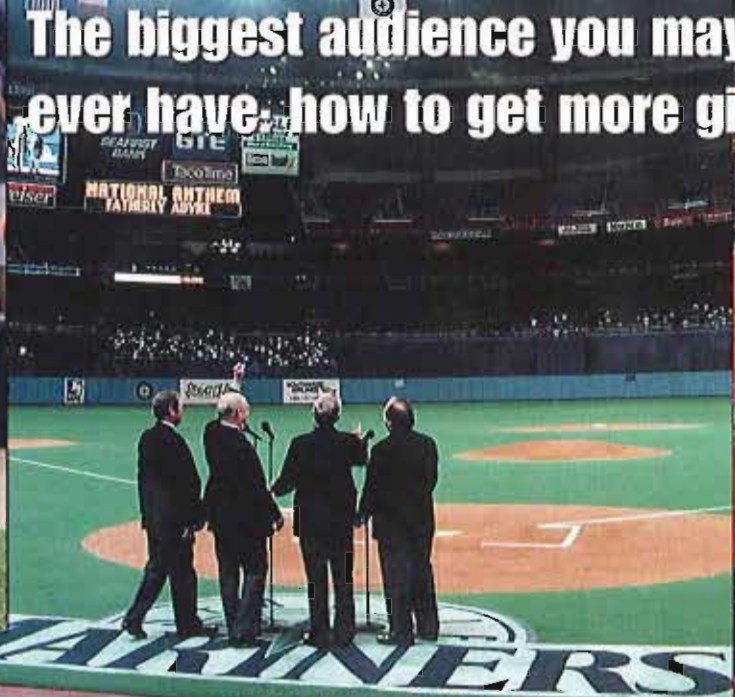


# THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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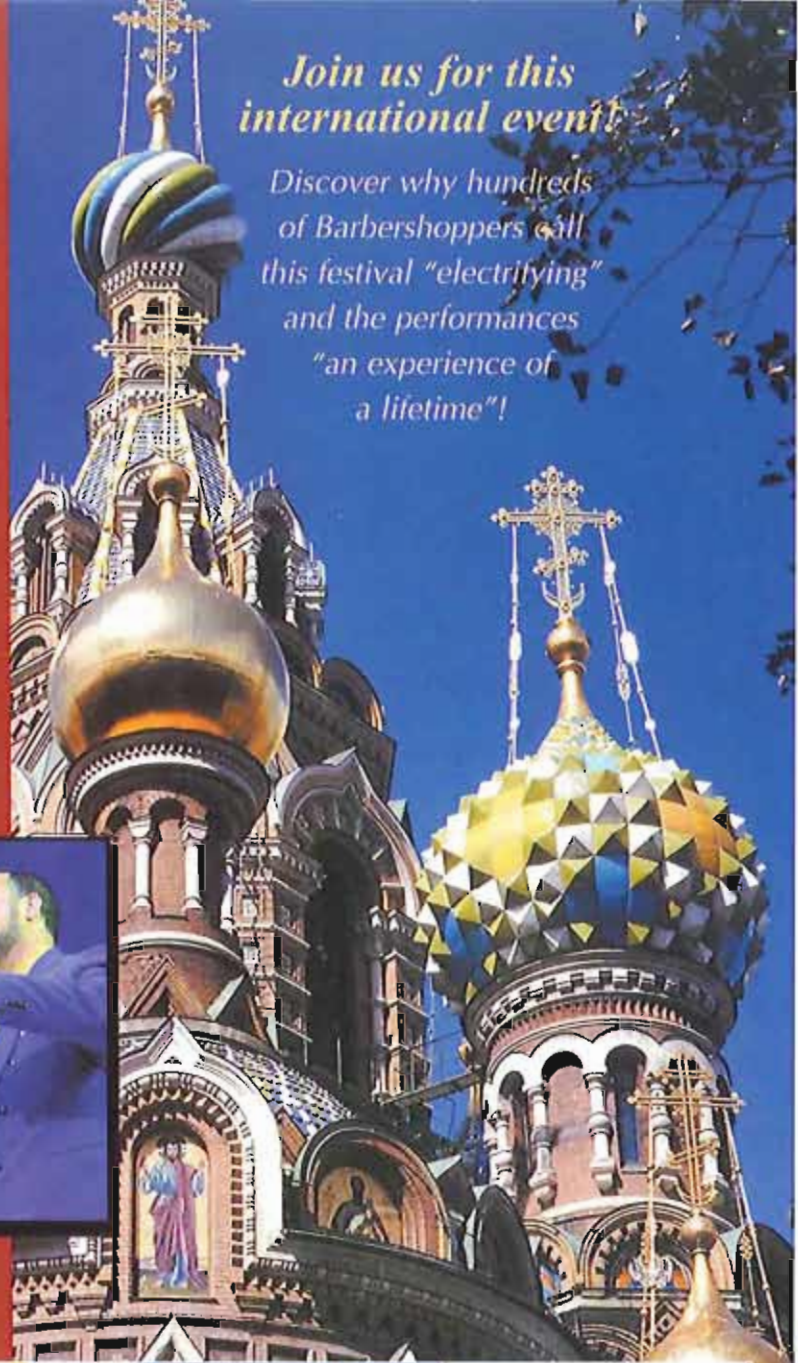
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**FAREWELL HARMONY HALL.** Many present and past staff members gathered for one last picture in front of what had been Society headquarters since 1957. The building is to be a private home again. The architecture and location of a permanent headquarters is yet to be determined. Current headquarters is now 7930 Sheridan Road, Kenosha, WI 53143.



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MERCURY, 2003: MIKE SCHWARTZ (BR), ARTHUR LOUIS (BS), NICK AIUTO (L) AND BOB SUTTON (T)  
FATHERLY ADVICE, 1999: BILL THURMON (BR), DONT STAFFEN (BS), DICK BEK (L), DAN TANGARONE (T)  
HARBOR CITY CHORUS, 2000  
FIREWORKS: PHOTOS.COM





# What will you do to make this next year the best for your chapter?

## Our best years

Chances are that by the time you read this your chapter leaders will have already been to COTS and returned home with great ideas for the new year.

I recall the very best years of my Canton (Ohio) Chapter's history. It began after our chapter officers attended COTS. That particular year was different. Instead of coming home, mounting their steeds and riding off in all directions, our chapter board organized an administrative retreat. All of the chapter's musical and administrative leaders gathered for an all-day Saturday affair. We rethought our chapter's mission by asking ourselves who we wanted to be over the next few years.

We carefully considered each and every important part of chapter life then laid down a 1-, 3-, 5-year plan. What a payoff!

Over the next few years we grew to 100 members; we won a district championship and performed on the international stage; we had at least five quartets and four assistant musical directors during those years, and our shows all sold out. Of course, the administrative retreats continued every winter.

It's not so much about sending our leaders to COTS as it is about what you agree to do with the wealth of information and learning they bring home to the chapter. Try your own special administrative retreat this season. It could be the start of something grand.



*Instead of riding off in all directions, that year we came together with a plan. What a payoff!*

## The very best idea

Wanna do something next year that will be

- Your #1 best fund-raiser?
- Your #1 best solution to community awareness?
- Your #1 best activity for both quarter activity and quarter development?
- Your #1 best program to involve the women of your chapter?
- Your #1 best and most intense singing experience of your life?
- Your #1 best chapter team growth event of the year?

Is that what you want to do? If so, make sure to read and study page 26 for lots of information on our very best all-time idea—Singing Valentines.

## The best of Harmony Hall

You'll recall that we sold Harmony Hall a few weeks ago. Well, we moved over to our newly remodeled Harmony Hall West (7930 Sheridan Rd.) Oct. 23. There's still dust in the air, boxes to be unpacked, and new routes to the coffee pot to be discovered, but our staff is settled into its work space and returning to the work of serving our members.

A few evenings before handing over the keys, a few of us went back over to the mansion to say good-bye to our grand old building and to the many memories of days gone by, of the heroes who built

our Society and of the harmony ... ah yes, the harmony.

We sang a few tags in the empty Founder's Room where O.C.'s picture hung for 46 years, where we'd entertained countless guests during tours and at champs' receptions, holiday open houses and weddings (most recently that of our own Lani Dieter, now bound for the wilds of Winnipeg with her new husband, Rubin Batke). Then, we went outside onto the front steps to decommission the flags of our two great nations. We did so by singing one of the old songs that has entertained thousands of



visiting guests and members over the long years.

A melancholy moment? Surprisingly, no. The grandeur of Harmony Hall served us well during the most important years in our history. When we closed the front door for the last time, we knew another door was opening in the form of our dream for a new and modern Harmony Hall designed to serve our membership for the next 50 to 75 years.

### The best letter this month

Old friend Webb Scrivnor writes, "I'm a member of the Muskegon (Michigan) Chapter. In addition to our chorus, we have three quartets." Webb, who is 82, recalled a conversation from 60 long years ago. It was a friendly debate between Bill Diekema and Rudy Hart. Bill, now deceased, was the fellow who wrote our marvelous theme song "Keep America Singing." Rudy who is alive and well in Michigan City, Indiana, is the founder and director of the famous Hartsmen, a men's chorus known for its inspirational, close harmony and barbershop music.

Bill's contention was that the Society should remain a quartet-only organization, while Rudy's position was that quartets needed the support of choruses and choruses needed the support of quartets. It was an interesting anecdote from the mid-'40s, which Webb used to introduce his next point.

Webb said he is also a member of "The Old Time Quartet Singers," which is not a Society organization, but a group which meets every once in a while to sing tags and songs and to form pick-up quartets. Webb says most of the guys are older, former members of SPEBSQSA.

My response to Webb was, in part, "This Society of ours is truly the love of my life, but we don't own the hobby. To hear that you and others are getting together to sing and to harmonize is music to my ears." I wish every one of our 820 chapters had an informal gang of "sometimes" harmonizers who'd get together to sing and to keep the old memories and friendships alive.

Let's harmonize!

# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

November/December 2003

Volume LXIII Number 6

## SPEBSQSA, Inc., The Barbershop Harmony Society, an International Organization: Vision Statement

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



The official charity of SPEBSQSA, 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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### HARMONIZER STAFF

LORIN MAY (EDITOR), JULIE SUEHLER (ASSISTANT EDITOR)  
REED SAMSON, BRIAN LYNCH (CONTRIBUTING EDITORS).  
harmonizer@spebsqsa.org

### SOCIETY HEADQUARTERS SPEBSQSA

7930 Sheridan Road • Kenosha, WI 53143-5101  
262-654-8440 • 800-876-SING (7464)  
Fax 262-654-4048 (Music, Marketing, Executive)  
Fax 262-654-5552 (Membership, Harmony Marketplace,  
Conventions, Accounting, Harmony Foundation)  
E-mail (name)@spebsqsa.org  
(Example: Jack Singer = jsinger@spebsqsa.org)  
Hours: 8 a.m. - 5 p.m. (Central Time) Monday - Friday

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### AFFILIATE ORGANIZATIONS

**AUSTRALIAN ASSOC. OF MEN BARBERSHOP SINGERS (AAMBS)**  
Mike Donnelly  
12 Julland Rise • Ocean Reef, WA 6027 • Australia

**BARBERSHOP IN GERMANY (BinGi)**  
Manfred Adams  
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## “It was a very good (2) year(s) . . .”

**A**s I was approaching my presidency, I set some goals for the Society in the coming years. A partial list would look like this:

1. Establish a Society Hall of Fame
2. Visit every district at its convention
3. Study our two properties: Harmony Hall and Sheridan Road
4. Prepare for Daryl Flinn's retirement
5. Evaluate the Society's financial status, the cash reserves/contingency fund
6. Increase Directors College scholarships for front-line directors attending for the first time
7. Increase membership (Damn. We didn't make it)
8. Review the Society structure

A common underlying theme in that list is “change.” Each goal was dependent on having a board of directors, committees, district boards and staff willing to make tough decisions that required change. It would be difficult for me to heap enough praise on all of these men and women and our many volunteers for all they've done. I've been blessed with two years of the finest board of directors in the history of the Society. (True, even if perhaps I am a bit prejudiced.)

The Society President doesn't get to pick his successor, but I couldn't be more proud of Rob Hopkins and am confident that the Society is in good and capable hands. We think alike in so many areas that it's scary, so I hope you like where we've been in the last two years—the direction of the Society will be consistent. Many things we've begun will require a lot of care and work in the years to come. (I'd also guess that Rob approaches the presidency with his own list of goals).

One of the challenges of being Society President is that most substantial goals can't be completed during the term of your presidency. Many things that were started over the past two years will be continued or completed while Rob is Society President. Because Rob's leadership is coming at such a crossroads for the Society, I'm going to hand a portion of this column over to him—one issue earlier than most Society Presidents get the chance—to discuss some important issues.

### Society at the Crossroads

Our Society stands at a crossroads, and choices we make in the coming year will contribute mightily to defining our future. Six substantial circumstances provide the basis for a profound rethinking of who we are and what we might become:

1. **The Society Board will re-examine the Society's vision and mission.** The Society Board will focus on aligning the membership behind a vision and mission so that we are clear about our future direction and our strategic priorities.
2. **Reorganization of our Society governance and management.** The Society Board will now focus on strategic and long-term planning and policies, and will hand over the daily operational details of managing the Society to the Society staff and the Society Operations Team (the district presidents, eight major committee chairmen and their staff liaisons, and a Harmony Foundation representative).
3. **Strategic research and market planning from the Marketing Task Force.** Never before has the Society undertaken such a massive program of consumer research and targeted marketing for membership growth.
4. **Hiring a new executive director.** In January, the Society Board will choose a new executive director, who will be involved in discussions concerning the vision and mission statements and play a key role in determining a vision of what the Society staff and headquarters should be in the future. The new executive director will have an even greater responsibility for managing the operations of volunteer leadership.
5. **New headquarters facilities.** Selling the two buildings in Kenosha was a simple step, sentiment aside. The big next step, defining the needs and location for a new facility, requires of us a much longer, broader understanding of what we expect to be in the future.
6. **Harmony Foundation revitalization.** Under the able leadership of Foundation President/CEO Clarke Caldwell, the Harmony Foundation looks to the Society for a coherent, energizing vision that rallies the financial resources of members as donors to a compelling cause.

Your Society leadership is committed to building a better future for the Society and is looking to you, the mem-



*My goals required tough decisions, and changes for many. I can't praise our leadership, staff and volunteers enough.*



**Rob Hopkins**

ber, to help. Communicate with your chapter, district, and Society leaders to share your thoughts about what vision and mission should guide us to that brighter future.

— Rob Hopkins, Society President-elect

Thank you, Rob—the Society's future is in good hands.

Goal #2 was terribly ambitious. As president-elect, I visited Rocky Mountain and Cardinal, and during 2002-2003, visited 13 more district conventions. I missed Land O' Lakes—one of the nearest to home. (Next fall!) I feel like I've shaken hands with or hugged about 10,000 of you, and you affirm that we are a Society of the best people in the world.

I've attended a total of 24 conventions since being elected. Sue has accompanied me to all but two, when I was on the judging panel. We've flown more than 100,000 miles and driven another 50,000 or so. We've listened to approximately 3,500 songs performed by quartets and choruses, most of them in contest. We've been hosted by the most wonderful people

who are now lifelong friends.

All this time, I've sung in two choruses, Battle Creek and Kalamazoo, and two quartets, the **Harmony Hounds** and **Antiques Roadshow**, winning the Pioneer District Senior Championship and competing in the International Senior Quarter Contest in Albuquerque. (And have qualified to sing in Biloxi, too).

Add three weeks total at Harmony College, 10 Society Board meetings, category school, two Sweet Adelines International conventions, 11 weekend schools or retreats, 11 trips to Kenosha, Wis., and about a half-dozen more miscellaneous barbershop-related trips, and you'll know why the grass is often uncut at the Lewis residence.

Knowing I'd miss someone, I don't dare list some of our great supporters in the last two years, but my wife, Sue, stands above them all. Thirty years ago, we would start across a hotel lobby at a convention, and Sue would wait for me at the other side while I stopped to talk or sing a tag. The tables have turned. She is now the one who stops and talks

to all the people she knows while I wait. She's also a great hostess for our many planned and impromptu gatherings. Russ and Shirley Seely have been by our side constantly, too, making guests welcome and making things run smoothly. Thanks, Russ and Shirli.

This is my last article for *The Harmonizer*, and although past presidents have warned me that it's the "thud" year, I'm not going to disappear. Serving the Society and my wonderful barber-shop hobby is a way of life. Life would be pretty dull without it.

Finally, you should be aware that the Society president is a paid position. He is paid \$1.00 per year. I hope you feel you've gotten your (2) dollars worth.

SINGING IS LIFE ... the rest is just details

Lewis4bbs@aol.com

*Remembering...*

The Gas House Gang is proud to offer our newest recording, "The Gas House Gang's 5th". It includes some of our favorite songs such as "Beethoven 5.1", "Goodbye World Goodbye", "We're Little But We're Loud", "Hold On", "My Coloring Book", Billy Joel's "Lullabye (Goodnight My Angel)", and more. This is a bittersweet release for us, however. Days after we recorded the final song, our baritone Rob was diagnosed with esophageal cancer. The impact Rob had on people's lives was evidenced in the months that followed by the thousands of cards, letters and e-mails he received from around the world. We can never adequately thank all of you who supported Rob in his struggle.

On September 4, 2003, we lost our brother and friend. It is to his precious memory that we dedicate this recording.

Visit us or order on line...  
[WWW.GASHOUSEGANG.COM](http://WWW.GASHOUSEGANG.COM)

## September comments and a lesson in harmonics

**M**ontreal: Très Magnifique!" in the September/October *Harmonizer* was by far the most entertaining, colorful, witty, well-written article I've ever read in *The Harmonizer*. Congratulations and keep 'em coming!

ROBERT LENOIL  
Placerville, Calif.

Highest congratulations on the contest issue of *The Harmonizer*! Because of the number and type of pictures and the write-ups surrounding them, I really felt as if I had been there for the entire convention! This is by far the best evocation of an international contest you've ever done. Congratulations!

DAVID UPP  
Overland Park, Kan.

### Bob's greatest achievement

Your tribute to Bob Johnson left out what I know Bob considered one of his greatest barbershop achievements—directing the Chorus of the Chesapeake to an international championship in 1961, with 160 or so men on the risers (one of the largest choruses, if not the largest, ever). Bob Johnson's love for barbershop, his dedication to the preservation of the barbershop style and his influence on the Society, as well as on me personally, can never be adequately expressed in words—but I think you could have done better.

BOB BALDERSON  
Milwaukee, Wis.

### That was no British flag

Regarding the Acoustix ad in the last issue: the Union Jack looks a little weird and the printer must have a Scottish roots. The flag of St. George (England) is red cross on a white background. St. Andrew (Scotland) is a white cross with a blue background. This has been a fact for a few years now.

BILL SPARKSMAN  
Calgary, Alb.

*Acoustix has gotten an earful about this one! – ed.*

### Choruses are underrated

I challenge our executive director's statement that "quartets provide public relations far beyond what a chorus can" ("Let's Harmonize," September/October 2003). A guest quartet performing at an annual chapter concert certainly makes quite an impression. However, these premier quartets are few in number and are expensive to bring in. That leaves it up to the chorus to fulfill the public relations role and provide a venue for non-quarteters.

In my two chapters, I've observed that audiences by

far prefer a chorus to chapter quartets, which quite often are marginal. This judgment is shared by the folks to whom I sell show tickets. Darryl Flinn states that quartetting has been his favorite topic in his 40-50 *Harmonizer* articles. With a diminishing membership, I think he should redirect his priorities.

JOHN M. KOZIOL  
Roseville, Minn.

### July tag—was that intentional?

I enjoy Joe Liles' tag page, but in the July/August 2003 issue there is a chord that must be a misprint. Measure three on the word "I" is what Arrangement judges once called a "non-chord." If you were to give the baritone A-flat instead of B-flat, you will have a D-minor-flat-fifth chord. I think you will find this to sound better than the printed chord.

MILTON TEITEL  
Floral Park, NY

The July issue has a tag, the ending of which is a Flat VII plus 9 minus the 7th and in the 5th position. In my humble opinion, this is a no-no as well as being discordant. Even the Beach Boys wouldn't touch it. You're gonna hear from Burt Szabo.

ROY KEYS  
Barrie, Ont.

*Joe responds: The strange looking chord was intentional, although uncommon. The notes represent the 6th, 8th, 9th and 10th harmonics of the overtone series. When properly tuned and balanced the result is a strong "ring" above and below the chord. Find this tag in the Free & Easy Tags on the Website, where an A-flat has been added as an optional note for the purists. Sing and Perform > Get music > Free and Easy.*

### Corrections and clarifications

The West Towns Chorus actually finished 19th at the Montreal convention, not 20th as the current *Harmonizer* says. Not that it makes all that much difference, but I know that our people would appreciate the correction.

ED McDEVITT  
The West Towns Chorus

**50-year-members:** Several members with 50-plus years in the Society called to note that they had not been included in last issue's list of 50-year members. To clarify: there wasn't room to list the roughly 515 total members who have reached the milestone, so we listed only this year's new members of the "50-Plus Club." All members with 60 or more years in the Society were listed. ■





# 2 New Recordings in Time for Christmas!

A Collector's Edition DVD  
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*A Vocal Majority Christmas*

An Unforgettable Holiday Performance  
from America's Premier Pops Chorus

*The Vocal Majority*  
★ C H O R U S ★

*The Vocal Majority*  
★ C H O R U S ★

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## VM X

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VM  
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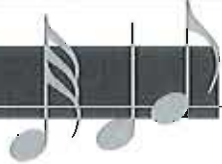
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*Symphony of Voices*



# 12 million listeners get double dose of barbershop

Whether or not you subscribe to Sean Hannity's politics, you've got to like his taste in music. During a recent traveling "Town Hall" radio tour, the political radio/television personality commissioned two Society choruses to sing patriotic music for his roughly 12 million radio listeners. The Vocal Majority and The Big Chicken Chorus were scheduled within five days of each other. Both choruses sang several songs from their patriotic repertoire for the on-site audiences and the listeners on 200 U.S. stations. Portions also were broadcast on television. The Vocal Majority performed Oct. 17 at SMU's McFarlin Auditorium in front of a live audience of about 2,300, and the Big Chicken Chorus performed Oct. 22 at Atlanta's Symphony Hall.

The publicity boon for each chorus has been outstanding. For example, the VM got several hundred hits on its Web site during the broadcast, and many visitors to the site left glowing comments. Dallas' WBAP on-air personalities were so pumped about the performance they were talking about it days after the fact to their own



**PATRIOTIC ENTERTAINMENT for businesses or media is clearly a legitimate Society function; however, when a Society group is invited to perform for a politician or political party, certain rules must be followed to preserve the Society's non-profit status. For details, see [www.spebsqsa.org](http://www.spebsqsa.org) Run Your Chapter > Chapter Business > Policy regarding chapters and political activities.**

600,000 listeners. The station even rebroadcast the show in its entirety the following Sunday.

For more information on the performances and radio tour, see [www.hannity.com](http://www.hannity.com) or [www.foxnews.com/hannityandcolmes/](http://www.foxnews.com/hannityandcolmes/)

## Not enough informal singing going on? Raise their IQ!

Do guys seem to need some help doing informal singing at barbershop gatherings? Play the Quartet Promotion Sticker game:

1. Pick up a strip of four IQ stickers.
2. Go find three other "strickerless" singers in appropriate voice parts.
3. Woodshed a song, sing a tag, sing your favorite arrangement, etc.
4. Make sure each singer (and this includes you) walks away wearing his new gold "IQ" sticker proudly. Now it's his turn to sing with someone who doesn't have a sticker yet.

Order stickers by calling 802-253-2011 (phone number for [websticker.com](http://websticker.com)) and tell them you want to buy strickers with "Riptide's IQ sticker design." Typically, the shipment can be sent within a week or two. Large orders cost less than 6 cents per sticker, plus shipping.



Submit recordings for the CARAs. The Contemporary A Cappella Society is seeking recording submissions for the CARAs—Contemporary A Cappella Recording Awards. Recordings must have been released during calendar year 2003. There is a separate category for barbershop, although barbershop recordings have received awards in other categories. Information is available at [www.casa.org/earus.html](http://www.casa.org/earus.html). Send two copies of the recording (they *must* arrive before Jan. 1, 2004) to CASA, 2525 Van Ness Ave. Ste. 205, San Francisco, CA 94109.



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## Get free vintage sheet music online

"Bohemia Rag"? "He May Be Old, But He's Got Young Ideas"? If you're a Society member, you have free access to the original sheet music for these and



more familiar public domain tunes in Adobe Acrobat format. Approximately five new titles are added each week. Get them at

[www.spebsqsa.org](http://www.spebsqsa.org)

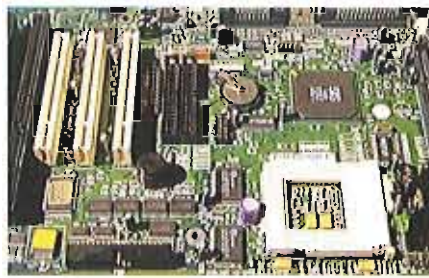
> members only > Old Songs Library (Login required). Direct questions to Tom Barr at 800-876-7464 x8545 or [tbarr@spebsqsa.org](mailto:tbarr@spebsqsa.org).

## New ASCAP procedures soon to be online

A new blanket agreement between ASCAP and the Society covers music licensing and copyright for all Society chapter shows. Payments are now made after the show and are based on the seating capacity of the show and a percentage of revenue the chapter receives. The minimum annual fee for a chapter show is \$183, and each show requires a separate license. A simple, automated process will soon be available at [www.spebsqsa.org/ascap](http://www.spebsqsa.org/ascap). Additional details will be forthcoming. Address questions to John Schneider at 800-876-7464 x8444 or [jschneider@spebsqsa.org](mailto:jschneider@spebsqsa.org).



If you're going to base a movie on a ride at Disneyland, what better way to evoke theme park atmosphere than the Dapper Dans? The quartet voiced four singing busts for "The Haunted Mansion," a holiday blockbuster fright comedy starring Eddie Murphy. Details are sketchy regarding how much of the quartet appears in the final cut, but we do know the quartet appears in the trailer, on the soundtrack, and will be performing at the movie premiere—as stone busts! All the barbershop exposure helps us forgive Disney for neglecting to cast Reveille ("Aaaaaaar!") as barbershopping pirates for this year's other theme park-themed movie, *Pirates of the Caribbean*. The Dapper Dans are Tim Reeder (T), Shelby Grimm (L), Bill Lewis (Br) Jim Campbell (Bs). Bob Hartley of Metropolis also contributed tenor voice work for the film.



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## Published arrangements: unravel the secret to learning music quickly

Into your part for "VO-DE-O"? Ready to get down with "Ever Since We Got That Waterbed"? No? Then, learning tapes may be the solution for you!

The Society currently has learning tapes for more than 600 published arrangements, including nearly all song books and 17 published Harmony College shows. They are voice-part predominant on the right channel. So, singers can learn their part, then turn down the right



channel and practice singing with the other three parts in a "quartet."

The tapes are a quick way to accurately learn a part and are ideal for singers who don't read music and for directors who don't teach music well. Using learning tapes can save precious time because singers will know the music before they get to rehearsal.

The Society began making learning tapes around 1982. Since then, the technology used to make them has gone through six different phases—beginning with analog open-reel tapes to today's CDs. It is expected that tapes for the three most recent music series—Barbershop Classics, Harmony Explosion and Gold Medal—will be available on CD after the first of the year.

Tapes for published arrangements can be ordered through Harmony Marketplace

[www.harmonymarketplace.com](http://www.harmonymarketplace.com) The Society does not have tapes for legal unpublished arrangements, but a call to Nancy Foris at 800-876-7464 x8472 can get you the names of several men throughout the Society who create learning tapes.



## Welcome new chapters!

One of the best ways to ensure Society growth is by adding new chapters. Please help us welcome the following new chapters and licensed chapters:

### CAR

Greater Louisville, Ky. ... Licensed 9/20/02  
Chartered 9/20/02

### DIX

Jacksonville, N.C. .... Chart. 7/25/02

### EVG

Abbotsford, B.C. .... Chart. 4/05/03  
Tri-Cities, Wash. .... Lic. 4/30/03  
Chart. 10/12/03

### FWD

Riverside, Calif. .... Chart. 3/22/02  
Dana Point Harbor, Calif. .... Lic. 4/8/02  
Sutter Creek, Calif. .... Chart. 4/8/02  
City of Brea, Calif. .... Lic. & Chart. 7/25/02  
LaJolla, Calif. .... Lic. 7/25/02  
Chart. 10/29/02

Sedona, Ariz. .... Chart. 11/4/02  
Greater Phoenix, Ariz. .... Chart. 11/4/02

### ILL

Carbondale, Ill. .... Lic. 10/1/02 &  
Chart. 03/27/03  
Naperville, Ill. .... Lic. 9/17/03

### JAD

New Martinsville, W.V. .... Chart. 08/27/03

### LOL

Bemidji, Minn. .... Lic. 10/23/02

### MAD

Five Towns College, N.Y. .... Chart. 3/25/02  
LaPlata, Md. .... Chart. 4/5/02  
Kilmarnock, Va. .... Lic. 8/30/02  
Chart. 10/22/02  
Louden County, Va. .... Lic. 9/23/02

### NED

Bolton Landing, N.Y. .... Lic. 10/28/02  
Chart. 08/12/03

### ONT

Hamilton, Ont. .... Lic. 10/31/03

### RMD

Monument Hill, Colo. .... Chart. 9/10/02

### SWD

Marble Falls, Texas .... Lic. 10/31/03

### SUN

Central Florida, Fla. .... Lic. 06/25/03  
Florida Gulf Coast, Fla. .... Lic. 08/20/03  
Chart. 9/22/03  
Sebring, Fla. .... Lic. 6/20/02  
Chart. 3/24/03

## See you in Biloxi at Midwinter

Enjoy the warm weather of Biloxi, the tours, shows, woodshedding, shows, shopping, shows, and (we hope) some good luck at the Grand Casino Biloxi Bayview Hotel. And did we mention shows? Just \$50 gets you the full performance packages of **Power Play** and the other four 2003 quartet medalists, the international seniors contest and afterglows.

Another \$12 gets you the Association of International Seniors Quartet Champions show with **Power Play**, **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. It all takes place in Biloxi, Miss., Jan. 25 to Feb. 1, 2004. Fill out the registration form on page 11. Register online at [www.spebsqsa.org/midwinter](http://www.spebsqsa.org/midwinter) or call 800-876-7464 x8462.



## Get ready to Swingle in Louisville

### Show up Tuesday night in Louisville for the big kick-off.

This year's "Harmony Foundation Presents" show will feature the world-famous Swingle Singers, a mixed vocal octet performing everything from classical to jazz. Also performing will be 2002 champion **Four Voices** with the **Voices of Lec**—you don't want to miss their version of "All Rise"! VIP tickets include a post-event reception with all the performers. A portion of the ticket cost is tax deductible as a charitable donation.



## Clarke to develop marketing plan

The Society has selected Clarke Communication Group (CCG) of Boston, an international marketing and communications firm, to develop a strategic marketing plan for the Society. The company was selected from among seven elite planning firms. It will base its planning on consumer research conducted by Harris Interactive this year. The plan will aim at long-term increases in Society membership while creating greater awareness of what the Barbershop Harmony Society offers for men who love to sing.

CCG has extensive experience in advertising, brand building, marketing, public relations, reputation management and strategic communication. Terry Clarke, bass of the 1980 international champion **Boston Common** quartet and a 52-year member of the Society, is chairman and chief executive officer of the company. Working *pro bono*, he will head CCG's team of marketing professionals. ■

**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  
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ST. JOSEPH, MO.  
August 1–8

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

CHECK HERE IF ANY PHYSICAL NEEDS REQUIRE SPECIAL ACCOMMODATION FOR YOU TO FULLY PARTICIPATE IN THE CONVENTION; CONVENTION STAFF WILL CONTACT YOU TO MAKE ARRANGEMENTS.

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

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

office use only



Toban Dvoretzky  
President, Ancient Harmonious Society of Woodshedders (AHSOW)

## Sing by ear: learn how to woodshed

**W**oodshedding does not need to be intimidating! It is an art that can be learned, and it's intuitive enough that there's often very little formal learning required before you begin to succeed at it. Remember that "authentic woodshedding"—a tenor, bari and bass improvising harmony to a lead's melody without a printed arrangement—was the foundation for this Society, and those pioneers weren't formally trained musicians, either. Most were normal men who had a general idea what barbershop chords sounded like and who considered improvisational harmonizing to be one of the most enjoyable activities they knew.

With only a bit of practice, you can enjoy woodshedding as much as those pioneers and the thousands of Barbershoppers who are still doing it. In fact, you may have an advantage over many of the old harmonizers, assuming that you are familiar with the Barberpole Cat songs. These pure, powerful barbershop songs contain the vast percentage of chords used in woodshedding:

Major Triad: "My **WILD I-rish ROSE**"

Barbershop Seventh: "**MY wild I-RISH ro-OSE**"

Diminished Seventh: "The swee-test flow'r that gro-**O**-ows; **YOU MAY**"

Minor Triad: "Shine **ON** me, in the eev-ning" (second time through)

If you have a basic sense of circle-of-fifths barbershop chord progressions (you probably know more than you realize), all you need is three others and a barbershop melody. Here are some tips for getting started.

### The lead's role

Choose a readily harmonizable melody for which the harmony singers have not heard a written arrangement. This lessens the risk of replicating existing repertoire and enhances the experience and value of truer woodshedding. (See the ad on the opposite page for a folio of woodshedding melodies.) For the sake of everybody's ears, sing a melody through, solo, at least once, before the harmonizers join in—and then refresh everyone's memory by repeating the first two to four measures.

The woodshed lead needs to listen, too. **Remember, the purpose of woodshedding is to ring chords rather than to sing songs.** Sing more slowly than in a performance or Barberpole Cat environment. Don't move off the first four-part chord until it is locked and rung, with everyone sure of his starting note. From then on, hold notes as long as it takes for the harmony voices to locate a good note. Ensure that songs are pitched where the singing is most comfortable for the participants, especially if someone is singing outside his natural voice part.

### Harmony-part singers

When you first begin to woodshed, your normal voice part may feel the most intuitive, but don't let that inhibit the fun of trying other parts. Your voice range is often less of an issue than you think—the barbershop bass part is not always as low as you might be tempted to sing it and the tenor part is not always as high. Barbershop is close harmony, so average singers can often woodshed all four parts.

As a general rule, stay on your note until your ear strongly suggests that you must move to another. If you have little formal musical experience or are newer to woodshedding, this sense will be more intuitive than anything else. That's fine!

Don't get fancy for the sake of fanciness and don't unduly second-guess yourself. Just relax, listen, and move when required:

- when you sense that the chord must change (has changed) from the one you were on
- when someone else is taking your most recent note
- when you otherwise sense that the chord being sung is somehow "incomplete"



### Woodshedding

#### AHSOW

Woodshedding instruction, song packages, meeting places, more!

[www.ahsow.org](http://www.ahsow.org)

#### Materials

Woodshedding Folio online:

[www.spebsqsa.org/id\\_047283](http://www.spebsqsa.org/id_047283)

Complete instructional text of the Society woodshedding folio with music at [harmonymarketplace.com](http://harmonymarketplace.com)

#### AHSOW contacts

Toban Dvoretzky,

[TBone@selec.net](mailto:TBone@selec.net)

Steve Shannon,

[SShannon1@houston.rr.com](mailto:SShannon1@houston.rr.com)

- when the chord is not fulfilling or "ringing"

Above all, *trust your ear*:

**Who gets what part of the chord?**

On a barbershop seventh chord, on a relatively low note in the melody line, the bass usually has the right to the highest note below the melody that makes the most sense. When the melody is riding high, the tenor generally has the right to the lowest note above the melody that makes the most sense. There are infrequent exceptions. *Trust your ear*:

**How far do you jump?** Depending on what the melody does, the bass will be obliged to move in intervals as small as a half- or whole step (either up or down) or in intervals as large as four, four-and-a-half, or five notes (either up or down), or by six or seven notes (usually up). The tenor and bari *rarely* have to make large jumps from one note to the next. *Trust your ear*:

**Bass tips.** The bass can do the most for any chord, because he is virtually always on the root or fifth of the chord (a "strong-feeling" or "foundation-like" note). If the lead is on the fifth, the bass usually takes the root; if the lead is on the root, the bass usually takes the fifth. (Don't be intimidated if you don't understand these terms— these notes will be highly intuitive, especially if you've sung bass before.) In a barbershop-seventh chord, the bass is entitled to the highest possible bass note that will not create an incomplete chord (per whatever note the lead is on) and which will not lock the bari out of a note that the bari should be singing. *Trust your ear*:

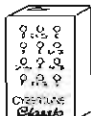
**Tenor tips.** Very generally speaking, and in melodies originally in B-flat, A-flat, or C, the tenor will usually have success when harmonizing in thirds above the melody. (If only one other singer were harmonizing with a melody, the tenor line would sound a lot like that.) The tenor will generally be singing a preponderance of thirds and sevenths of chords—whichever of these the bari is not singing in most cases. *Trust your ear*:

**Bari tips.** The bari will sing either below or above the melody. Many brand-new bari woodshedders tend to sing too high, or almost always above the melody, which obliges the tenor to shoot for a note considerably higher

than the note that he might naturally opt to sing. Therefore, the bari should listen to the direction of the melody line—if the melody is going upward, and especially if it *skips* upward, the bari is most likely going to go *down*. When the melody is moving down, the bari usually goes up. When otherwise in doubt, the bari's salvation can be to sing the seventh of a chord. The bari should seek to sing an internal note in the chord that neither doubles the melody note nor doubles the tenor note an octave down. *Trust your ear*: ■

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For more information about AHSOW and woodshedding, contact:  
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# Aiming for the heart

Power Play is tops in emotion and unity—on and off the stage



What do we do now?"

It just sort of blurted out of Mike Slamka's mouth after **Power Play** sang in the AIC reception in Montreal. We all laughed, for the rest of us knew that they could probably do anything they wanted at this point ... yet, the question was understandable. After all, they had just won an international championship after 12 attempts, the longest run of any champion quartet in Society history.

Their persistence in keeping their goal in mind is documented so many ways. But, persistence is only one quality which marks this family foursome as unique. Consider the other traits as the aces which make the rest of us in the deck aspire to be like them.

## ♥ Ace of Hearts—Compassion

I became part of the Power Play family in 1991 as a coach, later a confidant. It was a period of transition for the quartet. Don had returned from college and had just started singing in place of Jason Oyler, the original tenor with whom the quartet had won a district championship and performed twice on the international stage. As a new team, we worked on all the standard stage presence issues, but they were mechanical and the guys knew it. There had to be something more genuine for them.

One day, they came to me with an idea. Why not have the quartet appear as an old man reminiscing about his long lost youth, seeing himself grow up in the pro-

cess? Jack would be the dad, of course, Mark would be the first little boy shooting rabbits with his sling shot, Don would be the high-schooler with his baseball and glove and Mike would graduate into adulthood as the time moved along in the song "The Little Boy." As the lyrics described each phase of his life, each of the younger characters would come out of the freeze pose and live



**1992, New Orleans was when a really good family quartet turned into the Power Play we know today.**

the lyric as Jack lovingly recalled those moments. At the end, he sadly recognized that his life was nearing an end and he couldn't go back. It was a good plan, but we all knew something was missing to make it spectacular.

One day, working in the garage behind Jack's house, it came to us. As the tag line suggested "the boy I used to be," Jack reached into his back pocket and came up with



**Ev "Slamka" Nau**  
Managing Director,  
Membership  
Development



another sling shot ... and the look of glee appeared in his eye, for his memories were real and he still had something to cling to. It was magic, and when the quartet performed the set in New Orleans in 1992, the room went up for grabs. Power Play as we know them today was born.

Years later, they reenacted that famous set as I judged them in Indianapolis, only this time, Jack left the sling shot on the stage and sent my son out to get it when he cleaned up. He was told to be sure I got it. Carved into the handle was a simple "Thanks" and it was signed LB for Little Boy. The package was retired, the quartet made the finals for the first time and the Little Boy had grown up. But, he hadn't forgotten.

I also witnessed the quartet, as it drew on its own collective sense of family, carry some magnificent moments to the stage. Again in Indianapolis, I watched them sing "Pal of My Dreams," and as they approached the end of the song, their attention was drawn heavenward ... but few in the audience realized what they were really doing. They were singing to Jack's mother who sadly had passed away just weeks before the contest. Their emotional connection to the lyric was real, and has remained real every time they sing.

Each of them brings his personal experience to every song in the quartet's repertoire, and that shows as authentic, heartfelt, sensitive and sincere every single time they sing, rehearsal or performance. Their slogan, "Sing from the heart, or don't bother" is more than just words, it's a way of life with all of them.

## ♣ Ace of Clubs— Determination

Never let it be said that these guys took the easy road to the championship! Not only did they lay out of competition for



**"Sing from the heart or don't bother." That's Power Play's motto, and indeed, no one crosses the footlights better than the unit of Don, Mike, Jack and Mark Slamka. Those who know them best note that practice, talent and technique all play a big role, but in the end only serve to amplify a sincerity that's there 24/7.**

two years ('95, '96) to tend to growing families of their own, they also had two occasions where they actually finished lower than they had the previous year. That has appeared to be a setback to many others over the years, but not Power Play.

Not many people know that the quartet was ready to hang up the pitch pipe following the Kansas City convention in 2000. Before the convention, Mike took me aside and told me that this would probably be it for them—the kids needed even more time with their dads. Well, what they did was go out and win the first of their four medals! And two weeks later, a rejuvenated Mike Slamka was on the phone telling me that the four of

them had decided they ought to go all the way—fifth just wasn't going to be good enough.

Once Power Play determined who they really were, the rest was fairly simple for them. Repertoire selection was always done with an eye toward the family value inherent in the song itself. In recent years, they added barber-shop classics to their repertoire, which captured the ingenuousness of the quartet. Audiences always love them and see themselves in their performances somehow. The quartet's determination to keep their audience fore-



**ONE FEELS PART OF THE SLAMKA FAMILY** even while sitting in the audience, a fact exploited by Power Play boosters, who take on the family name. However, some Barbershoppers are Slamkas in the legal sense as well. This 1987 photo shows nine Slamkas of the McComb County Chapter. (In stripes are members of Family Forum, forerunner to Power Play.) Don is in the middle, and from the top right, moving clockwise: Uncle Mike (Don's dad, Jack's brother), Papa John (Jack's father), Jack, his sons Mark and Mike, Ken (Jack's brother), Arnie Ferguson (Jack's brother-in-law) and Emil (Papa John's brother).

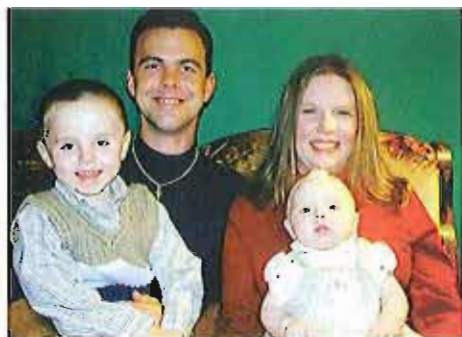
## All In The (Slamka) Family



**Don (tenor) with wife, Staci, and daughter, Holli**



**Mike (lead) and Traci with daughters Michaela, Mackenzi, Madison**



**Mark (bari) with wife, Jennifer, and children Dylan and Felicity**



**Jack (bass) and Kitty**

most in their thoughts as they share a performance is always present.

Determination coupled with compassion were perhaps the driving forces behind their visit to Rob Henry this past August. They chartered their own plane, flew to Missouri to share the gold medal they had earned with a hero of theirs ... just because. While they were visiting with Rob in his declining days, they were asked to "stop by" the Buckeye Invitational on their way home. They did, and another audience was treated to the magic that their determination to do the right thing can bring. Whether big or small, Power Play always delivers the best to its audience in entertainment and personal attention. Sometimes I wonder if they can ever say no.

### ♠ Ace of Spades—Loyalty

One would be hard-pressed to find a quartet that is any more loyal to themselves, their fans and their commitments than

this one. From their inception, Power Play has had a deep affiliation with the entire Slamka clan. When the quartet was planning its international contest sets, it gathered the clan together as an audience and sang their ideas to them. Then, they listened as those who loved them first would report what they thought. Like any family gathering, these were often boisterous events, but always the right decisions were made to allow that certain "family" quality to shine through the guys' performances. It was from such gatherings that the presentation for songs like "Rock-A-Bye Baby" and "For Sale, One Broken Heart" emerged.

Power Play has not forgotten their roots. I have watched them endear themselves to their audiences in simple ways. One of those techniques was asking the audience which couple had been married the longest. One day, in Don Slamka's own chapter show, two couples announced that they had been married 70 and 72 years, respec-

tively. The quartet honored both and dedicated their wonderful version of "Through the Years" to them.

And how about the loyalty shown by the Slamkas to the Macomb County Chapter through the years? Jack has been a director there on several occasions. His loyalty was repaid somewhat in 1999 at the Anaheim convention. Jack's dad, Papa John, had been a

**Rule #1 at the Grand Ole Opry: No matter how famous and talented you are, nobody EVER gets to perform a second song or an encore.**

**Rule #2: Feel free to ignore Rule #1 if your group's name is Power Play, and you've slayed the audience so thoroughly that the next performer feels compelled to yield his coveted slot to you for a second song, saving him from having to follow an act like yours. Rule #3: When dad experiences a flash of backstage intuition, shut your mouth and listen.**



stalwart in the chorus and always stood in the center of the second row. Sadly, he passed away shortly before the chorus was to go to Anaheim, and the chorus decided to a man that the spot would be left open for him. What goes around comes around.

Jack had always told his sons and nephew, "Don't hesitate to find someone else to sing bass if you think you can achieve a better result in the contests." The answer was short, simple and part of the reason we all love them: "What? I don't think

so!" The boys never considered going on without Jack. It just wasn't the right thing to do as far as they were concerned.

However, there may have been a moment when the boys had second thoughts. Nashville afforded the quartet an opportunity to sing live on the Grand Ole Opry. As they stood waiting their shot, Jack asked, "What do we do if we get an encore?" The others reminded him that this was the Grand Ole Opry and encores just weren't given—period. Well, out they went and blew everyone away with their musical artistry. The ovation was thunderous, and host Jim Ed Brown announced, "I'm not about to follow that!" Power Play got a very rare encore, and Jack had a chance to prove once again that father knows best!

## ◆ Ace of Diamonds—Style

Call it style, call it panache or just call it class: Power Play has it. Their simple elegance in music choices has given us timeless barbershop ballads like "The Sunshine of Your Smile." They remember their roots and what their audiences expect from them, and then they deliver.

Have you ever noticed that they always wear jackets? There's a reason for that. Many years ago, they appeared in an outfit that was super for the young guys, but Jack wasn't quite the fashion plate that the others were. So, from that moment on, it was understood that a jacket

would be part of the outfit. That was part of their style.

Have you ever noticed that you usually find all four of them together at a convention ready to sing with anyone or for anyone at the drop of a pitch pipe? They just cannot get enough of the barbershop style, and their willingness to share that love is infectious.

I recall an instance when the guys were asked to sing for a young man who was suffering from a terminal illness. Power Play rocked the house that day, and finished with the young man right in front of them as they sang a passionate version of "I May Never Pass This Way Again." The room was alive with emotion, yet the message was clear, from the heart and unequivocal: Power Play had hit the nail on the head and everyone understood the depth and sincerity of their commitment to the patient. I only wish everyone could have seen his face as our new champions elegantly communicated with him.

So, what do you do now, Mike? Easy. You and Don and Mark and Jack just keep on being who you are so we can all admire you and your music well into this century. Often we have seen instances where quartets have learned how to win medals. You guys are teaching all of us how to wear them. ■

## Power Play contest record

- 1990 – San Francisco – 39<sup>th</sup>
- 1991 – Louisville – 24<sup>th</sup>
- 1992 – New Orleans – 14<sup>th</sup>
- 1993 – Calgary – 17<sup>th</sup>
- 1994 – Pittsburgh – 14<sup>th</sup>
- 1995 – did not compete
- 1996 – did not compete
- 1997 – Indianapolis – 10<sup>th</sup>
- 1998 – Atlanta – 11<sup>th</sup>
- 1999 – Anaheim – 7<sup>th</sup>
- 2000 – Kansas City – 5<sup>th</sup>
- 2001 – Nashville – 5<sup>th</sup>
- 2002 – Portland – 3<sup>rd</sup>
- 2003 – Montreal – 1<sup>st</sup>



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## ***“SWITCHED-ON” BARBERSHOP***

Seven Problems, One Solution ... By Ken Hatton

***PROBLEM #1: Inadequate Sight-Reading Skills.*** By the time the chorus learns the show songs, there are only five rehearsals left for artistic interpretation. And then there's the visual plan. Al Jolson used to get down on one knee when he felt a song needed a lift. But you guys will have to get down on both knees to sell this stuff. You spent so much time on notes and words, you never got around to performing.

***PROBLEM #2: Poor Learning Tools.*** A chapter quartet offers to make learning tapes. It's hard to criticize volunteers for wrong notes, missed words and poor support, but it's easy to understand why they miss your deadlines. After all, a chapter quartet has its own show songs and contest songs to prepare. Hey! What do you want for nothin'?

***PROBLEM #3: Slow Delivery.*** You decide to try professional part tapes/CD's. The pro does much better, but you're still waiting a long time because of the backlog resulting from an unavoidable "one-song-a-day" production speed. This talented and popular fellow is only human, and he must use his voice in extreme vocal ranges, so even his fine product might include some tired singing and pitch errors. Your singers can pick up such habits, along with their notes and words. And in the weeks that pass between choosing the song and receiving the finished product, you can no longer remember whose idea it was to sing that song in the first place!

***PROBLEM #4: Recording Doesn't Match Sheet Music.*** Voice recordings include breath points that are necessary for the singer to survive. But your sheet music doesn't show 'em, 'cause you don't want the chorus to take so many "common" breaths. And, oh yeah, the tape might have some interpretations that you didn't have in mind. The time you saved teaching notes and words is spent answering, "Mr. Director, the tape says one thing, and the music says another. Which way is right?"

***PROBLEM #5: You Don't Need The Work.*** You produce four master tapes from the CD for duplication, but you don't have the expertise to make your own CD clones. You can make cassette tape copies, but some singers no longer have cassette players. The re-master/duplication time means you missed the rehearsal deadline. Now it's been 7 weeks, and the product is still not in the hands of your singers.

***PROBLEM #6: Lack Of Versatility.*** Some singers prefer to learn by hearing just one part, all by itself, without the distractions caused by other voice parts. The recording you bought didn't include this feature, so you have to call extra section rehearsals anyway. "Why did we spend that money? Sure would have been nice to have more versions!"

***PROBLEM #7: Slow Changes.*** After you receive your master recording, you aren't satisfied with the arrangement after all. You want changes made and recorded before you distribute copies, but that means additional weeks of waiting. You decide to settle for the first draft ... you know, the one with the hard key change and the stupid tag.

***THE SOLUTION:*** *“Switched-On” Barbershop* uses computer vocals to provide perfect notes and precise lyrics, but without the bad habits. The computer can sound male or female, never gets tired, never calls in sick, and never sings with poor support. This technology is ready to meet your needs by means of a proprietary phonetic dictionary, developed with barbershop singers in mind. Production is faster, and prices are reasonable. And if you want changes, we'll revise the recording at half-price with an *immediate* turnaround time. Each master CD includes a full mix, four overbalanced parts, and four versions with the desired part assigned to the right channel, and three parts on the left channel. We'll even make the CD clones and/or tape copies if you like.

For prices and a list of 100 songs already available, just e-mail to [Switched-On-Barbershop@att.com](mailto:Switched-On-Barbershop@att.com), or fax your sheet music to (502)-491-9076. In a hurry? Call Ken Hatton with questions Monday-Thursday 10-5, at (502) 802-5680. Production is 3-4 songs per day, and delivery is currently 7-10 days. That's not a typo; we're shipping in about a week.

*Do your part! ... With “Switched-On” Barbershop*

# Get in front of the sporting public

Want to sing for the “big boys”? You’d better start getting ready now

any of us who sing either in choruses, quartets or both, are proud of those precious times when we get to perform for a crowd that numbers several hundred or even (gulp) 1,000 people. Would it not be great to be able to perform for crowds numbering in the *tens* of thousands? Better yet, what about the PR value of presenting barbershop to those tens of thousands of people?

There is no better venue for that than that of a professional or college sporting event.

Imagine applying four-part harmony to your national anthem, and enjoying a huge reaction from the assembled multitudes!

It has been my privilege to have sung the “Star Spangled Banner” (the same rules apply to “O Canada,” “Du Gamla, Du Fria”, etc., by the way) for major league baseball games many times as a soloist since singing at Fenway Park in Boston in the 1970s. Since joining the Society in 1984, and now living in Virginia, it has been a further privilege to have sung for Orioles games at Camden Yards in Baltimore with three different quartets—well, actually four, and that’s a pretty wild story that I tell on the sidebar this page.

Surely this type of gig would be of interest to you, right? Let’s suppose your quartet is interested in doing a game next year. I know I’d be a happy man if barbershop quartets sang at far more games than we do now, so here’s a few helpful hints for groups with an interest in putting our style on the ball field. It’s a far less daunting a task than you might imagine.

**1. Get and master a good arrangement.** The popular Society arrangement of “The Star Spangled Banner” by Dr. Val Hicks is a good chart, easy to sing well, and there are some other interesting and fun-to-sing arrangements by Lloyd Erickson, Bobby Gray and others. The Society arrangement of “O Canada” is also very good. Learn your chosen ar-



**THE GOOD TIMES SINGERS performed for the Falcons vs. Lions game last year (tenor Bill Schreiner lead Charlie Rittenhouse, bass Tom Schlinkert and bari Bob Snelling), marking the 18th anthem performance for Schreiner since 1969. He’s such a regular that he’s been paged from his seat to perform when the scheduled singer has been ill. The team’s record when Schreiner performs is 14-4, and with the Good Times Singers it is 5-0. Why schedule anyone else?**

angement well *before* calling sports teams—you might be asked to come in and audition the next day!

**2. Make an anthem recording.** Most of the time, you will need to submit evidence of your skill to get over an early hurdle. Better to prepare that first; it’s a short song and you can lay down a lot of tracks to get one you’re proud of. That’s far better than scrambling to get the guys in one room on short notice and having to

live with a less-than-representative tape. If your home team is in a league that has both U.S. and Canadian teams, consider learning both nations’ anthems—that could give you an inside track to perform at a game with a visiting team from across the border.

**3. Only after recording a tape should you contact the team.** Every team will have a public relations department; generally it is the PR staff that is responsible for planning the anthem singing. You’ll frequently need to contact them months before the season starts. For example, for baseball, call the team’s office sometime in January. That’s about a month before they usually start putting together the roster of singers for the year, and

## The best four-part solo in baseball history

I was asked in 1991 to sing the national anthem solo for a game at the Orioles’ old park, Memorial Stadium, whose poor acoustics meant that singers had to provide a cassette to which they would lip-sync. Always one for promoting barbershop, I had also sent them a second tape, this one of my then-current quartet *Main Street*—just in case. Murphy’s Law being what it is, when the time came to lip-sync the anthem, imagine my surprise when, instead of my solo, they played the tape of my quartet! I stood there and mouthed the words the best I could—Milli Vanilli, eat your heart out—and I did a pretty decent job keeping my composure, especially since the Orioles players were only 20 feet away and busting up all over. My tenor, Bob Wilson, also had a sinking feeling on this occasion, but for a different reason. He happened to be in his car driving around listening to the game when he heard his own voice on the radio. He wondered if he’d missed an assignment!



**Bob Sutton**  
Mercury quartet,  
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**On a day to raise awareness of Lou Gehrig's Disease, the Giants chose to have pre-game music provided by a Barbershopper who is himself battling the disease, Voices of the Valley bass Ernie Smith (seated). With Ernie in this pre-game warm-up photo are Bert Robinson (bari), Larry Head (lead) and Jeff Thompson (tenor).**

gives you time to work with them. Many teams may have public auditions before the season, and this may prevent your having to compete against others; at the least, you'll know in advance when the "cattle call" is.

**4. Introduce yourself.** Tell them you are representing your chapter, chorus or quartet, and ask how they select, or audition, singers for their home games. Don't hesitate to use the word "barbershop." It is who you are, and you'll be pleasantly surprised at how well barbershop quartets are regarded. Often, we're a novelty, in the good sense. Offer to provide them with a cassette or CD of yourselves doing the anthem.

**5. Go with their rules.** If they insist on your attendance at a public audition or "cattle call," do it. If they ask for a recording, send it promptly. If they tell you that all performances will consist of a lip-sync to your audition tape (the acoustics in some parks require that), accept that format without argument. Aside from musical incompetence, nothing is a bigger turnoff to busy PR office folks than playing the prima donna or insisting on different treatment. Never forget that *they don't need you*. The Orioles, for example, routinely get some 500 inquiries per year for only about 65-70 games that don't have a special singer assigned.

When the audition is over, let them make the next contact on their terms. If you wish to follow up at some point, ask for permission and instructions while at the audition. Abide by whatever answer you receive.

**6. Be prepared and flexible when**

**they tell you they want you.** When you do get your acceptance letter or phone call (and after you wipe the silly grin off your face) be as prepared as possible to give answers regarding scheduling. The better and quicker the answers you can give, the better the dates they may give you. Remember that there are four guys in a quartet, with four sets of families to work around. (Scheduling a chorus may actually be easier, because the absence of one man won't scuttle a performance date.) Promptly work out a performance date with the team office and stick to it.

**7. Be consummate gentlemen and entertainers.** Show up on time and sing well! Normally there is a club representative or intern to escort you. Be gracious, appreciative and upbeat. The image the public has of barbershop quartets is always affected by what you do, and you want their impression on game day to be that you sang well, kept it moving and, "Cool, a barbershop quartet—where can I hear more of that?"

Following all those rules, **Mercury** has been invited three times to sing at Orioles games over the past two year. Last year we were asked *twice*, which was a great honor, and this year, when we finished, the intern asked us to come back in the seventh inning, stand on the Orioles dugout and sing "God Bless America." Then we actually got interviewed live on the New England Sports Network in the middle of the game.

National anthem dates are a great exposure for our groups and our style. Work hard on an arrangement and see if your group, too, can spread the barbershop sound. ■

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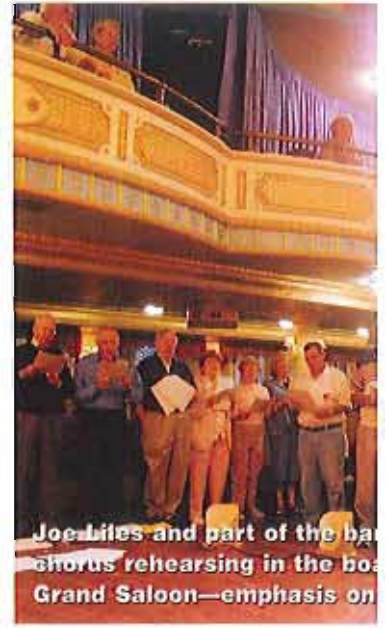
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It took something as enjoyable as four-part harmonizing to pull me indoors from the mesmerizing sounds and views on deck.

*The riverboating lifestyle taught me something about my hobby: The destination is important, but the point of the trip is the journey itself.*



Joe Liles and part of the barbershop chorus rehearsing in the boat's Grand Saloon—emphasis on

# CRUISING *down the* RIVER

Concept: a vacation sprinkled with barbershop—not vice-versa

here's the barbershop singing?" The boat hadn't even started down the river and passengers were already asking me about four-part harmony.

"I sort of thought the minute we walked on board, it would be, 'hmmmmmm,'" intoned a Wisconsin woman as we chatted at one of the piano bars. "I mean the whole reason we chose this cruise was because we were expecting to hear people singing all over the place."

To be precise, barbershop music wasn't the *whole* reason she was sitting in the breathtaking American Queen docked in Pittsburgh this beautiful May evening. A half hour from this conversation, when we were to cast off, this 40-ish woman would commence her 24th steamboat trip down an American river, accompanying her parents, who were about to start their 40th trip. At least half the passengers had been riverboating multiple times.

One reason I took this trip was to experience a "barbershop vacation." Sure, district and international conventions often feel like vacations, despite the fact I've always been working or competing. But this was a chance to take a real vacation and sprinkle it with my hobby—not vice versa.

Many passengers booked this particular cruise because of a single word listed in the theme block of the Delta Steamboat Company's brochure: "Barbershop." I, for one, was flattered by passenger enthusiasm but

worried about how much they'd get to hear. This cruise wasn't promoted through barbershop channels and the company had no way to track how many Barbershoppers had booked. I knew of a female quartet on board, and Joe Liles was there to make a barbershop choir out of whomever showed up to sing. I secretly dreaded that Joe and I would be attempting a barbershop duet for the big barbershop show at the end of the tour.

### The "barbershop vacation"

Luckily, I needn't have worried. At our first barbershop gathering the next morning, we saw that quite a few Society members and Sweet Adelines had managed to learn about this cruise. It turned out that **The Roaring 20s** quartet also was there for entertainment. A handful of others joined us for each day's singing, including some spectators and the boat's purser, Jessica Yackovetsky, who told her boss she would quit if she wasn't allowed to sing with us.

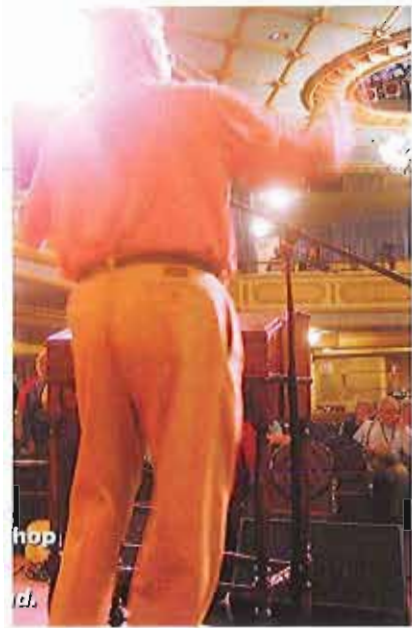
It didn't take me long to realize that whoever thought up this "vacation with barbershop" format was really on to something—just a touch of harmony each day



Text and photos by  
**Lorin May**  
Editor,  
The Harmonizer







Part of the fun on America's waterways was never knowing what colorful character we'd meet next or what beautiful slice of America was about to scroll by.



**Built in 1996, the American Queen is like a large, upscale hotel, but with better food, more entertainment, and a different front lawn every day. Even with 450 passengers, the boat is so big that one can enjoy solitude at any time.**

**Regular doses of barbershop from Special Delivery and The Roaring 20s quartets dovetailed wonderfully with the essence of steamboating—the joyful continuation of an important part of America's past.**

**Special Delivery is tenor Norie Barnick, lead Judy Nichols, bass Jo Consolo, bari Linda Sullivan. Roaring 20s is tenor Bob Moorehead, lead Gerry Kelly, bass Jim Gentil, bari Mike Connelly.**

was a great change of pace. Actually, the whole riverboating pace was great. Sleep in or go jogging in new scenery daily? A gourmet, sit-down breakfast or wide-open buffet while listening to river lore? Window shopping or tour? There was always something to do, but doing nothing was unexpectedly fun in this setting.

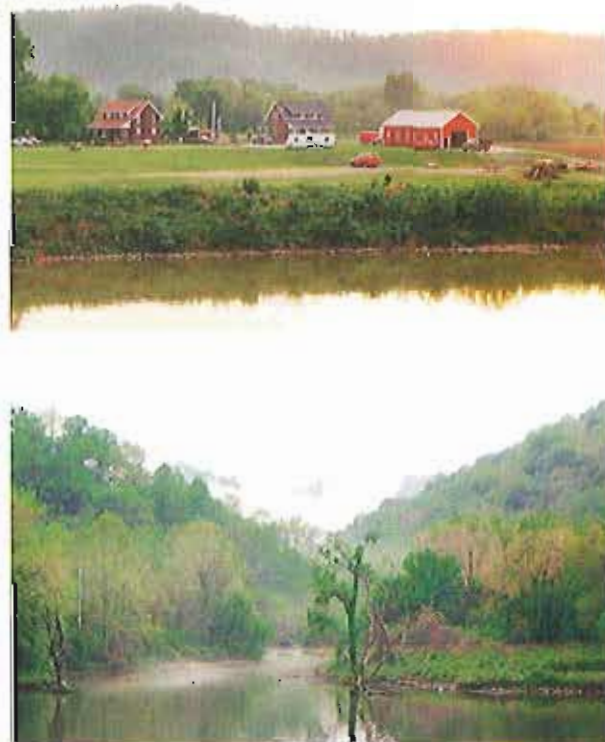
The evening meal and the barbershop gatherings were the only things we "had" to schedule. (Okay, there was one more: I

planned my sleep around the late-night buffets.) The food was spectacular, and I soon learned to order the to-die-for New Orleans fare whenever it was an option. Frankly, it took food that good and music that good to make me break away from the hypnotizing riverboat experience.

#### **The pace is the thing**

Evening time, I always felt conflicted. Go to a show or stay outside and take pictures? The scenery usually won out—unless a barbershop group was on stage—although I did catch some very entertaining bits from the boat's performers.

In the afternoons, there was no doubt what activity would win out. When the boat happened to be traveling, my wife and I chose chirping birds and casual conversation with whoever was nearby for our on-board entertainment. We'd make our way to a chair swing in the shade, taking with us another unnecessary ice cream cone and a copy of *Huckleberry Finn*



#### **FYI** Barbershop Riverboat trip

Join Darryl Flinn, Joe Liles and Harmony quartet for a post-Louisville convention cruise on the American Queen, July 4-9, 2004. Fare begin at \$1,180 per person, double occupancy. Call 800-882-0499.

that I never cracked open. The sweet country air provided great atmosphere to digest another spectacular lunch while we watched scenic America silently scroll by at eight miles an hour.

### A perfect combination

Twice I was in this state of bliss when I looked at my watch and realized the chorus rehearsal had already started. I'd finish my cone then get another (it's a long way to the back of the boat and, hey, I needed the energy), stop to snap another couple of great photos on the way, and eventually saunter in to the sound of folks

### Luxury that Mark Twain never saw ...



harmonizing, "Cruisin' down the river, on a Sunday afternoon ..."

The mood indoors was every bit as bright as it had been outdoors. Joe had selected music that perfectly captured the mood of riverboating, and the pace of the music and cheerful chords would uplift my already-high spirits. It was a typical chapter rehearsal atmosphere, in the best sense. The hour passed quickly as we moved from song to song, counting Joe's puns and quietly exchanging wisecracks when another section was working on its part. Somehow, in a few days, we were actually sounding pretty good, despite the fact that I was unintentionally woodshedding the baritone part much of the time.

We were well prepared to perform by the end of the week, and our numbers received hearty applause from a substantial audience. However, the memories that endure for me were the rehearsals themselves. After each ended, everyone would linger and



... and a world-class dining experience.

laugh for a while, perhaps singing a tag or two before leaving. There's something about ringing chords together that makes the time that much more harmonious.

The riverboating lifestyle taught me something about my hobby: The destination is important, but the point of the trip is the journey itself. Indeed, each time I left one of those rehearsals, I returned to find my wife just a little bit prettier, the sun a bit brighter, my dining companions wittier, and the river smelling even sweeter.

Steamboating and barbershop—what a perfect combination. ■

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www.kordsmen.org/Ritz



June 27-July 4, 2004

## 2004 International Convention – Louisville

|                        |                   |                              |                 |                         |
|------------------------|-------------------|------------------------------|-----------------|-------------------------|
| date                   | membership number | chapter name (if applicable) |                 |                         |
| Name                   |                   |                              | nickname        |                         |
| Guest name             |                   |                              | nickname        |                         |
| address                | city              | state/province               | ZIP/postal code |                         |
| work phone             | home phone        | email                        |                 |                         |
| circle payment method: | VISA              | MasterCard                   | check           | money order             |
| card account #         |                   |                              |                 | expiration date (MM/YY) |
|                        |                   |                              |                 |                         |

Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 7930 Sheridan Road, Kenosha, WI 53143-5944**. When you receive confirmation, please keep it as your receipt. Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. **All registrations received prior to June 1, 2004 will be mailed.**

Those received after that date may be picked up at the convention registration area beginning Monday, June 30, 2004. Mailings will be made during the month of May 2004. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

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

| Quantity   | Type           | Rate     | Total |
|--|----------------|----------|-------|
|  | Adult          | \$105 ea | \$    |
|  | Jr. (under 12) | \$53 ea  | \$    |
| add \$3 P&H for each 8 registrations ordered   |                |          | \$    |
| TOTAL (U.S. Funds)   |                |          | \$    |
| Price after January 1, 2004: \$120 Adult, \$60 Junior<br>Price at the convention: \$130 Adult, \$65 Junior |                |          |       |

# Singing Valentines: Keep the program fresh



Singing Valentines are fun. They're fun for the recipient, the giver and the quartet. Right now, with the year-end holidays soon to be upon us, it's not easy to think about delivering Singing Valentines. But this busy season of the year may be contributing to an unwanted pitfall.

The worst thing that could happen to a chapter's Singing Valentines program would be to let it get into a rut. It's all too easy to develop a "We know how to do that" attitude.

Now just might be a good time for your chapter Singing Valentines Committee to review your program with an eye to keeping it vital and healthy. Remember, the customer paid for, expects and deserves a top quality product. Your reputation is riding on it.

## What is the product?

A Singing Valentine is a magical, possibly tearful, moment; it's a gift of thoughtfulness and usually a surprise. The quartet making the delivery is an integral part of that moment for the recipient. The card, flower, balloon, photo and candy are fun, but only window dressing for the real thing—the song.



**Reed Sampson**  
Managing  
Director,  
Public Relations

## One song or two?

This is an ongoing issue, and the question is probably best answered by saying "Absolutely no more than two songs." If you have a well-established reputation that includes a two-song package, you may not want to change that. If your chapter is relatively new to the SV business, you may have some wiggle room to deal

with that question.

## Be sure the quartets are ready

Your Singing Valentines quartets must be well-rehearsed and fully prepared. It doesn't hurt for the chapter music team to put the quartets together to ensure the best blend and match of voices. Each quartet—either registered or those assembled for Singing Valentines—should sing in front of the chapter sometime in January. Remember, delivery number 23 expects just as good a performance from the quartet as delivery number one. *Don't* go in and tell folks how tired you are because you've been



**Whether you're singing for the Wall Street Journal, Miss Texas or for an enormous guy holding a meat cleaver, Valentine's Day is a highlight of the year for many Barbershoppers.**



working all day. Go in as if that delivery is the most important one you have to do—because for the recipient, it is.

Appearance matters! Quartets should be well-groomed and properly attired. Your smiles as you walk through the

door set the mood for the occasion. Review in precise detail what the quartet should do in each visit.

## Promote the program

This may be the year to ramp up your promotional efforts—especially if you're able to have more quartets than in previous years. Your show mailing list is a great

source of potential customers, as is your list of show program advertisers.

Service clubs such as Kiwanis, Rotary, Lions and others, usually have a program at each meeting. Get on their calendar at least two weeks before Valentine's Day and promote your Singing Valentines program. These clubs also usually have a weekly door prize. Arrange to donate a Singing Valentine as the prize for that day. You'll likely find that this act stimulates sales among the other members attending.

Radio shows offer another opportunity to give away a Singing Valentine in the interest of stimulating sales. You can, with proper coordination, get on the local TV news or talk show to promote the SV program, too. Don't miss any opportunity to increase sales.

If you have a delivery to a government official or other prominent person in the community, you should consider alerting the media. The same is true if you're singing to children.

#### Valentine etiquette

Most Singing Valentines are delivered in workplaces. Be mindful of that, knowing that you are interrupting the office

routine. Make your presentation and then make your exit.

**Involve the whole chapter**  
Not everyone will be singing in a quartet. There's plenty of work to go around running your program efficiently. Divide the tasks among several people whenever possible. Let every member feel he's part of the overall success.

After all, it's likely to be the biggest fundraising effort your chapter will conduct each year.

Stories from Singing Valentines quartets cover the full range of emotions—hilarious to heart-warming, touching to silly. It's all part of the joy of Valentine's Day. Make every delivery a memorable one for the recipient. ■



**Quartets!  
Get Connected**

*Singing Valentines*

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*And* help us help the Harmony Foundation.

**GOTCHA TICKET<sup>SM</sup>** will donate to the Harmony Foundation 10% of its commission from every booking.

**GOTCHA TICKET<sup>SM</sup>**

**FYI**

#### Singing Valentines aids

[singingvalentines.com](http://singingvalentines.com)

Register your chapter or quartet in the Society's national lookup service

[gotchaticket.com](http://gotchaticket.com)

One of several options for order-taking and credit card clearance services (see ad this page)

[florasong.com](http://florasong.com)

A new floral delivery service based in Ontario seeking quartets for deliveries year-round

*This fall, Sweet Adelines International will begin an exciting new era by relocating to an impressive 14,000-square-foot building in Tulsa, Oklahoma.*

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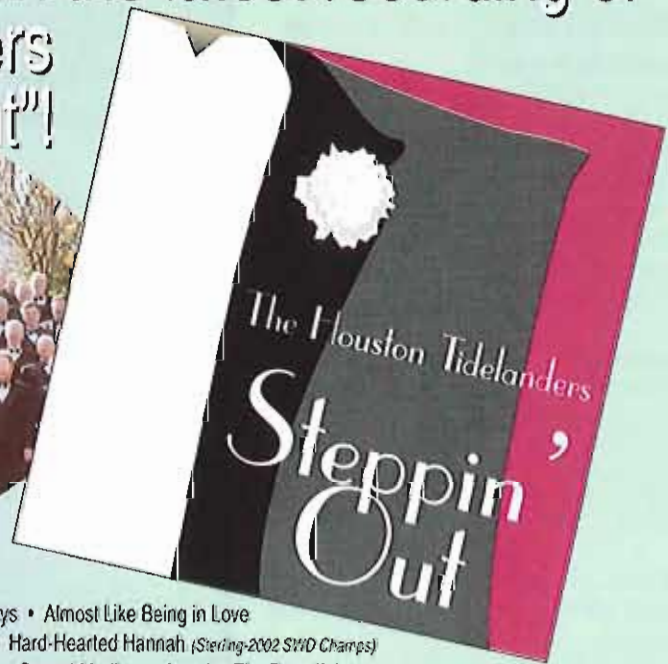
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The many ways we Sing . . . for life

# A new, sustainable Harmony Foundation

## A discussion with Clarke Caldwell, Harmony Foundation president and CEO

**T**he *Harmonizer*: Clarke, when I hear about plans for the Foundation, the emphasis seems to all be on large gifts. Are smaller gifts less of a focus?

The Foundation does and always will depend on the gifts of many, regardless of size. A \$5 check represents someone who got up that day, thought about the Society, and took the opportunity to make the world a little better for someone else.

I like what Henry Wadsworth Longfellow said to givers: "Give what you have. To someone, it may be better than you dare to think." I also like what Denzel Washington said about giving: "I'm fulfilling my part of the bargain, which is to give back and be a positive influence on others. That's all you can do; take what you've been given and spread it around."

*So why do some Barbershoppers have the impression that only big gifts matter?*

I think the Foundation, itself, may have inadvertently created a wrong impression. Those who are able to contribute larger gifts need attractive and appropriate options. We've expanded giving programs to provide those options and to effect a significant increase in the funds that come through annual giving.



Maybe emphasizing these programs in an effort to increase awareness of them suggested that only large gifts are important, but that's simply not true.

There's another issue that concerns me: the way we collect our gifts. When we ask others outside the Foundation to support us, they want verification of the percentage of our members who give and how much they give. Only 10 percent of all Society members contribute in a way we can verify. While anonymous gifts do much good, they don't put us in a strong position to ask for outside assistance. Now, I know our members and friends contribute generously—and many others want to join them in giving—but we need to be able to verify the gifts. I know a higher percentage of our members contribute, but we can only verify 10 percent. The district vice-presidents for financial development will be helping the Foundation to make this work better.

*You have talked several times about the fact that the Foundation no longer awards grants, but there is still*

*confusion about that.*

Some seem to find this a difficult message to accept. The Foundation placed a temporary hold on its grant award program last March and suspended it in September. Why? Because we knew we could find much more effective ways to manage grants and support the Society with finances.

Our focus now is on *getting* national grants to expand the Society's impact and to *teach* districts and chapters how to get state and local grants.

*Can you be more specific about what lead to this strategic change?*

Two major reasons, really. First, the former system was fundamentally flawed as a financial support system for the Society's districts and chapters. Consider this:

- Awarding grants to districts and chapters confused the type of Foundation we were chartered to be. Our reason for existence is to raise money for the Society, not to be a grant awarding foundation.
- It required the Foundation to evaluate which music program would and would not get funded. The Society is expert at building music programs; however, the Foundation is not well-equipped to judge between the various programs that compete for money.
- To preserve the interest of the donors, the Foundation needed to ensure that granted funds were being used properly. Again, the required level of oversight and expertise is not the Foundation's skill set.
- There were not (and never would be) enough funds for the Foundation to grant every request sent in by districts and chapters. No granting foundation has enough income to fund every application.
- Unlike true *grant-awarding* foundations, we received our funds from the same people who were seeking the grants! Understandably, those who made contributions did not expect to be denied a grant. One is not wise to operate a program that predictably and systematically makes more enemies with every new grant cycle. I have the e-mails to prove it!

*You mentioned a second major reason the Foundation no longer awards grants. What's that?*

We're implementing a much more effective ap-





proach that empowers districts and chapters. It has already worked and will continue to work; it is as positive as the former approach was negative.

Every state has an arts and education program. A portion of those funds is available in almost every community. The Foundation can't access them, but chapters and districts can. Successful grant-winning programs at the district and chapter levels have been tested and are in operation. The Foundation has a district grant education chairman in most districts, and his workshops help chapter grant chairmen get local funds for local projects. Here are some reasons the new approach is so much more effective:

- Last year, the first year for most of the chapters to be trained, yielded *conservatively* about \$270,000 in grants! That, my friends, is about the same as the total of the Foundation's grant program for the last *five years*.
- This total represented efforts by about 50 of our 800-plus chapters, and at that it was only the "rookie" season for most. In the future, we can expect local grant-winning to far surpass this total because more chapters will be doing it and most will continue to get better at it. Likewise, it is easier to maintain public funding than to seek new money each year.
- These local funds are not available to the Society unless they are sought at the local level. It is all new money to the Society. The chapter needs to apply for them in its community or the district needs to apply for them at the state level.

*If the chapters and districts are getting grant money locally, then what is the Foundation's role related to grants?*

The short answer is that the Foundation will help chapters and districts understand how to seek grants from their own communities. We are in the process of implementing a new and expanded grant emphasis for the Foundation. Specifically:

- The Foundation Grant Committee, which created this program, will continue to give guidance and leadership to it.

- The Foundation will hire a full-time, experienced director of grant services to staff our grant development programs at all levels—chapter, district, and national.
- The Foundation will seek national grants that will benefit Society programs and the Society as a whole.
- The Foundation has contracted with a consultant, whose organizations have been awarded over a half billion grant dollars in his career to date, to help us maximize the Foundation's grant-seeking success.

***One is not wise to operate a program that predictably and systematically makes more enemies with every new grant cycle. I have the e-mails to prove it!***

- The Foundation will train districts and chapters to seek local private and corporate foundation grants in addition to public funding.
- District vice-presidents for financial development are working with the Foundation to ensure that chapters—and the districts, themselves—will have the services of both a grant education chairman and a grant development chairman to help them identify funding sources and acquire local grants.

*What will the Foundation do with the money it raises?*

The simplest answer is to advance the Barbershop Harmony Society now and into the future. But you're asking about the specifics, aren't you? Strategically and operationally, Society leadership will make all decisions on what projects will make the greatest impact. The Foundation will no longer decide which program is the best place to invest limited resources. The Society is the expert in music programs; the

Foundation will focus on fund-raising for those music programs.

*How will that happen exactly?*

From the high-level view, the Society Board is starting a visioning process that is intended to refine, confirm, and strengthen the Society's direction. The future funding focus of the Foundation will be determined by the outcomes of this planning process.

Until that direction is solidified, Harmony Foundation is committed to:

- Increasing Directors College scholarships so that chorus directors can more effectively lead their choruses.
- Increasing scholarships for young people to attend Harmony Explosion Camps, including two new camps planned for 2004.
- Increasing funding for collegiate quartet training and competition
- Expanding support of Young Men In Harmony and work to establish its priority within the future of the Society
- Expanding the Foundation endowment to help ensure the future of the Barbershop Harmony Society beyond the lifetime of its current members
- Funding or helping to fund other programs at a national level. These programs will benefit individual chapters, but are operated and funded nationally.

*What do you need from our members and friends?*

I realize this represents a new way of thinking about the funding role of the Foundation. During the transition, especially while the strategic planning is being done, I am asking that everyone pull together to build a sustainable future. We can be much more successful in raising money for every level of our Society if we are willing to make some of these changes. We will make a much larger impact on the Society if we have a strategic plan that aligns resources with defined objectives. But this will take some time, some hard work and, frankly, some willingness to change from everyone—the necessary ingredient for all progress.

I believe that we can be successful. ■





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# Last song for a governing barbershopper

National exposure, honor, for a nameless pickup quartet

**T**he State of Indiana was recently shocked by the passing of sitting governor Frank O'Bannon. Shortly thereafter, Greater Indianapolis Chapter president Larry Anthony was asked to provide a quartet to sing "Danny Boy" for the late governor's rapidly approaching funeral—Mrs. O'Bannon's personal request—because of the governor's Irish heritage and barbershop background.

No organized quartet was available, so Larry and director Bryan Hughes contacted chapter members Duane Henry and Howard Foster to help them honor the request. After an overnight shipment of the arrangement and a quick rehearsal, this pick-up quartet sang for a reverent crowd of over 10,000 people on the steps of the State



House. Parts of the performance were shown on all the local media, the "Today Show," CNN and on C-SPAN.

**HANG THESE HANDSOME FACES ON YOUR CHRISTMAS TREE.** New York City has a lot of famous big trees, but how many have genuine harmonizers bedecking boughs of holly? Drop by the South Street Seaport in Lower Manhattan this season and you're almost sure to see the Big Apple Chorus in one of its 34 (!) chapter performances through the holiday season. Find out how they do it—[www.spebsqsa.org/ID\\_060399](http://www.spebsqsa.org/ID_060399)



## Tall Stacks a tall order for SGC

Singing on the shore: the Southern Gateway Chorus made its fourth appearance at the Cincinnati Tall Stacks Festival, a quadrennial event drawing 800,000 guests over five days. The Big Green Singing Machine wowed an SRO crowd numbering more than 5,000 in a Sunday afternoon gig that closed the festival. Talk about a hard-working group: the previous day, the chorus had earned a wild card slot for the international contest with a second place finish in the JAD contest in Cleveland, a five-hour drive away.





## Mini-lesson: Design a great poster for your chapter

Chris Mueller of the Research-Triangle Park Chapter knows his chops, and his holiday chorus poster reflects best practices in layout and design. What makes it work so well? Let's see ...

**Be smart with clip art.** The background image of tree ornaments comes straight out of a commercial clip art package. It creates a sense of quality, refinement and class for the event, and by extension, for the chapter.

**Use great pictures well.** Two quality performance photos tell the whole story: a wide shot establishes the scope of the event, while a tighter shot gives a human face to the chorus: men of various ages, having fun making music.

**Have a great chapter logo.** You might not have one yet ... but you should. Did you notice how the stars in the chorus logo become the Christmas icons? Brilliant!

**Make the most important thing the most important thing.** The white type on the dark background draws the eye automatically to the vital info: *What is this?* A Men's Holiday Chorus!

**Make "the deal" easy to understand.** The value proposition is easy to spot near the bottom: Convenient, unforgettable, no obligation, in simple bullet text. The deal is easy to understand.

**Be findable.** Long experience trains readers to look for the contact info at the bottom, and there it is: neat, clean, unmistakable.

With a compelling poster like this, how can you miss?

## CHAPTER ETERNAL

Society members reported as deceased between July 1 and Sept. 30, 2003.

### Cardinal

Netherton, Robert  
Frank Thorne  
Stroop, Charles  
Lafayette, IN

### Central States

Bouwens, David  
Fremont, NE  
Lincoln, NE  
Fritz, Louis  
Elkader, IA  
Henry, Robert  
St Charles, MO  
Lucc, Glenn  
Kearney, NE  
Marquart, Greg  
Des Moines, IA  
Stucker, John  
Kansas City, KS  
Walker, Harry  
Sioux City, IA

### Dixie

Endsley, Richard  
Marietta, GA  
Howard, Frederick  
Huntsville Metro, AL  
Newcomb, Douglas  
Wilmington, NC  
Schmidt, Robert  
Grand Strand, SC  
Vaughn, E.V.  
Fayetteville, GA  
Wilt, George  
Grand Strand, SC

### Evergreen

Fisher, John  
Oregon Mid-Coast

### Far Western

Gross, Leonard  
South Bay, CA  
Harding, Jack  
Santa Fe Springs, CA  
Hoffman, Roger  
Tucson, AZ  
Holloway, Albert  
Visalia, CA  
Bakersfield, CA  
Jones, Darwin  
Greater Phoenix, AZ  
Kable, David  
San Jose, CA  
San Francisco Bay Cities  
Marshall, Emory  
Carson City, NV  
Metcalfe, John  
Carson City, NV  
Mitchem, James  
Fresno, CA

### Illinois

Foley, Jim  
Chicagoland West Sub., IL  
Isaacson, Robert  
Arlington Heights, IL  
Mann, Glenn  
Champaign Urbana, IL  
Ryon, William  
Peoria, IL

### Johnny Appleseed

Bell, William  
Buckeye-Columbus, OH  
Chambers, Robert  
Fostoria, OH  
Crowell, Howard  
Cincinnati, OH  
Holtzapfel, Ralph

Akron, OH  
Middaugh, Richard  
Canton, OH  
Peters, Robert  
Columbus, OH  
Schmidt, Robert  
North Olmsted, OH

### Land O' Lakes

Hicks, Dennis  
St Cloud, MN  
Nelson, Emery  
St Croix Valley, MN  
Hilltop, MN  
Nelson, LaVerne  
Bloomington, MN  
Tucker, Lloyd  
New Lisbon, WI  
Weigel, James  
Brainerd Area, MN

### Mid-Atlantic

Dunkle, Ira  
Harrisburg, PA  
Johnson, Robert  
Dundalk, MD  
Petersen, Bruce  
Ocean View, DE  
Teepie, LeRoy  
Freehold, NJ  
Walker, Wilbur  
Harford County, MD  
Wilt, George  
Ridgewood, NJ

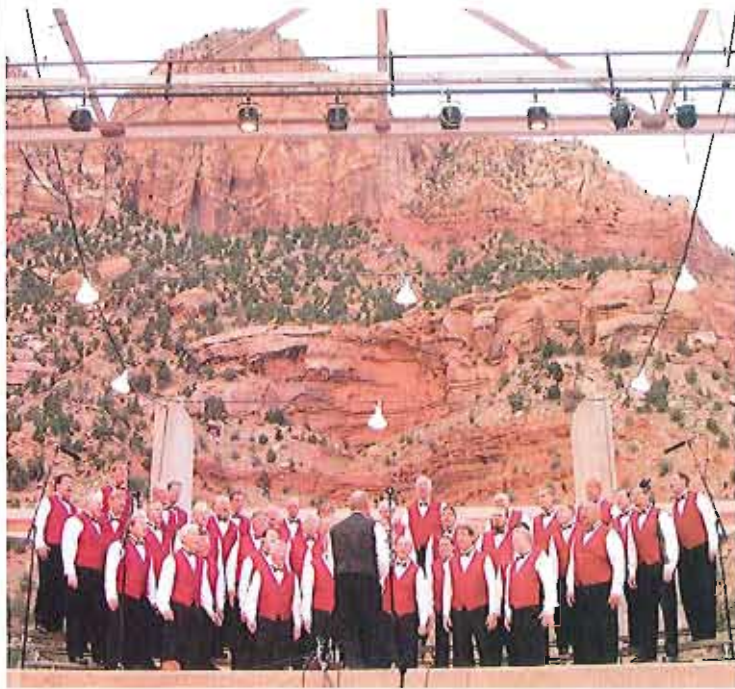
### Northeastern

Devine, Thomas  
New Haven, CT  
Lindahl, Roland  
Keene, NH

**AN IMPROMPTU HOLIDAY CONCERT.** During the holiday season at the Post Office, it's common to find long lines, longer faces and people im-



patiently checking their watches. Gerry Kelly, lead of The Roaring 20s, was in such a line last year in suburban Cincinnati when he turned to the people behind him and said, "Let's sing! What do you want to sing?" He got a few puzzled looks but continued on undaunted. "Let's sing 'Jingle Bells'!" And he started to sing. After a few words, a few people joined, and the mood in the room suddenly changed. Those who weren't singing yet were smiling. By the end of the song, nearly everyone in the room, including the clerks, had joined in. By the time Gerry got out of the Post Office, this impromptu community singing gig had netted three songs and warmed dozens of hearts. It only takes one to get the ball rolling.



“Never heard of us? How come?”

You couldn't imagine how anyone on the Wasatch Front could not have heard of the **Saltaires Show Chorus**. A not-so-typical summer Sunday found them performing with the Utah Symphony at the Snowbird Mountain resort, then racing down the mountain to the Marriott Center on the BYU campus for the Provo Freedom Festival.

Two shows a day: sure, we all do that. But that second gig was for a *local audience of 14,000, and a worldwide TV audience in the millions*. The festival was broadcast around the country, and to every U.S. military installation around the world. The Saltaires honored armed forces personnel with the national anthem and patriotic numbers, drawing an extended standing ovation.

The Saltaires summer calendar was filled with performances at Tanner Amphitheater in Zion National Park, two performances with the Utah Symphony, and on the Temple Square Concert Series. So how come compliments are so often accompanied by the comment, “I had never heard of you guys!”

Staying home from international competition this year appears to be yielding some powerful benefits in local awareness. Says Gary Forsberg, chapter vice-president for marketing and public relations, “That may say something about how and when we strive to put our product in front of potential patrons. The opportunities to perform outside the usual barber-shop environment should be cultivated proactively, and each of us should strive to perform at our peak in these instances. Why should it be only rock stars who garner enthusiastic fans?”

**A REALLY BIG AWARD.** All who know Nashua Chapter president Matt Mercier would agree that he should have



been called on the carpet years ago, and now, at last, he has. The Beverly (Massachusetts) Chapter bestowed the Good Guy Award on their pals in the Granite Statesmen, in the

form of this handsome rug, handmade by Beverly member Leon Pelletier.

CHAPTER ETERNAL

**Theberge, Aime**  
Laconia, NH

**Ontario**  
Blyth, Gordon  
Guelph, ON  
Lander, Leonard  
Brockville, ON

**Pioneer**  
Kendall, Fred  
Muskegon, MI  
Lonsbury, Doug  
Flint, MI

**Rocky Mountain**  
Lloyd, Max  
Frank Thorne

**Seneca Land**  
Clark, Keith  
Rochester, NY  
Fallman, Carl  
Mohawk Valley, NY  
Green, William  
Canton, NY  
Mundell, William  
Canton, NY  
Selleck, Fred  
Canton, NY

**Southwestern**  
Mathis, Daniel  
New Braunfels, TX  
Summers, Ferris  
Town North Plano, TX

**Sunshine**  
Ackman, James  
St Petersburg, FL  
Bothe, Robert  
Greater Sun City Center, FL  
Fischman, Daniel  
Boca Raton, FL  
Fox, Terry  
Boca Raton, FL  
Klein, Leonard  
Boca Raton, FL  
Palm Beach County, FL  
Peloquin, George  
Daytona Beach Metro, FL  
Yon, Newton  
Panama City, FL



**I'D SOONER BE SINGING IN HOUSTON.** When Jim Graham, president of the Houston Tidelanders, checked the college back-grounds of the group's 100-plus membership, he discovered that the University of Oklahoma had the greatest number of former students in the chapter. Graham seized the opportunity for a textbook PR example of creating a story: OU ran the story and picture in its alumni association magazine, circulation 143,000. No word yet on a counter-strike by Texas alums working behind the lines beyond the Oklahoma border ... ■

## SWIPES 'N' SWAPS

Not-for-profit classified ad bargains for Barbershoppers, published as a service to readers—all copy subject to editorial approval. Rate: \$25 per column inch.

The West Towns Chorus of the Chicagoland West Suburban Chapter seeks an experienced, dynamic director to lead us to the next level of musical excellence. The West Towns Chorus is a past International champion chorus—our goal is to regain our stature as a "medalist" chorus in the International arena. We have a talented and committed music team and assistant directors, a strong board of directors, and an energized 65

member "growing" chorus. We offer monthly compensation, to include out-of-pocket and travel expenses. For more information, contact Andy Kinne at [Andy.Kinne@pobox.com](mailto:Andy.Kinne@pobox.com) or call 630-567-3326.

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](mailto:fnchase@bendcable.com).

### EXCITING NEW ARRANGER!

**Joe Johnson** is a talented new arranger and songwriter who already has music being sung by several high ranking quartets, including Sterling, Wheelhouse, Heyday, Saturday Evening Post, and Power Play, as well as the Masters of Harmony. A winner in the 2003 Lou Perry Arranging Contest, composer of "The Whole World Laughs", sung by SEP at 2003 International. This versatile, creative artist is ready to serve your needs with exciting new contest and show material, special music, and traditional barbershop arrangements.

"Joe is the best new talent on the barbershop arranging scene. He brings a fresh approach to the style and never fails to thrill me with his innovative charts."  
**Mark Hale**

"Joe is one of the brightest spots on the arranging scene today."  
**Bobby Gray, Jr.**

"Joe is certainly one of the finest arrangers to enter the barbershop scene in quite a while. His work demonstrates an excellent understanding of barbershop music in both the contest style and the wider venue of show material. His ideas are refreshing, clever, and interesting. I would gladly recommend him to any accomplished quartet or chorus as an excellent source for commissioned work."  
**David Wright**

"You can't go wrong with a Joe Johnson song"  
**Michael Stamka**

[joe@bbsmusic.com](mailto:joe@bbsmusic.com) [www.bbsmusic.com](http://www.bbsmusic.com)

### Statement of ownership, management and circulation

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## Rob is keeping the whole world singing

**T**he Society's incoming president Rob Hopkins is a multi-talented man. He's been a chorus director all but two of his 27 years in the Society and currently directs the Mohawk Valley Chapter Chorus in the Seneca Land District. He sang baritone on the international stage with *Harmonix* this year and has sung lead, bari, and bass in other district finalist quartets.

Rob has a Ph.D. in music history and theory from the University of Pennsylvania and has taught at Hamilton College since 1983. He is a currently certified Music judge, an active coach and a prolific arranger: The Society has published 16 of his arrangements, and he has many more popular unpublished arrangements. In fact, if you've ever heard several quartets in a contest perform exactly the same arrangement, there's a good chance it was one of his. (That's a high compliment in my book!)

Here is one of Rob's recent tags and some of his comments. Rob decided that there could be no better slogan for his presidency than the Society's motto. Thanks, Rob, for sharing your musical and leadership skills with your fellow Barbershoppers.

Keep the Whole World Singing! This motto is

familiar to Barbershoppers, of course, but I wonder how often we have thought about what it means and what it can mean outside of the fact that we share our hobby with many men and women in various barbershop organizations throughout the world. It is crucial that the barbershop style of singing continues for future generations to enjoy, but without an emphasis on singing, how good are the chances of that? Moreover, where are future barbershop singers going to come from if folks don't learn the joy of singing? It is so critically important that we do what we can to keep the whole world singing.

That starts with supporting vocal music in our schools and communities. What is each one of us doing to keep our part of the world singing? What opportunities do we provide in our communities? How do we reach out to other vocal groups? To what extent do we support our local school vocal programs? If we are to keep the whole world singing, surely we must start by keeping our own part of the world singing. And that means outreach—to other people and other organizations and institutions.

Share the joy of singing. Share the fun. Share the camaraderie. Keep the whole world singing! ■



### KEEP THE WHOLE WORLD SINGING TAG

Music and Arrangement by ROB HOPKINS

Tenor Lead

Bari Bass

1 2 3 4 (b)

5 6 7 8

Keep the whole world sing - ing, sing - ing,

let's sing

sing - ing a song!

let's sing

a song!

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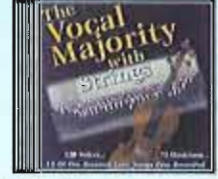
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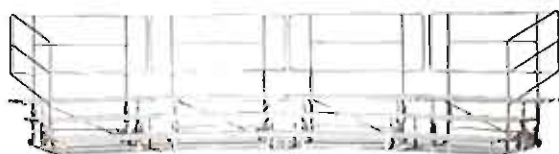


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