

July/August 2004

# THE HARMONIER

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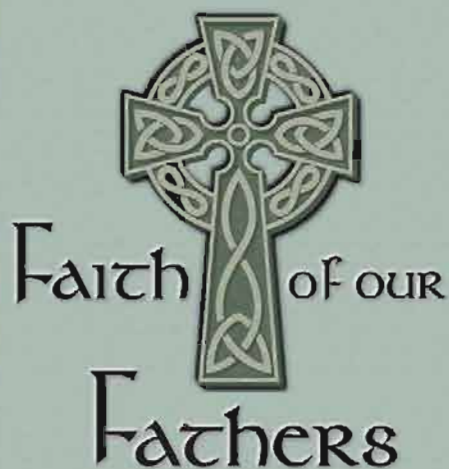
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**MORE THAN COSMETIC IMPROVEMENTS.**  
The Society's Marketing Task Force has been charged to do more than simply give the Society image a fresh coat of paint. This group of expert marketers and researchers has been using top firms to uncover the facts that will help Society leaders steer the organization toward success in coming decades. See the overview on page 22.

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A Dallas Cowboy  
Jim Clancy at Texas Stadium  
Photo by Rhonda Hale





## Change will help the Society flourish

Coming changes will strengthen core values, preserve our style

I recently had the pleasure to attend the 30th anniversary convention of the British Association of Barbershop Singers (BABS) in Harrogate, England, and it was wonderful to see how alive and well barbershop is there. The BABS membership is certainly doing its best to keep the whole world singing.

Thirty years is a long time, and I couldn't help but think where BABS, SPEBSQSA, and other barbershop organizations will be 30 years from now. Projecting that far into the future is difficult, of course, but we need to have a vision of what the Society will be in 30 years so we can work to achieve that vision, rather than merely yield to whatever outside forces will affect us. We can't keep doing what we are doing now and expect that the results will be different.

The Society Board has been working on a vision that will put our Society in a long-term position to thrive, even as the world about us continues to change. With the help of the Envisioning Task Force and several district presidents and committee chairmen, the Society Board focused on the long-term future of the Society at its spring planning meeting. In doing so, we were guided by the marketing research completed by Harris Interactive and a strategic marketing study by Clarke Communication Group. The Board came to an inescapable conclusion: We must change if the Society is to grow and flourish, and our success over the next three decades will depend in large part on our ability to accept and manage change.

### A history of changes, with changes ahead

Change is hard. Some of us resist change so we can stay comfortable doing what we have done for some time. Others embrace change as an opportunity to achieve something new or better. Our attitude toward change can help or hinder our efforts to make progress and achieve our vision of what we can be.

It's ironic that accepting and managing change are the crucial challenges for an organization that is dedicated to preserving a musical style. Nevertheless, change is both necessary and inevitable; it has been a part of our history and it will be a part of our future. The one thing that we can guarantee about the world around us is that it will change.

### Changes that protect our core values and preserve our style

"Okay, but what kind of change?" you may ask. Good question! I do *not* mean change that ignores any of our core values (singing, fellowship, fun, enrichment, and creativity) or that turns away from the barbershop style that we love so dearly. On the contrary, I mean change that builds upon our core values and celebrates the style in all its many possible applications.

Our Society would welcome many changes. We'd love to increase our membership, attract younger people while maintaining the interest of seniors, rejoice in the improved musical performance of our choruses and quartets, and enjoy the fact that people know about us and that we are enriching their lives through singing.

No doubt you share those hopes, too. To get there, we need to change what we are doing now so we get different results. Despite our best intentions, in recent years we have not been able to have the Society prosper in the way we would envision for a flourishing organization in the 21st century. Simply put, some of the things we do—at the Society, district or chapter level—do not strengthen our core values, do not serve our members well, and do not point us in a direction of future



*Much of the world sees us only for what we were in an imagined past, rather than as a future-looking group of committed singers.*



**Grounded in 1930s humor, our public image evokes different reactions from 21st-century men.**



strength. Yet, I firmly believe that if we set about our task by seeing the world "with new eyes" and by being open to change, we can accomplish much, if not all, of what we wish for.

### We must change how the world sees us

Part of the change we face is to alter the way in which the world sees us. We look back to the example of O.C. Cash, whose genius lay in understanding the men of his day and using a fresh, modern approach to attract them back to sing a musical style that was vanishing from the public mind. The name for his accidentally founded Society was fresh for its time and widely understood for what it was—a parody of the endless acronyms and government programs of the day. In that and other ways, he seized upon the realities and opportunities of his day and helped the world see barber-shop harmony in a fresh and different light.

Today, much of the world sees us not at all, or through a sepia-colored glass that shows them only what we were once in an imagined past, rather than as a future-looking group of committed singers. The time has come to change that. O.C. Cash changed how people in his day viewed barber-shop harmony; we must likewise change how we define ourselves to the world. We must understand and reach out to the men of our time, showing them how singing with us will improve their lives. Extensive research has resoundingly confirmed what some have suspected for some time: our brand—name, logo, and description—must change to encompass our 21st-century vision.

Our Board received a preliminary report from the Marketing Task Force in March, and we enthusiastically directed the task force to continue the next phase of brand research and development. That work was completed and analyzed, and by the time you read this, the work will have been presented to the Society Board in Louisville. That event may be a defining moment for this Society—a time for us to see ourselves with new eyes, and invite others to see us with new eyes.

*Robert G. Hopkins*

# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

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## 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. CEO Clark Caldwell, Director of Grant Services Michael L. Stephens. 225 West Washington Street, Suite 2330, Chicago, IL 60606. 800-876-7464 x8446. Direct phone: 312-701-1001, fax 312-701-1005 [www.harmonyfoundation.org](http://www.harmonyfoundation.org)

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## A tribute to our men in the arena

**A**s I've said in this column before, this is my fourth time I've sat in the lead staff chair of a large international society. In each situation, there have been enormous similarities and there have been distinct uniqueness.

Perhaps the most distinguishable uniqueness here at SPEBSQSA is the heart-and-soul dedication of the people involved in this hobby and this Society. I've yet to meet anyone affiliated with this Society or the hobby of barbershopping who isn't passionate about both. I've learned early on that barbershopping and passion seem to go hand-in-hand.

I love to work with passionate people. They have focus and energy and enthusiasm.

Perhaps, however, the most passionate about barbershopping and our Society are this group's leaders, who have not only committed their leisure time to singing and performing, but have also committed their rare spare time to doing what needs to be done ... leading this Society through a challenging period of its existence.

Their challenges have been numerous, but each challenge has been painted with the

knowledge that if we don't make necessary changes, our numbers will continue to decline. We won't have the resources to grow and flourish if something isn't done and done soon.

Statistics don't speak in our favor. Our membership is aging at a rate that will not sustain our current numbers and the antidote is to find new and younger members of our Society. Not necessarily only 20-year-olds, but younger members nevertheless.

Our leaders know that to be true. Fortunately, however, I can say without doubt that the leaders of this Society are the most dedicated and most professional of any group with which I have worked. They are men who think long and hard before they make decisions, and to date, they are the most selfless individuals I have ever worked with. To the man, their hearts, their motivations and their actions are solely dedicated to furthering the health and prosperity of this organization. Not once have I witnessed anything else.

Yes, they are called upon to make difficult decisions. And sometimes you and I will agree fervently and we will disagree fervently with them. But I doubt I will ever question their hearts, their motives or their dedication to the task at hand.

On the wall in my office is a great quote from former President Theodore Roosevelt. Teddy Roosevelt didn't know the leaders of this Society, but he did. His writings captured them brilliantly and perfectly.

*"The credit belongs to the man who is actually in the arena;*

*Whose face is marred by dust and sweat and blood;*

*Who strives valiantly;*

*Who errs and comes short and short again;*

*Who knows the great enthusiasms,*

*the great devotions, and*

*spends himself in a worthy cause;*

*Who, at best, knows in the end the triumph*

*of high achievement;*

*And who, at the worst, if he fails, at least fails while daring greatly,*

*so that his place shall never be with those cold and timid souls*

*who know neither victory nor defeat."*

Teddy Roosevelt and his Rough Riders would have been proud to ride with our leaders. I am.



***Sometimes we will disagree fervently, but I doubt I will ever question their hearts, their motives or their dedication to the task at hand.***

*Don A. Harris*



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# Diversity: is it an objective or a result?

**T**he “Strength in our diversity” essays were thought-provoking and very well done, but I would submit that diversity is not an objective, but a result; a desirable one, to be sure, but, as Rob Hopkins’ column notes, not one of our core values. As pointed out in Ray Yeh’s essay, our **Big Apple Chorus** is indeed a diverse group, not only in ethnic background, but economically and geographically as well, and probably politically, although that never comes up. We didn’t get that way because we set out to do that, we got that way because we adhere like glue to the core values that Rob speaks about.



Those are the things that create the passion that Don Harris discovered about us. The combination of those three articles in one issue makes a very powerful statement that it’s the music that matters.

JON AYERS  
Big Apple Chorus

The articles really pacified my apprehensions regarding my husband continuing in barbershopping. We are not the

“norm” for our city, but we are still polite when the chapter prints his last name rather than mine on my name tag (I did not take his last name), and we vent about the Christian symbols on the Christmas party name tags and programs only in private. However, recently a friend asked the local barbershop chorus to sing at a festival celebration/event whose members are gay men. The local chapter declined, calling the event a political issue. Later, the chapter accepted an invitation to sing at a local National Rifle Association (NRA) event, to my understanding without any discussion as to whether the NRA is a political issue. For me, that was the straw that broke the camel’s back. My perspective was that the whole organization was as the local chapter. Therefore, you have no idea how much this one article has enlightened my view of the organization as whole!

NAME WITHHELD BY REQUEST

It is not and should never be the goal of SPEBSQSA chapters to be “diverse” simply for the sake of diversity. “Diversity,” in case you haven’t noticed, is the big buzz-word of some in our society who would dic-

tate what our society should be—“social engineers” or elitists who are now going to tell us what the social make-up of our country should be. Please listen to Kendall Williams, one of your contributors—he’s got it exactly right: “I would be insulted if I were recruited based only on my race and not on my ability or potential as a singer.” Whenever I see the world “diversity” these days, I expect the next step will be true “political correctness.” Where is our Society heading? Be very careful Barbershoppers—more than anything, “in your face” diversity means *divisiveness*!

DAVE CORLEY  
Colorado Springs, Colo.

I grew up with many of the prejudices you cite. I have shed many of them, although I’m still often uncomfortable around some of the victims. Like the world as a whole, we are a work in progress. Having known many Muslims, none of whom is a terrorist (to my knowledge), I thought it would be remiss not to address their place on our diversity chart. Would a Muslim member care to address his experiences as a Barbershopper?

BILL HAUCK  
St. Catharines Chapter

I am asking to have my name withheld because in the smaller town where I live and sing, being “out” while singing with mostly older, married, conservative men, can be a distraction to my chorus. To the members of the Society: Gay men are out there, some are in your small chapters helping you to ring chords, create overtones, stage shows, improve contest scores, etc. I’m still waiting for the diversity discussed in these articles, where we can all be embraced as Barbershoppers, not as gay Barbershoppers or black Barbershoppers or Asian Barbershoppers. Let’s fully open our hearts and prove that we can really be a Society for *all* the people.

NAME WITHHELD BY REQUEST

The third of the “race, color or creed” trilogy that we are trying to ignore was not even mentioned! As a non-Christian, I simply am not comfortable singing a song that says I am “telling the world that Jesus saves today.” I have visited more than one chapter with similar songs in their repertoires. It has been suggested that I “sit out” those songs, but how can I experience the good fellowship I learned to enjoy



some 40 years ago by *not* singing? I have no problem with, for example, the making of Christian CDs by members of the Society; people can choose to buy or not buy. But should a chapter that is trying to reach out to form a more diverse membership have songs proselytizing for Jesus in its repertoire?

ED MEYER  
Sarasota, Fla.

As an "out" gay man, I am extremely fortunate to have found a home in a very supportive chapter. No matter how different we Society members are from each other, there is much we have in common. Yet, whatever we have in common, there are still differences among us, which may or may not have anything to do with ethnic or racial or sexual orientation stereotypes! The strong leadership of our chapter president is founded in his business and academic background, not his status as an African-American. The strength of a

young Asian-American who sings in our excellent college quartet is based on the fact that he's young and talented, not on his cultural heritage. These articles have made an important first step, beginning a dialogue among Society members about what diversity is, and how it can further our goal of "keeping the whole world singing."

RICK MARSHALL  
Director, Gold Coast Chorus

## Some positive "Spying"

My buddies and I joined my chapter about a year and a half ago when we were high school students. We were hooked only partly because of the music. We enjoyed the most friendly welcome possible—I'm pretty sure I met almost everyone in the chapter that night. Every single person there encouraged us to sing at all times. We sat in our sections with our "mentors" and when the chorus went up to the risers,

so did we. We were encouraged to sing in a quartet at the break and we were taught "My Wild Irish Rose" that first night. We were given guest books to *keep* with all the repertoire music in it.

By the time our first rehearsal was over, we were all wondering where the membership applications were and why we hadn't filled one out yet. Since joining, we have been given help every step of the way and not once were we left behind. Not all chapters treat guests like those in the "Spy" article, and I just wanted to give everyone some positive news in response to a well-written, eye-opening article.

WAYNE CARRIER AND "ACADEMY"  
Winnipeg, Manitoba

*The photo of Ray Yeh on page 16 of the May/June 2004 issue of The Harmonizer was missing the following credit: Photo by Koren Reyes.*



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

July 3-10, 2005

## 2005 International Convention – Salt Lake

date		membership number		chapter name (if applicable)	
Name				nickname	
Guest name				nickname	
address		city	state/province	ZIP/postal code	
work phone		home phone	email		
circle payment method:	VISA	MasterCard	check	money order	
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Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 7930 Sheridan Road, Kenosha, WI 53143**. When you receive confirmation, please keep it as your receipt. Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. **All registrations received prior to June 1, 2005 will be mailed.** Those received after that date may be picked up at the convention registration area beginning Monday, July 4, 2005. Mailings will be made during the month of May 2005. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

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

Quantity	Type	Rate	Total
	Adult	\$115	\$
	Jr. (under 12)	\$58	\$
add \$3 P&H for each 8 registrations ordered			\$
TOTAL (U.S. Funds)			\$
Price after Dec. 31, 2004: \$130. At convention: \$140			



# Japan's O.C. Cash helps host first festival

**F**or good things to occur, someone must step forward and say, "I can help make that happen." In Japan, the man is Tetsuo Kanno. He has worked tirelessly to spread barbershop harmony throughout his country. He co-authored a book, teaching Japanese choral singers about the barbershop style, and recently founded the Society for Barbershop Quartet Singing in Japan.

In May, the first-ever Barbershop Quartet Festival was held in Japan. There at the forefront of all the planning and organization of the event, once again stood Tetsuo Kanno.

Three male quartets, a mixed quartet, a Sweet Adelines foursome and two male college quartets were on the festival bill. And, according to TSgt Ronald Rogers, a U.S. Barbershopper stationed in Japan, the audience loved them. And just in case you're curious, yes, they even had an afterglow!

"It's clear that barbershop is here to stay in Japan," Rogers wrote. "This festival was the historic beginning to a bright future for barbershopping in this country. I

was honored and fortunate to experience this wonderful event and see the true meaning of 'Keep The Whole World Singing.'"

Finally, here are some comments from Tetsuo Kanno himself, written to Dr. Greg Lyne and Reed Sampson at the Society headquarters.

"I feel very happy to inform you the great success of first Barber-

shop Quartet Festival of Japan. The Music Hall was drawing a full house. Four quartets, three male quartets and a mixed-voice quartet, sang well, showed their characteristics, and the audience enjoyed their singing very much. The first festival was successfully completed. I am satisfied to introduce all types of barbershop quartets to Japanese audiences in this festival. And I am expecting to establish more barbershop quartets and choruses in Japan."



**Top: some of the quartetters help teach the audience a tag. Above, the college quartet Power Pray (yes, it's a parody) and Kaleidoscope, a mixed quartet. Left: Tetsuo Kanno, coordinator of Japan's new society.**

## Lou Perry HC/DC arranging scholarship winners announced

Winning Lou Perry scholarships to Harmony College 2004 for their superior arrangements are Andrew Sentinella of Oxted, Surrey, UK, for "Mobile" and Tom Wheeler of Avondale, Ariz., for "In The Cool, Cool, Cool Of The Evening." Members of the contest adjudication panel were Dennis Driscoll, Mel Knight and Burt Szabo. Look for future announcement on next year's competition.

**30 YEARS OF BABS.** Society President Rob Hopkins was in Great Britain recently and presented Wilf Pattison, BABS chairman, a plaque commemorating the 30th anniversary of the Society's oldest affiliate organization. It reads: "The SPEBSQSA, Inc. Board of Directors salutes the British Association of Barbershop Singers on the occasion of its 30th year of promoting the enjoyment of harmony singing and wishes its members continued success as they help to keep the whole world singing."



**Japan's Frank Thorne must therefore be Yasuo Hirose (second from left, singing lead in Four Roses), an über-barbershopper who teaches the style to college choruses and is in demand as a coach, a chorus director and as a quartetter. He's also the new society's president.**



## U.S. Barbershoppers: skip the campaign performances



The Internal Revenue Service (IRS) recently released a statement warning charities and other 501(c)(3) organizations that “participating or intervening in any political campaign on behalf of, or in opposition to, any candidate for public office” is prohibited under IRS regulations. Issued April 28, the presidential election-year advisory advised such groups to uphold regulations recently enforced by federal courts in regard to political campaign activity.

The IRS also recently updated its tax-exempt status letter for U.S. Society chapters. Find it at [www.spebsqsa.org/cb\\_00145.hcsp](http://www.spebsqsa.org/cb_00145.hcsp)

## Society groups win a cappella awards, in and outside of category

The Contemporary A Cappella Society has announced the



2004 winners of the Contemporary A Cappella Recording Awards (CARAs). Congratulations and best wishes to CASA award winners and runners-up!

- Runner-up for *Best Comedy Song of the Year*: **The Gas House Gang** for “We’re Little But We’re Loud”
- Runner-up for *Best Religious Song of the Year*: The Gas House Gang for “Ezekiel Saw The Wheel”
- *Best Barbershop Album of the Year*: “VM X,” **The Vocal Majority**
- Runner-up for *Best Barbershop Album of the Year*: “The Gas House Gang’s Fifth”
- Best Barbershop Song of the Year: “The Best Times I Ever Had,” Power Play

For the full list of winners, go to [www.casa.org](http://www.casa.org).



**ONE THING TO CHEER ABOUT IN LA.** No use calling them a good luck charm, but Dick Van Dyke and his quartet, The Vantastix, were four of the only

men on the court to give Los Angeles fans something to cheer about during the NBA finals. Before game 1, the very active Society honorary life member helped perform a rousing version of the national anthem for the Lakers fans and a national ABC television audience.

## Dear Abby, here’s one for dad

Gary Hennerberg, marketing guru for **The Vocal Majority**, was one of the most well-read authors in the world on June 20. Three



years ago, Gary wrote a short essay to honor his father, Alvin, on his father’s 75th birthday. At first Alvin, a retired farmer living in Fairbury, Neb., didn’t realize the framed expression of love was about himself. Yet on Father’s Day, a potential audience of 110 million readers learned just what kind of father Alvin was to Gary. In May, Gary submitted his essay to Dear Abby. Days later, they called to tell him the essay would be the entire column on Father’s Day. What better gift could a father receive than to know that his son and 1,400 newspapers considered his parenting lessons worthwhile?

### What I Learned I Learned From You

**Make Hay When The Sun Shines.** When it’s sunny, and the forecast looks good, it’s time to bring out the equipment and take advantage of the circumstances of the day. Not every day is sunny, and not every day in life brings opportunity. I learned from you that when times are good to make the most of it.

**Sharpen Tools On A Rainy Day.** When it rained and we couldn’t go to the field, we used our time wisely by sharpening tools, doing maintenance, or other tasks that would give us a jump start on the season. I learned from you that those rainy days are actually a gift from God to refresh, renew and make us better.

**Do Two Things At Once.** You taught me to have two things going at the same time. Some tasks don’t require constant monitoring and a second task can be started before the first task is completed. That’s the art of multi-tasking, and the ability to get twice as much done in the same amount of time. I learned from you that by multi-tasking I can double my effectiveness.

**Keep Machines Cleaned And Maintained.** We washed the machinery and conducted routine maintenance as an automatic ritual. It made them look years younger than their actual age, and cost less money to operate in the long run. That attitude you instilled in me continues today with an ethic to take care of my belongings and treat them with respect.

**Stay Between The Lines.** A clean field requires staying between the rows when cultivating it. When you stray outside the rows, you’ll needlessly destroy precious crops. I stay within the lines in my personal life and do what’s right for my business associates. I learned from you to be careful not to do anything that would destroy what we cultivate.

**Take The High Road.** An improper act shouldn’t result in an improper response. Better to take the high road and be able to hold your head up with pride knowing that you did the right thing. I learned from you that often the best response is silence, and that good fortune returns when you treat people with respect.

**Go To Church Every Sunday And Trust God.** We went to church every Sunday. It’s a lifelong habit you instilled in me. With my trust in God, I’m able to step back and recognize a greater power. Trusting God reinforces the real priorities of life and family. And just as important, it has given me the freedom to know that at the end of the day, and at the end of time, everything will be all right.

© 2004 Gary Hennerberg



## Harmony College/Directors College 2004 definitely NOT business as usual

Every year, the Society music staff pores over evaluations from HC/DC students and the evaluations of a contracted educator who observed classes and events. We've absorbed last year's feedback and responded with several innovative elements that will make Harmony College/Directors College even better in 2004:

- An advanced quartet schedule and more specific electives designed for quartets.
- Major schedule and curriculum changes, including 21 classes moved to different sessions to allow more student access, nine classes expanded, and three classes added in Directors College to reduce student-to-teacher ratio.
- Schedule changes that accommodate special schedules on Wednesday, Friday and Saturday.
- Earlier registration time, allowing students more time to peruse materials and acclimate to the campus.
- Harmony Foundation is more visible with two faculty members dedicated to increasing HF efforts.
- The legendary Jim Clancy will be the keynote speaker.
- Premiere of a new HC show, "Experiencing Technical Difficulties." This show is well-suited to almost any chapter, regardless of its musical capabilities, and we anticipate a great response.
- Newly designed HC polo shirts and T-shirts, the latter with the show theme in four-color cartoon.



### Sixteen new or revised classes:

- Designing Visual Plans for Uptunes
- The Six Roots of Barbershop Singing
- Advanced Web Site Development for Your Chorus
- Developing a District or Chapter Fundraising Program
- Making Music Come to Life
- Intro to the Inner Game of Barbershop
- Intro to Vocal Techniques
- Habits of Successful Chorus Directors
- Meet the CEO
- Effective Quartet Warm-ups
- Barbershop Butterflies Bite the Dust
- Emcee/Spokesman for Quartets
- Rehearsal Techniques for Quartets
- Choosing Music for Quartets
- Public Relations for Quartets
- Web Site Development for Quartets

## Invite your community to help you remember veterans

We strongly encourage chapters throughout the Society to prepare for a Society-wide Nov. 11, 2004 event to commemorate Veterans Day in the USA and Remembrance Day in Canada. As with last year's 9/11 Tribute, this event is expected to engender good will in hundreds of communities simultaneously, this year honoring the sacrifices of those who have fought for freedom. Many chapters that participated in last year's 9/11 Tribute also gained new members as a result of spearheading the program in their communities.



program in their communities.

This Society-wide tribute to veterans, which has been endorsed by both the U.S. Department of Veterans Affairs and Veterans Affairs Canada, was developed by the Marketing & Public Relations Committee. Go to [www.spebsqsa.org/remembrance](http://www.spebsqsa.org/remembrance) for all the information you need to get the program going in your community and for suggestions on how to invite other singers to take part. Chapters who participated in the 9/11 Tribute were pleasantly surprised with the level of assistance and support that other groups in the community gave. (See the January/February issue of *The Harmonizer*, page 26.)

## Want to be a judge?

To apply for the opportunity to become a certified category judge, make your wishes known during the open enrollment period from Aug. 1 to Dec. 31, 2004. This enrollment period is offered every three years, with the next opportunity being in 2007. The enrollment process starts by contacting the category specialist of the category to which you wish to apply:

- Contest Administrator Category Specialist: Dwain Chambers; [dwainca@midsouth.rr.com](mailto:dwainca@midsouth.rr.com).
- Singing Category Specialist: Russ Young; [srobari@aol.com](mailto:srobari@aol.com).
- Presentation Category Specialist: Richard Treptow; [RTreptow@aol.com](mailto:RTreptow@aol.com).
- Music Category Specialist: Steve Jamison; [srjamison@mindspring.com](mailto:srjamison@mindspring.com).

For general questions and help, contact the Society Contest & Judging Chairman Larry Clemons at [clemons@earthlink.net](mailto:clemons@earthlink.net). ■



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# The Indianapolis 500

*Sweet Adelines Style*

International Convention and Competition - October 26-30, 2004



## A true Race to Harmony will take place in Indy

as over a third of the choruses competing have been in the international top ten before. Obvious talents such as Gem City Chorus come enter the race with five gold medals and San Diego Chorus with two memorable golds of their own. The veterans of racing can't discount the rookies this year though because several new competitors will be joining the international stage and coming on strong such as Lone Star Chorus from Region 10, Hickory Tree Chorus from Region 15 and Prairie Echoes Chorus from Region 3. Another veteran not to be overlooked this year is former gold medal winner Mission Valley Chorus from Region 12. This Race to Harmony will be a close one to follow and a hard one to predict.

## Another tight race will take place among quartets

as some of the highest regional scores ever were recorded. Twenty quartets scored over 600 in regional competition, six of which were Wildcards. Regional scores not withstanding, the race from last year's top ten is neck in neck. Last year's second place (by only four points!) SPOTLIGHT quartet returns with high hopes from moving up from third the year before. SALT quartet jumped from seventh to third in the last two international contests making them a strong competitor to keep an eye on. REMIX quartet has been in fifth place for two years in a row and looks to make a jump of their own. The fourth place favorite, RAZZICALS quartet, returns for the fourth consecutive year bringing in a new bass, Kim Chadwick, from Pride of Portland Chorus and continues to strive for the gold.

## High-octane excitement is what Indy is all about.

Heart-pounding races for the elusive gold, plus a show that guarantees to keep your adrenaline pumping and your foot tapping as Dallas Brass performs on Showcase Tuesday night. Join Sweet Adelines in Indy and hold on because it's going to be a great ride!



## The convenience of registering online is now available

for the Indianapolis Convention. **Race to Register!** Register online and you will automatically be entered into an exciting contest for a chance to win a free hotel room in New Orleans for up to seven nights and one free New Orleans convention registration. It's simple, register online and you will automatically be entered into this contest. To register call 1.800.992.7464, ext. 139 or 918.622.1444, ext. 139. Or online at [www.sweetadelinesintl.org](http://www.sweetadelinesintl.org).

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## HARMONY HOW-TO

Steve Kovach  
Director, Singing Buckeyes, Fun Center Chordsmen



# Improve your voice between rehearsals

**M**any of the men in my choruses have asked me what they can do between rehearsals to keep their voices nimble and warm. The easy answer to that question is, well ... sing! But there are other techniques that will help you not only pick up where you left off at the last rehearsal but also actually improve between rehearsals. The best part is that you don't need to schedule time for these—you can do most of them while driving your car.

### Sing with a recording of your weekly rehearsal throughout the week

This is the best tool for improvement and learning because it conditions both your voice and your mind. Don't record just the singing portion of the meeting; record your directors' comments between songs. Consider this plan:

- Record a repertoire song during a rehearsal
- Throughout the week, listen to that recording and analyze what you hear from your own voice
- Listen to what the director has to say regarding the improvement of that song and how you're singing it
- Improve upon what you recorded by implementing your director's suggestions while singing along with your recording between rehearsals

By the time the next rehearsal rolls around, you've had hours more practice, singing and learning than if you hadn't recorded your rehearsal. You win as a singer and the chorus wins for having your leadership on the risers!

### Perform simple vocal exercises

Don't be passive when you do singing exercises, but instead pay attention to the purpose and technique of each exercise. Exercises do far more than warm up or maintain your voice—they train you to use your vocal mechanism properly so that the best techniques eventually become deeply ingrained habits. There are as many vocal exercises as there are men in the Society, but here are a few easy and effective exercises:

**Simple humming.** This is my favorite way to keep warm during the week. You can choose the pattern of notes that suits you. Start on perhaps a B<sup>b</sup> and simply hum up the major scale 1-2-3-4-5-4-3-2-1, raising the pitch by a half step after each scale.

**Create space while you hum.** When you do the above exercise, be sure to provide the space needed for proper tone production. Take in a breath as if you were about to yawn. You should feel the soft palate raise and the tongue lower. This is the space you need for a free and open tone. After taking this "yawn breath," maintain that space as you hum. You should feel an "aw" vowel being produced inside the hum. You'll be surprised at how much more relaxed you'll sing and how much more resonance you'll produce.

**Sing on the "ng" syllable.** After taking a "yawn breath," keep the mouth in an "aw" feel and close the back to an "ng." With that syllable in place you can do any number of scales or arpeggios. One of the patterns I like to use is this: 1-3-2-4-3-5-4-2-1, again, raising the pitch by a half step after each scale. On the "ng" syllable, you can also slide (portamento: a smooth slide from one note to another in which notes are not separately discernible) from a low pitch in your range through your break into falsetto and back down. This is a great exercise keep your vocal chords limber and loose. Plus, the "ng" sound will help you feel the sound vibrating or resonating throughout your face and head. As you learn to create that resonance in everything you sing, you will greatly improve your vocal quality and put





less strain on your voice.

Not sure if you're doing these exercises correctly? Break out that tape recorder again and record your exercises and listen to what the microphone hears. Chances are, you've heard a lot of great singing—you can be your own coach! If you're not sure how to improve what you hear, ask your section leader or director to listen and evaluate your taped practice session. I'm sure they'd be glad to help!

**Practice proper breathing.** The foundation of good vocal production is to stand and breathe properly. The key is to use the diaphragm muscle *located just below your rib cage* to breathe in and out. While standing, place your hands on your sides at the base of your rib cage. Take in a slow breath by letting your diaphragm expand outward and feel your hands expand outward. (If your hands don't expand naturally with each intake, you are breathing with your chest rather than your diaphragm. With each intake, your upper chest should be relaxed and barely expand at all while the area below your rib cage should both relax and expand considerably.) While breathing out, you should feel your hands naturally close back to their beginning position. You are now using your diaphragm properly. You can do this as you sing in your chorus rehearsals as well—it's a great check for proper breathing.

**Do "choral sit-ups."** Put a piece of paper on a smooth wall at about eye level. After breathing

deeply with the diaphragm, exhale the air as if blowing through a large straw. Blow that column of air right at the paper on the wall. See how long you can keep the paper "stuck" to the wall. Each time you try this exercise, it's like doing a sit-up specifically for the diaphragm. You'll feel the burn!

### Just sing it

This entire issue could be filled with scales, exercises and warm-ups to follow during the week. Many are good and helpful. At the end of the day, you'll improve if you simply make the effort to sing—with proper vocal production—between rehearsals. Sing your rep songs. Sing your contest songs. Sing your chorus warm-ups. Most important, *record your rehearsal and sing with it during the week*. This practice will help you three-fold. It will provide you a starting point—something to sing with. You will hear your progress and recognize what you need to work on. It will make you a stronger, more prepared chorus member. What a great gift for you and your chorus!

Our previous Society President Roger Lewis always said, "Singing is life ..." Well, friends, life happens seven days a week—not just during your weekly rehearsal! Make an attempt to sing all week. You and your chorus will benefit greatly! ■



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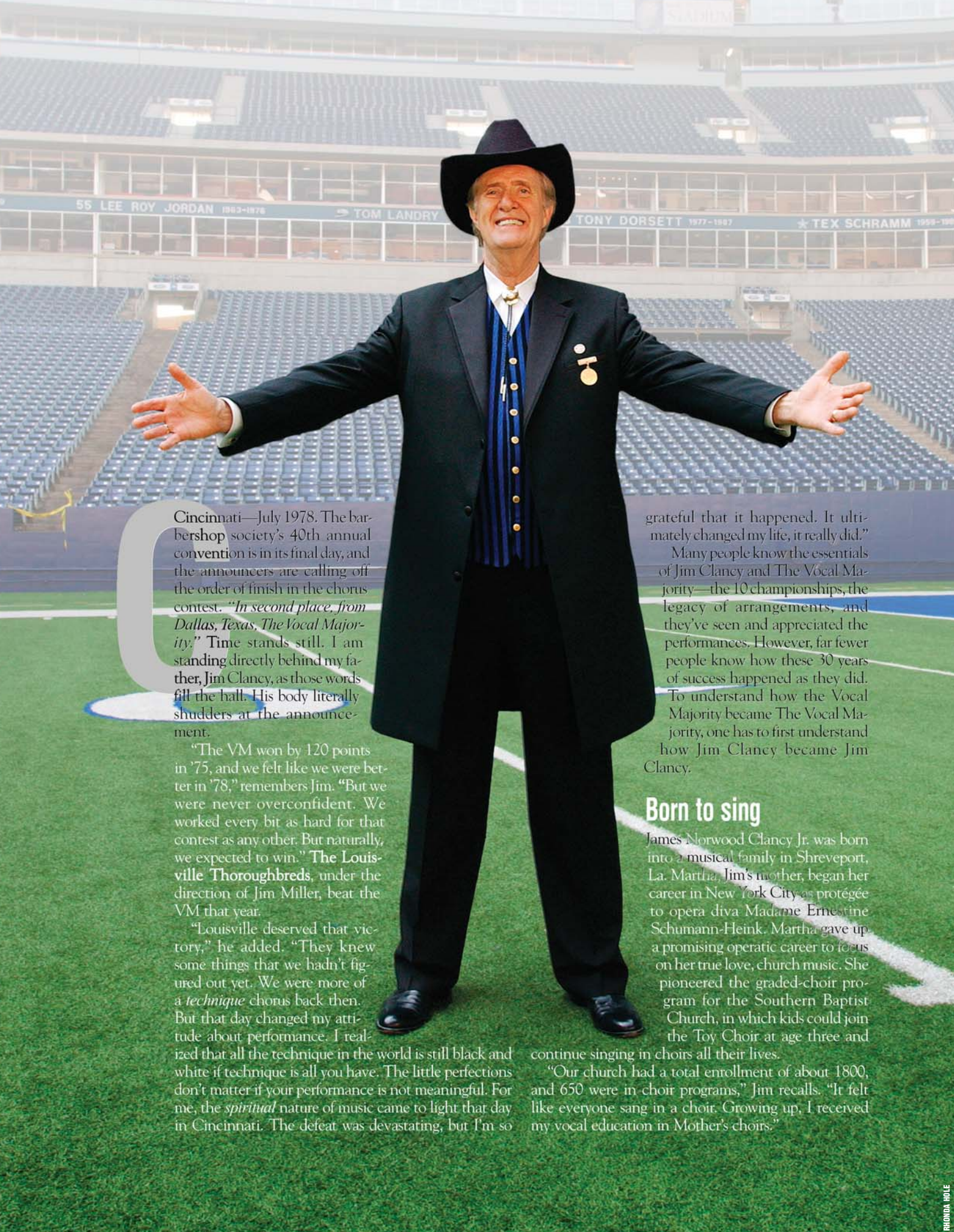
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**C**incinnati—July 1978. The barbershop society's 40th annual convention is in its final day, and the announcers are calling off the order of finish in the chorus contest. "*In second place, from Dallas, Texas, The Vocal Majority.*" Time stands still. I am standing directly behind my father, Jim Clancy, as those words fill the hall. His body literally shudders at the announcement.

"The VM won by 120 points in '75, and we felt like we were better in '78," remembers Jim. "But we were never overconfident. We worked every bit as hard for that contest as any other. But naturally, we expected to win." **The Louisville Thoroughbreds**, under the direction of Jim Miller, beat the VM that year.

"Louisville deserved that victory," he added. "They knew some things that we hadn't figured out yet. We were more of a *technique* chorus back then. But that day changed my attitude about performance. I realized that all the technique in the world is still black and white if technique is all you have. The little perfections don't matter if your performance is not meaningful. For me, the *spiritual* nature of music came to light that day in Cincinnati. The defeat was devastating, but I'm so

grateful that it happened. It ultimately changed my life, it really did."

Many people know the essentials of Jim Clancy and The Vocal Majority—the 10 championships, the legacy of arrangements, and they've seen and appreciated the performances. However, far fewer people know how these 30 years of success happened as they did. To understand how the Vocal Majority became The Vocal Majority, one has to first understand how Jim Clancy became Jim Clancy.

## Born to sing

James Norwood Clancy Jr. was born into a musical family in Shreveport, La. Martha, Jim's mother, began her career in New York City as protégée to opera diva Madame Ernestine Schumann-Heink. Martha gave up a promising operatic career to focus on her true love, church music. She pioneered the graded-choir program for the Southern Baptist Church, in which kids could join the Toy Choir at age three and

continue singing in choirs all their lives.

"Our church had a total enrollment of about 1800, and 650 were in choir programs," Jim recalls. "It felt like everyone sang in a choir. Growing up, I received my vocal education in Mother's choirs."



# In a league of his own

There's nothing small about this six-foot-five Texan. His big bass voice is the most widely recorded in the world and the big sound of his 160-man Vocal Majority Chorus has garnered 10 international championships over the past 30 years. But Jim Clancy's big accomplishments are driven by a Texas-sized heart with a influence that extends far beyond the music.

Jim's father, Jack, was also very musical and often took on the role of song leader at the Clancys' church. "When I was seven or eight years old, Dad would play those 78-RPM records of the great tenors ... Richard Crooks, Mario Lanza. I wanted to hit the high Cs like they did. I wanted to be a real tenor, with that amazing legitimate voice." It was not meant to be.

Jim's parents, along with other members of his family, exposed Jim to barbershop-style singing as a young boy. Many of Martha's relatives lived on the banks of Caddo Lake near Shreveport, and the family would convene there to celebrate special occasions. Jim sang four-part harmony with his mom, dad, older sister Jane, younger brother Phil, grandparents and any aunts and uncles that would join in. Occasionally, Jim accompanied the clan on the ukulele, but often they would sing a cappella.

## **A quartetter rediscovers barbershop harmony**

When he was 13 years old, Jim had an experience that would change his life. "The first time I heard the Four Freshmen sing 'It's A Blue World' affected me more than any other musical event before or since," says Jim. "I knew then that I wanted a career as a singer. The Freshmen style of harmony, with the melody on top, floored me. It was like the music was written for a jazz trombone section ... close harmonies, with all the perfect color notes in every chord."

Jim attended Baylor University in the late 1950s on a violin scholarship, but never lost his love for vocal music. He sang in several quartets at

Baylor, including the Baylor Troubadors. This musical comedy quartet included Grady Nutt, who would later go on to become Hee-Haw's Prime Minister of Humor. The group utilized various instruments, with Jim playing fiddle.

In search of the Four Freshmen sound, Jim formed another quartet at Baylor called the Foresites, and they transferred as a quartet to North Texas State University near Dallas to try to hit it big. "About as close as we got was an audition for the Arthur Godfrey Show. We were supposed to be on the show in October, but it was cancelled about three months before our air date."

The Foresites worked in Dallas at Herb's Bar & Grill on Lover's Lane, singing primarily Four Freshmen arrangements. Coincidentally, about a block from Herb's sang future barbershop icon Brian Beck in a quartet called the Nomads, which specialized in Hi-Lo's music. Brian and Jim would often spend their breaks listening to one another's quartet.

Jim soon realized that there was room for only one Four Freshmen in the world and moved wife Mary Ann and son Dave back to Shreveport, but not before being discovered by Bill Meeks. Meeks was a young man who had started the first production company specializing in the creation of radio identifiers, the short songs that

radio stations use to promote their call letters and image. Meeks hired the Foresites to sing several of his jingles, but at the time there wasn't enough work to keep Jim in Dallas.

While back in Shreveport, Jim's good friend, Tom Wiginton, took Jim

*"Jim Clancy and The Vocal Majority have become an American musical institution. Not only do they preserve and sustain an important part of American choral music, but they set the standard for this art form. Jim Clancy is an American musical treasure."*

*— Dr. Craig Jessop  
Director, The Mormon Tabernacle Choir*



**Greg Clancy**  
Associate  
Director, The  
Vocal Majority,  
son of Jim  
Clancy

to a local barbershop chorus rehearsal. The chapter had only a small number of members and wasn't particularly good at the time. Tom sensed that Jim had not been thrilled with the experience, but knew his buddy would enjoy barbershopping if he heard it done well. Tom gave Jim **The Confederates' Encores** album, which featured several immortal arrangements, including "Redhead" and "Berkeley Square."

"I ate it up," Jim said. "In fact, I took 'Redhead' off the record ... I wrote it out and formed a quartet just to sing it." In 1961, Tom received *A Touch of Gold* by the **Suntones**, that year's international champion quartet. He called Jim to play "Old Black Magic" over the phone. "Well, that was it—hearing some of those modern harmonies incorporated into barbershopping by that foursome just blew me away," Jim remembers. "The Suntones instantly became one of my favorite quartets of all time."

### Becoming a professional musician

Jim finished his degree at Centenary College in Shreveport and took a sales job while waiting to join his father's insurance business. Jack would not hear of it—he knew his son's passion was music. Soon after son Greg was born, Jack traveled to Dallas to promote Jim's abilities as a bass singer and lined up an audition for Jim at a Dallas jingle house. Jim got the job, though he was guaranteed only three vocal sessions a week to start. The lure of a career in the music business was enticing to Jim, and the family packed its bags and headed to Big D for good in 1967.

Jim began a jingle career that has spanned more than 35 years and made



**THEY SEE HIS HANDS, but they follow his heart. You can learn a lot about how The Vocal Majority creates such moving performances by watching Jim's face while he directs—during a performance or a rehearsal.**

**"Jim Clancy has had a major impact on North Texas through his jingles, his commercials, his narrations and arrangements. However, his largest impact is felt by the tens of thousands of people who listen to The Vocal Majority on the radio and to the many hundreds he has encouraged be a part of the chorus through the years. Jim Clancy and the VM will continue to play a large part in the Dallas arts community for years to come."**

**— Ron Chapman**

*Top-flight Dallas DJ, VM booster*

Jim the most recorded bass singer of all time.

## A new chorus with lofty goals

In the early '70s, Jim was enjoying success as a commercial jingle singer, and with fellow professional jingle man Brian Beck was singing in a mixed vocal quintet called The Collection, which specialized in original, Singers Unlimited-style arrangements. With Jim's booming low, *low* Gs on the bass part and Brian on tenor, the group had a versatile five-octave range. Jim was content with his musical life until he received a letter from Bob Arnold. The letter explained that a poten-

tial new barbershop chorus would be forming in the Dallas area and invited good singers to the first meeting.

Jim was intrigued with the idea and attended the group's very first rehearsal in October 1971. The 12 men in attendance that evening didn't realize they were making barbershop history, although their goals were lofty from the beginning. Bob Arnold, the group's founder, stated that the objective of this group was to "become the best male chorus in the world."

The men of the yet unnamed chorus sang through several charts that were put up on an overhead projector that evening, including Jim's arrangement of "The Lord's Prayer," which remains in the chorus' repertoire today.

Jim decided to join the group, particularly because of its newly appointed musical director, Ray Anthony, who had directed **The San Antonio Chordsmen** to a gold medal in 1960 before relocating to Dallas.

"Ray was a true master of the art," Jim said.



"Jim Clancy is one of the most talented, nicest and most loyal people I have ever known. He has, for years, assembled the greatest vocal group in the world, The Vocal Majority—by far my favorite vocal group. My world is nicer 'cause I know Jim."

— Jimmy Dean  
*Country music legend*

"When he was directing a ballad, you didn't think about anything else in the world. You were so in tune with him. I learned so much from Ray, and probably many of the things I do today were influenced by him. He wasn't old enough to be my father, but he was a father figure to me, and still is."

Bill Heard, a charter member of the chorus, bestowed the chorus with its new name, **The Vocal Majority**. The Moral Majority, a religious/political group, had been making headlines at the time, and Bill thought a spin on the name would be memorable. Ray appointed Jim and Brian Beck assistant directors, and The Vocal Majority was born.

## The unplanned directorship

With the members of the 1973 international quartet champion **Dealer's Choice** as section leaders and Ray at the helm, the VM had early success in Society competitions. They won the Southwestern District championship on their second try and went on to compete at the international contest in Kansas City in 1974. Hoping to win on their first attempt, the VM finished third.

"At that time, I was traveling a great deal, just trying to get back to Dallas on Thursday nights," said Ray. "Things were particularly busy in my life, and I was concerned that I couldn't give the chorus what it needed. I also believed that the chorus had caught up to me and my abilities. They needed a real musician to take them the rest of the way."

Ray drove to Jim's house late in the summer of 1974 and told Jim that he was *appointing* him as the next director of the VM. "I didn't talk to the board before I talked to Jim," Ray said. "I didn't talk to anyone. I just knew in my heart that this was the right move, and I made it. I told Jim, 'You're the guy, period.' That was the best decision I made in my whole life."

Jim was shocked and tried to talk Ray into directing through the next international competition, but Ray would not have it. "I drove over to the president's house after leaving Jim's place and explained what I had done. And that was it."

Ray also made a commitment to remain in the chorus for a year and be there for Jim if he was needed. "Just knowing Ray was there gave me great confidence," Jim said. He reluctantly and nervously accepted his appointment and took the reins of the VM in the fall of 1974.

## A singular type of director

Although Jim had very little directing experience, he took to the task of leading The Vocal Majority beautifully.

With instincts embedded in him from his parents, and with occasional guidance

from Ray, Jim began a love affair with the chorus that has lasted 30 years and garnered 10 gold medals.

What Jim learned from watching his heroes like Lou Laurel, Jim Miller and Ray direct, was that each man had his own unique style of directing. He decided that he must not try to emulate other directors' styles, but develop a style true to himself.

"Jim directs with his heart, not his hands," says the former voice of The Vocal Majority, Bob Jett. "He allows the chorus to help interpret the song. He trusts our instincts as much as we trust his. We're a team. That means a lot to the guys."

Chuck Mitchell, longtime VM visual performance coach, says, "Jim makes it easy for the guys to emote and sing with their hearts. All they have to do is mirror his expressions while he directs. He is so into the meaning of the song that it is easy for us to get into the message with him."

Jim's true genius lies in his ability to connect and motivate the men of the VM on an individual level. His ability to tap into the hearts of men is the single greatest reason the VM has sustained success for the past 30 years. Simply put, Jim's men love him and would *move mountains* for him. Why? Jim treats each man with genuine love and respect. He teaches through ex-

### The Jim Clancy file

**Born:** September 21, 1937

**Favorite song:** How Deep Is The Ocean?

**Favorite movie:** Field Of Dreams

**Favorite color:** Gold

**Favorite car:** 1940 Ford

**Favorite meal:** Filet mignon at Del Frisco's

**Ultimate dinner party guests:** Jesus Christ, Thomas Jefferson, Tom Landry

**Other interests:** Dallas Cowboys

**Year joined society:** 1972

**Favorite non-VM chorus performance:** Louisville Thoroughbreds "Mardi Gras March" at International in Detroit 1981

**VM highlights:** Ecumenical Prayer Breakfast with Ronald Reagan; several performances with The Mormon Tabernacle Choir; the performance on Sept. 17, 2001, following the Sept. 11 disaster. "More than 2000 people joined hands and cried together."

**VM lowlights:** 1978 contest; the deaths of VM members over the years

**Family:** wife, Judy; sons, Dave and Greg; stepson, K.C.; grandchildren, Elizabeth, Michael, Meredith, McCaa and Jack

ample that the expression of love and other emotions are natural to manhood.

"I really believe in encouraging the guys to show their emotions when they sing," he says. "Conveying romantic love, parental love, hurt, joy ... whatever the message of the music ... is a wonderful, positive thing. I think it makes the guys better men ... better husbands, fathers, lovers."

Jim loves his *guys*, but he is also very demanding. His expectations of the chorus are high and the men know it. He holds close to the VM mantra, *hard work is fun when improvement is evident*. "If we're not getting better every week, we're going backwards," he stated rather emphatically. "We use the adage that 'last week's 10 is this week's 7.' We simply have to strive to get better every time we perform if we want to continue to live up to our own expectations."

Jim also holds the men to an individual standard. "When Jim addresses the chorus, I feel like he is talking to *me*," says chorus member Chuck Denton. "He lets

"Everyone loves The Vocal Majority. Incredible ambassadors to the music world and wonderful representatives for our entire Society, they've been modeling for us what the very best barbershop singing can be for more than 30 years now. What a chorus and what a team of dedicated individuals! When I think of the VM, I think of class, warmth, heart and passion. Not surprisingly, these are exactly the same words I'd use to describe their charismatic conductor and leader, Jim Clancy."

— Dr. Greg Lyne

*SPEBSQSA Director of Music Education*

me know in no uncertain terms that this chorus goes as *I* go, so *I* must do my part to achieve success. *I* am the chorus. *I* make it what it is."

Jim's obsession with pitch, singing on the top side of it in particular, is a staple of his teaching. Beyond the notion of perfect pitch, Jim hears every cycle within each note

and knows if the chorus is not on the high-side of the pitch center at all times.

"He holds our feet to the fire on this issue," says VM member Jay Dennis. "If the pitch pipe sounds dull after we sing a passage, things are usually going pretty well. If not, we hear about it." Jay should know. He has been blowing the VM pitch pipe for years. Lately, he has even tuned each pitch pipe to Jim's satisfaction.

Another of Jim's strengths is his ability to delegate. His trust of visual performance to Chuck Mitchell and his assistants during the last 25 years is proof. From the wonderful packages of Bob and Rosemary Calderon to the creative innovations of Cindy Hansen, Chuck implements these packages and makes sure *every guy* is performing with all-out emotion at all times. Jim

## VM rehearsals: are they much different from yours?



A Vocal Majority rehearsal is an incredible motivational experience. We begin promptly at 7 p.m. (sometimes 6 p.m.

for special choreography rehearsals). What's key is that we rarely start even a minute late. Someone shouts "risers!" and the guys hustle to their designated spot.

The first 20 minutes or so is spent warming up with a guy from our music team. This may be the most important activity of the evening. At 7:20, we can usually tell what kind of night it's going to be. A great warm-up will usually mean a greater than usual rehearsal. When warm-up is turned over to Jim Clancy, he will proudly stand before us and proclaim, "Good evening!" and off we'll launch into something that's been on his mind that he wants to hear. Some nights we run through song after song, only going through it once. Some nights, especially when we're learning new music, we'll spend half of a re-

hearsal pounding notes and chords. Often we'll have a sectional rehearsal where we divide into four groups with our section leaders (Steve DeCrow, tenors; Greg Clancy, leads; Jason January, baritones; Jeff Oxley, basses).

Our rehearsals are always open to the public. We usually have several guests. Some visitors sing with us, but a lot of people stay in the audience and listen. A few times each year, a group of students from a school choir will visit. From time-to-time we ask them to sing for us. About 8:30 at every rehearsal we take a break. Announcements are made followed by about 10 to 15 minutes of actual break time. By 9, someone will shout "risers!" and we'll mount them again for another 90 minutes.

Many VM guys comment that even though they dragged themselves to rehearsal after a long day, or week, of work, they feel energized by the end of the evening. Jim keeps the tone of the rehearsal positive, upbeat, motivational, and yes, demanding. Wrong notes, poor pitch,

or distractions are corrected immediately.

VM schedules are demanding. There is once-a-week rehearsal for three and a half hours. There is an all-day Saturday rehearsal a handful of times each year. We average 20 to 25 performances every year, some of them a few hours away from Dallas.

When a new recording is underway, there are several recording sessions (some during an evening that is in addition to regular rehearsal). Our next recording, scheduled for release in September, has about a dozen new songs. All had to be memorized, perfected, and recorded in about a six-month period. Rehearsals are work. It's fun. You surround yourself with men of great character. And it's a weekly dose of motivation.

VM rehearsals are Thursday nights at 7 p.m. at the Sammons Center for the Arts, 3630 Harry Hines Blvd., just north of downtown Dallas.

— Gary Hennerberg  
VP for Marketing & PR



learned a long time ago that people are influenced by what they see as much as by what they hear, so he makes sure that an appropriate amount of rehearsal time is spent on the visual side of the VM's performance.

Jim also has a strong musical team that implements his plan week after week. "I can't imagine having a better team in place, anywhere," says Jim. "The beautiful thing is we all think the same way and share the same philosophy when it comes to singing and performance. We have a total dedication and commitment from the performance team ... a oneness of mind, a oneness of purpose. Having every guy on the team doing his thing, doing his best and having the opportunity to do it is so important."

Jim has people outside the chorus that he turns to for objective wisdom. Connie Keil has been Jim's personal advisor and sounding board for many years. Jim also has counsel at home. Judy, Jim's beautiful wife of 16 years, who won her own championship as bass of Sweet Adeline quartet **Ginger & Jazz**, is a constant source of inspiration and motivation. "I wouldn't be the man I am without Judy's love and support," says Jim. "She literally shapes and inspires everything I do and everything I am. Barbershop brought us together, for which I am eternally grateful."

The guys always consider it a challenge to make Judy cry when she attends a rehearsal. "If we make Judy fall apart during a love song, we know we're doing our job," says Chuck Mitchell.

## A unique gift for arranging

Some consider Jim's ability to arrange vocal music to be his greatest gift. His style is unique, as his music is filled with half-diminished and other *romantic* chords. He writes beautiful lines in every voice part. Jim arranges a great deal of music, almost all of which is reserved for The Vocal Majority.

When Jim arranges, he often hears the complete song *in his head* start to finish, as performed by the VM, before he puts a note down on a page. I remember a time, when I was 15, he came in the house carrying hamburgers off the grill, having just heard "How Deep Is The Ocean" in his head. The burgers got cold as he got his pen and blank paper. He simply had to write it down.

It isn't always that easy, as Jim sometimes sweats over every chord change to make sure it is appropriate and natural. He can anguish over any one chord in a chart. In fact, Jim says, "If I feel like there is a weak spot in an arrangement, I'll throw it away, and that's not good. I should have a lot more arrangements available than I actually do."

If Jim trusts his initial instincts, he typically arranges one masterpiece after another.

The problem with Jim having *heard* an arrangement at performance level is that he is ready to hear it that way when he passes out the music. The chorus is on its collective toes when new music is handed out, as Jim is ready to perform it that night!

**AT HOME WITH HARD-EARNED HARDWARE.** This collection would be even bigger were it to include Judy's own international barbershop awards, including gold medal bass of Sweet Adelines champion **Ginger & Jazz**. Judy plays many important roles as mother of The Vocal Majority—for starters, the guys in the chorus know that their ballads aren't ready for the stage until they can make her cry.



"I recall nights when Jim has stopped us after the first reading of the first couple of lines of one of his arrangements," says Chuck Denton. "He's telling us we're flat, or we're not following the plan. And this is literally occurring after we've had the music five minutes. Jim is ready to get on with it."

## Influence beyond the risers

To say that Jim Clancy touches lives is an understatement, which is evident when you hear from the men he faces every week.

"When I moved to Dallas in 1986, I thought I knew a lot about music," relates bass Jeff Oxley. "Little did I know how much I would learn, not only about music, but about life ... about being a man, from Jim Clancy. Jim teaches us to be better musicians, but more important, he teaches us to be better human beings. Jim is a father figure to me and a lot of other men in the VM."

Scott "Stretch" Smith shares his story. "After being exposed to barbershopping by Jim and Glenda Casey in high school, I decided to spend the summer between my junior and senior year singing with the VM. I didn't join at the time, as I knew I would have no time to sing once school began in the fall.

"Years later I was working in the tech department of an electronics store. One Thursday afternoon, Jim walked in to get a battery for his mobile phone. He said, 'You've sung for me before, haven't you?' I said, 'Yes, sir ... about six years ago.' Jim said, 'Well, we've missed you, and you need to come back out. Will I see you at rehearsal tonight?'

"I couldn't say no, so I showed up that night. That event changed my entire life. I met my wife through my involvement with the VM, and most of my social life revolves around guys in the chorus."

## Retirement? Not soon

The Vocal Majority is *the house that Jim built*, and he will probably be guiding it

## Debunking VM myths

*"Well, of course they keep winning—I hear they have a three-year waiting list and the only ones who make it through their killer auditions have degrees in vocal performance ..." This legendary chapter has more tall tales told about it than any other. The Harmonizer asked VM president Chad Ehmke to answer some of the more persistent myths.*



### Is there a waiting list to get into the VM?

No. We've capped our chorus at 161 active members (160 + the director), because that is the maximum number we believe can fit onto 11 sections of risers. We've gotten very close to that number on occasion, but never surpassed it. During any given year, we have attrition and new members, just like any other chorus. We concentrate on delivering musical excellence, and the size of the membership takes care of itself.

### But does the VM actively recruit new members?

Most of our members join the same way as with other chapters—friends and co-workers of members and people who have approached us after seeing us perform. Having said that, our membership VP works very hard to make sure our guests always feel welcome and included when they come to our rehearsals.

### Don't you have to be an unusually good musician to sing in the VM?

Of course not! I would guess that the VM has no higher concentration of trained musicians than other choruses. Members learn what they need to know by practicing and performing with us.

### Is your audition a daunting process?

No, the whole thing lasts about 10 minutes. Each prospective member must be able to hear harmony, distinguish harmonic and dissonant intervals and sing with a pleasing sound (with no vibrato). He must also have full range of any one of the voice parts. For example, a bass must be able to sing a fairly strong "G" an octave and a half below middle "C" and be able to handle a middle "C" comfortably.

### Are guests allowed to sing with you on the risers?

At every rehearsal, guests are recognized and encouraged by Jim and Greg to join us on the risers. There are times when we ask them to step down, particularly if we are singing a choreographed number, but we are thrilled when people come to our rehearsals to sing with us.

### Some have suggested that there are actually two VM choruses—a regular chorus and a competition chorus. Is that true?

No, there is only one Vocal Majority Chorus. There are, however, a series of qualification steps after the audition before you can be a performing member of the chorus. A member must learn his voice part to our core repertoire. He must learn all of the moves to the choreographed songs we perform. And finally, he must demonstrate that he can perform with the chorus in front of the music team at the level to which the chorus is used to performing. Once he has accomplished these, then he is a performing member of the chorus. The requirements for competition are no different—know the notes, know the words, know the moves.

for years to come. "I really don't feel any change in my energy level with the chorus, and I think I'm really fortunate that I don't," he said. "When my body can't do what my mind demands, then I'll consider some sort of change in my role as director.





**Jim and son Greg have been together for all 10 wins—none of which have been easy, despite what outsiders may assume—and each championship has been celebrated for the hard-fought victory that it was. In an follow-up interview with the staff of *The Harmonizer*, Jim said, “Directing the wonderful men of *The Vocal Majority* for these past 30 years has been one of the greatest blessings of my life. Experiencing it all with my son Greg, and in more recent years sharing the directorship with him, has been the greatest joy of all. When the day comes for me to retire, I will leave the chorus under his masterful leadership, and it will continue to excel for years to come.”**

“The men of the VM fuel me with energy. I experience amazing things when I stand in front of them—it literally takes away pain and fatigue and fills me with energy. It feels just like it did 30 years ago. When the time *does* come for me to retire, everything is in place for the continued success of the Vocal Majority.”

## What's important: then & now

When Jim began this wonderful hobby, the focus was on great singing. When Dealer's Choice and their mentor, Don Clause, first exposed Jim and the VM leadership to brilliant new ideas in ensemble singing, the chorus became obsessed with creating the greatest sounds heard in the Society. That goal began to change as Jim's feelings about making music shifted from great singing to meaningful performance:

*“In the beginning, winning gold medals at contest, singing excellence ... it all began and ended right there. Then we began receiving letters and*

*calls from people who had been moved by our music. They would tell us that we had, in some way, brightened their lives. Well, that absolutely became the mission of *The Vocal Majority* and is far and away more important than anything else.*

*I think that the positive energy I get from the chorus reaches our audiences, too. Rather than hearing, ‘Boy, you guys sang great,’ or ‘You were really in tune,’ after a performance, we hear things like ‘I was really moved by your performance.’ That’s what I like to hear.”*

One recent Christmas, the VM was performing in Denton, Texas, just north of Dallas. At intermission, an elderly lady was escorted backstage to speak with Jim. She told him, “I have a terminal disease, and my doctor has informed me that this will be my last Christmas. I just want to thank you and all the men for making it a wonderful Christmas.”

“What more could you ask?” Jim said with obvious emotion as he recalled the incident. “How many gold medals would it take to equal the value of that one statement? There’s no comparison.”

The fact that his sons are involved also means a great deal to him. “Greg has been more conspicuously involved, but my older son, Dave, is a fabulous musician who has written and arranged instrumental accompaniment for the chorus, including the track for ‘God Bless The U.S.A.,’ from the *Freedom’s Song* CD.”

## The essence of the man

This intermingling of family and music brings us back to the present day, Dallas, June 2004. Dad and I are in the studio producing a full orchestra for the instrumental accompaniment on the VM's follow-up to the chorus's successful *Vocal Majority With Strings* CD. The chorus members are excited about a new venture with Ron Chapman, who single-handedly made the first *Strings* recording the number-one selling CD in the North Texas area during the summer of '98.

Dad looks up from the mixing board to see his wife Judy, my wife, Luann, and grandkids McCaa and Jack, who have stopped by for a short visit. For the moment he is just Granddaddy, smothering them with warm, unforced affection. In the background play beautiful chords sung by 160 men who also love this man.

“It just doesn't get any better than this,” Dad says as he turns to me with a smile. Music, love and loved ones, with no boundaries between them. It's the story of Jim Clancy's life, and the story behind the success of *The Vocal Majority*, the house that Jim built. ■

*Several of the quotes from Jim Clancy are taken from an interview conducted by Grady Kerr.*

# Marketing the Society in the 21st century

Potential members must see us for who we are in terms that they understand

You probably know both from personal experience and from professional research conducted by the Society that too few people know what SPEB-SQSA is; a few more people really know what barbershop harmony is; but very, very few men can make the leap from “Hmm ... interesting” to “Hey, I could do that.”

How can we as an organization reverse what would seem to be an unstoppable decline in Society membership? And can we do it before we become financially unviable as an organization, due to our shrinking numbers and the inevitable aging of our membership?

The **Marketing Task Force** stated the fundamental goal in its first report to the Society Board of Directors in 2003:

*“The Barbershop Harmony Society must increase membership by reaching targeted potential members through a compelling message about the benefits of the barbershop singing experience.”*

Delivered at the Louisville convention, the final report recommends a comprehensive Strategic Marketing Plan to:

- Redefine and re-energize the Society’s brand
- Create/increase awareness of the Society among target audiences
- Increase the Society’s membership to **40,000 by the year 2010.**

## Not so fast ... it’s not that easy

To resolve the Society’s chronic membership decline and to lower the median age of our membership base, we identify men ages 35-54 who have enjoyed previous singing experience—including men who once were with us but left—to contact the Society or one of our chapters. Regrettably, no such “list” exist. That means we need to create it—by creating awareness among prospects, a way to find us—and a desire to do so.

Why focus on men ages 35-54? What about young people—high schoolers and college students? We are stepping up our efforts among this important audience too. Helping young people discover vocal music



and barbershop harmony in particular is an important part of our long-range growth efforts. The Strategic Marketing Plan calls to continue and expand efforts to be involved in music education in the community, as a critical growth factor, with specific marketing aims and needs separate from our own immediate membership slide.

Why? Research demonstrates that under age

35 is not a fruitful *primary target for immediate growth*—only 29% indicate they are ready to join versus 41% in the 35-54 age group, especially 35-44. By targeting the 35-54 group, we will gain some younger men by virtue of any “spillover” to the adjacent age segments.

Looking in the other direction, one might ask, don’t older members count? Absolutely they count—40% of our members are over age 70. That also means that 15 years from now, our Society must face inevitable truth of aging as most of these men become unable to sing anymore. At the Society level, it is not effective to focus our overall marketing strategy on potential members who cannot stay the long term. Again, winning the target also means picking up additional members in other age brackets.

With an ideal prospect in sight, how will we reach him? And once aware of us, how will we bring him to sing, have fun and become a long-term member?

## To reach potential members, we must speak their language

Why would we consider altering our Society name and logo? While not the single most important facet in the Marketing Plan, it’s likely the most emotionally charged for many members.

Before we begin a major marketing push, it’s important to build the right “brand”—a public identity that people will recognize and remember and to which they will respond favorably. A successful brand always speaks to the customer—in our case, a man who likes to sing—in terms he understands, reflects his personal interest, and excites exploration. If negative reactions to our current name prevent these men from learning more, we’ll

never get the chance to win them on the merits of the hobby itself.

To build or rebuild our brand, we should do it under a label that personifies who we want to be in the future, not only who we have been in the past. And extensive research has shown over and over that our full official name does not resonate with potential members. Indeed, it likely has prevented some from joining. However, our nickname, *the Barbershop Harmony Society*, resonates well.

In a time when a cappella singing has enjoyed a welcome revival and is in the forefront of public consciousness, we *must* seize the opportunity ... and be ready for additional opportunities ahead.

## Financing the future— and reaching it

One can readily envision such a plan running in the millions of dollars; indeed, there are a lot of zeroes in this one. Several sources of funding are identified: Part are the retained earnings and increased revenues of reversing the membership

curve. Across six years, projections of more than \$3 million swing are possible.

The other significant portion comes from new funding sources identified by Harmony Foundation. A key element in fundability is demonstrating not only the value of individual projects, but the **on-going viability of the organization as a whole**. The Strategic Marketing Plan becomes the guidebook that demonstrates the role each project plays in creating an overall marketing Society.

And that can only happen if we as a Society are willing to say, as President Rob Hopkins suggests:

- “Yes, we will fund a full marketing communications and public awareness campaign that builds on our successes.”
- Yes, we will execute a comprehensive marketing effort that reflects our new position, openness, and nimbleness.”
- “Yes, we will undertake this big, expensive, overwhelming challenge now—while we can still muster the manpower, willpower and resources to do so—because 10 years from now, we’ll have insufficient amounts of any of these if we don’t act now.” ■

### The Marketing Plan (Overview)

#### Objectives

- Redefine and re-energize the Society brand
- Create/increase awareness of the Society among target audiences
- Increase the Society’s membership to a minimum of 40,000 in year 2010

#### Areas of Focus

- Broadening the scope and definition of the Society as a brand
- Gaining acceptance of organizational and positioning changes by existing members
- Creating/increasing broad awareness of the Society among key audiences
- Training Society staff and chapter administrators to become more “customer” focused
- Forging alliances with other a cappella and close harmony organizations
- Recruiting new and past members
- Reaching out to chapter communities, music educators, entertainers and public opinion influencers

#### Communication Strategies

- Branding to include new name testing and updated graphic design standards
- Communications to existing members to explain and support the cultural changes occurring within the Society
- Internet communications designed to attract prospects and retain members and support chapter development
- Targeted advertising to generate awareness of and build credibility for the Society
- Direct Mail to effectively reach and attract new and past members
- Paid television broadcasts of harmony competition finals to build audiences and attract new members
- Live and other special events to promote the Society on a local and regional basis
- Community Relations to forge partnerships with local civic and service organizations and obtain third-party word-of-mouth endorsements
- Community Outreach to music educators, parent groups and cultural arts councils to reach high school and college-age singers
- Aggressive, proactive Media Relations to create awareness and support all areas of focus.

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Men filled up the hall at the Chicago Roadshow (right), and brought a number of guests. Thirty-five members of the Mansfield chapter's Fun Center Chordsmen took a bus to the Columbus Roadshow.



# The Roadshows: Singing and sharing can be fun

Over 4,000 attendees learned the joys of sharing barbershop harmony

"How in the world do I make it clear to the average member what it is to be an effective barbershop recruiter?"

You have no idea how many nights I've lain awake with that thought.

One day last year, I was thinking about my barbershop hero, Dave Stevens, and what he used to do. I remembered that I would never miss one of his presentations, no matter if it were raining, a long distance away or I was just too tired to go out. If Stevens was there, I'd go because it was a guaranteed enjoyable evening.

Then it hit me: Use some well-known Society names to draw folks together for an evening of singing and teach them how to share that with others. I ran the idea past the Membership Development Committee, and they agreed. Thus, the Roadshow was born.

## The Roadshow vision

We held a training session in mid-December 2003, and I met with the presenters of the Roadshows, all chosen for their ability to present well, their charisma and their ability to draw a crowd. We agreed that we would all just be ourselves: ambassadors of the barbershop style to as many members as we could touch in 21 different locations across the USA and Canada. Each Roadshow stop would allow the presenter to teach tags, engage the men in a lot of singing activities, teach a common song ("We'll Meet Again") and cover the contents of the membership development packets that

were prepared for the attendees.

The Roadshow became a giant interchapter meeting, similar in many ways to a festival. We set goals for the Roadshow, and were looking to achieve the following numbers:

- Draw at least 3,000 Society members to a Roadshow
- Have at least 125 potential members attend and experience what we do
- Have representation from at least 25 percent of all the chapters in the Society
- Collect 500 signed pledges to recruit new members

I was joined in the field by Jim Bagby, Dave LaBar, Mel Knight, Bill Myers, Joe Liles, Greg Lyne, Jim DeBusman, Lloyd Steinkamp and Bill Rashleigh—all accomplished Barbershoppers. Originally, we had Freddie King on our team as well, but Fred had to withdraw due to some medical issues that kept him from traveling.

**After the evening was over, some guests filled out membership applications on the spot. Many others joined shortly thereafter.**



**Ev Nau**

Managing Director, Membership Development

Trying to coordinate 21 different sites required having reliable members to serve as local coordinators. I called in every favor I could think of and prevailed upon the coordinators to handle the local logistics, and every one of them was fantastic. No Roadshow would have been possible without their efforts, for they were the local hands, eyes and ears for me.

### The outcome—and the fun

After 21 Roadshows, we achieved:

- 3,516 Society members attended
- 245 potential members attended—at least 14 of whom joined on the spot
- Members from 306 different chapters (37percent) attended
- 439 pledges have been collected, and more are on the way

Each Roadshow had its own highlight. One member drove more than 400 miles to attend the Roadshow in Dallas. Quartets from all over not only showed up, but added to the fun of the evening by singing for the group. Guests all were presented a complimentary CD for having been with us.

At the Des Moines Roadshow, I had the good fortune to present a 50-year pin to Don Fraser. He then sang a bass solo with his quartet and drew quite a response to “Old Bones.” The 10-year-old guest was just amazed that the “old guy” could still bring it. Later, the young man told me that he would have something to tell his friends in school the next day.

Members were amazed at how quickly they were able to learn music, how much fun it was to sing with

### Things a chapter might learn from the Roadshow ...

- It appears that the members love to sing songs all the way through once in a while. Many of them were very appreciative of that opportunity at the Roadshow.
- The quartet method of teaching a song seems to involve a lot of people in learning songs quickly. Most members really enjoyed the experience.
- Rehearsing isn't necessarily a bad thing, but listening to people talk too much at the expense of members' singing might be. Our members don't mind getting it right—just let them participate.
- Members seemed to really enjoy the interchapter experience and many asked when they can expect it again.
- Tags ... need we say more?
- Members really liked hearing quartets at the Roadshows, and many expressed that they would be willing to listen to them at chapter meetings, too. Several members even offered to participate in a quartet at a chapter meeting.
- Members like a fast-paced meeting. Variety in the presentation is key to the pacing, and most members commented one way or another about it.
- Having an “expert” in front adds a great deal to the activity. Perhaps chapters could bring in some outside coaching to add this dimension to a meeting once in a while.

a big group and how easy it was to share this hobby with others. Many barbershop fires were relit at each site, and the 1,834 evaluations collected so far indicate that the Roadshow was an overwhelming hit. Consider that 96.8 percent of the respondents strongly agree or agree to attend another Roadshow.

We heard stories about bus rides and lots of song and laughter on the way to the Roadshow and home again. Men lingered

### Actual results from the Roadshow sites

Site	Members	Guests	Women	Pledges	Chapters
Atlanta	100	2	6	17	12
Chicago	125	3	10	11	22
Columbus	100	5	6	34	15
Dallas	123	9	6	2	7
Denver	131	17	7	43	10
Des Moines	169	27	7	20	18
Detroit	232	25	30	5	13
Hartford	154	6	2	29	18
Houston	112	7	8	2	10
Indianapolis	194	25	0	0	7
Los Angeles	141	5	11	23	17
Louisville	178	2	29	25	9
Minneapolis	85	4	2	14	12
Orlando	378	22	12	9	16
Philadelphia	253	8	8	52	21
Rochester	81	15	8	6	13
San Francisco	238	16	21	28	19
Seattle	144	12	41	29	15
St. Louis	117	12	11	8	14
Toronto	253	13	93	48	21
Wash., D.C.	208	10	3	34	17
Goals	3000	125	N/A	500	225
<b>Totals</b>	<b>3516</b>	<b>245</b>	<b>321</b>	<b>439</b>	<b>306</b>
Total attendance	4082				



**Roadshow attendees spent a lot of time singing for the fun of singing, with a lot of gear changes throughout the evening to keep things interesting. Many Roadshows also had top-flight quartets in attendance, reminding attendees that while barbershop harmony is a wonderful participatory hobby, the spectator side of it can be pretty fun, too. Above is 2003 international semi-finalist MatriX, at the Columbus Roadshow.**





**Trebled Spirits helps Joe Liles teach a tag at the Chicago Roadshow. About 97 percent of the 4,000-plus attendees at all Roadshows said they would attend another.**

with the guests long after each event and continued singing even though many of them were facing long rides home. The electricity at each event was contagious. In fact, several districts are already asking for directions to repeat these events.

Some of the comments from the evaluation sheets

included:

- "We got to sing complete songs! Hooray! It's about time!"
- "It showed us that we can put fun back into a rehearsal."
- "As a guest, I received a free CD. Thanks—that did it, I'm in!"
- "The entire event was participatory—we should do this more often."
- "I loved the sound—I am a Barbershopper who is excited again. I've let my membership lapse, and now I remember why I joined. The check will be in the mail soon."
- "I learned more than I had anticipated."
- "We need to make sure we bring our local music educators to events like this."
- "The night was low-key—no pressure, just fun."
- "It gave me some good ideas on how to share barbershop harmony with my friends. Thanks!"
- "This is the way I wish every week's meeting would be. Which chapters run meetings *this* way? I want to go there!"

We learned a lot from this first round of Roadshows. Many are already calling to inquire when the next one will be held so they can attend. Next time, we may have an admission charge: your choice, cash to get in, or you bring a guest. (Hint: we really don't want the cash!) ■

 <p><b>Gotcha</b></p>		 <p><b>A Cappella Gold</b></p>	
 <p><b>Swinglish Mix</b></p>		 <p><b>Metropolis</b></p>	
 <p><b>Flipside</b></p>		 <p><b>Wheelhouse</b></p>	
 <p><b>Fortissimo</b></p>		 <p><b>Chicago Shuffle</b></p>	
 <p><b>Perfect Gentlemen</b></p>		 <p><b>Q</b></p>	

### Bolton Landing Barbershop Festival

#### September 3 - 5, 2004

( ) Festival Registration (pre- 8/31)	\$ 55.00 ea	\$ _____
( ) Festival Chorus	\$100.00 ea	\$ _____
( ) Foundation Dinner	\$150.00 ea	\$ _____

**All items are WILL CALL!**

**Total**      \$ \_\_\_\_\_

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**"Bolton Foundation Inaugural Dinner" - Friday, Sept. 3**

Limited to 100 individuals, an evening of stories, singing and fun!  
Dinner and a Full Festival Registration! Benefits Youth Outreach!

**"139th Street Quartet" - The 1st 30 Years!**

Appearing at Foundation Dinner only!

**Join the 2004 Festival Chorus with Mark Hale!**

Director, "Masters of Harmony" and Lead of "Michigan Jake"!  
Your \$100 fee includes your Festival Registration and learning CD!

Mail to "Bolton Landing Festival" PO Box 60, Clifton Park, NY 12065

[www.boltonlandingchapter.org](http://www.boltonlandingchapter.org)  
 For more info & to order registrations on-line!



Event made possible in part by a grant from the NY  
 State Council of the Arts - administered by LARAC -  
 the Lower Adirondack Regional Arts Council



## CHARITABLE ACTIVITIES

The many ways we Sing . . . for life



# Harmony Foundation moves to Chicago

**T**he Harmony Foundation established new Chicago offices in mid-May to advance its mission—to secure significant new institutional sources of income to support existing and envisioned Society-wide initiatives, while at the same time helping districts and chapters acquire more outside funding.

The offices are in the middle of Chicago's famed Loop, a bustling, dynamic center of finance, industry, culture, transportation and media and the vibrant heart of one of the world's great cities.

"Chicago is an ideal location to pursue the fundraising strategies that are required to fuel the

Society's ambitious leap ahead as a growing, artistically respected mainstream cultural organization that is intensely involved in serving its communities across the United States and Canada, where bar-

bershop harmony has taken root," said Clarke Caldwell, Foundation president and CEO.

"The city serves as headquarters for several thousand of the corporations and private foundations whose funding provides the lifeblood for the immense amount of good work done by charitable organizations across the land," he said. "Chicago also is home to the Donors Forum, which maintains tremendous information resources to assist fundraisers and provides networks to bring funders together with

the non-profits who convert their gifts into vital social and cultural programs."

"And, Chicago provides a large pool of highly qualified fundraising consultants and trained fundraising professionals who will be called upon to assist us in fulfilling our goals and objectives," Caldwell explained.

"If you're looking for foundation grants or corporate contributions or sponsorships, Chicago is a great place to be," said Michael Stephens, director of grant services for Harmony Foundation. "In the past, Harmony Foundation has relied mainly on generous individuals for gifts, but now we need to expand our funding base to support an array of national and district programs. It's a huge advantage to work in the Loop—in 10 minutes, I can walk to hundreds of foundation offices and corporate national or regional headquarters, and meet the funding decision-makers face-to-face."

Chicago is just 50 miles from the Society's Kenosha headquarters, and the Harmony Foundation's relationship with Society members and staff remains unchanged. The Foundation maintains regular contact with headquarters staff and volunteer leaders. Members can still contact Foundation offices at the traditional phone number or e-mail.

*The Harmony Foundation's address is 225 W. Washington, Suite 2330, Chicago, IL 60606, 312-701-1001, fax 312-701-1005, 800-876-7464 x8446, [www.HarmonyFoundation.org](http://www.HarmonyFoundation.org).*



## The Gift of Music program does triple duty for the New Tradition chorus

The **Northbrook Chapter** has created a quick way to raise money for the chapter, boost attendance at its concerts and do some good in the surrounding community all at the same time. Under the chapter's Gift of Music program, several disadvantaged groups are invited to the holiday concerts for the chapter's **New Tradition** chorus. These include patients from the Veterans Administration, sailors from the Great Lakes Naval Base, foster children and inner city choral students. They receive free tickets to otherwise empty \$12 seats, a free cassette of the chorus and a coupon for a snack and a drink at

intermission. Retail Price: \$25.

After making the invitations, chapter members approach corporations and banks, asking for a grant of \$2,000 each to pay for 100 seats at \$20 per seat. It is not a hard sale. Those who sell are equipped with a notebook that contains a simple one-page description of the program, clippings from newspaper and magazine articles about the chorus, the chapter's tax letter and a recent CD. The corporations learn that their dollars are doing double duty: brightening the holi-

day for others; and—with proceeds going to the chapter—contributing to a non-profit organization. In the last three years, the chapter has averaged \$7,000 of income, requiring only three to four banks or corporations underwriting the program. Each donor receives a free ad plus recognition in the show program.

The concept likely can be scaled around the needs of other chapters as well. For more information on the program, contact Bowen Schumacher at 847-724-2966. ■





## Education: quality matters more than size

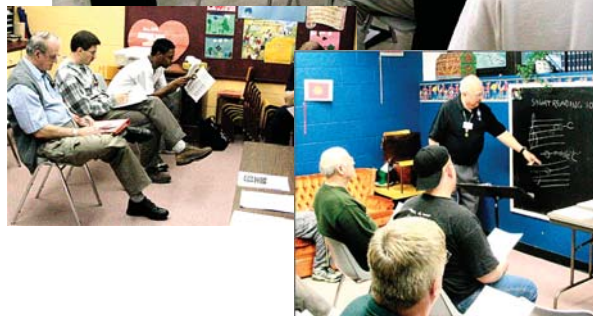
### Wanna grow as a chapter? Try educating your “customers”!

**M**arketers understand that education can help create and maintain a customer base. The **Sault Ste. Marie Chapter** in Ontario used that technique with great results.

The Pioneer District chapter scheduled a “Barbershop Education Night” two weeks after a well-planned guest night. Drawing on resources within itself, the chapter developed half-hour classes consisting of barbershop craft, theory of music, sight singing, woodshedding and tag singing. Students had the opportunity to attend all classes and get a taste of the more in-depth classes the chapter would offer later in the year.

“Initially, a total of 22 members signed up, that’s what we planned for,” said chapter counselor Don Bazely. “To our astonishment, an additional 8 to 10 men, recent guests of ours, showed up and had, from all accounts, a wonderful evening.”

The chapter gained new members and, Bazely said, “The instructors had a blast!”



## Promoting barbershop harmony through a non-barbershop contest



Barbershoppers are increasing the visibility of the art form by participating in and even sponsoring non-barbershop contests. Since 1997, the South Bay Chapter of Redondo Beach, Calif., has sponsored the Los Angeles Division competition of Harmony Sweepstakes, the biggest non-barbershop a cappella contest on the continent. During that time, they have produced three representatives that have gone on to win the HS finals, including two Society quartets, **Metropolis** and **The Perfect Gentlemen**.

Because the chapter sponsors the contests, doing everything from renting the auditorium and sound system to arranging for judges and recruiting groups, they can put plenty of barbershop harmony in front of the diverse audience. For example, the **South Bay Coastliners Chorus** performed before this year’s contest, as did **Ready, Willing & Mabel**, a mixed quartet which included contest organizer Peter Neushul. The

chapter has actively recruited barbershop groups for the contest and also developed strong ties with the greater college a cappella movement, helping increase the base of potential future members.

Besides the monetary benefits—the chapter keeps the often substantial profits—it’s created performance opportunities for the chapter and barbershop groups. For example, 2001 HS champion **Sixth Wave** recently had **The Perfect Gentlemen** open for them at the Jazz Bakery, and groups from the chapter will frequently get together for pilgrimages to hear various non-barbershop groups perform.

There’s more than one way to “win” a contest, and the South Bay chapter seems to have figured out that important point very smartly.



**Ready, Willing & Mabel, which includes organizer Pete Neushul (right)**

## Don't just stand there, give him your pants!

Humming a chorus of "Sam, You Made The Pants Too Long" the benefactor watched his pants compete in the quartet contest.

That probably needs a bit of explanation.

The event was the Pioneer District quartet contest in Gaylord, Mich. One of the college quartet guys forgot his uniform pants and showed up in the auditorium lobby wearing a worried look and a pair of white shorts.

The young man wore size 46/29 pants ... not the easiest fella to fit. One of the host chapter members just happened to be standing in the area and



had on his black chorus pants. Did we mention he stands a modest 6-foot-4? You're starting to get the picture. His pants are size 46/35. Never mind, this is an emergency! Off came his

pants, the legs were doubled up inside and everyone hoped it wouldn't show. The

young guy and the pants went out on stage and the more he moved the longer his pant legs got.

Standing in the lobby watching the performance in the boy's white sports shorts, the host said, "I didn't make it on stage but at least my pants did."



**KEEP THE WHOLE FAMILY SINGING. The Hopkins barbershop legacy will continue for at least one more generation. Nine-year-old Daniel Hopkins, son of Society President Rob Hopkins, recently joined the Mohawk Valley/New Horizons Chorus, which his dad also directs. We understand that Daniel isn't singing bass (yet).**

## Game ... set ... sing!

What musical style is best suited to set a patriotic tone before an international tournament? The United States Tennis Association answered that question with "barbershop harmony" when planning the Davis Cup Tournament in April in Delray Beach, Fla. Good answer! To set up the recent USA vs. Sweden World Cup match, event coordinators called Society headquarters and Reed Sampson connected them with Palm Beach-based HotShots (tenor James Kastler, lead Andrew Borts, bari Mitch Greenberg and bass Paul Agnew). Their 15-minute, center court performance entertained spectators as they entered the 8,200-seat arena and helped set an environment of American pride. The crowd loved "Don't Fence Me In" ("...We're really needin' to beat Sweden as the match commences / the Bryans, Fish and Roddick are our best offenses / Never be a champion under 'fault' pretenses / please call it in."), but roared for "God Bless America."



## Delegation says "Vive le Barbershop!" to represent American music

The war in Iraq and strained U.S.-France relations helped scuttle an "American Week" gig for **Trebled Spirits** in Angouleme, France, in 2003. But the quartet recently helped persuade a French delegation to bring "America Week" back to Angouleme for 2005, with the quartet and barbershop harmony representing American music.

Approximately 45 French nationals recently spent a week in Hoffman Estates (a Chicago suburb) with members of their respective Sister Cities commissions. The quartet performed for a group dinner of about 150 people and presented a brief French-language profile of the barbershop style, its origins and the current state and history of the Society. The French delegation included a trio of musicians, which performed traditional French folk songs. The quartet and trio started an impromptu afterglow, attracting a crowd for more than 90 minutes while they each took turns entertaining. The quartet sang barbershop songs in both English and French.

The event impressed the French delegation enough that the quartet later received a return invitation—this time with numerous public performances and clinics scheduled at elementary schools, high schools and colleges. More details on the quartet are available at [www.trebledspirits.com](http://www.trebledspirits.com).



**THE WHO'S WHO IN NEW YORK CITY** can afford nearly any act in The Big Apple, but they keep calling Dallas to arrange private barbershop performances from Acoustix. The latest was a 40-minute gig at the home of investment banker Stormy Byorum at her home in the Hamptons. Among a guest list that included best-selling author Tom Wolfe and famed fashion designer Donna Karan, the quartet was happy to see long-time Acoustix booster and barbershop fan Peter Jennings there with his wife. It was the second time the 1990 quartet champions had sung for one of Byorum's parties, but far from the first for Jennings. Through a 14-year friendship with the Acoustix, he has performed on stage with the quartet and put them on world-wide television. Here, he and friend Harvey Loomis join the quartet in "My Wild Irish Rose."



## PAVE-ing the way to high harmony

The **Colorado Knights** from the **Colorado Springs Metro Chapter** joined forces with the Old Crusty Minstrels, a folk group from Colorado Springs, to perform at the Colorado State Veterans Nursing Home in Florence, Colorado, as part of the Society's PAVE campaign. Their show included a great mix of barbershop harmony and folk music, and the groups combined for the closer "This Land is Your Land." The audience of veterans, spouses of veterans and staff responded enthusiastically and invited both groups back.

PAVE—Performers Alliance for Veterans Entertainment—was founded in 2003 under the auspices of The Veterans Fund. The Society is one of the five founding organizations in PAVE.



## NOTEWORTHY

*People: Personal achievements, personnel changes, noted transitions, and plain old gossip.* [noteworthy@spebsqsa.org](mailto:noteworthy@spebsqsa.org)

### Retirements

It's rare enough that we report the retirement of a champion quartet, and to have three go out at once is unprecedented. Yet here they go: three biggies putting their shiny shoes into the closet and donating a few costumes to the Museum.

#### The Gas House Gang

**Champs in:** 1993

**Founded:** 1987, for a stage production of *The Music Man*

**Famed for:** Lush, warm sound; seemingly effortless interpretative reading; and hilariously bridging the gap between classical and barbershop ("Eine Kleine NOT Musik", "Beethoven 5.1", "William Tell Overture")

**Awards:** Too many to mention; best album awards

**Famous performances:** *Voices in Harmony: More Keep America Singing*, PBS special with Mitch Miller

**Retiring because:** Death of baritone Rob Henry, September 2003

**Last chance to see:** AIC Show 2004; six dates in 2005

**Send love letters:** [www.gashousegang.com](http://www.gashousegang.com)



#### The Ritz

**Champs in:** 1991

**Founded:** 1984

**Famed for:** A Barbershopper's barbershop quartet. Innovators in CD marketing (first boxed, set, video, enhanced CD format). Philanthropic leaders: first quartet to make \$100,000 Platinum-level commitment to Harmony Foundation

**Awards:** MENC Educators award

**Famous performances:** *Voices in Harmony: More Keep America Singing*, PBS



special with Mitch Miller; MENC World's Largest Concert; Russia trip 1999

**Retiring because:** Twenty years is a long run.

**Last chance to see:** AIC Show 2004

**Send love letters:** [theritz.kordsmen.org](http://theritz.kordsmen.org)

**Revival Champs in:** 1998

**Founded:** 1995

**Famed for:** Dark horse

victory, coming from 9th place in 1997.

**Famous performances:** *Can't Stop Singing*, PBS special chronicling their victory

**Retiring because:** Relocations, family commitment

**Last chance to see:** AIC Show 2004; FWD Convention October 2004; limited dates Spring 2005

**Send love letters:** [www.revivalqt.com](http://www.revivalqt.com)

**General Mayhem to leave MVE.** Behind the

toy soldier's paint, behind the brush mustache, lurks director Russ Foris—for a while longer. He'll stay with the chorus through its national campaign for a new field commander—details at [www.mve.org](http://www.mve.org) or contact Larry Lewis at phone 920-727-4800 or at [llewis6@new.rr.com](mailto:llewis6@new.rr.com)

## Recovering



**Earl Hagn:** Next to "gentleman" in Webster's is a mug shot of **Earl Hagn**, bass of the 1983 quartet champs **The Side Street Ramblers**. A long bout with

cancer of the larynx took first his singing voice, then speaking voice, and now his entire voice box. With characteristic cheer and courage, though, this beloved giant reports: "I am in great shape and looking forward to what lies ahead: spending more time with the grandchildren, working on the ranch, woodcarving, and continuing my graphic art business. Knowing that so many of you cared bolstered us and helped us through this time."



## Passings

**Morris "Mo" Rector**, age 69, from automobile accident, on Dec. 6, 2003. Mo was the first man to win two quartet gold medals, singing bass in **The Gay Notes** (1958) and **The Mark IV** (1969). Mo's influence was felt throughout the Society in myriad ways, as a quartet man, teacher, coach, "idea man" and, of course, as an accomplished arranger, busy to his last day creating music for his friends that would be enjoyed by us all. Mo was a founder of the **Good News!** gospel quartet, a fixture at international conventions. This summer's Gospel Sing at the Louisville convention honors his memory.

**Jim Foley**, at age 82, on July 6, 2003. An irrepressible baritone singer, Jim first won in 1965 with **The Four Renegades** (1965), then returned to win again and again as a senior in **Old Kids on the Block** (1991); **The New & Improved Industrial Strength Mini-Chorus** (1994); **Tri-County Reclamation Project** (1999); and had in the preceding January competed in **Gym Class**. Read a moving eulogy by his son online at [www.spebsqsa.org/ID\\_062592](http://www.spebsqsa.org/ID_062592).



**Ken Hawkinson**, at age 85, on Oct. 15, 2003. Ken sang bass in **The Most Happy Fellows**, 1977 international quartet champion, and was easily recognized as the Cowardly Lion in the quartet's unforgettable Wizard of Oz set. Note for trivia buffs: At the time of their victory, Ken was the oldest man ever to have won the quartet gold medal.

**Rob Henry**, at age 42, from cancer, on Sept. 3, 2003. Rob sang baritone in **The Gas House Gang**, 1993 international quartet champion. Rob's rich baritone timbre brilliantly matched his brother Jim, with whom he shared the stage for more than 15 years. Although he often played the goofball role in the quartet's stage persona, Rob's earnest lead per-



formance of "Still Can't Say Goodbye" provided a signature, moving epitaph for their deceased father, Bob Henry—and now, fittingly, for himself.

*Our editorial guidelines*

([www.spebsqsa.org/id\\_040210](http://www.spebsqsa.org/id_040210)) note: "Barbershoppers constitute a tight-knit family of close friends who grieve with one another when a beloved member of that family passes on." Fair or not, we only have room to highlight the very most globally-known people in the Society. However, we finish with one man who's impact was not universally known, but who here represents so many of the extraordinary men who make up our Society.

**Paul Halpin**, a 30-year Society member and director of the Big Sky Chorus off



and on for nearly 15 years. Paul was a very active quartetter, singing lead, baritone and bass. He last sang in quartet with the **Polyphonics**, in which he sang both bari and bass. An arranger for his chorus and many local quartets, Paul's final legacy to the Big Sky Chorus was his original composition and arrangement "Big Sky Chorus on Parade," its signature song and show opener. Paul was a well-known high school choral director at Billings Senior High, Lewistown, Mont., and Idaho Falls, Idaho. Over the years, a number of his students have become active members of the chapter. ■

## SWIPES 'N' SWAPS

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

Looking for a place to sing and settle? Bend's "Central Oregon" chapter offers the playground of the North West in addition to a group of enthusiastic singers. Our 43-man chorus is seeking a full-time Director. The chorus won 2nd place in our Division recently and wants to continue to improve. A brochure on the chorus is available upon request by contacting Neil Chase (541) 548-4746 or Fax (541) 548-1101.

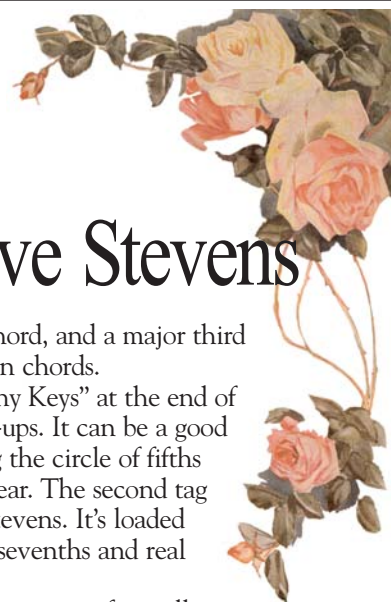
**WANTED: USED UNIFORMS**. Recently formed men's barbershop chorus, located in N. Central Arkansas, would like to purchase forty used, show quality, uniforms. Please send quantity available, age, size range, price and photo if possible. Contact: Don Matthews 870-424-9022 or [bariffat@msn.com](mailto:bariffat@msn.com).





## THE TAG

Joe Liles, Tagmaster



# A thorn and a rose from Dave Stevens

**T**he first tag you see here is not for the faint of heart. It is a challenge for the ear, and if you can learn to sing through it and come out in the key in which you began, you are a top-notch harmonizer! This "tuning exercise" was created by Dave Stevens back in the late 1970s. It's a trip around the entire circle of fifths, all in the short span of four measures.

Most of the time, while learning a new song or tag, we begin with the melody, right? You might try that in this case, but if you're having a great amount of trouble, I recommend you have the bass and baritone start first and lock up all those perfect fifths and fourths. There are only two intervals between the bass and bari that are thirds. In the first two measures the lead is an octave interval with the bass

on every other chord, and a major third on the in-between chords.

Sing "Too Many Keys" at the end of your vocal warm-ups. It can be a good tool for following the circle of fifths and refining the ear. The second tag is classic Dave Stevens. It's loaded with barbershop sevenths and real joy to sing.

Dave Stevens was one of our all-time great leaders in defining the barbershop style. If you haven't seen it, you should get his video presentation of "What We Are Trying to Preserve". It's a classic! You can purchase it (stock #4012) from Harmony Marketplace at [www.harmonymarketplace.com](http://www.harmonymarketplace.com). ■

## TOO MANY KEYS

DAVE STEVENS

Tenor Lead

8

1 2 3 4

Here's a tag that's just a breeze. The prob-lem is, too man-y keys!

Bari Bass

circa 1978

## WHERE THE SOUTHERN ROSES GROW

Words by RICHARD H. BUCK

Music by THEODORE F. MORSE

Arrangement by DAVE STEVENS

Tenor Lead

8

1 2 3 4

In the val-ley where the south-ern ros-es grow.

Bari Bass



# 2004 Louisville Convention Competition Recordings Order Form



Stock #:	Item Description:	Qty:	Each:	Total:
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4611	2004 Chorus Compact Disc		\$15.00	
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4087	2004 Quartet VHS Video		\$25.00	
4088	2004 Chorus VHS Video		\$25.00	
<b>Order Both VHS Videos &amp; SAVE \$5.00!</b>				
4115	2004 Quartet PAL Video (foreign format)		\$30.00	
4116	2004 Chorus PAL Video (foreign format)		\$30.00	
<b>Order Both PAL Videos &amp; SAVE \$5.00!</b>				
4089	2004 Quartet DVD		\$25.00	
4090	2004 Chorus DVD		\$25.00	
<b>Order Both DVDs &amp; SAVE \$5.00!</b>				

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