

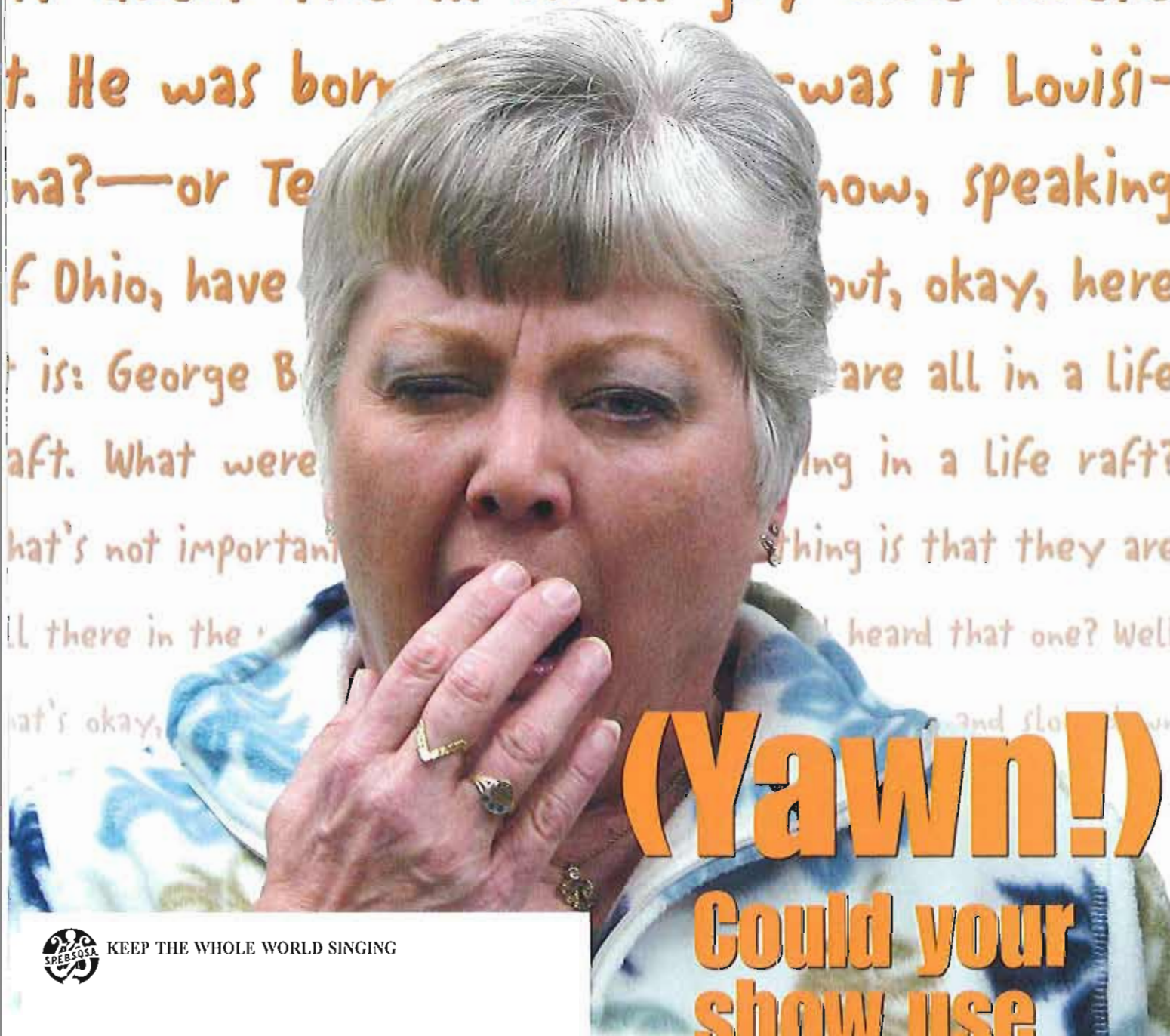
And for our next ballad, we'd ...

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June 2003

it about the ... uh ... guy who wrote
t. He was born ... was it Louisi-
na?—or Te ... now, speaking
f Ohio, have ... out, okay, here
is: George B ... are all in a life
aft. What were ... ing in a life raft?
hat's not important ... thing is that they are
ll there in the ... heard that one? Well
hat's okay, ... and slow down



(Yawn!)

Could your
show use
a little more
momentum?



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THE HARMONIZER

May/June
2003
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LXIII
NUMBER
3

SCORES OF QUARTETS AND CHORUSES are singing the national anthem at local ball games. Has your group made arrangements? Pictured are members of The Narragansett Bay Chorus of Providence, R.I., singing last year for a sold-out Pawtucket Red Sox Father's Day crowd.



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Your chorus isn't the only thing that needs coaching—your chapter could use it, too
DICK POWELL

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A member of a great show quartet gives suggestions on how to keep the audience wanting more
Mike Borts

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The biggest *a cappella* act outside of classical music got its start on a heavy diet of barbershop songs
Lorin May

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"Last Night Was The End Of The World"



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Sominex in Harmony
Society staff member and three-time Harmony, Inc. champ Nancy Peris knows an entertaining show when she sees one. This wasn't one of them.
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



What about just having some fun?

It's such a simple word. Three little letters that spell the difference between a successful event and, well, something less.

Since coming to Kenosha, I've been lucky to be part of an active quartet (**Harmony** is the 2001 Senior Champ), but because of the nature of the executive director's job, I've not been part of a local chapter or chorus. I miss the harmony, the fun and the fellowship I had with the boys back home in the Canton (Ohio) Chapter. Sometimes we had more fun than others. I can remember going home after a chapter meeting only to lie in bed with my eyes wide open, reliving the best parts of the evening.

My best memories of a great meeting would always include lots of laughs, lots of good and varied chorus singing, my voice being part of a quartet experience sometime during the evening and a chance to share and relish the many rich friendships within the chapter. I sometimes measured my personal fun by whether or not I came away from a chapter meeting as a better singer/performer. And before I drifted off, I always thought about my enthusiastic commitment for the next Wednesday night and my weekly dose of fun and fellowship.

I just wrote a note to an old *AHSOW* chum of mine who is ailing. I caught myself saying, "It doesn't seem like we're having as much fun in barbershopping as we used to." Thank goodness a big majority of letters, e-mails and calls I get here at Harmony Hall are positive, but some get right at the heart of the matter. Here are some of the thoughts I've heard or read regarding having fun.



*Memories
of great
meetings
include a
lot of
laughs,
singing
and
friendship.*

Fat Tuesday. "Any month with five Tuesdays is celebrated by devoting the fifth Tuesday night to quartet singing only. There are five such months this year. You can bet I won't miss a one. This is great fun and really breaks up the normal routine of always getting ready for something. This is our second year, and we've already had one extra quartet form and register as a result."

To the contrary. Quoting a chapter officer: "How can we afford the time to take a rehearsal night to go to chapter X's corn roast? We are way behind, and the contest is right around the corner."

YMIH fun. "The most fun we have had at our chapter for years was last week, when quartets from two of the high schools in our county showed up at our meeting. It's been a lot of hard work developing this relationship, but the payoff is huge. How fun and gratifying to see these kids (our future) loving our harmony and getting to be a small part of the grown-up world. They had more fun than we did and so did the teacher that came along."

In the good old summer time. "Hi 'D,' can you recommend a good comedy song for our informal quartet? We are planning for our chapter's annual 'funnybone' quartet contest. It is always part of our picnic in August and is one of the high points of our year."

The way we were. "Do you remember back in the '80s, when we did the divisional Harmony Foundation spectacular shows and had choruses of more than 200 guys from about nine different chapters? Joe Liles came and directed. Now, that was fun ... to say nothing of the money we raised, or the fun we had with our neighboring Barbershoppers."

It's a "Q" thing. "I wish we'd spend some time on the Barberpole Cat songs. Our new guys just don't know them at all ... or maybe just a tag quartet to break up the monotony of two or three hours on the risers."

Murphy's first law of success says you gotta show up. "We don't go to contest anymore. It's not like it used to be when everybody went, wives and all, and we cared a lot more about our hospitality room and afterglow party than we did about how we placed in the competition."

Learned this at COTS. "We decided to keep a Program VP even though it's not mandatory. Why? He is the guy that always organizes quartetting or some tags or shows a contest video. Wonder why every chapter doesn't have a Program VP these days? We found by experience that having fun doesn't just happen. We have to think about fun and plan time and effort for it."

Serious stuff. "A mystery bus ride? I don't know how we can afford it. The bus costs about \$350, and we need the money for coaching for the next contest."

OUCH! "Fun? What are you talking about? I'm a 40-year member, and I feel threatened and stressed out because of our chorus's qualifying program."

I'll bet you agree that what we do in our quest to sing and perform well is very hard, dedicated work. To some, that is the biggest reason to be in barbershopping. Achieving goals can be fun, so can winning or selling out a show. Perhaps we achieve the goal, then forget about the celebration or the fun part. Perhaps we get too busy thinking about our next achievement to remember the fun part.

I'm going to suggest to Lorin May (fabulous editor of the fabulous *Harmonizer*) that we start regularly ninning your best ideas about having great fun at our chapter meetings. If you have something special to share on this topic, send it to Lorin at lmay@spebsqsa.org

Is our vision enough about fun?

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

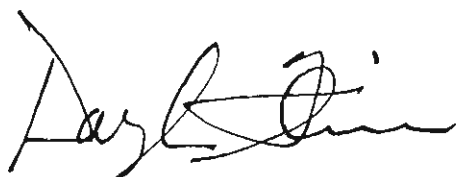
Harmony Foundation's new vision statement reads, "Harmony Foundation is to be a leading philanthropic force, dedicated to perpetuating the barbershop harmony art form for present and future generations to enjoy."

Our motto is, "Keep the whole world singing."

So, let's see if I get this right. The Society's vision covers the schools and communities, the Harmony Foundation vision covers the Society, and our motto covers the whole darn world. But what about having some fun on Tuesday night from 7:30 to 10? What about our chapters?

I've got it! We need a *creed* about our Society. Try this one: "If it doesn't happen at the chapter level... it doesn't happen!"

Ler's harmonize,



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

May/June 2003



Volume LXIII Number 3

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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No big outlay of cash. No dues statement at the end of the year. Not painless, but the EasyDues way to do it—and the best bargain in the Society. Even a dues increase of \$5 for example, only adds 42 cents to his monthly charge. Certainly a better perspective than having to deal with rising chapter, district and Society dues, isn't it?

Won't this make it easier when you talk to a prospect about becoming a member? It takes the money/cost right out of the discussion. The only requirement is that he has a credit card or checking account.

What about current members who get a bill for dues every year?

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Remember "Pay as you go, Joe"? This operates on the same basic principle, but without paying your pay-as-you-go chairman (when you could remember it), and he doesn't have to keep records or send in payments.

The Society Board recently met for a long-range planning session, and we hope to make the EasyDues program the major method of dues payment for all members in the future. Naturally, this is based on the need to have a credit card or checking account, and it is a voluntary program. It sure takes the hurt out of paying dues.

The wives of some of my barbershop friends are in Sweet Adelines, and one of them mentioned that her dues were \$30 per month, and that may not even include the Sweet Adeline international and regional dues, which would add about another \$100. Can you imagine how many members they'd lose if they sent a single bill each year for \$450? The concept works.

Let's make it easy for our guests to join us in this g-r-r-eat hobby. Just sign them up for EasyDues. More information is available at www.spebsqsa.org > *Run Your Chapter* > *Membership* > *easydues*.

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



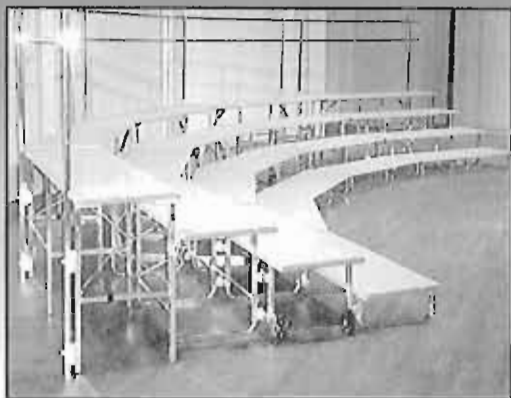
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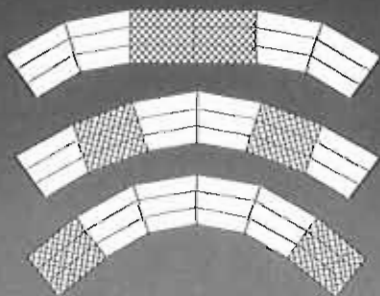
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Comments on young men and umbrellas

YMIH was a highlight

In another outstanding *Harmonizer*, Gary Plaag's YMIH article was the highlight. I was especially impressed with how often and how tactfully he got across the point: Don't bring your C quartets to the party! And what great insight from Sherri Matthews.

This is a program near and dear to my heart, and that of the Kansas City (Missouri), Chapter. We just completed our annual Harmony Explosion clinic and quartet contest—we had more than 50 middle- and high-school foursomes, about equally divided between boys and girls (middle-high winners, boys and girls, sing on matinee of our annual show, and high schoolers on night show). When we get around these enthusiastic young singers, it's sometimes hard to maintain the cathedral-builder approach, so that was certainly worth mentioning!

Darryl hit a good lick, and probably salved some concerns, with his excellent Harmony Hall overview. I was initially skeptical about "The Lady in Row R," but ended up reading it twice. And President Lewis made some key points, as usual, about the good things happening now and ahead. But Gary's article was worth the whole, uh, subscription price.

JIM BAGBY
Heart of America Chorus

Expand the umbrella?

As a 43-year member, I find that many of the songs we hear today at contests and on recordings just don't provide the same gut satisfaction that I used to get from listening to barbershop singing. Val Hicks and Burt Szabo have provided technical reasons why. Thank goodness my quartet uses songs that lead directly to easily harmonizable chords on the circle of 5ths that are easy to sing and pleasant to listen to. Isn't that the name of the game?

STEVE HANRAHAN
Huntington, W.V.

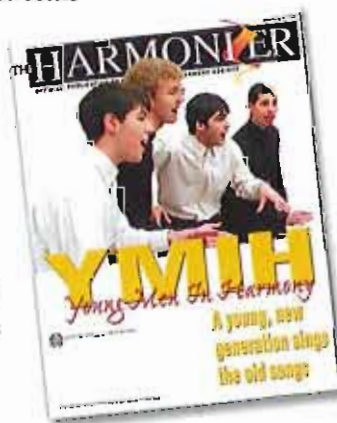
I enjoyed Val Hicks' article in the March/April *Harmonizer*, but I disagree with its underlying premise that if new styles come along, the old styles will go away. Classical music has evolved from medieval to renaissance to baroque to classical to romantic to 20th-century styles, and all are still performed today.

Jazz has a similar history. If barbershop does not evolve, it will fail to attract new followers. But if it does evolve, the earlier barbershop styles will not go away, nor will groups stop singing the older styles. In the very beginning, set arrangements were frowned upon. Those days are long gone, but has woodshedding gone away? We must embrace the new and preserve the old.

DEREK HATLEY
Great Lakes Chorus
Grand Rapids (Michigan) Chapter

Probably not the most popular opinion with today's barbershop honchos, but a lot of us who enjoyed *The Buffalo Bills*, *The Vikings*, *The Confederates*, et al, are saying a big "amen" to Val's report.

HARRY CLARKE
Frank Thorne, FWD



No free lunch with grants

Nothing is free, but the most costly grant is the government-provided "gift." Before you receive that dollar, any government takes that dollar—plus a whole lot more in bureaucratic costs—from someone else. And there are always strings attached. Government involvement

in the arts often produces artists of questionable talent who have produced trash and filth. When O.C. Cash gave us our strange name with eight initials, it was to poke fun at the bloated government programs with equally strange names. Let's not let our Barbershop Society fall into that trap. We have no business depending on the government—or any other source—to provide what we can do cheaper and better for ourselves.

WILLIAM HOERR
Ottsville, Penn.

Sight-reading question

Regarding The March/April sight-reading article: Far be it for me to enter a discussion about music with heroes of our craft like Burt Szabo and Brian Beck, but fools do enter where angels fear to tread.

Since all the notes are named and referred to by an *alphabetical* letter and chords are identified by their *spelling*, why not call the notes to be learned by their alphabetical name? You will never need to bother with a movable "do" again. Letters are phonetically more easy to sing. (As a warm-up exercise try a-b-a, a-b-c-b-a, instead of the 1-2-1). And, as in the Solfeggio system, if a note is to be altered by an accidental, it is easily sung by making the flattened sound with an "aw," or an "eye" sound to sharpen it.

This is probably not a brilliant idea and most likely not a new concept, but it does solve a few problems and could make sight-reading easier.

MEL BRIANT
Guelph, Ontario

What chorus directors should know

In line with Bill Rasbleigh's thoughts on what chorus singers should know (January/February issue), here are six things every singer wishes the director knew about rehearsing:

1. Each director should appear with a written plan for the rehearsal. There should be a written plan for the year as well. No changes in the month prior to the annual show.

2. When introducing new music, there should be notations of breath marks, high-lows, moves, expressions of feeling, story line.

3. Directors must do more than keep time with their hands. Important lead-ins must be cued for each part. First words must be given for perfect starts.

4. Directors with a plan can reduce chit-chat by being ready with directions for the next step. Pauses in leadership cause inattention.

5. Off-hand comments to do things such as "not sing hard R's" don't last. A couple of minutes of instruction and practice will last longer.

6. Singing is fun, especially when you do it well. Doing it well as a group is the director's responsibility. There is a fine line between repetition of a few phrases to achieve perfection and overall quality. Directors need to encourage and inspire, not nag. ■

JARVIS BAILLARGEON
Calabash, N.C.

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Both the 12 Tones and Barberina are directed by Alex Eshed. Israeli audiences and musicians alike are enthusiastic about the barbershop sound.



A place for harmony in the Middle East

In an area of the world where tensions traditionally run high, barbershoppers are relaxing with a uniquely American past time—and winning contests with it.

A Israeli group called the 12 Tones recently won a major competition singing barbershop favorites such as “Akkord Chalom.” (That’s “Chordbuster’s March,” for those of us not fluent in Hebrew.) The group also performed a Hebrew version of “Please, Mr. Columbus.” The barbershoppers scored 599 out of 600 points, beating about 80 groups and setting a scoring record for the festival. Director Alex Eshed directs a second male barbershop group and a women’s barbershop group, Barberina, which has also been making waves locally.

And if you hadn’t already figured out that barbershopping is not just a North American thing, consider this: Our tip regarding the Israeli

barbershoppers came via New Zealand mega-barbershopper Steve Currington, who’d forwarded an Irish barbershopper’s comments regarding the Israeli group’s recent visit among Swedish barbershoppers.

Follow that?

Meanwhile, British and U.S. expatriates continue to ring barbershop chords in Saudi Arabia. **Four on**



Society members are importing overseas chords

the Floor appeared on a Roaring ’20s awards banquet for the Dhahran Theater Group for a U.S./British audience employed by Saudi Aramco. For the evening, they changed their quartet name to **Fo’ Kats Named Moe**. Pictured are Richard Sitton, bari (No Moe); Joe Hoofnagle, bass (Big Moe); James Collins, lead (Little Moe); and

Gary Fadley, Tenor (Satch Moe). Hoofnagle and Fadley, incidentally, are long-distance dues-paying Society members.

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Society briefs

"Singing is Life" is on DVD. The wildly popular and stunningly effective recruiting video, "Singing is Life" is now available on DVD. Now you can carry the video *everywhere*. Starting at \$6, volume quantities are deeply discounted so you won't be tempted to hang on to it. Fifty bucks gets you a dozen of them so that everyone you know can see what makes you proud to be a Barbershopper. Visit www.harmony.marketplace.com to place your order.

Free Internet coaching available for quartets. Don't miss out on the chance to get expert advice without paying a penny for travel expenses. Certified Singing, Presentation and Music judges are ready to give your quartet free feedback on video and audio files sent to them over the Internet. Visit the Riptide Web page at www.riptidequartet.com to get complete instructions.

Executive Director search team looking for applicants. Current Executive Director Darryl Flinn's retirement will be effective Aug. 31, 2004. A search team consisting of Charlie Davenport, Drayton Justus and Dennis Cook (chair) will issue an "Invitation for Applications" this Aug. 1, with a Sept. 30, 2003 response deadline. Applications will not be considered prior to Aug. 1. If you know a qualified prospect (Society member or non-member) encourage that person to give this "once-in-a-lifetime opportunity to serve our Society" serious consideration.

Please help out the market researchers if asked. An independent firm has been retained to research why men join the Society, understand public perceptions of the Society and barbershop harmony and help find ways to identify and turn prospects into members. If you receive a call, all personal information will be kept confidential, and only group aggregates will be retained—individual names and answers will not. For further confirmation, go to www.spebsqsa.org > Who We Are > Mission > Market research group conducting surveys of SPEBSQSA members.



No wonder they have such a huge sound

A new generation of kids is about to grow up thinking that the presidents on Mt. Rushmore are a barbershop quartet that sounds like the 1990 international quartet champs, Acoustix.

Cool.

The quartet has entered into an agreement with Bald Eagle Media to provide their rendition of "Stars & Stripes" for the soundtrack of an animated series that will be available worldwide on DVD and VHS. The

David Wright arrangement of "Stars & Stripes" will be featured in "All Aboard America!," an animated American adventure tale for children ages 3 and up. Packed with classic American songs and the exciting stories they tell, it's a sing-along journey through American history. (That's right: 3-year-olds singing along to a screaming Jason January tag post. We can't wait to see what the bouncing ball looks like on this!) For more info, visit www.abamerica.com.

Webmaster joins staff



Chris Carlson has joined the Society headquarters staff as webmaster. Carlson, a nine-year Society member, will be responsible for maintaining and growing the Web site. His functions will include problem resolution, end-user support and training, and the development of new functions and capabilities benefiting those inside and outside Society headquarters.

He previously worked in the financial services industry, most recently as a programmer. He holds a B.S. from Carthage College in business administration with an economics minor.

A member of Midwest Vocal Express, Carlson was voted the Greendale (Wisconsin) Chapter's Barbershopper of the Year in 2002. His current quartet is 3D. He has been married to Sarah for 10 years. They have two sons, Alex and Erik. Reach Chris at webmaster@spebsqsa.org.

Society-wide 9-11 remembrance planned. The Society is planning a Society-wide remembrance of Sept. 11 in cooperation with the American Legion and Veterans of Foreign Wars.

Begin preparations now by ordering the United We Sing music and script for the ceremonies from Harmony Marketplace (800-876-7464 x8410). Chapter presidents should contact their DVP for M & PR to indicate their intent to participate.

The Society Marketing & Public Relations Committee also will prepare and distribute brochures and other planning tools for chapters to use. Additional information and a script are available at the UWS Web site: www.spebsqsa.org > Run Your Chapter > Get Famous > United We Sing and at www.unitedwesing.org. Direct questions to Bruce Koepke, DVP M&PR for the Mid-Atlantic District at bruce@NHMConsulting.com, or to Reed Sampson, Society managing director of public relations at rsampson@spebsqsa.org.



CAT'N AROUND FOR CHARITY. Now you can say you've seen a picture of a real Barberpole Cat. Society Museum Curator and Archivist Dorothy Reuter is shown with her creation "Purr-fect Harmony." The Society sponsored the entry as part of "Cat'n Around Downtown," a charity fund-raising event sponsored by the Downtown Racine Corporation. Reuter's design is one of 150 selected from more than 400 entries. The artists were given a choice of a standing or sitting cat to decorate according to their submitted design. The cats were "introduced" May 3 during an event called "Jammin' with the Cool Cats." Each cat is identified by its name along with that of the artist and sponsoring organization. The cats will be displayed by downtown Racine merchants throughout the summer, then auctioned off at a final fund-raiser in October. Cash prizes will be awarded to those who created the top three designs.



Gordon Lightfoot won't join us in Montreal after all

Noted Canadian singer, songwriter (and former Barbershopper) Gordon Lightfoot is unable to attend the Montreal convention to receive his Honorary Life Membership in the Society. Late last fall, Lightfoot was taken very seriously ill, required emer-

gency surgery, and was hospitalized for more than three months. He still faces more medical procedures and a lengthy recovery, according to his manager, Barry Harvey. The life membership presentation will be rescheduled at a suitable time. We wish Gordon Lightfoot the very best through these difficult times.

Draw for International Chorus Contest in Montreal

| | | | |
|----|-------------------------|------|------------------------|
| 1 | Midwest Vocal Express | LOL | Rep |
| 2 | Great Northern Union | LOL | Wild Card |
| 3 | Southern Gateway | JAD | Wild Card |
| 4 | Granite Statesmen | NED | Rep |
| 5 | Senate-Aires | EVG | Rep |
| 6 | Garden City Chorus | FWD | Rep |
| 7 | Cambridge Chord Company | BABS | Affiliate |
| 8 | Banks of the Wabash | CAR | Rep |
| 9 | West Towns Chorus | ILL | Rep ¹ |
| 10 | Harmony Heritage Chorus | PIO | Rep |
| 11 | MegaCity Chorus | ONT | Wild Card ² |
| 12 | Chorus of the Genesee | SLD | Rep |
| 13 | Northern Lights | ONT | Rep |
| 14 | The Alliance | JAD | Rep |
| 15 | The Vocal Majority | SWD | Rep |
| 16 | Ambassadors of Harmony | CSD | Rep |
| 17 | Tidelanders | SWD | Wild Card |
| 18 | The Big Chicken Chorus | DIX | Rep |
| 19 | Alexandria Harmonizers | MAD | Rep |
| 20 | Sound of the Rockies | RMD | Rep |
| 21 | Heralds of Harmony | SUN | Rep |

1 Replaces Great America Chorus (declined) as ILL Rep
2 Replaces Saltaires (declined) as Wildcard

SARS not a danger for travelers to Canada. As of this printing, the World Health Organization considers travel to Canada as safe as travel within your own city. Neither Toronto nor the nation of Canada are on a "travel alert" or even a "travel advisory" status. A widely reported outbreak in Toronto (several hundred miles from Montreal) was limited to one specific family or group that had traveled to China, and there has been no further spreading of the disease. There have been no reported cases of SARS in the entire province of Quebec. Keep up to date on this and other Montreal links via the sponsoring district's convention site at www.nedistrict.org/montreal/international.

Caution for non-Canadians needing health care. Canada's national health insurance plan covers only Canadian citizens. Non-Canadian citizens who need medical care while in Canada will be required to pay for all medical services up front with a credit card; they will receive paperwork that can later be submitted to their insurance company for reimbursement. Virtually all U.S. insurance carriers will reimburse emergency care in Canada, although usually at the "out of network" level. Contact your insurance carrier for more details. If you happen to need care while traveling to Canada, contact your own physician for advice first, if possible.

World Harmony Jamboree start time has changed. The show, still on Friday, July 4, will now start at 2 p.m., instead of the 1:30 p.m. time previously advertised. ■

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HARMONY HOW-TO

Jay Krumbholz

Director, Chordbuster Chorus (Davenport, Iowa)

Harmony College music theory instructor



Analyze your way to better interpretation

Barbershoppers concentrate primarily on a song's lyrics to guide them in making performance decisions. However, many of us are unaware that a song also has a musical form, independent of its text. You will interpret and perform songs better when you understand how each song is put together and how its form works with the lyrics.

The basic musical unit in popular songs, especially those that Barbershoppers sing, is the phrase—almost always four or eight measures long. Our ears are so accustomed to these four- and eight-bar phrases that hearing a phrase of five or nine measures makes many of us uneasy.

These four- or eight-measure phrases are combined to form larger sections, including:

- Introductions of 4 or 8 measures
- Song verses of 12 or (usually) 16 measures
- Refrains or choruses of 16 or 32 measures

The study how songwriters combine phrases is a topic worthy of more analysis than space allows here. The point here is that Barbershoppers need to understand not only how musical phrases combine to form larger structures, but also how the phrases relate to one another. Consider, for example the refrain of "My Wild Irish Rose":

The musical notation shows the melody for the refrain of "My Wild Irish Rose" in G major (one sharp) and 4/4 time. It is divided into four phrases, each spanning eight measures. Phrase A (red) starts with a pick-up note and contains the lyrics: "My wild I - rish Rose, the sweet-est flow'r that grows. You may". Phrase B (blue) contains: "search ev-'ry where but none can com - pare with my wild I - rish Rose. My". Phrase A (red) continues with: "wild I - rish Rose, the dear-est flow'r that grows, and some". Phrase B2 (blue) contains: "day for my sake she may let me take the bloom from my wild I - rish Rose." The notation includes treble clefs, key signatures, and lyrics aligned with the notes.

I've laid out the melody so it's easy to see that the song is made up of four, eight-bar phrases. (Incidentally, the pick-up note at the beginning does not count as a measure.) The lyrics support eight measures (rather than four) as the phrase length. Sing through it to yourself and see. Use the following analysis of the song structure as an example of what you may look for when getting ready to interpret other songs.

Let the structure help dictate when to breathe

Most of us tend to take a breath whenever it's convenient. (I've heard rumors that some quartets and choruses will even take a breath in the middle of a word!) For my chorus, I examine each song ahead of time, locate each phrase, and encourage the chorus to sing the entire phrase in a single breath. (As a visual clue, song composers often insert a rest at the phrase endings, providing the singer with a natural place to breathe.) Not only can we deliver the

song's message more clearly when it is not interrupted with a breath, but we also discover that we don't need to breathe every four measures unless there's a musical reason for doing so. Fewer breaths almost always yield a much more musical result—just listen to performances of any of the top quartets or choruses.

Nip a potential weak spot in the bud

Notice that every phrase of "My Wild Irish Rose" ends with a note that's held for five beats. A longer held note at the end of a phrase is very common, but it also creates a momentary pause in the forward motion in the music. This can be problematic for the average quartet or chorus because the energy and motion created during the course of the phrase comes to a halt. The performance may come across as a bunch of discrete phrases, one after the other, without any sense of one phrase leading to the next. Swipes, which arrangers often insert at the ends of phrases to help maintain forward motion, are of-

ten overlooked in performance. Now that you've identified this structural challenge, you can find a way to deal with it.

Add variety to discovered patterns and relationships

Look at the phrase structure of an entire refrain/chorus and you may discover some relationships you might have otherwise overlooked. For example, in "My Wild Irish Rose," the first and third phrases are identical, and the second and fourth phrases start out the same, but end differently. Recognizing these facts will help you better interpret the music.

To show how the phrases relate to one another, use a simple, traditional music analysis technique to identify phrases. Use one letter (such as "A") to mark a particular phrase and any time that phrase is later repeated. Use "B," "C" and "D" to mark different phrases and their repetitions. The phrase structure of "My Wild Irish Rose" is: **A B A B2**. The B2 (called "B prime") means that the fourth phrase is very similar to

the first B phrase, but not exactly the same.

Using this type of analysis, we can see that this song is actually split into two 16-measure units that are very similar to each other. Repetition is an effective tool in song writing, but the songwriter likely did not intend similar phrases to be sung in exactly the same manner—that's not an effective performance technique. When the same phrases are repeated, more often than not you better serve the song by making appropriate and artistic differences in the way the phrases are performed, whether it's a change in dynamics, tempo, tone color, mood, expression, etc.

Now, "My Wild Irish Rose" is a rather simple song compared to the repertoire of most quartets and choruses. The important thing is to recognize that all songs are constructed using phrases. Once you start recognizing these phrases, you've taken a critical first step in putting together a more meaningful performance, for both you and the audience. ■



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You're getting **COACHING** for your **Chorus** ... but what about for your **CHAPTER**

Five reasons to use a chapter counselor

What's missing from your chapter? The insight of a well-informed outsider—a chapter counselor—can have as much impact on your chapter experience as a good vocal coach can have on your chorus's sound.

Many times, a skilled outsider may have access to resources and insights that are less obvious to chapter members and can break through political logjams. That's why the Society has a chapter counselor program and why many chapters have an ongoing relationship with their counselor. Here are some of the real day-to-day challenges that chapter counselors have been responding to across the Society.

To help chapters deal with director issues

One chapter acquired a new director who had no barbershop background but said he would devote the time and energy to learning the art form. Not only did he not try to master barbershop, he was consistently late to practice because of other commitments. Resolution: The chapter counselor was able to help the chapter terminate the ar-

range with this director.

Another chorus director wanted the chapter to get 20 new songs ready for the next show, but the chapter just wanted to sing the songs they were comfortable with. The chapter counselor facilitated discussions in the chapter to clarify needs and expectations all around. The resulting compromise had the chapter learning new songs using quartets and octets, but also preserved many of the "old favorites."

To help chapter leaders develop ideas to keep them on task

One chapter had not had a board meeting for some time until its counselor asked to meet with the board to get acquainted, discuss mission and goals, etc. A more regular schedule of board meetings ensued.

Another chapter was struggling with internal conflict. The counselor facilitated discussions to help the chapter understand the range of needs and priorities of its members and find ways to structure activities to meet them, without conflict.

Another chapter wanted to change to have more fun and gain members. They tried a lot of things



Dick Powell
Society CSLT
chairman

rpowell74@comcast.net

Chapter counselors help leaders in other chapters overcome the challenges that get in the way of their fun, growth, and fulfillment. Directed by their district presidents and district vice presidents for Chapter Support & Leadership Training (CSLT), chapter coaches honor the chapter's ownership of both problems and solutions, helping secure a better future for their members.

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that didn't work—in fact they lost a few more members. Their chapter counselor helped them structure and conduct some fun and productive discussions to clearly establish what the chapter members wanted and did not want to do. Armed with this insight, the board was able to move in directions fully supported by the membership.

Another chapter felt isolated from other chapters, district officers, and the Society. Its chapter counselor helped organize some visits from district officers and a Society music man. He also hosted a meeting of local chapter presidents and encouraged them to plan several inter-chapter events.

To help chapters grow and retain members

One chapter was frustrated at not being able to recruit younger members. Their chapter counselor engaged the district's YMIH VP to help the chapter build a relationship with a local community college.

Another chapter was losing members faster than they were bringing them in. Their chapter counselor was able to arrange for a round table meeting of Chapter Development VPs with the district VP of Chapter Development. As a result, the chapter gained a lot of good ideas and tools to plan and run successful guest events.

Another chapter had no problem bringing guests in, but had trouble getting them to join. The chapter counselor was able to share some guest orientation and support programs with the chapter board and urged them to use the "Singing is Life" video once a month to make the case for being a barbershop singer.

To help chapters enhance enjoyment and fun at chapter meetings

One chapter had membership that was demoralized, demotivated and quitting. Their chapter meetings were boring, and the members were tired of hearing the same things from their director. Their chapter counselor helped them focus on basics and introduce fun fellowship activities to their chapter meetings. Soon, there was a lot of excitement and interest in seeing what would happen every week.

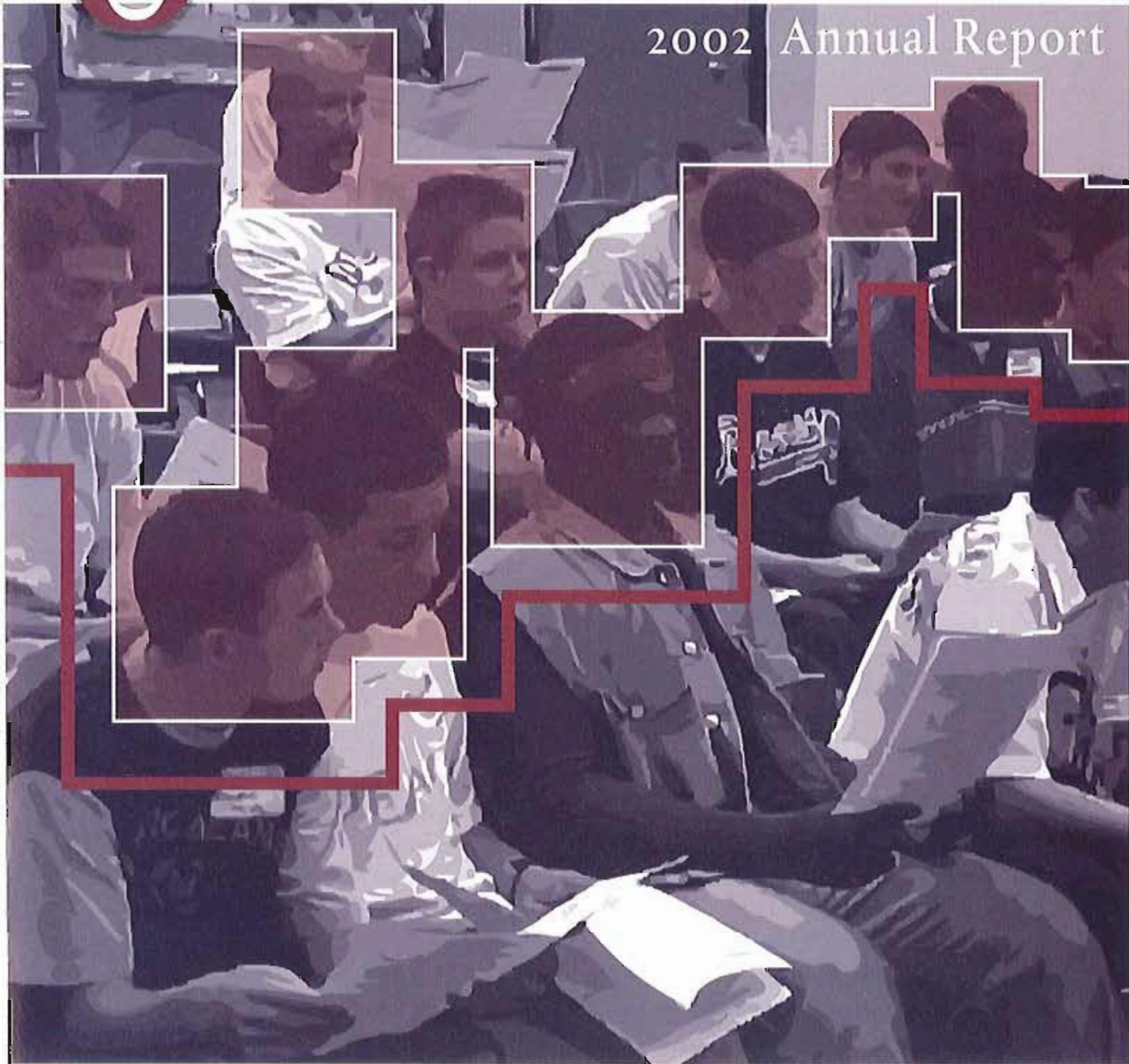
To help chapters develop strategies to create more community awareness

One chapter grew tired of being the "best-kept secret" in their community. The chapter counselor helped them identify opportunities to become more active and visible. He encouraged them to visit local media, schools, government, and business organizations to deliver birthday, anniversary and other celebration greetings. He tapped into the DVP of Marketing and PR to get them examples of how to provide information to local cable stations, radio stations, and community newspapers. And he engaged the YMIH DVP to assist them in getting involved as supporters of the local school choir program.

If you see your chapter in a situation like one of these, give your chapter counselor a call. He is there solely to help you. Not sure who your counselor is? Not to worry. Just contact your DVP of CSLT for assistance. ■

VOICES *in* HARMONY

2002 Annual Report



 HARMONY
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Sing...for life

the VOICE of DICK

Voices in harmony can change the world. They can be a powerful message of unity in a world that is dangerously divided. They can reach across walls and connect the souls of people everywhere. They can cross political, socioeconomic, and physical differences.

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Dick Van Dyke
Honorary Chairman

the VOICE of GRATITUDE

The central message echoed on every page of the 2002 Harmony Foundation Annual Report is that of profound appreciation. The Board of Trustees wishes to express to each donor a heartfelt "Thank you" on behalf of children, youth and adults throughout the world who have had their lives enriched as a result of your generosity. They will be forever in your debt.

The Harmony Foundation would also be grateful for your help in a smaller, but most important matter. Every effort has been made to provide accurate information in this report. If errors exist, please accept our apology and know this was not our intention. Also, please contact us with the correct information so we can maintain the highest standards in every area of our organization.

the VOICE of TERRY

The Harmony Foundation has experienced a couple of years of growing pains as well as suffering investment losses similar to most everyone. The end of 2002 found the Board of Directors in search of full-time senior leadership with deep, proven experience in non-profit management as well as the strategic skills to help us grow to the next level of organizational maturity, professionalism and success.

The trustees are grateful to Gary Stamm for his years of service. Gary performed yeoman duty by working for both the Foundation and the Barbershop Harmony Society simultaneously. Along with so many who also respect and appreciate him, the trustees and staff wish Gary every success in his future endeavors.

With a change in leadership, the trustees expect to better define and align the development effort of Harmony Foundation and the Barbershop Harmony Society in ways that help both organizations focus, strengthen and grow. We plan to make giving programs clearer and ensure all fund raising activities enable our members and friends to fulfill their hopes for promoting harmony, both now and in the future. Understand this will mean change in program and approach. Also know that the trustees are unanimous in their resolve to lead Harmony Foundation to a position of greater financial health.

The Trustees invite you to join your voice with ours. Welcome and support our new Executive Director. Tell us you are also committed to moving into the future as a strong and effective foundation.

In a wonderful demonstration of harmony, I ask you to help fill the Annual Report for 2003 with ten thousand new voices who have spoken with their financial commitments to supporting and promoting the harmony that music alone can bring to our world.

Terry S. Aramian
President

ABOUT THE FOUNDATION

The Harmony Foundation is dedicated to supporting the objectives and programs of the Barbershop Harmony Society. Fifty percent of funds donated to Harmony Foundation during 2002 were used for Society programs. These include scholarships for barbershop quartets, music arrangers and directors, children and college students. Also funded were nearly 75 singing festivals and music education events organized and run by local Barbershop Harmony Society Chapters.

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the FOUNDER'S CLUB

Charter Members **

New Members **

Upgrades =

Recently Deceased Members In Italics (District)

Gold Members

(\$100,000 and above)

S. Kim Ajer (FWD/SWD)

Anonymous

Ed P. & Kay Bejarana (FWD)

Peter & Bobbie Bermel (MAD)

Gary & Tobey Dolles (FWD)

Jay & Anne Butterfield (MAD)

Ken Christianson (LOL)

Tom & Janet Condon (EVG)

Robert D. Downa (LOL)

Howard & Sharon Fetterolf (MAD)

Mike & Lennie Geipel (MAD)

Don Gray (JAD)

Buzz & Jean Haeger (ILL) *

Dr. Henry S. Hammer (SWD) *

Eugene A. (Gene) Hanover (PIO)

Wayne R. & Christa Kinde (PIO)

Roger & Sue Lewis (PIO) *

A.C. Linnerud (DIX)

Randy & Jolene Loos (SUN) *

Bob Martin (SUN) *

Paul L. Martin (DIX)

Ruth Manzer, Jr. (FWD) *

Jerry & Kim Orloff (FWD)

Joe & Jackie Palmquist (FWD)

Sandy & Margie Prickett (SUN)

Charlie & Elaine Rose (DIX) *

Roger Ross (SUN)

Marilyn Setzler (LOL)

William T. Tieberg (FWD)

James W. Turnmire (FWD)

Jade L. Walker (DIX)

William H. Ward (ILL)

AIC

The Ritz (JAD)

Silver Members

(\$10,000 to \$99,999)

Anonymous

Terry & Sandi Aramian (FWD)

Sam & Virginia Aramian (FWD)

Grover Baker (SUN)

Robert A. Balderson (LOL)

Norman & Lynette Barnard (LOL)

Howard S. Barrows (CSD)

Louis J. Benedict (FWD)

Richard S. & Karla S. Bodman (SUN)

Alfred & Joan Bonney (PIO)

Wayne Brozovich (SUN)

Robert & Sandra Burdick (CSD)

Ron Byrd (FWD)

Warren R. Capenos (JAD) *

Dick Carlton (CAR)

Bob & Jo Cearnal (ILL)

Don & Barbara Challman (LOL)

Robert M. Clark (DIX)

Robert Coant (SLD)

Robert W. & Belinda Cochran, Sr. (SUN)

M. Gene Courts (JAD)

Bob & Suzanne Cox (EVG)

Bill & Ginger Cullen (MAD)

Kenneth S. Custer (FWD)

Earl A. Damon (NED) *

Charlie Davenport (MAD) #

Bill Davidson (SLD/SUN)

Jini & Barb DeBusman (LOL) *

Gale E. & Helen Demaree (CSD)

John Devine (SWD)

Gregory Dolphin (LOL) *

Dennis Driscoll (SWD)

Gayle & Patricia Edmondson (CSD)

Thomas M. & Lee A. Emmert (JAD)

Craig & Nancy Endsley (LOL) *

Robert F. & Kay June Fedel (SUN) +

Ted Fijak (NED)

Darryl & Meredith Flinn (JAD/LOL) *

Mark Freedkin (FWD)

Norman W. Fox II (NED)

Noah & Mary Funderburg (DIX)

Donald A. Geers (SUN) +

Sidney Gelb (CAR)

Tom Gentry (JAD) *

Tony George (SUN) +

Larry & Julie Gillhouse (ILL/LOL)

Paul Gilman (JAD)

Charlie & Barbara Green (LOL) *

Richard S. Green (CSD)

Freeman G. Groat (DIX) *

Chad E. Hall (PIO) +

Jim & Ann Hall (PIO)

Vi Hanna (FHT/FWD)

Richard & Kristin Hasty (EVG)

James & Pearl Hawthorne (MAD)

David Hokanson (CSD)

Al & Judy Holloway (FWD) *

Dr. Robert G. & Kris Hopkins (SLD)

Marci Howard (DIX)

Jerry J. & Melissa Hughes (JAD) +

Charles F. & Patricia Hunter (FWD)

Chuck Hunter, Jr. (MAD/FWD) +

Charles E. & Mildred Ingalls (FWD)

Jeff & Kathy James (DIX)

Joseph Jenkins & Barbara Bruning (JAD)

Neil W. & Dorothy D. Kelhm (MAD)

Patrick Kelly (JAD/LOL/IBS) *

Edwin L. & Mildred A. Kunkel (MAD)

Skipp & Nancy Kropp (JAD)

J.P. LaMontagne (FWD) *

Frank Lanza (NED)

Dave La Bar (SUN)

Alvin P. Lafon (EVG)

Robert R. Lazure (NED)

Greg & Maura Lyne (ILL)

Dave & Jan Malony (MAD) *

Albert R. & Alice K. Mau (FWD)

Jerome H. (Jerry) McCoy (CSD)

Dr. Dale McElwain (NED)

Maxine Millard (MAD) *

John F. Miller (LOL)

Scott D. & Rhonda Monroe (SWD) +

Robb & Jerri Ollett (FWD)

Dee Paris (MAD)

Lou Perry (FWD)

David N. & Barbara A. Pluni (FWD) +

Lawrence N. & Audrey Pulliam (EVG)

Lucius M. Quinney (FWD)

Jim & Bette Ramsey (JAD)

Bill & Ann Rashleigh (LOL) *

John Rettenmayer (SWD)

Jim & Elbie Richards (LOL) *

Frank & Pat Riddick (JAD)

Erik E. & Mildred Roos (ILL) *

James Sanis (DIX)

Frank & Doreen Santarelli (LOL) *

John Saucora (ONT)

M. Victor Schlappi, Jr. (RMD) *

Bruce E. Sellnow (FWD)

Tyler Smith (LOL)

Dennis Sorge (CSD) *

Dick Staedt (LOL)

Gary M. & Ruth Stamm (LOL) *

Steve Stern (DIX)

David C. & Nancy (Hauks) Sutton (ILL)

Tim & Kim Sweet (DIX)

Clyde & Emilie Taber III (MAD)

Kermit W. & Donna Taylor (FWD) +

Donald M. & DeeDee Thompson (MAD)

Hank & Mary Vomacka (SUN) *

James C. & Ann R. Warner (DIX) *

Dan & Pat Waselchuk (LOL) *

Charles G. & Mary Ann Wert (SLD)

W.A. Fred & Helen Wiese (RMD) *

Alexander (Alec) & Betty Wilcox (PIO)

Robert W. Wisdom (PIO) *

Jack O. Woodard (FWD)

Bobby & Cathy Wooldridge (DIX) *

LeRoy Zimmerman (LOL)

AISQC

Alexandria, VA Chapter (MAD)

Aloha, HI Chapter (FWD) *

Pikes Peak, CO Chapter (RMD)

San Diego, CA Chapter (FWD)

Whittier, CA Chapter (FWD)

Bronze Members

(\$1,000 to \$9,999)

Patrick B. & Joyce J. Abernathy (RMD)

Stan & Irene Ackers (CSD/FWD) +

Merrill & Hazel Aitchison (CSD) +

Theofelos A. & Donna J. Aliapoulos (SUN)

George W. & Dorothy Allen (SUN)

Donald D. & Virginia Anderson (SUN)

Jack S. Anderson (EVG) *

Anonymous #

Robert H. Arnold (ONT) +

Paul V. Arnove, Jr. (NED)

Frank & Rose Astorino (SUN)

Edward J. Aueoin (SUN)

Merritt F. & Marcia Auman (MAD) *

Jay Austin (LOL)

Robert J. & Alice Avey (MAD) +

Phil & Hannah Ayer (MAD)

Jack & Beth Baird (ILL) *

Frederic (Ric) Baldwin (MAD) *

"Nevada Sam" Barger (FWD)

Ray & Elenore Spring-Barrett (DIX/EVG) *

Charles R. & Kathryn E. Bates (EVG)

Marge Bates (NED)

Dean R. & Nancy Beckman (CSD)

Jeffrey A. & Libby Belanger (PIO)

Charles & Jeanine Bell (RMD)

Jack & Anne Bellis (SUN)

Charles A. Benson (EVG)

Gordon L. & Betty Berghold (FWD) +

Bill & Jeannette Bernard (SUN)

Daniel & Edith Berendt (LOL)

Earl W. & Mimi Berry (PIO) +

Brian C. & Judith Beisworth (SUN) +

James A. & Thomas S. Bettelcy (EVG)

Don A. & Vivian Bierwagen (FWD) +

Bill & Lillian Biffle (RMD)

Len Bjella (CSD)

Jules Blazej (MAD) +

William J. & Estelle Boll, Jr. (SUN) +

Warren T. & Pamela M. Bowen (DIX)

Bob & Judy Bowser (SUN)

Jack R. & Susan Boyd (FWD)

Richard (Dick) A. Boyle (MAD) *

Jerry & Mary Bray (EVG)

Fred L. Breedon (SUN)

Daniel & Barbara Brinkmann (SUN)

Douglas S. Brown (MAD)

W. Robert Brown (SWD) *

Jack C. & Carol Brueckman (SUN)

Bob & Ellen Brutsman (LOL)

Kenneth & Hollie Buckner (CAR)

Robert G. Buechler (MAD)

James L. Burgess (CAR)

Lane & Nancy Bushong (JAD) +

Jay Butler (ILL)

Dr. Hank & Hazel Calhoun (MAD) +

Nancy & Michael Calhoun (MAD)

William C. Campbell (CAR)

John F. & Jean Canfield (JAD/SUN)

Albin L. & Nancy Carter (DIX)

Philip S. & Janet Carter (NED)

Dwain L. & Connie Chambers (DIX)

Bruce W. Churchill (LOL) +

Barry K. Clapper (LOL)

Sally Clark (ILL)

Donald J. Clause, Sr. (SUN) *

Larry Clements (SWD)

Dr. Herman R. & Rose Cohen (SWD) +

Dennis & Terri Cook (RMD)

Doris Coonrod (FWD)

Dwayne & Barbara Cooper (SWD)

Dr. & Mrs. Carl Crandall (CAR) +

Matthew G. Crandall (CAR)

Al Crow (DIX)

Walter C. Crow (JAD)

Leslie E. Cudworth (FWD)

Erd & Anne Dahl (SUN)

Gail Dahlen (MAD)

Mark Dahlen (LOL)

Carl D'Angio (NED)

Peter C. Danielsen (SUN)

Roger Davidson (PIO) *

Paul & Kay Dawson (ILL/LOL)

Norman DeCarlo (LOL) *

Gary N. Denton (CAR)

Bud & Katherine Deuk (JAD)

D. Steven Dickinson, Sr. (NED) *

Robert E. Dickson (DIX)

Lani Dleter (LOL)

Lewis C. DiStasi, Jr. (NED)

Ginger Donnell (FWD)

William A. Dorow (LOL) *

Ted & Marilyn Dumbauld (PIO)

Brian L. & Patricia A. Dunckel (PIO)

Paul Dykstra (LOL)

Robert & LouAnn Dykstra (LOL)

Jerry & Marie Easter (CSD) *

Dennis S. & Anne C. Eaton (DIX)

Jim & Ann Hall (PIO)
 William R. Hamilton (JAD)
 Timothy & Patricia Hanrahan (SUN)
 Phil J. & Sue Hansen (SUN)
 Charles F. & Marjorie Harner (MAD) +
 Jean H. Harris (RMD)
 Jerald D. & Adrienne L. Hatton (CAR)
 Forrest E. & Marcella J. Haynes (SUN)
 Ric Haythorn (SWD)
 Lance Heilman (JAD)
 R. Duane Henry (CAR)
 Robert D. & Claire Heron (FWD)
 Ronald A. & Joyce E. Hesketh (DIX) +
 Del & Delores Hetue (LOL)
 Dr. Val Hicks (RMD)
 Donald R. Himmelman (SUN)
 Thomas J. & Carla Hine (DIX)
 Munson B. Hinman (FWD) *
 Scott N. & Jan Hoge (MAD)
 John Hohl (MAD) *
 C.N. (Dino) & Yonnie Houps (NED) +
 Bob & Maryanne House (FWD) #
 A. Newton Huff (MAD) *
 Burton P. & Gloria Huish (EVG) *
 Cecil Hutton (LOL)
 Duane & Linda Hutton (LOL)
 Paul K. Jacques (CSD)
 R. Stephen (Steve) James (NED)
 George C. Jarrell (SLD)
 Dr. Jack M. Jenison (DIX)
 Lynn & Vera Jenkins (JAD)
 Randy & A. Christopher Jensen (NED)
 Paul A. & Elizabeth G. Jockinsen (FWD) +
 David R. Johnson (JAD) +
 Barney L. Johnson (SLD)
 Harold L. Johnson, MD (CAR)
 Myrna R. Jones (SUN)
 Richard D. Jones (FWD)
 Fara Jordan (ILL)
 Donald R. & Martha Julian (CAR)
 Jules Kastens (ILL)
 Thomas J. Keelhan (FWD)
 Dr. J.F. Keough (CSD) *
 Ross L. Kercher (ONT) *
 Fred H. & Joan Kienitz (PIO)
 Robert Kilroe (NED)
 Bob & Sharon King (CSD)
 Philip J. & Margaret M. Knapp (PIO)
 Arthur (Al) L. Knight (EVG) *
 Mel & Pat Knight (EVG)
 Jim & Celia Kraatz (ILL)
 David K. & Frances A. Kolonia (SUN)
 Albert J. & Lorraine Kutscha (ILL) +
 Mike & Sue Lantot (EVG)
 Robert M. Lanning (SWD)
 James A. Lee (LOL)
 Gil & Donna Lefholz (CSD)
 Dick Leighton (LOL)
 Jerry L. & Patricia J. Leslie (CSD)
 David W. Lewis (SLD)
 Joe & Kay Liles (LOL) *
 Donald & Kathleen Loos (SUN)
 Richard E. & Kathleen M. Lord (DIX)
 David & Bryan Lundberg (ILL)
 Brian T. & Laura Lynch (LOL) *
 Nancy & Digger MacDougall (ONT)
 David & Joan Maislen (FWD)
 Joseph A. & Denise A. Martin (MAD) +
 Michael A. & Janice Mathien (CSD) +
 John F. McEndarfer, Jr. (NED)
 Bill & Kathy McLaurine (CSD)
 Jim & Anne Mallett (DIX)
 Jake & Pat Mandator (JAD)
 Mike Martin (ILL)
 Theodore R. May (JAD)
 Thomas A. Mayfield (FWD)
 John A. Markley (CAR)
 Arthur H. Maynard (MAD)
 Charlie & Ruby McCann (DIX)
 George R. & Ethel McCay (FWD) +
 Claire & June McCreary (SUN)

Earl E. & Bev McDougal (FWD) +
 Dennis & Cindi McMullen (EVG)
 Robert G. & Betty Mullert (SWD) +
 Thomas & Nan McQueeney (NED)
 Gilbert D. & Jaylee Mead (MAD) *
 Karen J. Mikich (FWD)
 Jim Miller (CAR)
 John D. Miller (FHT/FWD/NED)
 Keith & Barbara Miller (MAD)
 Steve & Eloise Mondau (EVG)
 Bob & Edie Moorehead (JAD) *
 William F. Moreland (SUN) *
 Bob Morgan (RMD)
 Ralph Morrow (RMD)
 Bob & Wilma Mucha (JAD) +
 James I. Mudgett (PIO)
 Andy Nazzaro (SLD)

John R. & Janene Pence (MAD)
 Lyle H Peterson (CSD)
 James W. & Mary Jo Phelan (PIO)
 Edward F. Pio (FHT/FWD)
 Larry A. Pizer (CAR)
 John S. & Jodee Plazek (LOL)
 Dick & Roxanne Powell (MAD)
 Leonard G. & Sharon Purvis (CSD)
 Tom W. Raffety (FWD) +
 Winston & Bonnie Rashleigh (CSD)
 Robert M. Reed (EVG)
 Don Richardson (FWD) +
 David & Susan Rislove (LOL)
 David L. Robertson (CAR)
 Kenneth R. & Marilyn Rose (SUN)
 Donald & Mary Rosenkrans (RMD)
 Irene Ross (SWD)

Daniel W. & Linda Shelles (SLD/DIX)
 Rudolph (Rudy) P. Sikler (FWD) *
 Renee Silverstein (NED)
 Lewis Sims (MAD)
 Leo Sisk (JAD)
 Bruce & Jane Smith (PIO)
 Ronald (Buz) & Florine Smith (FWD)
 John T. & Ann Spang (SUN) +
 Roy & Ethel Spicker (LOL)
 Carl B. Sperry (SUN)
 Robert S. Spong (LOL) +
 Owen Sterner (DIX)
 James H. & Judy Stephens (FWD/PIO) +
 William & Patricia Stock (ILL)
 Jim Stone (SWD)
 Bryan Stuart (EVG)
 Dick & Jane Stuart (JAD)
 Fran Stuart (SWD)
 John D. & Jane Stucker (CSD) +
 Glenn E. & Mary Sue Sudduth (SUN)
 Arthur T. Sullivan (FWD)
 Kenneth W. Sundwall (RMD)
 Dr. Richard D. & Joan Swanson (EVG)
 Bob & Telva Swenson (CSD) *
 Burt Szabo (SUN) *
 Harry A. Thompson III (MAD) +
 Nancy & Douglas Thorn (LOL)
 Jeff A. & Kelly J. Tilson (CSD) +
 Stanley R. & Barbara Tinkle (FWD) +
 Park & Linda Trammell (SUN)
 John S. & Audrey Tuinstra, Jr. (LOL)
 Marilyn J. Turner & David J. Ewing (SWD) +
 Frank L. Vacin (RMD)
 Fran Viennet (SWD)
 Charley & Sheila Verba (NED)
 Dave & Stephanie Vockell (JAD)
 J. Edward Waesche III (MAD)
 John W. Walker (SLD) *
 Jim & Jan Warner (FWD)
 Chuck & Judy Watson (JAD) *
 Tom & Marian Watts (ILL)
 Dr. William & Marjorie Weir (MAD/SUN)
 David A. & Evie Welsh (JAD)
 Jack D. Wentworth (JAD) +
 Brett White (SUN) *
 Alan R. & Patricia Wile, Jr. (MAD) +
 Duard (Lee) & Sandra Wolfe (ILL) +
 Thomas Woodall, Jr. (ILL)
 Rudy & Carol Zarling, Jr. (LOL)
 Dr. Stanley Zimmering (NED)
 Ronald H. Zelch (CSD)
 AHSOW
 Mid-Atlantic District (MAD)
 Seneca Land District (SLD)
 Bowie, MD Chapter (MAD) *
 Greater Jacksonville, FL Chapter (SUN)
 Greater Pittsburgh, PA Chapter (JAD)
 Kenosha, WI Chapter (LOL)
 McKeesport, PA Chapter (JAD)
 Melbourne, FL Chapter (SUN) +
 Oaklawn, IL Chapter (ILL)
 Sage Lake Roundup (PIO)
 St. Mary's, PA Chapter (SLD)
 Santa Fe Springs, CA Chapter (FWD)
 Sarasota, FL Chapter (SUN) #
 Spokane, WA Chapter (EVG)
 West Portland, OR Chapter (EVG) *
 Wilmington, NC Chapter (DIX)
 Chordial Connection (MAD)
 Double Pair O' Docs (SWD)
 Friday Lunch Bunch (LOL) #
 Jokers Wild (JAD)
 Jurassic Larks (CSD) +
 MetroTones (SWD)
 One More Song (MAD) *
 Rampart Street Irregulars (SWD)
 Salt Water Tuffies (NED)

the **VOICE of DON**

I have been a member of the Barbershop Harmony Society for most of my adult life. I cannot conceive of another activity which has, or ever could have, given me as much personal pleasure, and provided me with the opportunity to share my talents with others. Therefore, I feel that there is no more worthy recipient of my lifetime's accumulations than the Harmony Foundation, in the hope that all future generations will be able to experience the great things in life like I have.

Endowment has been the major focus of the Harmony Foundation's development effort from the beginning. The Founder's Club was created in 1991 to honor the memory of O.C. Cash, founder of the Barbershop Harmony Society. It recognizes the major gifts of individuals committed to respecting a legacy by investing in the future.

Please consider creating your legacy to harmony through the Harmony Foundation.

Don Gray
 Trustee

Emery J. & Doris M. Nelson (LOL)
 Joanne T. Newman (FWD)
 Monica J. Nichols (SUN)
 Ernest B. & Norma Nickoson (CAR)
 Herman & Norma Nimmman (CSD)
 Bob Nolan (LOL) *
 Fred & Charlotte Nordgaard (EVG) +
 James C. Northrop (SUN)
 Jim & Audrey Nugent (CSD/SWD)
 Richard J. & Joan Nyikos (CAR) +
 Judd & Angie Orff (LOL)
 Kenneth M. & Ellen Paecuti (SWD) +
 Ted & Sharon Padzensky (FWD)
 Wayne J. & Kathryn Page (MAD)
 Roy H. Palmer (LOL)
 Dave & Marilyn Parker (SUN)
 Gary W. Parker (MAD) *
 Don & Donis Peck (CSD)

Marvin J. Rutkowski (RMD)
 Bert & Rose Mary Ryan (MAD) +
 Scott B. Salladin (NED)
 Reed & Jane Sanipson (LOL)
 Larry W. Schiel (EVG) *
 John & Joan Scherer (LOL)
 William & Jeanne Schmid (LOL)
 John T. & Lucy Schneider (LOL)
 Saul Schneider (SWD)
 Don Schreiber (MAD)
 Dale D. & Susan B. Schulz (CSD)
 Jennifer Schwarz (ILL)
 Philip Schwimmer (ILL)
 Deane & Ellie Scoville (FWD)
 Jeff Selano (DIX)
 Cliff & Shirley Shandle (JAD)
 Leon Shapiro (NED)
 Richard M. Shaw (SUN)

GENERAL ENDOWMENTS

to the foundation

Ronald A. Abel
Stanley Ackers
Arlington, TX Chapter
Audible Difference
Gustave Ay
Eric C. Bacuchler
Oliver C. Baker
Leland O. Barker
Malcolm T. Barlass
Lewis G. Barnes
Marvin D. Barnes
K. Don Bauer
Bay Area Metro, CA Chapter
Floyd H. Beck

Terry N. Behne
Brian M. Berg
William J. Bernard
Gregg L. Bernhard
Edward C. Biegeert
Robert Bird
William W. Bishop
Normand D. Blais
Jules E. Blazej
Kenneth Blossom
Donald E. Boberg
James Bolidig
Boise, ID Chapter
William J. Boll, Jr.
Martin Bomers
Ronald M. Bonnell
Andrew D. Borts
Richard L. Boysen
James M. Brandt
Laylan Bratcher
Joseph M. Brien
Charles E. Brohawn
Raymond T. Brown
Jack C. & Carol Bruckman
Buckeye Blend Quartet
Edward J. Burden
Lane & Nancy Bushong
Jon V. Buss

Matthew A. Calderwood
Julian M. Campbell, Jr.
John F. & Jeanne Canfield
Joseph A. Cappadona
Forrest E. Carpenter
Charles R. Carr
Carl J. Cash III
Robert A. Cavanaugh
Donald G. Chappell
Eric H. Chipman
Anthony V. Cianciolo
CIGNA Foundation
Vincent R. Clauson
Ronald J. Cole
James F. Conahan
John Condon
David E. Conklin
Dwayne A. Cooper
Joseph I. Corbell
Dean E. Cornelius
Earl S. Cornelius
Matthew G. Crandall
Howard Cranford
Stewart C. Crockett
George R. Crosby
Harker A. Crow
William R. Crowell
Nancy K. Daigh
Robert E. Dankwardt
Charles Davenport
Milton H. Decker
Arthur Del Rey
Ralph E. Delaplane
Ian R. Dickinson
Charles E. Disbrow, Jr.
Carl E. Dockendorf
Ron DuBois
Ted L. & Marilyn Dumbauld

William A. Dunlap
Richard A. Ebsen
Harold E. Eckert
Robert C. Emerzian
Paul A. Erbach
Everett A. Escott
Donald E. Evans
Larry M. Fagley
Joseph J. Felton
James S. Fennell, Jr.
Larry L. Findlay
Garrett R. Finley
David J. Finnimore
Victor F. Fiorillo
Herbert C. Florance
Ivan M. Forbes

J. Norman Herby
Raymond G. Hopkins
Raymond H. Horton
Joseph D. Hudon
A. Newton Huff Estate
Carroll Hughes
William E. Hulett
Irving H. Irvine
Gregory A. Johnson
David M. Jones
Thomas L. Jones
Walter G. Kaestner
Thomas J. Kealy
Terry W. Kennedy
Fred N. Koch
Wayne A. Koch
Albert J. Kreis, Jr.
Lakes Seniors Road Runners
Dominic L. Lamberti
Jerome E. Laux
Lewis L. Law
Carl A. Limer
Fred Litzkow
John M. Luntz

Jared K. Palmer
Marlin R. Pals
Kent F. Peebles
Randolph Peets, Jr.
Gregg S. Peters
Stanley M. Peterson
Salvatore J. Petrone
I. Murray Phillips
Thomas J. Pitcher
Presley Tours
Edward F. Price
Harry D. Prigg
Gregory M. Prince
Robert D. & Julie Pringle
Richard H. Pry
George M. Relifuss
Donald A. Renda
Louis C. Rephlo
Shaun W. Reynolds
Shawn D. Roberts
Joseph P. Roccapriore
Hamilton W. Root, Sr.
Ed Rounsaville
Nevin E. Salot
Enrique P. Sanchez
Mark A. Sathe
Timothy F. Sayles
Gary P. Scalice
Kevin L. Scharper
Walter R. Schlicht
Joseph P. Schmieg
Harold A. Schoff
Guy A. Schrag
Lloyd E. Schreengost
David L. Schubert
Urban J. Schumacher
Robert J. Schwab
Deane R. & Ellie Scoville
Bryan L. Searcy
Peter Seirup
Jim Sellars
Michael O. Sexton
Bruce A. & Jane Smith
Charles E. Smith
Joseph F. Smith
Paul S. Smith
Robert L. Smith
Sheila Smith
John T. & Ann Spang
John J. Spangler
Ronald E. Spicer
St. Alexius Medical Center
Michael J. Stewart
Paul A. Stober
Donald E. Stock
Charles K. Stoneback
Warren E. Stump
Nolan F. Sullivan
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the VOICE of ROGER

My parents lovingly supported me their entire lives. This included my interest in music. Until they were too infirm, they attended every concert I was in – from childhood to adulthood. Harmony Foundation is a wonderful and appropriate way for me to say "Thanks" to them.

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the VOICE of CHRISTY

The Youth Harmony Camp has just been a really great experience for me. This has been sooooo much fun. Getting a whole lot of people together who love to sing is so exhilarating. I hope that we can spread the art of barbershop throughout the country through people my age because it really is a great time. I hope I can come again.

Christy
New Mexico Youth Harmony Camper

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Established in 1998, the General Fund provides the critical annual income to operate Harmony Foundation and fund strategic programs of the Barbershop Harmony Society. To be positioned for a strong and viable future, Harmony Foundation's General Fund must double in size from the income raised during 2002.

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the VOICE of CHAD

My brother Brandon and I were bowled over by barbershop at a Harmony Explosion presentation to our high school choir by Barbershopper Ron Weaver. I couldn't believe barbershop had slipped under my radar for so long! The core of guys from our district have become lifelong friends and we've had some of the most fun I've ever had.

Thanks to Harmony Foundation for supporting the efforts of guys like Ron.

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 Mr. Gerald R. White
 Mr. Larry A. White
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 Mr. Richard L. Whitehead
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 Mr. & Mrs. Peter A. Whittman
 Mr. Benjamin F. Whitney
 Wichita, KS Chapter
 Mr. Donald W. Widenhouse
 Mr. Shirley G. Wiene
 Mr. Carl R. Wilburn
 Mr. & Mrs. Alan R. Wile, Jr.
 Mr. Robert P. Wilke
 Wilkes Barre, PA Chapter
 Mr. & Mrs. Warren Willard
 Mrs. Betty A. Williams
 Mr. Charles M. Williams
 Mr. Ira C. Williams
 Mr. Lawson U. Williams
 Mr. & Mrs. Paul L. Williams
 Mr. Robert L. Williams
 Mr. William G. Williams
 Mr. Samuel K. Williamson
 Mr. & Mrs. Alexander Willox
 Wilmington, NC Chapter
 Mr. Daniel Wilson
 Mr. & Mrs. George H. Wilson
 Mr. John J. Wilson
 Mr. & Mrs. Philip K. Wilson
 Mr. Richard B. Wilson
 Mr. Robert L. Wilson
 Winchester, VA Chapter
 Windsor, ON Chapter
 Winona, MN Chapter
 Winston-Salem, NC Chapter
 Mr. Robert J. Winters
 Mr. & Mrs. Dean Wise
 Mr. Lawrence E. Wise
 Mr. Thomas W. Wishart
 Mr. Willford L. Wisner
 Mr. Dennis O. Wissinger
 Mr. John D. Witmer
 Mr. Steve Witt
 Mr. & Mrs. William L. Wolfe
 Mr. Allen P. Wolter
 Mr. Charles T. Wood
 Mr. Howard R. Wood
 Mr. Jerry A. Wood
 Mr. Morton Wood, Jr.
 Mr. Roger F. Woodgate
 Mr. Charles Woodhead
 Mr. & Mrs. Joseph P. Woolsey
 Worcester, MA Chapter
 Mr. & Mrs. George L. Worden
 Mr. Frank D. Workman
 Mr. William J. Worst
 Mr. Glen F. Wright
 Mr. Charles F. Wurr
 Mr. Richard P. Wurst
 Dr. Morgan D. Wynne
 Mr. Steve Wyszomierski
 Xenia, OH Chapter
 Mr. & Ms. Gerald H. Yahii
 Mr. Ronald J. Yahrmatter
 Mr. Dale E. Yake
 Yankton, SD Chapter
 Mr. John Yates
 Mr. Thomas G. Yost
 Mr. Roy E. Young
 Mr. William H. Young
 The Young's Company
 Mr. Harry C. Young, Sr.
 Mr. Stanley O. Zachery
 Zanesville, OH Chapter
 Mr. Paul T. Zeien III
 Mr. Robert O. Ziegler
 Dr. Stanley Zimmering, PHD
 Mr. LeRoy Zimmerman
 Mr. James R. Zinck
 Mr. & Mrs. Vincent A. Zito

the VOICE of GLORI ANN

I want to express my sincere appreciation for your support in sending me to Directors College. I have not been directly involved in the Barbershop Society in the past and was overwhelmed by the warm reception I received from the members. It was a life changing experience.

As an educator, I was encouraged to visit as many different classes as possible and learn as much as I could about the barbershop style of music. I can honestly say that this week of classes was the best experience I have had for summer enrichment in many years. I was inspired, entertained, emotionally motivated and recharged to come home and begin a new year of teaching school.

The knowledge I brought home will continue to influence my teaching for years to come. I cannot tell you what a difference attending Directors College has made for me. I wish there were a way for all music educators to have this same experience. It is an invaluable resource and the Society needs to continue to send educators so that they, like me, can learn firsthand what a first class Society it really is. Again, I thank you for your generosity.

Glori Ann Snow
 Bartow High School, Bartow, Florida

Mr. J. Edward Waesche III
 Mr. Richard E. Wagner
 Mr. & Mrs. David C. Wakefield
 Mr. Louis A. Walbring
 Mr. & Mrs. H. Thomas Walker III
 Mr. David S. Wall
 Mr. Bruce W. Wallace
 Mr. Jerome B. Wallander
 Dr. White Wallenborn, M.D.
 Mr. Kenneth E. Walmsley
 Mr. B. Michael Walsh
 Mr. Larry A. Walsh
 Mr. Richard D. Walter
 Mr. Howard J. Walter, Jr.
 Mr. Charles O. Walis
 Mr. & Mrs. James C. Warner

Mr. Fred E. Weigel
 Mr. John T. Weigel
 Mr. Stuart H. Weinstein
 Mr. Gerald D. Weisenreder
 Mr. Joseph D. Wells
 Mr. Grayson G. Welky
 Mr. Larry R. Wendt
 Mr. Robert N. Werner
 Mr. Donald E. West
 Mr. Harold West
 Western Hills, OH Chapter
 Western Suffolk, NY Chapter
 Mr. David B. Westwood
 Mr. Orb W. Whaley, Jr.
 Mr. James P. Wheeler
 When Hector Was a Pup Quartet

HONORS

donations in honor of...

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Mr. Duane A. Aasland
Oregon Mid-Coast, OR Chapter
ACF Professional Chiefs of Northeast
Pennsylvania
Chordial Connection Quartet
After Midnight Quartet
Tam O' Shanter
Asheville, NC Chapter Quartet
Mr. & Mrs. Richard G. Scoltock
Albert and Charlotte Ashton
Chordial Connection Quartet
Associate Memberships
Mr. & Mrs. Herman C. Smith
Mr. Jeffrey A. Avey
Mr. Thomas E. Anderson
Mrs. Hilda Bandor
Mr. Max J. Bandor
Mr. Martin L. Banks
Mr. & Mrs. Larry A. Gilhousen
Sandy & Larry Batoki
Mr. William H. Dunnett
Mr. Benjamin D. Beard
Mr. James C. Warner
Coastal Chordsmen, Bridgeport CT Chapter
Mr. Ralph M. Johnson
Mr. Alan Burt
Mr. & Mrs. Earl Bokor
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Mr. Andrew J. Callos
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Mr. Russ Craig
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Mrs. Barbara Dallinger
Peoria, IL Chapter
Mr. Loren H. Dallinger
Peoria, IL Chapter
Mr. Richard Dangel
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Ms. Kelly Davis
Mr. Winfield R. Davis
Ms. Lani K. Dieter
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Mr. Philip Dupuis
Mr. Kent W. Curl
Mr. Michael J. Eastman
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Careers
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Class 18, First UM Church West Piston, PA
Chordial Connection Quartet
UMW of First UM Church West Piston, PA
Chordial Connection Quartet
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Mr. Robert M.O. Sutton, Sr.
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Yesterday's Heroes
Mr. Charles L. Griffith
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Mr. & Mrs. Warren "Buzz" Haeger

Mr. Stephen E. Black
By Design Quartet
Chords 'N' Airy By-Pass Quartet
Denver Mile High, CO Chapter
Genesis Quartet
Mr. & Mrs. Robert L. Green
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Mr. Thomas F. Harlow
Harmony Quartet
Last Call Quartet
Mr. Garland W. Millham III

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Happiness Emporium Quartet
Mr. Richard J. Hocevar
Mr. Lane G. Fleming
Mr. James D. Hoover
Oregon Mid-Coast, OR Chapter
Dr. & Mrs. Robert G. Hopkins
Mr. Donald F. Peterson
Congregations of the Huntsville Christian
& UM Churches
Chordial Connection Quartet
Husty and Murphy Families
Chordial Connection Quartet
Mr. Henry H. Jansen
Bellingham, WA Chapter

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Appleton, WI Chapter
Fullerton, CA Chapter
Missoula, MT Chapter
Newfound Sound Ladies Barbershop
Chorus
Pitch Pipe Packin' Papas
Mr. Jerry L. Lovell
Time Honored Quartet
Mr. Dnuglas R. Maddox
Traverse City, MI Chapter
Mr. Robert Marchini
W.E. Calligaro
Marino and Timjoute Families
Chordial Connection Quartet
Mr. Albert R. Mau
AIC
Mr. Norton McClelland
Mr. James B. Clements
Mr. & Mrs. William J. McVeagh
Ms. Antoinette Resciniti
Marilyn & Mark Meckes
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Mr. Anthony E. Phillips
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The Ritz
Mr. James M. Miller
Oregon Mid-Coast, OR Chapter
Mr. David Milstein
Mr. Phil Milstein
Mr. Jack R. Mitchell
Oregon Mid-Coast, OR Chapter
Mr. Everett B. Nau
Mr. & Mrs. Larry A. Gilhousen
Joe & Kay Liles
Never Home 4 Quartet
Fike High School
Mr. & Mrs. Fred Nordgaard
Ms. Joan Friesen
Oregon Mid-Coast, OR Chapter
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Mr. James M. Orr
Mr. William B. Rapp
Mr. James W. Rapp
Ms. Connie Read
Oregon Mid-Coast, OR Chapter
Red Bank Area, NJ Chapter
Classy Seniors Quartet
Mr. Gustave Reeves
Mr. Milton H. Zoschke
Residents of Kingston Commons
Chordial Connection Quartet
River City Music Man Museum
Mr. and Mrs. Kevin L. Scharper
Mr. & Mrs. Alan C. Roseen
Mr. Douglas R. Churcher
Mr. William R. Ross
Mrs. Wilma Ross
Congregation of St. John, The Evangelist
Catholic Church
Chordial Connection Quartet
St. Therese's Altar and Rosary Society
Chordial Connection Quartet
Mr. Stephen E. Sammonds
Palo Alto - Mountain View, CA Chapter
The School of Christian Living
Chordial Connection Quartet
Serfass Family
Chordial Connection Quartet
Mr. & Mrs. Erich M. Shultz
Mr. James C. Warner
Stephen E. Sokach & Family
Chordial Connection Quartet
Staff & Children of the Tenth Street
Elementary School
Chordial Connection Quartet

the VOICE of HANK

Our support of Harmony Foundation is important to us and we are very happy we **became involved**. The best way we can express our **feelings about** this to others is by saying "Barbershop, to **our family**, is a lifestyle that has allowed not only personal musical growth but as well, fostered treasured friendships worldwide." It is our wish that others have that same opportunity.

Tributes to living individuals can be given as Honors in a meaningful gesture that gives a lasting voice to life's most important milestones and events. An Honor donated through Harmony Foundation enriches life both now and in the future.

This page lists Honors for the year 2002 with the name of the honoree in **bold** and the donating individual(s) indicated below each name.

Hank and Ginny Hammer
San Antonio, Texas
Immediate Past Board Member,
Barbershop Harmony Society

Mr. & Mrs. David R. Milhollan
Mr. Timothy L. Pashon
Rockford Metro, IL Chapter
Seven Hills Chapter/Sweet Adelines
Mr. Gary R. Sinagra
The Chicagoland West Suburban, IL
Chapter
Mr. Robert W. Haffner
Oregon Mid-Coast, OR Chapter
Mr. Chester D. Hagel
Oregon Mid-Coast, OR Chapter
Mr. Brian Haggerty
Oregon Mid-Coast, OR Chapter
Harmony Production Company
Mr. & Mrs. James A. Eldridge
Harmony Street Quartet
Mr. Don Gray
Mr. Jerry Harrison
Aurora, IL Chapter
Heart of Ohio-Columbus Chapter
Mrs. Wanda Hambrick

Mr. & Mrs. James C. Johnson
Harmony Transfer Quartet
Mr. & Mrs. Fred King
Cliche Quartet
Mr. & Mrs. Paul W. Miller
Musicality Quartet
Seasoned Sound Quartet
Mr. Morgan E. Smith
The Vintage Music Company Quartet
Mr. Glenn W. Langdon
Oregon Mid-Coast, OR Chapter
Mr. & Mrs. James Langon
Mr. & Mrs. Joseph F. Stangel
Congregation of the Larksville UM Church
Chordial Connection Quartet
Mr. & Mrs. Walter Latzko
Classic Harmony Quartet
Mr. & Mrs. Gilbert L. Leffholz
Mr. & Mrs. Bobby Wooldridge
Mr. & Mrs. Andre F. Lesperance
Mr. Jerry A. Blum

Staff of Gilroy Realty
Chordial Connection Quartet
Staff of the Webb Chiropractic Center
Chordial Connection Quartet
Stankus Family
Chordial Connection Quartet
Mr. Heron Splinter
Mr. Russell W. Maxwell
The Ladies of St. Nicholas Byzantine
Catholic Church
Chordial Connection Quartet
Mr. Gary M. Stamm
Mr. & Mrs. Larry A. Gillhousen
Mr. W. Robert Hedcock
Mr. & Mrs. Brian T. Lynch
Milwaukee, WI Chapter
Mr. & Mrs. Donald J. Stewart
Mr. & Mrs. Earl W. Berry
Wm. H. Juchartz
Mr. John P. Stewart
Mr. Johnny Baker
Mr. & Mrs. Charles G. Stitt
Mr. Ward E. Votava
Sun Lakes C.C. Barbershop Chorus
Mr. Charles E. Riggs
The Mill Run Troubadours
Ms. Deborah K. Barbour
The Ritz Quartet
Mr. & Mrs. David J. Sheehy
Those Guys Quartet
Mr. Allen J. Schumm
Mr. Dick Van Dyke
Mr. Frederick G. Hausman
Mr. Lynn W. Vaught
Columbia, SC Chapter
Mr. Scott H. Werner
Mr. Christopher L. Buechler
West Pittston, PA Women's Club
Chordial Connection Quartet
Mr. Bernard T. White
Mary L. Canavan
Mr. Darl Wiley
Ms. Susan Gleason
Mr. Larry Williams
Oregon Mid-Coast, OR Chapter
Mr. Ronald L. Williams
Oregon Mid-Coast, OR Chapter
Reverend Walter Wittman
Mr. Carl Skalla &
Ms. Barbara Plummer
Mrs. Pat Yelton
Mr. William F. Hickman
Mr. Walter E. Zurney
Mr. Carl W. Ross

the CORPORATE VOICE *sponsorships & vendors*

Harmony Foundation is the recipient of a generous annual Corporate Sponsorship from MBNA America, Wilmington, Delaware. These funds are designated for the MBNA America Collegiate Quartet Contest and the "Harmony Foundation Presents..." program.

Harmony Foundation also acknowledges the support of a number of other businesses. Please thank these companies as you have opportunity. With your help Harmony Foundation can become part of the charitable voice of many more corporate friends of the Barbershop Harmony Society.

Accurate Printing Co., Inc. Kenosha, Wisconsin
Audio-Videographic Independence, Missouri
Distinctive Tours of Europe, LTD . . . South Barrington, Illinois
Entech Instruments, Inc. Simi Valley, California
Hartzlers' Charters and Tours, Inc. . . Lake Odessa, Michigan
JKE Rep Milwaukee, Wisconsin
The Robbins Company Edina, Minnesota
Swiden Associates, Inc. Racine, Wisconsin
Unisource Worldwide, Inc. New Berlin, Wisconsin
Wisconsin Connection Tours Manitowoc, Wisconsin
The Young's Company Houston, Texas

the VOICE of RANDY

Harmony Foundation District Chairs and their fundraising teams hold the potential to reshape the future of music in their respective areas and beyond. In addition to increased focus on grant-seeking from local granting-making organizations, additional opportunities must be provided for the Barbershop Harmony Society members and friends to get more involved in Harmony Foundation.

These pages give a summary of some of the fund-raising activity in local Chapters. District Harmony Foundation Chairs are listed with funds raised for Harmony Foundation and per member gift averages. Also indicated are average gift and dollars raised by the Barbershop Harmony Society chapters for donation to local charities. Finally noted are the combined per member gift averages.

Harmony Foundation awards are a small recognition of those who make their voice of charity heard through financial giving. A truly worthy goal would be to have every Chapter included in charitable giving recognition next year.

Let's join in a voice of generosity for the programs of the Barbershop Harmony Society through ever increasing chapter support of Harmony Foundation.

Randy Loos, CFP
Trustee

DISTRICT CHARITABLE ACTIVITY

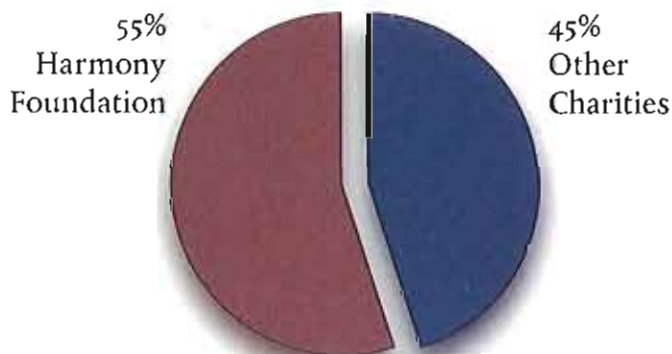
| District | HF Chair | HF Giving | HF / Man | Other Giving | Other/Man | Total /Man |
|------------------------|-------------------|------------------|----------------|----------------|--------------|--------------|
| Ontario | Digger MacDougall | 133 | 0.09 | 141,546 | 90.27 | 90.36 |
| Dixie | Richard Atkerson | 37,802 | 17.70 | 47,894 | 22.42 | 40.12 |
| Land O' Lakes | Norm Barnard | 36,215 | 14.97 | 35,720 | 14.76 | 29.73 |
| Southwestern | Sherwood Platt | 42,329 | 21.91 | 14,126 | 7.31 | 29.22 |
| Sunshine | Donald Loos | 40,888 | 20.19 | 16,487 | 8.14 | 28.33 |
| Central States | Leonard Purvis | 35,390 | 15.06 | 27,630 | 11.76 | 26.82 |
| Illinois | Bill Ward | 23,983 | 16.57 | 12,409 | 8.58 | 25.15 |
| Pioneer | Alex Willox | 21,553 | 15.76 | 8,775 | 6.41 | 22.17 |
| Cardinal | Steve Ernest | 15,307 | 13.70 | 7,760 | 6.95 | 20.65 |
| Northeastern | Scott Salladin | 32,072 | 13.28 | 13,166 | 5.45 | 18.73 |
| Johnny Appleseed | Jay Garber | 33,299 | 12.58 | 14,489 | 5.48 | 18.06 |
| Mid-Atlantic | Tom Roberts | 61,070 | 13.46 | 18,301 | 4.04 | 17.50 |
| Seneca Land | Butch Talada | 14,439 | 12.55 | 3,863 | 3.36 | 15.91 |
| Far Western | Joe Salz | 34,831 | 8.86 | 11,964 | 3.05 | 11.91 |
| Evergreen | Fred Nordgaard | 13,741 | 6.19 | 10,004 | 4.50 | 10.69 |
| Rocky Mountain | Olyn Carlson | 7,523 | 4.90 | 6,597 | 4.29 | 9.19 |
| Totals/Averages | | * 485,902 | * 13.92 | 390,731 | 11.19 | 25.11 |

Notes:

All totals are published in the local currency of each District.

* Includes \$35,327 donated to Harmony Foundation through the Frank H. Thorne "at large" District.

**2002
PER CHAPTER GIVING**



**2002
PER MEMBER CHAPTER GIVING**



HARMONY FOUNDATION AWARDS

Harmony Foundation awards are based on per-member giving to both Harmony Foundation as well as local charities. The results for this year were:

| | |
|---|--------------|
| Gold Awards (\$100+ per member) | 35 Chapters |
| Silver Awards (\$50-\$99 per member) | 70 Chapters |
| Bronze Awards (\$25-\$49 per member) | 118 Chapters |

Awards for highest total fundraising are also presented. Recognition is due to the following for their excellent efforts throughout 2002:

| | |
|---------------------------|------------------|
| Plateau 1 (new chapters) | Athens, AL |
| Plateau 2 (1-25 members) | Midland, ONT |
| Plateau 3 (26-50 members) | Markham, ONT |
| Plateau 4 (51-75 members) | London, ONT |
| Plateau 5 (76-99 members) | Pinehurst, NC |
| Plateau 6 (100+ members) | Dallas Metro, TX |
| District Award | Ontario District |
| Quartet Award | Acappella Fellas |

the VOICE of JACK

I'm so pleased that our Society's initial grant development program has progressed to where it can now become an integral and permanent component of our Harmony Foundation's fund raising program. The duties and responsibilities of the former Grant Program Sub-Committee have been dissolved, with the program's administration now one of the functions of the Harmony Foundation staff. This mission involves developing direct grants from a variety of sources for the Society's own functional programs, as well as continuing and expanding the grant program educational function encouraging and assisting districts and chapters with their local public and private grant programs. Be assured that some of us involved in the early development of this program will remain involved in some advisory capacity, yet to be determined. Despite the difficult current budget situation many public funding agencies are experiencing and the diminished capacity of many private funding sources, I'm confident that support for the arts will again flourish and that barbershoppers will be encouraged and trained to receive their fair share.

Jack Greenfield
Chair, Grants Program Sub-Committee
Vice President for Financial Development,
Sunshine District

DISTRICT & CHAPTER GRANT ACTIVITY

Listed below is a sample of fundraising success in 2002 from state, county, city, community and private grant programs.

| Chapter | Amount | Source | Contact |
|---------------------|-----------|--|-----------------|
| Liberal, KS | \$ 250 | Walmart Foundation | Larry Flynt |
| Hilltop, MN | \$ 1,000 | Elmer L. & Eleanor J. Anderson | Harvey Berwin |
| Frederick, MD | \$ 1,000 | Frederick County Arts Council | Bill Caputo |
| Frederick, MD | \$ 1,000 | Community Foundation of Frederick County | Bill Caputo |
| LaCrosse, WI | \$ 1,000 | LaCrosse Community Foundation | Dale Montgomery |
| Cedar Rapids, IA | \$ 1,500 | City of Cedar Rapids | John Whitehead |
| Hernando County, FL | \$ 1,500 | Florida Division of Cultural Affairs | Jay Gettig |
| Watsch Front, UT | \$ 1,500 | Utah Arts Council | Bill Tatomer |
| Nashville, TN | \$ 2,500 | Metro Nashville Arts Commission | Patrick Thomas |
| Rahway Valley, NJ | \$ 2,500 | Union County Arts Grant Program | Doug Brown |
| Northbrook, IL | \$ 7,800 | Illinois Arts Council | Stan Hadley |
| Holland, MI | \$ 22,000 | Holland Arts Council | Steve Foster |
| Tampa, FL | \$ 22,000 | Arts Council of Hillsborough County | Doug McDonald |
| Kingston, ON | \$ 23,000 | Trillium Foundation Ontario | Ron Treadgold |

SUMMARY OF FINANCIAL POSITION

| | 2002 | 2001 | 2000 |
|---|--------------------|--------------------|--------------------|
| Assets | | | |
| Cash and Investments | \$1,877,577 | \$1,898,466 | \$1,810,031 |
| Pledges Receivable | 29,133 | 73,084 | 62,685 |
| Prepaid Expenses and Equipment | 5,718 | 683 | 2,268 |
| | \$1,912,428 | \$1,972,233 | \$1,874,984 |
| Liabilities | | | |
| Accounts Payable | 88,423 | 96,464 | \$149,760 |
| Unrestricted net assets | -225,636 | 19,823 | 236,478 |
| Temporarily restricted net assets | 683,800 | 669,634 | 533,200 |
| Permanently restricted net assets | 1,365,841 | 1,186,312 | 955,546 |
| Total liabilities and net assets | \$1,912,428 | \$1,972,233 | \$1,874,984 |

SUMMARY OF ACTIVITIES

| | 2002 | 2001 | 2000 |
|---|---------------------------|------------------|------------------|
| Revenues, Investment Gains & Other Support | | | |
| Contributions | \$514,399 | \$637,992 | \$979,875 |
| Total Return on Investment | -96,155 | 3,998 | 34,526 |
| | 418,244 | 641,990 | 1,014,410 |
| Expenses | | | |
| Program | \$231,380 | \$160,833 | \$442,810 |
| Management and general | 182,488 | 273,079 | 379,681 |
| Fund raising | 56,140 | 57,533 | 52,975 |
| | 470,008 | 491,445 | 875,466 |
| Change in Net Assets | < \$51,764 > | \$150,545 | \$138,935 |

Notes:

| | | | |
|---|-------------|-----------|-------------|
| Planned Gift Expectancies | \$505,250 | \$969,381 | \$2,087,100 |
| Barbershop Harmony Society Program Fund | \$1,500,000 | | |

BOARD OF TRUSTEES & STAFF

| | |
|----------------------------|----------------------------|
| President | Terry Aramian |
| Vice President | J.P. LaMontagne, CTFA |
| Treasurer* | Frank Santarelli, CPA, CAE |
| Secretary * | Clarke A. Caldwell |
| Assistant Secretary | J. Edward Waesche III |
| Trustees | Don Gray |
| | Randolph M. Loos, CFP |
| | J. Robert MacDougall, |
| | Med CD CHRP |
| | Richard M. Shaw, Ed.D |

| | |
|--------------------------|-----------------|
| General Counsel * | James C. Warner |
|--------------------------|-----------------|

* – non-voting

| |
|--------------------------------------|
| Investment Advisory Committee |
| Randolph M. Loos, CFP, Chair |
| Merritt Auman |
| Gene Courts |
| Jack Greenfield |
| Harvey Jewell |

| |
|------------------------------|
| Development Committee |
| J.P. LaMontagne, CFTA, Chair |
| Merritt Auman |
| James Eldridge |

| | |
|---------------------------------|-----------------------|
| Foundation Staff | |
| Executive Director | Clarke A. Caldwell |
| Director, Major & Planned Gifts | Larry Gilhousen, CFRE |
| Annual Giving Manager | Lois Bruno |
| Application Analyst | Nancy Hybert |

the **NEW VOICE**

It's a rare occurrence to hear harmonious voices these days. More often the voices are at odds in relationship, business, religion and politics.

It seems to me that those who have the ability to carry a tune have an opportunity quite like no other. Making music with your own voice and blending it into an inseparable chord with others is a powerful experience. Voices united in song translate speechlessness and transcend separateness. It's amazing with four voices - it's phenomenal with 100. The listener, too, is transported. It's no wonder those who experience this miracle drink it in deeply and just can't seem to get enough!

I have had the privilege of hearing a few of the voices of the Barbershop Harmony Society and its supporters and look forward to hearing from others. Some are concerned about preserving the past. Some are interested in ensuring the future. All the voices I've heard, however, share a passion for enjoying, promoting and supporting the Barbershop Harmony Society.

I am proud to join my voice with yours as we move into the future. I can assure you of one thing, the more voices that join together, the greater our accomplishments can be.

Clarke A. Caldwell
Executive Director

GIFTS TO HARMONY FOUNDATION

Gifts to Harmony Foundation, Inc. can be given as any of the following:

Outright Gifts

- Cash
- Stocks & Bonds
- Tangible Personal Property
- Real Estate

Life Income Gift Plans

- Charitable Remainder Trusts

Income to Harmony Foundation

- Charitable Lead Trusts

Beneficiary Designations

- Retirement Programs
- Deferred Compensation Programs
- Life Insurance Policies

Gifts in Your Will

- Fixed Amount
- Certain Percentage of Estate
- Remainder After Specific Distributions

To make a contribution or to learn more about Harmony Foundation, please contact:

Harmony Foundation, Inc
6315 Harmony Lane
Kenosha, WI 53143-5199
800-876-SING x8447
www.harmonyfoundation.org

SUGGESTED WORDING FOR A GIFT IN YOUR WILL

Because of my great love and devotion to the Barbershop Harmony Society, I hereby give, devise and bequeath to Harmony Foundation, Inc. 6315 Harmony Lane, Kenosha, WI 53143-5199 the amount of _____ dollars (\$_____).



Sing...for life

Harmony Foundation, Inc. was incorporated in 1959 as a not-for-profit organization in the State of Wisconsin and has been accorded 501 (c) (3) charitable status by the United States Internal Revenue Service.

Is your audience enjoying your show or enjoying a nap?

Put some

MO

in that show from the Git GO!

... and the last thing I'll say about our bass here is that he's a school teacher and he has a wife and two kids ... I'm sorry, that

A little while back, I had a conversation with a recent quartet medalist about show packages. As we were swapping stories, he mentioned that there were times when he felt they didn't get the impact from their set they thought they deserved. Sure, they sang great, but somehow they weren't getting standing ovations consistently. This seemed weird to me, because my quartet, **Dallas Knights**, practically always gets a standing ovation, in spite of the fact that we don't sing like international medalists by any means. So we compared show sets song by song and break by break. That's where I said, "My friend, it looks like you need to put some *Mo* in that *Show* from the *Git Go*!"

Mo-mentum that is.

My goal when putting together a show package is that I want the audience to feel it was the fastest 25-30 minutes they have ever experienced. That's no easy task these days, especially with entertainment expectation levels raised greatly from music videos, rock concerts, action movies and even the Internet. That's

why this article will concentrate on what we do to put as much *Mo* all the way through a typical 30-minute Dallas Knights show set as possible. There is a tried and true format we use to get that job done.

The following is a tried and true format we often use, but there are literally hundreds of ways to apply the ideas contained here. These principles apply to both full-length show packages and shorter, informal gigs. Although the following is written regarding a quartet, the principles apply to choruses as well.

The beginning of the show

Get the emcee working for you

Your *first* impression means the most in this game! (As they say in Texas, from the "git go.") Supply the emcee with a short and enthusiastic intro—10 to 15 seconds tops! This will create a *big* sudden burst of applause energy, which will propel you to take com-

right, it's three kids and a cocker spaniel, er, beagle

mand of the stage. Do not leave this to chance. Otherwise, the emcee may end up taking several minutes, reading your entire bio word-for-word from the show program, thus boring your audience to tears, minimizing your initial impact and diminishing the burst of applause energy you deserve. Those interested enough in knowing that your tenor is a music teacher and has pets can read about it in the program or talk to you after the show.

Hit 'em with a Hammer!

Accept this big burst of applause energy from the audience, and *before* the applause dies down, come back to your quartet singing position and channel that energy into your opener, or what I like to call The Hammer—grabbing the audience's attention and not letting up. The hammer needs to be a fast, driving uptune that has a huge, ringing tag. Your goal is for the audience to think to themselves, "Wow, these guys can sing!" and for them to give you an even bigger burst of applause than when you were first introduced.

Pound in the Nail

Resist at all costs the urge to speak after the first song! If you talk, the audience will start fidgeting immediately, and it's almost impossible to get it to stop.

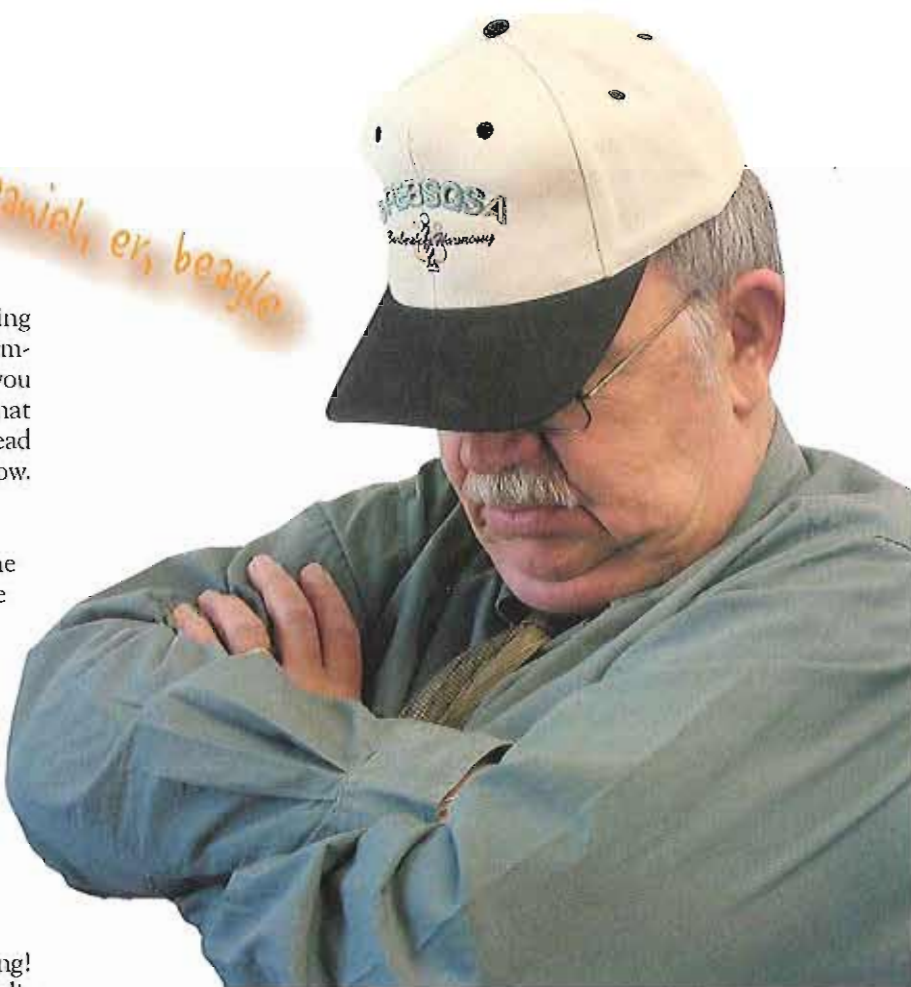
Instead, accept the audience's bigger burst of applause energy, and *before* the applause dies down, come back to your quartet singing position and channel that energy into your second song, or what I like to call The Nail! After the first song, the audience has a natural tendency to think to themselves, "That was great, but what else have you got?" The impact of The Nail must be as strong as The Hammer—to combat the natural audience skepticism and nail the audience to their seats so that they can't become fidgety.

This song is usually a well-rehearsed, contest-quality uptune, again with a huge tag—although it doesn't have to be that kind of song. Impact isn't necessarily measured in decibels here. If you have an exceptionally strong, *recognizable* ballad in your repertoire, then it might work at this point in your show. A ballad is the exception to the rule, though. If you have any doubt that you can hold the audience, go with an uptune with a huge tag.

Your goal at the end of The Nail is for the audience to think "Wow, these guys are good! I think I'm really going to enjoy this!" If you have done your job right, you'll get another burst of applause, hopefully even bigger than the first two you received.

Slide into the next song

After The Nail, accept the audience's even bigger



burst of applause energy, and *before* the applause dies down, come back to quartet singing position and channel that energy into the third song, or what I like to call The Slide! Why The Slide? Because we slide into the song sneakily before the audience even realizes it's started.

The quartet spokesperson steps to the mike and takes 30-60 seconds to introduce the quartet, elicit an audience response, and set up the next song while the other members of the quartet are singing an intro on a neutral vowel (such as doo, doo, doo) like a disk jockey's voice-over. At the end of the voice-over, the speaker joins in the singing without pause.

This song needs to be well-rehearsed and have a regular beat pattern (opposed to balladized) so the spokesperson knows exactly when to segue from speaking to singing. You probably will have to work out an intro of some kind on your own, since most arrangements are not put together with this in mind.

The Slide accomplishes two things: It keeps the set moving forward (hence the *Big Mo* boost we're after) and it gives the audience a seamless musical presentation. You've already introduced yourselves, yet there has been music coming from that stage every second, except for the times of big bursts of applause. Isn't that what the audience came to hear in the first place?



Michael I. Borts
Standing Ovalion
Program reviewer
www.dallasknights.com
mike@dallasknights.com

The middle of the act

Now you can stop time

After The Slide, accept the audience's even bigger burst of applause energy, and *before* the applause dies down, come back to your quartet singing position and channel that energy into The Clock Stopper. It's time to take the foot off the gas pedal a little and change gears to show the softer side of your quartet. You want the audience to be mesmerized, to feel as if time stood still during your performance.

Is there something *really tasty* in your repertoire? A gorgeous love ballad? Maybe a song with lush harmony? The trick is, the song needs to be *recognizable* and to tell the story itself without need for introduction. Remember Big Mo! It's on your side now and you want to keep it that way. Your audience shouldn't need directions from *Mapquest.com* to get the message. They don't need to hear that Billy Joel was born in 1949 in a little Bronx log cabin ... (Zzzzzz ... crickets chirping ...) Give your audience some credit! Just skip the intro, sing with tenderness and emotion and leave your audience feeling, "Wow! That took my breath away!"

Put the car in park, but keep the engine running

We're midway through the set and on a serious roll. It's now time to diversify and show you have personality, both as a group and as individuals. Do you have any novelty or comedy songs? Can you sing along with an instrument? We put two of our comedy and novelty songs right here. And yes, we finally put the car in park for *no more than 60 seconds* and talk.

If you have a really good joke teller and a joke that's a laugh riot, go for it! But if the audience has heard the joke or the gag doesn't always work, a joke will make the audience squirm. Can't have that, not even once!

Because we are not joke tellers and we don't talk a lot, Dallas Knights uses a few well-placed one-liners instead. For years, as our guy at the mike, I'd hear the others' terrifically funny lines quietly bandied about behind me. I eventually thought, "The audience can plainly see something's going on behind me—maybe it's time to let them in on it." So one night I said to the Knights, "Tonight, something new—if you think of something funny to say off the cuff, just nudge me aside at the mike and say it!"

Light bulb! This added a dimension of spontaneity and humor to the performance without hindering the flow. And if the clever side remark cracked us up on stage, all the better. It gives the audience the feeling, "Those guys are really having fun up there. Come to think of it, I'm having fun right here with 'em!"

Time for The Message

After showing your funny side, accept the audience's big burst of laughter and applause energy, and *before* the applause dies down, come back to your quartet singing position and channel that burst of energy into your seventh song, The Message, again setting the mood without speaking.

To show yet another side of Dallas Knights, we make this song a non-denominational spiritual. It gives a nice, serious contrast to the wackiness that came before it and starts things cooking as we point toward the grand finale. Again, give the audience credit. Using their eyes and ears, they'll be able to make the mood transition without being told you're making a mood transition. By the end of the first line, they won't need chapter, verse or biblical interpretation. If you are telling

it was funny, anyway

the story as a performer with passion and true feelings, they will listen to the lyrics and get The Message saying to themselves, "Those guys really touched me!"

The big close

Bring them to their feet with The Firecracker

It's seven songs and 25 minutes or so into the package. If you've done your job right, as a performer you'll be saying to yourself, "WOW! That went by fast!" And guess what? Your audience is probably saying it too! But your job is not done yet. It's time to build big Mo to the finish by doing the slide one more time right into The Firecracker, as in, "We lit a firecracker underneath their seats to get them on their feet!"

By using the slide technique, your speaker has the musical backdrop to push the set forward for one more 30- to 60-second voiceover to thank the audience for their warmth and kindness and announce that this will be the final song in the set. Then he slides right into The Firecracker (or closer) seamlessly, just as before.

The Firecracker needs to be powerful! Depending on the personality of your group, it can go in any number of directions as long as it's a very strong song, a very strong performance, or a very strong message. It can be:

- That signature contest uptune everyone is waiting for you to sing
- A patriotic song that'll get their hearts swelling with pride
- A *really* funny song that gets them howling with laughter
- An upbeat novelty song that goes well beyond capturing the attention into the realm of amazement
- Another rocking spiritual that gets them clapping along and shouting for more.

Whatever the case, The Firecracker has to be the best you've got—that last stick of dynamite you had neatly

Three lame excuses for not improving as a group (and where to start looking for help)



Reed Sampson
Society Managing Director,
Public Relations

1. We're not a competition chorus/quartet. So what? You can meet your obligation to be good entertainers without ever stepping on the contest stage. Your audiences deserve the very best you can give them.

2. We're a small chorus, so we can't sing well. The basic element of barbershop—a quartet—requires four people the last time I checked. You have 25 people in your chorus, so your point would be ... ? It's about commitment to quality and entertainment value, not how many people are on the risers. It's about seeking ways to improve. It's about audience reaction to good singing.

3. We're not professional singers. <Insert buzzer sound!> How many barbershop choruses or quartets are? A barbershop group doesn't make its living at singing, but what happens on stage rightfully should be as professional as it can possibly be. You get the point, right?

Our product is entertainment. Chapter meetings, contests and conventions provide opportunities for friendship, but our product is entertainment. The quality of your performance is what people remember when they leave a show. It determines whether people want to join your chapter or invite your quartet to perform elsewhere.

If a restaurant serves one bad meal, the word spreads with amazing speed—the restaurant stands to lose a lot of business. How do your audiences feel when they leave one of your performances? Do they want a second helping or do they reach for the Maalox?

No one intentionally sets out to give a poor performance. Yet if you do nothing to improve your overall performance level, you tacitly accept poor or mediocre performance. The tools to improve are all around us, but your

group must also consciously choose to improve its overall singing and performance level. Without that, the programs just don't matter.

Here's a list of some options for your quartet or chorus:

Harmony College
(www.spebsqsa.org > *Happenings* > *Schools* > *Harmony College 2003 - The Ultimate Barbershop Education Experience*)

Standing Ovation Program –
(www.spebsqsa.org > *Sing and Perform* > *Performance Skills* > *Learn how the Standing Ovation Program can help your chorus*)

District schools – Contact your District Vice President for Music & Performance

Individual coaches –
(www.spebsqsa.org > *Sing and Perform* > *Direct and Teach* > *Get The Most Out Of Coaching*)

Videos (Harmony Marketplace Stock no.)

- Building a Better Chorus (4024)
- Chorus Performance: Look Out, World! (4047)
- Basic Singing Skills for Barbershoppers (4013)
- A Voice Building Program for the Warm-Up Period (4022)
- Earning the Standing Ovation (4056)

Web resources: In addition to the programs listed above, the Society Web site, www.spebsqsa.org, has an incredible amount of information for personal, quartet and chorus development. You'll find it listed under "Sing & Perform" or "Happenings" on the Society home page. District Web sites will have additional resources and information.

The information and resources are readily available and waiting for you. Take advantage of these wonderful opportunities and programs to help you get the most out of your barbershopping experience and become a better singer in the process. You'll also improve your confidence, and there won't be any doubt about what you're serving your audiences.



A change in the action won't steal momentum if it is well-planned. Dallas Knights (above) often switch gears with an accompanied song, then "slide" back into another genre.

stashed away in your tuxedo breast pocket. Once you light that fuse, you know from past experience that "this sucker is gonna blow!" At the end of the tag

you'll hear a volcanic eruption of applause and hopefully it will be followed by a standing ovation.

Accept the ovation

There are many kinds of standing ovations. The sonic boom, when the entire crowd leaps to its feet all at once. The wave, where row by row, everyone eventually rises, usually from the back to front. Those that build from a drizzle to a storm where one or two stand sporadically through the crowd, then more and more until everyone is on their feet. Then finally, the partial, where a portion of the crowd is up and some are not.

Go to the front of the stage and humbly accept the applause and be patient. If you were on fire all performance with no let-ups, stand there with confidence. The standing ovation will be there.

Dallas Knights never plans encores. When we have performed them in the past, we've been disappointed by the audience reaction, even when the audience was tearing the place up after *The Firecracker*. This is probably because the encore was anti-climactic. After all, you just threw the kitchen sink at them. Anything less will be a let-down.

The way I see it, if you plan an encore by holding back your *Firecracker*, you're gambling *big time*. What if the audience, for whatever reason, isn't standing at the end of your set? Wouldn't you feel foolish coming out and doing another one when an encore isn't deserved? Or worse, you didn't even get to do your *Firecracker* because you were saving it for the encore? The standing O didn't come, there was no encore at all and your audience was cheated out of your best number.

Unless you have something even *better* than the *Firecracker* in the repertoire, lay it all on the line for your set, accept the standing ovation, and come back out for a curtain call only. *Leave them wanting more!* Who knows, maybe they'll come to the afterglow or purchase one of your recordings.

Once again, realize that you can structure your show differently than the above and still take advantage of

these principles of momentum. Adapt the ideas to your own quartet or chorus. Realize they are mere suggestions we share based on experience with momentum. What works for Dallas Knights might not work for all performing ensembles, and there are hundreds of ways to get the job done.

On the other hand, take a long, hard look at your own show package if you are not receiving standing O's regularly. Examine your intro, entrance, songs, breaks, transitions and exit. Videotape yourself. View the tapes with a keen eye and do not leave any stones unturned. If you find yourself squirming at any time, your audience will be squirming there, too. If you can pick out some distraction, so will your audience. Also, you can obtain assistance from a Standing Ovation Program reviewer or coach. Contact your District VP of Music and Performance or Standing Ovation Program coordinator for details. Who knows? Putting *Mo* in your show may get you that coveted standing O! ■

Momentum killers

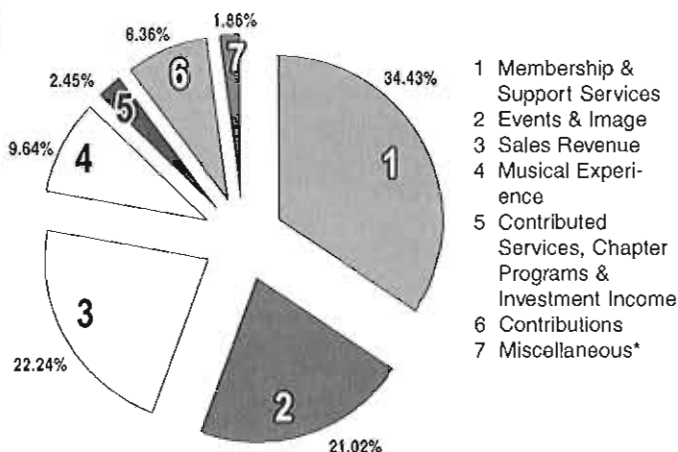
- **Emcee takes three minutes to read your entire bio during intro.** Supply the emcee with a short and punchy intro!
- **There's talking before or after your first song.** Resist the urge at all costs.
- **You're "winging it" at the mike.** A spokesperson needs to rehearse what he is going to say in advance to ensure a smooth and clear message and eliminate rambling.
- **You're telling stale, corny jokes.** Good jokes make the rounds quickly and may already be stale by the time you first hear them. Be very choosy.
- **The spoken breaks run long.** Tape a practice performance and time spoken breaks with a stopwatch. If you feel yourself starting to squirm, the audience will probably squirm, too.
- **You're reciting a composer's biography before singing a song.** You're there to entertain, not teach a music appreciation class.
- **You're telling the audience that you're about to make a mood transition.** Give the audience credit—they'll figure it out 10 seconds into the number.
- **You're setting up a song that tells its own story.** Most good songs need no set-up. More singing, less talking = more momentum!
- **You planned the encore before you earned it.** Go out with a bang! Resist doing an encore unless you have something even better than the closer in your arsenal.

SPEBSQSA & Harmony Foundation annual financial report

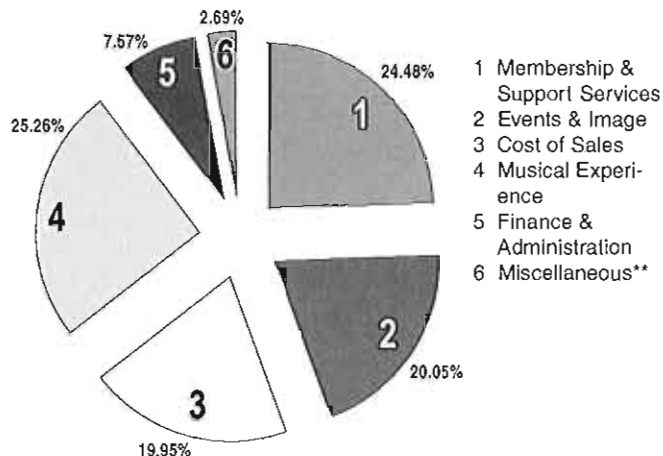
Year ending December 31, 2002

For a copy of the complete spreadsheet report, including the accompanying notes that are an integral part of the report, send a stamped (\$2) self-addressed envelope to the headquarters office or visit the Web site at www.spebsqsa.org for a more complete report.

Total Income \$6,440,668



Total Expense \$6,560,018



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

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

| | |
|---|------------|
| Gain, before Gains on Investments and Reclassifications | -\$119,350 |
| Net Realized Gains (Losses) on Investments | -\$295,830 |
| Net Income | -\$415,180 |

In addition, the Society holds \$7.5 million in assets, including cash on hand, investments and property.

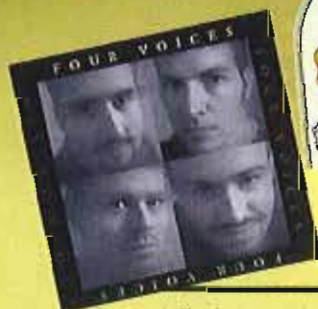


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One of the biggest a cappella acts on the planet has early ties to barbershop



rockapella

Nothing quite prepared my quartet for its first Rockapella experience. Two years before we attended our first of three Rockapella concerts together, we'd already transcribed their "Zombie Jamboree" off the radio and inserted our tepid imitation into our performance repertoire. So when Rockapella first came to town, we eagerly wrote off the concert tickets as a quartet business expense—we were there primarily for "performance inspiration," we'd tell the IRS.

Rockapella inspired us, all right—inspired me to stop pretending I was a bass, gave our super tenor a taste of vocal humility, and rid us of the desire to ever hear ourselves sing "Zombie" again. We were more than blown away. The stage presence, that stratospheric tenor, those subhuman bass lines beneath huge chords backed up by a human drum machine who was better than 99 percent of the pros with sticks—we'd never experienced anything like it before or since.

We cheered ourselves hoarse under a warm Utah moon along with an eclectic outdoor crowd totaling about 5,000 college students, young families with kids, and the kids' grandmas. Turned out that Rockapella is one of those rare acts that both hipsters and traditional-minded people consider "cool."

After a couple of my quartet mates managed to chat briefly with members of Rockapella after the show, we then learned that the biggest non-classical a cappella act on the planet descended from a group that had a repertoire of dozens of barbershop songs. I recently interviewed the least "barbershoppy" sound-maker of the quintet, Jeff Thacher—the grandfather of vocal per-

cussion himself. (He's second from right in the above photo.) Here's what he had to say about the upcoming concert in Montreal.

Lorin: For the sake of those who've never heard Rockapella, what can we expect to hear?

Jeff: We do a healthy mix of strong originals and covers. You won't hear anything very recent ... you'll hear things like "Papa was a Rolling Stone" and "Here Comes The Sun" covered by us. We're fully amplified, that's for sure. We really move around the stage. It is essentially pop rock music, so you have the strong vocal percussion, the strong bass, and we don't hold back. On the other hand, we don't use distortion pedals and the like.

Right. It sounds like the human voice the whole time, except for you. Tell me about Rockapella's origins. I understand it descended from a barbershop group.

It was formed from a group called The High Jinks at Brown University. They used to do a ton of barbershop arrangements as well as The Persuasions. Elliot [Kernan, Rockapella's baritone] has an encyclopedic knowledge of the [barbershop] baritone parts.

Are you mostly self-taught as a mouth drummer?

I'm completely self-taught. Nobody was around to teach me.

You're also a vocalist, among other things, correct?

Yes, I'm a vocalist. I went to Berklee College of Music in Boston ... and I was a vocalist—voice as a prin-

*People have always
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our arrangements
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most ... I think that
probably barber-
shop played a large
part of that.*

cial instrument.

In the Rockapella sound, is there any remnant of—not necessarily barbershop chords—but something that has continued in the way that you put together your sound?

I think that for any group that's trying to put out a quality sound, the two concepts of blending and arrangement are extremely important. And they don't stop being important when you do pop songs—they're just as important as when you do them with barbershop. Barbershop takes those songs and puts them in a certain style. I like to think of Rockapella as taking those same high standards of arrangement and blending—at least the concept of group singing—and putting them in the pop style.

I know that Sean Altman—one of the original members of Rockapella—he's really the father of contemporary a cappella arrangement. He kind of invented it, really. People have always remarked on how our arrangements sound good, sound better than most, and it's really Sean's doing. I think that probably barbershop played a large part of that because the rules of harmony apply—no parallel octaves, keep the correct inversions—and then you apply basic song-writing skills, keep things active and interesting.

I can kind of detect not necessarily the flavor of barbershop, but possibly its influence in the song modes. Sean was very melodic.

[High tenor] Scott Leonard is our principal arranger now because Sean is no longer with the group. But Scott follows the same rules. They were set down by Bach, more or less.

Tell me about how you're producing all those drum sounds.

I often say it's like playing the trumpet. I actually played the French horn for about four or five years in school. It actually uses similar techniques, such as double and triple tonguing. Those aren't too far off from what is required to get the Jeff Thatcher sound. And a lot of it is spitting and control of your embouchure, the tightening and loosening of it. Some sounds just kind of come out of the back of my head.

I think that being a contemporary a cappella mouth drummer, it's really not all that different from being a regular instrumental drummer because you need to practice, you need to build up your muscles. It's an athletic activity.

When you integrate that kind of sensibility into a four-man group that is known for its tightness, you have

to be tight yourself—you don't go crazy.

You've got to complement them rather than overcome them.

Jeff: You get your moments. It's part of a greater whole. So I try to keep that in mind, coming from an all-around music background.

Many of the people who will be going to this concert have seen other a cappella groups, even contemporary groups like m-pact and The House Jacks at a previous convention of ours. How would you say your sound sets you apart from other groups that are doing similar things?

Rockapella tends to be more in the pop, rock, '70s funk direction. Plus, in many cases we're just a bigger sound. I hate to compare us to groups like m-pact because it's really apples and oranges. I just love the way they sound. But we tend to have a harder hitting style in some cases. Sometimes a lighter sound.

I haven't heard anyone who appears to be trying to fill your niche.

Nobody sounds like Scott Leonard ... and nobody sounds like Jeff Thatcher, really.

How has your audience evolved over the years?

We feel very fortunate—the audience has always been broad. It's always covered from kids to grandma and everything in between. The young male college student is a great fan to have—and we have them and we have their moms. It's an enviable position, I guess. Record companies are terrified of it. You can't really target market it. We've tended to be signed to independent labels for that reason.

Does Rockapella do any cross pollination with other styles?

We tend to do a handful of jazz tunes in the show ... I think everything's fair game.

In Montreal, we're going to have some older people in the audience as well as some younger people. For people who's favorite music tends to be the older stuff, what's going to be in it for them?

We're not crazy rockers or anything like that. We're musical. Just relax and enjoy it.

I understand you've been on several barbershop shows. How have you been received by barbershop audiences, generally?

Very well. Good singing is good singing—you can't

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The young, male college student is a great fan to have—and we have them and we have their moms. It's an enviable position, I guess. Record companies are terrified of it. You can't really target market it.

hide it. You're either doing it well and you have solid arrangements or you don't. Bottom line is, it's an entertaining show. We're not shy about presenting ourselves as well as our music. For a night of entertainment, you can't go wrong.

I would agree with that. What kind of techniques do you use to produce the group's the vocal sounds?

It's pretty much the kinds of techniques your readers are familiar with. It's the shape of your mouth and it's choosing what words and syllables to put in the backups. That's part of a good Rockapella arrangement. You don't have a guitar, so what's left is what

you're saying and how you're singing it. You have to be a little busier in the background with contemporary a cappella, in terms of having the lead do one thing and having the backups doing another.

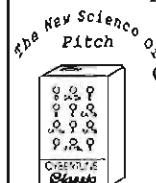
Do you use written arrangements?

It's a combination of written arrangements and a multi-track. Whatever gets the job done. We usually learn from a recording of some sort that the arranger has done in his voice part.

Any parting shots for those who don't know much about Rockapella?

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Loud leisure suits lead to baseball title

Coach credits Jurassic Larks' performance with his team's turn-around

Two summers ago, a dejected Urbandale (Iowa) High School baseball team sought solace in a McDonald's while heading home after two dreadful "away" games and a season that so far had as many losses as wins. Who should they meet there but the **Jurassic Larks**. To hear then assistant coach Mike Cook tell it, that encounter changed the team's destiny.

While Cook and the head coach wondered who the four guys were in the "brightest colored leisure suits" they had ever seen, one of the quartet members stopped by the team's table to chat. He had graduated from Urbandale a "few" years before. Quartets being the way they are, the Larks asked if the team would like to hear a song. Getting a positive response, they launched into their parody of "Yesterday."

"Well, needless to say I sat there laughing so hard I had to put napkins over my face to stop the stream of tears," Cook explained. "I couldn't breathe, and I thought my food was going to come up."

Cook, now the team's head coach, recalled, "...after that evening, all of our cosmic stars were aligned. We never lost again. Twenty-one wins in a row and



Urbandale High School's first baseball state championship.

Who needs a rabbit's foot? With a winning record like the quartet's, no team event or wedding ought to be considered complete without the four guys in bright polyester. Just don't expect them to dazzle you with a bat—after all, these leisurely guys are strictly performers now. A great baseball coach will tell you that their best sporting moment was "Yesterday."

The Web and far-flung friends keep barbershop a long-haul adventure



His rig's named "Power Play," his CB handle's "Rip-tide." Cross-country truck driver Rich Beil illustrates that Barbershoppers can, indeed, be found in all walks of life. A member of Frank Thorne chapter, Beil searches out chapters to visit during his 18-

wheel travels using the Society Web site.

"If the timing is just right, and I hit the right city on the right day in early afternoon, I get on the Web and do a chapter search," he said. "Thus far, I've been able to visit the chapters in Rogers, Ark., Schenectady, N.Y., and, most recently, Jackson, Miss."

Beil depends on chapter members being gracious enough to pick him up at a truck stop. "Most rehearsal venues are in residential areas, and the local gendarmes frown on taking an 18-wheeler into such areas. And, because of the threat of freight theft, I cannot unhook truck from trailer," he explained.

Beil, whose wife is a Sweet Adeline, explains why he bothers to seek out other Barbershoppers:

"In 1998, I retired from the Marines after 29 years. While I don't miss sleeping on the ground in the mud, I *do* miss the camaraderie. Joining SPEBSQSA in 2001 has helped fill that void. In the Corps, our common bonds were shared sacrifice and love of country. In the Society, we not only share that same love of America, but also the wonderful experience of singing barbershop harmony."

Tell a friend you're a Barbershopper ...

... He might turn out to be governor of South Dakota. Really. So discovered Tom Hansen, tenor of **The Pals** quartet from Aberdeen, shown here with Governor Mike Rounds.

A friendship formed while both served in the state legislature ultimately led to **The Pals** performing at the inauguration as way of showcasing local performing arts groups. Left to right are: Tom Hansen, tenor; Loren Siefken, bari; Jean Rounds, Governor Mike Rounds; Terry White, lead; Roland Pond, bass.

By the way, it was just last issue we were telling readers about how outside of New Mexico this year, we didn't know of another chapter that had been invited to sing at a governor's inauguration. But **The Pals** happen to be a quartet—get it? not a chorus—so our high standards of accuracy remain intact, if you don't count the letters we got from chorus members who said they'd sung at a governor's inauguration years before. But we can say with assurance

that this is definitely the first time we've ever heard of a *quartet* singing at a governor's inauguration, for the state of South Dakota, this century.



Latest chapter in the long debate over nature versus nurture: Are those Dirks boys singers because it's in their DNA, or because they grew up singing? Maybe it wasn't a question when Lyle joined back in '57 at the tender age of 23, nor when his son Larri climbed onboard in '66 at age 21. But with Ben, age 14, joining this year, we have to wonder. Current projections show the family forming a four-generation quartet in, say, 2013 ... 2020??



CHAPTER ETERNAL

Society members reported as deceased between Jan. 1 and March. 31, 2003.

Cardinal

Marquette, Paul
Greater
Indianapolis, IN

Central States

Comley, Vern
Hutchinson, KS
Hanson, Kenneth
Chamute
Klousia, C Robert
Mason City, IA
Mitchell, Del
Sioux Falls, SD

Dixie

Henderson, H P
Macon, GA
Pendergrass, Joseph
Rock Hill, SC

Evergreen

Collier, Delbert
Lewis-Clark, ID
Cullen, Paul
Tualatin Valley, OR
Stirewalt, William
Central Oregon, OR

Far Western

Beauchamp, Bruce
San Francisco
Bay Cities, CA

Deal, Walter

Frank Thorne

Gillespie, Frank

Coachella Valley, CA

Jockinsen, Paul

Westminster, CA

Orange, CA

McGlaughlin, Thomas

Aloha, HI

McLaren, Donald

Central California

McManus, Stephen

Fremont-Hayward, CA

Millard, Virgil

Carson City, NV

Murray, Fred

San Fernando

Valley, CA

Saxton, Roy

Walnut Creek

Frank Thorne

Amos, Don

Reilly, Louis

Rozelle Jr, T C

Semrau, A B

Illinois

Conlon, John

Bloomington, IL

Jewitt, Clyde

Rockford, IL

Karlson, Eugene

Oak Lawn, IL

Kirby, Merle

Rock Island, IL

Knight, Augustus

North Shore, IL

Sherrard, Donald

Bloomington, IL

Johnny

Appleseed

Custred, Richard

Alle Kiski, PA

Middaugh, James

Canton, OH

Miller, Douglas

Zanesville, OH

Ramsey, Gerald

Upper Ohio Valley, OH

Sherlock, Richard

Middletown, OH

Sisk, Leo

Greater Pittsburgh, PA

Tustison, Keith

Defiance, OH

Webb, William

Pittsburgh North Hills, PA

Wells, James

Loganairre, OH

Land O' Lakes

Garske, Alfred

Wausau, WI

Death and distance don't deter

Quartet singers know intimately how profoundly their performances can affect the lives of their audiences. Something about the nearness of the singers to their listeners builds a bond that's deeply personal and enduring.

Enduring, in fact, beyond the ravages of age, beyond the grave and beyond proximity. So reports **Notably Yours**, of the Rochester (New York) Chapter, who connected with their friend despite all these travails.

"Our friend, Dan Chaffee, who had extreme dementia, was failing over the past four years," reports bass Gil Krepps. "But, each year when we performed for his birthday, he was extremely appreciative and he even sang along with us when we performed the chestnuts he knew."

Dan died the week of July 4, and the family asked **Notably Yours** to perform for the family at Dan's viewing. Unfortunately, the was out of town and the quartet was not able to perform. That didn't prevent them from taking part, though; e-mail from the Dan's daughter provides the story:

"**Notably Yours** were NOT absent at the calling hours. We had the video from dad's birthday going continuously in one corner and slides from his life in the other corner. His best man came and stood in the middle of the room not knowing which corner to watch! It really was special."

Indeed. When music makes the connection, it's hard to break it.

You just never know whose heart you're going to touch

Our quartet, *Gulf Coast Reunion*, was doing a "Ladies Night" for a big shopping mall — strolling to give female shoppers a rose and a song. While we were taking a break in the food court, the crowd's roar suddenly softened to a dull murmur and our attention was drawn across the room to a huge fellow in an oversized wheelchair. He had to be well over 500 pounds.

We returned to our refreshments and were discussing quartet business when that same wheelchair suddenly bumped into my chair! The driver was in his early thirties, his clothes were disheveled and he clearly was in terrible physical condition. Yet, his eyes sparkled as he extended his hand and said, "Hi, I'm Bill. You probably don't remember me, but you saved my life."

He went on to explain that in the late '80s, he was doing his best to be a high school drop-out. One Saturday, he hung around the school auditorium because there was some kind of choir event, and he was going to harass the "wimpy" boys who chose to sing rather than sports or join a gang.

The event was a Young Men In Harmony workshop. I found Bill standing near the registration desk in the hall. Not knowing (or caring) that he wasn't in the boys choir, I coaxed him into singing some tags. He was good. He loved it. And, he wound up staying for the whole session!

Bill said it was a turning point in his life. He joined the choir, graduated from high school and went on to become a policeman to work with "problem" kids—just like he had been. Then, about 10 years ago, he stepped in to break up a fight, was thrown to the ground and broke his back. The injury also did something to his nervous system, causing narcolepsy, and he began to retain fluids, eventually reaching more than 540 pounds.

Years of medical treatments and diets seemed incapable of reducing his incredible size and, without special surgery, he soon would die. Major surgery was scheduled, but he didn't see any reason to live. Then, he happened upon our quartet, remembered his high school experience and decided to take charge of his life, once again.

With tears in his eyes, he asked for our quartet card, saying "Next time you see me, I'll be 300 pounds lighter, and I want you to sing at my wedding. Thanks, man. You Barbershoppers are the best."

— Steve Shannon, *Gulf Coast Reunion Quartet*



COLLEGIATE CONTEST LEADS TO TOKYO, CRUISE SHIPS AND BEYOND Barbershop championships aren't the only way top college singers find "life after the college contest." Ask Eric Monson, bari of 1992 college champ *Water Street Junction*. Six months after winning the first college contest, the quartet found itself in Germany performing in an American musical revue. Eric has subsequently made a career singing on cruise ships, and most recently, as part of a quartet at the Tokyo Disney Sea theme park.

Last summer, Reggie Mobley, of 1999 college champs *Station 59* joined the quartet to round out the lineup pictured here. Next on deck: Barbershopper Chris Coffee of Florida (also of *Station 59*) and Joel Diffendaffer, another collegiate contest veteran and a member of *Chanticleer* who has sung on two of the group's Grammy-winning recordings. ■

CHAPTER ETERNAL

Hummel, Earl
Bloomington, MN
Kowalke, John
Minneapolis, MN
Philipp, Thomas
Minnetonka, MN
Repphun, John
Plymouth, WI
Schneider, Louis
Dauphin, MB

Mid-Atlantic
Burroughs, John
Greater Atlantic City, NJ

Doster, Robert
Baltimore, MD
Keeney, Harry
Tunkhannock, PA
Kipley, Robert
Roanoke Valley, VA
Lighthiser, Charles
Baltimore, MD
Monsolino, Anthony
Jamaica, NY
Newman, Harry
Smith Mountain Lake, VA

Pollitz, Richard
Norfolk, VA
Reagle, Ken
State College, PA
Tracy, Frank
Western Suffolk, NY
Vienne, Donald
Dundalk, NY
Wubben Jr, William
Montgomery County, MD

Northeastern
Anderson, Bertil
Worcester, MA
Betscha, Robert
Poughkeepsie, NY
Buffardl, Louis
Saratoga Springs, NY
Palmer, Chester
Hanover, NH
Sterne, Peter
Hartford, CT

Ontario
Jobin, Arthur
Peterborough, ON

MacKenzie, Elmer
Mount Forest, ON
Robinson, George
Simcoe, ON

Pioneer
Dykeman, Earle
Windsor, ON

Rocky Mountain
Bucek, Martin
Denver Tech
Bucek, Martin
Denver Mile High
Buck, Niles
Loveland, CO
Fletcher, Al
Salt Lake City, UT
Rodgers, Gerard
Pueblo, CO

Seneca Land
Corzilius, David
Mohawk Valley, NY
Langford, Leon
Crayford County, PA

Southwestern
Moore, John
Dallas Metro, TX
Big "D", TX
Rozelle Jr, T
Houston, TX

Sunshine
Boyer, Lyle
Greater Jacksonville, FL
Christensen, Albert
F Charlotte County, FL
Ellwanger Jr, Richard
Orlando, FL
Jobin, Arthur
Frank Thorne Johnson, Conrad Charlotte County, FL
Latta, Thomas
Greater Jacksonville, FL
Livingston, Melvin
Pasco County, FL
Welch Jr, Thomas
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THE TAG

Joe Liles, Tagmaster



A tag born of great barbershop breeding

This month's tag comes from the lone son of a large family that has lived and breathed barbershop for generations. Carl and Helen Brock produced five daughters and son Bob, all singers. Carl was a Category Specialist in Balance and Blend back in the '50s. All their children were taught to sing harmony before school age. At nine years old, Bob started an eight-year stint as bass in the first of 300 performances with three of his sisters in the **Singing Brocks**. Betty, 8 years old, sang tenor. Mary, 3, sang lead; Ruth Ann, 5, bari.

This talented family has been a treasure chest of musical leadership for men and women. Ruth Ann went on to win the Sweet Adeline's 1967 international contest with the **Hurricane Honeys** and married Gary Parker, bass extraordinaire of **Dealer's Choice** (1973 international champion).

Bob went on to direct Salt Lake City's **Mountain Jubilee Chorus** to fifth place in the first Sweet Adelines' chorus competition in 1971. A certified judge in the Arrangement Category in 1971, he con-

tinues to be active in the new Music Category, and will judge in the AAMBS contest this fall.

In 1960, Bob, singing bari, with his quartet, **Hoo-sier Statesmen**, won the Indiana-Kentucky District (now the Cardinal District). The highlight of that contest was his quartet singing Bob's arrangement of "Last Night Was The End Of The World." The tag blew the audience away. That Saturday night, "Buzz" Haeger, then singing with the famous **Four Renegades**, cornered Bob and asked to be taught this awesome tag. Bob shared it, and the **Four Renegades**, 1965 champ, used it on their recording of the song.



Bob sang bass with the incredible **Impos-tors** quartet, winning the Illinois District in 1962 and finishing 6th, 5th and 3rd in three international contests . . . 1963, 1964 and 1965, respectively. He has directed many Society choruses, including **Bellevue Washington** who finished in the top 10 in Kansas City, 1989.

I love this tag, Bob. Thanks to all of the Brocks for sharing your harmony and leadership with the barbershop world. ■

LAST NIGHT WAS THE END OF THE WORLD

(1912)

Words by ANDREW E. STERLING

Music by HARRY VON TILZER

Arranged by BOB BROCK

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Tenor Lead

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