

March/April 2004

THE HARMONY SOCIETY

OFFICIAL PUBLICATION



I WAS A BARBERSHOP SPY

Undercover guest reveals the good, the bad, the ugly

*Join us for this
international event!*

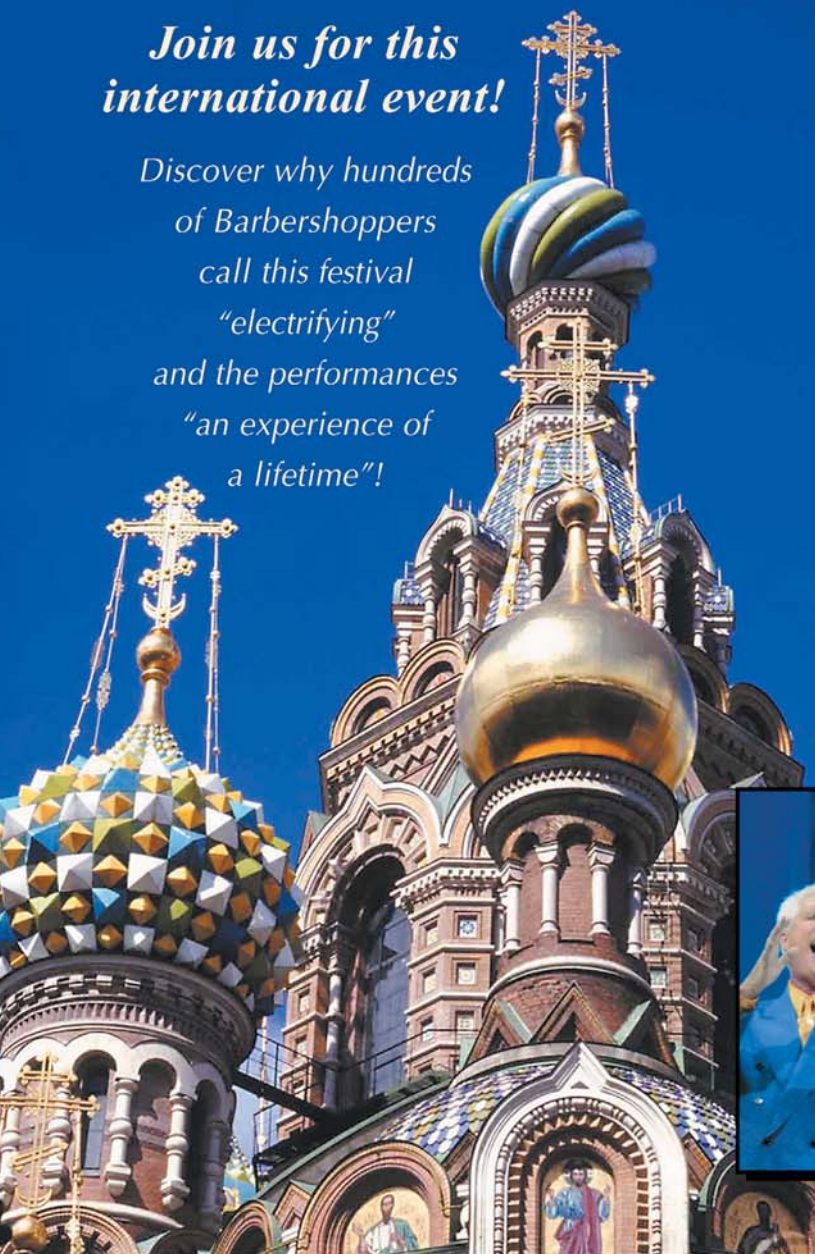
*Discover why hundreds
of Barbershoppers
call this festival
"electrifying"
and the performances
"an experience of
a lifetime"!*

ST. PETERSBURG, RUSSIA

Singers Wanted!

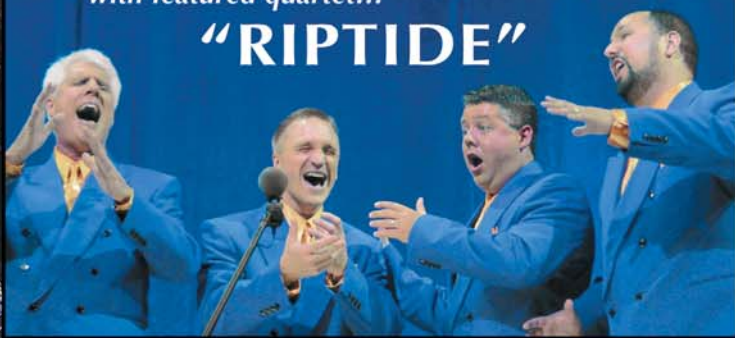
FIFTH INTERNATIONAL RUSSIAN
BARBERSHOP HARMONY
FESTIVAL

AUGUST 16-25, 2004



with featured quartet...

"RIPTIDE"



and... **"MS. BEHAVIN"**



*"The memories
from this Festival
will last you
a lifetime!"*

*Guest Conductor &
Clinician, Greg Lyne*

Cost: \$2,495 from New York.

Includes: Round trip air, 4 star hotel, 3 meals
daily, all ground transportation, tickets to all
performances, cultural program

For details contact: www.fineartstours.com

SPONSORED BY: INTERNATIONAL FINE ARTS INSTITUTE,
THE RUSSIAN MINISTRY OF CULTURE,
SPEBSQSA, WORLD HARMONY COUNCIL

**For more information call 1-414-352-1917
or email rgordon@attglobal.net.**

www.fineartstours.com

DOWNSTATE EXPRESS WAS THE CLEAR WINNER at the Seniors contest held during the Mid-winter convention in January. The story of this decades-old, former district champion quartet will appear in the May/June issue of *The Harmonizer*. Wait until you learn how fate brought them together! They are Edward Wirtz, Jr. (T), Bruce Odell (L), Gary Rogness (Bs), Richard Treptow (Br).



BEN SCHEERZ

Features

15 Walk in “That Guy’s” shoes

Laugh at a contest administrator and he’ll laugh with you—just remember he’s the boss

CHUCK HUNTER

25 Vocal superiority: overrated

Think the top quartetters are always better singers? Chances are, they just know how to work and listen

GLENN E. VAN TASSELL

18 A lonely metal chair

That’s what welcomes many men who visit our chapters. Two men discuss their experiences

NAMES WITHHELD, with EV NAU

28 Off-shore barbershoppers

Notes from all over the barbershop world—ever seen a Japanese equivalent of the Vocal Majority?

Departments

2

THE PRESIDENT’S PAGE

The power of music calls you to action

4

LET’S HARMONIZE

Two executive director columns—“D” takes a bow, Don enters stage right

6

LETTERS

What other groups were influential?

8

TEMPO

Welcome Don Harris
Big changes in governance structure

12

HARMONY HOW-TO

Make your rehearsals more productive

30

CHARITABLE ACTIVITIES

New: The President’s Council
Report on new giving

33

STAY TUNED

Setting up shop in a mall
A close shave with Cliff Claven

36

THE TAG

“You’re The Only Girl That Made Me Cry”



On the Cover
A chapter spy

Photo by Badger Photographics.
Both the model and the actual spy
wish to remain anonymous





The power of music calls us to action

I believe wholeheartedly in the power of music to transform our lives, to help us live our lives more fully, and to reach out and connect with other people at a deep, spiritual level. I believe our singing enriches peoples' lives—our own and those of our audiences. Joe Liles passionately shares these same beliefs, and so I invited him to give the keynote address at the Biloxi Midwinter convention. His speech inspired an instantaneous and prolonged standing ovation because its message was so stirring and heartfelt.

I asked for and received Joe's permission to paraphrase and quote what he said because I want everyone to appreciate the transforming power of music, *and why that power calls us to action.*

Think about your own life experiences with music. I'm sure you can identify many instances in which music—instrumental or vocal—was a compelling, moving experience. Sometimes you were performing; often you were in the audience. Sometimes it was a special barbershop music moment, and often it was some other kind of music. Whatever the circumstances, I'm sure you will agree that music is one of the greatest gifts to mankind.

When did you first become aware of it? Was it an early childhood experience? Imagine what your life would have been like without that experience!

Ancient Greeks understood the power of music and held it in very high esteem. Plato said, "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul." No doubt you are aware how music can help heal people emotionally, mentally, and physically, and how it can help people to learn. Joe mentioned how thrilled he was to speak "about how singing makes us more human, more alive, more sensitive ... and how it has the power to transform, inspire, console, refresh, and lift us to new heights." You believe that, too, don't you?

So do I. Then why don't we share that message with everyone we meet? When was the last time you spoke to a non-Society member about singing? Don't we all have several opportunities each day to talk to men, women, and children about music, what it means to us, and what it can do for them?

Our Society motto, and my theme for this year, is "Keep the Whole World Singing." If we know that music can transform lives, then doesn't that call us to action? Talk to Joe, and he'll tell you that he can't keep quiet about it—that he *doesn't want to keep quiet about it*—that it's his mission in life.

Joe ended with a challenge: "Get out of your shell, if you find yourself there, and live your life as a believer in 'Keep the Whole World Singing.'" Why? Because there are millions of people who need music, whose lives will be enriched by our singing, whose lives can be touched by the transforming power of music:

*What is a heart without harmony?
What is a soul without song?
A bird with no wings, a harp with no strings,
A world without right or wrong.
Teach the children to sing.
Our gift is a lifetime of song.
Joy, transcending, sets every ear bending
To hear voices blending so strong.
Teach the people to sing,
That all their voices belong.
Radiant faces, a rainbow of races
Joined in harmonious song.*

It's up to you. It's up to me. What, in heaven's name, are we going to do about it?



*Joe's
message
was so
stirring
and heart-
felt, it
inspired a
prolonged
ovation.*

Robert G. Hopkins



Join Us For Darryl Flinn's Farewell Cruise!

POST-CONVENTION CRUISE

Aboard the Luxurious
American Queen
Riverboat

5 NIGHTS: JULY 4-9

Fares Start at \$1,180
per person, double occupancy

*FARES INCLUDE:

AIRFARE from
Louisville to New Orleans

Pre-Cruise Stay in New Orleans
with Cajun Dinner at Michaul's
Plantation Tour

Luxurious Accommodations
3 Sumptuous Meals a Day
Professional "Showboat" Style
Entertainment

Onboard Amenities; Elegant
Welcome Reception; Captain's
Dinner; Mardi Gras Ball



Say "Farewell"
to Darryl Flinn in style!

Join us on an exciting all-American
river cruise, aboard the grand *American
Queen*! Enjoy great barbershop singing
and special onboard performances by
Harmony quartet.



Savor the Victorian
charm of the
"Old South"
while you enjoy
life along the
river of Mark
Twain's America!

After the
convention,
you'll fly to New
Orleans for an
exciting evening
of Cajun dining,
entertainment,
and dancing
before starting
your Steamboatin'
adventure.

Aboard the grand
riverboat *American
Queen*, the fun
continues with
stops at fascinating
ports of call like
historic Natchez
and lively
Baton Rouge.

Call **TRAVELEX INTERNATIONAL** today
for reservations or for more information!

(847) 882-0400 or (800) 882-0499

Ask about special airfares to Louisville...and home from New Orleans!

**Fares do not include optional shore excursions during your cruise, crew gratuities,
beverage charges, or other personal expenses.*



Most influential: additions and rebuttals

Salute to Rob Hopkins

Thanks to Eric Jackson's article "To Give Back" (January/February *Harmonizer*) about Rob Hopkins. Now everyone knows what a special talent our Society president possesses. Soon, the Society will learn what we have known for years: What a special person he is. It is great to be a Barbershopper, particularly in the Mohawk Valley.

FRED COOK
New Hartford, N.Y.

The most influential groups

Roger's thoughts are wonderfully considered and difficult to disagree with, from my point of view. I'll be watching to see which quartets others might present for consideration. I'd guess that **Bluegrass Student Union** and **The Gas House Gang** would certainly be selected by many.

DAVID KRAUSE
Kansas City, Mo.

Godfrey, etc. The list is staggering when considering the level of talent, work ethic, and commitment by all of these wonderful people over the years.

Quartets and choruses owe their very identities and successes to these arrangers. Without their music, we would still be singing songs to ourselves under a street light someplace.

BILL THORNTON
Lead, Dealer's Choice

I would include **Acoustix**. Put simply, they have the best sound of any group I've ever heard. Individually, their voices may not be the four best in the business, but together, their technical precision and resultant great sound are simply the best. They've had 13 years of commercial success, and if you've ever seen one of their stage shows, you know why. Acoustix members are genuine professionals setting standards both on stage and in recordings.

BONNIE BRADLEY
Noblesville, Ind.

Roger was right about **The Vocal Majority's** musical impact, but he's way overdue for a visit to Dallas. It's been at least 10 years since the VM last used the Reunion Arena and at least as long since marketing genius Gary Hennerberg took over Bob Arnold's former role. (I don't think the VM claims to sell out every show, either, although I can't imagine why they don't!) Also worth noting: A lot of men have moved to Dallas just to be part of the VM. I plan to be one of those men in the near future!

MATT SWAN
Bari, **Heat** (2003 MBNA Collegiate champion)

Almost 30 years ago, a quartet met in a small junior college in Maryland and recorded a demo tape that found its way to the Society office. This demo tape became the original "Barberpole Cat" learning tape. In time, it became a tape for all singers, regardless of voice part, ability to read music, or flair for the theatrical. It enabled members to sing with other members throughout the world. For the record, they are one of my choices as one of the most influential groups of all time. They were Gene O'Dell, Dick Bentz, Gene Jackson and Paul Kline of the **Friends of Yesterday** quartet.

MICHAEL A. MILLER
Sarasota, Fla.

Roger's writing style and his observations are friendly and pertinent. He was able to zero in on the impact and contributions of his chosen groups. However, he was off-base choosing a recent quartet, **Michigan Jake**, because how does he or anyone determine impact when there is such recency? And how could anyone omit the **Mid States Four** and the **Cleff Dwellers**? Granted, he decided to stay within his realm of actual experience, which makes his view not only limited but highly personalized, and thus too subjective.

VAL HICKS
Ivins, Utah

My guys in the **Dealer's Choice** are totally humbled and very grateful to be included on Roger's list. The men and women who compose and generate the arrangements we sing are our true "musical influences." If we ever come-up with a Barbershop Hall of Fame, the following people should top the list (in no particular order): the late Lou Perry, Dr. Val Hicks, the late Morris Rector, Ed Waesche, Walter Latzko, Dr. Greg Lyne, Roger Payne, Warren "Buzz" Haeger, Renee Craig, S.K. Grundy, the late Bill "Buzz" Busby, Gene Cokecroft, Jim Clancy, Dr. David Wright, Ruby Rhea, Greg Volk, David Harrington, Bob



An obvious overlook has to be the **Dapper Dans of DisneyWorld/Disneyland**. Millions of people visiting Main Street USA have to smile at the quartets and their antics—not to mention the hundreds of Barbershoppers who sing with them each year. If we want to expand our horizons outside ourselves, we must acknowledge the **Chordettes**, the only quartet to go recording professionally. (Probably planting the seed that “there’s money in recording” to all champions quartets and choruses.)

ROBB OLLETT
Petaluma, Calif.

No list of the most influential quartets of all time could ever be complete without **The Confederates** and the uncrowned champion—**The Night-hawks**—for obvious reasons.

GEORGE E. GRENROOD
Santa Ana, Calif.

When is Midwinter?

I am puzzled about the 2005 Midwinter convention. On page 10, under Conventions, it shows the 2005 Midwinter in Sacramento, Jan. 15-22. On the pull-out is a half page registration form for the 2005 Midwinter that shows Jacksonville Jan. 23-30. Is either one correct?

IRV LEVINE
Westminster, Calif.

The registration form was correct: the 2005 Midwinter convention will be in Jacksonville, Jan. 23-30. The Midwinter convention will indeed be in Sacramento Jan. 15-22, but in 2006. We apologize for the error.



The above photo of Rob Hopkins and the Mohawk Valley Chapter, which appeared in the January/February 2004 issue, should have been accompanied by the following photo credit: Reprinted by permission, The Observer-Dispatch, Utica, NY.

March/April 2004



Volume LXIV Number 2

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.

HEADQUARTERS OFFICE STAFF

CHIEF EXECUTIVE OFFICER
DON HARRIS (8544)

DIRECTOR OF MUSIC EDUCATION & SERVICES
DR. GREG LYNE (8549)

DIRECTOR OF FINANCE & ADMINISTRATION
FRANK SANTARELLI, CPA, CAE (8450)

HARMONY FOUNDATION PRESIDENT & CEO
CLARKE CALDWELL (8446)

MANAGING DIRECTOR, COMMUNICATION & PUBLICATIONS
BRIAN LYNCH (8554)

MANAGING DIRECTOR, MEMBERSHIP DEVELOPMENT
EV NAU (8478)

MANAGING DIRECTOR, PUBLIC RELATIONS
REED SAMPSON (8592)

MANAGING DIRECTOR, CONVENTIONS & EVENTS / STAFF COUNSEL
JOHN SCHNEIDER (8444)

PRODUCT & PROMOTIONS MANAGER, HARMONY MARKETPLACE
NANCY THORN (8487)

OLD SONGS LIBRARIAN / ARCHIVIST / LICENSING
TOM BARR (8545)

MEMBERSHIP SPECIALIST/CONSULTANT
DICK BEK (8459)

MUSIC SPECIALIST / QUARTET DEVELOPMENT
JIM DEBUSMAN (8566)

MEDIA PRODUCTION & SERVICES TECHNICIAN
RUSS FORIS (8586)

MANAGER OF INFORMATION SYSTEMS
SCOTT HOGE (8485)

MUSIC PUBLICATIONS EDITOR
JOE LILES (8553)

PUBLICATIONS EDITOR
LORIN MAY (8567)

C&J / QUARTET REGISTRY / HC-DC
LINDA NEUFELD (8591)

GROUP LEADER, MERCHANDISING OPERATIONS
AUDREY PAUL (8455)

MUSIC SPECIALIST / CHORUS DIRECTOR DEVELOPMENT
BILL RASHLEIGH (8560)

MUSEUM ARCHIVIST/CURATOR
DOROTHY REUTER (8558)

EXECUTIVE ASSISTANT
LYNN SIMMONS (8542)

MUSIC SPECIALIST / YOUNG MEN IN HARMONY
RICK SPENCER (8541)

HARMONIZER STAFF

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

SOCIETY HEADQUARTERS SPEBSQSA

7930 Sheridan Road • Kenosha, WI 53143-5101
262-653-8440 • 800-876-SING (7464)
Fax 262-654-5552
E-mail (name)@spebsqsa.org
(Example: Jack Singer = jsinger@spebsqsa.org)
Hours: 8 a.m. - 5 p.m. (Central Time) Monday - Friday

SPEBSQSA BOARD OF DIRECTORS

SOCIETY PRESIDENT
ROBERT HOPKINS
163 Arrowhead Way • Clinton, NY 13323

SOCIETY EXECUTIVE VICE PRESIDENT
DRAYTON JUSTUS
500 Bethany Woods Drive • Temple, GA 30179

SOCIETY TREASURER
ROBERT M. GUIGHEY
5 Howlett St. • Topsfield, MA 01983-1409

SOCIETY IMMEDIATE PAST PRESIDENT
ROGER LEWIS
20125 12 Mile Rd • Battle Creek, MI 49014-8497

SOCIETY EXECUTIVE DIRECTOR / BOARD SECRETARY
DON HARRIS

PAUL V. ARNONE
22 Hancock Rd. • Malden, MA 02148-6211

ROBERT H. ARNOLD
75 Talara Dr., Apt. 314 • Toronto, ON M2K 2X4 • CANADA

ROBERT D. BRUTSMAN
2000 Orkla Dr. • Golden Valley, MN 55427-3430

ROBERT E. COANT
379 Howard Road • Fulton, NY 13069-4213

GARY N. DENTON
15719 Stargrass Lane • Westfield, IN 46074-9024

JOHN DEVINE
18118 Mountfield Drive • Houston, TX 77084

THOMAS J. HINE
4212 Bretedale Run Nw • Kennesaw, Ga 30152

JOSEPH C. JENKINS
670 Aldengate Dr. • Galloway, OH 43119

MIKE LANCTOT
5400 Harbour Pointe Blvd., K-106 • Mukilteo, WA 98275

JOHN W. MARSHALL
1339 Cedar St. • Iowa City, IA 52245-3001

TODD D. WILSON
809 Westbrook • Plano, TX 75075

AFFILIATE ORGANIZATIONS

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

BARBERSHOP IN GERMANY (BinGI)
Gabi Maresch
Paulsmühlenschtrasse 64 • 40597 • Düsseldorf • Germany

BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)
Wilf Pattison, Chairman
281 Leamington Road, • Coventry • CV3 6NB • UK

DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)
Toon de Vos
Loopheuvel 2 • 5685 Best • The Netherlands

IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS)
Pauline Edmondson, President
paulineedmondson@eircom.net • Tel. 087 2143745

NEW ZEALAND ASSOC. OF BARBERSHOP SINGERS (NZABS)
David Birdling, President
1 Orissa Crescent • Broadmeadows • Wellington 604 • New Zealand

SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)
Jan Alexandersson
Box 1085 • 144 21 Ronninge • Sweden

SOUTHERN PART OF AFRICA TONSORIAL SINGERS (SPATS)
Tony Abbott, President
16 Cannon Island Way • Marina da Gama • 7945 Cape Town • Republic of South Africa

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

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

Postmaster: send address changes to editorial offices of The Harmonizer, 7930 Sheridan Road, Kenosha, WI 53143 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Address to: Station A, PO Box 54, Windsor ON N9A 6J5. E-mail: cpcreturns@wdsmail.com) A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only). ©2004 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.



Thank you for the fabulous ride

After my first retirement, which was pretty boring, I asked Meredith Flinn, love of my life and my best friend, what she thought about my becoming a candidate for the executive director job being vacated by my hero, Joe Liles. She said, "Go for it. Give it your best shot. If you succeed we'll go to Kenosha and have a great new life doing hands-on service for your beloved Society." She added, "If you don't get it, you'll make an excellent greeter at Wal-Mart."

Oh, how I've loved this part of my life! Can you imagine yourself in a second career that finds you at the very heartbeat of a way of life you love and have become totally committed to? Working for our Society has been like winning the barbershop lottery—without the money, of course.

Today seems the perfect time to say a long, loud thank you, because without lots of help and support I'd not have had the courage to apply for the Society's executive director position.

There were three mighty special friends who made the difference in my decision to jump in back in '95. These three, who just happened to be enormous heroes to us all, were quick to offer their personal encouragement and counsel. It hurts my heart that all three have passed on, nonetheless today I'm honoring and remembering and thanking Larry Ajer, Dean Snyder and Wilbur Sparks... three giants, who each made an indelible mark on my life and on the life and times of our beloved Society.



Can you imagine yourself in a second career that finds you at the very heartbeat of a way of life you love?

We are blessed to have so many "difference makers" in our chapters and districts. It'd take a week of non-stop praising (and you'd soon be done reading) if I were to thank the hundreds of volunteer "promise keepers" who have stepped up during my years as XD. And you should know that every day for the past eight years I've come to work with a talented, able and enthusiastic staff. With these extraordinary folks I could've built a bridge, fought a war, moved a mountain or cared for the business of our Society. Thanks, staff friends; I've appreciated your every contribution.

As I share these thoughts, our new house in Canton, Ohio, is coming out of the ground nicely and will be ready by the end of summer. It will almost be like returning home after being away on a mission or an enlistment. We're looking forward to returning to family and friends and to our barbershop center of gravity.

Meanwhile, our newest employee, Don Harris, has survived the rigor of being judged the best and brightest of 67 candidates and was hired as executive director/CEO at the Biloxi Midwinter convention. Don is fully on the job as you read this.

I've gotten to know our new CEO, and I'm thrilled to tell you that Don Harris has every possible attribute to lead our Society to higher ground. He'll be enrolling all of us onto his team. I can't wait for you to get to know Don

and to be an active part of his vision for our growth and for our ongoing success.

And, ah yes ... Thanks again for a fabulous ride.

Let's harmonize!

Seeing double?

It's pretty rare (actually *never*) that we get to run *two* executive director's columns ... but these are pretty rare guys. Incoming CEO Don Harris hit the ground running Feb. 9, and immediately wanted to share his excitement for becoming a part of our Society's life. Look for a full profile next issue. Retiring XD Darryl Flinn has an armload of hugs yet to share, too, in his last column as our beloved Big Chief.



Let's prepare for a fabulous, long ride

I admired my grandfather as much as any human being I've ever known. In his youth, he pursued his passion as a vaudeville musician in Milwaukee, just a few miles up the road from our Kenosha headquarters. He played with several different bands and orchestras, and would appear solo in theaters, oftentimes before movies played on the silver screen.

Like all vaudevillians, he traveled constantly, trying to make enough money to survive. But despite all the headaches and heartaches of life on the road, he stayed with his passion for music and performance because he loved it. He genuinely loved it. Until his death at 91, he always had a deep, rich passion for music and performance.

Initially, I didn't understand that passion. In the 1940s, he gave up music to finally make a livable family wage as a Pullman railroad conductor, a job that he would proudly hold for another 30-plus years. All of my life, I knew him as a "former musician" and a Pullman conductor. Then as I became interested in music, due in large part to his passion, his conviction for making music became as clear... well now, I guess I could say as clear as a perfectly ringing chord at Carnegie Hall.



This Society is a treasure that ought not be merely preserved, but built upon for generations to come.

In only a short time getting acquainted with the Barbershop Harmony Society, I have readily come to realize that the heritage and mission with which I have been entrusted is monumental. What has been created here, by thousands of men and women who have come before me, is a national (even international) treasure. Like all treasures, this one ought not be merely preserved, but built upon for generations to come.

Our Board of Directors has clearly set a vision for this organization, that they want the Society and all its richness to be available for our grandchildren and their grandchildren beyond. That the reach of the Society is to be expanded and nurtured so that more and more people get to enjoy the tremendous benefit of adding music to an oftentimes befuddled, confused and tragic world.

And what a great mission that is.

To think that we as a group have the opportunity to improve this planet. That our stewardship actually means that lives will be enriched because of our effort. That people will be fulfilled and have joy added to their existence because of what we do is not only a worthy mission, but an *incredibly* worthy mission.

And now the work steams forward. Work inspired and conceived around something bigger than commerce, something more credible than economics. Work derived from improving our world, from carrying forward something so valuable that we can't think of a world without it.

I accepted that charge. But I only accepted it with the knowledge that I would be joined with the assistance and support of each member of this Society, as well as our Board of Directors, our committed staff, and men like my great predecessors Darryl Flinn and Joe Liles.

Perpetuating great music was something my grandfather wanted to do for his grandchildren and it's something I want to do as well. Together *in harmony*, we will not only perpetuate the great heritage of this Society, but we will grow it and help it prosper for our grandchildren's grandchildren.

Thank you for this opportunity to work with you each step of the way.
In harmony,

Don A. Harris



Society's new CEO is already on the job

Experienced association leader looks to long-term growth, excellence

The Society's new chief executive officer, Don A. Harris, began his duties Monday, Feb. 9. Harris, an experienced and certified association CEO from Dallas, was selected unanimously by the Society Board of Directors at its Midwinter meeting in Biloxi.

"We had a tremendous pool of qualified applicants," said Society President Rob Hopkins. "Don brings us an exceptional combination of talents and past achievement in association management, marketing, and strategic planning. We're excited to bring his fresh perspectives to the operation of our Society."

A group of 67 candidates was narrowed to the top three, each of whom was interviewed by the entire Society Board of Directors in Biloxi. As CEO, Harris will oversee an annual budget of \$6.5 million and a staff of 34, chair the Society's Operations Team, and sit on the Society Board *ex officio* as its secretary. He succeeds Darryl Flinn, executive director since 1996, who will continue to work for the Society in other roles until he retires in August.

Harris brings a wealth of association management

experience to the position, having served most recently as CEO of the International Nortel Network Users Association, an organization of some 8,000 telecom professionals worldwide.



Before INNUE, Harris served as CEO of the Bowling Proprietors Association of America and as executive vice president/chief staff officer of the National Independent Automobile Dealers Association, both large trade associations based in North Texas. He founded and was president of The Harris Group, Inc., a public relations, advertising and marketing firm, and was a member of the White House Conference on Small Business, in Washington, D.C.

"This organization has a brilliant track record in making its motto of 'Keep the Whole World Singing' truly come to life. For

nearly seven decades, harmony singing has grown and added to the enrichment of our world," commented Harris. "With continued growth and excitement, we will see another seven decades of bringing joy to millions of people throughout the world through our singing and our organization."



J. Principi. Jim had expected he'd receive his medal in the mail and was surprised to learn that such a high-ranking official would visit to present the medals.

In January 1945, when Jim was 20 years old, he was taken prisoner in eastern France. Before being liberated the next May, he lost 50 lbs. while being held captive in two German stalags.

JUST WHEN YOU THINK YOU KNOW ALL THERE IS TO KNOW about somebody, there he is on the front page of the newspaper. **Jim Miller**, legendary seven-time director of international champion choruses, got a big spread in the *Louisville Courier-Journal* when he and another local man received prisoner-of-war medals from Veterans Affairs Secretary **Anthony**



Date change for Harmony College 2005. For those who do long-

range planning, Harmony College 2005 will be held about two weeks earlier than usual, July 17-24, 2005, due to a scheduling conflict at Missouri Western State College. This is a one-time change.

Corporate fundraiser, Michael Stephens, joins Harmony Foundation staff

Michael L. Stephens joined the Harmony Foundation staff in February as director of grant services, bringing proven skills as a grant development professional. Stephens raised more than \$35 million for the organizations he's served. He spent eight years as associate director of development, grants and sponsorship for the San Diego Opera.

"Mike's addition to the Harmony Foundation staff represents a truly significant milestone in our quest for barbershopping's share of the wealth of public and private funding devoted each year to the arts," said Harmony Foundation Chairman Jack Greenfield. "His extensive and suc-

cessful grant development experience dovetails nicely with our needs at all three levels of the Society. Here is a new employee who can hit the ground running!"

Michael primarily will seek funds from government, private and corporate foundations. He also will serve on the Foundation Grant Committee and as a resource to district grant development chairmen and district grant education chairmen. Michael received a degree in anthropology from the University of California, Berkley.



He can be reached at mstephens@harmonyfoundation.org.

Help us take a closer look

To develop an effective marketing strategy, the Society is working hard to better understand our members—past, present and especially *future*. We want to aid recruitment by delivering compelling messages to targeted audiences about the benefits of participation in singing.

Following the 2003 efforts of the Marketing Task Force, three additional research efforts have been undertaken:

- A survey of male choral singers organized by Dr. Chris Peterson, a Barbershopper and music professor at the University of Wisconsin, Milwaukee.
- Informal telephone interviews by Clarke Communications Group to develop a Society Marketing Plan.
 - Facilitated group discussions by the Envisioning Task Force, charged by the Society Board of Directors to uncover and state the core values that make us all Barbershoppers.

Please be assured that all three projects are legitimate activities chartered by the Society. E-mail solicitations to participate will respect your privacy preferences (check yours at www.spebsqsa.org > Members Only. Login required). If you are asked to participate in any of these studies, know that your enthusiastic participation, candor and Society-mindedness will serve to build a better future for us all.

Louisville Doubletree changes its name



The Doubletree Hotel in Louisville recently changed its name to the Clarion Hotel. The facility was known as the Doubletree when the housing issue in this issue was printed. The only thing that has changed is the name—other contact information and prices remain the same.

Avis offers special rates for Louisville convention. Go to the following Web address for special car rental rates. Our group discount number is **J991839**.

www.avis.com/AvisWeb/html/meetings/go.html?1860

Mechanical license fee increase.

A new statutory compulsory royalty rate for audio recordings (mechanical license fee) is in effect. The fee for recordings made or distributed after Dec. 31, 2003 rose to 8.5 cents, or 1.65 cents per minute of playing time or fraction thereof, whichever is larger. The next scheduled rate increase to 9.1 cents/1.75 cents per minute will take effect on January 1, 2006. For more information on license and copyright issues, download "Copyright Basics for Barbershoppers" from the Society Web site.



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

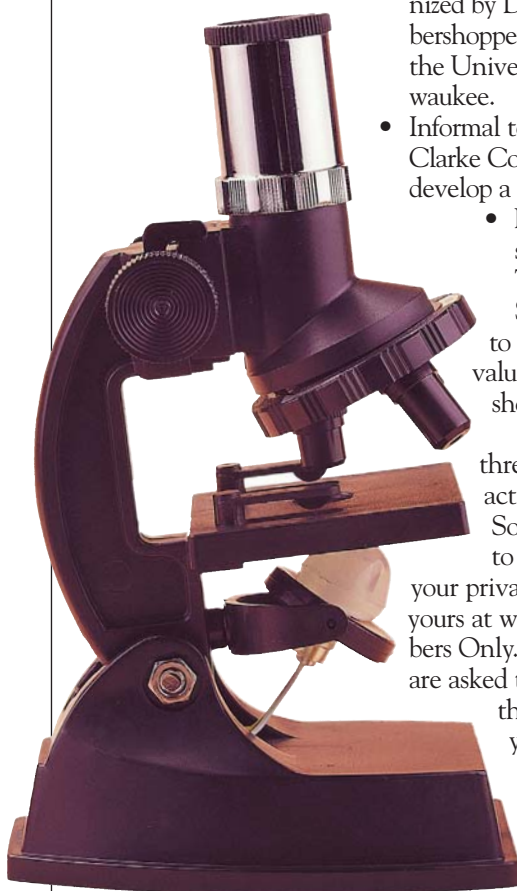
2005
Jacksonville
Jan. 23–30

2006
Sacramento
Jan. 15–22

2007
Albuquerque
Jan. 21–28

HARMONY
COLLEGE /
DIRECTORS
COLLEGE

2004
Missouri Western State
College
ST. JOSEPH, MO.
Aug. 1–8





Society aims to strengthen chapters

Structural changes aim to put more power at the grass roots

Society leaders want to measure success man for man: Are *you* having a stimulating, rewarding and satisfying barbershop experience in your chapter? New changes in Society structure will help ensure that your chapter receives the help it needs to make for a great experience every week.

These structural changes will improve flexibility and channel accountability and resources to a more local level. Society effort and funds will be more sharply focused on helping chapter administrators and musical leaders make their chapters all they want them to be.

Society-Level Changes

1. A Society Operations Team (OT) has been created to review operational plans that support the long-term strategic goals of the Society Board. The OT's goal is to make services and resources to the districts more readily available by:

- Sharing successful programs and practices among operating units.
- Quickly identifying work plan elements that aren't working and address the root causes.
- Developing resources that fulfill actual chapter needs and which can be effectively delivered by districts.
- Identifying irresolvable program and resource issues and bringing them to the attention of the Society Board.

The new OT will consist of the district presidents, functional committee chairmen, their staff liaisons, and a Harmony Foundation representative. It will be chaired by the Society executive director/CEO.

2. Society Board members from paired districts will be nominated in a broader manner, increasing the number of qualified candidates.

3. In rare cases, Society Board members will now be allowed to serve on committees in areas in which he has special expertise.

District-Level Changes

1. Each of the eight Society Board members (each serving two districts) will now be a member of his district's leadership teams, helping better provide services and resources to the chapters.

2. Districts will now develop their own work plans based on Society strategic goals. Districts will hold themselves accountable for their actions.

3. Each district board of directors will be strengthened to provide chapter-level support in chorus director development, contest and judging, effective communications and relations with each chapter, event planning, marketing (internal and external), membership growth and retention, musical growth and improvement, quartet development and encouragement, sound and effective training for all leaders at every level, financial management and planning, Young Men in Harmony and youth outreach.

4. Starting in 2005, each district president will appoint a district operations team, which will deal with operational issues of the district rather than the governance and leadership issues of the district board of directors.



Chapter-level changes

The Governance and Management Task Force, which formulated the above Society Board-approved changes, has not yet recommended changes in overall chapter structure, but this topic is on the agenda for Phase II. More information on the work already accomplished and future plans can be found on the Society Web site at www.spebsqsa.org/id_060062. ■

THE HAPPINESS EMPORIUM



THE GOOD NEWS!



Shop online:
visit us on the web:

www.HappinessEmporium.com

Or call/write for a catalog:

Happiness Emporium
1308 Blue Phlox Court
Northfield, MN 55057
507-645-5750



Good News! Honors Mo Rector, its Founder

Mo Rector's vision was to form a quartet of Christian gold medal winners who could record the hymns and gospel songs which had become standards over the years. Mo had already written many arrangements with just such a quartet in mind. In 1986, Mo, Dale Deiser, Joe Mazzone and Jerry Fairchild embarked on their barbershop gospel ministry.

They had two goals in mind. The first was to create good, solid, singable arrangements and make them available to barbershoppers through learning tapes and folios of the arrangements, thus exposing them to good Christian music. The second was to have quartets or small choruses sing these arrangements in churches where many of the parishioners may never have heard barbershop, which lead to "Just For Listening" tapes. They succeeded in both goals. Good News! materials are in use literally around the world, thanks to the original vision and creativity of Mo Rector.

Mo was an uncommonly prolific arranger. He arranged songs for both Society and Sweet Adeline quartets and choruses. He had the ability to arrange "on the spot," which he did during one of our weekend rehearsals. He sang with the Good News! until the third album was recorded. Mo was the society's first double-gold medal winner. His first gold was with the 1958 champions, Gay Notes. In 1969, he won his second gold medal with the Mark IV.

The first Good News! Gospel Sing was in Hartford in 1987. It was held in an old brick Church of the Nazarine, which held only 300 people. Over the years, the Good News! Gospel Sing has been held in a wide variety of churches/denominations, including the Crystal Cathedral in Anaheim, the Assembly Hall in Temple Square in Salt Lake City, and the Rotunda of the Indiana State Capitol Building. Attendance has varied from 800 to 1,200. Many attendees have stated that the Gospel Sing is one of their favorite events of the International Contest and Convention.

Jim Foy of Happiness Emporium joined Good News! in 1990 and sang with them until 2000 when the Happiness Emporium took over the ministry in addition to the their own quartet schedule. A Good News! Memorial Scholarship Program will be presented in Louisville at the 18th Annual Good News! Gospel Sing to perpetuate Mo's legacy. The Good News! ministry is but one of Mo's many contributions to barbershoppping.

Recordings • Gospel Arrangements with Learning Tapes/CDs



HARMONY HOW-TO

Mel Knight

Harmony College quartet coach, Music judge



Make the most of your rehearsal time

So, you put together a quartet for Singing Valentines. Everyone enjoyed each other's company and it actually sounded pretty good! Your baritone said, "Let's be a *real* quartet" and everyone agreed. But to be a *really successful* quartet, it takes more than matching socks.

Set your course up front

Determine the quartet's goals. Show? Competition? Casual? The whole package? What level of skill do you have individually and as a group? What is the personality of the group? Although imitation is not all bad, don't try to be **The Gas House Gang** or **Four Voices**—make the most of your own unique personalities and sound.

Select music that is appropriate for your quartet. Be aware of each member's strengths and weaknesses. Consider range, support issues, skill at negotiating difficult intervals and visual capabilities. Pick music that provides a variety of songs that will fit into a solid performance package. Most important, is it fun for you to sing?

Now, make the best use of your rehearsal time

Nail the correct notes and words first. It is amazing that something so fundamental is so often overlooked. There is *nothing* more important than singing the right notes in every part! In the long run, it's much quicker and easier to learn the song correctly up front than to try to unlearn and relearn your part later. The progress you make down the road will be worth the up-front investment. Every time you choose to learn a new song, make this commitment of yourself and your fellow quartet members.

Determine the interpretation, phrasing and dynamics. Once you are solid with the notes on the page, focus your attention on the song itself. Have the lead sing the melody and consider together how the song is unfolding. What element of the song is most important: the lyric, the rhythm, the melody? Input from the rest of the quartet is necessary, but the lead in particular must feel good about how the song is to be sung. Always ask yourselves, "What does the music tell us to do?"

Organize your rehearsals. Successful quartets bring discipline and focus to their rehearsals. Account for every minute so that real progress can be made. The next rehearsal should build on the previous one. Schedule a solid warm-up, a section on new music, and a review of current repertoire. Segment specific problems rather than trying to address too many things at one time. Regularly practice an entire performance from beginning to end, so you are comfortable when you hit the stage.

Use effective self-coaching techniques

An outside coach neither can nor should be at every quartet rehearsal. Successful quartets have learned the principles of self-coaching. This is one instance in which each quartet member's personal skills are as important as his musical skills. You will need to trust each other so that you can give and receive feedback in a positive manner. Expect one another to be both honest and tactful. Be willing to change or modify your own behavior. Do not accept anything less than the best from yourself and others in the quartet.

As much fun as it is to harmonize in four parts, you'll find that some of the most rapid improvement comes when you employ techniques that involve fewer than four parts singing at a time. Try some of these proven four-part or fewer-than-four-part exercises:

- **Unison singing.** Everyone sing the melody together. You'll be surprised at how much improvement you can make in matching vowels, synchronizing word sounds, and coming together on similar vocal production. Best of all, it will cause you to *listen*, often a lost art in

singing. Be willing to adjust your own style to that of the group. Isolate one aspect of singing and don't be satisfied until it locks in every time.

- **Duetting.** There are six duets within a quartet: tenor-lead, tenor-bari, tenor-bass, lead-bari, lead-bass and bari-bass. When you sing in all of these combinations, you can improve the accuracy of pitch, balance and synchronization. While two parts are duetting, the other two should provide positive feedback for improvement.
- **Trios.** This works the same as duetting, with one man providing comments. In addition to the value of input to the three singing, we also increase our own awareness through listening and analyzing what we are hearing. You'll naturally improve your *own* contribution when you become one of the three.
- **Your turn in front.** Have the lead face the other three quartet members. Perform the song, using all the expressive and visual techniques to bring the music across. Rehearse this until everyone (including the lead) has raised his level of commitment to the song's message. Each quartet member then takes the lead's spot and "leads" the quartet. Shouldn't *every* quartet member have equal involvement in the song?
- **Square up.** Stand in a square facing in (just like singing a tag in the lobby) but about a yard away from the men on either side of you. Watch and listen to each other. Match the sound and the visual commitment. You'll be able to hear the overall sound of the quartet *and* your own part. Are you a unit?
- **Practice performance.** Every rehearsal should have a segment where you actually walk the walk. Go all the way through the song as you would in front of an audience. Finally, *get outside coaching.* No matter the level of your quartet, a fifth set of ears can make you aware of things you don't hear when you are singing. And remember, although you can learn much from a coaching session, you only improve by putting the information to use *after* the session.

Good luck and happy quartetting. ■

Buckeye Invitational 2004

Now in its 16th excitement-filled year...

Stars of the Night Show

8:00 PM - Saturday, August 21, 2004

◆Bluegrass Student Union

A barbershop legend
you simply must hear

◆Max Q

What is all the buzz
about ... see and hear!

◆Brava!

2004 SAI Queens from
British Columbia

◆The Singing Buckeyes

11-time JAD champs
& your congenial hosts

Barbershop Odyssey Show

8:00 pm - Friday, August 20, 2004

◆Power Play

2003 SPEBSQSA
International Champion

◆The Gas House Gang

A Sentimental
Favorite

◆Pride of Baltimore Chorus

Silver Medal
Sweet Adelines Chorus

◆The Buckeye Invitational

High School Harmony Camp
Choruses

*****ORDER FORM*****

_____ **All events registrations: \$85:** Includes mixed and regular quartet contests, small and regular chorus contests. Also Stars of the Night Show, Show of Champions, Friday Night Barbershop Odyssey Show, Friday Night Afterglow, Santa Maria Cookout and Sunday Pancake Breakfast.

_____ **Be an entertainment judge. Premier seating for all contests ... add \$5 to this package.**

_____ **Contest only Registrations: \$55:** Includes all contest sessions: Regular and Mixed Quartets, Small and Regular Choruses, Comedy Quartet Contest and Friday Night Afterglow. Does not include Stars or the Night, Show of Champions, Friday Cookout, or Pancake Breakfast.

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

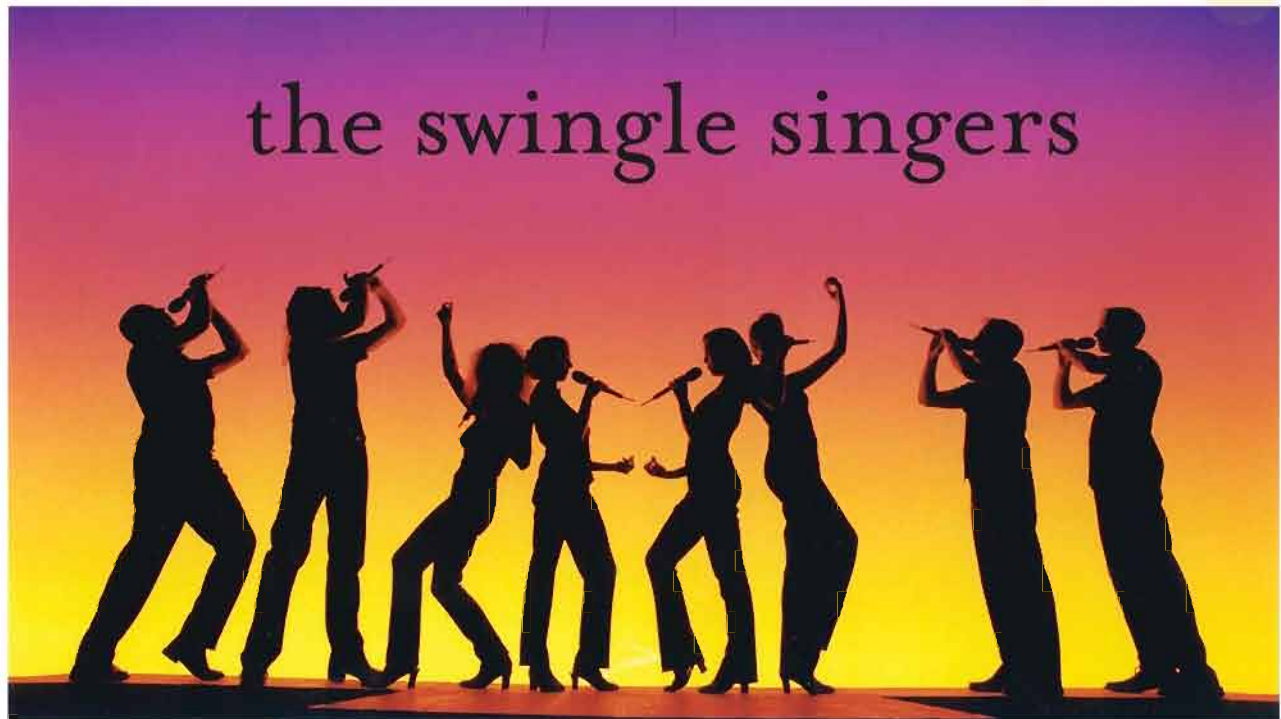
Phone#: _____ Email: _____

Total In \$ _____ Check _____ Visa _____ MasterCard _____

Card Number: _____ Exp.Date _____

Add \$2 S&H for orders under \$100, \$4 for orders over \$100.
Tickets will be mailed in July, 2004.

Make checks payable to Buckeye Invitational and send to:
Singing Buckeyes, 3158 Kingsdale Center, Columbus, OH 43221 (614) 459-0400
For more information, go to www.singingbuckeyes.org



"Everything about the Swingle Singers is flawless." — L.A. Times

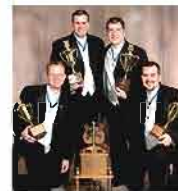
"The Swingle Singers are never less than dazzling." — Washington Post

TUESDAY, JUNE 29TH, 8 P.M.
THE KENTUCKY CENTER FOR THE ARTS
501 WEST MAIN STREET, LOUISVILLE

TICKETS: \$35 AND \$25
A LIMITED NUMBER OF VIP SEATS WILL BE
AVAILABLE AT \$75 AND INCLUDE A POST-
CONCERT RECEPTION WITH THE PERFORMERS

Featuring special guests ...

Four Voices
2002 quartet champion



Voices of Lee
Lee University

Swingle Singers Ticket Order Form

FOR FASTEST SERVICE, ORDER ONLINE USING THE SPECIAL EVENTS ORDER FORM AT www.spebsqsa.org/Louisville

NOTE: There will be a US\$2 handling charge for each order.

Circle payment method: VISA MasterCard check money order

card account # expiration date (MM/YY)

Number of tickets _____ @ US\$75 (limited) _____ @ US\$35 _____ @ US\$25 Add US\$2 handling fee TOTAL US\$ _____

MEMBER # _____ E-MAIL _____

NAME _____ STREET _____

CITY _____ PROV./STATE _____ POSTAL/ZIP _____

TELEPHONE (____) _____ ☐ CHECK HERE if any physical needs require special accommodation

Send completed form with credit card information, check or money order in the total amount, made payable to SPEBSQSA, to:
Swingle Singers Tickets, SPEBSQSA, 7930 Sheridan Road, Kenosha, WI 53143. Credit card orders may be faxed to 262-654-
5552. Orders will be processed in the order they are received. Net proceeds to benefit Harmony Foundation, preserving the
future of Barbershop Harmony. Portion of all tickets tax-deductible



Three cheers for Him and Him and That Guy

They're happiest when you don't notice them at all

As FRED wrapped up a parody that mocked all 15 members of the judging panel *by name*, they set up one of the most memorable put-downs of their 1999 championship run: *"These 15 guys decide who wears the gold tonight / Ten thousand folks behind you wish you'd get it right! / But in case you don't there are three guys that still stand strong / Contest Administrators! [pointing] Like him and him and that guy [shrug] / It's their job to fix what you do wrong! ..."*

Contest administrators: You've probably seen them, you may know they're important in some way, but what do they really do?

That's a good question. Older Society members may think a CA is the same thing as the former secretary of judges, only with a new title and a laptop computer instead of a vial of Wite-Out. On the other hand, some people say that the contest administrator, a role created in 1993, has the most important job at a barber-shop contest. After all, he's not simply the guy who tracks the scores—everyone associated with the contest answers to him. Yet, if his duties are fulfilled properly, he and his work go almost unnoticed.

The CA must ensure an outstanding experience for

competitors, judges and audiences. For a CA, the greatest satisfaction in running a contest well is to have audience and panel members remark on how smoothly and efficiently things ran. Little will they, nor should they, know of the hours of preparation that made it happen.

He wears out the ink-jet before the contest

By the time a contest starts, the CA has spent more time in preparation than the actual contest sessions will take. Many weeks in advance, the CA must:

- Order a lot of forms and write a LOT of letters: district vice-president of contest and judging, the general convention chairman, the judges services chairman, the emcees, and each member of the judging panel.



- Prepare all of the scoring forms. Consider that even for a smallish district contest—with only a double panel of judges, 18 quartets, 10 finalists plus 15 choruses—would require 172 forms. That is eclipsed by the international contest for which it necessary to print, sort, and place in folders 2800 forms or more before the contest begins.

He makes the tough calls

Of course, once a contest starts, there are all of the unanticipated things that can go wrong. Computer crashes are the most common wrench in the process, but what do you do when:

- A judge becomes ill halfway through a session?
- A fire alarm goes off and the auditorium has to be evacuated?



A CONTEST ADMINISTRATOR'S WORST NIGHTMARE came true at the 2002 international convention, when an undetected glitch in the scoring software meant a finalist was not announced. That year's finals featured 11 quartets. Freestyle, mic testing at 12th place, volunteered a "replacement" laptop.

- A bearing fails on an air-conditioner motor and it adds an unacceptable squeal to the auditorium?
- A bus carrying a competing chorus has a mechanical problem and they are stranded miles away from the theater?
- After the contest is over, a scoring judge discovers that a score he turned in is different from the score on the sheet he kept for the evaluation sessions?

A contest administrator has to be able to make decisions under what are sometimes extraordinarily trying conditions. Although he may seek advice from others, the

responsibility is ultimately his alone. And for this, he is expected to supply a computer and printer at his own expense and always smile! Those CAs who have been in the program since its inception may have purchased as many as three or four laptops and two or three printers during the past decade as the requirements of the software program became more and more demanding.

Play "That Guy": What would you do?

During the Friday night semi-finals, the high school marching band returns to its band room, adjacent to the contest stage, accompanied by the furious percussion of its drum line. The noise overwhelms the tender rendition of a ballad being sung by one of the favorite quartets.

In spite of having a confirmed reservation on a flight from San Jose to San Diego via Los Angeles, the CA is stranded in L.A. because of overbooking by the airline. The CA has all of the forms for the contest starting Friday evening in his briefcase, but no flight is available until Saturday morning.

During a contest performance in which another group spoofs the Big Chicken Chorus, the group mascot's "head" falls off. Underneath the costume is a teenage girl.

In the middle of a quartet performance, the hotel's fire alarm goes off. The next competitor comes on stage, and the alarm goes off again. Investigation reveals that the hotel does not have a replacement for the glass tube that breaks when someone pulls the alarm. The assistant manager doesn't know how to obtain a replacement and insists that the building be evacuated.

Four hours before a division contest, the CA arrives on a high school campus to find that the auditorium is without power.

As a quartet was passing through an auditorium lobby headed backstage, a call went out for doctor assistance in the lobby. The quartet bari was a physician and broke from the quartet to treat an individual who was having a heart attack. The CA was advised of the plight of the quartet and moved them to the end of the contest. At the end of the contest, the doctor was still treating the patient.

A scoring judge got locked out of the auditorium when he left for an emergency bathroom break. The CA hadn't noticed the judge was absent and gave the emcee the second light, whereupon auditorium doors were ordered closed. The ushers would not let the judge back in, since they had been instructed not to let anyone enter after the doors were shut. As the emcee began to introduce the next competitor, the scoring panel got the CA's attention and let him know that someone was missing.

He keeps the flow, enforces the rules

The CA is responsible for a smooth and orderly contest, with minimal delays, under the contest and judging rules of the Society. Accordingly, he must have a full and complete knowledge of the rules. It's also his job to maintain flow for the competitors and audience. For example, if the emcee goes on too long, it is imperative that the CA get his attention and move things along. The CA must maintain a professional image at all times and command the respect and attention of both competitors and scoring judges, yet work unobtrusively. And, he must keep information confidential.

He runs the show after the show

The most intense part of his job comes between the last competitor's performance and the announcement of winners or finalists. In those few minutes, the CA must do all of the following:

- Make sure accurate announcements are made in a timely fashion.

- Produce a flawless score sheet by having scoring judges confirm their scores and identify any scoring discrepancies.
- Prepare individual contest scoring summaries and videotapes to be distributed to the contestants.
- Prepare to run the evaluation sessions.
- Prepare to box up the equipment in the judging area so it is ready to be moved to the next contest site.

By the time the audience members have left for the afterglows, the CA has moved on to overseeing the evaluation sessions. A schedule has been prepared in advance, but he must deal with competitors who fail to show up or show up late for their session, direct traffic between widely scattered evaluation rooms, and adjust for sessions that start late or go too long.

Don't always expect to see the CA at the afterglow. After the evaluation sessions are completed, the CA sends off electronic copies of the score sheets for distribution on the Internet, archival purposes, to his board of review member, and to the entire C&J Committee. After he gets home, he writes a thank you letter to each person with whom he corresponded prior to the contest. In addition, he writes a letter to the C&J Committee giving an overview of the entire contest.

He maintains his sense of humor

In a rather large nutshell, that is what That Guy is doing in the judging area. If it sounds overwhelming, it really isn't, although it certainly is a lot of work. Above all, each CA has to be able to maintain a sense of humor while running the show with the proverbial velvet glove. It is difficult to un-ring a bell. In 2002, when 11 quartets ended up competing in the finals at the Portland international convention, no one laughed harder at **Freestyle's** presentation of a computer to the CA than yours truly, That Guy, who had the great misfortune of making the infamous *faux pas*. ■



Chuck Hunter

Contest administrator,
VP Contest & Judging,
Far Western District

Here's what real contest administrators did

The CA halted the contest, went to the band room and talked with the band director, telling him about the contest in the adjacent auditorium. After a few assorted tuba blats and dropped cymbals, the noise problem was resolved. The contest resumed, punctuated by the occasional sound of a car horn in the parking lot! The quartet was allowed to sing again at the end of the contest session.

A very sympathetic airline employee spoke with the airport manager, who arranged for a flight school to take the CA to nearby San Francisco airport. There, a seat was found on a direct flight to San Diego. (This happened 30 years ago ... it's difficult to imagine any airline making that sort of effort today)

The chorus was disqualified for having an ineligible member on stage.

Faced with the choice of having the entire facility evacuated or having two fire engines remain on site with flashing lights while the alarm button was manually held in the off position, the assistant manager used her cell phone to call the manager (who was playing golf) and the decision was made to allow the contest to resume. Both quartets were provided with the opportunity to perform again at the conclusion of the contest.

While the CA frantically attempted to locate a nearby church or school with an auditorium, one of the members of the host chapter, an electrician by trade, identified the problem as a transformer that had been damaged in a heavy rainstorm the night before. A replacement was located and installed and the contest went on as scheduled.

The CA was informed that the victim was about to be transported to the hospital. He asked the emcee to lead a few songs to give the quartet some time. As soon as the quartet was able to perform, they came on stage and were scored, qualifying for the final round. At preliminaries the following year, the victim, who had fully recovered, thanked the doctor who had saved his life and presented him with a plaque during the Show of Champions.

The CA sent several runners to look for the missing judge, who was found fuming in the lobby. He returned to the judging area, and the contest resumed.

Send Flowers...

Across town or across the country

*Owned & operated
by
Barbershoppers
for
Barbershoppers!*



www.FloraSong.com

*Register
Your
Chapter Now
to Make
\$\$\$*



Visit our website or contact us today !

www.FloraSong.com

1-866-880-5280



A LONELY METAL CHAIR

Most of the 60-plus chapters I visited gave me a raucous greeting then left me on my own while everyone else sang. Is that how your chapter treats guests?

Most chapters ignore their guests.

You heard me correctly. I offer this not as a mere opinion, but as fact. I've experienced it first-hand while "spying" on several dozen chapters throughout the Society over the years. If you have ever seen a guy show up once or twice to your chapter meeting and never return, that man may have been me.

If your chapter regularly watches guests come and not return, read on for some insight into why, perhaps, they didn't *want* to come back. I also had a very good experience at some chapters—your chapter would be wise to emulate the "guest culture" of those chapters,

Author name on file—he wishes to continue spying. "Spy" posed by a model. Thanks to the Dairy Statesmen for assistance with chapter meeting photos. All photos by Lorin May.

each of which appears to be growing steadily.

My "spying" methods

My business travels have taken me all over the continent. Whenever a Society chapter happened to be meeting on a night I was in town, I looked up my own last name in the local phone book and lifted an address and phone number to put in the chapter's guest book. Having been in the Society for so many years, it took some practice to successfully masquerade as a newcomer to barbershop harmony—indeed, a couple of times my "cover" was blown when someone recognized me.

All the other times, no one appeared to have an inkling that I was anything but a local man who showed up to see what barbershop harmonizing was all about.

***I often walk
away thinking
that if anyone
joins that chap-
ter it will not be
because of the
chapter but in
spite of it.***

When I first started spying, I never envisioned in my wildest dreams what I was about to experience.

**Rarely was I
asked to sing!**

When a Society member goes to a chapter meeting, it's generally because he wants to sing and enjoys fraternizing with his fellow chapter members. Few of the chapters I visited seemed to understand that their guests had shown up hoping to do the very same things.

Oh yes, I usually got to sign the guest book and someone always shook my hand and said, "Welcome!" In the majority of cases, I was asked to come up front and endure a raucous version of "You're As Welcome As The Flowers In May," during which some of the members started talking or walking around. When the song finished, the welcome did also, as the members simply walked away from me. *Hardly anyone ever asked me to sing*, and that's what I had come to do!

Put yourself in the guest's position

I came armed with rehearsed lines to the effect of, "Sure, I know a lot about singing ... what can you teach me about barbershop?" I rarely got the chance to use them. Frankly, I rarely got the chance to talk about singing, let alone sing. Next time you see a guest watching from the sidelines while your chorus sings, think about the following:

- Do you know how lonely it is to sit by yourself in a metal chair and watch while everyone else participates?
- Do you know how lonely it is to stand amid a group of men who are so involved with their own interests that they ignore you?
- Can you understand how much a guest wants to join in and sing once he gets used to the music that is being sung?
- When he is not allowed to sing, do you know how negative (and boring) the entire experience quickly becomes?
- Do you know how demeaning it is, especially when you have a back-

ground in choral music, to be told you don't know enough about the music, but if you return for three more weeks you will have a chance to audition and, if you pass, you can sing with the chorus at selected times?

Can you put yourself in the place of the man you expect to endure this treatment? I often walk away thinking that if anyone joins that chapter it will not be because of the chapter, but in spite of it.

Such chapters are like hotel managers who hang a "vacancy" sign out front but never let their guests in the door. When your guests do not return for a second or third time, do you look in the mirror and ask yourself what you could have done better? Or do you take the easy way out by saying to yourself, "He wasn't interested anyway," or, "Our music was more than he could handle," or whatever? You get the picture. Remember, I had some degree of this experience at most of the 60+ chapters I visited at random. In all likelihood, the visitors to your chapter are feeling as lonely and uncomfortable as I did.

**It didn't improve much
when I wasn't spying**

There were also times when I visited as myself—a Barbershopper from another chapter—just to test the waters. I really needed to sing. The first time I visited in this manner, I anticipated that I would be welcomed on the risers or, at the very least, to sit within the section for a voice part I could sing.

Guess what?

Do you know how lonely it is to be "taken for granted" and left to sit in a metal chair and watch the rehearsal ... okay, you've already heard that. But, can you envision how angry I became when I was actually being deprived of an opportunity to sing songs I already knew? You may get a chuckle out of my reaction—why didn't I just force my way onto the risers uninvited? But it really isn't funny. Several years ago, I went as myself to a chapter meeting with every intention of joining. I never joined that chapter!



Some chapters treated guests wonderfully

I have spoken of the “majority,” but there were a lot of positive experiences as well. (See my other article on page 22.) The “minority” made me feel so welcome, so much a part of what they were doing, that I wanted to return and would have if I had really been a “local.” I wanted to tell the men in these chapters how wonderful they were at recruiting and what a wonderful example they would be for the “majority.” But then, how could I

know that kind of thing if I were just a local guest? I only blew my own cover once, when I visited a chapter that made me such a part of their evening that I got carried away. (They know who they are.) Even though it was several years ago, I will never forget that experience.

The reason I write this is not to point the finger at anyone. Rather it is to

When you are not allowed to sing, do you know how negative (and boring) the entire experience quickly becomes?

heighten your awareness of what sort of experience your chapter provides when a guest walks through the door. You should take it as a personal failure if a man sings reasonably well but, because of the way he’s treated, does not join your chap-

ter or any other chapter in your area. Why? Because sooner or later, your guest will not be the lonely man, it will be you, alone on a set of empty risers!

Witness #2: “Against all odds, I became a Barbershopper!” ... or, how I joined the Society without any encouragement from my chapter

“COME SING WITH US!” the invitation beckoned on the local chapter’s Web site. Directions to the meeting location and other details were provided. I decided to try it.

I have always loved barbershop harmony and never missed a chance to hear it. I had attended several regional and international conventions, competitions, and shows. Twice, I hired quartets from the local group for special occasions. My wife loved the music, too. I have played musical instruments since fourth grade and sung in college and church choirs most of my life. So I thought I could do this, and off I went to my first chapter meeting.

Not a rousing welcome

Arriving early, I saw only three men. I introduced myself to one of them, but he was busy studying a script. I sat down and waited while others arrived. None of them spoke to me. The chorus director arrived and began warm-up singing followed by some exhortations about something called “PEP” and qualifications for the show numbers. I hadn’t the foggiest notion what he was talking about. Finally, at the close of the practice, I asked somebody whom I should see about joining. I was given a name and told that the guy was not there that night. The session ended with the song, “Keep America Singing.” It seemed to me at that time that I couldn’t even get humming.

But I was determined. The next week I met the chapter secretary (I guess that’s who he was) and he gave me applica-

tion forms. “What should I list as the part I’m going to sing?” I asked. He told me the director would test me and tell me. That never happened. I always sang tenor in choirs, but I knew tenor in barbershop was too high. So I put “lead” on the application form since I didn’t think my voice was low enough for bass and wasn’t sure about baritone. The secretary told me he would get me copies of the music repertoire the following week. In the meantime, he loaned me his so I might try to follow along sitting in the audience area that night.

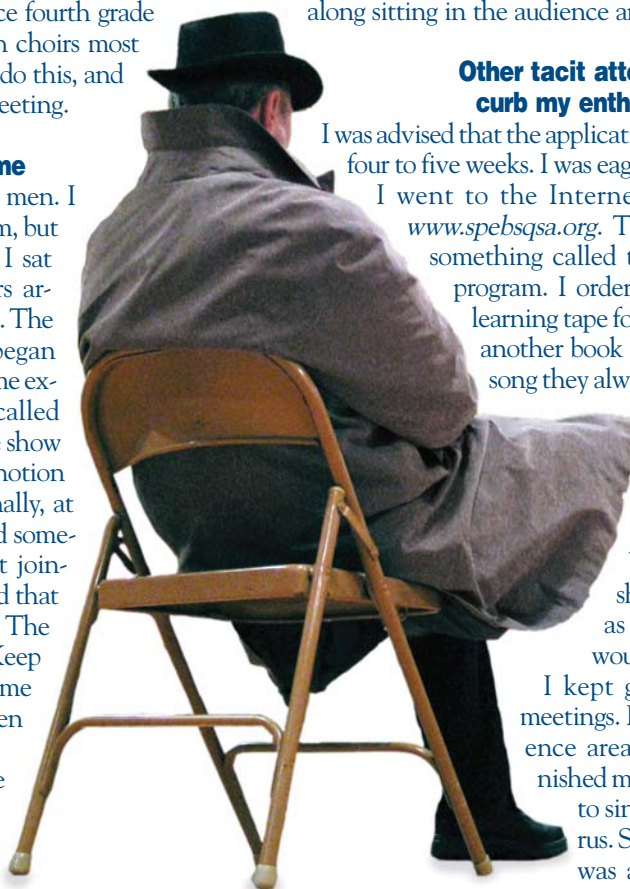
Other tacit attempts to curb my enthusiasm

I was advised that the application process would take four to five weeks. I was eager to do something, so

I went to the Internet and logged on to www.spebsqsa.org. There I learned about something called the “Barberpole Cat” program. I ordered the book and the learning tape for “lead.” I also ordered another book which contained that song they always sang at the close of

each meeting—“Keep America Singing.” The books came very quickly and I really began to try barbershop singing. It wasn’t as easy as I thought it would be.

I kept going to the weekly meetings. I would sit in the audience area with my newly furnished music collection and try to sing along with the chorus. Someone told me there was a learning CD avail-



Here's what you—not your chapter leaders but YOU—can do to help guests

"I'm only a member, what can I do to help a guest?" Try doing any or all of these:

- Get the guest a cup of coffee and wait on him a little bit. Would you do that for a guest in your own home? Why not in your own chapter?
- Offer to sing a tag or a short song with him in a quartet or small ensemble. Fifth-wheel with him if necessary, but encourage him to sing. Singing is what hooked you, isn't it?
- Introduce him to at least five other members of the chapter and help your guest "network" a little. If he's a teacher, introduce him to other teachers and start making those important personal connections.
- Be sure to personally introduce him to your director and encourage the director to take a couple of minutes to get to know the guy. The director, by his very presence up front, is very influential in helping guests decide to come back again.
- Give the guest something to "borrow" for a week—a CD, a video, an arrangement. It will give him one more reason to return the following week and will allow him to find out more about our hobby.
- Call the guest the next day—the *very* next day—and ask him, "What did you like *best* about last night?" His answer will give you insight into what it will take to convert him into a new member and serve as an opportunity for him to provide some feedback.

Regardless of what you do, be sure to involve the guest immediately and completely in the evening. The metal chair should collect rust before becoming a dumping ground for guests that we do not know how to handle.

You can make a difference.

— *Ev Nau, Managing Director,
Membership Development*



able, and I got a copy. Now I could sing my head off at home trying to learn the music. The chapter was working very hard preparing for its annual show. I knew there was no way I could get up to speed for that. Besides there was this "qualifying" thing.

I would see guys singing into small tape recorders during practices. When I asked why, I was told that the tapes were reviewed by section leaders who would determine if the singer was qualified to sing a particular song. Wow! I saw that I had better practice even harder with the CD at home. My membership materials finally arrived along with a card, a badge which said I was a lead, a copy of the *Barberpole Cat* book which I had already bought, and a discount for the learning tape, which I already had. These were presented at a meeting, and I was introduced as a new member.

Muddling through the new member process

The chapter show was great! The chorus was very good, and I began to wonder if I could sing well enough for that group. My wife and I went to the afterglow, which was great, too. However, we sat by ourselves, and nobody spoke to us. I explained to her that these guys had been together for years, and a new guy who hadn't even been on the risers with them would have to find his niche.

The following week I put myself on the risers ready to begin singing with the chorus. I overheard the director tell a man, who had rejoined the chapter after being away for several years, which two songs to concentrate on for the forthcoming division competition. I was hurt because the director had never spoken to me personally about anything. Perhaps he saw me around so much that he assumed I was an old-timer. I practiced those two songs so much that I began singing them in my sleep. I

went to special section practices and passed qualification tests. I tried to do everything suggested to improve my performance.

It was time to find out about dress. I sought out the uniform guy, bought a new tux and was given our special vest. The week before the competition, someone mentioned makeup. Another mystery for me. The makeup man said he would bring kits to the competition hotel. He didn't. One of my fellow leads got out his kit and made me up that morning. I was very anxious. We started practicing early in the morning. When it was time to get dressed, I felt I was ready. But when I went down to join the chorus, someone asked where my vest was. I had forgotten to put it on! I ran back to the room and back down to the next practice room. We sang the songs several more times. I was soaking wet with sweat. Finally, it was our turn.

Finally, the reward comes

We gave it our best. Actually, I had practiced those songs so much I wasn't even nervous about singing them again. Every guidance the director had given us over the weeks came naturally. My wife and daughter said we were the best so far, but they were not the judges. We decided to get a bite to eat while the judges worked it all out. When we returned I saw my guys all together being briefed by a judge. "What happened," I asked. *We won!*

It was a most wonderful feeling. The hard work and the anxiety was worth it. But then I wondered what happened to the fun part of barbershop singing. Was this the fun part? What about all those guys who lost? The following day as I went to the garage for my car, two guys from the chorus yelled to me, "Hi, champ." I guess I had finally become one of the guys. It felt good. I was ready for more.

— *Name on file*

Spying on a chapter with a culture geared toward growth

As I prepared for a week-long vacation in Washington State, I had no intention of visiting a chapter. However, due to some gentle prodding from a friend, I took time out of my vacation to visit his chapter, the Silverdale Chapter and the **Kitsap Chordsmen** chorus, located on the other side of Puget Sound from Seattle. I told him I would go if I could pretend to be a non-Barbershopper.

After we arrived, I signed the guest book with my own name and put on the name tag they gave me. I was warmly welcomed, given a guest book (neat), a schedule of the evening's activities (wow!) and invited to stand with the chorus on the risers. Chorus director Mike Menefee noticed me, stepped over to welcome me and "buddied" me with another tenor so I could enjoy the evening. He paused while the men around me introduced themselves and welcomed me to the meeting. Then he turned back to business.

What a joy to sing for Mike! He wastes no one's time and gets his message across in an engaging manner, which makes the men *want* to sing well. A smile, words of encouragement, constructive criticism



THIS CHAPTER KNEW THE HOOK: Let me experience some camaraderie and the thrill of hearing my own voice help lock a great chord. Who wouldn't want to do that again and again?

when necessary, compliments when deserved, all serve to get his points across quite effectively. My "buddy" figured out I had either sung barbershop before or was an excellent sight reader. I told him I was an excellent sight reader. I think he sensed the truth, but he went along with the ruse. Good man!

Each time we changed songs, more men introduced themselves and welcomed me. I was more than 3,000 miles from my own chapter, but I was home. What a great Society we belong to! By the time we stopped for a business meeting and break, I was even starting to learn some names.

When the guests were introduced at the business meeting, my friend blew my cover. By that time, it was OK, because I had seen some really wonderful things happen. It came as no surprise to learn that his chapter was small just a few years ago, but now is growing. They are competing, achieving "most improved" and plateau champion status. They are preparing for their annual show, performing, making chapter quartets a part of their evening program, and having a lot of fun in the process. I wish I knew about Silverdale when I was a COTS instructor discussing membership. What a wonderful example of what our Society is all about!

Another fabulous touch: A chapter quartet was scheduled to sing at the conclusion of the business meeting—in the *middle* of the evening! Wow! Talk about supporting quartets. Small wonder that the Kitsap Chordsmen has *seven* chapter quartets. It sure beats the heck out of an "oh, by the way" performance squeezed in between chorus rehearsal and refreshments at the end of the meeting. By then, the aroma of brewed coffee and the sight of calorically enhanced munchies



A COUPLE OF OTHER GUESTS preferred to watch from the sidelines—I'm happy to report they were not forced onto the risers. As for myself, I was grateful to be invited to sing next to a newly assigned "buddy."

has everyone salivating.

At the coffee break, more members of the chapter took the time to introduce themselves to me. There were five other guests, three of whom were in their twenties or early thirties. During this break, members told the guests about the chapter and what barbershop was all about. They formed quartets and encouraged the guests to sing tags. There was no hanging around the coffee pot. They were having too much fun enjoying each other's company and making sure the guests felt welcome.

The second half of the chorus rehearsal was as much fun as the first. Mike got everything done that he had planned. After being honored with the

The chorus director noticed me, stepped over to welcome me and "buddied me up" with another tenor so that I could enjoy the evening. He paused while the men around me introduced themselves and welcomed me to the meeting. It came as no surprise that his chapter was small just a few years ago, but now is growing.

request to direct "Keep America Singing," I was sorry to see the evening come to an end. If I truly had been a local non-Barbershopper, my experience at this meeting certainly would have made me consider joining the chapter.

Now I'm sure that there are a lot of chapters in our Society like the Kitsap Chordsmen, and I sincerely hope that your chapter is one of them. But, I don't have many opportunities to visit chapters like Silverdale, who do a lot of things right to help their guests want to become members.

The Puget Sound area was more wonderful than I expected. Every superlative adjective fits. The sights will last in my memory for a long time. And so will my visit to the Kitsap Chordsmen. ■

2004 Bolton Landing Festival

September 3rd-4th-5th, 2004 Bolton Landing, New York!

GOTCHA! 2003 SPEB Silver Medalist!
METROPOLIS! 2003 SPEB Bronze Medalist!
SWINGLISH MIX! 2003 SAI Queens!
"Q"! 2001 SAI Queens!
FLIPSIDE! 2003 SPEB Top 10!
Fortissimo! MBNA Medalists!
WHEELHOUSE! 2003 SPEB Top 10!
Perfect Gentlemen! Harmony Sweeps Champions!
Chicago Shuffle! SPEB Seniors Champs!

Want to sing under the direction of **MARK HALE?**

Join the 2004 Festival Chorus!

www.boltonlandingchapter.org for details & to sign up!

Introducing the **Bolton Landing Foundation Dinner!**

Your donation will support Youth Outreach!

Join us for a Friday evening with **139th Street Quartet**
 Celebrate their 30th Anniversary with Good Friends, Stories, Good Food
 & a Festival Registration! Seating Limited to 100!

WWW.BOLTONLANDINGCHAPTER.ORG for details!

Gateway

FACTORY DIRECT

SHOES

PREMIUM BARBERSHOP FOOTWEAR

Many other styles available. CALL TODAY !!

Proudly



MADE IN THE USA

\$19.⁹⁹

per pair



All shoes In-Stock



FREE SHIPPING

on orders of 12 pair or more

910 Kehrs Mill Rd., #112, Ballwin, Missouri 63011
800-539-6063 fax 636-527-3797 info@gatewayshoes.com

HarmonyOnStage.com STARRING



**Gay
90's
Vest**
\$34⁵⁰

- ★ Red Striped Vests **\$29⁰⁰**
- ★ Reversible Vests in exciting fabrics and colors, custom, exclusively yours...CALL US.

**Red
Striped
Boaters**

Authentic,
unlined.

\$39⁵⁰



Tuxedos
\$79⁰⁰

**Superfine
100% Wool**
\$149⁰⁰

★ ALSO STARRING ★

**3 & 4 Button Blazers
in 10 Spotlight Colors**

Featherlite **\$85⁰⁰**
Fully lined

★ TuxShirts \$12⁸⁵ • Hi-Band \$18⁸⁵

★ Vests ★ Hats ★ Trousers

★ Etos ★ C&T Sets ★ etc.

SAXON UNIFORM NETWORK

1497 Holly Lane

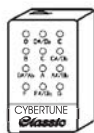
Atlanta, GA 30329

1-800-7-TUXEDO • fax 888-315-8760

In Florida • MICHAEL SAXON
561-265-0065

CYBER-TUNE *Classic* THE NEW ELECTRONIC PITCH PIPE

The New Science Of
Pitch



Now With
On/Off Switch
& Belt Clip

\$49.95
(plus \$5.00 S/H)
Call:
(318) 865-4681

Maintains pitch with
computer accuracy, but
still delivers that
familiar "reed pipe"
sound.

Uses a 9 Volt Battery
Size: 1" x 2 3/8" x 3 3/4"

Avail. F. & C, keys

INDEMAC, INC.
Computer Products Div.
6644 St. Vincent Ave.
Shreveport, LA 71106

*The Vocal
Majority*
★ CHORUS ★

Visit us at our website!
www.vocalmajority.com

Saturday, July 3, 2004

5:00 to 6:30 p.m.

(between chorus & quartet finals)

Dinner with the Champs
HARMONY FOUNDATION/AIC

*Conveniently located
next door to Freedom Hall*

Cash bar

Enjoy a unique dinner break between chorus and
quartet finals. Hear your favorite champs—up close
and personal. Visit, take a picture or two, get an
autograph ... *but don't forget to eat!*

Celebrities include members of : Acoustix, Gentlemen's Agreement, Grandma's Boys,
Happiness Emporium, Joker's Wild, Keepsake, Michigan Jake, Mid States Four, PLATINUM, Revival,
Rural Route-4, Side Street Ramblers, Sidewinders, Suntones, The New Tradition, Yesteryear,
Regents, Orphans, Four Statesmen, Oriole Four, FRED, Second Edition, Boston Common

A portion of your ticket and tips will benefit Harmony Foundation and the AIC Endowment Fund.

DINNER WITH THE CHAMPS

Use this form or order online using the Special Events Form: www.spebsqsa.org/Louisville

Number of tickets _____ @ US\$50 **TOTAL US\$** _____

Circle payment method: VISA MasterCard check money order

card account #

expiration date (MM/YY)

MEMBER # _____ E-MAIL _____

NAME _____ STREET _____

CITY _____ PROV./STATE _____ POSTAL/ZIP _____

TELEPHONE (____) _____

☐ CHECK HERE if any physical needs require special accommodation

Send completed form with credit card information, check or money order in the total amount, made
payable to SPEBSQSA, to: SPEBSQSA Special Events, 7930 Sheridan Road, Kenosha, WI 53143.

Vocal superiority or hard work?

Both great and average singers follow the same path to improvement

A wonderful barbershop sound comes from combinations of compatible voices—not necessarily superior voices—working together to produce maximum overall performance results.

Many Barbershoppers have failed to reach their potential because they haven't understood that great performers don't necessarily need to have a great set of pipes—they just need to make the most of what they have. This fact is borne out not only in barbershop harmony but in other musical styles. Popular singers of the past 40 or 50 years succeeded with diverse audiences not so much as a result of superior vocal equipment but as a consequence of how they developed and focused their raw talent.

Even with soloists, the keys to connecting with audiences are not simple or obvious. Willie Nelson has what must be described as a raspy, unusual voice and has enjoyed a very long and successful career. Elvis Presley enjoyed undeniable legendary status, yet his voice, often off pitch and frequently unsupported and frail, was not a technically great one.

Consider crooners Eddie Fisher and Frank Sinatra, contemporaries who achieved at very different levels. Sinatra's basic voice was not technically up to the level of Fisher's, but he brought understanding of the music and lyrics along with style and personality to the equation and thus reached a much broader audience for a very long time.

Continuing on, Louis Armstrong's voice was rough and quirky, but millions of people loved his style. We remember Bing Crosby, Perry Como, Nat King Cole, Mel Torme, Rosemary Clooney, Ella Fitzgerald, Doris Day, Barbra Streisand and even Michael Jackson for much more than their voices. Clearly there are reasons why certain singers reach audiences while others do not.

Extraordinary voices not required

What is true among soloists holds true in the barbershop world. Few quartets that have scored at the highest competitive levels over the years did so because they



After decades of singing with fellow quartet champions, Glenn Van Tassell (above with *Auto Towners*) has concluded that planning, hard work and an attentive ear tend to be bigger success factors than having a superior voice.

had the four best voices on stage. Many times, quartet members were not even singing their best voice part:

- Buzz Haeger, tenor of 1965 champion **Four Renegades** said, "I wanted to sing bari, but there was a shortage of tenors so I learned to sing tenor."
- Harry Williamson, tenor of the 1974 champion **Regents** "wanted to sing either bass or baritone, but all that was left

was tenor, so I learned how to sing falsetto."

- I had always sung baritone, but when the **Auto Towners** was formed, I ended up in the lead slot.
- 1979 champion **Grandma's Boys** often proclaimed that they were a combination of four basses trying to be a quartet. It was, therefore, less of a stretch than some may think when their tenor Don Barnick switched to bass in another rather impressive quartet, 1992 champion **Keepsake**. Woodshedders can tell you Don sings any of the four parts quite well.

Winners with unusual voices

Some of our best quartets stood out for the fact that they had some highly unusual voices, but the groups seemed to know how to use those voices to produce a great ensemble sound:

- **The Nighthawks**, everyone's favorite almost-champion quartet, was strikingly different from most other quartets. Jim Turner's lead voice was extremely bright and quite edgy and Greg Backwell's tenor was prominent, yet the resulting sound of their vocal combination was a huge favorite with show and contest audiences.
- Everyone knows that Vern Reed, the tenor of the 1950 champion **Buffalo Bills** sang rather loudly, yet this was a classic barbershop quartet adored by every audience.
- The 1956 champion **Confederates** had a world-class tenor and bass combined with a lead with unusual vocal character and a baritone who had considerable edge, and they were surely an all-time favorite.



Glenn E. Van Tassell

Lead, *Auto Towners*, 1966
Champion.
Baritone, *Gentlemen's Agreement*, 1971
Champion

- The **Boston Common** presented a rich, stylistic sound that took several years to gain recognition from the judging system but the quartet was dearly loved by barbershop audiences.

Imagine the loss to our heritage had these quartets failed to develop their talents together. We have all watched the development of individual singers and of entire quartets as they wend their way through the contest system. How sad it might have been if they had given up when their early performances were less than stellar—before they learned to use what they had to its fullest potential.

How the champions improved

For this article, I talked to dozens of other past champion quartet singers about the keys to their success and heard nothing about the need to have a great voice or how to find other great voices. Instead, I got responses that were rife with sports analogies. References were given to muscle memory, blocking and tackling, visualization, repetitive drilling of techniques and similar topics. Kenny Hatton, lead of the 1978 champion **Bluegrass Student Union** summed it up with, “Master your craft and demonstrate your strengths.”

Champion after champion commented about the need to do the necessary work. One good example is the 1999 quartet champion **FRED**, which was a smash comedic success from the start, but which often struggled with scoring in vocal areas. In the year leading up to their championship, **FRED** lead Rick La Rosa made significant vocal improvement his personal goal—listen to the recordings and you’ll know that he succeeded. Baritone Clay Hine credits their friend Tim Brooks with much of their vocal guidance. Clay said, “The year that **FRED** won, we worked more on block-and-tackle ensemble stuff—turning sounds together, balancing chords, than ever before.”

Someone once asked me if there is some sort of secret that I have applied to achieve my own quartet successes. “Yes,” I said, “it is to hook up with three other pretty good singers and to do everything in my power to avoid messing them up.” The fact is that it is that simple and that complex.

If I could express the keys to success succinctly, it would be this:

1. Identify the quartet’s needs
2. Plan the work to do
3. Work the plan
4. Turn around and do the above three steps again and again

The process is never, *ever* finished. If you believe that there is an end to the process, you will fail. I watched



BLUEGRASS STUDENT UNION became one of our most popular champions *after* winning in 1978. What was key to their continual improvement? “Choose guys to sing with who you really like personally,” said lead **Kenny Hatton**. Then, “master your craft.”

the successful application of the above four steps firsthand early in the development of the eventual 1971 champion **Gentlemen’s Agreement**. Our primary coach, Lyle Pilcher, told bass Bob Whitledge that he needed to produce much more sound to match the other voices. Never one to present excuses, Bob took this need to heart, planned several steps to develop more sound, accomplished his plan and then repeated his personal improvement cycle again and again.

Listen your way to success

First, always spend plenty of time on quartet fundamentals—you cannot improve until each member learns his notes and sings the right words in tune and in a relatively coordinated way. Beyond that, the most dramatic improvement occurs when each singer forges a strong mental link between his own voice and his own ears. He must individually discover, develop, and maintain the areas of singing that contribute the most to the whole quartet.

The most thrilling aspect of barbershop harmony is a chord that is well-tuned and well-balanced and has matching vowels. Such notes resonate at a level of perceived sound much greater than the actual sum of the four voices. Doing that correctly is key to quartet success. Improvement in this area requires more than skilled technical guidance—it requires close attention to everything you personally do while you note the results on the overall quartet sound.

The powerful effect of listening is why so many good quartets choose to practice in duets and trios. (See “Harmony How-to” on page 12 of this issue to learn how to succeed with the various combinations.) The power of listening shows a baritone how to fill out the chords in each song as he experiments with his tone and attack, learning chord by chord whether to enhance the bass or the lead note. Tenors learn how to provide clarity and drama by listening to their effect on the chords

Learn to ask yourself: “Is there even a fleeting moment in this song where we’d sound better if I ...”

and by adjusting accordingly.

Technical guidance from someone outside the quartet can greatly help you learn by listening, but you can learn much with your own ears. Learn to improve the unit sound by asking yourself: Is there even a fleeting moment in this song where we'd sound better if I sang more fully, more dramatically, with different inflection or with different vocal color? Is there some physical element missing that would help to communicate the mood to an audience?

Turn on your personal radar so that you are constantly evaluating the effect of what you do. The search for improvement is never finished. Champion quartets almost always seem to improve after winning the gold. They understand that there is never an end to growth in any aspect of performance.

Reach out for help

This article is really about the "E" in SPEBSQSA. Few, if any, singers come into this musical hobby/obsession fully trained, with world-class voices, completely familiar with the nuances of the style and ready to team up with three other guys in the ultimate quartet. It is a process requiring an accumulation of individual skills hopefully to be combined with three others who have also done the work. The really good news is that the information and assistance required is readily available.

No organization has more experienced, successful people who are more willing to share their expertise than our Society. Whether your needs are for arrangements, coaching, voice training, organizational input or advice on getting along with each other, help is near. The Society and districts frequently offer schools wherein experienced and highly qualified instructors present the basics. Most districts maintain lists of willing coaches. Contact an international champion quartet, a successful quartet in your chapter or district or speak with a member of the Association of International Champions (AIC) who lives in your area. I'm betting you will get the help you need.

The sound is the bottom line

The barbershop sound communicates to audiences in very special ways. It is a sound that is uniquely comfortable and supports feelings of home, family, neighborhoods and the "good old days." One of its greatest strengths is that it seems achievable by the average person. Our music is at its best when performed by people who treat it with respect and understanding and with well-developed performance skills.

Look closely and you will realize that some singers who believed they had only average voices have, throughout the history of our hobby, accomplished some above-average results. The process of growing individually and collectively involves lots of work, but the sense of achievement that can be realized is highly rewarding. The ultimate joy of singing in a quartet is in the journey. ■

Overlooked fundamentals

Look at a contest score sheet, and you'll see that many of our winners have not scored the highest in singing but won because *all* aspects of their performance package were consistently high.

The question for average quartet singers (and I include myself in this category) might be: How can we be the best quartet we can be? The following suggestions have been discussed for decades, but the common lack of attention to these fundamentals indicates they could use even more emphasis.

1. Does your quartet want to improve? Some quartets consist of four guys who just want to get together and sing, and they don't really care whether they sound good or bad. (It's usually bad.) My advice to such quartets: Keep singing and having a great time, but please don't sing in public and don't ask to sing on your chapter's annual show. If, however, your quartet is not satisfied with staying at its current level, move to the next step.

2. Take an honest look at your quartet and determine its strengths and weaknesses. This may be the hardest task of all, because it involves setting your ego aside. Who's the strongest singer in your group? The weakest? Do you have trouble singing in tune? Is your top (or bottom) range or stamina not what it used to be? Do you sing well in rehearsal but have trouble in front of an audience?

3. Choose repertoire that enhances your strengths and downplays weaknesses. Maybe we'll stop repeating this mantra when more Barbershoppers take it to heart. If you are an average quartet—low "B"/high "C" level—stay away from arrangements sung by gold-medal quartets. (They can make anything sound good—the rest of us cannot!) Stick with good, solid barbershop arrangements that fit your voice ranges well. If singing in tune is a weakness, choose songs that contain a lot of traditional barbershop elements. If your tenor has lost a bit of his top range, don't choose a song that will require him to post a high C in the tag. (But if you really like the song, then get someone either to rewrite the tag or write a new arrangement for you.) If you have trouble remembering words, don't choose songs with a lot of verses! If your bass is the best singer in the quartet, why not learn a song or two that features him?

4. Be willing to accept and then seek outside help. This is the most important suggestion of all. I knew a quartet that had been performing for 25 years and claimed they didn't need any guidance on how to be better performers. They sang the same repertoire and told the same jokes as they did 25 years ago. They were not as entertaining as they thought they were, and they never got any better. They believed that their initial success 25 years ago—I think they may have even been district champs—was a sign that no further improvement was necessary. You couldn't convince them otherwise.

No high-quality quartet ever became that way or stayed that way without help. Many of the problematic areas of performance (vocal production, presentation, etc.) can be addressed through education programs such as Harmony College, and Mini-HEP schools. However, as Glenn pointed out, Barbershoppers are among the most generous group of people you'll ever meet. If you can't afford a coach or other such resources, there are a lot of folks in your own chapter (such as the director, music VP, section leaders, to name a few) who are willing to help. It has been my experience that even "Joe Barbershopper" will often offer insightful comments on your performance—if he's asked. It's up to you to act on those comments.

—Jay Krumbholz, Director, **Chordbuster Chorus** (Davenport, Iowa), Harmony College music theory instructor



Take a quick SPIN Around the barbershop world

A solid foothold in Russia

Thanks to four highly prominent visits in five years by Dr. Greg Lyne and various American groups, thousands of Russians have acquired a taste for barbershop harmony, and many Russians are now singing it.

Society member tourists accompanied the Society's **Pacific Sound Chorus**, the Sweet Adelines' **Millstone Valley Chorus**, and 1998 quartet champion **Revival** to St. Petersburg this past August. At the well-publicized concerts, hundreds had to be turned away from standing-room-only performances in St. Petersburg's finest concert halls—performances that included several men's and women's Russian quartets and even some choruses singing barbershop harmony.

A fifth tour is scheduled for Aug. 16-25, 2004. For more information, see the advertisement on the inside front cover or call 414-352-1917, e-mail rgordon@attglobal.net or go to www.fineartstours.com.



IABS convention is a hit—no blarney!

As conventions go, the Irish Association of Barbershop Singers (IABS) gathering is not particularly large in numbers, but last year's 15th annual event was big on talent and competition and especially huge on good times—or as the Irish would say, "*craic*."

The mayor of Dublin South County, Máire Ardagh, opened the weekend at a ceremony billed as a "reception" that really was a show. Several groups performed, including 1975 international champion **Happiness Emporium** and a great a cappella vocal jazz group from Israel called **Six Appeal**, which set the stage for a weekend of great harmony. It was, as the Irish say, "brilliant."

Because IABS membership is open to men and women, there are competition categories for both, as well as an international category for male and female quartets and choruses. Competitors came from England, Sweden, The Netherlands, Israel, Scotland and, of course, Ireland.



The winning chorus

The "mike warmer" (nice term) quartet for the Friday night competition was a foursome drawn from the Israeli chorus **12 Tones** that sang "My Wild Irish Rose" in Hebrew. What a special treat.



The 12 Tones

Hallway and lobby singing were prevalent, adding to the kind of enjoyment expected at a barbershop convention. The added dimension of the truly international flavor of the whole event made it all the more special. It was my great privilege and pleasure to sing with the 12 Tones Saturday evening in the hotel lobby, and later I got to direct them. Imagine, an Israeli chorus, in Ireland, directed by an American, singing "Keep The Whole World Singing"! It was an emotional experience, I assure you.

Saturday night, all the winners plus Six Appeal and Happiness Emporium appeared in a "gala barbershop concert." That was followed by an afterglow at the headquarters hotel. It truly was a brilliant evening of *ceol* and *craic* — "music" and "good times."

The 2004 convention will be held in Tallagh, County Dublin, Oct. 1-3. Ireland is a country you'll not forget ... magnificent scenery, great food and drink, and warm, friendly people. It's a trip well worth taking.

— Reed Sampson, SPEBSQSA
Managing Director of Public Relations

Michigan Jake jumps “The Pond” to find barbershop harmony thriving in Great Britain

Barbershop is doing well in Great Britain according to **Michigan Jake**, although there's a chance they blinked and missed some of the finer points. To fit the York convention of the Ladies Association of British Barbershop Singers into their packed schedule, they treated it like any performance weekend—the quartet left on a Thursday evening from Cincinnati and each guy was back home by Sunday evening! (This photo of the 2001 champs was taken during a whimsical “See London in One Hour” tour, in which the cabbie took them to the highlights and circled the block while the quartet got its photo ops.)

Yet, somehow they fit some actual touring in their schedule, and this con-

vention felt very much like the ones on this side of The Pond. They experienced a great contest, an audience wild about the music, a lot of casual tag singing after each of the quartet's two performances, and the chance to harmonize and socialize the way only Barbershoppers can. Cultural exchanges abounded as well—the guys learned to use words like “crikey,” “bumbershoot” and “beast” (the weight of the quartet's luggage), and the folks got to hear a lot of new music from the quartet's upcoming CD (mid-2004 release). Too bad the champs had little time to appreciate those fine British pillows.



The Southern Hemisphere has a lot of overtones ringing Down Under

Strong in Australia. By the size of it, you could attend a barbershop convention Down Under and think you were at a convention ... um, Up Over? Well, in North America, anyway. The recent seventh biennial National Convention of the Australian Association of Men Barbershop Singers (AAMBS) featured 13 choruses from the continent, 26 quartets that had qualified through regional events, and 13 senior quartets. The Gold Coast Barbershop Harmony Club, Inc., known as the **Banana Blenders**, won with 64 singers ranging from ages 9 to 83.

A big Kiwi contest is under the horizon. Overseas

groups including **Metropolis** have already made plans to tour New Zealand and perform at the fourth Pan Pacific Barbershop Convention, in Christchurch, New Zealand, Oct. 27-31 this year. Groups from Australia, Japan, and the west coast of Canada and the United States have expressed interest, with barbershoppers from Europe and from other Pacific Rim countries also invited.

Entry in the official Pan Pacific contest will be open to choruses and quartets from areas that border the Pacific Ocean. Others can perform in a less formal festival. For details go to www.ppc2004.org.nz or Email team@conferenceteam.co.nz.



THE WALLS COME TUMBLING DOWN. The Tokyo Barbers are no longer a lone outpost for seventh chords in Japan. Barbershop music is gradually spreading through other parts of the nation, which now has other choruses and its own barbershop society. Here, the top four male collegiate choruses in Japan participated in a joint concert in Tokyo, in

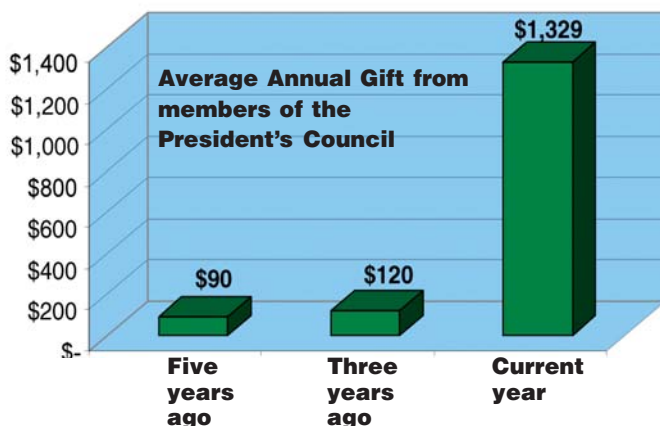
June. Director Yasuo Hirose (downstage center in black), a member of the Tokyo Barbers and a SPEBSQSA Frank Thorne member, led the combined chorus in a rendition of David Wright's arrangement of “Joshua Fit the Battle of Jericho” in a performance highly reminiscent of The Vocal Majority, both in choreography and in sound. In April, Japanese barbershop singers established the Society of Barbershop Quartet Singing in Japan. Acoustix (1990 international quartet champion) completed its second tour of Japan, drawing even bigger crowds than before. ■



New opportunity to make an impact

The President's Council: an annual leadership giving program

The core success of a charitable organization is measured by the annual giving of its supporters. Healthy charities have 75 percent of income from current individual giving. This is among the criteria evaluated by corporations and foundations when awarding sponsorships and grants. Harmony Foundation has a severe gap in this area. The President's Council is being created for those donors who are capable and interested in making significant contributions to the annual giving program.



Endowed funds are critical for future strength, and our Foundation will continue to need deferred gifts. However, it's also gratifying to be able to enjoy the influence and difference your gifts make now. The President's Council will address that.

Small gifts will continue to be important, of course. But members and friends who are able and want to give larger, sustaining gifts need appropriate donor options, too. Few people will toss \$10,000, even \$100 in a bucket. A tax receipt is a basic requirement for most.

We are so honored to have Roger and Sue Lewis as co-chairs for this new program and very grateful to the 24 charter members joining them so far. You will hear about this in coming weeks, but feel free to contact them any time at presidentscouncil@harmonyfoundation.org.

We look forward to hearing your voice in strong support of our Society today.

"The President's Council provides the ideal opportunity for those of us who truly enjoy the life-changing benefits of singing to make Harmony Foundation vital and successful today!"

— Roger & Sue Lewis
Co-chairs

Founder's Club: Who will sing tomorrow?

Created in honor of the Barbershop Harmony Society founder O.C. Cash and the main fundraising program for Harmony Foundation for years, the Founder's Club is evolving to better serve its donors and improve the impact they would like to have on the future.

Giving levels are now aligned with current donor goals for lifetime ultimate gifts. Two donors already qualify at the Diamond level and two others are near Platinum. We believe many will find these new opportunities a better fit for their legacy planning.

Rest assured, no current Founder's Club member becomes disqualified by these changes. All current members are "grandfathered" in the new program and retain their existing level of Founder's Club privileges.

The first Harmony Foundation Wealth Preservation Seminar, held during Midwinter convention, benefited from the professional skills and generosity of J.P. LaMontagne, CTFA, trustee. One participant commented, "Other organizations just don't provide this kind of thing. We're so grateful!" The seminar will become a core Foundation service at Society in-

ternational and Midwinter conventions. The Foundation will offer a complimentary estate-planning consultation to Founder's Club members as a follow-up.

Harmony Foundation hopes these changes will strengthen this effective and respected planned giving program to ensure that future generations will enjoy a life enriched by the voices of our members and friends. The future will not be affected so much by our words, but by our actions.

For more information contact ccaldwell@harmonyfoundation.org.

New Founder's Club giving levels

- Diamond \$1,000,000+
- Platinum \$150,000-\$999,999
- Gold \$100,000-\$149,999
- Silver \$50,000-\$99,999
- Bronze \$10,000-\$49,999

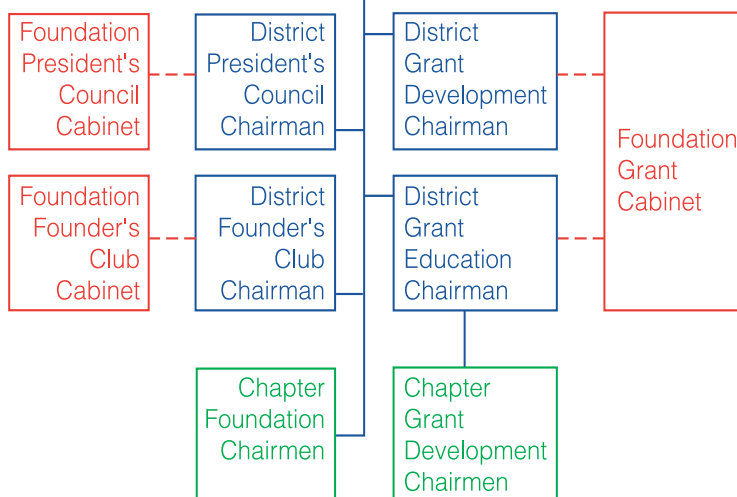


New District structure aims to maximize financial support at every level of the Society

To help districts better raise funds for their programs, Harmony Foundation is helping district presidents select and train district vice-presidents for financial development. These men will help the Foundation develop and implement fundraising policies and programs that will be successful for both the district and Foundation. These VPs will also help the Foundation recruit, train and manage district leadership committees for giving programs as they are developed or refined and launched, including Founder's Club and other endowments, President's Council, grant development services and grant education. Most began training in October.

In most districts, the Harmony Foundation chairman position has been retired effective Dec. 31, 2003. With deep gratitude, the Foundation acknowledges the faithful service and contributions of the dedicated men who have served in this post. ■

District Vice President for Financial Development



District leadership roles and relationships in Harmony Foundation (by color)

Foundation level

District level

Chapter level



Don

Mike

Jack

Mark

Join us at www.PowerPlayQuartet.com !



We are proud of our latest CD, *Love at Home*

Featuring: Side By Side - The Sunshine of Your Smile
Moonlight Becomes You - I've Been Workin' on the Railroad
Time After Time - A Sunday Kind of Love - Play That Barbershop
Chord - My Foolish Heart - Till Tomorrow - Takin' a Chance on
Love - Let Me Be Your Wings - When There's Love at Home
and, Rise, Shine the Light is a Comin'

Purchase through www.HarmonyMarketplace.com, \$15 + shipping, or contact us

2259 Reeves Rd, Riley Township, MI 48041 810.384.8055

Clancy De Rosa Oxley Lewis

Max Q
releases
its first
CD



Discovery

Songs include:

- * Sing, Sing, Sing
- * If I Had My Way
- * Shadrack
- * Fare Thee Well, Love
- and many more

order on line at
www.maxquartet.com
or make checks payable to:
Max Q
P.O. Box 2111
Windermere, FL 34786

Quantity _____ at \$15.00 \$ _____
Shipping & Handling \$ 3.95
Total \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

☐ VISA ☐ MasterCard ☐ AMERICAN EXPRESS ☐ Check ☐ Money Order

Card No. _____

Expiration Date _____

Signature _____

MAX

Q

Discovery



A CULTURAL
EXCHANGE

VOICES DOWN UNDER

SEPTEMBER 2004 • PERTH - AUSTRALIA

Come & join with choruses & quartets from
around the world to take part in a cultural
exchange - Barbershop singing with an
international flavour!

Thursday 2 - Tuesday 7 September 2004
Burswood Convention Centre
Perth, Western Australia



Education
Guest Stars
Social Events
Performances
Partner Options

For more information & registration forms:
www.perthharmony.com.au/vdu

Sweet Adelines International International Education Symposium

Greenville, SC Furman University July 14-17, 2004



The magic
happens at £8
2004. Benefit
from four days
of immersion in
the barbershop
artform and go
home with a new
bag of tricks!

Contact the Education Department for further information
at 800.992.7464 or go to www.sweetadelineintl.org

Chapters opt for high weekly exposure

Mall store meeting places give chapters exposure during every rehearsal

In public relations terms, Nashville's **Music City Chorus** is averaging one performance a week. The chapter just celebrated its first anniversary using a storefront in a medium-sized mall as its meeting place. In the first six months, the chapter hosted more visitors than in 20 years in the "other" place. The chapter shares the store rental cost with the **Nashville Metro Chorus** (Sweet Adelines) that meets in the same space on a different evening. Another Sweet Adelines chapter, the **Tune Town Show Chorus**, meets in yet another Nashville mall.

Passers-by slow down to watch, and chapter greeters invite them in to listen. Entire families come in and sit for a while; people of all ages and ethnicity make inquiries and often visit more than once.

Other chapters are enjoying the same approach, including The **Cotton Boll Chorus** of Memphis, which meets in a mall location near a large grocery store; and the **Central Alabama Chorus**, which meets in a former World Gym Store, complete with mirrors. (If your chapter has a storefront rehearsal site, write to Ron Hesketh at joyron1@att.net)

In most communities, there are many vacant stores and buildings that have owners who would be



SEVERAL CHAPTERS HAVE FOUND mall owners who are thrilled to lease high-profile space at a very low cost—they like having the space filled and can use the tax write-off.

happy to have the increased revenue and activity, plus a store no longer vacant. Some rent space to you as a non-profit organization at minimal cost and as a tax write-off for them.

These chapters find that public rehearsals bring our hobby directly to the public, where Barbershoppers can fly our colors, showcase our product, and receive extra help in recruiting and selling show tickets. Is there a storefront home in your future? Think about it!



They lost the race, but won the crowd!

Mint Condition of the Morris County Chapter in New Jersey, exhibited all the athletic prowess you'd expect of a bunch of musicians, and we couldn't be more proud. Their unique twist to Blairstown's "bed race," held during its annual street fair, had the quartet teamed with the stylists of Buzzworks barbershop, using one of the shop's chairs.

In terms of crowd pleasing, the quartet was **Power Play** on steroids. In terms of ground speed, alas, they were woodshedding a very down-tempo ballad, if you catch our drift. But who cares about last place when your group is the hands-down crowd favorite and wins friends for barbershop harmony? Mint Condition members are (from left): Daryl Meek, substituting for Dave Mittlestadt on lead; Bob Buerhaus, tenor, seated; George "Oley" Olson, bari; and Dick Floersheimer (hidden by balloons), bass.

Three quartets enjoy brief brushes with fame

Up close with Philadelphia VIPs

When **The Tuesday Knights** quartet got a call from a Philadelphia talent agent to participate in the historic moving of the Liberty Bell last fall, they understood they were showing up to stroll and sing. Instead, when the quartet from the Pottstown, Pa chapter showed up, they were placed in a room with 120 of the area's biggest VIPs at the luncheon in the Downtown Club preceding the ceremony.

Everyone who was anyone was there, from the governor and mayor to the architects and major donors,



each getting an eyeful and earful of the quartet. The Pennsylvania quartet got about 15 highly personal ovations as they sang table to table among the movers and shakers—and they got prominent seats with all the other VIPs when

the ceremonies began. When it was all over, they posed in front of a TV truck, seeing as media exposure was the only thing they lacked that day. Members are Charlie Specht, bari; Dick Breen, bass; Ralph Rhoads, lead; and Ed Wood, tenor.

Close shave with celebrity reaches a national audience

Tall Order filled one recently when the quartet drove 200 miles to provide a little color for a segment of the Travel Channel's "John Ratzenberger's Made in America." The series focuses on towns where goods are produced or packaged.

The "Cheers" and Pixar star toured the Barbasol plant in Elkhart, Ind., then stopped downtown for a shave at the Seville barbershop. Tall Order was filmed singing outside the shop and then went inside to serenade Ratzenberger with an arrangement of the Barbasol jingle that included his name. Adam Kruse, son of Tall Order lead Mike Kruse, wrote the arrangement and substituted for the quartet's tenor, Gus Pelsor, who could not make the trip.

(Front) barber Larry Stamper and John Ratzenberger; (back) Adam Kruse, tenor; Mike Kruse, lead; Roger Welage, bass; and Gerald Bruns, bari.



A Common Bond with Dolly

It's not every day Carol Channing "opens" for a barbershop quartet. We should know, because she didn't do it this time, either. However, just before **Common Bond** performed at a local patriotic program in Modesto, Calif., they were surprised to be upstaged by an unannounced appearance by the actress who, to be fair, could upstage *any* four performers with the bat of an eye. Hers was an unscheduled appearance—she had been appearing nearby and had contacted event organizers to be part of the tribute to firemen, police, and military personnel. "We still joke about Carol Channing being the warm-up act for our quartet," said Common Bond bass Roy Anderson. From left: Howard Barber, tenor; George Cooper, lead; Channing; Anderson; and Greg Kramp, bari.





Kids listen to Random Notes while they enjoy a shear reward

Garrett Park Elementary School principal Lee Derby told his students that if they accumulated 63,000 minutes of reading time by the end of the week, he'd shave his head in front of the whole school. What student wouldn't take up that challenge? A week later, 400 students, staff and parents at the Maryland school gathered to laugh while the stylist shaved Derby's melon. Adding to the barber mood and jovial atmosphere was **Random Notes** quartet, volunteering from the District of Columbia Chapter. Singers are Ed Boss, tenor; Bill Carroll, lead; Ed Regnier, baritone; and John Weiner, bass. Just another way to put barbershop in your community.



STATE SENATE GOES BARBERSHOP! Twenty-one Kanawha Kordsmen rang some chords to open a recent session of the West Virginia Senate. Introduced by Senate president Earl Ray Tomlin, the Kordsmen performed three songs. Senators Larry Rowe and Randy White had extended the invitation through their friend, Kordsman Chuck Denham. ■

CHAPTER ETERNAL

Society members reported as deceased between Oct. 1 and Dec. 31, 2003.

Cardinal

Apple, William
Bloomington, IN
Cole, Phillip
Fort Wayne, IN
Greenwood, John
Porter-LaPorte
Counties, IN

Central States

Arnett, Chester
Omaha, NE
Green, Robert
Joplin, KS
Rule, Roderick
Kansas City, KS
Runcie, Robert
Hastings, NE
Schram, Wilbur
Mason City, IA
Sharp, Raymond
Manhattan, KS
Upp, David
Overland Park, MO
Kansas City, KS

Dixie

Blythe, Edwin
Edenton, NC
Bolton, Ernest
Greater Knoxville, TN
Crow, Harker
Marietta, GA
Heckman, Richard
Hilton Head Island, SC
Overtown Jr, Walter
Rocky Mount, NC
Simmons, Norman
New Bern, NC
Wells, Charles
Seneca, SC
Wilson, Daniel
Mobile, AL

Evergreen

Acord, John
Yakima, WA
Extrom, Paul
Portland-Mt Hood, OR
Hawkinson, Kenneth
Tacoma, WA
Piercy, Daniel
Salem, OR
Whitelaw, Hadden
Victoria, BC

Far Western

Acton, Richard
Orange, CA
Butzen, Donald
San Gabriel Valley, CA
Haines, Lavern
Whittier, CA
Koski, Arnie
Whittier, CA
Martin, Lester
Palomar Pacific, CA
Reed, S Lynn
Paradise Valley, AZ
Smith, Kenneth
Pomona Valley, CA
VanRensselaer, Charles
Crescenta Valley, CA
Vozella, Ralph
Palomar Pacific, CA
Wair, Henry
Redding, CA
Prescott, AZ
Wheeler, T. Blaine
East Bay, CA
Hannan, Thomas
Frank Thorne

Illinois

Brennan, Michael
Oak Lawn, IL
Engelsman, Ray
The Chicagoland West
Suburban, IL
Hiltonberry, Frank
Chicago No 1, IL
North Shore, IL
Hockenbrough, Robert
Frank Thorne
Pastoor, Harold
The Chicagoland West
Suburban, IL
Robbins, Richard
Chicago No 1, IL
Spoonamore, Charles
Decatur, IL

Johnny Appleseed

Baier, Michael
Canton, OH
Batterson, Victor
Newark, OH
Beaver, Lester W
Miami-Shelby, OH
Behrendsen, Alfred
Fostoria, OH
Brown, Jack
Miami-Shelby, OH
Diehl Jr, Perry
Warren, OH
Falls, Richard
Xenia, OH
Hannan, Thomas
Greater Pittsburgh
Knapp, Robert
Heart of Ohio-Columbus,
OH
Weller, J William
Buckeye-Columbus, OH

Land O' Lakes

Barchus Jr, Lester
Milwaukee, WI
Ellefson, Daniel
Duluth-Superior, WI
Hanson, Larry
Greendale, WI
Olson, Burton
St Cloud, MN
Ozzello, Patrick
Duluth-Superior, WI

Mid-Atlantic

DeWitt, Ivan
Allegheny County, MD
Fedele, Alexander
Delco, PA
Geasey, David
Dundalk, MD
Gratto, George
Suffolk, VA
Gratto, George
Virginia Peninsulas, VA
Johnson, R David
Western Suffolk, NY
Johnson, R David
Five Towns College, NY
McGovern, Edward
Sussex County, NJ
Miller, Dale
Frank Thorne
Mincsik, John
Dundalk, MD
Quatraro, Frank V
Loudoun County
Sharp, Kenneth J
Norfolk, VA
Speth, Alfred
Nassau-Mid Island, NY

Thompson, J. Richard
Tri-County, MD
Tully, John
Roanoke Valley, VA

Northeastern

Daly, Dennis
Laconia, NH
Eulian, Silas
Pittsfield, MA
Normand, William
New Haven, CT
Taylor, Ronald
Saint John, NB
Walton, Gerry
Moncton, NB
Webb, Richard
Central, CT

Ontario

Parkinson, John
East York, ON

Pioneer

Plantenga, Henry
Holland, MI
Richards, Frank
Lansing, MI

Rocky Mountain

Anderson, Lloyd
Burley, ID
Hawkins, James
Casper, WY
Hickman, James
Salt Lake City, UT
Naylor, Jack
Denver Mile High, CO
Voelz, George

Seneca Land

Farrell, Eugene
Binghamton, NY
Moss, Ronald
East Aurora, NY

Southwestern

Alford, Gene
Southeast Texas, TX
Hasling, Robert
Greater New Orleans, LA
Lee, J Chester
Chordsmen, TX
McBride, John
Arlington, TX

Sunshine

Aitken, Robert
Daytona Beach Metro, FL
Beams, John
St Augustine/Palm Coast,
FL
Demick, Donald
Citrus County, FL
Drees, Eugene
St Petersburg, FL
Ekwall, MD, Merton
Tallahassee, FL
Gager, Homer
Sarasota, FL
Luciani, Ken
Sebring, FL
Plantenga, Henry
Lakeland, FL
Roe, Jimmie
Orlando, FL
Whitten, Harold
Sebring, FL
Youngberg, Robert
Pasco County, FL



THE TAG

Joe Liles, Tagmaster



A great one from one of the great ones

When I was searching for a tag for this issue of *The Harmonizer*, I came across another gem arranged by Lou Perry (1910-2001). What a remarkable man he was! He developed a mastery of the barbershop art form, especially ballads.

Lou, affectionately called the "Tucson Troll," passed away in 2001. The May/June 2001 issue of *The Harmonizer* contained a beautiful tribute, written by Dr. Val Hicks, in remembrance of Lou's extraordinary life. If you haven't read that article you should. It will give you a good perspective of what he was like and what he meant to our Society. He had a major impact on all who knew him. He lives on through his arrangements, which will continue to speak for him and bless the lives of singers.

Lou, formerly a jazz trumpeter and big-band arranger, discovered barber-shop harmony in 1950 and

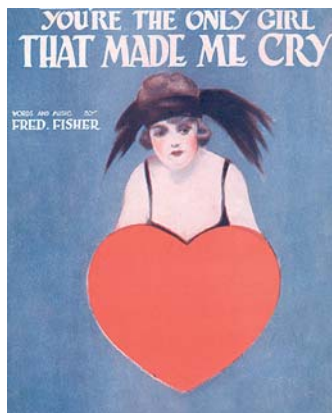
was immediately turned on by the way the harmonies were structured. For the next 50 years, he worked with Barbershoppers to emphasize the physical and emotional benefits of singing. Beautiful harmony and expressive lyrics would bring tears to his eyes.

In 1920, Fred Fisher, noted song writer at that time (pun intended), wrote a song that Barbershoppers have enjoyed. It was published by the Society back in 1989. The title is "You're The Only Girl That Made Me Cry" (Stock no. 7278, arranged by SPEBSQSA). Although Lou didn't create the published arrangement, he had a hand in reviewing it and making suggestions about its structure. Lou, later recalling this song, wrote the tag you see here. He changed the word "that" to "who" in measure three. The change is indicated.

Lovely internal play between the lead and baritone, and beautiful harmonies, make this a rewarding tag to sing. ■



Lou Perry



YOU'RE THE ONLY GIRL THAT MADE ME CRY

(1920)

Words & Music by FRED FISHER

Arrangement by LOUIS P. PERRY

Tenor Lead

But of all the girls, the man - y girls I ev - er loved, —

Bari Bass

you made me cry.

you're the one that made me cry.

you made me cry.

You made me cry.

Your Number 1 Source for Barbershop Gold!



A Vocal Majority Christmas
Videotaped live: Christmas favorites with guests ACOUSTIX, Steve DeCrow, and Jeff Oxley
DVD \$20



ACOUSTIX

1990 INTERNATIONAL CHAMPIONS

- ☐ O Worship the King **CD ONLY**
- ☐ Jazz, Jazz, Jazz **CD ONLY**
- ☐ Cool Yule
- ☐ Stars and Stripes
- ☐ New Science of Sound



Dealer's Choice

1973 INTERNATIONAL CHAMPIONS

- ☐ **Anthology:** Includes four complete albums. Songs Like Daddy Used to Play, Choice II, The Last Session, Like the First Time



Suntones

- ☐ **Touch of Live new CD ONLY** Superb audio from a high-energy live performance on the Valley Forge, PA Sweet Adelines show in March of 1972. This disc includes a bonus track of a never-before-released studio cut of *If Ever I Would Leave You*. A must for any barbershop collector. \$20



Afterglow **CD ONLY**

- ☐ Top Harmony Society quartets performing their non-contestable repertoire including: ACOUSTIX, Michigan Jake, Platinum, The Gas House Gang, Joker's Wild, Bluegrass Student Union, Nightlife, Keepsake, Metropolis, Excalibur, Saturday Evening Post, Uptown Sound, BSQ, Special Feature, and The Bay Rum Runners



Barbershop's Best **CD ONLY**

- ☐ ACOUSTIX, Boston Common, Bluegrass Student Union, Main Event, Revival, Keepsake, Panache, Fred, Chordiac Arrest, Rumors, Platinum, Joker's Wild, Weekend Edition, The Gas House Gang, Marquis, Ambiance



prices

Prices: All single CDs: \$15
All single cassettes: \$10
Volume Discount
Any 3 ACOUSTIX tapes \$25
Any 3 ACOUSTIX CDs \$40
Buy 4 tapes \$40 get one free
Buy 4 CDs \$60 get one free

Vocal Majority

TEN-TIME INTERNATIONAL CHORUS CHAMPIONS

- ☐ Freedom's Song **new CD ONLY**
- ☐ Twelve Days of Christmas
- ☐ White Christmas
- ☐ Vocal Majority with Strings
- ☐ How Sweet the Sound
- ☐ The Music Never Ends
- ☐ Alleluia!
- ☐ The Secret of Christmas
- ☐ I'll Be Seeing You
- ☐ Best of the Early Years

Credit card orders: toll-free:
888 448 STIX (888 448 7849)

Credit card orders by fax:
972 424 5000

Credit card orders by email:
orders@acoustix.com

Secure on-line ordering visit our
web site: www.acoustix.com

Be sure to include expiration
date and phone number with
your credit card number

Send mail orders to:
ACOUSTIX Productions
PMB 109-128
10455 North Central Exp
Dallas TX 75231-2211 USA

Make checks payable to:
ACOUSTIX Productions

Canadian and foreign orders
mark for U.S. funds, please

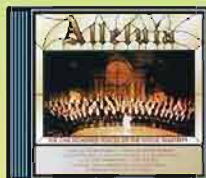
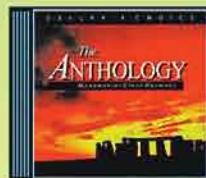
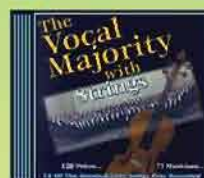
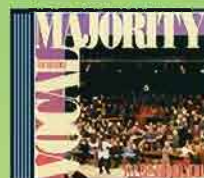
Texas residents, please add
8.25% sales tax

Allow two weeks for delivery

Overseas postage will be
charged at cost and will vary
according to size of order
and destination

Shipping Charges
If your order totalsadd
up to \$15.00\$3.50
\$15.01 to \$25.00\$3.50
\$25.01 to \$50.00\$4.50
\$50.01 to \$75.00\$5.25
Over \$75.00\$6.00

Show Chairmen: Call
888 449 7849 or email
bookings@acoustix.com for
audio demo CD or MP3



Harmony College / Directors College

"The Best Week of the Year!"

"The classes offered opened my eyes to what I didn't learn as an undergrad." — Priscilla Shaw, National Board Certified Music Teacher

"I started back in 1990 at my first Directors College in Kenosha and haven't missed a year since. The fellowship, the quest for knowledge and perfection in directing skills and the extreme availability and expertise of faculty lead to an excellent environment. Directors College hones my skills as a director and the exchange of information with other directors is invaluable." — Dr. Steve Aliapoulos

"We are pretty focused guys. The intensity of the coaching was really beneficial. We made more progress musically in our singing, but the biggest boost was the validation from all of our coaches that we were headed in the right direction." — InDEciSlon

HARMONY COLLEGE / DIRECTORS COLLEGE AUGUST 1-8, 2004

Missouri Western State College, St. Joseph, Missouri

For more info:

- Contact Linda Neuenfeld at 800-876-SING x8591 or HCDC@spebsqsa.org to request a registration packet and course catalog. (Available Feb. 15)

To register:

- Fax this to 262-654-5552 or mail to: 7930 Sheridan Road, Kenosha, WI 53143 or download the registration package from www.spebsqsa.org/hcdc (Available Feb. 15)
- Include payment with registration:
 - ___ Society member: \$475
 - ___ Frontline director of a SPEBSQSA chorus: \$475
 - ___ Full-time music educator: \$475
 - ___ Next Generation Senior (Ages 18-23) \$300, with sponsor's registration
 - ___ Next Generation Junior (Ages 11-17) \$250, with sponsor's registration
- If you register using this form, the course catalog, class selector and placement info will be sent in late February.

REGISTERING FOR:

HARMONY COLLEGE _____ DIRECTORS COLLEGE _____

YOUR CHAPTER NUMBER _____ YOUR MEMBER NUMBER _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE - HOME _____ WORK: _____

EMAIL ADDRESS _____

PAYMENT

MASTERCARD / VISA # _____ EXPIRES _____

-OR-

CHARGE TO CHAPTER # _____ AUTHORIZED SIGNATURE _____

-OR-

CHARGE TO DISTRICT # _____ AUTHORIZED SIGNATURE _____

-OR-

CHECK / MONEY ORDER ENCLOSED _____

OFFICE USE ONLY:

CREDIT CARD AUTHORIZATION _____ CHECK NUMBER _____

