There Will Always

Be A Place On The Risers For You," a song written especially for the **Alexandria Harmonizers**, the barbershop home of past international president Wilbur Sparks.

We lost Wilbur recently, and true to form, the chapter sang that wonderful love song in his honor. Wilbur was a giant in the developmental years of our Society. He was a friend and a mentor. We shall follow the wide path he made for us all. Note Wilbur's photo and just a hint at his many accomplishments on page 1.

Farewell and best wishes go to long-time Kenosha staffer Gary Stamm, who recently left our employ. Gary was the executive director for Harmony Foundation and served the Society as director of external affairs. We wish Gary all the best in his new ventures.



### 2003: a year of getting to "No"

I wish for all of us that next year lots of people tell us, "No." That would be a sure sign that we are making requests and working on enrolling folks. If you asked one person a month to be your guest at a chapter meeting, some would surely say, "No," wouldn't they? If your chapter's nominating committee asks a few young people to serve, some would surely say, "No." If your director requested that each singer know his notes and words and stage moves, some would surely say, "No," by their actions. If guys would ask all of their acquaintances to purchase show tickets... just think of all the people who would say, "No."

Getting back to my opening comments about O.C. Cash's original letter of invitation: a lot of people got the letter and, indeed, most said, "No." The obvious point is that lots of people did not! The first rule of "Murphy's Law" is... "If you don't ask, you don't get." Let's give lots of folks the chance to tell us "No" as we begin the challenges of a new year.

Let's harmonize,

# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

November/December 2002



Volume LXII Number 6

## 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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## Ask yourself: is my chapter focusing on the essentials of the Society mission?

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

### Time for a checkup

Although it's hard to believe that we are almost through 2002, it's a good time for a checkup. Are we as healthy as we'd hoped we would be? Are we doing the right things to build healthy chapters? Come along with me on a review of some of the goals we thought we could accomplish...

### "The Society is to be an ever-growing fraternity ..."

In our district House of Delegates meetings and at Leadership Forum, our Society Board members explained that a net gain of just one member per chapter would produce the largest increase in membership in decades. Our current losses average about 300 per year, and a net increase of just one member in our 827 chapters could change this to a gain of more than 500 members!

We asked, "Do you believe your chapter can have a net gain of at least one member in 2002?" The answer by more than 99 percent of our chapters was, "Yes."

We also asked, "How many of you were attracted to barbershop because you heard or saw a quartet or chorus and liked the music?" and, "How many of you came to your first meeting because someone invited you?" About 90 percent of each audience raised hands. More than 50 percent of each audience came because of an invitation.

If these two items alone produced 90 percent of our current membership, does it follow that we need to do more of these two activities—sing for audiences that include men who like to sing, and invite more men to come sing with us? How could it mean anything else? Does this sound simple? It should.

### Who are you inviting?

Are you and your chapter sharing our music, inviting men to enjoy the harmony and fellowship of our great hobby?

"...leading the cause of encouraging vocal music in our schools and communities." The January/February *Harmonizer* listed almost 300 ways we could support this portion of our Vision. They are also listed on the Web site and go to *Run Your Chapter* > *Get Famous* > *Tips on how to encourage vocal music AND grow the Society*.

### Who ever gets to hear you sing?

Has your chapter, your quartet, or your district tried any new ideas that will spread harmony in your community? Don't we all fall into the trap of performing for the same won-



*Do we fall  
into the  
trap of  
perform-  
ing for the  
same  
wonderful  
audiences  
every  
year?*



derful and appreciative audiences every year? Most Barbershoppers say, "I wish I had known about the Society when I was younger." One of the ways we can change that for future members is to continually broaden our exposure to audiences, both in quantity and variety.

### The Society Board and committees

A lot of time is spent on the "details" portion of my motto. Our actions are aimed at helping districts, chapters and members fulfill our Society's Vision and ensure a bright future for barbershop harmony. Task forces have been created:

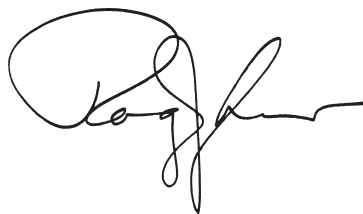
- A Multicultural Task Force to assess our current status and to help our chapters better reflect and be strengthened by the cultural diversity of the communities in which they reside.
- A task force to study our headquarters buildings and locations.
- A task force to study our cash resources and the associated needs.
- A Marketing Task Force that will make recommendations to the board to better market our music and our Society.

These are a lot of "details."

Our committees are working on some exciting projects and new tools that will be rolled out next year, beginning with your COTS weekends. We now have a new youth policy, a cooperative program with the Boy Scouts of America, a new chapter counselor position (replacing the chapter coach program) and a continued emphasis on our youth. These are more wonderful "details."

Thanks for all the work that each of you does, as Barbershoppers and volunteers, to "Keep the Whole World Singing." Can we make every part of our Vision Statement a reality this year?

SINGING IS LIFE ... the rest is just details.



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# Reaction to Portland convention issue

## Great convention coverage!

**W**hen my *Harmonizer* arrived, I was delighted to see **Four Voices** on the cover and knew I would enjoy the international convention issue. I didn't realize that I was about to open the best issue of *The Harmonizer* that I had ever read! Congratulations on the wonderful layout, sparkling photographs, absorbing prose and a marvelous overall impression. The stories were not possible to scan, they pulled me in. Each caption required and deserved a full reading, and the photo attached to each was compelling.

MURRAY PHILLIPS  
Greater Montreal Chapter

Lorin May is really taking his own advice on giving us photos that tell a story. The layout on Portland grabbed me with the opening montage and pulled me through to the end with interesting and unusual photos, coupled with intriguing captions! You let me in on some of the inside stories I wouldn't have known about, even if I'd been there. Wow! This is the best feature I've seen in 15 years as a member.

PAUL KRULL  
Mason City (Iowa) Chapter

I was at the convention in Portland, but suffer from CRS disease—Can't Remember Stuff. Your written and visual snapshots of the convention's highlights were perfect memory joggers.

JIM RAPP  
Milwaukee Chapter

The article on the Portland contests was the most totally enjoyable event-coverage article I have ever read in *The Harmonizer*! The candid-type photos of wide-ranging subjects; the layout, which continually piqued my interest; and the brief-but-appropriate text were outstanding. The whole approach was light, quick, and neither trivial nor too academic. And I was there!

DON GRAY  
Cincinnati, Ohio

## Hurrah for the champs!

Great story on the new champs. They knew when they were ready to win and that became their goal. Very talented men, and we'll be proud of them because they have high standards.

CHUCK ABERNETHY  
North Canton, Ohio



## No "shrieking tag" award?

In Portland, it seemed that nearly every song, whether stirring up-tune or poignant ballad, concluded with a shrieking tag. If our judges are rewarding this style, which cannot (or certainly should not) be attempted by Joe Barbershopper, isn't it a disservice to the notions of preservation and encouragement?

The shattering overtones generate roaring ovations, but in Portland, I found myself deeply appreciating those rare groups who still knew the meaning of the word "tenderly." In our worthwhile pursuit of better singing, might we have crashed through a wall that was built for a good reason?

SCOTT D. MONROE  
Fort Smith, Arkansas

*The Harmonizer* staff isn't the only group noticing the lack of informal singing at conventions. Years ago, there used to be wall-to-wall woodshedding, and most of the competing quartets' music was probably created by ear. That's part of what made it so spine-tingling—that four guys, by trial and error, could discover new harmonic twists by woodshedding.

Today, professional arrangers devise music that mere mortals could never create by ear. Instead, we get key changes, overembellishment, chord cramming needed to give some songs a semblance of barbershop, overextended codas crafted to allow one voice to yell at the top of his lungs while the other three play note/chord tag through illogical harmonic sequences. I guess I'm just tired of all that. If I attend any other conventions, I'll spend my time visiting and woodshedding with friends.

BURT SZABO  
Orlando, Florida





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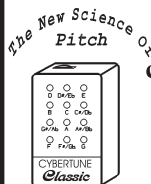
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# Harmony Hall to be put on the market

## Headquarters since 1957 will be moved to an undetermined location

Society President Roger Lewis announced that the Society Board has approved offering Harmony Hall for sale, following a year-long study by the Harmony Hall Task Force. The Society headquarters has been located in the historic lakefront Alford Mansion in Kenosha, Wisconsin, since 1957.

Society Executive Director Darryl Flinn said that leaving Harmony Hall will be bittersweet. "The sale of Harmony Hall will have several immediate benefits, which include the reduction of operating costs and maintenance expenses involved in managing two facilities, and an increase in efficiency by uniting the staff in one building.

But it will be difficult to leave such a magnificent edifice that has served the staff and the Society so well for so long."

By June 2003, the Society will act on an action plan that includes options to consolidate the headquarters staff in a remodeled or expanded Sheridan Road facility in Kenosha, or to relocate or build in the Kenosha-Racine area. The Sheridan Road facility is owned by the Society. The building underwent an extensive facelift and re-engineering in 1999, making it a valuable piece of commercial property.



Inquiries regarding the sale are being made among leading commercial Realtors in the Chicago-Milwaukee corridor.

The Board will also consider opportunities to relocate outside the Kenosha-Racine area, should they become available, as well as any offers from benefactors who might be interested in assisting with the move or relocation of the headquarters. Any questions should be directed to [mansionforsale@spebsqsa.org](mailto:mansionforsale@spebsqsa.org). (Also, see article on page 27.)

**EVER SUNG FOR A CHURCH CONGREGATION OF 70,000? About 220 Nebraska Barbershoppers did when they sang in the open-air "shrine" of Cornhusker's football, Nebraska's unofficial Saturday religion.**

**Barbershopper Don Blank, who happens to be a University of Nebraska regent, arranged to have a**

**combined chorus of 220 Nebraska Barbershoppers perform the national anthem for the three University of Nebraska football games: the Lincoln Cornhuskers, Omaha Mustangs, and Kearney Antelopes. One highlight was when the president of the university sang with the chorus at Lincoln. He loves barbershop, and threatened to "veto" the appearance unless he got to sing with them.**

**Interesting factoid: Nebraska has the highest state percentage of Barbershoppers in the Society. With the kind of high visibility barbershop gets due to frequent and extensive interchapter sing-outs, is it any wonder why?**





## Caught The Music Man on his way through?

The *Music Man* traveling tour company is making another run this year, and many Society chapters are hosting "barbershop nights" for the event and many Society quartets are providing pre-show entertainment for ticket holders.



**Singing with the school board ...**

**West Town Sound**, a quartet from the **Denver Mountaineers**, was recruited by theater management to greet the audience on opening night of the Denver run of *The Music Man*. About halfway through their performance, cast member Brett Pryor (bass of the show quartet) introduced himself and sang "Lida Rose" and other songs with the quartet, much to the delight of the people coming into the theater. The quartet did additional backstage singing after the show. Members are: tenor Steve Jackson, lead Ted Cluett, bari Dr. Tony Pranaitis, and bass Damian Berger.



**... singing for the board.**

Iannacchione (stage name Steve Wilde), tenor of the 1994 International Champion **Joker's Wild**.

**"Puttin' On The Ritz" Enhanced CD is the most technologically advanced product on the barbershop market today and a milepost in what barbershop albums may soon become. The CD is enhanced with features like a mixing board for one song with which you can turn volumes up or down on each voice part or just listen to one or two of them alone. There are nine QuickTime movies of The Ritz in the studio during recording and production phases. Internet links, a large photo gallery, biographical information on each man and added information on the quartet are all included. There is even a downloadable PDF of a free arrangement. "Puttin' On The Ritz" is available from Harmony Marketplace (stock no. 2626) for \$15.**



## Meet your new museum archivist



Dorothy Reuter recently joined the Society staff as curator/archivist of the Heritage Hall Museum of Barbershop Harmony. She is experienced in collections care, conservation, exhibit implementation, object acquisition and cataloging.

Reuter earned a bachelor's degree from the University of Wisconsin-Parkside, majoring in art and sociology (anthropology/archaeology). She has been involved in UW-sponsored excavations of local Potawatomi Indian sites, as well as in taxidermy. An artist and sculptor, she also contributed illustration work for a planned publication on Potawatomi Indian culture in Southeast Wisconsin.

She can be reached at Heritage Hall Museum on Wednesdays and Fridays at 800-876-SING x8558 or a [dreuter@spebsqsa.org](mailto:dreuter@spebsqsa.org).

## Society briefs

**Using the Society name.** The Society Board has approved that we adopt the practice of regularly representing the Society as "The Barbershop Harmony Society." The legal name, the **Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.**, remains unchanged.

**"presto" launched!** The primary Web site for the Society at [www.spebsqsa.org](http://www.spebsqsa.org) is our new-look, new-technology Stellent site, code-named "presto." More than a facelift, the new site is built on completely new backbone that will, bit by bit, begin to provide Internet-enabled users with information that couldn't be offered any other way.

Already, the site is packed with content that has never before been available electronically—more than 200 pages added in the last two months. There have been some anticipated shakedown issues in the first weeks, and some users will have difficulty locating some activities in their previous familiar locations, but all functionality will be restored. Please direct all feedback, bug reports, "I can't find this," reports to [presto@spebsqsa.org](mailto:presto@spebsqsa.org).



**List your show on the Net.** Fans always look for shows to see at home or while they're on the road. The Show Lookup on the Society Web site is a great way for people to find a show and for chapters to advertise.

Once you have received your show date cleared by your district secretary, chapter officers can register shows by going to the Members Only page at [www.spebsqsa.org](http://www.spebsqsa.org) and clicking on "Register a Show" (it's under the "Chapter Info" heading). If you have any questions, contact Julie Siepler at [jsiepler@spebsqsa.org](mailto:jsiepler@spebsqsa.org) or 800-876-7464 x8552.

**More veteran performances.** U.S. and Canadian Barbershoppers may soon find themselves with more opportunities to perform for hospitalized veterans. The Veterans Fund and Society representatives met with The North American Folk Music and Dance Alliance, the Society of American Magicians (S.A.M.), the International Bluegrass Music Association (IBMA) and the World Clown Association (WCA) to form PAVE—Performers Alliance for Veterans Entertainment.



## Get a better chorus director—without a change in personnel

Don't let your chapter's chorus director miss the chance of a lifetime opportunity to spend a week totally immersed in the barbershop style.

This year, there will be 75 full tuition scholarships for Directors College, which will be held in St. Joseph, Missouri, on July 27–August 3. These scholarships are being funded through the generosity of the Society Board of Directors and the Harmony Foundation.

Each district is guaranteed at least two scholarship winners. There are only two criteria for directors:

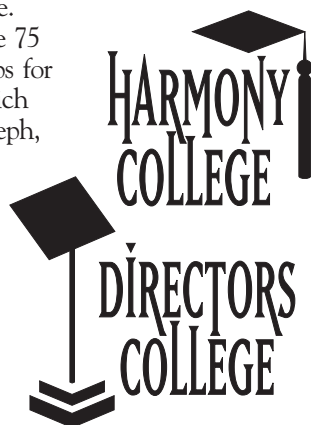
- You must be a front-line director of a SPEBSQSA chorus.

- You must have never before attended Directors College.

Travel and other expenses are not included, but are a legitimate chapter expense.

There are no forms to fill out. By the Saturday, May 3, deadline, just mail or email the following information to the address below: your name and address, the name of the chapter you direct, the district to which you belong, and your email address.

All scholarships will be awarded by random draw.



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## HARMONY HOW-TO

Dave Calland

Harmony College vocal techniques instructor



# Give your aging voice a clean bill of health

**H**ow many 75-year-old men do you see in the 100-yard dash at the Olympics? Well ... none. But in this hobby, senior members can still compete and participate if they take proper care of their voices.

You may be asking yourself, "Why is this 32-year-old upstart writing about the aging voice?" I like to tell people that I've researched this topic so that I could better contribute in rehearsals after an "old guy" joined **Uptown Sound**. The truth is, I've been studying the voice throughout 15 years as a Barbershopper, and especially when I was a music education major at Bowling Green State University. I've studied the aging voice for many reasons, including the fact that I have a special responsibility to help the older singers in **The Alliance Chorus**, which I direct. Likewise, I've had to research this topic to better teach older members of my vocal techniques classes at Harmony College and HEP schools. Last, I'm preparing for my sunset years of this hobby; none of us is getting any younger!

### It's not your imagination: your voice really does change as you age

The good news for older singers is that studies show that the male voice, like fine wine, can get better with age. It keeps maturing until around 45, and with proper care can remain stable until at least age 65—and sometimes to age 80 and beyond.

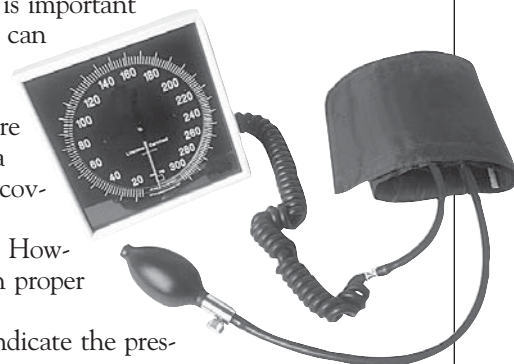
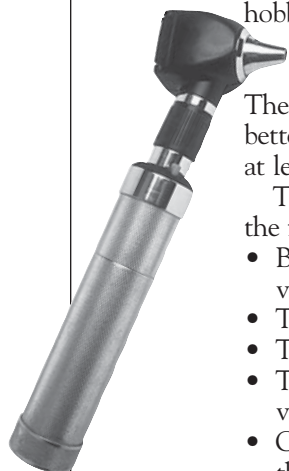
The not-so-good news is that your voice definitely changes as you grow older. For example, the following ravages on the aging voice will make it weaker and less flexible:

- By age 65, the cartilages of the larynx ossify, or turn to less flexible bone, which makes your voice less bendable as well.
- The cartilages responsible for vocal fold movement become less mobile.
- There is often a thinning of the fibers in the vocal folds.
- There is often atrophy of the vocalis muscle, which controls the flip between head and chest voice.
- Changes to the neurological control of the laryngeal muscles can cause bowing (a state where the vocal folds do not come together completely). That gap during vocal production will decrease the control and quality of the voice, making it sound breathy, rough, hoarse and softer.
- The pitch of the voice tends to lower for women and rise for men. (Sorry basses.)

### You can minimize the effects of aging

You can't merely will away the above changes; however, good overall vocal health can minimize the negative effect, allowing you to remain a great singer even into your golden years. As you grow older, you'll need to pay especially close attention to the following:

- Always use proper vocal technique when you sing or speak. This is important for young singers, too, but more important for older singers, who can rely less on their body's recovery ability to compensate for poor singing and speaking techniques.
- Do not misuse or overuse your singing or speaking voice. If you are vocally tired or too exhausted to use good vocal technique, take a break. Occasional hoarseness is normal, but as you grow older, recovery from vocal abuse will become longer and more difficult.
- If you have abused your voice, know that most abuse is treatable. However, see a speech pathologist or voice instructor to help establish proper techniques and routines to minimize future misuse and injury.
- Focus on changes in voice quality or endurance. Some changes indicate the pres-







ence of serious diseases, some of which could become permanent if not diagnosed and treated.

- Do not smoke.
- Drink a lot of water—64 ounces a day is recommended to keep your body and vocal folds properly hydrated.
- Receive occasional checkups for nodes, polyps, tumors or cysts on the folds. There are many non-invasive treatments possible so surgery is not often necessary. If needed, surgical options include microsurgical removal of growths on the folds. Implants or injections (Botox) into the folds strengthen the voice in cases in which they are bowed or paralyzed.
- Get prompt, thorough vocal treatment if you are diagnosed with or believe you may have chronic acid reflux, gastroesophageal reflux disease, or laryngopharyngeal reflux disease, neurological disorders, thyroid disorders, hormonal imbalance or paralyzed folds.
- Moderate your intake of citrus, tomato juice, coffee, onions, chocolate, peppermint, garlic, alcohol and foods high in fat.
- Do not overeat or go to bed within two or three hours after a meal. This practice, along with weight gain, smoking and alcohol, has been linked to a variety of vocal conditions caused by reflux disorders.

So take care of your body and voice, sing well, sing from the heart and have fun! Healthy habits can add years of wonderful singing and enjoyment to our hobby! ■

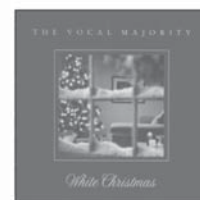
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Five straight championships, each of the last three under a different director. For some chorus singers, the medal is the motivator. For others, the journey is the main reward. Perhaps, in the end, each man of the Masters has his own ...



# Winning Motivation

Five consecutive international chorus championships—we've now reached rarefied air. Only one other chorus has strung together such a string of successes, and we have a long way to go before reaching the level of their legacy. Still, we're off to a pretty good start.

People sometimes ask, "So, exactly how do you stay motivated to make the monumental sacrifices required to win contest after contest? I mean, doesn't it get old after a while? You know, been there, done that? What is it that keeps you going?"

## The gold medal

Some will say it's all about winning the gold medal. And, I must confess, at first the mystical allure of that shiny piece of metal was the siren song that sustained me through many a grueling rehearsal. Over the years, I had seen it proudly pinned on the chests of other Barbershoppers, idols of mine, men of mythic proportion, and it had developed a kind of magical aura along the lines of the Holy Grail.



**Scott Hansen**

Staff writer for  
*The Master's Voice*

**The trophies every three years aren't earned on autopilot. This year's was a particularly hard-earned, highly emotional win.**



I won't lie to you. When I first got mine, I didn't take it off for a week! I slept, shaved, and showered with it on. Then, after a while, and probably partially for that reason, it began to lose its luster, both literally and figuratively.

I'll let you in on a little secret ... it's not real gold! My disillusionment began when, during a vigorous bout of choreography, the clasp broke and my precious medal fell to the floor, clanging as it skipped across the room. I was simultaneously relieved and dismayed to later

learn that I could simply call Kenosha and order a new one! Something about that just didn't seem right. I mean, this wasn't a cassette tape or a pitch pipe—this was my GOLD MEDAL, an almost sacred symbol in the barbershop universe. Truth be told, gold medals really aren't all they're cracked up to be. Besides, once you have one, or four, do you really need another?

## The audience

So, what is it that keeps us mo-









tivated? Some will say it's all about the audience—that our music is a gift to give to the world. Coaches tell us, "If you win the audience, you'll win the judges." Others even go a step further and say that moving the audience is all that really matters, contest results be damned.

Either way, whether you think of pleasing the audience as a means to a medal or as an end in itself, this approach seems to make a lot of sense. In Portland, the Masters were absolutely overwhelmed with the thunderous applause of the convention crowd at the end of our contest set. I don't mean that we were merely mentally aware of it. I mean that it penetrated to the very core of our being. That heartfelt applause and the appreciation it expressed were a much greater reward than any shiny, symbolic trinket.

### The music

So, what is it that keeps us motivated? Some will say it's the music. A striking example occurred in Portland the day before the contest. After a rather lackluster morning session, we took a brief break before regrouping for our final rehearsal. This last session was scheduled to be exactly one hour in length and was closed to everyone except chorus singers. We were to be graced with the presence of two of the luminaries of the barbershop world: Jim Clancy, nine-time champion director of **The Vocal Majority**; and Dr. Greg Lyne, four-time gold medalist director, whose championships include the Masters' first three.

As the chorus began to gather, a palpable energy was already in the air. Jim

addressed the chorus first, offering an impassioned plea to reach down deep within us and create an experience that would transport the audience to a different time and place. Greg then went to work with the precision of a surgeon, displaying his remarkable ability to make artistic alterations, enabling the chorus to reach a level of musical excellence theretofore untapped.

Toward the end of the hour, Greg paused to speak candidly to the men of the Masters, particularly the venerable veterans who had recently rejoined their brothers on the risers to bolster the ranks for the contest. He implored them to reach back to their early barbershop days and somehow recapture the hunger and the passion they once knew. Then, we began the ballad one last time, knowing we would not sing it again until we sang it on the contest stage. And somewhere along the way, something magical happened. The chorus, in an empty room, with no audience, was able to create a musical moment that will surely be with us for the rest of our lives.

Jeff Baker, loquacious member of **Nightlife** and apparently prolific songwriter, pulled the baritone section together afterwards and, with tears streaming down his face, thanked them for enabling even a hardened cynic like himself to share in an experience so profoundly moving that he confessed to being unable to

**The chorus didn't sing or speak a word between the hotel and the contest stage. Instead, each man focused on his "personal Dixie." Then, when the curtain rose, the men let their pent-up energy explode.**

### Fit for Gold

Juma Ikangaa, a Tanzanian runner who won the prestigious New York City marathon, once said, "The will to win means nothing without the will to prepare." Considering the kindred mental and physical demands, an athletic analogy is actually quite apropos for reflecting on how one prepares to win an international chorus contest.

This year, the Masters added a new element to our personal preparation. In an effort to enable the chorus to be sound in body as well as in voice, founding member and longtime presentation coordinator, Wayne Mendes, developed a novel and innovative program for this contest cycle: Fit For Gold.

A full year in advance, many Masters made a commitment to the chorus to lose weight and get in better shape. Not only would this newfound fitness confer obvious health benefits, but it would undoubtedly assist with the rigorous demands of Erin Howden's challenging choreography and David Wright's acrobatic arrangement. With both contest songs each clocking in at over four minutes, we knew that having enough breath left to nail the tag at the end of the uptune could very well spell the difference in a close contest.

Each month, the men would "weigh in," offering each other encouragement, as well as sharing personal tips and trials. Our director, Mark Hale, finding yet another way to inspire the troops, personally led the way by losing 50 pounds. Many men reported that, when tempted to reach for that seductive Snickers bar or give up during those final few minutes on the treadmill, their clear vision of the Portland stage helped them grab for the carrot sticks instead or suck it up to go that all-important extra mile.

— Scott Hansen



even sing the last half of the song. For many, this is what keeps us coming back for more, the hope and the yearning to touch that transcendent musical place just one more time.

### The director

So, what is it that keeps us motivated? Some will say it's the director. And, in a practical sense, this is certainly undeniable. Theoretically, chorus singers should be able to motivate themselves to reach their highest potential through sheer willpower and self-discipline. Yet, human nature being what it is, we all seem to need a talented and inspirational leader up front to offer equal parts encouragement and chastisement. Mark Hale has proved to be just the man for the job.

Turn back the clock, if you will, to Anaheim in '99, the last time the Masters won. Barely before the glow of our narrow victory had even begun to fade, we were forced to weather yet another trial when our director, Jeff Oxley, unexpectedly retired. No stranger to such transitions, we immediately set upon another director search. After the long and arduous process was completed, Mark Hale received the nod to take over the reins as music director and usher the Masters into the new millennium. He promptly loaded up his car, leaving friends and family behind, and headed west-

ward in search of a new challenge.

Let me pause here to explain that virtually all championship choruses sustain a serious loss of singers following each hard-earned victory. Many people pursue job changes or geographical moves previously postponed until after contest. Others choose to spend more time with their families,

their quartets, or indulging other interests. Some simply need to take a break

## Championship music selection

Our choice of contest songs was based on a proven formula that we have now used for each of our five championships: (1) perform two complementary songs that take the audience on an intense musical journey to another place or era (as opposed to singing two unrelated songs about a girl or a personal relationship); (2) present something never before seen on the international chorus stage.

This year's "place of choice" was the South, so we replaced our white tuxedos with Southern-inspired attire. We chose "Song Of The South" (from Walt Disney's 1946 live-action/animated feature film of the same name) because it contained the desired lyrical content, a rich melodic line, and it is a relatively unknown song. (The **Vagabonds** quartet performed an arrangement that we decided wasn't powerful enough for a chorus.)

Master arranger Ed Waesche prepared a stronger arrangement in less than a week. Director Mark Hale then added a key change, a longer tag, and several other swipes and embellishments. When we first presented the song to the chorus, everyone was concerned about the song's length; but once we learned it and added the emotional foundation, everything worked.

Our other Southern-themed song, "Here Comes The Showboat," was more recognizable, and the arrangement by David Wright was challenging and great fun to perform. We took great pains to ensure the arrangement did not blur the hallmarks of good barbershop—it has more ringable chords and better uniformity of word sounds than, for example, "California Here I Come," from our 1999 championship.

We selected this uptune because of its theme, its driving downbeat, and because it provides a variety of mood changes to accommodate sophisticated choreography. The song also provided opportunities to feature well-known men from our "chapter quartets" and to feature a cameo quartet—something that is permitted in the contest rules, but, to our knowledge, had never been done.

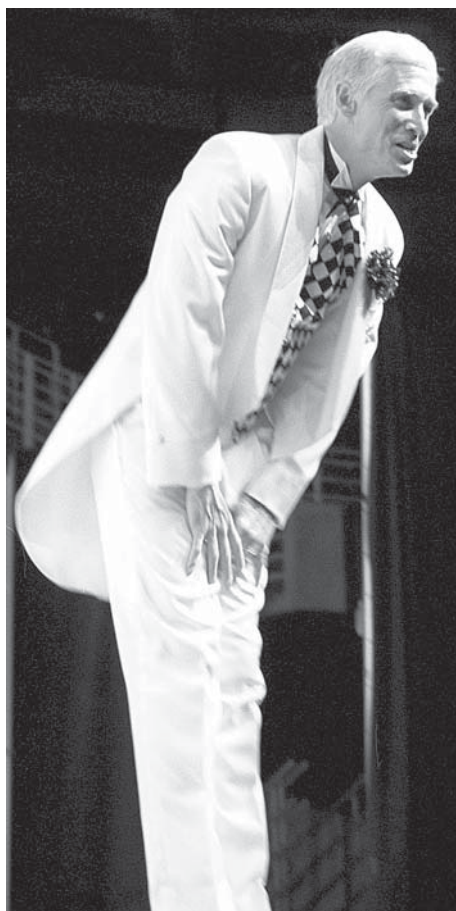
As with the ballad, we were initially concerned about the song's length and the prolonged physical demands it would place on us. But once we memorized the song (which took less than two weeks) and began adding choreography, the package became much more achievable. Of course, it's the dedication and commitment of our director and our singers that really made everything possible.

— Mark Freedkin, VP Young Men In Harmony



**At Kansas City in 2000, Mark Hale directed a returning champion chorus that was a third smaller and had only half the front row of 1999's winning group. He's since remade the chorus in his own image.**





Despite the stellar leadership of Brett Littlefield, who as interim director sustained the chorus during our difficult transition, the chorus Mark Hale inherited upon his arrival was not the same chorus that had won almost a year earlier. The normal dip in membership following our victory had been exacerbated by an extended period without a permanent director. We had lost more than a third of our active singers from Anaheim and more than half of our front row.

To be perfectly honest, Mark was in a no-win situation going into Portland. On the one hand, if we lost the contest, many would have laid the blame in Mark's lap, since he was the most visible difference between this chorus and our earlier permutations.

On the other hand, if we won, some would have said that this effectively proved that the director was irrelevant in this chorus, as each of the last three wins had come under three different directors.

In actuality, neither could be further from the truth. During his two and a half years with the Masters of Harmony, Mark has not only restored the chorus to its previous level, but has used his considerable gifts to take us to new heights of musicality and performance excellence. He continues to amaze us each week not only with his dedication and commitment, but also with his seemingly limitless reservoir of ideas and his lofty vision for the future of the chorus.

### The family

So, what is it that keeps us motivated? Some will say it's the sense of family. For the Masters, as for many Barbershoppers, the social aspect is almost as rewarding as the singing. There's also something about working together for a long time toward a common goal that can't help but bond you to your brothers in harmony. Trust in each other is a large part of the prescription for winning a championship, and there's some truth to the old cliché about the chain only being as strong as the weakest link.

Part of our preparation involved finding ways to put more emotion into our ballad "Song Of The South." Each of us was asked to find our own individual "Dixie," a time or place within us where our heart harbored a sense of home too deep for words to express. A fortunate few had grown up in the South and could readily relate to images of "cottonwoods in blossom," while the rest of us had to search ourselves for an image that conjured up the appropriate sense of nostalgia, pride, and wistful longing that the lyric evokes.

At our final retreat, a few weeks before International, several men shared their personal "Dixie" with the rest of the chorus, in an effort to assist and inspire them in their own searches. Two-time quartet gold medalist John Miller brought more than a few men to tears when he talked about his "Dixie" being the chance to fulfill a lifelong dream by singing with his son Justin for the first time on the contest stage. For Sean Sherrodd, who had just accepted a job in Milwaukee, his "Dixie" was singing with his dad, Gale, for what was likely to be their last time together on stage.

On the day of the contest, the Masters traditionally have a chorus breakfast, replete with motivational messages mixed in with the muffins. This year, Bill Roth, organizational architect of the chorus, flew all the way

**Dr. Greg Lyne directed the Masters to three wins before moving to Kenosha. His legacy and lessons live on within the group's culture and via his occasional coaching sessions. Nevertheless, the chorus continues to evolve during what chapter members hope will be a long-lasting "Hale Era."**

### A great arranger

The Masters of Harmony are deeply grateful to arranger David Wright for his contributions to the chapter's musical repertoire. Five of his creations have been gold medal winners for the chorus: "Mississippi Mud," "Love Me, And The World Is Mine," "All Aboard For Dixieland," "California Here I Come," and his latest work, "Here Comes The Showboat," for which he wrote the verse and additional lyrics.

As singers, we are always eager to work on a new David Wright arrangement. We keep coming back to him because he tailors his work to feature our best "attributes." He never seems to run out of new ideas and knows what will impact audiences. Although we know that his arrangements will tax our musical skills to the limit, we're also certain the final product will likely result in standing ovations.

We also appreciate what he has done during his many coaching sessions over the years, especially early in the learning process, when he explains what was in his head when he put the arrangement on paper.

David is passionate about his music and seems thrilled to see his creations performed by the Masters of Harmony. Great arrangements themselves do not assure a high score; however, when combined with dedicated and competent musicians, David's arrangements produce gold-winning performances.

— Dan Place, The Masters Voice staff writer





from his home in Thailand to rally the troops with an inspirational speech. The chorus then presented Mark Hale with a 1927 edition of the book *Showboat*, signed by every singer, prompting him to announce, in an uncharacteristic display of emotional vulnerability, that he had found his "Dixie," right here at home with the Masters of Harmony. (This didn't prevent him from joking at the chorus dinner immediately following our victory that, in keeping with tradition, he would be resigning immediately.)

The chorus also has a long tradition of maintaining absolute silence from the time we leave the hotel until we relinquish the contest stage. True to form, even a lengthy unexplained delay, resulting in a long wait on a hot bus, did not disrupt the absolute focus of every man on this musical mission. The final family tie took place just minutes before we mounted the risers, while waiting backstage at the Rose Garden around the memorial reflecting pool. Silently and spontaneously, the chorus gradually formed a circle, arm in arm, as we paused to look into the eyes of the men with whom we were about to make history.

### The singing

So, what is it that keeps us motivated? Some will say it's the singing. Many people were particularly moved by another golden moment earlier this year, when Sarah Hughes set the figure skating world on fire by giving the performance of a lifetime and being crowned Olympic champion. Seeded fourth going into the finals, she had virtually no chance to win, while the three women ahead of her all had legitimate reasons to expect the gold.

Sarah's simple words after her stunning victory ring loudly with a subtle truth. "I didn't think I had a chance of a medal, much less a gold," she said. "I didn't even think about the medal. I skated because I love to skate. I just let everything go." For those who witnessed her unbridled joy as she skated with utter abandon, there can be no doubt that she did just that.

When the Portland curtain slowly began to rise and the cries of 10,000 filled the air, we paused for a moment to ponder and whisper softly to ourselves, "We

## How we keep it going

We are often asked: "How do you guys keep winning, despite the several changes of musical directors?"

Credit nine key guys back in 1985, who, after years of frustration from trying to improve the musical quality within an established chapter, formed their own organization. These men laid the groundwork for one of the best men's singing organizations in the world. Almost everything we decide to do is premised upon our chapter motto of "Dedicated to Musical Excellence."

**We expect nothing less than the best from our members.** Every singer in the MOH signs an "Expectation Sheet," which is introduced during the audition process. It includes standards of attendance, conduct, performance and chorus responsibilities. Every member must be dedicated to achieving excellence in choral sound, production and showmanship. The result is an incredible chorus work ethic and a culture of respect for the music, the coaches and those who direct us.

**Our organizational structure has helped us to build and maintain a tradition of excellence.** The music committee is responsible for the success of the musical program and is the sole arbiter as to which singers qualify. The music director, section leaders and the presentation coordinator have significant authority to establish and enforce MOH musical standards. Members are offered assistance on an as-needed basis to help them qualify. The administration then focuses on the logistics to ensure that the desired musical program is carried out.

Fortunately, our founders established our traditions and expectations in writing, and each member has a manual that outlines performance standards and resource materials to improve the barbershop craft. Our new "Masters University" formally teaches these expectations to every new and existing singer. Each "graduate" receives a "Masters degree" at the end of the course.

**The right man in front is critical!** Dr. Greg Lyne was the first major director for the MOH, and he validated everything that the original Masters of Harmony wanted to achieve. A master craftsman and excellent teacher, he also taught the chorus how to be first-class professionals in everything we do. Both Jeff Oxley and Mark Hale possessed the musical and leadership skills to continue the MOH tradition of musical excellence. Now, Mark Hale is steering a whole new course in marrying performance with musicality.

**A great vehicle doesn't hurt either!** We have been blessed with a number of great arrangements, most notably from David Wright, Ed Waesche and our own Dave Briner and Mark Hale. To that is added some great choreography, most recently created by Erin Howden, which is then taught and drilled by charter chorus member Wayne Mendes, assisted by Dawn Texeira.

**Returning quartet veterans keep us close to our roots.** Over the years, several great quartets have been spawned from our ranks, including **Nightlife**, **Metropolis**, **Gotcha!**, **Finale**, and most recently, **Sam's Club!** Some men in these and other top quartets sing regularly with the chorus, while others attend chorus rehearsals leading up to contests. The men fit seamlessly back into the riser ranks, and their experience, assistance and inspiration cannot be overstated.

There you have it: A core group of men who steadfastly will not let the chapter decline, veterans who come back to help, and new members seeking excellence combine to renew and revitalize the chorus each contest cycle.

So despite several changes in music directors over the years, we have never compromised our "dedication to musical excellence." We have maintained this core goal regardless of who stood out front. In so striving each week, we all receive an immeasurable sense of accomplishment. And when, such as in Portland, our best effort was combined with a fabulous audience, the experience is beyond description. Winning the gold was, of course, wonderful, but the real thrill was in the journey to get to that stage.

— Marlin Fors, VP Music & Performance

sing because we love to sing." Then, we just let everything go.

Like Sarah, we didn't even think about

the medal. For if there is one thing that contests have taught us, it is that we are not always in control of our fate. We can't



control the performances of the other choruses. We can't control the judges or the scores. We can't even control the efforts of our brothers on the risers. In the end, we can only control our own individual performance. And perhaps that's enough.

### The insanity

So, what is it that keeps us motivated? Some will say it's simply insanity. Why else would someone sacrifice so much time away from work, friends, and family



**It's easy to forget that the Masters of Harmony perform year-round — not just every three years for contests. However, chorus size does tend to swell before contests.**

to sing the same two songs over and over? Masochism or mental instability must certainly come into question for anyone who voluntarily trades a year of his life for seven minutes on stage. And to add insult to injury, the seven minutes invariably seem more like two!

Tragedies like the events of September 11 tend to have the effect of realigning personal priorities and reminding us of what's really important in life. In the greater scheme of things, a gold medal at a barbershop convention is relatively insignificant. And yet, in the smaller scheme of things, it can be one of the richest moments of one's life and is certainly a lofty goal.

Famed choral conductor Robert Shaw observed, "Once a week, we have a chance to get together with other people who love to sing, who want to make music, who sing to say something full of dignity and strength and subtlety—only once a week do we have this chance. It seems to me that this union of spirits before goodness and beauty and truth is as close as we come in this life to the ends for which we were born." Perhaps at no other time in the history of our nation or the Barbershop Harmony Society have these words been more poignant.

Years from now, what the Masters of Harmony will remember of Portland is not so much the seven-minute blur on stage, exhilarating as that was, but the wonderful weeks leading up to it. When we pushed ourselves to new heights. When we savored the songs, marveled at the music, and frolicked in the fellowship of our fraternal family. When we gave thanks for the unspeakable privilege of being a member of the Masters of Harmony and of this great singing Society of ours. For, when all is said and done, the joy is truly in the journey. ■

### Erin Howden

The Masters' goal for the Portland package was to not only have exceptional musicality, but to reach the hearts, minds and souls of the audience. To help relate the story of the music, the Masters brought Erin Howden on board.



This high-energy dynamo has become one of the most sought-after choreography coaches in Sweet Adelines International and in the Society. In the past 15 years, she has coached at all levels in choreography, characterization, performance skills, presentation, interpretation, and singing. Her famed teaching ability has helped her to become a faculty member of Sweet Adelines International and at regional and international music schools throughout Canada and the United States.

What Erin does is more than choreography. She helps singers express the lyrical and emotional elements of the music, rather than only the notes and words. Her specialty is in adding emotional passion to performances, allowing the drama of the music to come through. The appeal of Erin's performance style is that it mixes the emotional intent of the composer.

Erin says, "Having grown up in this hobby, I have come to recognize that we are not simply a singing organization. We have the ability as performers to truly reach the hearts, minds, and souls of people with our music ... if we make that choice."

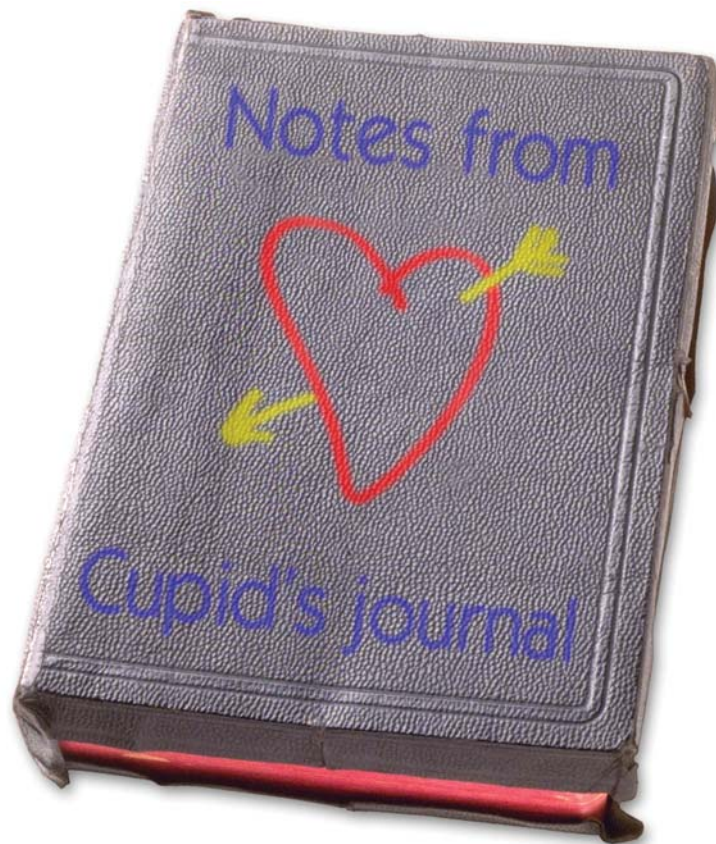
Watching performers do more than what they thought possible is exhilarating for Erin. She helped the Masters connect with the audience, feel attached to them, and pull the audience into the performance. Each chorus member became a character and performed the character, allowing each man to feel more like a performer than a competitor. Winning the gold medal was the added bonus to giving an incredibly moving performance.

— Jon Hoekema, *The Masters Voice staff writer*



**By 1996, The Masters had won three straight and were well established as one of the Society's premiere choruses. Two wins later, they're one of perhaps only two Society groups that can fittingly claim to have established a dynasty.**





## We show up, sing love songs, they cry ... and a few just run the other way

Each year we ask for Singing Valentines stories to use in our promotional piece in November, and each year you guys come through in hearts!

Here are a few stories ... some will make you cry, others will have you laughing, and still others will just give you some of those warm, fuzzy feelings. But all of them will show just how wonderful the Singing Valentines program really is. Enjoy.

### Some gigs are more emotional than others ...

Mark Lampe of the **Vocal Majority** sent this in: *Donna let us in, and there in the living room Don, a terminally ill, critical care patient, began his ascent out of his recliner. After tremendous effort, he was finally standing tall, tubes and cords dangling from various parts of his frail structure. His face was pale, his eyes sunken, and the energy it would take to generate a smile just wasn't worth the effort at the moment.*

*Donna had specifically requested two songs; the first was "I Love You Truly." We blew the pitch, and before we sang the first chord she gently put her head on his shoulder, lightly wrapped her arm around his waist and softly said, "Happy Valentines Day."*

*We had no sooner sung the title phrase when he tenderly leaned his head on hers; she was already awash in tears. The rest of that song was literally a blur for us. Our second song was "Let Me Call You Sweetheart," and as the lyrics were about to suggest, she looked at him, kissed him and whispered, "I love you," and all he could produce was the whispered reply, "I love you, too." This might have been their last Valentines Day together; but it was clear to us that they'll be Valentines forever.*

Singing Valentine first-timer Bruce Lougheed, member of the Great Land Sounds, Fairbanks (Alaska) chapter will be back next year after this experience.

*Valentines Day, we started out with a few easy ones to build ourselves up. At noon, we had one at a local assisted-living facility, to sing in the three dining areas. As we were leaving, one of the staff came running up and asked if we could sing for a lady. Her son had heard us and wanted us to sing for her, as she was bedridden. As we were walking to the room, I said "Let's do 'I Love You Truly.'" Note to all: This is the wrong song if you are new to this! We started singing, and it was not long before the son was*

**Golden Valley Chorus members sang for Michael Sturdivan, a quadriplegic, at the request of his son and wife.**



**Reed Sampson**  
Society managing  
director of  
public relations

crying and holding his mother's hand. I had a hard time keeping my voice from cracking, and I was not going to look to either side of me. The staff had gathered behind us and all eyes were red and wet. As we left I did notice red eyes on some of the other guys as well. Even though this was the hardest song I ever sang, it was the most rewarding of all. I'm already looking forward to next year.



## Even a five-year-old can get into the swing of it.

In Seattle, John Kropf brought along his five-year-old grandson, Galen Kintner, who had asked when he was going to get a red jacket so he could sing with Grandpa's quartet, **Seventh Heaven**. Kropf's wife made one for Valentines Day so he could sing for his teachers.

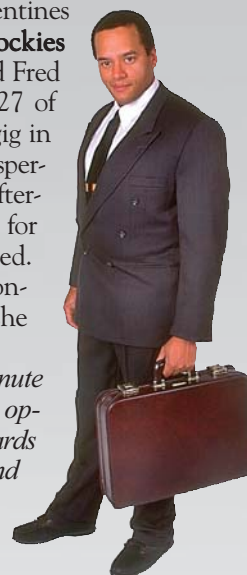
The music teacher, principal and staff were all in on the surprise appearance. Galen learned the verse to "Sweet Valentine" (Sweet Adeline) and "Let Me Call You Sweetheart." He not only sang, but also presented the Valentine on the cue words "Sweet Valentine" and a rose when the words "You're the flower of my heart" were sung.

## Hi, can you four guys save my neck?

One gig will be all too familiar to many veteran Valentines singers. **Sound Assembly** from Denver's **Sound of the Rockies** Chorus (Adam Nafziger, Terry Dodd, Bob Hartwig and Fred Mason) did a lot of gigs last February 14—in fact, 27 of them in 15 hours, covering 268 miles. After a 9 a.m. gig in a Safeway grocery store, they were approached by a desperate man who wanted them to sing for his wife in the afternoon or anytime they were available. When they sang for her later that afternoon, she was noticeably impressed. She commented what a great husband she had and wondered out loud how he had ever thought of this. If she only knew. If a lot of recipients only knew.

(Hint: your chapter could get scads of these last-minute gigs if you have a central Valentine reservation phone operator and equip each quartet with Valentine business cards and cell phones. When someone hears your quartet and comments that they wish they'd ordered one, hand them a card. The person can then set up a delivery with your central operator, who can call the cell phone of the quartet on the nearest route.)

Sound Assembly lived up to its name at Franklin Elementary School in Littleton, where two school teachers (friends of Mason) bought their own Singing Valentines because "their husbands were too cheap." They filled the gym with well more than one hundred well-behaved children who got their first taste of barbershop. The quartet performed a special show just for them and the quartet, both the kids and the teachers loved it, were video taped for their yearbook, and multiple hugs were exchanged.



### Not exactly the Chippendales!



John Krizek, Far Western District president, sent this tale of another tough gig in Santa Fe Springs, California. "We walked into this huge beauty parlor. I mean, this wasn't just a row of little old ladies getting ready for the bridge club. This was a lot of mirrored walls, high tech stuff going on, and high-energy young ... well, let's just say the scenery was pretty amazing. So—ahem—this tall, shapely young hair stylist, who apparently had us mistaken for another organization, greeted us with a big smile and said, "Oh, are you going to take your clothes off?"

To which our lead responded: "Ma'am, I hate to tell you this, but we look better with them ON!"

"The recipient, another young hair stylist was pretty impressed. It was from her boyfriend. There were loud cheers.

Oh, to be young again."

## Did we mention that this is a really good money-making venture, too?

The Kansas City (Missouri) Chapter delivered an impressive 386 Singing Valentines in the 2002 hearts and flowers marathon. (They actually had orders for 410.) The chapter broke the 200 mark in 1993 and the 300 barrier in 1996. As you'd expect, the amount of money that's been deposited in the chapter coffers has been significant.

While not every chapter has the resources to undertake such an endeavor, every chapter does have

the means to run a Singing Valentines program at some level. It's an easy way to make money, and the emotional rewards for the singers are phenomenal.

If you haven't had a Singing Valentines program yet, make 2003 the year you start. A copy of the *Successful Singing Valentines* manual is available from Harmony Marketplace for just \$10 (stock no. 4058). You can also download this easy-to-follow guide to success from Documents Center the Society Web site.



## There's sometimes a TV camera there to catch the most embarrassing moments

From a quartet in Albuquerque: *The assignments came fast and furious. Our stalwart bari cringed at the thought of having to sing love songs to his ex-wife ... and then the Channel 7 News truck pulled up to record the entire heroic effort on the network news. Don't ya just love it?*



From Kamloops, British Columbia, Ryan Noakes sent this story that involved the folks in red coats—seems appropriate.

*The best story of the day was when we sang to a Royal Canadian Mounted Police officer at the local headquarters. When we arrived at the RCMP office, an officer was outside just finishing a taped interview for the evening news. We asked him where we could find the lady we were to sing for, and he broke into a huge smile telling us that she worked for him. We mentioned to the TV crew that they might want to watch as we serenaded her.*



**Who enjoyed that Valentine the least—the Barbershopper, or his ex-wife?**

*We all went into the building and were told which door she would be coming through, so we set up in front of the door, rose and chocolates in hand with the TV camera behind us. When she came through the door, she saw the flower and recoiled, then noticed the camera and ran away. Our quick-thinking tenor ran to catch the door she dashed through because it was a security door that only opened from the other side. She was at the end of a hallway peeking out through another door, and we managed to coax her out (with a lot of help from her co-workers) and sang to her. The entire time she had no idea what was happening, she thought her husband had won a contest, and just couldn't believe he'd hired us to come out and sing to her. The whole thing was caught on tape and played later that night on the evening and late-night news.*

## You never know what you are going to run into

We were to sing for a lady who happens to own a B&B in Saratoga Springs, New York. (The "Valentine" was given by her husband.) When we got there, the husband brought us into the foyer of a beautiful old Victorian mansion to sing to the woman. "I wish you had come at a different time," he said. "We're hosting a New York City firefighter and his wife this week in thanks for all the guys' efforts after the 9/11 attacks, but right now they are out sightseeing."

After singing for his wife, one of our group commented about how beautiful the place is, so our host offered to show us around. After taking us through several wonderful rooms, he threw open a set of double doors leading to his "billiard room." There, sitting in a corner, was a pair of old-fashioned barber chairs!



We naturally headed right to them. "This would be a great picture," he said. So he pulled out his digital camera and started snapping away as we sat and sang him a few more songs.

As we were leaving, the firefighter and his lady pulled in, so we headed back into the house to sing for them!

The next day, I got this picture in my e-mail!

Members of the quartet are, from left, Pete Fort, lead; Dick Sears, tenor; Fred Schonenberg, bass; and Bruce Checca, baritone. ■

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# 9/11 *Remembered*

*Patriotism blended with tears and the sweet sounds of barbershop harmony as the nation stopped to remember the horrific events of September 11, 2001—a day that forever changed life in this country.*

September 11, 2002 was a day of remembrance, but also a day for healing. Barbershoppers everywhere took part in special observances, and helped lift the souls and spirits of all who attended—performers and audiences alike.

## **Barbershoppers spearhead a major community event based on “United We Sing”**

One of the largest ceremonies was sponsored by the San Angelo (Texas) Chapter. In a fantastic example of collaboration with the local community, the **Twin Mountain Tonesmen** invited men of the community to sing with them for the occasion. When all was said and done, the highly publicized event featured a 200-man chorus singing for an audience of 6,000.

The idea for the project came from member Kenny Pfingsten at a January goal-setting meeting. Later that year, when the Society came out with the “United We Sing” program, the chairmen of the event, Nathan Clark, David Goff

and Mark Clark, started to adapt the script and repertoire to fit their needs.

They invited men from the area to join “The San Angelo Men’s Freedom Chorus.” As word spread, the Air Force Band of the West from San Antonio (200 miles away) heard about it and called to ask if they could participate. A Russian clarinetist who’d performed locally for the National Prayer Breakfast earlier in the year, called to see if he could come back and play one song—“Amazing Grace.”

One hundred forty men (including chorus members) were on hand for the first rehearsal. By the third meeting, the chorus had grown to 186, and the number

would eventually hit 210! The concert would be at the Junell Center on the Angelo State University campus.

Local businesses provided financial support and the chapter ran TV and radio public service announcements. The local newspaper ran free 1/3-page ads two days prior to the concert. ASU cut the facility cost in half.



**Reed Sampson**  
Society managing  
director of  
public relations



**In San Angelo, Texas, Barbershoppers invited community men to sing with them, forming a chorus that swelled to 200. The well-publicized event was attended by 6,000.**



A member of the chorus, whose birthday is July 4<sup>th</sup>, purchased T-shirts for the entire group to wear at the concert. A video producer at the CBS affiliate in San Angelo (KLST-TV) volunteered to put together a video for each song, which would be played on the Jumbotron during the concert.

The Band of the West brought a Power Point presentation to be shown during its performance. The chorus sang with the band on the national anthem to start the concert, and again for the finale on "Armed Forces Medley" and "America, the Beautiful."

The chapter purchased 6000 flags to hand out at the door. ROTC members from ASU served as ushers. Churches in town cancelled their regular Wednesday night services so their congregations could attend the concert.

Videos of Texas Governor Rick Perry and State Representative Charles Stenholm were shown, and a letter from President Bush was read to the audience by Mayor Rudy Izzard. During his speech, State Representative Rob Junell (building namesake and the area's representative) had to pause several times to compose himself. The mayor was just as emotional, and less than a week after the performance, presented a proclamation to the Twin Mountain Tonesmen for putting on the concert. He said after a day of mourning and reflection, they supplied a "much-needed pep rally" for the community.

As the chorus sang "You'll Never Walk Alone," 60 San Angelo police officers and firefighters walked out on stage, while images of New York emergency crews were shown on the Jumbotron. The audience, along with the police and firefighters, cried as they stood and applauded for most of the song. One officer was quoted in the newspaper the next day saying, "In 15 years of service, I've never had such a feeling of belonging and appreciation as I did last night."

The event was covered extensively by the local media as was the presentation of the proclamation at the city council meeting. Chorus members say they

can't go out in public without someone stopping to say how wonderful the evening was for them. And the chapter is likely to have picked up a few new members.

### Other chapters supported community events

In most locations, barbershop choruses were part of larger community events. That was true in the Society headquarters city of Kenosha and neighboring Racine, Wisconsin. In Kenosha, members of the headquarters staff joined with the Kenosha **New Image**

**Chorus** and men from the community. The **Racine Dairy Statesmen** took part in ceremonies organized by Joyce Smith, wife of Mayor Jim Smith.

• • •

In Spokane, Washington, **The Pages of Harmony** joined the Spokane Falls Chapter of Sweet Adelines in a program at the Spokane Interstate Fair called "A Tribute to America." Guest speakers were Washington Governor Gary Locke and Fairchild AFB 92nd Air Refueling Wing Commander Col. Randal Fullhart.

The process to combine the two choruses was made much easier by the fact that they are directed by the same man—Michael Elliott. The ceremonies also included the band from Fairchild Air Force Base. The audience numbered more than 3,000 people.

• • •

The **Singing Capital Chorus** of the District of Columbia took part in special remembrance ceremonies sponsored by the local Veterans of Foreign Wars Post and American Legion Post in Wheaton, Maryland. Members of police, fire and rescue units attended the ceremonies, which paid special tribute to the volunteers who worked search and rescue operations at the Pentagon. Guest speaker was U.S. Congresswoman Connie Morella. An open house followed, during which the chorus again performed.

• • •

The Appleton (Wisconsin) **Fox Valleyaires** gave a performance at Eagle Hangar at the Experimental Aircraft Association. Chorus member Kelly Aschebrook

**The Pages of Harmony from Spokane combined with the local Sweet Adelines chapter—coordination was easy, as Michael Elliott directs both choruses.**





**In a show of solidarity with their friends on the other side of the world, Perth, Australia's Men in Harmony Barbershop Chorus performed with the Perth Harmony Chorus at a Sept. 11 community remembrance.**

had this reaction:

***“What they set out to do was to destroy a country, but what (they) did was bring a country together.”***

“The cool air comes in from the open bay in the hangar. But it does not cool the body, and the brain is moving quickly. The assembled have been silent for too long. Relief comes during the final song, ‘God Bless America.’ The chorus starts out with music that once again fills the soul. As our director turns to the audience and invites them to sing, it is apparent that they wanted and needed to say those words and sing this song. ‘God Bless America.’ Music requires you to internalize the words and the melody, making the music part of the person. The final chorus and the music do not want to, but must, end. The message in people’s hearts is very clear, God Bless America.”

• • •

The Daytona Beach Metro Chapter **Surfside Chorus** had a very moving and personal way to show their appreciation. A contingent from the chorus traveled across Volusia County, Florida, visiting fire and police stations. At each, they introduced themselves and explained why they were there. They continued with the Pledge of Allegiance, then sang three songs. They concluded with the presentation of a plaque.

At one station, the crew called in other units to hear the chorus, and another relayed the music and presentation via telephones to other stations. Following each presentation, the chorus members shook hands with everyone on duty at the station, which made it particularly emotional and meaningful for everyone involved.

The Teaneck (New Jersey) Chapter, the **Blue Chip Chorus** of Bergen County, sang the national anthem and a patriotic medley at a memorial ceremony on the morning of September 11. The ceremony dedicated a bronze plaque on the municipal building to eight Teaneck residents who perished at the World Trade Center. The chorus also had been called upon to perform those songs last New Year’s Eve at a First Night Celebration honoring the Teaneck Emergency

personnel who served at the Ground Zero site.

### **Barbershoppers outside the states get into the act**

Patriot Day activities and ceremonies were not limited to the USA. Here’s an account from Mike Donnelly, president of the **Australian Association of Men Barbershop Singers** (AAMBS).

“Barbershoppers around the world united in song on Patriot Day, with none further from New York than the **Men in Harmony Barbershop Chorus** in Perth, Western Australia. As members of the Society affiliate Australian Association of Men Barbershop Singers, the chorus joined the Sweet Adelines **Perth Harmony Chorus** in their Sing Out For Peace, in an evening of remembrance, reflection, and celebration of the joys of music. The event was held at night to coincide with the observances in New York on the morning of 11 September.”

Donnelly, a Dallas, Texas, native, said the event was “a deeply moving tribute to the heroes of that day as well as a confirmation of the resolve of the citizens of the United States to not let the acts diminish our freedoms, or our celebration of life’s beauty such as the music we share.”

### **“United We Sing” lives up to its billing**

Like the San Angelo chapter, the Modesto Valley (California) **Golden Valley Chorus** participated in a tribute to the heroes of September 11 using the Society’s “United We Sing” program. The event, which featured local performers, active military and veterans groups and local politicians, was held in historic Mancini Bowl, Modesto’s outdoor concert venue.

Next-day media coverage included a front-page story with a color photo of the chorus. Modesto police Sgt. Ron Cloward was quoted in the *Modesto Bee* story by staff writer Zeke Minaya. And his words truly summed up what the day meant across the country and around the world. Cloward said the terrorists were successful in changing America, but not in the way they intended. “What they set out to do was to destroy a country, but what (they) did was bring a country together.” ■



## Harmony Hall to be sold

At its November 2, 2002 meeting, the Society Board announced that it would be selling Harmony Hall as part of its strategy to consolidate all Society operations into one facility. The consolidation efforts to date have been limited to examining expansions of Harmony Hall and the Sheridan Road facility, and building on or leasing several existing locations in Kenosha and Racine. With the Board's action, the search for a new headquarters site can now be expanded to the central north-south corridor of the United States, focusing on cities such as Minneapolis/St. Paul, Chicago, St. Louis, Kansas City, Tulsa, Memphis, Dallas/Ft. Worth, in addition to the Racine/Kenosha area. Suitable sites will be examined through June, 2003, at which time a final determination will be made.

Criteria for a new or existing headquarters facility will be:

- 20,000 square feet, preferably two-story.
- Appearance and location consistent with Society image
- Adequate access and sufficient area to park 50 vehicles and comply with local requirements regarding setback, landscaping, etc..
- Utilities and public services available at reasonable cost.
- Living costs and quality of life attractive to professionals.
- Convenient air and ground transportation.
- Cost within capability.

While proposals from other areas will be considered, proposals will be solicited from Society members and real estate professionals in the target cities mentioned above. A detailed questionnaire will be sent to respondents to help the Study Task Force evaluate proposals.

Proposals and/or questions should be directed to:

Dan Waselchuk, 1718 Reid Dr., Appleton, WI 54914. Phone 920-731-6989, 920-733-9711, [danwas@vbe.com](mailto:danwas@vbe.com).



## Statement of ownership, management and circulation

*The Harmonizer* is a bi-monthly magazine published by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Harmony Lane, Kenosha, WI, 53143. (Lorin May, editor, 262-653-8440). Annual subscription price: \$21

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June 29-July 6, 2003

## 2003 International Convention – Montréal

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Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 6315 Harmony Lane, Kenosha, WI 53143-5199**. When you receive confirmation, please keep it as your receipt. Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. **All registrations received prior to June 1, 2003 will be mailed.** Those received after that date may be picked up at the convention registration area beginning Monday, June 30, 2003. Mailings will be made during the month of May 2003. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

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

Quantity	Type	Rate	Total
	Adult	\$100 ea	\$
	Jr. (under 12)	\$50 ea	\$
add \$3 P&H for each 8 registrations ordered			\$
TOTAL (U.S. Funds)			\$
Price after Jan. 1, 2002: U.S. \$115 Adult, \$58 Junior Price at the convention: U.S. \$125 Adult, \$63 Junior			



## How you're teaching the children to sing!

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

This mission is designed to strengthen the future of barbershop harmony and lead to a better world around us. You can help keep our Barbershop Harmony Society alive by supporting Harmony Foundation.

Donations to Harmony Foundation help fund projects that promote barbershop harmony and singing in general. During the past several years our Foundation has provided hundreds of thousands of dollars to help fund Harmony Explosion Camps, Young Men In Harmony outreach, director and quartet scholarships and much more.



Please read Dick Van Dyke's letter on the following page. Your generous donations really do help others Sing ... *for life!*



### Some of your heroes

As promised, we have listed below the names of Heroes who were honored with donation of \$100 or more to the Harmony Foundation General Fund. Also listed are the generous donors. Thanks to all who help others Sing ... *for life!* ■

#### Honoree

Hilda Bandor  
Farris Collins

Russ Craig  
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Robert Marchini  
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Chapter

Those Guys Quartet

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### *Our Song Can Be Heard*



Dear barbershop supporter,

In a world so turbulent and unsettled isn't it a good feeling to know that we can lift our voices in song to express feelings of love, patriotism and peace? I am sure that you, like me, want to make our music live on for generations to come. We can do this through Harmony Foundation.

### *Teach The Children To Sing*

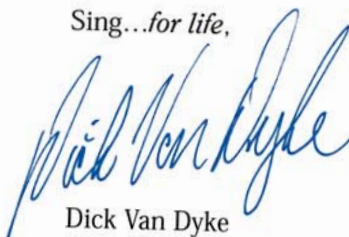
Your gift can introduce singing in general—and barbershop harmony in particular—to young people across our great nation. During the past several years, Harmony Foundation has made more than 50 grants that have funded clinics, workshops, music programs and song books for our nation's youth. In addition, we have sponsored more than 25 Harmony Explosion Camps, funded scholarships to Directors' College and Harmony College, and done much more.

### *United We Can Make A Difference*

Working together, through Harmony Foundation, I am convinced that we can accomplish two things. We can bring singing back to our culture and make its joy a right for our nation's youth. And, we can preserve our beloved Barbershop Harmony Society while strengthening it in size and purpose. Will you help us accomplish these important goals?

If you have not already done so, perhaps you can find it in your heart to contribute \$52 this year. That is only one dollar a week to help our song be heard. Of course, contributions of any size are greatly appreciated. Please take a moment to write your check. Thank you so much for your continued support.

*Sing...for life,*



Dick Van Dyke  
Honorary Chairman



P.S. In case you're wondering, my quartet is "Dick Van Dyke and the Vantastix." Like you, I grab every opportunity to experience the joy of singing with other guys.

It shall be the charitable mission of SPEBSQSA to preserve our musical legacy through support of vocal music education in our schools and communities.  
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# When in Tokyo ... ring some sevenths!

It wasn't long ago that the idea of "The Best Men's Barbershop Chorus in Japan" had about the same ring in the ears as "The Best Salsa Dancers in Mongolia" or "Ghana's Finest Country-Western Bar." But ever since the **Tokyo Barbers** strutted their stuff at 2000's Kansas City convention, Barbershoppers who have visited Japan have been eager to visit the group to ring a few chords.

Barbershopper Ray Myrna and his wife, in Tokyo for their son's wedding and in need of a "barbershop fix", contacted the Tokyo Barbers and found them rehearsing in preparation for the Western Pacific Contest that would be held in Australia that very week. (Talk about a long way to travel for competition!) The fingerprints of Gary Steinkamp, their coach and the man who would also direct them in contest, were all over their performance. A number of Tokyo Sweet Adelines were on the scene to cheer on the "Barbers" as they held their dress rehearsal.

Ted Blank, with the **Yankee Clipper Chorus** in Portsmouth, New Hampshire, went on a business trip to China that allowed him to arrange a visit to see some old friends in Tokyo. He called Reed Sampson in Kenosha, got the Barbers' contacts, and was lucky to be there on the right day.

He found the Tokyo Barbers to be "a serious chorus with an excellent sound and big hearts." An afterglow followed at a local restaurant where all enjoyed singing tags, Barberpole Cats and other songs

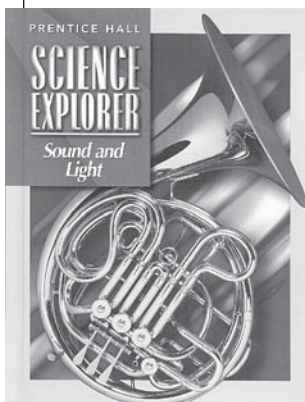


**The Sweet Adelines have a Tokyo chapter too, which has a close working relationship with the Tokyo Barbers—they even showed up to this rehearsal.**

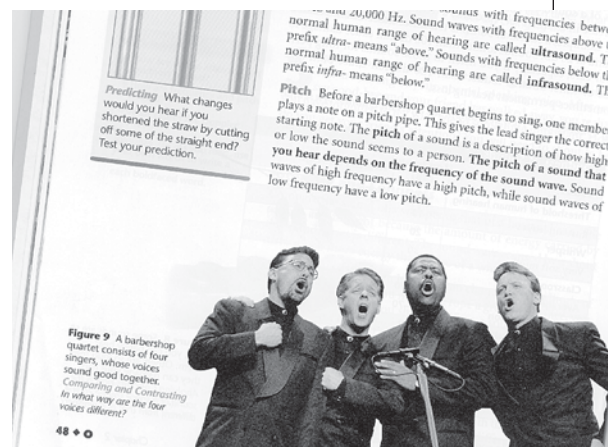
in quartets and groups for many hours. In the afterglow picture, we are in the middle of "Hello, Mary Lou."

The most far-flung quartet rehearsal in memory belongs to **Elements of Sound**, with three members in Toronto and lead John Wilkie and his wife, June, living and working in Japan. John is the enunciation coach for the chorus, and he wanted a chance to introduce his old quartet to his new chorus friends. The rest of the quartet—Paul Tamblyn, baritone; Ken Fisher, bass; and Bill Vermue, tenor—jumped at the opportunity to make the trip from Toronto, a mere 14 hours, 10 time zones and 14,000 kilometers. In addition to their work with the Tokyo Barbers, the foursome also sang for the Tokyo Sweet Adelines, where June Wilkie is a member, and sang for a Sunday service at the Yokohama Union Church. The experience in Japan was perhaps best described by bass Ken Fisher: "We started off strangers and ended up friends."

## The science of barbershop, now at your local junior high school



**Science Explorer—Sound and Light** (Prentice Hall ©2000) prominently features barbershop harmony in its explanation of frequency and pitch. The section also has a picture of a quartet—perennial medalist Bank Street (Tom Mullen, Toby Balsey, Tony Sparks and Farris Collins)—using a photo by Matt Bostick, who does a great deal of convention photography for *The Harmonizer*. The piece explains how the human voice produces sound, the blending of voices in a barbershop quartet, as well as the use of a pitch pipe.





## “Sweet Adel — OUCH!”

### A member for life, we presume?

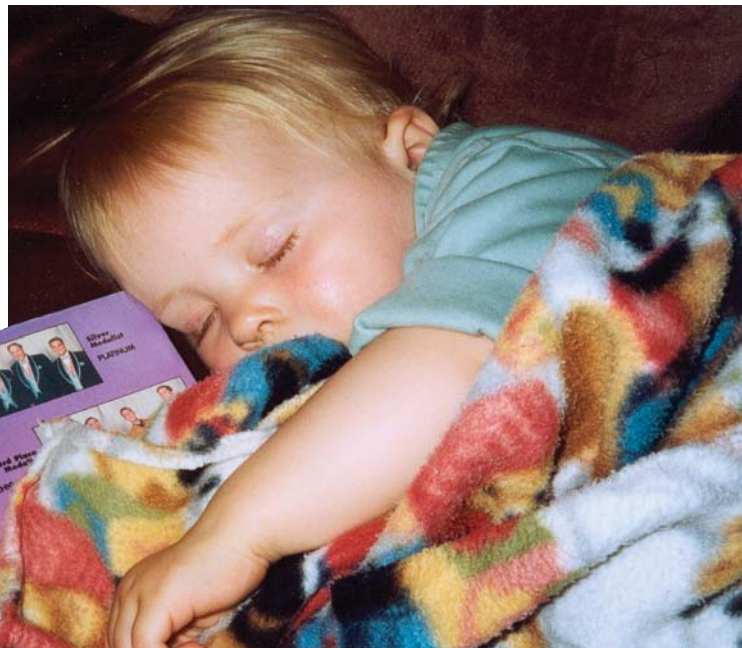
Somewhere in an alternate universe, men who sing four-part close harmony are called “Tattoo Parlor Quartets,” from the old tradition of making music



while waiting one's turn under the needle. It thrives today thanks to visionaries such as Charlie McCann of New Jersey, who wears his heart on his sleeve—his right forearm, precisely.

Charlie reports: “Mike (from First Place Tattoos, Hackettstown, New Jersey) did the work for me. Having a permanent tattoo of our Society logo will draw the attention of many—keeping me singing and sharing what we all love with other potential members.”

McCann joins the ranks of such luminaries as Steve Giannuzzi (see January/February 2000 *Harmonizer*) and Carl J. Cash III (see him everywhere), who has both a SPEBSQSA emblem and a Johnny Appleseed District logo. Despite our *Harmonizer* policy of “Only two SPEBSQSA logo tattoo photos per triennium,” we are nevertheless bracing ourselves for a flood of further proofs of barbershop devotion. No word yet on whether there are any barbershop brandings or piercings ... nor would we show them in a family magazine.



**When your father is an in-demand Barbershopper, what's a little kid to do for comfort when daddy's gone for the weekend? If you're Brianne Arnold, daughter of Chris Arnold (co-director of the Toronto Northern Lights) you cuddle up with the closest thing you've got—a videotape of the international chorus contest, upon which he prominently appears. Sure, you can't actually see him when the tape is under your arm, but there's just something special about this particular configuration of metal particles and polyester terephthalate that makes a kid feel like daddy is right there.**

## CHAPTER ETERNAL

*Society members reported as deceased between July 1 and Sept. 30, 2002.*

### Central States

Arnold, David  
*Dubuque, IA*  
Bonebrake, Arden  
*Nebraska City, NE*  
Dochterman, Roger  
*Ottumwa, IA*  
Ludwig Jr, Geary  
*Leavenworth, KS*

Baltzell, Don  
*Whittier, CA*  
Blodgett, Robert  
*Santa Cruz, CA*  
Freeman, Chuck  
*Sacramento, CA*  
Hillis, Richard  
*East Bay, CA*  
Lathrop, Paul  
*Pomona Valley, CA*

### Johnny Appleseed

Davis, Lynn  
*Dayton Metro, OH*  
Miami-Shelby, OH  
Gillespie, Fritz  
*Warren, OH*  
Mancuso, Joseph  
*Pittsburgh North Hills, PA*  
Maydak, Daniel  
*Upper Ohio Valley, OH*

### Dixie

Bartolotta, Joseph  
*Charlotte, NC*  
Rock Hill, SC  
Rudy, Dennis  
*Winston-Salem, NC*  
Smith, Lamar  
*Chattanooga, GA*  
Vaught, Lynn  
*Columbia, SC*

Frank Thorne  
Lincoln, Malcolm  
*Whittier, CA*  
McGeary, Lee  
*Las Vegas, NV*  
Parks, Robert  
*Central California*  
Pranspill, George  
*Phoenix (Saguaro)*  
Praul, David  
*Sacramento, CA*

### Land O' Lakes

Marshall, Lloyd  
*Minneapolis, MN*  
Meyer, Walter  
*Greater St Paul Area, MN*  
Waldo, Barney  
*Kenosha, WI*

### Evergreen

Brubaker, Thomas  
*Helena, MT*  
Leitch, H Gregory  
*Frank Thorne*  
Peirce, Walter  
*Fairbanks, AK*

**Illinois**  
Bafford, Charles  
*Decatur, IL*  
Everitt, William  
*The Chicagoland West Suburban, IL*  
Schubert, Donald  
*Harrisburg, IL*  
Mt Vernon, IL  
Warren, Charles  
*The Chicagoland West Suburban, IL*


### Far Western

Artman, Vernon  
*Sacramento, CA*  
Baird, Bill  
*Sutter Creek, CA*

### Mid-Atlantic

Arnold, Frederick  
*Dundalk, NY*  
Biehn, Donald  
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## Were you there?

Well, we can't exactly take you back in time.

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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 lots of 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 half-hour show.

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.

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# Midwinter 2003 Convention – Albuquerque

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

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

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

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## Surftones define their niche in the music market

The **Surftones** quartet of the Daytona Metro Chapter sing a lot. They sing for famous people, such as Florida Governor Jeb Bush (pictured—hey, you never know whose brother might turn out to be president.) They sing at the famous Daytona International Speedway for crowds of 60,000. Both of these appearances earn them a photo in *The Harmonizer*. But what really caught the editors' eye was their press kit, which included this important paragraph:

"These men provide some of America's best music, a cappella, and their goal is to enforce the momentum of freedom, through music, and revive our country with their great patriotic songs."

What a concise, compelling summary of their aims. Not coincidentally, their repertoire includes a number of patriotic songs, their costuming shouts Stars and Stripes, and their list of gigs is heavy on performances of The National Anthem.

Bravo to The Surftones for knowing who they are, and then being it, all the way.



## CHAPTER ETERNAL

Haas, Walter  
*Cape May County, NJ*  
Henderson, John  
*Milford, DE*  
Huey, Charles  
*Ocean View, DE*  
Martin, William  
*Scranton, PA*  
Morgan, Herman  
*Mahanoy City, PA*  
Rauenzahn Jr, Raymond  
*Philadelphia, PA*  
Reid, Preston  
*Arlington, VA*  
Schramm, James  
*Westchester County, NY*  
Sparks, Wilbur  
*Alexandria, VA*  
Speicher, Russel  
*Stroudsburg, PA*  
Winder Jr, John  
*District of Columbia*

**Northeastern**  
Bowen Jr., Henry  
*Poughkeepsie, NY*

Christmas, Philip  
*Schenectady, NY*  
Cook, Dr. Glenn  
*Scituate, MA*  
Newton, Robert  
*Norwood, MA*  
Rice, Donald  
*Scituate, MA*  
*Cape Cod, MA*

**Ontario**  
Leduc, Daniel  
*Ottawa, ON*  
Marshall, Ted  
*Sarnia, ON*  
Neath, Richard  
*Mount Forest, ON*  
Quigley, Bernard  
*Etobicoke-Mississauga, ON*  
Tweedie, James  
*Frank Thorne*  
Young, Bruce  
*Simcoe, ON*

**Pioneer**  
Bilton, Ken  
*Windsor, ON*

Essmann, William  
*Detroit-Oakland, MI*  
Juchartz, Wm  
*Detroit-Oakland, MI*  
Wojtan, Edward  
*Wayne, MI*

**Rocky Mountain**  
Axline, Keith  
*Frank Thorne*  
Dunlap, Larry  
*Casper, WY*  
Kilpatrick, David  
*Salt Lake City, UT*

**Seneca Land**  
Potapczyk, John  
*Canandaigua, NY*

**Southwestern**  
Biggs, Bill  
*Dallas Metro, TX*  
Cervenka, Joe  
*Coleman, TX*  
Irby, James  
*Fort Worth, TX*  
Lystad, Stan  
*Frank Thorne*

**Sunshine**  
Anderson, Gerald  
*Ocala, FL*  
Brenner, Barry  
*Fort Lauderdale, FL*  
Carrico, J. William  
*Martin-St Lucie, FL*  
De Rosa, Joseph  
*Tampa, FL*  
Erickson, Richard  
*Polk County, FL*  
Hannaford, John  
*Martin - St Lucie, FL*  
Jacobi, Carl  
*Panama City, FL*  
Lish, John  
*Greater Sun City Center, FL*  
Peal, William  
*Sarasota, FL*  
Sayegh, Jacques  
*Ocala, FL*  
Taschioglou, Byron  
*Sarasota, FL*  
Ware, Don  
*Polk County, FL*

## The company you keep ...

Barbershop singing took its place among the world's choral traditions in a recent World Choral Symposium held in Minneapolis, thanks to the efforts of veteran quartet singers from the Hilltop, Minnesota, Chapter

With American choral music as the theme, the lineup included such luminaries as Chanticleer, The Boys Choir of Harlem, The Minnesota Chorale, and The Minnesota Orchestra.

Minneapolis **Commodores** director Paul Wigley, a choral director at Lakeville High School and David Bailey-Aldrich, a district champ lead, assembled the quartet from other vets in town, with Erik Dove, and Greg Barnes rounding out the quartet.

With only three minutes available for a presentation of "traditional barbershop," the foursome turned to the *Barberpole Cat Songbook* to create a medley of "Wait 'Til The Sun Shines Nellie" and "Sweet And Lovely."

Here's pressure: the quartet was asked to follow Chanticleer. They did—to thunderous applause. ■



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Formed only in 1997, RIPTIDE has quickly become one of the top Barbershop Quartets in the World. They placed **FOURTH** in the 2003 International Quartet Competition in Portland. RIPTIDE's CD, "Wonderful World", was the runner-up for CARA's (Contemporary A Capella Recording Association) 2002 Barbershop Recording of the Year. Their song "FIT AS A FIDDLE" won CARA's Barbershop "Song of the Year" award. After performing for millions on CBS and singing all over the USA, RIPTIDE looks forward to performing with SPEBSQSA members during this Hawaiian Cruise.

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# **HARMONY TRAVEL**

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## THE TAG

Joe Liles, Tagmaster

# A big apology to Joe Palmquist, a new tag

**D**id you enjoy the tag in my last column, “Lonely, So Lonely For You?” Well, we have a big apology to make. It seems that many people thought Mac Huff had written it—a lot of us had learned it from him and just assumed that he was the creator, since he wrote so many great tags.

A few weeks ago I got a call from the real originator, Joe Palmquist, who wrote it back in the 1970s after a traumatic personal experience. So, get out that tag and place the name of Joe Palmquist on it as composer. Joe is a fine quartet singer from the Far Western District. Write him and thank him for this one, or see him at one of our conventions and sing it with him!

The tag in this issue is the result of a collaboration with one of my favorite co-writers, Frank Marzocco. He has written a lot of neat songs. Many of you have heard or sung “Hear That Swanee River Cry,” which has remained popular since it was published by the Society back in 1979. Frank is very prolific and is always filled with wonderful, musical ideas.

Frank and I were talking one day about how sometimes you stop for a moment and suddenly realize that some of your friends are not around anymore.

*Sometimes  
you stop  
for a mo-  
ment and  
suddenly  
realize that  
some of  
your  
friends are  
not around*

Actually, these thoughts can start happening when you are pretty young, regarding friends who have moved away or have had their lives cut short. The song we wrote, though, concerns an older person reminiscing: “Sitting alone in my old rocking chair, no one to love me and no one to care. When life has turned to silver and gray, old loves, old friends just fade away.”

Well, whether old or young, Frank and I hope you enjoy singing this tag. Sing it freely and with some emotion. Note that in measure three, the tenor moves after the bass and bari. Savor the variety in the harmony this creates. Spend a little time in measure seven—no need to rush

through that one. The lead takes a breath while the harmony parts hold the chord. Then two duets follow: one between the lead and bari and the next between the lead and tenor. Then, all finish with a tried and true barbershop tiddley. ■

## WHERE HAVE MY OLD FRIENDS GONE?

*freely*

1 2 3 4 5 6

Mem - o - ries lin - ger on. Where have my old friends

7 8 9 10 11 12

gone? Where have they gone? Where, where have they, where have they gone?

gone? gone? Where have they, where have they gone? where, where have they gone?

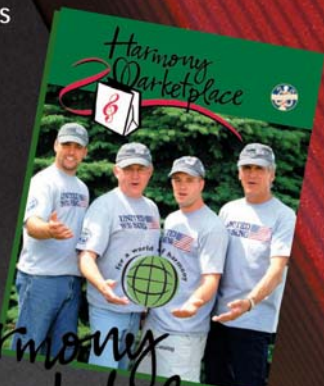
Where,

Words & Music by Joe Liles & Frank Marzocco  
Arranged by Joe Liles, 1984



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