

September/October 2003

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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THE HARMONIZER

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A CHAMPIONSHIP BLESSED BY HEAVEN or just some light on the lens? Decide for yourself the meaning of this unretouched photo, but there's no doubt that this year, long-time crowd favorite Power Play had a particular magic going from the moment they released their first genetically enhanced chord into the rafters. The story of the Society's best story-telling quartet will appear in the November issue.



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Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

The Barbershop Harmony Society: An International Organization



Our best events keep getting better

Our best convention ever?

It just may have been 2003 in Montreal. We've sure had lots of cards, letters, e-mails and phone calls saying as much. Thanks and congratulations for some extraordinary results go to:

- **Power Play** for capturing the quartet gold medal and making the international championship a true family affair.
- The men (and women) of the **Vocal Majority** who worked for, earned and richly deserved the chorus gold. They continue to define the meaning of performance excellence.
- Our new MBNA America Collegiate Quartet champ, **HEAT**, from the University of Miami in the Sunshine District. They scored 905 points on their way to an impressive victory.
- Barbershoppers from all around the world who journeyed to Montreal to make this a truly international affair.
- The magnificent city of Montreal, the province of Quebec and Canada for hosting the Society's 65th convention.
- Our Society's Events Committee ... and to local chairmen Steve Wheaton, Murray Phillips and their cast of hundreds of Montreal/NED volunteers who were the grease and the glue for this great event ... and to Kenosha's own convention manager and all-around traffic cop, John Schneider.

- Our staff guys Scott and Brian, as well as volunteers Rich Taylor, Phil DeBar and Dan Proctor, who produced and directed another out-of-this-world Webcast of most of the musical events.
- Our Association of International Champions (AIC) for producing a super show, sponsoring "Sing with the Champs," participating in our first "Dinner with the Champs," and generously contributing \$25,000 toward a much improved look and feel of our main stage. We think our Montreal convention had the best-ever look and sound. We say a special thanks to our stage/house manager, Daryl Bornstein, for our new, professional, concert-like appearance. We owe a debt of thanks to incoming AIC President Roger Ross for his over-the-top assist in recognizing our 50-year anniversary champ, **The Vikings**.



This is a time of transition in Kenosha. At the same time, our staff also is undergoing significant change.

Best Harmony College ever?

I've been to Harmony College almost 30 times and for me the most recent Harmony College is always the best one. This year, however, was special. Here's why:

- More than 650 harmony fanatics gathered at the beautiful campus of Missouri Western State College (our 28th year there).
- More than 200 (WOW!) were directors who took the Directors College educational track.
- 96 were from the 24 quartets who were part of the Quartet College coaching track. They wowed us during the Friday night show.
- 65 were part of the extraordinary Harmony College / Directors College faculty who gave a week of their summer to teach.
- 5 were guest clinicians from sponsoring colleges and universities.
- 25 were music teachers who came from all over North America to better understand our style and to learn about getting barbershop into their music classrooms at home.
- 40 were our "kids" who formed the Next Generation Chorus. They reminded us that young men love to sing and perform our style of music.
- 4 were our 2002 champ, **Four Voices**, who kicked it up several notches at our Saturday night show.
- Another 60 produced and performed "The Return of the Music Man," a stand-out chapter show script written and directed by Gary Stamm.

All in all, I'm convinced that Dr. Greg Lyne, with the help of our dedicated staff, did indeed produce our best Harmony College ever.

Transitions

This is a time of transition in Kenosha. We soon will move Harmony Hall from our mansion on the lake to reconfigured facilities at our Sheridan Road building (see story page 10).

At the same time, our staff also is undergoing significant change. The Society soon will outsource all of our print needs. This finds our headquarters staff saying goodbye to four long-time fellow employees. I know you will join me in wishing all the best to print shop manager Pete McCarville and his crew of Linda Knudsen, Jeff Clark and Jon Colmer. They are to be congratulated on their efforts to help produce the materials that teach and inform us all in our hobby.

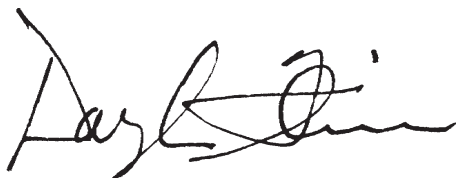
Retiring after 18 years of dedicated service is our assistant to the executive director, Dee Vesevick. Dee has been my right hand and assisted two previous executive directors. While attempting to replace Dee, we struck gold when we found our new executive assistant, Lynn Simmons. We wish them both good fortune in their new lives.

Re: Quartetting

Looking back at the 40-50 Harmonizer articles I've written, I see that my favorite subject—quartetting—showed up in most. With quartet chapters springing up all over the Society, my question of the day is: What's wrong with a *quartet chapter*?

My view is that a majority of guys want to sing in a quartet. Quartets provide public relations far beyond what a chorus can. Chapters rich in quartets are often "better" in important areas. Quartets are a rich source for directors, judges, coaches, etc. Quartet singers get more for their time and money.

Thanks for listening. *Let's harmonize* (in a good quartet).



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

September/October 2003



Volume LXIII Number 5

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, its mission is to "be a leading philanthropic force dedicated to perpetuating the Barbershop Harmony art form for present and future generations to enjoy." Call 800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

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

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

unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of The Harmonizer, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only). ©2003 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.



An incredible thrill ... and a clarification

Handing the international champion quartet trophy to **Power Play** on stage in Montreal fulfilled my dream that a quartet from my own Pioneer District would win the gold during my term as Society President. For over two years, the Slamkas and I had joked about it, and I'd always remind them that we had a limited window of opportunity.

Then, at a June Pioneer District sendoff show in Windsor, Mark Slamka said to me, "We're going to do it this year, Roger. You'll get to hand us the trophy in Montreal."

From the moment I heard their first set, I knew it would happen.

Power Play has been a sentimental favorite for years. Saturday night, when **Gotcha!** was announced as silver medalist and Power Play was still backstage, thousands of barbershoppers in the audience and viewing the Webcast knew their dream had come true.

I must share a bit more of the story. When I went on stage, I hugged each quartet member. As I hugged Mark, he said something like, "See, I told you so," although neither of us will ever remember the exact words. When I hugged Dad Jack, I thought he would never let go! I remember thinking,

"Jack, there are more than 10,000 people out there waiting ..." Afterward, Jack confided that his knees—actually, his whole body—went weak just before the announcement. He had held on to me for support. It was a special few moments for all of us.

Right after the awarding of medals and trophies, I commented that I might be the first Society President to give trophies to a quartet from my own district. *Wrong!* In a flash, past president Gil Lefholz was posting an e-mail to me, and within a few minutes, Jim Bagby said to me, "In 1986, Gil Lefholz gave the trophy to **Rural Route 4**, and not only were we from the

same district, *we were in the same chapter!*" Wow! Another one of those special first-time happenings? No.

Freddie King came to me at Harmony College and said, "In 1970, President Wilbur Sparks gave the trophy to the **Oriole Four**, and we were also in the same district."

So it wasn't a first. But it sure is nice to be in company with two of my heroes, Gil Lefholz and Wilbur Sparks.

Barbershopping is all about singing and this wonderful family we're all a part of. Power Play lives and breathes both of these as our new champions. Over the years, many of us around the Society have felt like we adopted some of the Slamka family as our own. Realistically, it's likely the other way around. They have adopted us with their "Sing from the heart ... or don't bother" commitment that reaches out and touches every person in the audience when they take command of the stage.

Roger "Slamka" Lewis
Lewis4bbs@aol.com



A great time, but not the first time.



I commented that I might be the first Society President to give trophies to a quartet from my own district.

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



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What's correct about political correctness?

I enjoyed Charlie Metzger's article on political correctness in songs in the July/August *Harmonizer*. The first change Barbershoppers ever made, to my knowledge, was in "After Dark." The line, "Watch the coons, see how they promenade" was changed to "Watch the folks ..." And I definitely agree with that change.

Anyone ever notice that in "Walking My Baby Back Home" there is the line, "We started to pet"? Anyone ever object that this is improper? But in "My Wild Irish Rose," couldn't "the bloom" simply mean a kiss?

PHILIP SCHWIMMER
Northbrook, Ill.

Congratulations on the balanced and good sense article on political correctness in the July/August *Harmonizer*. Charlie Metzger forgot to include poor old Bill Grogan's Goat and the problem of cruelty to animals.

BILL JENNINGS
Mineral Bluff, Ga.

May I add one other consideration: awareness of contemporary events, particularly political. As a patriot who loves his country, I have had very strong feelings against this administration and its, in my opinion, illegal invasions. A few months ago I decided that I could not in good conscience perform our military medley. No one attacked my position. Our wise and wonderful director asked me if I would be willing to learn the medley so I could sing it when and if I felt okay about it. I agreed. At my suggestion, we unanimously voted to sing "Let There Be Peace On Earth" after the military medley.

I learned from this that people with diverse ideas and values who respect and care for each other can create positive solutions/compromises to difficult problems and reach consensus.

A word to emcees: At this time there is no safe humor in politics. Anything you say will anger someone. Please take our Code of Ethics literally.

BILL JACKSON
Santa Rosa, Calif.

I was dumbfounded at the listing "French-Canadian songs" under the "Political" umbrella. Did this mean songs *sung* in French, or songs *about* "French Canadians"? Being the fifth and last son of a French-Canadian-German-Jew-Native-Chilean family, there are very few things that can shock me, anger me or

make me feel uncomfortable. Man, all I want to do is *sing*, not worry about what singing does to the "sensitive ones" who should be enjoying the show in the first place. We could end up with a repertoire of one song: "Happy Birthday" ... or do we have to change the name to "Happy Delivered into Society Day"?

ANDY DORÉ
Greenfield Park, Québec

I believe we have committees with too little to do if time can be spent on the political correctness outlined in Charlie's article. Surely we will not go the route of rewriting history or trying to apply today's lack of standards to the innocence of yesteryear!

By the way, how did they miss "Come, Josephine in my Flying Machine" (blatant sex) or "I Cain't Say No" (nymphomania)?

LYLE PETTIGREW
Greenwood, Ind.

Has "The Old Songs" been stricken from our Society's records? We exist for Preservation and Encouragement. When I was in school, I was taught that rewriting history was only done by bad governments. An old song is there to sing and beyond that it is a treasured artifact. Don't fret about what some today may think about an old song; there's always a complainer for every action. (And don't believe for one minute that going as far as one could in an Oldsmobile meant anything different than than it does today). What's next? "The New Songs, Those Good New Songs For Me!" Change that one, and I'm out of here.

RICHARD LANG
Coral Springs, Fla.

Ever heard Bing sing barbershop?

The piece on Bing Crosby reminded me that Bing made several recordings singing bass in a barbershop quartet. The songs, recorded Dec. 6, 1945 in Hollywood, are "Dear Old Donegal," "The Same Old Shillelagh," "MacNamara's Band" and "Who Threw the Overalls in Mrs. Murphy's Chowder?" Three of those recordings are available on cassette to Barbershoppers through The Audiofile for a small donation (\$5 each) to Harmony Foundation. The file can be accessed on the Members Only section of the Society Web site. ■

LYNN HAULDREN
Chicago #1 Chapter



ACOUSTIX



Acoustic and Max Q perform a special tribute for Gas House Gang's Rob Henry on the AIC Show



Special performances for the Harmony Foundation Show



Thanks to all for helping make this year so special!



Massive performance of our National Anthem for Dallas Mavericks and Texas Rangers



Guest appearance at the Verbier Music Festival in Switzerland



2003 Acoustic Tour of Tokyo, Kansas, Tulsa, and Kyoto



Introducing "O Worship the King," the fifth CD from Acoustic



Quartet teams up with Bob Flanagan for special performance at Portland Convention AIC Show



Special guest appearance at The Verbier Music Festival in Switzerland



Guest performance at the Harmony Implosion Show in Mesa, Arizona



Acoustic with Audience, Queens of Harmony about Queen Elizabeth 2



Quartet makes several guest appearances in London, Great Britain



Several appearances at The Barbershop Harmony Society's Convention in Portland, Oregon



Quartet "Dress" goes formally with the Captain of the Queen Elizabeth 2



Invited for a special appearance in Fukuoka, Japan with the OJ Jazz Band



Quartet performs at Fair West District Harmony College West, in Berkeley California



Quartet performs for the Toronto, Canadian Northern Lights Chorus



Guest appearance on the Lucas County Chapter Show in Dover, Ohio



Le Festival De Jazz De Montreal, Quebec, Canada



Performing for world renowned Le Jazz Festival de Montreal, Quebec, Canada



Quartet headlines the City of Lakes Great Lakes International show, St. Paul, Minnesota



Foot Majority, Houston Tidelanders, Nick Turner shows in Dallas and Houston, Texas



Ship water standing watch on the bridge of the mighty Queen Elizabeth 2

For booking information and recordings visit our website: acoustix.com

A last golden performance for Rob Henry

Many know that Rob Henry, baritone with 1993 international quartet champion The Gas House Gang, passed away from esophageal cancer Sept. 4. Jim Henry, Rob's brother and The Gas House Gang bass, shares some thoughts about a special visit two weeks earlier.

We all knew what kind of champions they would be, and they wasted no time in proving it. On Saturday, Aug. 16, **Power Play**—looking great in their new gold medals—used one of their few free weekends to charter a plane and fly into St. Louis for a surprise visit to Rob.

"You weren't able to come to Montreal," they explained, "so we thought we'd bring our sets to you."

They then proceeded to overwhelm us all with the most incredible display of chord ringing we've heard in a long time. And they really *performed* those songs. They stood at the foot of Rob's bed and sang only for him, but they brought every ounce of the heart, soul and energy that they displayed when they made 10,000 barbershoppers fall in love with them in Montreal. It really was as if they were lifted right off the international stage and dropped into Rob's room. If anybody wonders what it takes to be a champion, that's it.

Rob managed to toss out a few good lines. After they sang, the quartet gathered around Rob for a picture and in order to get close enough to fit into the frame some of them had to lay on the bed with him. Rob asked, "Is this 'Sleep with the Champs'?"

All too soon the guys had to go back to the airport. They had more good deeds to do. After having already planned to come to St. Louis, they were asked by the organizers of the Buckeye Invitational



CALL THE CHAMPS' surprise visit what you want, but they'd rather not have it portrayed as "noble." Talk to them and they'll tell you this was simply a case of guys who wanted to be with an old friend before he joined the celestial choir.

Fair enough. But let it be said that such behavior should come as no surprise to anyone who has seen how much love this quartet puts out on stage.

at the last minute to fill in for the Bluegrass Student Union whose lead, Ken Hatton, had to have emergency surgery. Of course they agreed to help out—what else would you expect from the Slamka boys—and arranged for their pilot to take them from St. Louis to Columbus. I heard from several sources they were awesome, in spite of the fact that they barely made it and had to have been exhausted.

And that's how our new champs spent their weekend off.

History and music buffs rejoice: Jack Baird's audio files are on the Web!

Jack Baird, renowned Society arranger, has made available his very extensive library of old recorded music. Jack has recorded all of the vinyl disks that the Society owns. Originally they were on reel-to-reel tape, but they are now available on the Society Web site in MP3 format.

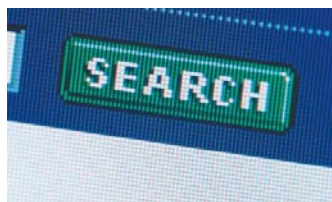
"I did it so we would have library copies of the sounds of barbershop from the beginning of recorded history to today," Baird said. "I don't

think it should just be forgotten."

The files go back to the very first days of recorded music — 1894 and run up through 1972. While they make for very interesting listening, the files are extremely valuable as archival material.

The files are available on the Society Web site

www.spebsqsa.org > *Members Only* > *Society Info & Services* or at <http://www3.spebsqsa.org/JackBaird/>.



Meet your new executive assistant

If you call Harmony Hall on official business and hear a British accent on the other end of the line, that voice be-



longs to Lynn Simmons, the newest member of the Kenosha staff. She joined the Society headquarters staff as executive assistant shortly before this year's international convention as the replacement for Dee Vesevick, who retired after 18 years of service to three executive directors. Simmons works with executive director Darryl Flinn and serves as confidential secretary to the Board Management

Council. She is responsible for coordinating administrative services, research and performing a variety of tasks in Flinn's absence. A former business owner, Simmons brings more than 20 years experience in senior administrative roles. She attended Kennasaw College and Brenau University in Georgia. She resides in Racine, Wis.

"Singing Is Life" video wins APEX 2003 Award of Excellence

"Singing Is Life: An Introduction to the Barbershop Harmony Society," has been honored with an APEX 2003 Award of Excellence in the category "Special Purpose Video." Released in 2002, the 12-minute video conveys the essence of the barbershop experience: the brotherhood, friendship and lasting bonds formed through participation in quartets and choruses. *APEX 2003*—the 15th Annual Awards for Publication Excellence—is an international competition that recognizes outstanding publications from newsletters and magazines to annual reports, brochures and Web sites. "Singing Is Life" is available from Harmony Marketplace (www.harmonymarketplace.com) in VHS video (stock no. 4014) or DVD (stock no. 4015) at \$6 USD each. Discounts are available on orders of five or more copies. Watch on line: www.spebsqsa.org/singingislife



PROBE winners announced

PROBE, the association of Public Relations Officers and Bulletin Editors, announced several awards in Montreal. A complete list of winners is available at www.harmonize.com/probe/

- **2003 International Bulletin Contest:** *Suburban By-lines*, John Conrad, editor, St. Louis Suburban, Missouri, Chapter, CSD
- **The Dick Girvin Most Improved Bulletin Award:** *Harmony Holler*, Tom Hare, editor, East York (Ontario) Chapter, ONT
- **2003 Public Relations Officer of the Year**, Year-long Effort: Philip Maxfield, River Cities Jubilee Chorus, NW Louisiana Chapter, SWD
- **Public Relations – Single Event:** Lee Roth, Hunterdon Harmonizers, Hunterdon New Jersey Chapter, MAD, Harmony Holiday 2002 *The Great Santa Claus Kidnap Caper*
- **2003 PROBE Hall Of Honor** (Lowell Shank, Chairman): Grant Carson, Dallas, Texas Chapter, SWD

Society briefs

(For more information, refer to the July 2003 Board minutes at www.spebsqsa.org > *Members Only* > *Board of Directors Home*)

New board members elected. The Society Board of Directors held elections as part of its regular business in Montreal. The following officials will take office Jan. 1, 2004:

Society president, Rob Hopkins; executive vice-president, Drayton Justus; treasurer, Bob Guiggey; Board member-at-large, Gary Denton. Hopkins, Justus and Guiggey will serve one-year terms; Denton will serve for three years.

Newly elected to the Harmony Foundation Board of Trustees are J. R. (Digger) MacDougall and Richard M. Shaw. Each will serve for four years.

Annual work plan. How are we doing on meeting the goals set out in the annual work plan? Find out at www.spebsqsa.org > *Members Only* > *Board* > *2003 State of the Society Report*.

Contest Rule change. Article XII of the Contest & Judging Rules has been changed to allow a little more non-singing dialogue at contest. The change is effective with this fall's contests. The new section reads: "Non-singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted to more clearly establish mood/theme, assist the transition of packaged songs, or to add to the effect of closure of mood/theme. Spoken words deemed to be excessive or detrimental to the performance shall be penalized by the presentation judge(s) up to and including forfeiture."

Code of Ethics. The Board approved a change in the Personal Behavior section of the Society Statements of Policy with reference to Canon 7 of the Code of Ethics. That canon states, "Society membership shall not be used for personal gain." New language was added to elaborate on what is not allowed—specifically pointing out that members are not to "unduly" use membership to further a commercial enterprise. For the complete statement, refer to the Society Rules and Regulations Handbook on the Web in the Document Center.

Hall of Fame. The initial Hall of Fame committee will be selected by the past five Society presidents. The first Hall of Fame award presentation will be made in Louisville at the 2004 international convention.

Harmony Marketplace Analysis. The Board is analyzing Harmony Marketplace profitability through two reports due this fall. Reports and recommendations will look at outsourcing Marketplace operations and membership/accounting/order system software replacement, upgrades and training costs.

Harmony Travel Dissolved. The Society Board terminated all Harmony Travel operations effective Aug. 1, 2003. Existing contracted tours may be completed. Individual vendors formerly a part of Harmony Travel may continue to provide services to members.



A new address for the Society

Society sells Sheridan Road Building, becomes renter

The Society successfully sold its Sheridan Road facility in August, completing the goal of selling both that property and the lakefront mansion formerly known as Harmony Hall.

The sale of the Sheridan Road building includes a lease-back provision that allows the Society to consolidate its entire operation there while

the Board of Directors and committees plan for a permanent new home in Kenosha. Money from both sales will be held in the "New Building Reserve Fund" established by the Board at its July meeting.

Effective Nov. 1, the address for "Harmony Hall" will be 7930 Sheridan Rd., Kenosha, WI 54143. Phone and fax numbers and e-mail addresses will not change.

Collegiate Barbershop Quartet rules change

The contest is open to young men who are 17-25 years of age, inclusive, no matter whether they are in high school, college or neither. There are no restrictions regarding membership in the Barbershop Harmony Society. All or none of the

members may be members of the Barbershop Harmony Society.

A quartet may replace up to two members and still be eligible to compete. No quartet members may be replaced between a qualifying event and the international contest. There will no longer be prize money awarded at the international level; however, there will now be a \$1500 scholarship given to each district winner and the four wild-card winners when they arrive to compete at the international convention. www.spebsqsa.org/college



**MBNA America
Collegiate Barbershop
Quartet Contest**

Convention briefs

Montreal convention—now on video and DVD. Montreal quartet and chorus videos and DVDs may be ordered from Harmony Marketplace by calling 800-876-7464 x8410. It is anticipated that the videos and DVDs will be available in October. The price is the same for video or DVD: \$25 USD.

Register for the Biloxi midwinter convention. Get away to sunny Biloxi for a great week of barbershop harmony, shows and the international seniors quartet contest. To register, go to www.spebsqsa.org/midwinter or call 800.876.7464 x8462. The midwinter convention runs from Jan. 25 to Feb. 1, 2004.

Three new convention cities announced. Pencil in Nashville for 2008 and 2014, Anaheim in 2009, Philadelphia in 2010 and Kansas City for 2011. You didn't have plans to be somewhere else, did you? ■



CONVENTIONS INTERNATIONAL

2004

LOUISVILLE
June 27–July 4

2005

SALT LAKE CITY
July 3–10

2006

INDIANAPOLIS
July 2–9

2007

DENVER
July 1–8

2008

Nashville
June 29–July 6

2009

Anaheim
June 28–July 5

2010

Philadelphia
June 27–July 4

MIDWINTER

2004

BILOXI, MISS.
Jan. 25–Feb. 1

HARMONY
COLLEGE /
DIRECTORS
COLLEGE
2004

Missouri Western State
College
St. JOSEPH, Mo.
August 1–8



Perform a little better every time

When every person improves just one thing, the results amaze!

Can you do something better every time you rehearse? “Practice makes permanent,” we’re told. What parts of being a great barbershop musician can you internalize as you rehearse?

We asked our headquarters music staff for five things that musicians—singers, directors, performers—all might use to challenge themselves to do “one thing better each time.” Here are their answers.



Jim DeBusman

Singers: Five vocal improvements for each song

- **Alignment.** Singing is a physical endeavor, and it begins with having the equipment in position and running efficiently. Does the way you are standing make you free from any tension, comfortable and ready to sing? Stand tall, with your feet parallel to your shoulders. Bend your knees slightly. Tuck your pelvis slightly forward with your upper torso slightly leaning forward and elongate the back of your neck a bit. With everything aligned, your body is ready to sing.
- **Breath support/breath management.** Take deep breaths and manage that air throughout every phrase of every song you sing. When taking a breath during a song, lift and expand your lower ribs and back and lower your diaphragm. When taking that breath, the lungs fill and your abdominal muscles allow you to control an even column of “warm” air that flows through your throat and mouth, producing those wonderful resonant tones. Remember ... breathing for singing and breathing for life are quite different.
- **Placement/focus.** Keep your “head voice” in your singing throughout your range, keeping all the resonators open throughout your range. Do not allow your tone to become swallowed, dark, muscled, tense, nasal or throaty. Keep the tone open with “warm” air, effortless, rounded and always with a quality forward focus.
- **Accuracy/scooping.** You can’t sing the barbershop style with accuracy when you slide or scoop to each note. Sing accurate intervals with immediate arrival on the right note to help create the wonderful ring we listen for in our sound. Always keep the tone supported and free from tension.
- **Ensemble sound.** Always sing for the benefit of the whole ensemble. Remember that there are other singers contributing to the ensemble, and your voice should “fit” with theirs. In your section, always strive to have your part sound like one voice. In a quartet, focus on sounding like one ensemble, not four individuals standing next to each other. There is no better sound than the unity of four or more voices that have a freely produced, well-supported, resonant, accurate and properly focused tone throughout all the individual ranges.

“That was a great—perfect—a ten. Now it’s a seven. Let’s do it again.”

— Jim Clancy, challenging his Vocal Majority chorus



Rick Spencer

All performers—Visual/presentation hooks to liven each take

- **Perform ... all the time.** Approach every time you sing as a performance. It doesn’t matter if you are rehearsing on the risers, rehearsing with your quartet, singing in the car by yourself, or even singing in the shower. The more you “perform” each time you rehearse, the better your actual performance will be. You are creating new (better) habits as an overall performer.
- **Perform your song into a mirror.** Do you like what see? What you see is what the audience sees. There is no “hiding” in the fourth row on the risers this way. By taking note of where your visual performance could be enhanced in a particular song, you’ll remember those areas and perform them better next time.
- **Focus.** Practice making “eye contact” with your audience—even when they are not there. Successful performance is all about believability. Your performance will be more believable if you look like you are singing to someone, as opposed to letting your eyes wonder around with no focus.
- **Energy.** It takes a lot of energy to sing and perform. Turn up that flame just a little bit during your

rehearsals. When it comes time for a live performance, you'll be amazed at how much more you will have to give.

- **Think "big screen at international."** At the international contest, there are two 30- by 40-foot screens that often show close-ups of an individual singer's face. No matter what you are doing—practicing alone, rehearsing or performing—imagine your face is on that big screen and 10,000 people are looking at you! Strive for that level of visual focus every time you sing.

Chorus directors: five hooks that communicate clearly with your chorus on each run-through



Bill Rashleigh

- **Posture.** Your singers will mirror your posture, so adopt the posture you want them to mirror. Stand tall, comfortable, with an elevated rib cage—just as you would expect your singers to stand.
- **Preparation beats, down beats and cut-offs.** Be clear with these three essential gestures so the singers will be synchronized to the word sounds. Ensure your prep beat includes a breath that is congruent with the music. Be sure there's a clear ictus (point of the beat) to your down beat, and your cut-offs are impeccably clear, leaving no doubt as to when the sound concludes.
- **Conduct the music, not the word.** Conduct the line or phrase, not the syllable. Meld a purposeful pattern into the gesture that communicates intent and clarity in tempo.
- **Eye contact.** Engage each singer with eye contact so he feels connected to the music and to the ensemble.
- **Expressive.** Be sure your gestures and facial complement are reflective of the mood of the music.

If you're committed to continuous, long range progress, you might even make a progress chart for yourself, noting how well these hooks have become ingrained habits. Practice makes permanent, and every little improvement, each time, makes your baseline of excellence a little bit higher. ■

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A barbershop legend passes

Dr. Robert D. Johnson February 7, 1917 – August 15, 2003

eaders come and go in organizations everywhere. Some are hardly remembered. Others are never forgotten. Dr. Bob Johnson is in the elite group of those not to be forgotten. Whether you knew him up close and personal or from a distance, you remember him.

Bob devoted more than 20 years of his life in service to the Society, retiring in 1982 as the director of music education and services. His tenure at Harmony Hall helped shape the future of the Society and many of our members.

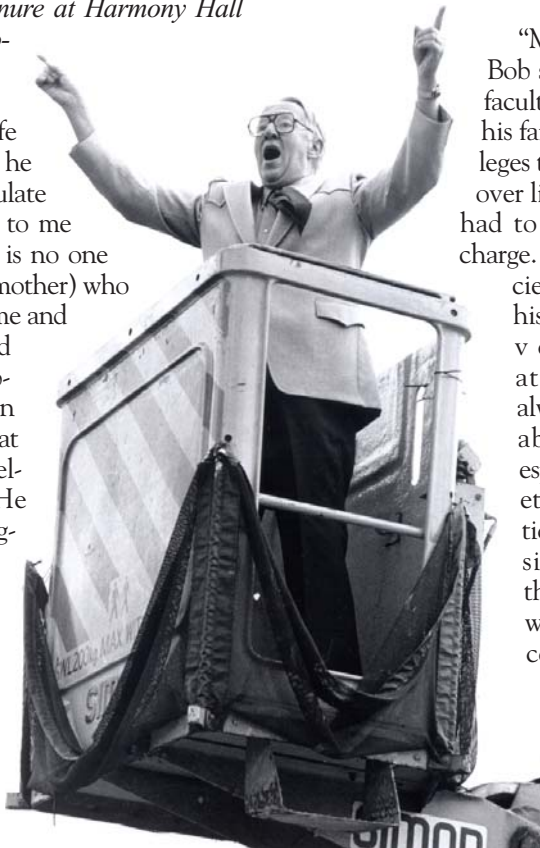
"Bob Johnson was a real life hero to me. I believed in what he espoused and tried hard to emulate his teachings. It did not occur to me until after his death, but there is no one person (aside from my dear old mother) who had a more profound effect on me and my devotion to all our beloved Society stands for, than Dr. Robert D. Johnson. Bob Johnson headed our music department at just the perfect time in the developing years of our Society. He seemed to have a knack for recognizing talent. Dr. Bob was responsible for hiring luminaries such as Dave Stevens, Joe Liles, Lyle Pettigrew, Mac Huff and Burt Szabo ... who all have become heroes in their own right. Bob once said about Harmony College, "It's like being hot-dipped in barbershop for a full week." He made sure it was a great week by staffing Harmony College with the huge talents and personalities of men like Freddie King, Dr. Jim Richards, Earl Moon, Dr. Val Hicks, Dr. Greg Lyne, Lou Perry and many others ... some of whom are still serving on staff today. Of all the things Dr. Bob stood for, one was his insistence that we "keep it barbershop." That was central to his work for the Society. I often think of Bob as we tussle with issues of the evolution of our wonderful style."

— Darryl Flinn, Executive Director, SPEBSQSA

Though earnestly serious about barbershop harmony, Bob had a lighter side that was evident in his penchant for loud, wild, bright colors in his wardrobe. It was a sight to behold when that kaleidoscope of colors was

hoisted into the air in a cherry picker so Bob could direct the mass sing—or as he liked to call it, "the world's largest chorus"—at the international convention.

Bob was there when BABS and SNOBS were started. He built the permanent Society music department. Young Men In Harmony was another of Bob's dreams that was brought to reality.



Almost no one had a bigger impact on the Society than Bob Johnson, a lightning rod of a man who made things happen during a pivotal point in Society history.

"My working relationship with Bob started in 1970 as one of the faculty members he assembled for his famous series of Harmony Colleges that he organized and reigned over like a doting father. You never had to wonder about who was in charge. The music education of Society members flourished under his leadership. His booming bass voice commanded attention and he was always ready to give his opinion about most anything, especially concerning the Society, and in particular, the direction of the evolution of the music we sing. Down inside, though he could be a pussycat when a friend was in need of comfort and support. Isn't it a terrible hurt when our special leaders and icons physically depart us? Yet, our memories of them continue to rise up and transport our spirits to a level we might not have achieved without knowing them. Hey, Dr. Bob ... thanks for the memories."

— Joe Liles, past SPEBSQSA Executive Director

To close, here are some moving words from Bob's son.

"I am fortunate to have known him as a father for over 60 years. I saw him behind the scenes, and participated with him in many of his undertakings—church choirs, Clipper Choir, barbershop. His giving nature and his relentless pursuit of performance perfection are principles which have served me and my sister well in guiding our lives. We will miss him dearly, as will many others.

The Johnson legacy

- Born: February 7, 1917, Irwin, Pa. Married: Betty (Baker) Johnson June 14, 1941; son: Robert Johnson of Holmes Beach, Fla.; daughter: Jill Gavigan of Racine, Wis.
- Bachelors of Science in Public School Music, Indiana (Pennsylvania) Teachers College 1939
- Masters of Music Education, Allegheny College 1946
- Doctor of Music (honorary), Allegheny College 1976
- Joined Society staff as Director of Music Education & Services 1962
- Introduced barbershop harmony in UK 1964
- Assisted (with Val Hicks) in production of Fred Waring recording of barbershop harmony 1967
- Directed 200-man mass chorus for MENC
- Fulltime music department started 1969
- Young Men In Harmony started in FWD 1970
- First week-long Harmony College 1970
- YMIH approved by MENC as part of its official festival system 1971
- BABS affiliation approved 1974
- First Harmony College at Missouri Western State College 1975
- NZABS affiliation approved 1980
- Johnson and Schmitt Brothers honored by Wisconsin Music Conference 1981
- SNOBS affiliation approved 1981
- Retired 1982



"With his passing, we should celebrate the wonderful moments that he gave to all of us and take forward in our lives his spirit of strength that comes from the synergy of joining together, without reservation, toward the achievement of a common goal and the joy of striving to be the best that one can be."

—Robert Johnson Jr.

Memorials At the family's request, donations may be made to Harmony Foundation to honor Bob Johnson. Donations should be marked "For music education, in memory of Dr. Robert D. Johnson." ■

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Where to be in January: place your bets on the Midwinter convention in Biloxi

Midwinter convention is a week of fun, tours, shows and contest all available at a very attractive registration price of just \$50 per person. And for those in the Snow Belt, it's an opportunity to escape to some warm weather while you're having all that fun. All convention events are conveniently scheduled in the Grand Casino Biloxi Bayview Hotel, Biloxi, Miss. Jan. 25 to Feb. 1, 2004.

Where in the world is Biloxi, Mississippi?

Biloxi is situated on Mississippi's Gulf Coast at the southernmost end of the state on the Gulf of Mexico, one hour east of New Orleans and one hour west of Mobile. Can you say fresh-off-the-boat seafood?

Listen to the music

After a few days of tours, woodshedding, shopping, and (we hope) some good luck in the casino, you'll be ready for some great barbershop harmony, and the midwinter lineup is awesome.

It all begins Friday afternoon at 2 p.m. with the Association of International Seniors Quartet Champions show "Classic Harmony" starring **Power Play**, 2003 international quartet champion, and featuring AISQC champs **The Barons**, **Chicago Shuffle**, **Harmony**, **Jurassic Larks**, **One More Time**, a special appearance by 2003 collegiate champion **HEAT**, plus the AISQC Chorus directed by Joe Liles. Tickets for this great show are just \$12 and can be ordered in advance or purchased at the door.

Following the show, you'll have time to relax, enjoy a leisurely dinner (did we mention fresh seafood?) and then get ready for another great show Friday night starting at 8.

Headliners for the "Best of Barbershop" show will be **Metropolis**, **Uptown Sound and Riptide**, Montreal convention bronze medalist quartets, and **The Barons**, 2003 international seniors quartet champion.

More great music and talent cross the stage Saturday when the international seniors quartet contest finals get under way at 1 p.m. You'll want to be there to cheer on your favorite quartet competitor.

But wait, there's more! Saturday night's "Show of Champions" has another great lineup of talent that includes **Power Play**, **Gotcha!**, **Heat**, and the new



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seniors champion. That begins at 8 p.m.

A special treat at the Friday and Saturday night shows will be the combined chorus featuring the five 2003 medalist quartets and the AISQC Chorus. Wow! Talk about your championship sound!

You can top off a great week of fun and harmony at the afterglow, which starts at 10:30 following the Saturday night show.

Take time to take tours

A fabulous schedule of tours awaits you. For those who seek elegance and beauty there's the Bellingrath Home & Garden tour in Mobile, Ala.; for the adventuresome, a Gator Swamp tour; or see the "Big Easy" on a New Orleans City tour. Other tours include a Biloxi to Bay St. Louis tour, a Seafood Industry tour, a Biloxi Schooner Cruise, or a Painted Pot Gallery tour. As you can see, there's something for every taste and spirit.

Y'all come, y'hear?

Registration is a simple process. You can register online at www.spebsqsa.org/midwinter or call 800-876-7464 x8462. Your convention registration includes the Friday and Saturday night shows, the seniors quartet contest and the afterglow. ■

It's the only place in the world where you can see the full show packages of all five 2003 quartet medalists!



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

Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 7930 Sheridan Road, Kenosha, WI 53143-5944**. If you register for more than one person, please attach *complete* information for each person on a separate sheet. A housing application and information regarding events and tours will be mailed to you when you register. All show and tour tickets may be picked up at the convention registration area. When you receive confirmation, please keep it as your receipt. **Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.**

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Thanks to you, we've got a great reputation in North America

Society convention wins award—attendees deserve the credit

In Montreal this year, I asked a shuttle bus driver at the Bell Centre whether the passengers had been singing for him. He said that he hadn't heard a note sung that day. When his bus was loaded, I got on and started the gang singing. When the driver had made his loop and came back to the Bell Centre, he made a point of looking for me and telling me that "those folks started singing and didn't quit until they got to their hotel. It was wonderful!" That will be an unforgettable moment for that bus driver, and there are thousands of stories like that every convention.

Mine is an absolutely fabulous job. Cities all over North America are glad to see me coming, even if it is just for a brief visit. They know that if their city is going to host or even be considered to host an international barbershop convention, they are in for a real treat.

While I'm the "up front" person who receives these wonderful greetings, I am quick to tell everyone that it's not me, it's the attendees who deserve all the credit and appreciation for the wonderful reputation that our conventions enjoy throughout North America. There isn't a city out there that isn't champing at the bit to have us come back once we've taken our convention there.

High praise after the fact

For example, this April, President Roger Lewis and I traveled back to Portland, Oregon, to receive the Twin Spires Award, given by the Portland Oregon Visitors Association to the convention "that had the greatest impact on the city of Portland in 2002." More than a thousand people from the local hospitality industry attended the award luncheon, which had strong representation by Society members who belonged to the local Portland Convention Steering Committee. The previous evening, we had been treated to a reception by representatives of nearly all the hotels we had used and representatives of other service providers. At this reception, virtually everyone present mentioned what a wonderful group the Barbershoppers are and what joy they brought to their hotel and their city.

I can't tell you how many times, in cities from coast

to coast, I'm greeted with something like, "Oh yes, I remember when your convention was in town—those are the nicest people in the world." Or they will say, "Our hotel enjoyed your people more than any other convention that has ever been in this hotel."

From convention bureaus to convention centers to contest arenas to hotels to shuttle bus drivers to restaurant employees, the post-convention theme is the same: "Thank you so much for bringing joy and good



PORTLAND'S BEST CONVENTION. Society President Roger Lewis and Managing Director of Conventions John Schneider stand flanked by members of the local Portland convention steering committee.

feelings to our city. Please hurry back." I've had the privilege of managing six international and six midwinter conventions for the Society, and each and every one stands out as a wonderful public relations tribute to the Society.

The people who make it such a stand-out event are the attendees. I can't say "thank you" enough to everyone who has ever attended one of our conventions, for making my job easier, and for helping the Society enjoy such a wonderful position in the hospitality community.

And to those of you who have never taken advantage of the opportunity to attend one of our conventions, please consider yourself invited to Biloxi next January, to Louisville next July and to every convention thereafter. I know you'll have a great time and that you will contribute to the Society's wonderful reputation. ■

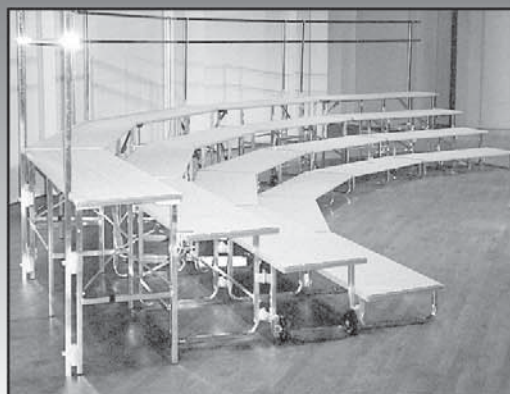


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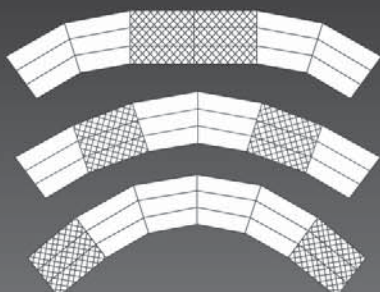
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Montreal was a gem of a city, but there's even more to our international conventions than the location, the performances and the chance to see friends from across the globe. This annual gathering is the one place where you can catch a true glimpse the literal state of *the art* throughout the barbershop world. There were so many events and performances worthy of coverage that we couldn't include them all, but please enjoy this small sampling of the biggest week in barbershop.

Text by Lorin May

Following 16 pages:
All photos by Miller
Photography (MP)
and Lorin May (LM)
unless otherwise
noted.

This page: The Vocal Majority
by Miller Photography. Montage
and other photos by Lorin May



Proudest papa. At age 55, Jack Slamka of **Power Play** is among the oldest men to earn a quartet gold medal and the only man to do so with his son(s). While family genetics probably helped get the win, family loyalty probably had even more to do with Jack's new gold medal. Not long ago, he'd tried to convince his sons and nephew to replace him at bass, as he believed he was standing in their way of reaching gold. Request denied—they said they'd rather stay at bronze with him than earn gold without. Now *that's* love at home!

Least bold prediction.

Roadshow wanted the judges to make them number one, and they let the audience know they were the highest-scoring quartet in the contest thus far. (This truth was mitigated somewhat by the fact that nobody else had sung yet.) Give Roadshow credit, though; they tenaciously held onto that lead for quite some time—all the way until the third quartet was finished.



Best single-note performance. Don Maudsley of the **MegaCity Chorus** had no hope of making a meaningful vocal contribution to his chorus, but that didn't stop this baritone from performing on stage. (Yeah, yeah, we know—same as the baritones in your chorus.) But seriously, Don had been diagnosed with throat cancer and the treatments had temporarily wiped out his voice. Chorus members insisted he still be there for their first trip to the international stage. In his own words: *"Night after night, I worked on vowel shapes, breathing, choreo, face, face, face! Although no sound was passing my lips, I agonized over phrasing. I sang my notes over and over in my head so my face and lips would look right. Finally in the middle of the ballad, I sang my one note, a beautiful round note of thanks to my MegaCity family."* Three cheers for MegaCity's Marcel Marceau of Montreal! And one more thing to cheer about: after returning to Toronto, he learned that the cancer was gone.



Song most likely to be imitated. "Baby Mine," **Riptide's** new take on the classic from the movie "Dumbo." Ironical that a year ago, Riptide's 2003 scores would have earned gold, yet, this year their scores put them fifth in line behind four other highly improved quartets. From first to fifth place, there was a ridiculously tight 1.5% scoring spread, while sixth place scored nearly 4% lower than fifth.



Best sing with the champs moment. No, that's not Todd Wilson's replacement, although the **Acoustix** tenor has been spotted singing bass with his dad and the **Suntones**. Filling in for Todd, nine-year-old Patrick McAlexander got two wild ovations for his spot-on tenor for "The Masquerade Is Over," including an encore command performance. Patrick has sung with his father for two years in the **Circle City Sound** chorus. He's been a walking encyclopedia of barbershop trivia ever since he was two years old.



Most well-rewarded wait. The audience waited and waited ... and waited for the chorus contest to start. After the curtain finally rose on the first competitor, **Midwest Vocal Express** received a huge, 45-second pre-singing ovation for perhaps the most original costuming of any contest. (Would you believe they went on to sing two frothy love ballads? Neither would we.) Their witty parodies had the



soldiers lamenting the travails of dealing with dogs, firecrackers, little sister's toys and death by magnifying glass, including an onstage melting and burial. One trial they forgot to mention: When your hair dye won't wash out for days! Like they sang, it's not easy being green.

On a serious note, performing with MVE was George Sonnentag, a farmer by trade who left for Montreal the day after his wife's cremation. She died the day before the convention opened. One of her final requests was that George, a "riser grunt" who drives the riser truck, perform on stage that Saturday.



Worst handyman. Words truly fail us to describe everything that went on during **FRED's** lounge lizard act, as the group channeled Tom Jones, Wayne Newton, Elvis Presley and Frank Sinatra. If you didn't see the act, consider yourself forewarned: If **FRED** ever does a show for your chapter, don't allow Pookie near the risers and chairs.



Most ironic performance. **Breakpoint** decided to exploit the very issue they believed kept them perpetually ranked in the 30s—their supposed lack of comedic talent. Their original "We're In The 20's" and "We're

Not Funny" parodies got a lot of chuckles, but the biggest laughs were for their unoriginality—when they clumsily ripped off shtick from the earlier acts of **Reveille** and **Freestyle**. So let's count the ironies here: As soon as these historically unfunny guys started telling us they were not funny, they *were* funny. But they were in peak form when they demonstrated their comedic deficiencies compared to quartets that *are* funny. Oh, and the performance landed them their best finish ever ... 30th place.

Most photogenic quartet. “We’re ready for our close-up, Mr. Miller ...” We understand why no one wants to blink and miss any of the zillion sight gags that flash by in a **Metropolis** performance, but it’s too bad that their hilarious visuals make some people overlook their impressive vocal magic. (The judges didn’t miss it.) If your eyes were more engaged than your ears, take our word for it: the singing of these third-place medalists is tighter than Dave LaBar’s belt after a Shoney’s All-You-Can-Eat Sunday Brunch. Right now, they’re our best hope that we may once again utter the words “funny” and “champion” in the same breath. Speaking of Dave ...

Best/worst thing to say to a competitor. Overheard from Mr. LaBar’s “Messing With Barbershopper’s Brains” file: No matter how good the round was, as the group steps off the stage tell them, “Wow, *great* recovery!” Do not stick around for follow-up questions.

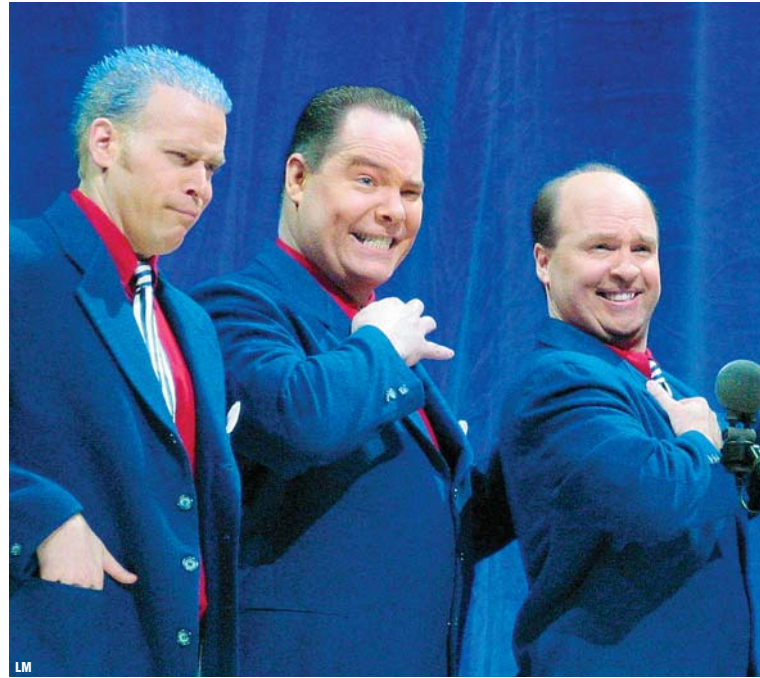
Least convincing feminine presence on stage.

Let’s just say that the Presentation judges had no need to check whether the **Big Chicken Chorus** had filled its multiple female roles with actual females. In “A Big Chicken Fairy Tale,” the chorus broke with its long-standing tradition of blatantly stealing material from other groups’ acts. Here’s to the hope that other groups don’t steal from the Big Chicken’s costume book!



Broadest reach.

Most radio stations would be thrilled to enjoy the size of audience Rich Taylor and Phil DeBar enjoyed as hosts of the convention Webcast. Throughout the week, 41,000 different Internet addresses logged on to the broadcast, and a lot of those single connections had two, three or 50 listeners on the other end. Listeners from Thailand to the Ukraine emailed the hosts, including a guy who was listening from a cruise ship in the North Atlantic and a guard who was watching from Ft. Leavenworth Prison.



Tightest win. Considering the heavy gold medal buzz all week, few people were likely surprised when **Power Play** was announced as champion. (Even before second place was announced, **Gotcha!** bass Jim Kline turned to Power Play lead Mike Slamka backstage and said, “You guys are first place. Let me be the first to congratulate you!”) But when the score sheets came out, many were surprised to see the champs had finished a razor-thin 0.3% ahead of second place. Also surprising: at the end of the champs’ triple standing-O, grand slam first round, they’d finished the round only in second place, scoring behind eventual third place **Metropolis**’s brilliant performance. The only round Power Play won was the semifinals, which was their lowest-scoring round. Their highest-scoring round with their highest scoring song, “Love At Home,” was actually won by Gotcha!, the eventual silver medalist. Gotcha! also earned more Singing and Music points, and Metropolis earned more Presentation points.





Most convincing feminine presence on stage. It's not easy to find an outstanding director, which is why many chapters are learning that the best man for the job isn't always a man. This year a record three female directors led choruses on the international stage: Maggie Smith, **Chorus of the Genessee**; June Dale, **MegaCity Chorus**; Barbara Laukaitis, **West Towns Chorus**.



Highest deja vu density.

Two of this year's competitors appeared in the Society's first international chorus competition 50 years ago: **Banks of the Wabash** and the **Alexandria Harmonizers**. (Wabash member Donn Jones appeared in *both* contests.) Which fact do you find more odd: that both choruses just happened to perform an arrangement of "Auld Lang Syne" this year, or that by the end of the contest, 20 percent of the choruses had performed it? (Including **The Garden City Chorus** and **West Towns Chorus**)

Banks of the Wabash was only second out of the gates with it, however, and they had a nice touch with their version. Con Harrold, who won a bronze medal with **Four Shades of Harmony** in 1948, symbolically handed his skimmer hat to a young chorus member. After Con left the stage, the hat was placed in his empty riser spot.

Song of the contest—again. For the record, we loved it in Nashville and declared it the song of the contest *last year*, but now everyone else seems to have fallen in love with “What More Can A Soldier Give?” by **Gotcha!** Sung from the perspective of a soldier who, we find out, indeed gave everything, the piece is actually New Jersey Barbershopper Bob Rund’s reworking of “What More Can A Woman Give?” The arrangement reportedly “fermented in Bob’s piano bench” for years, all but forgotten, before he faxed a copy to Gotcha! for their eventual 2001 international debut. Now the quartet’s most requested song, the piece looks to have a long working life ahead of it.

Trivia: Coming within a hair’s breath of gold this year, bass Jim Kline won his third silver—each of them 13 years apart—and his eighth medal overall. His first silver came when his current baritone was learning to walk and his lead wasn’t even a twinkle in his daddy’s eye. This was Jim’s 29th appearance on the international stage and his 20th appearance in the quartet finals.



Shortest punch line. Can you beat one letter? Between songs, the Pirates of **Reveille** pulled a scroll from their treasure chest. “Arrrr! ... AAARRR!! ...” they lustily repeated during the examination. Then they turned the scroll to the audience to reveal the shortest pun on the seven seas. Blimey!



Most quietly unnecessary trend. Seeing how easy it is to find sympathetic ears at a barbershop convention, why are so many attendees content to remain mere spectators for a week? Experienced Barbershoppers say they used to see more informal singing. If so, why were the guys singing tags in the corner typically so much younger than the quieter convention veterans?



Surprise quartet of the contest. As the members of **Wheelhouse** were accepting a huge ovation for their high-energy performance of “If I Love Again”—their first song on their first trip to the international stage—they started moving back to sing their second song when a surge of applause stopped them in their tracks. The crowd wasn’t finished showing appreciation to these four guys they barely knew, who they hadn’t expected to deliver one of the quarterfinals’ best performances. Standing out from the pack in both their appearance and delivery, the quartet eventually pulled off the rare feat of reaching the finals its first time out.





Coulda made you cry moment. Hands down, the best feat of onstage storytelling was the **Ambassadors of Harmony's** "Just A Kid Named Joe," the story of a good kid everyone knew as "just the paper boy." The climax of the story occurs when a well-off gentleman gives Joe a dollar for the nickel paper and receives a fierce hug of gratitude in return. Only then do the neighborhood folks appreciate the desperate plight of Joe and his family.



Most unexpected fraternity hazing. In the wonderful "Anything you can do, we can do better" battle between **Four Voices** and the AIC, Chad Guyton sang Joe Connelly to a draw in pitch, Jayson Van Hook couldn't go lower than Brett Littlefield, and the whole chorus threw in the towel trying to top Lester Rector's volume. Then Tony "The Lung" DeRosa took up Brandon Guyton's challenge for a long post contest. About half a minute into their last post, they subtly cued each other for a pre-rehearsed joke where both would sneak a breath and continue. But Tony visually faked Brandon out and continued to hold the note. Brandon realized he'd been had and caught himself just in time—but he held on for only a couple more seconds before his breath gave out. Tony triumphantly continued the note a few seconds longer and then did a wild "in your face!" victory dance that sent a clear message: "Welcome to the AIC, rookie!"



Biggest over-achievers. This photo is about the only place the **Masters of Harmony** could be found in the background. After preparing only two songs for last year's win in Portland, they seemed

to be everywhere as returning champions, preparing 13 songs for three different appearances. They even somehow managed to cram on stage with all 180+ members of Sweet Adelines champion **North Metro Chorus** during the World Harmony Jamboree.

Biggest averted fiasco.

Kenosha staffer Kathy Gilliver was deep in the throes of assigning convention seating when the seating configuration was unexpectedly changed on her. She started over and then they changed the seating yet again, leaving her with no time to mail the tickets. Then, just days before the convention, emergency surgery caused her to miss the convention altogether. This left fellow Kenosha staffer Linda Neuenfeld with two days to learn the whole system and then oversee the emergency on-site distribution of 10,000 tickets. Thanks to Kathy's many hours of overtime and Linda's quick learning, the distribution went off virtually without a hitch.

Biggest backstage ovation. Rockapella showed us a thing or 20 about world-class singing and showmanship, but were lucky we saw them at all. Mere minutes before they were scheduled to be on stage, bass George Baldi (second from right) had not been seen all day and was unreachable by cell phone. At 9 p.m., to the unfathomable relief of the perspiring show producers, George walked into the doors of the Bell Centre for the 8 p.m. show. He had little time to explain his day of missed connections and bad weather—minutes later, he and his “band” were performing like it was business as usual and putting the moves on Florida audience member Lauren Levy. However, no signs of jealousy from her boyfriend, Tom Bronson of the **Tampa Herald of Harmony**, who sang tags with Rockapella bari Elliott Kerman into the wee hours after the show.



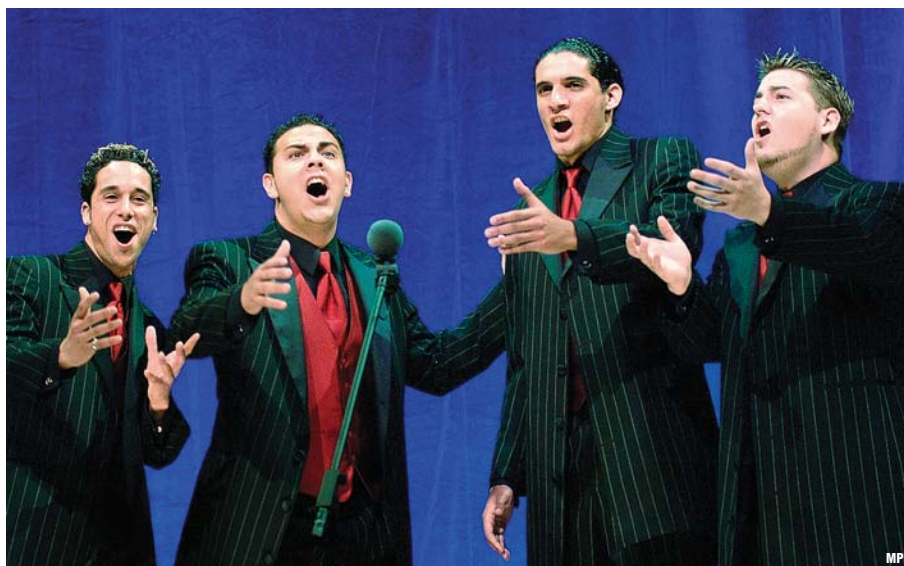
Costumes most likely to cause irreversible retina damage. Despite a strong opening round, **Gotcha!** appears to be less than serious about winning this coveted costuming award. During the third round, they even sported earth tones and in the second round they allowed their loudest jackets to be dampened by black pants and shirts. Heck, **Excalibur** equaled that round with only their ties, which came with a free Geiger counter. (Sorry Society leadership, here are the real winners of your loud tie contest.)

So we're just going to have to throw the bone to **Late Night Barbershop** (above). Not only did their hammy performance have one of the contest's best lines ("This little piggy was a bad little piggy ...") but their outfits had it all: loud shirts, louder ties and that ultra-chic Reynold's Wrap look that makes an unmistakable fashion statement: "Stay away from us during a lightning storm."





Highest ambitions. *Heat*, from the University of Miami, sizzled past a strong field in the MBNA America Collegiate Barbershop Quartet Contest. Julian Vazquez; Paul Saca and Ronny Izquierdo (l-r) helped form the quartet only this April, and their discovery of barbershop couldn't hurt these three musicians in reaching their shared ultimate dream: to form a big-name pop group. Longtime Society member Matt Swann (far right) has other dreams. After graduation, he's heading to the Dallas area to interview for music teaching positions and to see if there's a decent barbershop chorus in the area he can join.



Most well-earned licence to strut. Hey Matt, you may want to check out this pretty decent chorus from Dallas. **The Vocal Majority** is a group that definitely pulls out its strutting licence whenever the curtain rises, employing faces and body language that say, "We own this stage!" Well, as they say in Texas, it ain't braggin' when you can back it up, especially when you've backed it up for three decades. Even during the non-stop action of "Puttin' On The Ritz," they ran a clinic on vocal control and ensemble singing, throwing in only a handful of tooth-rattling *fortissimos* as a reminder that they're also the benchmark for "loud." After the win, nine chorus members pinned on their 10th gold medal, but they waited in line behind 20 others who received their first VM gold.

Least welcome words. Not since FRED's tagless miss in 1998 have the words "fourth place" so frustrated a quartet. Ironically, **Up-town Sound** cheered to those same words earlier in the day when **The Alliance** was awarded medals as the biggest surprise of the chorus contest. (Three quartet members belong to the chorus, including Dave Calland as director.) Later that night, after being announced as fourth-place *quartet* medalist, we presume that "euphoric" would not describe the mood of these Sultans of Smooth. How could it? They'd earned silver the previous two years and scored even better this year, only to move *down* in the standings. Oy vey!



Highest energy per capita. Speaking of The Alliance, two words: holy cow! Coming out of 13th place last year to fourth this year, they were easily the most improved and perhaps the most exciting chorus of the contest. With a huge, squeaky clean unit sound, they breezed through the very difficult "South Rampart Street Parade" as if it were no more difficult than a Barberpole Cat number, all while outputting enough energy to light up a small city. Even Brian Zink out-kicked 99 percent of the chorus field with his wheelchair wheelies.



Most stable junkies. Barbershop junkies, that is. Tom and Bonnie Bradley of Noblesville, Ind. don't sing barbershop, they just live it. Bonnie had a brief stint as a Sweet Adeline but discovered men's singing was her real love. They've been taking barbershop vacations ever since buying scalped tickets to the 1997 convention in Indianapolis, now thinking nothing of driving to Dallas or Cape Cod to see a performance of their favorite quartet, **Acoustix**. "I think it's just the best music in the world," Tom said. "I can't understand, frankly, why everybody isn't hooked on it."



Best dancer. So you think you're one of the high-stepping one percent who can out dance Brian Zink and his front row? Congratulations, but please have a serving of humility courtesy of Steve Adams, baritone with the mic-testing **Big Apple Chorus**. If your front row can keep up with his moves, quit your day jobs and hire an agent. As for Steve, when he's not assisting with his own front row, he's a full-time graphic artist—that's right, he only plays a professional dancer on the contest stage. Okay, fine, it probably doesn't hurt that this New Yorker is also a part-time gymnastics teacher. You gotta problem widdat?





Most welcome rescue. Non-functioning electrical outlets almost sunk the PA system for the Massed Sing, but soon we were kings of the world thanks to Leonardo DiCaprio ... sort of. Crews working on the actor's movie nearby allowed us to plug into their generators, making it possible for a large gathering of Barbershoppers and local media to enjoy a great program. The locals

must have gotten a kick out of hearing a large, mostly foreign crowd sing "O Canada" by heart. Heavy media coverage of the convention throughout the week included a number of prominent newspaper articles, television spots, and even a world-wide shortwave radio broadcast.

Local Barbershopper and Music judge Rob Mance (at 25, the youngest man in our judging system) ended up being interviewed several times by the local media. He had it all: he's knowledgeable about barbershop, a member of this year's judging panel, articulate in both English and French ... and unlike so many of us, has a face that's suitable for more than radio. Oh, and he's a native of Montreal to boot, which reminds us of Rob's entry in Dave LaBar's book: "Sorry, I know you earned 90 points for that performance ... but it's only 60 points Canadian."



Best and worst reason to kiss-up. How would you like it your wife's mum moved in "not for a year, but forever and a day?" All things considered, the **Cambridge Chord Company** took it rather well, particularly after learning that the old lady had gotten a spot on the judging panel. (That's where she propositions Ed Waesche that she'll be his Tonto if he'll be her Lone Arranger.) The Brits not only wrote a hilarious parody, but had superb timing and managed to produce a huge, clean sound despite singing with forced smiles through gritted teeth. If you've heard that Barber-shoppers in other parts of the world tend to be a few years behind the state of the art, here's your Royal Rebuttal.

Least visible signs of aging. Okay, so no one mistook **The Vikings** for **Four Voices**. But last year's champ should be hoping that 50 years from now, they'll be getting the same kind of reception our 1953 champ got this year.



Guys we missed the most. Few performers have received such long, emotional ovations as Rob Henry received from the convention audience as he listened over the Internet from his hospital bed. The bari of 1993 champion quartet **The Gas House Gang** succumbed to cancer Sept. 4.

Jim Foley was likewise remembered throughout the convention. The international gold medalist with **Four Renegades** was home on his deathbed throughout the convention and passed on the Sunday it ended. To think that only this year, this all-around life champion was earning a silver medal in the international seniors contest—to go with the three senior golds he'd already earned.



Best connections. The local Montreal convention committee outdid itself by arranging live media coverage and performance opportunities aplenty. They set up a prominent midday concert, where hundreds of passing business people stopped to watch groups like **EU4IA**, **Saturday Evening Post** and **The Northern Lights**. They also set up several performances and interviews for TV and radio, which were filled by both up-and-coming and name-brand quartets. The committee even snagged stage time for **Acoustix** at the International Jazz Festival down the road.





Best reversal. Toronto's **Northern Lights Chorus** started with a beautiful, emotional verse and refrain from "Impossible." Continuing in the same dead serious tone, they snuck in a Steve Martin line: "It's impossible ... to sniff a Cadillac up your nose ..." The audience now jolted awake, the chorus tore through the remainder of the song in parody mode, lamenting the chances of toppling a chorus that hasn't lost in nearly 30 years. Indeed, they didn't slay the Society's Goliath, but they did win their third straight silver. This sets up an interesting pairing for Louisville: "The Guys Who Don't Want to Top the Record of Eight Straight Silvers" against the 2001 champion **New Tradition Chorus**, whose members don't want a ninth.



Best case study for nature versus nurture.

Power Play isn't the only family with quartetting genetics. Baritone Justin Oxley (far left) roared into the semifinals with **Sterling** on his first trip to the international stage, where next year he'll likely be competing against big brother Jeff (lower photo, third from left), who sings low notes for **Max Q**. Jeff's two quartet golds are only one reason the new quartet has a lot of advance buzz and plenty of *lock and ring*—comments from those who wonder whether they're a *lock* for a future championship due to their combined five gold *rings*. We don't presume those huge voices expect to coast to the medals on star power, but considering the upside Max Q demonstrated as the warm-up act for Rockapella—after their seventh rehearsal since forming—it's safe to say they'll be making big waves by next year.



Highest overtones. July 1 was both Canada Day and the 40th birthday of Ed Lu, an American astronaut in orbit on the International Space Station. **Houston Tidelanders** member and NASA engineer Pete Hasbrook knew he would be hoofing it Montreal on Ed's birthday, so he arranged the next best thing. The chorus recorded a personalized "Happy Birthday" with intro by Pete, which was played as Ed's wakeup music—the first thing he heard on his birthday.

Upstaged by the bookends

Not to take away from the competitors, but the groups that performed before and after the judges picked up their pencils stole the show during the Saturday quartet finals.

Best mic testers—ever. So maybe the bare-midriffed guys would have preferred the finals to mic testing two years in a row, but we're just happy that the whole weird situation inspired **Freestyle** to create that comedic masterpiece. Yes, *masterpiece*: how many other quartets could have 10,000 people doubled up in their chairs with only 21 hours notice, two songs they'd learned that day, and lyrics and choreography fresher than the evening news? Okay, so they had some pretty decent help. Rick LaRosa of **FRED** had his fingerprints all over the lyrics and script and he helped recruit the other performers.

Did we just mention other performers? In a *quartet* performance? Fortunately, the audience saw none of the mayhem coming. You really had to be there to understand the relentless inside jokes, but here are some highlights from the second song: After Freestyle begins a parody of FRED's parody ("Who'll Take Fourth Place"), FRED bursts on the scene with wireless mics to reprise its Lounge Lizard shtick from the AIC show. Just after Pookie and Andy recover from their pratfall contest, **Four Voices** enters stage right and reissues its "Anything you can do we can do better" challenge. After the young guys are pulled off stage by some AIC big guns, Freestyle segues to the never-ending bell-chord tag, which FRED soon takes over. Joe Clay still can't hit his last note, so basso profundo Jeff Oxley walks out to finish it off and emits a Pookie-style belch.

The question now on everyone's mind: What's it going to take to ensure that Freestyle mic tests again in Louisville? The quartet's previous mic test featured one possibility: How about slipping a rigged laptop under the noses of next year's contest administrators? (Scheduled: Bob Himm, Frank Hymn and William Thatgye)

The finale to end all finales. On second thought, strike the laptop swapping idea—we will *not* go to hell for the sake of comedy, especially after hearing Four Voices and the Voices of Lee perform "All Rise" at the end of the quartet's swan song set. If entering heaven is as awe-inspiring as this performance that portrays it, who'd want to blow that? Built around a high tenor solo by the quartet's Lester Rector and backed by soaring vocals by the Lee University ensemble where the quartet met, many audience members called the goosebump-producing signature piece one of the most inspiring musical moments of their lives. It even upstaged the upstaging mic testers.





Best pulled punch. As four guys shuffled on stage dressed as if they'd shown up six months late for the seniors contest, the audience was expecting a comedy number from **Mirage**. Instead, the quartet delivered "Always" in character and straight-up. (No insult to **Michigan Jake**, but the old man delivery made the lyrics even more poignant.) The comedy came on the second song, "You Make Me Feel So Young," also from the 2001 quartet champs' repertoire, when the old men "stripped" through a reverse aging routine to become the kind of guys you've always warned your grandmother about.



Youngest "performer" on stage. "Wendy," a seven-year-old Labrador who belongs to Joe Kristan, lead in **Chorus of the Genessee**. Joe decided that his surrogate eyes and constant companion might as well accompany him on stage. We liked her nicely matching fur coat and admired her quiet restraint in front of 10,000 potential ear scratchers. We can neither confirm nor deny rumors that she also serves as the chorus's baritone section leader.



Most effective use of limbs. Okay, you've got 10 minutes to go through 54 television theme songs—how do you keep it lively? If you're **Acoustix**, you bring a closet full of props, feature several cameo performers, assemble a ton of cheeky multimedia slides, you ham it up the wazoo, and for good measure, you commission a nice pair of legs. (Not that we noticed those legs—heck, we even forgot to include them in this picture.) But we did notice that the over-the-top perky posing of Becky "Vanna" Hine, barbershopper extraordinaire and wife of **FRED's** Clay Hine, nearly overshadowed the quartet's own outstanding performance. ("What, you mean there was a quartet up there, too?")



Best demonstration of world harmony. Okay, there were some obvious instances: the AIC's rendition of Jay Giallombardo's "American And Canadian Anthem/Ode To Joy" and the entire World Harmony Showcase, to name two. But we thought the little

stuff was pretty poignant, too. It was a week that saw American Barbershoppers directing "O Canada," Japanese Barbershoppers performing "Stars And Stripes Forever," British Barbershoppers attending Canada Day parades, and Canadians cheering the Swedish National Anthem. Isn't it a funny world we sing in? ■



1. Power Play (PIO)

Don Slamka (T), Mike Slamka (L), Jack Slamka (Bs), Mark Slamka (Br)
Dennis Gore: dgore132@comcast.net; (586) 263-4840



2. Gotcha! (FWD)

Alan Gordon (Br), Jim Kline (Bs), Chris Vaughn (L), Garry Texeira (T)
Alan Gordon: gotchabari@juno.com; Home (714) 792-0220; Work (714) 981-3820



3. Metropolis (FWD)

James Sabina (T), Brian Philbin (Bs), Bob Hartley (L), Michael McGee (Br)
Brian Philbin: Metropolis@harmonize.com; Home (310) 376-7524



4. Uptown Sound (JAD)

Steve Kovach (Br), David Calland (L), Don Kahl (T), Steve Denino (Bs)
Steve Denino: uptownsound@harmonize.com; Home (614) 875-7211; Work (614) 578-2656



5. Riptide (DIX)

Rick Taylor (T), Tim Reynolds (L), Jeff Selano (Bs), Richard Lewellen (Br)
Richard Taylor: manager@riptidequartet.com; Home (410) 515-2857;
Work (410) 808-5692



6. Cheers! (ILL)

Opie Lancaster (T), Chuck Sisson (L), Joe Krones (Bs), Kevin Keller (Br)
Opie Lancaster: Lancaster@harmonize.ws; Home (309) 682-0967;
Work (309) 578-1834



7. Excalibur (LOL)

John Moksnes (T), Greg Dolphin (L), Brent Graham (Br), Jay Giallombardo (Bs)
Jay Giallombardo: gsbmedal@comcast.net; Home (847) 272-1022; Work (847) 272-6854



8. Flipside (EVG)

Paul Krenz (T), Mike McCormic (L), Kevin Stinson (Bs), Tim McCormic (Br)
Kevin Stinson: kstin@onemain.com; Home (503) 761-7089; Work (503) 761-2822



9. Wheelhouse (MAD)

Jeff Gray (Br), Rich Gray (L), Mike Kelly (Bs), Brandon Brooks (T)
Mike Kelly: Wheelhouse@harmonize.com; Home (301) 776-3585; Work (410) 706-0959



10. Saturday Evening Post (SWD)

Clockwise, from left: John Sherburn (T), Allen Gasper (L), Bobby Gray Jr. (Br), Brian Beck (Bs)
Bobby Gray Jr.: bobbyg1031@aol.com; Home (719) 638-1346; Work (719) 896-0084



11. Freestyle (FWD)

Todd Kidder (T), Rich Brunner (L), Bruce Morgan (Bs), Andy Wallace (Br)
Andy Wallace: awallace@wallace-kuhl.com; Work (916) 372-1434



12. MatriX (JAD)

Dale Fetick (T), Jeff Wallace (L), Brian O'Dell (Bs), Paul Gilman (Br)
Paul Gilman: pgilman@cinci.rr.com; Home (513) 923-9457; Work (513) 977-3908



13. Finale (FWD)

Scott Kidder (Br), John Rae-Grant (Bs), Dean Waters (L), Gary Steinkamp (T)
Dean Waters: dxw@rentrak.com; Home (360) 574-5235; Work (503) 284-7581



14. Endeavor (SUN)

Trey Allen (T), Sean Milligan (L), Kenny Sobolewski (Bs), Ken Delaney (Br)
Ken Delaney: KenD@knetwork.org; Home (904) 545-5586



15. 12th Street Rag (CSD)

John Fortino (Br), Mark Fortino (L), Barry Moore (Bs), Micah Jeppesen (T)
Mark Fortino: markfortino@aol.com; Home (913) 780-3872; Work (913) 234-2345; www.12thstreetrag.com



16. 3 Men & A Melody (CSD)

Chris Droegemueller (T), Eric Derks (L), Brian Bellor (Bs), Brad Stephens (Br)
Eric Derks: RevJEDerks@aol.com; Home (636) 281-3545; Work (636) 978-3285



17. Storm Front (RMD)

David Ellis (T), Jim Clark (L), Sydney Libsack (Bs), Darin Drown (Br)
Sydney Libsack: syd@stormfrontquartet.com; Home (720) 685-7874; Work (720) 201-5193



18. Sterling (SWD)

Justin Oxley (Br), Ross Larrison (Bs), Todd Reavis (L), Randy Fly (T)
Randy Fly: SterlingQuartet@yahoo.com; Home (281) 528-6010; Work (713) 503-9084



19. Rhythmix (JAD)

Mike Nesler (T), Chad St. John (L), Matt Rice (Bs), Mike Hull (Br)
 Mike Nesler: Nezzler1@hotmail.com; Home (614)922-0753



20. The Exchange (CAR)

Ken Limerick (T), Ken Hatton (L), Vince Winans (Bs), Paul Fernando (Br)
 Ken Limerick: KLimerick1@msn.com; Home (574) 784-2437; Work (574) 256-5556



21. Phat Cats (MAD)

Mike Pinto (Br), Steve White (Bs), Scott Disney (L), Ed Cazenias (T)
 Steve White: phatcatsquartet@hotmail.com; Home (703) 669-4451;
 Work (301) 496-5307



22. HEYDAY (SWD)

Ken Gabrielse (T), Art Swanson (L), Alan Gauthreaux (Bs), Chip Davis (Br)
 Chip Davis: chipdavis@cox.net; Home (225) 275-6803; Work (225) 291-7323



23. The Noise Boys (CSD)

Byron Myers II (T), Curt Angel (L), Jeff Veteto (Bs), Brian Plunkett (Br)
 Jeff Veteto: jeff@noiseboys.org; Home (417) 881-6106; Work (417) 831-8538



24. Autograph (SUN)

Jeff Finney (T), Alex Rubin (L), Tom Ball (Bs), Dan Rubin (Br)
 Dan Rubin: dan@autographquartet.com; Work: (954) 462-1911



25. The New Sensations (CAR)

Jon Nicholas (Br), David Hasch (T), Marco Crager (L), Jay Hawkins (Bs)
Jay Hawkins: Jay.Hawkins@insightbb.com; Home (502) 895-2637; Work (502) 380-2717



26. Late Night Barbershop (FWD)

Matt McKee (Br), Rich Hasty (L), Greg Lapp (Bs), Doyle Pope (T)
Rich Hasty: Rich@Hasty.com; Home/Work (559) 432-3560



27. Wise Guys (SUN)

Mark Schlinkert (L), Chad Bennett (T), Aaron Ledger (Bs), Brett Cleveland (Br)
Mark Schlinkert: mschlinkert@cfl.rr.com; Home (407) 855-7733; Work (407) 370-5595



28. Q (FWD)

Raymond Davis (T), Robert Lenoil (L), Mike Stewart (Bs), Cory Hunt (Br)
Mike Stewart: bookings@qtet.net; Home (775) 853-5007; Work (775) 684-6417



29. Reveille (MAD)

Joe Hunter (Br), John Ward (L), Roger Payne (T), Mark Paul (Bs)
Joe Hunter: jhunna1@aol.com; Home (516) 939-2798; Work (212) 623-2810



30. BreakPoint (LOL)

Jeff Grieve (Br), Pete Benson (Bs), Brent Gerber (L), Paul Fladland (T)
Brent Gerber: bgngerber@juno.com; Home (218) 236-1433; Work (218) 766-4978



31. Matrix (BABS)

Tony Bylett (T), Michael Potts (L), Martin Ford (Bs), Neil Firth (Br)
Tony Bylett: tbylett@aol.com



32. Mirage (ONT)

Bobby Gibson (T), Brian Etmanski (L), Michael Melton (Bs), David Hampel (Br)
Brian Etmanski: etmanski@efni.com; Home (705) 474-2086; Work (705) 474-1200; Toll free (877) 448-9734



33. T.K.O. (ONT)

Clockwise, from bottom: Stephen Picyk (T), Scott McCarthy (L), Rob VanBuskirk (Br), Rob Lamont (Bs)
Scott McCarthy: scottym@idirect.com; Home (905) 839-5391; Work (416) 446-3424



34. Good Times (MAD)

Mark Powell (T), Tim Waurick (L), Jack Pinto (Bs), Dan Deisroth (Br)
Jack Pinto: bihdir@aol.com; Home (609) 581-5850



35. Road Show (NED)

Rick Spencer (T), Mike Maino (Bs), Bob O'Connell (L), Mike Gabriella (Br)
Mike Maino: mikeamaino@aol.com; Home (401) 331-6156; Work (401) 728-8787



36. Harmonix (SLD)

Chaz Zelows (T), Don Drake (L), Rob Hopkins (Br), Jeff Mahan (Bs)
Jeffrey Mahan: bassmahan@hotmail.com; Home (607) 431-1019; Work (800) 553-7056



37. Sam's Club (FWD)

Ken Potter (T), Nick Papageorge (L), Kelly Shepard (Bs),
Sam Papageorge (Br)
Ken Potter: MOHKen@aol.com; Home (562) 989-3616; Work (310)
702-5285



38. Broadway (FWD)

Ray Estes (T), Fraser Brown (L), Rick Wells (Bs), Bill Haddock (Br)
Bill Haddock: bill.haddock@iac.honeywell.com; Home (602) 938-2719;
Work (602) 313-5012



39. Bravo! (LOL)

Marty Monson (T), Mike Faris (Bs), Dan Schroeder (L), Dave Roesler (Br)
Dan Schroeder: dschrades@msn.com; Home (763) 633-5280; Work
(763) 441-0572



40. Absolut (SNOBS)

Bengt Thaysen (T), Richard Ohman (L), Joakim Flink (Bs),
Joacim Stappe (Br)
Richard Ohman: richard_ohman@hotmail.com



40. Northeast Connection (NED)

Matt Mercier (T), Ralph St. George (L), Rob Lynds (Bs), Dan Washington (Br)
Matt Mercier: matt@acapella.com; Home (603) 673-1018



42. Light Industrial Choral Society (BABS)

Geoff Unwin (T), Brian Schofield (L), Graham Davies (Bs), Andy Clarke (Br)
Graham Davies: graham.davies@tracegroup.com



Heat sizzles its way to a championship

Once again the college quartet contest was big enough to be held on the big stage, and the level of competition showed why. **Heat** pulled away from a strong field to win this year's gold, in a medals group composed of all-new quartets. The stage is set next year for an interesting contest, as some major changes in the rules (see page 10) promise to open the door to even more competitors. ■



First Place—\$3,500

Heat (SUN)

University of Miami

Paul Saca (l), Julian Vazquez (t), Matt Swann (br), Ronny Izquierdo (bs)



Second Place—\$2,500

Vocal Tonic (ILL)

Concordia University, Harper College, Northwestern University, University of Illinois

Aaron Alexander (t), Gregory Lee (l), Paul Saeger (bs), Matthew MacFadyne (br)



Third Place—\$1,000

Last Call (JAD)

Bowling Green State University, Michigan State University

Kurt Campbell (t), Patrick Michel (l), Jared Wolf (bs), Dave Carducci (br)



Fourth Place—\$1,000

Fortissimo (SUN)

Palm Beach Atlantic University, Forest Hill High School, Palm Beach Community College, Dreyfoos School of the Arts

Daniel Cochran (t), Juan Amarilla (l), Amos Velez (bs), Julian Osorio (br)



Fifth Place—\$1,000

Trade Secret (MAD)

Miles E. Godwin High School, Richmond, Va.

Myles Glancy (t), Michael Snow (l), Greg Adams (bs), Robert Mahone (br)

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Our 50- and 60-year members

The following 50- and 60-year members were honored recently. Those attending the international convention were recognized in Montreal. Congratulations to our most stalwart members!

Among the more famous

60+-year members

- Dr. W. Griffin, a 65-year member—the longest term member in the Society
- Bill Wilmer, a 64-year member who attended the convention
- Forry Haynes and Marty Mendro, 60-year members who won gold medals with **Mid States Four** in 1949
- Charles Sherwood, a 60-year member who attended both the Montreal convention and Harmony College

50-year members

- Bud Arberg, noted arranger and significant contributor to the Society in the 1950s and '60s, recent Harmony College keynote speaker
- Bruce Clark, former president of SWD
- Denis Conrady, competed this year with VM and is a noted arranger
- Jim Foley, gold medalist with **The Renegades**, three-time senior quartet champion with **Industrial Strength Mini-Chorus**, **Old Kids on the Block**, **Tri-County Reclamation Project**
- Ernie Hills, former Society president
- Bob Johnson (now deceased), former Society director of music education and services, founder of Harmony College
- Bob Lindley, gold medalist with the **Vikings**
- Jim Richards, former Society president and senior quartet champion with **Grandma's Beaus**
- Frank Riddick, current DVP of Membership Development in JAD and first-time attendee at Harmony College this year
- Joe Shekleton, former president of ILL

60-year members

Arbuckle, Dean (CSD)
Arnold, Wilmer (DIX)
Bird, Robert (FWD)
Bjella, Len (CSD)
Boland, Clarence (RMD)
Gillem, Gene (SUN)
Griffin, Dr. W. (SUN)
Hamilton, William (PIO)
Haynes, Forrest (SUN)
Heaton, Jr., Hylon (PIO)
Jensen, Edward (T)
Mead, Ronald (NED)
Mechesney, William (MAD)
Mendro, Marty (EVG)
Pascher, William (PIO)
Sherwood, Charles (FWD)
Stahly, Forrest (ILL)

50-year members

Arberg, Harold (MAD)
Bender, William (MAD)
Bishop, David (FWD)
Bonsal, Richard (MAD)
Brander, William (ILL)
Brown, M.D., Calvin (RMD)

Brown, John (FWD)
Brown, Rodman (JAD)
Burgess, James (CAR)
Butzen, Donald (FWD)
Caito, Patrick (SLD)
Caldwell, William (RMD)
Calderwood, Matthew (PIO)
Chacos, Edward (NED)
Clark, Bruce (SWD)
Clayton, Kenneth (LOL)
Clinard, Ted (FWD)
Conrady, Denis (SWD), (CAR)
Crawford, Charles (FWD)
Crockett, L. Julian (DIX)
Cunio, Joseph (NED)
Dankwardt, Robert (ILL)
Davies, Robert (NED)
Davison, George (ILL)
DeCrow, Thurlow (FWD)
Finkbiner, John (MAD)
Foley, Jim (ILL)
Forshaw, Alan (ONT)
Frederick, Burnie (CAR)
Graham, Howard (JAD)
Grenrood, George (FWD)
Gurr, J. Les (LOL)

Harper, Fredrick (SUN)
Hartley Jr., M. Edward (EVG)
Hills, Ernie (FWD)
Hutchings, Donald (SUN)
Hutton Jr., Glenn (SWD)
Jackson, Charles (RMD)
Johnson, Robert (MAD)
Johnson, Ronald (EVG)
Kirk, Charles (NED)
Kissack, E.J. (NED)
Kready, Donald (CSD), (RMD)
Legg, William (FWD)
Lindley, Robert (ILL)
Locke, C. Stanley (FWD)
Martini, John (ILL)
Mavis, Carol (DIX)
Mays, Harry (ONT)
McNamara, Paul (NED)
Mensing, Russell, Frank Thorne
Newberry, Don (FWD)
Nickerson, Roger (ILL)
Pahl, Donald (JAD)
Rendle, George (ONT)

Ribble, John (DIX)
Richards, James (LOL)
Rickert, Jack (SUN)
Riddick, Franklin (JAD)
Rydmark, Allan (EVG)
Sayer, Edward (LOL)
Scherer, John (LOL)
Schoemann, Ed (FWD)
Schoff, Harold (FWD)
Seibel, William (FWD)
Sexton, Cal (MAD)
Shekleton, Joseph (ILL)
Short, Robert (FWD)
Sturgeon, Richard (SUN)
Sullivan, Paris (ILL)
Sundnas, Arnold (NED)
Taylor, Lewis (MAD)
Thomas, Charles (JAD)
Thomas, Stanley (MAD)
Thorne, Roy (LOL)
Vertrees, Charles (RMD)
Walker, Alex (NED)
Winder, Willis (SWD)
Winer, Leo (FWD)
Wolfe, Lowell (SUN)



**Marty Mendro:
60 years and no
sign of slowing**



1. The Vocal Majority • Dallas Metro, Texas (SWD) • Jim Clancy, director



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



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



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



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



6. Alexandria Harmonizers • Alexandria, Va. (MAD) • Richard Lewellen, director



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



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



9. Great Northern Union • Hilltop, Minn. (LOL) • Peter Benson, director



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



11. Cambridge Chord Company • (BABS) • Paul Davies, director



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



13. MegaCity Chorus • Greater Toronto, Ont. (ONT) • June Dale, director



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



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



16. Heralds of Harmony • Tampa, Fla. (SUN) • Kirk Young, director



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



18. Garden City Chorus • San Jose, Calif. (FWD) • Chris Hebert, director



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



20. West Towns Chorus • Chicagoland West Suburban (ILL) • Barbara Laukaitis, director



21. Harmony Heritage Chorus • Macomb County, Mich. (PIO) • Carl Dahlke, director

Professional positions open in Harmony Foundation

Director of Major Gifts: Harmony Foundation, Inc.

Reporting to the Executive Director, the Director of Major Gifts is responsible for promoting, soliciting, facilitating, documenting, and stewarding both major outright and planned gifts to Harmony Foundation. The Director's role is largely externally oriented. The Director will work independently with individuals of the Society's natural constituency and beyond, with their professional advisors to design and execute gift plans that meet the needs of the donors and Harmony Foundation. The Director will carry a personal portfolio of major gift prospects (\$10,000 and above), and will serve as a partner with other Foundation and Society leadership in developing and executing solicitation strategies for prospective major donors. The Director will work with the Executive Director and others to develop immediate and long-range plans for the growth and expansion of the Major Gifts Program.

Qualifications: Bachelor's degree required. Five to seven years' minimum verifiable success in initiating and concluding charitable gift agreements and experience in charitable gift planning, major current gift fund raising, capital campaigns or financial planning. Excellent communication skills, including the ability to write and speak emotively, with precision and clarity about legal and financial matters required. Exceptional interpersonal and analytical skills and the ability to maintain confidentiality. Ability to work independently to develop and implement initiatives. Proficient with personal computers and office software. Familiarity with Crescendo Interactive gift planning calculation software desired. Capacity to master complex subject matter. Tendency to pay strict attention to details. Ability to handle multiple projects simultaneously, set, adjust, and manage priorities, and negotiate effectively. Knowledgeable of gift structures, tax laws, estate and financial planning concepts. This position demands significant experience and success and a demonstrated record of working with volunteer leaders.

Send cover letter and resume with salary requirements.

Director of Grant Services Harmony Foundation, Inc.

Reporting to the Executive Director, the Director of Grant Services is responsible for leadership, management, and strategic focus for work related to raising funds from governmental agencies, private foundations, and corporations on behalf of Harmony Foundation at a national level. S/He is also responsible for working with 16 Districts and over 800 Chapters. The focus here is working with a grants committee to develop training materials, planning and coordinating the training workshops, conducting some of the workshops,

In essence, this position coordinates all grant proposals and subsequent awards on behalf of Harmony Foundation and provides grant education, proposal planning, research and writing assistance to its various districts and chapters. This includes, but is not limited to the following: identifying grant information, disseminating grant information, planning and writing persuasive proposals, editing proposals, assisting with budget development, and managing pertinent regulatory agency requirements.

The right candidate will have proven success writing, submitting and securing multi-year public and private funding sources to finance arts, culture, music, education, leadership training, and youth development. A strategic approach to funding core services, understanding of evaluation and outcomes methods is a must. To apply, e-mail or send the following materials as attachments in Word format: cover letter, current resume, salary requirements, up-to-date list of grants and amounts applied for and won and a five – ten page writing sample excerpted from a recent proposal (delete client information as needed). Submissions that do not meet these specifications will not be considered.



Clarke Caldwell, Executive Director
7930 Sheridan Rd., Kenosha, WI 53143; email:
ccaldwell@harmonyfoundation.org
Applications will be received until position is filled.



Major changes for Harmony Foundation

Clarke Caldwell discusses new thinking, focus for our charitable mission

An interview with Clarke Caldwell, new executive director of Harmony Foundation, regarding changes that are taking place in the Foundation and what it means to Society members.

The Harmonizer: Clarke, what brought you to Harmony Foundation?

I first learned about the Harmony Foundation in October 2002, when the executive director position was advertised. I had spent more than 25 years in higher education, health care, and international non-profit organizations, and was at the time a partner in a consulting and retained search firm. At that point in my life, I felt ready for a singular, fixed and meaningful challenge . . . and the Foundation presented itself.

Why Harmony Foundation?

The Board of Trustees recognized some of the success and challenges of the Foundation to date, and wanted to assess the potential for the future. They knew that there was a decline in the income trend, and they felt that some formal response was needed. Moreover, they recognized that they needed a different kind of perspective on the whole business of being in development, fundraising and charitable giving.

How did you start off your time here at the Foundation?

Step one was to conduct a comprehensive operational audit of the Foundation. Comprehensive means *everything*: its programs, aims, staff, volunteers, leadership—the works. We needed to fully understand what we are doing well, where improvements should be made, and how to think about the future to accomplish our goals.

And what did you learn?

First, and unquestionably: There is a tremendous

amount of passion in this Society. Our members care—deeply—that the future of barbershop harmony is secure, and they want to participate personally.

And people have been generous. We have a fairly broad base of people who have made some sort of donation in the past, and some leaders (individuals and quartets) who have made *big*—life-changing—donations. But there are some huge challenges, too.



LORIN MAY

NEW TO BARBERSHOP but a veteran director of charitable organizations, Clarke Caldwell wants to make Harmony Foundation more meaningful to Barbershoppers and to make the Foundation a potent force in preserving barbershop harmony.

Always the “but.” OK, we’ll bite—what challenges?

First and foremost, there are some serious alignment issues. Most members (including volunteer leadership and staff) have vague, uncertain or incorrect notions about the relationship of the Foundation to the Society, especially “which organization does the fundraising? For what? Which organization runs the programs? Why?”

You will hear me say again and again: *money follows program*. If there is a compelling reason to give—to *save lives*, or *change lives*, for example—individuals will find a way to give, because they want to make a difference in the world.

Money follows program?

Wait a minute . . . how is the

Harmony Foundation similar to or different from other foundations?

There are foundations that exist to give a part of their wealth away through their grant program. The assets of these foundations are often created by a single source like corporate wealth or an individual's wealth. The Bill and Melinda Gates Foundation is a current example of such a foundation. Many foundations were created and exist to raise funds from different people and sources to be used by their charity. The Harmony Foundation exists to raise support for the Barbershop Harmony Society.

Hasn't Harmony Foundation always been like this?

Yes, and no. We created something of a problem by combining the roles and that caused confusion—and some ill will, I should add. Instead of taking the funds we raised and giving those funds to the Society to fund specific programs, the Foundation operated its own grant program.

What's wrong with that?

The Foundation became both the generator of funds *and* the arbiter of who got the funds and what programs were funded. The last two are neither our role nor our expertise. It also was counterproductive for us to seek and receive funds from individuals and then find ourselves in the awkward position of turning down grant requests from the very individuals, chapters and districts that gave the money in the first place. That point was not lost on many people.

So what goes in its place?

A philosophy that *the Harmony Foundation, the District and the Chapters are on the same team*, and that we all work together to generate the funds to further the barbershop harmony art form.

Sounds good. So how can the Harmony Foundation best help the fundraising needs of the chapter?

The Foundation will possess a center of fundraising expertise that is a resource to all levels of the Society. There needs to be a comprehensive and integrated continuum of fund raising programs developed and marketed at each level throughout the Society.

A third category of responsibility for the Foundation is the development of a volunteer force that is skilled in leadership, appropriately placed within the Society, and trained in implementing programs. The Foundation staff is responsible for managing these programs. *The ultimate goal is to help districts and chapters raise more money for themselves* with our help than they would ever receive through a direct grant from the Harmony Foundation.

Well, that would be great, but...how is

What are some the major initiatives you have been involved in since coming to the Foundation?

- Correcting alignment
- Communications initiative in Montreal
- Starting some new programs
- Establishing a new level of district leadership
- Assessing staffing today and into future

How can the Foundation best impact the Society?

- Be the fundraising professionals that serve the whole Society
- Train and resource the district/chapters to receive grants
- Develop a full range of development programs

my chapter going to raise any money?

We don't know the first thing about this!

We are helping chapters build relationships in their community and become part of the funding program that will benefit them, year after year. We will show chapters how to raise money that is available to them from their community outside their membership. That's new money, money that can only be tapped at the local level. That's terrific! It extends the range of funding resources beyond those available at a Foundation level. Compare these numbers:

- In four years between 1998 and 2002, the Foundation made 56 grants totaling \$275,000.
- The Grants Committee, led by Jack Greenfield, reports its success with training approximately 50 chapters in grant writing: "Just one year later, we've seen these chapters and others already proficient in grant writing generate more than \$270,000 in grants income."

Again, in the public grant area, we can create more revenue when we do it locally, through a broader network of funding sources, than when we do it centrally. That "centralized" money is still available, too, but the difference is that the centralized funds can serve centralized projects, local funds can serve local projects, and all the time, new, important relationships are built that extend beyond dollars.

We are planning to expand these efforts and support grant strategies at the district and chapter levels in a way that has the potential of being more successful by orders of magnitude than what the Foundation was doing through its grants program.

Another strategy is in the area of planned giving. Very few volunteers are equipped to help individuals understand the charitable benefits that are open to them when considering their estate plan. We plan to have professional people on the Foundation staff who can consult with individuals. The choice of the recipient is always up to the individual.

That makes sense. How do our members get involved in this?

You can be involved as a donor, a recipient a chapter, a student ... this is a big field that will require learning all around. To start:

- Watch your mail this fall for an annual appeal from the Harmony Foundation
- Attend COTS classes on grant writing and Marketing & Public Relations
- As a chapter, continue the self-study and self-knowledge that helps answer the kinds of questions potential grant donors will have for you: who are you and how do you change lives in our community for the better?

You probably still have a few things to say...

Oh, there's a great deal more to say about the ways the Foundation can increase its value and service to the Society, about the ways the Society can have a very real and important impact on changing peoples' lives. There's also a great deal more listening ahead for the Foundation, in the ongoing dialogue that we launched in a big way at the Montreal convention. We'll be right here in *The Harmonizer*; too, so you'll be sure to hear all about it. ■

FYI

Help wanted

Two professional positions are now open in Harmony Foundation. Please see page 49 for details.

Nature blew him where he belonged

Georgia Barbershopper Tom Schlinkert had wanted to go hot air ballooning for a long time, but windy weather had already scuttled two dates. When perfect winds were finally forecast, he snagged the date without a second thought. Well, he was a little bothered that that he was scheduling fun on top of fun—it was the same night as his Roswell Firehouse Harmony Brigade chapter meeting—but he knew he could see the guys at the next meeting. Little did he know just how perfect the day's perfect winds would be.

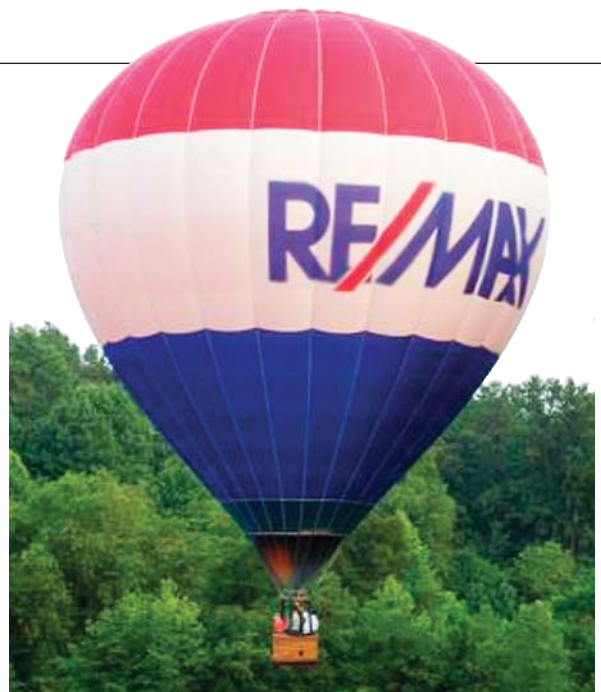
The Tuesday evening of the ride, Tom left his pitch pipe at home and took his wife, Marianne, to the airstrip where they would be taking off. There they met Stuart Enloe, a “balloon-atic” who has the same enthusiasm for ballooning that Tom has for barbershop harmony. (Try to picture *those* two guys talking—Tom didn't mention whether Marianne got a word in edgewise during the hour-long flight.)

They got up without a hitch, and during the 3,300-foot-high, 4.5-mile flight, the Schlinkerts learned that one does not “steer” a hot air balloon. Instead, the pilot can only raise and lower the balloon in search of friendly winds that will deliver them to a satisfactory landing spot—wherever that spot happened to be. Toward the end of the flight, Stuart was lowering the balloon to find such a spot. He radioed the chase truck to tell them that the winds had taken the balloon



A familiar landing spot

farther than planned but that he had found a perfect landing spot.



Tom and Marianne looked out and knew that spot well. Of the hundreds of places the wind could have taken them, nature had chosen the parking lot of Christ United Methodist Church, precisely where the Roswell chapter guys were meeting at that moment!

In Tom's words: *“The pinpoint landing was masterful and our chase crew expertly grabbed and stabilized the gondola allowing us to hop out easily onto the grassy turf. I quickly walked inside the meeting hall to invite the chapter members to see the amazing balloon in their parking lot. The magnificent sight enthralled them—almost as much as the thrill from ringing a barbershop seventh!”*

“We barbershoppers cordially invite our friends to ‘drop in and see us any time.’ But little did my Roswell, Georgia Chapter members suspect that my wife and I would take them up on their invitation—literally!”



BIG CITY BARBERSHOPPERS aren't the only ones who've learned the value of performing in front of other groups' audiences. The Music Men Barbershop Chorus of Dubuque, Iowa, performed with the Dubuque Symphony Orchestra and the Dubuque Colts Drum and Bugle Corps in the Annual Independence Pops Concert at the county fairgrounds. Due to a late invitation, only about half of the active chorus members were able to participate, yet audience response was reportedly *thunderous*. The audience of more than 3,000 people was, in large part, new to the Music Men. The chapter received multiple inquiries from groups seeking performers and several inquiries from potential members. To top it off, the symphony conductor can't wait to work with the chorus in the future.

Everyone needs a first quartet

Singing Valentines programs aren't the only opportunity for guys to get their first taste of public quartet singing. Sometimes it's merely a matter of seizing an opportunity.

Famed arranger/quartetter Don Gray was peddling show tickets at his doctor's office when one of the nurses asked: "Do you ever do singing telegrams? My father's birthday is next Friday, and I'd love to have a quartet sing "Happy Birthday" to him. He's a barber in a one-chair barber shop in a shopping center in Newport, Kentucky."

Don replied "I'll see what I can do." He then recruited three fellow members of the Southern Gateway Chorus to help out, singers with no quartet experience. After reading through a chart of "Happy Birthday" and rehearsing a chorus rep number, they were ready. Dressed in the chorus traveling uniform, they walked in the shop and wowed the barber and customer — and sold some



ONE VET, THREE NEWLY WET: John Pierce on bari, Mark Camp on bass, Mike Ellerbrock on lead, Don Gray on tenor.

show tickets to boot.! And now our Society is three quartet singers richer!



HE GOT THE MEMO ABOUT DARK SLACKS, but the bright red uniform jacket made this Canadian Forces service man stand out among members of the Ottawa Capital Singing Chorus. The chorus, augmented to 60 voices by members of nearby chapters, sang a bilingual arrangement of the Canadian National Anthem as the maple leaf flag was raised during Canada Day ceremonies on Parliament Hill on July 1.

CHAPTER ETERNAL

Society members reported as deceased between April 1 and June 30, 2003.

Cardinal

Wiete, Shirley
Greensburg, IN

Dixie

Craddock, Robert
Grand Strand, SC
Litaker, Harold
Charlotte, NC
Lyons, James
Mobile, AL

McNeill, Paul

Grand Strand, SC

Paris, Curtis

Marietta, GA

Short, William

Grand Strand, SC

Evergreen

Goodwater, Harry
Florence, OR

Far Western

Beckner, Floyd

Conejo Valley, CA

Blackhurst, Richard

Bakersfield, CA

Ehlers, Jon K

Placerville, CA

Hickman, William

Frank Thorne

Kissinger, Leroy

Phoenix (Saguaro), AZ

Pelayo, Jr., Joseph

San Francisco, CA

Walnut Creek, CA

Perkins, Donald

Tucson, AZ

Porter, Robert

Santa Rosa, CA

Thomley, Jerry

Frank Thorne

Tibbetts, Dave

Bay Area Metro, CA

Illinois

Janicek, Joseph

DuPage Valley, IL

McGlasson, Ervin

Decatur, IL

Panarese, Hugo

Northbrook, IL

Johnny Appleseed

Antoszyk, John

Alle Kiski, PA

Bogard, Ralph
Zanesville, OH

Borosh, Joseph

North Olmsted, OH

Dodge, Thomas

Pittsburgh North

Hills, PA

Hawdon, George

Alle Kiski, PA

Ritterspach, Edwin

Bucyrus, OH

Wentsler, Wm Scott

Cincinnati, OH

Land O' Lakes

Carlson, Robert

Madison, WI

Rock Valley, WI

DeWitt, Darrell

Frank Thorne

Fink, Robin

Dunn County, WI

Larsen, James

Racine, WI

Ringold, Robert

Minneapolis, MN



FLAG DAY WOULDN'T BE COMPLETE without the wearing of the red, white and blue by members of the Troy, New York, Uncle Sam Chorus, and the venerable Fred Polnisch as Uncle Sam himself. Watch future issues of *The Harmonizer* for more ways to take part in civic patriotic celebrations. ■

CHAPTER ETERNAL

Smetana, Joseph
Racine, WI
Vircks, Karl
Madison, WI

Mid-Atlantic

Amersbach, Melvin
Dundalk, MD
Bannan, John
Cherry Hill, NJ
Cataffo, Anthony
Ridgewood, NJ
Coldren, Donald
Carlisle, PA
Durso, Robert
Nassau-Mid Island, NY
Harbach, Paul
Carlisle, PA
Jenkins, Sr., Alan
Carroll County, MD
McCulley, Paul
Patapsco Valley, MD
Reynolds, Myles
Alexandria, VA
Simm, Robert
Nassau-Mid Island, NY

Vianelli, Wilfred
Brooklyn, NY

Northeastern

Cook, Edward
Bridgeport, CT
Foster, Robert
Midcoast Maine
Hansen, Carl
Keene, NH
Kochan, Frank
Bridgeport, CT
Prosser, Kenneth
New London, CT
Quadrozzi, George
Pittsfield, MA
Quartermain, William
Moncton, NB
Scott, Julian
Saint John, NB
Spring, Philip
Scituate, MA

Ontario

Babey, Victor
Kitchener-Waterloo
Edwards, Ernest
Oshawa
Gouthro, Leo

Stoney Creek
Marr, John
London

Pope, James
Guelph
Weir, James
London

Pioneer

Brummett, J Kelly
Huron Valley, MI
Coulter, Arnold
Sault Ste Marie, ON
Eads, James
Detroit-Oakland, MI

Rocky Mountain

Hooper, Richard
Denver Mountaineers

Southwestern

Elliott, Dwight
Amarillo, TX
Smith, David
Greater New Orleans, LA
Wydra, Clement
Chordsmen, TX
Dallas Metro, TX

Sunshine

Davenport, James
Naples, FL
Denoff, Donald
Palm Beach County, FL
Gibbons, Bill
Melbourne, FL
Haberlein, John
Palm Beach County, FL
Hyland, Robert
Melbourne, FL
Klinger, Ira
Boca Raton, FL
Palm Beach County, FL
McGhee, Earl
Daytona Beach Metro, FL
Newell, James
Orlando, FL
Pulichino, John
Sarasota, FL
Rapp, Donald
Venice, FL
Englewood, FL
Wood, Bill
Orlando, FL
Work Jr, Granville
Tallahassee, FL

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Director wanted

The Albuquerque Chapter, SPEBSQSA, seeks a music director. **The New MexiChords** are a 70-member chapter with a long history of competition excellence, outstanding shows, and a strong belief in the fun to be found in singing barbershop well. We have a talented, committed music team, energetic and enthusiastic members, and an effective administration. The right candidate will receive a monthly compensation, expenses and help finding other employment. Albuquerque is a city of 750,000, with the best four-season climate in North America. We have more than 350 days of sunshine, low humidity, clean air, excellent affordable public golf courses, good fishing and skiing within a couple of hours drive, an excellent symphony orchestra, a healthy jazz and community theater community, and a triple A baseball club that plays in a new, state of the art stadium. For more information, contact chapter president Dick Lambert at dicklam@gbronline.com or call 505-867-4360.

Rahway Valley Jerseyaires, Rahway, New Jersey. Competing chorus of 35+ members voted "most improved" 2002. Current director relocating due to job change. Call Lou Yannich at 908-281-4584 or e-mail lounicci@earthlink.net.

Fox Valley Chorus, Neenah, WI, seeks an experienced, dynamic director for this 45-member chorus. Our motto: "Sing with joy and for joy." We are the mid-size chorus champion of our region, scoring 605 points. We seek a director to continue our focus on musical excellence with love, laughter and fellowship. Contact Sheila Koplitz 920-469-2717 or gimlet@netzero.net.

Central Oregon Chapter is seeking enthusiastic music director applicants for active 35 member chorus with strong music team and associate director. Located in popular, growing recreation area of Bend Oregon, population 150,000, the chorus enjoys strong community support. Chorus consistently places in top 3 at division contests and wants to move up. Contact Neil Chase at 541-548-4746, or fnchase@bendcable.com.

Reunion

The Fairfax Jubilaires, Fairfax, VA, will celebrate their 50th Anniversary with two shows on October 18, 2003 starring the Suntones and Alexandria Harmonizers (chapter sponsor). Fred King and Rick Taylor will be the emcees. There will be a reunion reception for present and former chapter members, Sunday brunch, and lots of afterglow fun! For information go to www.thefairfaxjubilaires.org or call Jim Stewart at 703-758-9764.

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www.kordsmen.org/Ritz



THE TAG

Joe Liles, Tagmaster

Legendary Pittsburghers tag is a beauty

I recently received a tag from a very special lifelong barbershop friend, Dr. Val Hicks. For years Val has provided a wealth of background information about barbershop music, Society history and insights as to the elements that highlight the style. He has written some wonderful songs and arrangements, as well. In his letter to me, he included a tag that he learned many years ago. Here's what he had to say:

"Enclosed is a tag I learned 45 years ago. Homer Aspy was our Far Western District international Board member and a harmony accuracy judge. Between his travels and mine, we learned a lot of tags. He came back from one of his assignments excited about a new tag he had just learned and a few months later I taught it to Earl Moon and it became one of Earl's favorites.

"For about 30 years I didn't know where it came from and then about 15 years ago, when I was living in

Santa Rosa, Calif., I had my TV on the classic movie channel. It was a late 1930s movie named "Destination Murder" and suddenly I heard a tune being sung by a black quartet in a fox-trot setting. I immediately called Earl and announced, 'They're singing our song!' I owned an old Henry Burr 78 rpm recording and this 1920s song (unknown to me at the time) had been lurking on the B-side in a waltz setting.

"It is one of those typical 1920s songs that tells of a young woman's unhappiness amid a mansion of stone, married to a rich old man, such as 'She's Only A Bird In A Gilded Cage.'

"The bass crosses above the lead on three notes. So, basses back off in volume on those moments of crossing and become a baritone for a few seconds. Basses, can you take the challenge?"

Thanks for the tag, Val. We'll have plenty of fun singing it. ■



DOWN IN THE CITY OF TEARS

Words & Music by LON MOONEY

As sung by the Pittsburghers

1948 International Quartet Champion

Musical score for "Down In The City Of Tears" featuring Tenor Lead and Bari Bass parts. The score includes lyrics and musical notation for 8 measures.

Tenor Lead

1 2 3 4

8 She lives a - lone in a pal - ace of stone,

**I'm all*

Bari Bass

5 6 7 8

8 down in the cit - y of tears.

*Original words

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