

September/October 2004

THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



GOTCHA!

2004 international quartet champion



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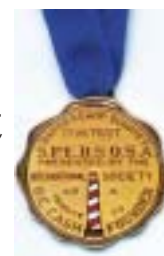
The biggest week of the year was packed with superb singing, brilliant costuming, and more ways to have fun barbershopping. Our inside scoop uncovers plenty you *didn't* see.

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GOTCHA!
and the
Ambassadors
of Harmony
get their golds
at last.

Photos by
Jim Miller Photography
Cover by Lorin May

On the shoulders of giants...



As they say, sometimes what's old is new. And oftentimes, the most meaningful words last longer than the paper they were written on. Such is the case with Joe Liles' column written in 1996 on the occasion of his retirement as Executive Director. Today, Joe leads our music publications department and in midst of all the change going on within the Society, I asked that the heart of Joe's column be reprinted in this space as a reminder of his great insight and the lasting meaningfulness of his words.

Music brought us together in the first place. Lifelong friendships are a result of having harbors of harmony we call "the chapter," "the chorus," "the quartet" and more temporary harbors, such as conventions, cruises, inter-chapter meetings, weekend gatherings and schools.

Facing new challenges

We are living in a new kind of world today. We can, we *must*, we *will* meet the challenge. The good 'ole boy clubs are falling by the wayside. There are

fundamental changes in attitudes toward work, leisure, and the roles of American men. Added responsibilities give less time for chapter activities. Television, a comfortable chair and an evening at home have a strong appeal to lots of folks.

We must face up to the issue and go with the flow or simply become archaic and die. I think there must be a strong, collaborative effort between all barbershop organizations, and in particular the two largest, SPEBSQSA and Sweet Adelines International. One of my goals has been to bring about better understanding and cooperation between all of us. We need to develop a sharing of coaches, teachers, talent and materials.

Wouldn't it be great for us to sponsor a world a cappella festival in the near future? Just think what that

would mean in terms of supporting our vision of world harmony. I believe we could, and should do so.

Harmony means more than just music

Another goal I've had is to bring more understanding and cooperation between our special interest groups. We have those that swear our founders supported only quartet singing—that they would be opposed to group and chorus singing. There are those who are focused on preserving a certain style of barbershop singing or arrangements,

proponents of casual woodshedding, chorus devotees, contest-oriented choruses and quartets, people who like gospel or modern songs ... you name it, we've got it!

Unfortunately, many members of special interest groups feel only they are right and all others are wrong. It is time for a new kind of harmony. A social harmony where chords resonate love and support for each Barbershopper doing his or her own thing.

What O. C. really said

In response to some of these special-interest claims, let me offer a few quotes from our founder, O. C. Cash, himself:

"The brothers at Macomb, Illinois, invited me to their recent parade and it was a dandy. The work of the chorus impressed me especially, and the nice thing about it was that in the 100 men comprising it, all ages were represented—high school boys and great-grandfathers—all singing close harmony for the sheer love of singing. What a wholesome influence on our way of life it will be when such groups are organized in every village, town and city in the land! ...

"Do you brothers realize that at the [1948] Milwaukee convention, we had four choruses in attendance? At our first convention in Tulsa we had only 10 or 12 quartets. At the Oklahoma City convention next year I hope we have that many choruses. I suggest we arrange to have these various choruses put on a 15-30 minute recital. We may have to allot an extra day to get this all on the program. It will not be many years until we will have to set aside an entire week, making it a 'barbershop harmony festival,' as well as a national convention and contest.... The parade at San Gabriel was a well-planned and extremely entertaining event. Of particular interest to me was the splendid performance of the chorus. I have not heard very many of the choruses throughout the country, and I must not indicate any preference, but the singing of this group thrilled me to my toes....

"Even though it is burlesqued, I am always impressed with this operatic stuff that some of the quartets indulge in occasionally. I heard a group on the air the other day sing "Beyond The Blue Horizon." It was strictly a glee-club arrangement, but it was so pretty, and I thought how much better my



The most meaningful words retain their truth through changing times. Joe Liles' words inspire me.

proposed chorus could have done the number. I like any kind of singing if done by Barbershoppers, and they are the guys that can do it....

"With interest and choruses continuing to develop, we should make provision for more activity of this kind at our annual conventions. So, begin thinking of an annual meeting of six or seven days duration to provide outlet for all phases of harmony singing. With a full week of harmony of various kinds, the devotee of any variety could come and go as he pleased. Of course, most of us would have to take in the whole shootin' match....

"For a long time, I have had an idea that, while emphasis should be laid upon barbershop harmony and choruses, each group should have in its repertoire a few selections of a more-or-less classical nature. Have you heard Bob Ising's Louisville gang sing the 'Summertime' thing? That's not barbershop, but it simply 'curls your hair.' These numbers should be performed occasionally just to show

the audience that Barbershoppers 'came up the hard way'; that is, they mastered these high-brow pieces and this type of music preliminary to graduating into barbershop choruses. I

think we ought to give our audiences a taste of typical glee club, classical or operatic music just to show them that barbershoppers can sing anything, and sing it well. Too, it will help those men who have spent a lifetime singing this so-called 'long-hair' type music to realize that their time has not been entirely wasted. Applying themselves assiduously, they can still hope to progress upward and maybe get into one of our choruses and have some fun yet before they die."

We suffer from people who have a cause putting words in the mouths of others. We also suffer from misinformation and guesswork that finds its way onto the Internet!

We should live and let live

Those who feel that quartet singing is the only way to go and chorus singing is a waste of time should be

helped and encouraged to sing in a quartet. The local chapter should support this preference for any of their members. Start a quartet-only chapter! The Society headquarters staff will help you get going. It only takes four to get started and you have a year to put together three quartets and you have a quartet chapter.

Let's live and let live and don't worry so much about the music. The contest venue is the perfect medium for preserving the barbershop style and guiding the evolution of it. The barbershop style itself is strong enough to endure. Singers who stray away and have some fun with other styles and harmony invariably come back to one of the chestnuts that produce the awesome ringing sound. Let's learn to enjoy the enjoyment of others. If you honestly can't do that, then leave 'em alone. Just enjoy what pleases you. I will say, there are some of us who love all of it. Let's hear it for harmony.

Music has a power of its own

As I began this moment with you, I said, "Music is what we are all about." There is power in music and harmony. Music is the expression of the soul and the all-embracing language of the world.

My mom taught me to sing and play the ukulele before I ever attended grade school. I started making up songs at age six. There was always singing at home and church with family and friends. Music has been a golden thread throughout my life, and I can vouch for its power of communication.

Early last spring, I visited my mom in a rest home in San Antonio. She now has Alzheimer and Parkinson's diseases; she can no longer hold a conversation and has difficulty recognizing anyone. The attendants placed her in a wheelchair and we rolled her to a large room that has a piano. I sat down and played some songs for her, trying to reach out in some way.

Residents of the home gathered around and I led them in a songfest of secular and sacred songs. I stopped for a minute and explained that I was the son of Bernice, that she was the greatest singer I had known as a child, and of how she had inspired me and taught me to love music. Her favorite

gospel song is "His Eye Is On The Sparrow." I began to play it for them and sing it.

No sooner were the first few words, "Why should I feel discouraged ..." sung, when I heard a sweet voice behind me. My mom had lifted her head and started singing in a small voice, not with the power of her youth, but right on pitch.

"Why should the shadows fall, why should my heart be lonely and long for heaven and home ..." right on to the chorus. Her voice began to gather in strength, and I could no longer see the keyboard.

She continued, "I sing because I'm happy, I sing because I'm free, for His eye is on the sparrow and I know He watches me. His eye is on the sparrow and I know He watches me."

Her radiant face soon dropped to her chest again and she faded back into her own world. For a few magical, powerful moments, Mom and I were communicating.

I'm grateful to music. That's why I say we must teach the children to sing and teach all people to sing and keep the whole world singing.

As I complete my task as your executive director and pass the torch on to Darryl, I can say, "Been there, done that"—but to paraphrase a quote from Johnny Carson when he retired, "If I could somehow, magically, make the clock run backwards, I'd like to do the whole thing all over again."

Great words from a greater man.

Straight talk from
O.C. Cash
Collected writings of
O. C. Cash:
www.spebsqsa.org/occash

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

September/October 2004
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For complete staff listing,
please see our Members Service section, page 58

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Let's enrich the lives of more people

If you believe, as I do, in the power of music to transform our lives, to help us live our lives more fully, and to reach out and connect with other people at a deep, spiritual level, then surely we agree that we must make the world more aware of the Barbershop Harmony Society so we can enrich the lives of more people. We not only need to attract more members but also become known to a larger audience.

For the last few years the Society's Marketing Task Force has been investigating how we do just that. We are all indebted to the fabulous work by the Task Force (Sam Vigil, chair; Hugh Devine, Chris

Kirkham, Bob Morrissey, and Brian Lynch), which hired Harris Interactive, "The Harris Poll People," to conduct professional market research, and hired Clarke Communication Group, headed by **Boston Common** bass Terry Clarke, to create a comprehensive marketing and communications strategy. At its Louisville meeting, the Board endorsed the Clarke Communication Group's excellent marketing plan as a guide for the Society's marketing efforts; I encourage you to read it on line by going to www.spebsqsa.org/id_062759 and clicking the link to "Strategic Marketing Plan." The Board also voted to direct staff and appropriate Society committees to implement twelve start-up steps to initiate our marketing plan.

The marketing research determined that among our prime target audience of men ages 35-54 who like to sing, only 5 percent were very familiar with our Society. That obviously makes it far more difficult to attract new members—an already challenging job in a North American society in which people are incredibly busy, and men are less inclined to join a fraternal organization than they were a few generations ago. At the same time, a cappella singing is amazingly popular among young people, and the marketing research revealed wide agreement that singing and performing make people happy and are rewarding experiences. So what is stopping us from telling our friends, acquaintances, and simply anyone we run into about how much fun it is to sing in harmony with other men? What a sound! What great fellowship! What fun!

One change that we need to make, then, is simply to talk with men we meet about the fun that is available to them in the Barbershop Harmony Society. In addition, many of us need to change our focus: we need to look beyond our chapter and become involved in the community. We need to address the

needs of *prospective* members every bit as much as our current members. As a Society, we need to create broader public awareness and forge alliances with other music and cultural organizations. Remember, as immediate past president Roger Lewis is fond of saying, organizations with an external focus grow, those with an internal focus do not.

Consider your community's high schools, for instance. An outreach program to high school students not only increases awareness of barbershop harmony among our youth, but also can improve recognition among their parents—and parents of high school students are a key component of our prime target audience of men ages 35-54. You can try something as simple as inviting a local high school choir to perform on your annual show. Give the students free tickets and make sure that when they aren't performing they are able to sit in the audience—preferably with their parents.

No doubt we all understand the need for better public awareness, but we may not be so clear about how to meet the needs of prospective members. What are male singers looking for?

They are looking for value. People are busy and so we need to provide value for the time and money we expect members to invest. One reason why we have so many lapsed members is that they rated their experiences as being of low value. One reason guests don't come, or don't come back, is because their experience did not provide sufficient value for the time and money. Why wouldn't we invest the time to make sure that we have a quality product, share quality time, and provide quality services to ensure that we are providing the value that members require? In order to attract and retain men as members, we must make quality a hallmark not only of our performances but also of everything we do.

Our research found that more prospects would be interested in becoming members if we would cast newer songs in the barbershop style, embrace other styles of a cappella singing, and encourage more variety in arrangements. Fortunately, we can do all of that without risking the loss of our beloved barbershop style. The fact is that we are not perpetuating songs, but rather a style of singing, so we should be open to more contemporary songs. After all, the barbershop quartets of the early twentieth century flourished in an era in which they sang what were then contemporary songs. Further, for years many of our chapters and quartets—including our most successful



What are male singers looking for? VALUE.

and popular quartets and choruses—have understood that providing a variety of arrangements and, yes, even vocal styles in public performances is a great way to please a wider audience. The fact is that all their lives, recent generations of men have been exposed to, and listened to, a wide variety of musical styles. Performing other vocal styles does *not* put the perpetuation of the barbershop style at risk so long as we continue to perform well in the barbershop style. This is *not* a “zero-sum game.”

Regardless of how well the Society carries out its new marketing strategies, and regardless of how hard the Society staff and officers and district officials work to implement the strategies, we won't achieve our goals unless each of us takes on the responsibility to ensure that our chapter embraces the changes that will attract more new members and make the world more aware of the Barbershop Harmony Society. Doing so will not only perpetuate the barbershop style, but will also enrich more lives. What are we waiting for?

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“Wild card playoff” to spark 2005 chorus contest

A new dimension of excitement and suspense comes to the Salt Lake City convention, with the inauguration of a “wild card playoff” for the 2005 contest. Twelve choruses will square off in an elimination round on Thursday, July 7, with the top six scoring choruses continuing on to the international chorus contest on Saturday, July 9. The Chorus Finals will be judged by a separate panel, whose judges will not be permitted to view the chorus wild card playoff. Choruses may sing the same songs they sang in the chorus wild card playoff without pen-

alty. Scores are not cumulative from the previous round. All choruses start on an even basis.

The chorus wild card playoff will be conducted in 2005 on a trial basis, and should not be considered a permanent change to Society contest procedures. The chorus wild card playoff has been approved by the Society Board after consultation with the Society Events Committee and the Society Contest & Judging Committee.

Complete details are online at www.spebsqsa.org/ID_063276

BARBERSHOP HARMONY SOCIETY

Look for our new-but-not-for-long type treatment

It's finally easy -- and okay! -- to pronounce the Society's name. While our quaint, archaic name has often evoked a smile, it also has been preventing our art form from being taken seriously in some important circles such as music education, the media, entertainment and with potential sponsors.

The evolution of "Barbershop Harmony Society" from nickname to primary brand name is the result of extensive consumer market research conducted by the Society. Legally, we're still the Society for the Preservation... etc. But we found that many people like the shorter name - including our own members, who are more

apt to use it in day-to-day business and contacts."

The Strategic Marketing Plan included initial brand image testing elements, although it was not intended to be a conclusive test of a new logo. While this is being accomplished, we have developed this very simple type treatment that you can download logos from the web: www.spebsqsa.org/logos

Meanwhile, you can start the habit now of using the full expression "Barbershop Harmony Society" wherever possible. (Note to editors: when using the definite article "the", use lower case.)

Do something special for Remembrance Day/ Veterans Day

Reach out to your community and honor veterans and men and women in uniform by sponsoring a special event commemorating Remembrance Day/Veterans Day Nov. 11.

Similar to the 9/11 Tribute last year, the event is part of a long-range project to increase awareness of barbershop music and the Society and to build bridges to other vocal music organizations in North America. Both the United States Department of Veterans Affairs and the Canadian Ministry for Veteran's Affairs have publicly endorsed the effort and will be providing a variety of support.

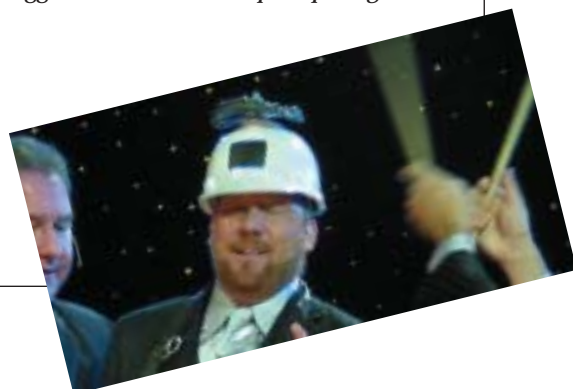
Your event can be as simple as quartets performing at a veterans hospital or as involved as a community-wide celebration. Many chapters that participated in the 9/11 Tribute gained new members are a result of spearheading the program in their communities.

For more information and program suggestions, visit www.spebsqsa.org/remembrance



Something sounds funny in Salt Lake

BREAK OUT THE JOY BUZZERS & WHOOPEE CUSHIONS: A new Comedy Cabaret has been scheduled for Thursday night at the Salt Lake City Convention. Performers still to be named, but rumor has it that FRED's been systematically eliminating anyone they think *might be* funnier than they are. Flag pistols at dawn!



Board acts to increase participation, visibility

At its July 2004 meeting, the Board took the following actions.

- The Strategic Marketing Plan developed over the past 18 months by the Marketing Task Force and Clarke Communication Group.. (See *President Rob Hopkins discussion, page .*) Motion made, seconded and carried, to direct staff and appropriate Society committees to implement the twelve start-up steps presented by the Marketing Task Force.
- The Board reaffirmed the action taken in July 2002 whereby the Board adopted the practice of regularly representing the Society as the "Barbershop Harmony Society" while maintaining the Society's legal name as SPEBSQSA, Inc. Further, that the Marketing & Public Relations Committee and Society staff prepare instructions that encourage chapters, effective immediately, to use "Barbershop Harmony Society" in all communication and promotions activities.
- Revised the process for honorary member nomination and selection process.
- Directed that all revenue-generating events during the dates of the Society's Midwinter and International Conventions and are not sponsored by the Society will pay an assessment to the Society.
- Approved the addition of a preliminary chorus contest round for the International Convention and Contest in July 2005 in Salt Lake City.
- Amended the Society Statements of Policy to provide that the Society and its districts will not schedule barbershop events in conflict with significant religious holidays and observances.

Get the full scoop

- Read a snapshot of progress across all activities of your Society in the July 2004 State of the Society report www.spebsqsa.org/ID_062766
- For full minutes and attached reports, go online to July 2004 Board Meeting Minutes — www.spebsqsa.org/ID_062775

Board

members elected

At its meeting in Louisville, the Society Board of Directors elected 3 new members.



Bill Biffle,
Rocky Mountain/Southwestern



Noah Funderburg
Board Member at Large

Websites to watch

Great ways to find out more about the world of close-harmony singing

- **Explore the growing movement** of close-harmony singing with men singing with (gasp!) ... WOMEN! Yes, right on the same stage, making harmonies at the same time. The world doesn't stop spinning, nor O.C. start spinning in his grave. Check out the Mixed Harmony Barbershop Quartet Association at www.mixedbarbershop.com
- John Neal works the entire breadth of North America and the other side of the Atlantic for good measure, but thanks to the wonders of the web, Google alerts, and an eye on keeping his customers informed, his blog is a must-read for fans of singing. www.acappellanews.com gathers news about all manner of singing, drawn from newspapers and websites around the world.
- Find all sorts of other neat stuff — other barbershop organizations, other music groups — via www.spebsqsa.org/links



Joe Berger
Mid-Atlantic/Seneca Land District



Hi-Los singer/arranger Gene Puerling becomes Honorary Life Member



John Miller presents Honorary Life Membership plaque to Gene Puerling.

two well-known barbershop groups, he has already added credibility to these groups among others in the music industry. This really opens some doors for us."

Puerling actually received the award at his home in Los Angeles in May. Thanks to a special video produced and hosted by John Miller (**Grandma's Boys, The New Tradition**), the convention audience in Louisville was able to

Famed as a performer and arranger in The Hi-Los and The Singers Unlimited, Gene Puerling was named an honorary member of the Barbershop Harmony Society at its 2004 convention.

"The Society will enjoy an increase in prestige by having our organization associated with a name that is very well-known throughout the music industry," said Marketing Director Todd Wilson, who instigated the recognition while a member of the Society Board and the Honorary Membership Committee. "By agreeing to arrange music for

meet Puerling via the auditorium big screens.

Born in 1929 in Milwaukee, Wisconsin, Gene Puerling was the founding member of the legendary vocal quartet The Hi-Lo's, with whom, he recorded thirteen albums between 1953 and 1964, showcasing his vocal arrangements. After the group separated, Puerling teamed up with former Hi-Lo's member, Don Shelton, as well as with studio singers Bonnie Herman and Len Dresslar to create The Singers Unlimited. Puerling has written vocal arrangements for artists such as Rosemary Clooney, Linda Ronstadt, The Manhattan Transfer, Gloria Estefan. In the barbershop field, Gene has done arrangements for **Acoustix** and **The Vocal Majority**. Gene Puerling and The Hi-Lo's reunited for two albums on the MPS label, *The Hi-Lo's* (1978) and *Now!* (1980).

He received a Grammy for his vocal arrangement of "A Nightingale Sang In Berkeley Square" as recorded by The Manhattan Transfer, and a total of fourteen Grammy nominations.

Wilson hired as marketing director

Todd Wilson of Plano, Texas, has been named director of marketing for the Barbershop Harmony Society. Wilson began work in Kenosha in August.

"Todd Wilson brings a wealth of marketing expertise to our organization as well as a thorough musical background," commented Society CEO Don A. Harris. "We are fortunate to have found such a remarkably talented individual in both disciplines."

Wilson brings broad marketing ex-

perience to the Society. He previously was regional manager for Thompson Creative, one of the top producers of musical station identification jingles (IDS) and promo music for radio stations worldwide.

The tenor of 1990 International Quartet Champion **ACOUSTIX**, Todd has been the quartet's marketing/public relations director and business manager for more than a decade. In addition, he has lectured extensively on marketing and public relations throughout the



USA, Canada and Australia.

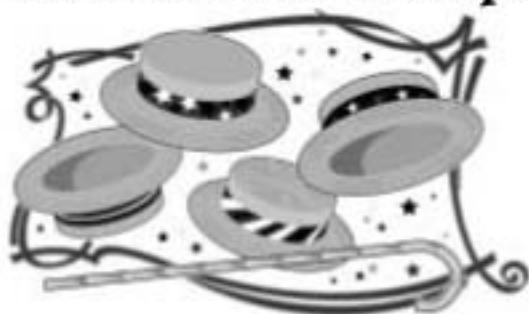
Wilson has been a member of the Barbershop Harmony Society for more than 30 years and served the organization in several top volunteer positions, including as a member of the Board of Directors and chair of its Program Planning and Development Group.

Wilson also is a member of the Gospel Music Association, the Contemporary A Cappella Society of America and the National Academy of Recording Arts and Sciences.

Contact Todd at Society offices at 800-876-7464 or twilson@spebsqsa.org

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Each year PROBE – the organization of Public Relations Officers & Bulletin Editors – conducts contests recognizing outstanding efforts in communications. This year's winners are:

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The Dick Girvin Most Improved Bulletin Award 2003

Jerry Lunkes, *The Tag Rag*
Sarasota, Florida

Top Online Bulletin of 2003

David Haase, *Old Capitol Chorus*
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annual show promotion

2003 PR Officer of the Year Award – Year Long Program

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Chapter

PROBE Hall Of Honor

Dr. Arnold Wade,
PROBE Webmaster

2003/04 PROBE Outstanding Achievement Awards

Each year PROBE announces this special recognition for outstanding accomplishments that promoted barbershop harmony in a big way. These awards are given to districts, chapters, quartets, or individuals based on creativity, impact, exposure and results. This award covers the preceding 12 months and is announced at each international convention. This year there were 54 nominations.

Get the full scoop

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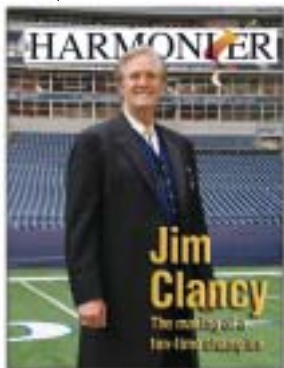
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LETTERS

hzrletters@spebsqsa.org

As one of the twelve original disciples of the Vocal Majority I feel qualified in saying the article about Big Jim in the harmonizer was "Right On". Jim was an inspiration to all who followed and still is. Since leaving the VM in 1985 I competed in chorus and quartets in three other districts and found that the principles, ethics and techniques he demonstrates work.



Jim is a gentle man who takes the time to explain what he is trying to accomplish. Jim, thanks for the music lessons and memories. There is a British expression which best sums up Jim Clancy, "He is a Lovely Man".

JERRY BEAN
Indianapolis, Ind.

This morning I found a new and unique use for *The Harmonizer* that I never could have imagined.

I awoke in my bed with a "buzz" on my head (yes, on my head, not in my head). Upon swatting in the direction it was coming from, I discovered that I had been stung by a yellow jacket. On further investigation I learned that we had been invaded by a swarm of these bees which were emerging from a hole from the attic through the ceiling of our bedroom. I immediately grabbed the nearest article to my bed, which happened to be my July/August *Harmonizer*, which I naturally keep near at hand like a Bible in case of just such emergencies. I thereupon proceeded to kill at least a dozen bees with this very useful article.

If anyone ever doubted the efficacy of *The Harmonizer* as a wonderful tool to have around the house, I can testify without question, that it was practically a lifesaver.

DON REINER
Setauket, NY

Your voice makes
The Harmonizer sing

Writers sought -- always! In every department! The mission of the magazine continues to be "Getting the most from the barbershop hobby," and nowhere is that better found than in the ideas and practice of the hobby by our members worldwide. Send letters, story ideas and tidbits to harmonizer@spebsqsa.org

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Ten expectations of a champion

Consistently excellent singing and performance spring from consistently excellent rehearsal and repetition. Each time you do something “righter than before,” you make it easier for yourself to repeat that level of quality in subsequent performances. Regardless of the music, the performance setting, the ensemble, or the director, there are some hallmarks of excellence you can make part of your internal makeup, principles and techniques that are a part of the fabric of who you are as a singer. Then, cued with only quick reminder, you can redouble your energy and effectiveness in the best parts of making music, without distracting yourself with executing technique.

Post this list on a big board in front of the chorus as you rehearse, and refer to it often during the meeting. The singer will get to know them by number and soon you can just hold up five fingers, say, and all will focus the tone better.

(Only the main headings are on the board, the explanations are given verbally.)

1. Singer's Posture

Always sing with one foot slightly in front of the other, weight comfortably forward, chest comfortably lifted in a proud position, shoulders resting comfortably down and a little back, head in line with the body. Stand tall. Controlled relaxation is the goal; an attitude of readiness for anything. Everything in perfect balance!

2. Active Face

Singing is not a passive experience. When singing, have your entire face always doing something, ideally to reflect the particular emotion conveyed by the lyrics. Lift the cheek muscles a little, raise and extend the upper lip a little, energize the eyes a lot, get involved facially. Always sing with facial animation. Check yourself by practicing in front of a mirror.

3. Vowels that look right

Make an “oh” vowel look like an “oh.” All vowels should be vertical in approach and encourage space inside the mouth. Create as much space as possible without inducing tension. Avoid any vowel which looks horizontal.

4. In-line singing

Make all the vowels sound similar, each to another. That is, no vowel should pop out at the listener disturbing the musical line; they should all be of a similar character.

While an “ah” is certainly distinct from an “oh” or an “ee,” it should not be different in the way it's placed, vocally, or in its inherent resonant characteristics. This is achieved by consistent vocal production, consistent placement high in the head, and a consistent approach to the musical line. At its best, there should be a continual, uninterrupted resonance (ring) throughout the entire vocal line, through the full range of word sounds and pitches.

Go for a constant placement, constant breath pressure and a minimum of jaw movement.

5. Focused Singing

The sound is simply focused into a resonant point. Start the chorus with their hands held wide apart and have them sing a unison pitch while slowly bringing the palms together in front. Have them listen to the “focusing” of the sound. This is related to #4, above, especially in the consistency of the placement of the resonance and the focus of the tone.

They will feel the tone placed in the front of the bony mask, generally behind the eyes or a little higher. Always work for the feeling of resonance in the head. It should never feel like the tone is produced from the throat position. Think spin and resonance in the tone without weight in the tone. The tongue position is also critical here: tip touching lightly the lower gum ridge. Carefully monitor a relaxed tongue position. It must be carefully taught. Any tension in the tongue is counterproductive.

6. Know the characteristics of your part.

There are many ways to relate the different roles of each part to the unified whole. I like the car analogy: The chorus is a finely tuned, extremely expensive racing machine (say, an expensive high performance sports car). The leads are, of course, the drivers. They are in control of both the speed and direction of this well constructed machine. They sing with lyricism and freedom and are able to negotiate all the “curves” with ease. No jagged turns, everything sounds the same throughout the range and never weight in the singing. The basses are the engine, providing a smooth, velvety, unrelenting supply of effortless, masculine power. The basses form

Make these hallmarks of excellence part of your internal makeup, the fabric of who you are as a singer.

the foundation and constancy to the barbershop sound. The baris are the transmission: shifting from gear to gear in a smooth, effortless motion. An even quality throughout the range, the baritones bring the dignity to the barbershop sound and are the dignified Mercedes Benz's of barbershop singing. And the tenors are, well, how about the paint job? Brilliant yellow, fire engine red? Or maybe the decals. I dunno. Figure it out. They will want to work for added color, sparkle and focus in their tone to make it just right.

Another approach to part characteristics is to get the foundation from the basses, beauty from the baris, personality from the leads, and shimmer or glitz from the tenors. This works well, too.

7. Bring the whole singer.

Bring all that you have to offer to every experience in life, including the rehearsal. Be in the moment, be attentive, be alert, be energetic, contribute to the whole. You get the idea. "Be all that you can be." Accept responsibility for the only man who can make the ensemble better – you! It's amazing how liberating it is not to have to worry about all the guys around you!

8. Expect to grow.

Expect every rehearsal to bring personal and corporate growth. Come with the expectation of learn-

ing. Come expecting the musical leadership to have something to teach you. Treat time not spent gaining new knowledge as time wasted. Intend to improve every rehearsal.

9. "I'm talking to you!"

Not to the man behind you, not to the man on either side, not to the man in front, but to you. Every comment is meant for you. Be prepared to change instantly when the musical leader asks for a change. Don't think he means someone else. He means you! Do it now! Only you can change the way the chorus performs. No one else!

10. Look, act, and be successful!

When you're a little down, your back or feet hurt, and you wish you were somewhere else, try acting the way you'd like to feel. Stand up straight, smile, elevate your chest, look someone in the eye. If you look successful and act successful, success will follow. Take charge of your experience and make it – just make it – be something wonderful!

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Jacksonville offers a **SUPER PARTY**

Escape the winter blahs with a great barbershop vacation filled with shows and fun January 24-30, 2005

A great place to visit

The eyes of the world will be on Jacksonville in January, when Super Bowl XXXIX comes to this bustling metropolis the week following our convention. That promises plenty of media exposure for the Barbershop Harmony Society at its midwinter convention.

The 14th-largest city in the country, Jacksonville is sometimes overlooked by provincial northerners who are unaware of its scenic beauty, contemporary nightlife, and tremendous golfing.

Walk... loaf.. soak up the sun

Nature has provided Northeast Florida with miles of beachfront, thousands of acres of unspoiled marshland and thriving estuaries that nurture oysters, crabs and fish.

Jacksonville has three beach communities to explore, Jacksonville Beach, Atlantic and Neptune Beaches, providing 21 miles of white sand beaches along the Atlantic Ocean. Under the warm Florida sun, the beaches offer opportunities for shell collecting, sand castle building, sunning, swimming, windsurfing, surfing and boogie-boarding. Beachgoers can catch an occasional glimpse of dolphins traveling the coastline.

Fabulous fairways

Some visitors prefer the challenge of maneuvering water hazards on the area's many golf courses. Jacksonville has more than 1,224 holes of golf. Some of the more notable courses include the Mark McCumber-designed Queen's Harbour, fronting the Intracoastal Waterway and the "King and Bear," named after co-designers Arnold Palmer and Jack Nicklaus, both World Golf Hall of Fame members, it's one of two courses at the World Golf Village. At Amelia Island Plantation, 54 holes of golf created by Tom Fazio and Pete Dye await you, spanning over 1,250 beautiful acres. Nearby is the headquarters of the PGA Tour and its stellar event, the Players Championship, played at the famous Pete Dye-designed TPC at Sawgrass.

Dining & shopping

Plentiful fresh seafood and a growing appetite for fine cuisine have combined to attract many quality restaurants to the city. Find the freshest seafood at the beach. Downtown, find the finest in upscale specialty chains, and local cuisine with incredible Riverfront views on the Southbank and local flavor in San Marco and Avondale.

Fresh fish isn't the only catch in town. Those seeking to catch store-bought treasures instead — like antiques — won't be disappointed either, once they tour the area's specialty shops. The Jacksonville area also features a variety of shops at the Avenues Mall, Regency Square Mall, and the nearby St. Augustine Outlet Center. Visitors will also find a variety of shops to browse all along Jacksonville's beach communities.

A great event to attend

If you've never attended a midwinter convention before, you've been missing out on one of the greatest entertainment values in barbershop events. Three tremendous shows, a great seniors contest, plus classes, woodshedding, hanging out, touring and a leisurely weekend in the sunshine.

Here's what to look forward to:

Things get under way with the Association of International Seniors Quartet Champions show—starring Gotcha! — Friday afternoon at 2 p.m. All your favorite seniors champs will be on hand along with the AISQC Chorus directed by Joe Liles.

Two other great shows are scheduled for Friday and Saturday nights and will feature top quartets from the 2004 Louisville convention.

The international seniors quartet contest finals take place Saturday afternoon.



BUSTLING URBAN LIFE, relaxing waterfront attractions make Jacksonville a great city to explore for a winter vacation.

Getting a room

With lots of Super Bowl traffic coming in the following week, hotel accommodations will be at a premium. To ensure a place to stay, be sure to book housing through our housing service. Go to www.spebsqsa.org/midwinter to link directly to the PASS reservation system.

Our headquarters hotel will be the Omni Jacksonville Hotel, an outstanding upscale facility. Additional overflow housing will be available at the Hilton Jacksonville Riverfront, across the river and about 8-10 blocks from the Omni and the theater. Busing from that hotel to the Omni and the Theater may be arranged if required.

Blocks of rooms have already been reserved in the Omni and Hilton; hotel reservation information will be sent to registrants beginning in September, or go to www.spebsqsa.org/midwinter.



Schedule at a glance

Tuesday, January 25

- Tours

Wednesday, January 26

Hr 200409 - 14.ps• Tours

- Golf Tournament
- Beach Blanket Bingo

Thursday, January 27

- Classes
- Tag Contest/Beach Party

Friday, January 28

- Classes
- AISCQ Champions on Parade
- Best of Barbershop Show

Saturday, January 29

- Classes
- Senior Quartet Contest
- Show of Champions

WHERE DO YOU WANT TO PLAY TODAY?

January 23-30, 2005

Midwinter 2005 Convention – Jacksonville, Fla.

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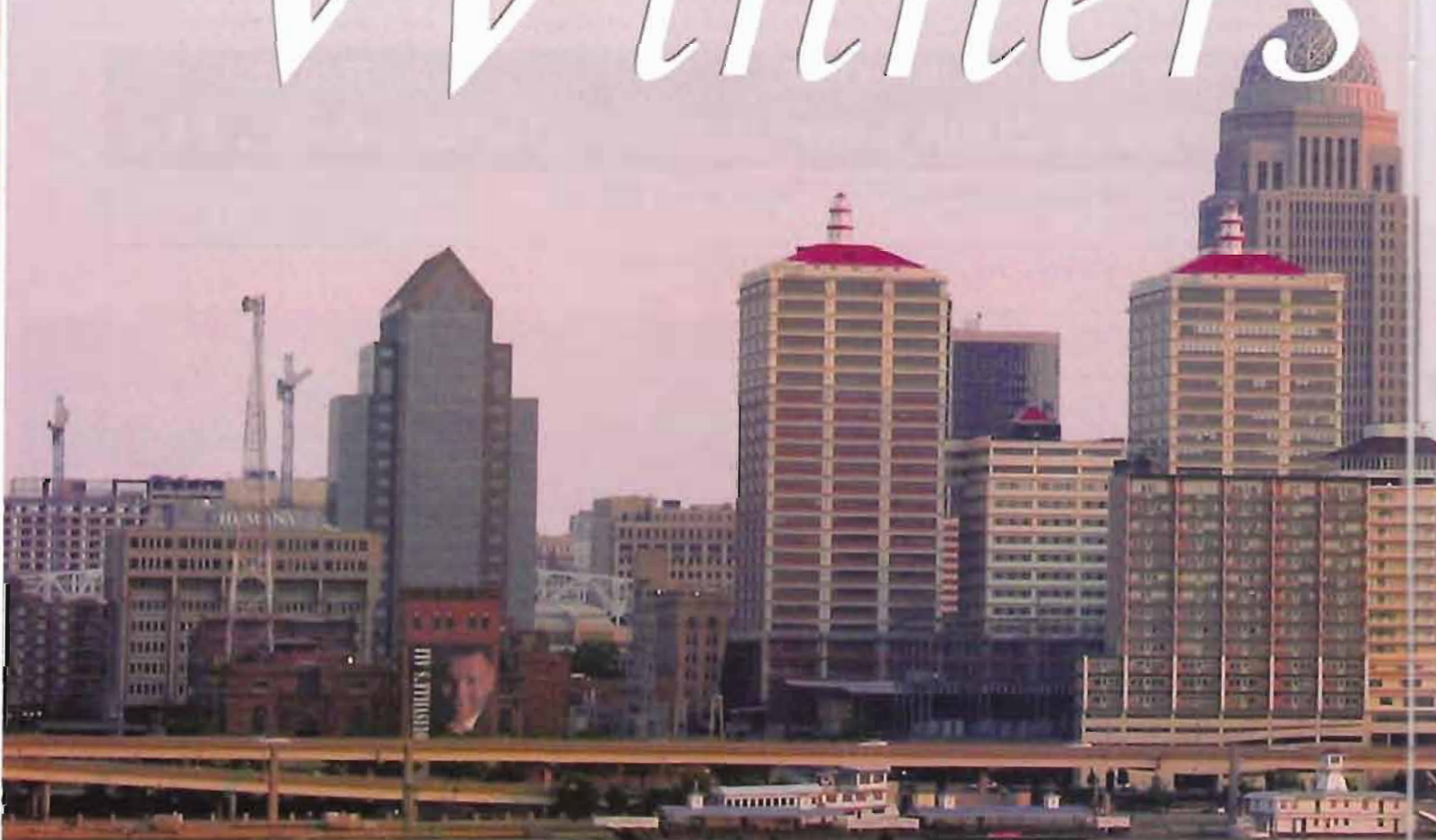
Registration package includes a convention badge, reserved seating for Friday and Saturday Night shows, Saturday night Afterglow, and admission to the Seniors Quartet Contest. registrations @ \$50 \$_____

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

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W. Here's to the Winners

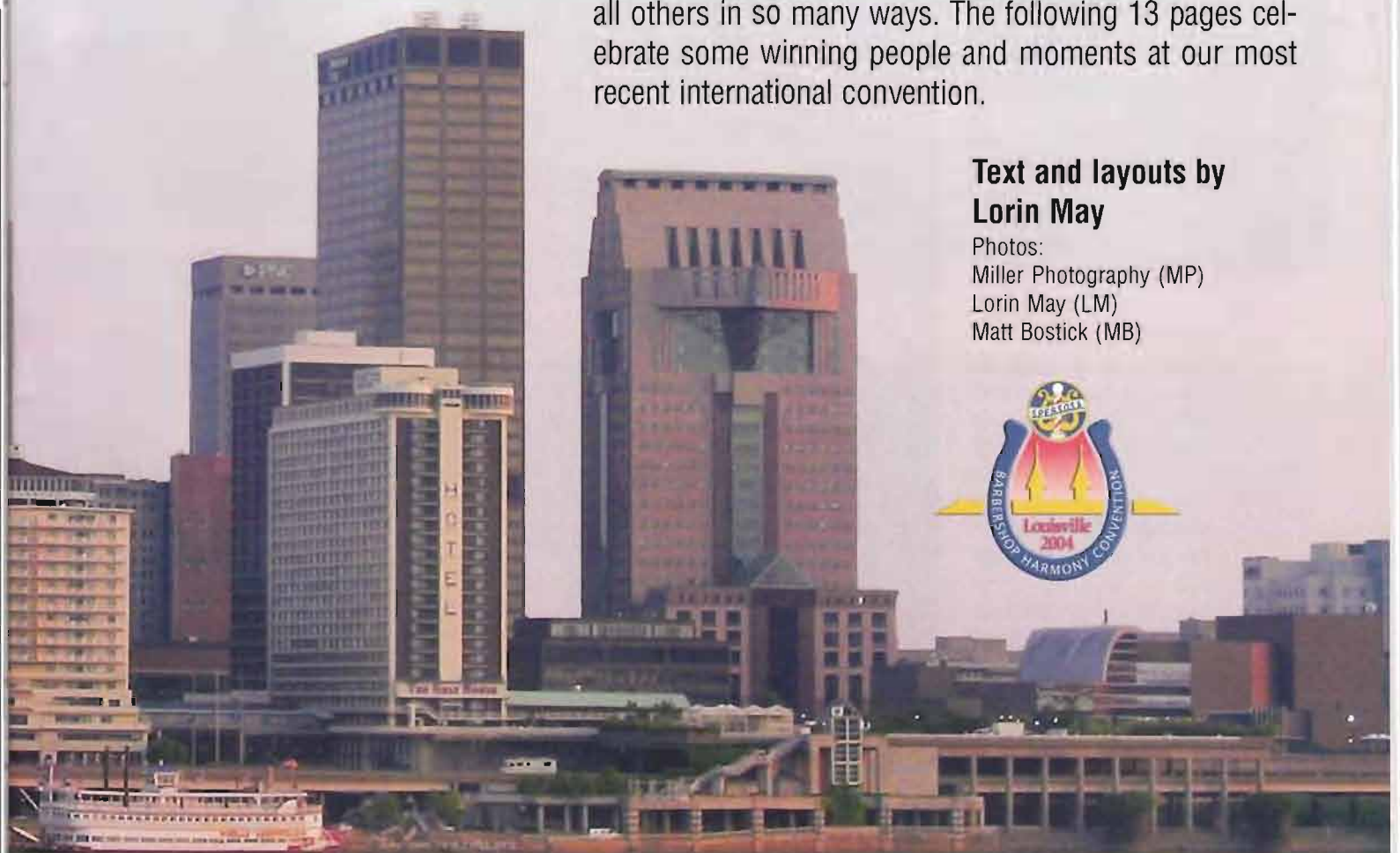




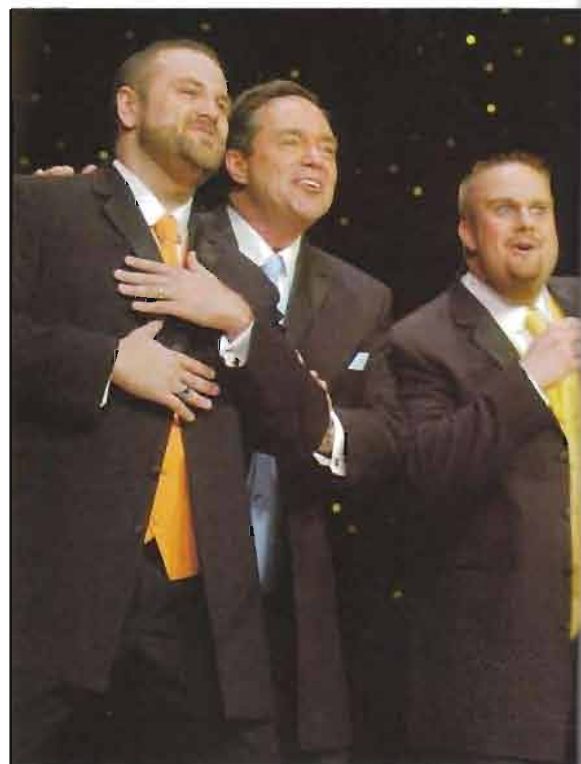
In the end, we all came away winners in Louisville. Joining with champions old and new, we celebrated thrilling moments on stage and off, in a convention that surpassed all others in so many ways. The following 13 pages celebrate some winning people and moments at our most recent international convention.

**Text and layouts by
Lorin May**

Photos:
Miller Photography (MP)
Lorin May (LM)
Matt Bostick (MB)



The pendulum swings back. For two years now, we've watched a 50-something bass surrounded by younger men win a gold medal while singing ultra-traditional barbershop. Perhaps the age part of that equation doesn't qualify as a trend, but there does appear to be a trend toward traditional barbershop on the contest stage. For example: In 1999, barbershop traditionalists were falling on their swords because the contest stage had featured **The New Tradition Chorus** (right) performing two 1980s-era tunes from *Les Miserables* and *Gotcha!* (far right) had performed the jazzy tune "Royal Garden Blues." This year, the New Tradition was singing 19th Century Steven Foster melodies and *Gotcha!* was winning with the squarest, center-of-the-umbrella barbershop heard in many years. Perhaps, some trends are self-correcting.



Didn't get the memo. Other groups held fast to a jazzier, swingier repertoire such as **3 Men & A Melody**, with numbers like "Recipe For Making Love," "Shoo Fly Pie And Apple Pan Dowdy" and "A Wink And A Smile." The quartet rode an improved sound and rhythmic style into the finals, at times sounding like 2001 champ **Michigan Jake**, especially on "Hit That Jive, Jack." Old barbershop standard or not, the piece featured more chord ringing than many of the traditional tunes heard in Louisville.



I gotcher traditional melody right here, pal! The traditionalists focused little ire on **3 Men & A Melody**, however—not when they had Roger Payne to kick around. Let's just say some folks didn't think the Percy Sledge classic "When A Man Loves A Woman" had the word "barbershop" written all over it. **Reveille** (below right) and Payne (at far right singing tenor) beg to differ. But such questions of musical taste pale before more weighty matters in *Reveille's* performance, such as: Where did they find those awful medallions? Big Stu's Ironic Accessories Emporium?



Ain't no Southern accent here.

In 2001 and 2002, **Overture** combined great singing with some great Southern rural parodies, providing big laughs while making the semifinals both years. This year, they also made it to the semifinals, but this time performed four completely straight, beautifully rendered songs. Presumably, the idea is for their current high-class image to overshadow their perhaps too-successful comedic forays, a strategy that probably would be working were their previous low-brow successes not being dredged up two years after the fact by ... by this very ... oops.





He takes after his mother ... Once again pushing the envelope for originality, **Midwest Vocal Express** set its package in a hospital nursery, putting a refreshing spin on the lyrics for "Always" without changing a word. The setting changed to a Father's Picnic for the second song, where the dads kept upping the ante in bragging about their precious little tykes who, to be charitable, had faces cute enough for their own mothers to love. **The Saltaires** likewise proved that love trumps beauty as they whooped it up during "Get Me To The Church On Time," celebrating nuptials with a visibly ecstatic and diet-conscious bride, who we understand has a really great personality.



R-E-S-P-E-C-T. In their parody of "Bye Bye Blackbird," **Hi-Fidelity** showed off a wide vocal and comedic range while navigating one or two dozen wild key changes. The quartet members never did agree on the most comfortable key, but gained the respect of every Barbershop-per who has ever spent a half hour working on one simple key change.

Massive win. Swelling to 160 men, the **Ambassadors of Harmony** sang and performed huge as they rode a comfortable scoring margin on their way to their first international championship. However, someone apparently forgot to check the chorus registrations and brought only 150 medals to Louisville, 10 short of what was needed for a reprise performance later that evening (above). When **The Vocal Majority** heard about the predicament, virtually every man in the chorus rushed to offer his own medal. One of those men was VM assistant director Greg Clancy, owner of 10 chorus gold medals and, with his father, Jim, primary coach for the Ambassadors' winning set. When Greg tried to contribute his, he was told that there were enough medals to cover everyone in the chorus. Greg insisted on contributing anyway, saying, "This one is for Rob." Rob Henry, brother of director Jim Henry and former assistant director of the Ambassadors, died of esophageal cancer last September. The chorus dedicated the win to him, closing its reprise championship performance with a moving rendition of "I'll Walk With God."

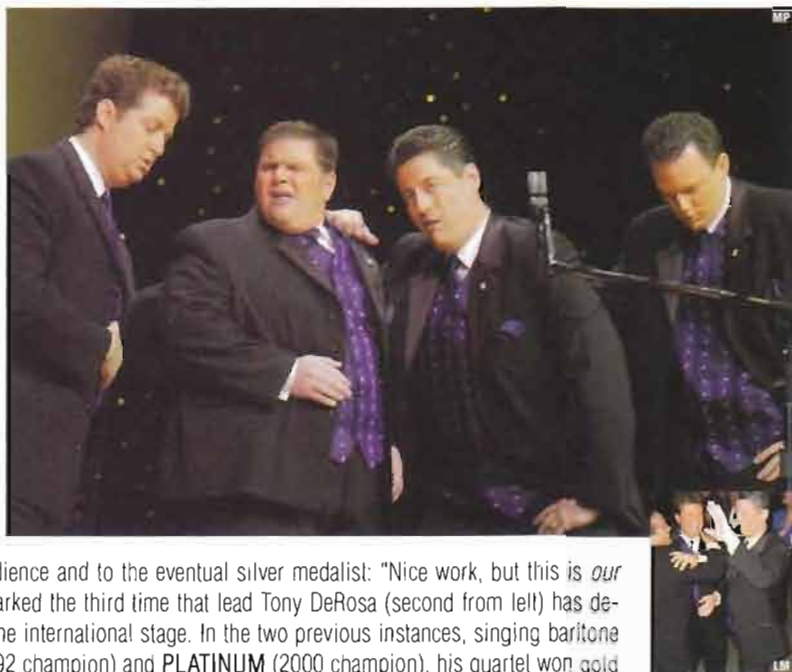
Call them chickenhearted. In a performance never to be forgotten, The Big Chicken Chorus provided ... ah ... a lot of memorable things worth remembering ... not the least of which was a lot of funny shtick we will not soon forget. Okay, honestly their set was probably as funny as any of their previous 14 consecutive international appearances, but mostly we just liked this picture. Buy the DVD and write your own caption.

If I had my way ...

we would have drawn later in the round. **Max Q** closed its impressive first set with an athletic, highly musical rendition of "If I Had My Way." About a half hour later, **Gotcha!** opened its set with an even better rendition of the same song, sending a clear

message to the audience and to the eventual silver medalist: "Nice work, but this is *our* year!" Louisville marked the third time that lead Tony DeRosa (second from left) has debuted at silver on the international stage. In the two previous instances, singing baritone with **Keepsake** (1992 champion) and **PLATINUM** (2000 champion), his quartet won gold the following year.

Although the highly anticipated **Max Q** didn't become the first quartet in a generation to debut at gold, if they were disappointed they didn't show it. After being announced as silver medalists, they were all smiles as they delayed their run to the stage to hug and high-five Jim Kline and the new champions.



Testing, testing ... In the quartet finals, mic testing honors went to 11th place semifinalist **12th Street Rag**. The quartet opened with a contest song and closed its set with possibly the best song in its repertoire, a rip-snorling spiritual called "Celebrate The Child." After the contest, some complained that the quartet's religious lyrics sullied the rules-driven sanctity of the contest stage. Fair argument perhaps, although no one complained about the sanctity of the stage after last year's finals mic test, when **Freestyle**, **FRED** and half the AIC shot a bazooka at the Contest & Judging Manual and set world records for the most major rules broken in six minutes. In any case, the reaction illustrated that, for some, religion is no laughing matter.

Jockeys mock them. Horses fear them. "Bar" Baughman of **Yesteryear** fame (in blue) is back on stage and again surrounded by men who, to paraphrase **FRED**, look like the only race they ever win is the buffet line. But the **Hot Air Buffoons** leveraged plenty of comedy from girths more suited for sumo than Secretariat, shutting up the *neeeeee* sayers with flair and finishing in plenty of time for dinner. A *reeeeally* dinner, we hear. (Not to beat a dead horse ...)



Retiring? Who's retiring? In the weeks preceding the convention, the unconfirmed rumor was that **Riptide** was making Louisville its last contest. True or not, the quartet provided what many believed to be an incredible parting shot, with a fire and passion in their performance that surpassed any previous year. After three magical and nearly perfect sets—and wildly enthusiastic standing ovations—whatever truth there had been to the retirement rumor became a moot question. Finishing barely behind second-place **Max Q**, word is that the Ripsters will be back next year, although without retiring bari Richard Lewellen.

A poor time to check your fly. An oversized bug apparently couldn't find a seat before the lights went down for **Rounders** performance, so as the quartet began to caress the sweet melody of "Someone To Watch Over Me," the pesky critter obliged. It incessantly buzzed around lead Sean Milligan's face and walked on his chest for a while before pacing across bari Ken Delaney's nearly-shaved head for the remainder of the song. Unlike the mic-testers, who were visibly annoyed and even swatted at the cheeky pest, nobody in Rounders so much as averted his eyes. The buzz is that this display of self-control may have garnered extra Presentation points on the way to the quartet's 12th place debut.

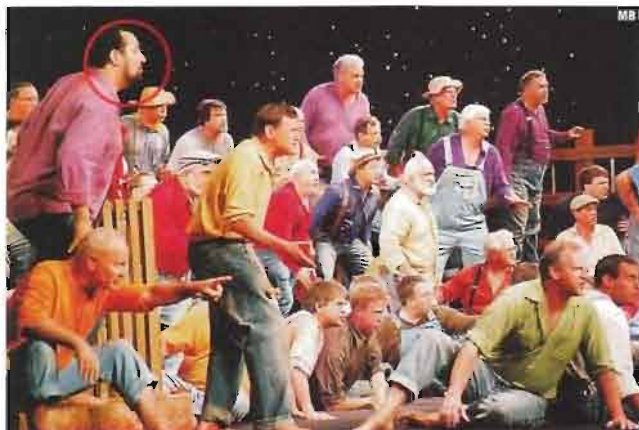


Hippest audience member. Make women in your life jealous: Tell them you were in the same room as Orlando Bloom, or at least you were if you went to the "Harmony Foundation Presents ..." show. The swash-buckling heart throb from "Lord of the Rings" and "Pirates of the Caribbean" sat almost front and center after receiving free tickets to the show from his fellow Brits of the Swingle Singers (left), who had learned he was staying at their hotel while in Louisville filming "Elizabethtown." The hip young actor was generous in his ovations and afterward raved about the great music on the show, which included **Four Voices** and **Voices of Lee**.



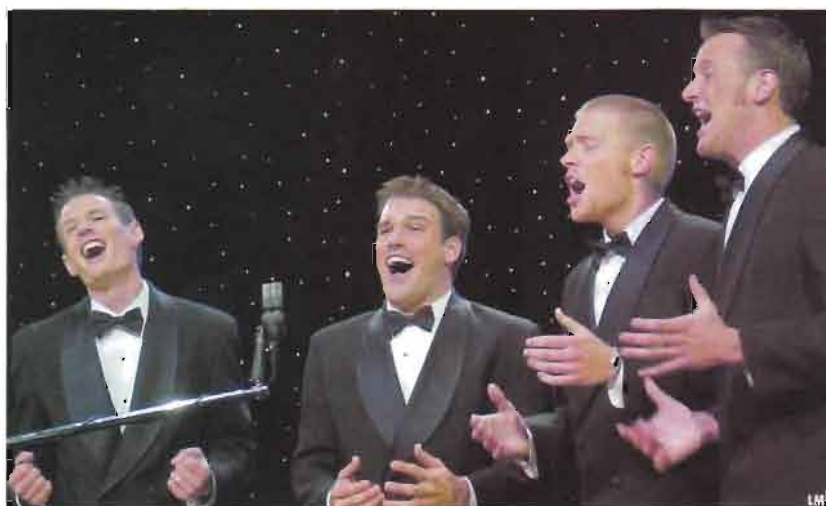
Never short on fun. Sing With The Champs continues to be a success for all: Harmony Foundation receives funds to support Society programs, the participants fulfill dreams of singing with their heroes, and the audience sees one of the more entertaining events of the convention week. The champs also seemed to stand taller after fulfilling someone's dreams, especially **The Gas House Gang**, which fulfilled its own dream to perform with an adult barbershopper even shorter than they are, although they had to go to Japan to find her.

Quick—find the director! Taking a cue from Russ Foris of **Midwest Vocal Express**, other directors are limiting their direction to the rehearsal hall, blending into the background while on stage. If you hadn't been paying attention, you'd never have spotted Richard Lewellen of **The Alexandria Harmonizers** or Paul Gilman of **Southern Gateway Chorus**. Although those three directors were on the extreme end of the spectrum in Louisville, a sizable percentage of other directors spent considerable time away from front and center, becoming an integral part of their respective performances.



Quartets on the move. Realtime (above) topped the list of brand new quartets to watch, as the young-but-experienced Barbershoppers showed off their huge, agile sound and well-honed performance skills for an 8th-place debut.

In the finals, **Flipside** (right, in red) and **Wheelhouse** inched closer to the medals, while **MatriX** (right, in white) was silky smooth in its first finals appearance. Moving up through the semifinals were **Storm Front** (right, in purple), which employed animal humor to move up to 13th, while 12th **Street Rag** finished 11th. **O.C. Times** (below) shot from 49th place in the district preliminary rounds to 18th place in their debut appearance. **Q** (bottom right) reached the semifinals while proving to be one of the best ballad quartets in the field.





In with the young ...

A growing vocal fraternity. Louisville seemed to be filled with dozens of young and talented Barbershoppers who sang tags into the early morning hours and then knocked people's socks off from the stage the next day. Contributing 29 of these young men was **The Westminster Chorus**, which had an average age of 20 and no man over 27. Formed by seven younger members of the 2002 chorus champion **Masters of Harmony**, most of the remaining members were new Barbershoppers recruited directly into the chapter. The chapter will take a year off from contests to regroup financially, but many members plan to join the Masters of Harmony for a run at gold in Salt Lake City.



What minor league? One of the best quartets on stage for Saturday's quartet finals was not one of the 10 finalists ... yet. A day earlier, **Vocal Spectrum** had slayed the largest-ever audience for the MBNA America College Quartet Contest, winning with an average score of 84.3, which would have earned them a medal in this year's quartet finals. Their spectacular Saturday night performance of "South Rampart Street Parade" confirmed for all that these students are not only the highest-scoring college quartet ever, they're one of the best **Society** quartets now singing, period. They also won chorus gold medals as members of **Ambassadors of Harmony**, along with their two primary coaches, director Jim Henry and assistant director David Wright. Should the quartet put together six songs as good as this year's performance, they have a good shot to be medal contenders on the big stage in Salt Lake City.

Speaking of the big leagues, the chorus no one wanted to compete against on the big stage was the Best of the CBQC Chorus. Composed of all the collegiate competitors, with just a few hours of rehearsal this 92-man ensemble produced a sound most choruses can only aspire to.



Upstaging dad. Several choruses had young, *young* men on stage, but none were as prominent as cousins Anthony and Jonathan Fortino, sons of John and Mark Fortino of **12th Street Rag**. The 11- and 9-year-olds continually upstaged the **Heart of America Chorus** in what we're hoping was a bit of rehearsed choreography. Their dads and grandfather couldn't have been more proud as they provided backup vocals from the risers for these third-generation Barbershoppers. Additional Fortino boys expect to join the family hobby in upcoming years.

... in with the old



Not A Younger Art. Arl Swanson (second from left) of L'Audible celebrated his 25th consecutive international appearance with a quartet that had plenty of fun at his expense. They hooted at the idea of medaling with a lead who was supposedly years past his prime, adding that "our lead's not unique, cuz our tenor's antique." As talented as these men are, neither was claiming to be Brian Beck ...

... speaking of whom, 64-year-olds aren't supposed to sing that well, are they? **Saturday Evening Post** (right) had an aggregate age many years beyond most quartets, but cruised to the medals on superior singing, plain and simple. With this year's bronze medal, Brian Beck (third from left) be-

came not only the oldest man to earn a quartet medal, but the first man to win a medal on all four voice parts.



Still got it. On paper, it's been 24 to 43 years since these champion quartets crossed a competitive stage. The ears wouldn't know it from the high-level finesse and talent on display. The **Suntones** (1961, left), **Grandma's Boys** (1979, below, far left) and **Boston Common** (1980, below left) were singing them just the way they used to. Going one step further, **Happiness Emporium** (1975, below) and **Bluegrass Student Union** (1978, bottom) were blazing new territory, presenting all-new music from new or upcoming CDs. Sure, older acts provide plenty of nostalgia, but these groups proved that what made them champions when they were younger has not gone away with age.

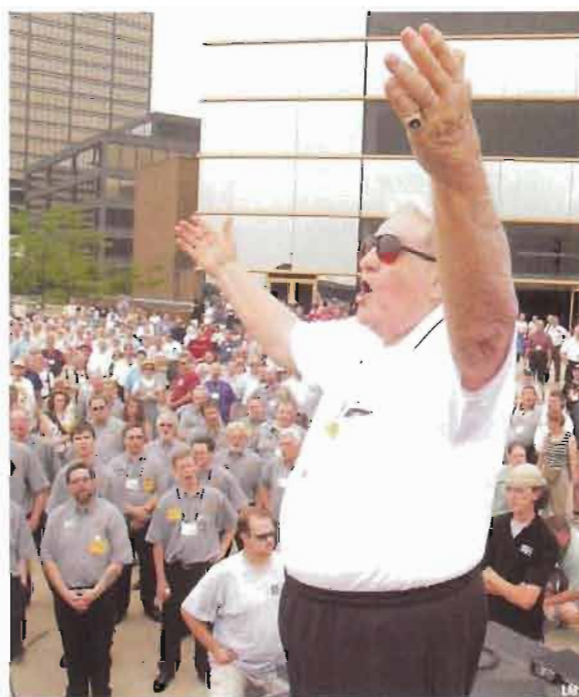


Never too old to sing. Lew Simms was a 44-year-old assistant director when the **Singing Capital Chorus** won the first official Society chorus contest in 1954. Today, he's still active in the chorus and appeared on stage in a memorable presentation commemorating the 50th anniversary of our first international chorus champion.





Mega turnout at the Mega-Sing. Free ice cream and lemonade and the chance at a free motorcycle drew an attendance of at least 4,000 at the Mega-Sing, a substantial increase over previous years. Entire choruses turned out in uniform to sing with directing legend Jim Miller (right) in his own back yard, along with many other well-known directors. It seemed like everyone was there—everyone, that is, but the owner of the first name drawn for the motorcycle. The man of destiny instead became Kevin Flynn of Washington, D.C. (below, left), an already avid biker who had logged 250,000 miles on brands other than his new Harley-Davidson® motorcycle; he was elated to no longer be the only member of his family who didn't own one.



Not tougher, just better. Some groups aim for high scores by offering an effortless performance of a tough new arrangement that few other groups could sing well. **Gotcha!** won with the old-school approach: They performed virtually-off-the-shelf arrangements of old standards like "Wait Till The Sun Shines, Nellie" and "Down By The Old Mill Stream," the kind of songs brand-new quartets use as tuning exercises before moving to juicier arrangements. But the champs squeezed every bit of juice out of the melody and lyrics, ringing the traditional chords with such tooth-rattling power that audience members leapt from their seats for all six songs. Like the judges will tell you, it's not *what* you sing but *how well* you sing it.



Dignity, thy name is Freddie King. The gold medal quartetter, director and funny guy couldn't stop smiling as he was honored as one of the few living members of the Society's brand new Hall of Fame.



Showing a different face. So what if he doesn't have the denture thing going? If a picture's worth a thousand words, here's a whole volume about rubber-faced Brian Philbin, bass of *Metropolis*, written entirely during the second round. But the fourth-place medalists showed yet a different face during the quartet finals when they tried to help the audience look past the comedy to its musical strengths. It worked for the judges: One straight ballad, one mostly straight uptune—and their second-highest scoring round of the contest.



Best curmudgeon. Gary Rogness, bass of 2004 international seniors champion *Downstate Express*, twice interrupted the banter between songs to tell his quartet mates that the upcoming number was "stupid" and that he was sick of performing it. He grudgingly consented to contribute his bass notes but offered little else, as he stood motionless and scowling while his quartet did upbeat, frothy choreography around him. His asides to the audience and the interactions between him and his increasingly frustrated quartet were hilarious, making him one of the better straight men out there ... at least let's *hope* he was acting!



The peak of the roller coaster. As Ambassadors of Harmony director Jim Henry held aloft his first chorus championship trophy, the applause was a high point in 14 months of enormous personal peaks and valleys. Amid the devastation of watching his brother and quartet mate succumb to terminal cancer, he was still being called upon to inspire others as a director and performer. Between visits with physicians and funeral directors, he still had regular performance dates to fill with his quartet, a college vocal program to hold up, major contests, tours and shows to prepare with each of his choruses, and a young family to raise. In the aftermath of his brother's death he concluded that his own tenure with *The Gas House Gang* must likewise end, yet everything else seemed to be turning to gold. His chorus swelled by 30 men and became championship caliber, he coached a quartet from his college vocal program to the Society's collegiate championship, his reputation as a choral clinician was ballooning, and he was recruited to lead a larger, more prestigious vocal program at a larger university in St. Louis. A bit of a barbershopging Lance Armstrong, Jim Henry is proving that adversity can make great men even greater.



One for the history books. If you missed The Vocal Majority's free show in Louisville, sorry, but you'll probably never get another chance to see live the most entertaining history lesson imaginable. For a packed house, the chorus performed songs that covered 30 years' worth of gold-winning sets, each with full choreography and that one-of-a-kind sound. Months in the making, the show was the VM's 10-gold anniversary gift to the Society. Take note that assistant director Greg Clancy, son of director Jim Clancy, was out in front for a large percentage of that wonderful music, hinting that the VM juggernaut has the directing horsepower to hold on for at least another generation.



Bigger and bolder.

From the moment they walked under the balloon arches in the headquarters hotel, long-time convention-goers could tell this year was going to be different.

Greeted by abundant banners and decorations, attendees were led to a festive main hall where they could enter to win a Harley-Davidson® motorcycle just by showing up to register. Later, they arrived at Freedom Hall to find the traditional blue curtain quartet backdrop had been replaced by a stage set that some called



a "nuclear reactor in outer space"—and it looked great! There was plenty of noise about the new way to approach a convention, from the laughter at the Ladies Breakfast to the booming confetti cannons at the announcement of the quartet champion. More than any previous convention, there was far more to do than socialize and watch other people sing. Staff and volunteers provided countless memorable touches never seen at a previous Society convention. The Events Committee and Society staff plan to top everything and then some in Salt Lake City.

Education in the X-treme. For the first time (but not the last) the convention included a wide selection of classes and workshops, from Singing for the Aging Voice by Dave Calland (above) to techniques by younger musicians such as 2003 collegiate champion Heat, to close up workshops with old and new legends like the Suntones, Bluegrass Student Union and Power Play. A large portion of the events were standing-room-only affairs, and each was an unqualified success. Expect there to be even more to do in Salt Lake City.

Tweaking the judges

FRED made an art of singing directly to the judges, and this year about half a dozen groups followed their lead. One of the best came from **Flashpoint** (below), which used a very clever parody to buller up the judges and plead to sing on Friday in the semifinals. It didn't work.

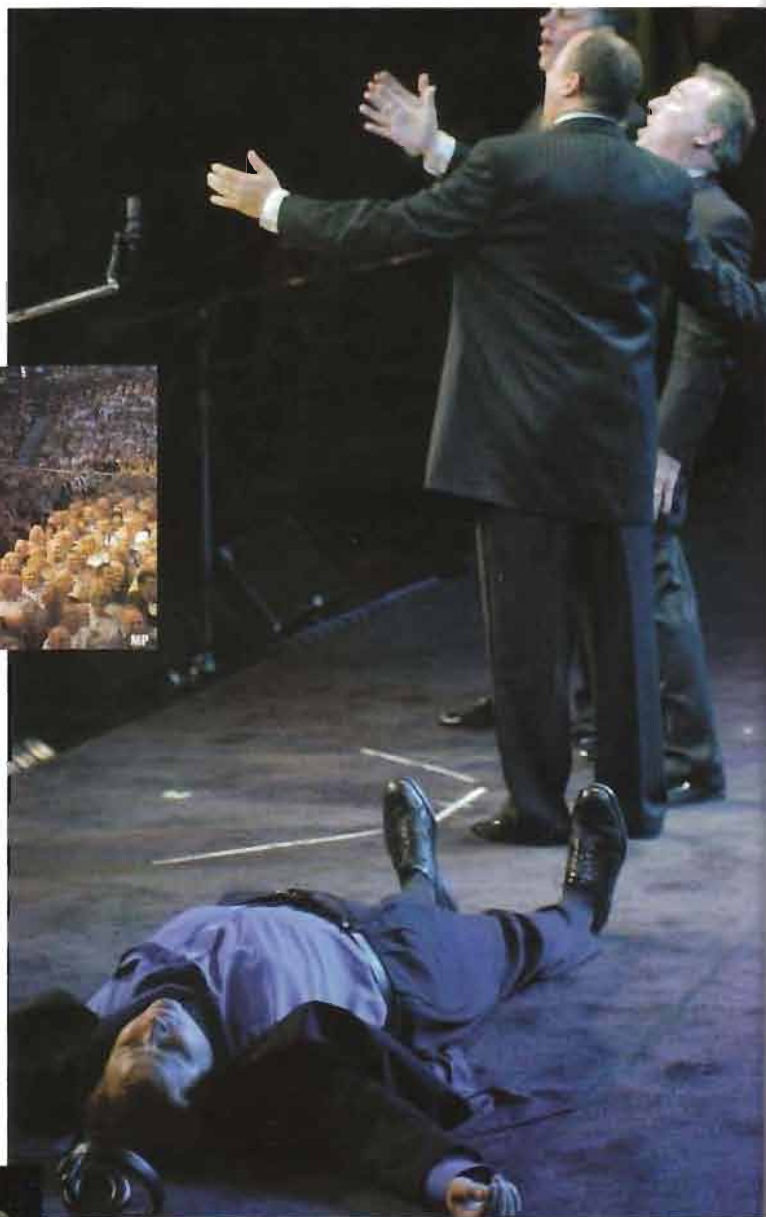
Nightlife wasn't singing for points, however, so they used their AIC stage time to literally "settle an old score" with the judges. The 1996 champs (bottom left) showed a video clip from their Louisville debut of 1991, a rather impressive performance that appeared worthy of perhaps a semifinals placement in the mid- to low-teens. Their coach, Greg Lyne, had assured them that their performance was solidly in the semifinals, and the quartet had even briefly huddled about potential costumes for the finals. They came in 31st. Sure, the quartet was later vindicated by a quick rise to the medals and an eventual championship, but Jeff "I Wrote That" Baker (second from left) was not about let those small footnotes rein in his tirade. In his famous beat-the-point-to-death style of comedic delivery he proceeded to, well, beat the point to death and lay the blame at the feet of the 1991 judges. "Let's roll that again!" he said and repeatedly asked the audience, "Does that look like 31st place to *you*?" Thirteen years after the fact, Nightlife refuses to budge from a grudge with the judges.

But the biggest laughs of the entire contest were for **Sound Crew** (right), a British group that turned the tables on the judges—literally. Performing behind their own judging table (complete with candy jar), they wore official-looking judge tags and dour, smile-free faces while they rarely looked up from their score sheets. However, they made every lyric and gesture count while they lamented having to sit through yet another uninspiring performance. The audience was slain by the impossibly witty set, responding to each song with a roaring ovation. A few seconds into the first ovation, the "judges" put down their pencils and, without acknowledging the audience or even looking up, contributed three seconds of polite applause and returned to their score sheets.

Speaking of the judges, here is advice gathered from observations made while sitting in the judging pit:

- 1) When you rip off your jacket and throw it off the stage, try very hard not to knock over a Presentation judge's water bottle.
- 2) After your performance in the quartet finals, a judge in the pit should *not* be heard to say, "That was *my* arrangement. I wonder where they got that."

Walking wireless microphone promotion. 1999 champion FRED sang its first song on the Association of International Champions (AIC) show fanning out in the crowd to find their tenor, "Pookie," who was somewhere in the main auditorium and oblivious to his cue to be on stage. The missing tenor showed up on stage while his quartet was searching then went out to join them while his quartet returned to stage. At the tag, AIC stage manager and quartet pal Joe Connelly joined the three to perform a pratfall in Pookie's place.





Loud costuming award ... retired. It was a year that saw retina-burning overachievers Excalibur out of the mix, *MatriX* make the finals without the use of its custom-welded silver blazers, and *Road Show* skipping the luxes made from brown foil burrito wrappers.



So now that *Gotcha!* has won the championship, we might as well grant them the "Lifetime Achievement" award in honor of their can't-watch-without-a-welding-mask yellow luxes from the opening round, which don't even give off as much radiation as some costumes they left at home.

But give the penny-pinching award to the *Alexandria Harmonizers* (below left), rumored to have outfitted each of their 96 men on stage for less

than \$10—total—while looking perfect for their lazy summer set. *Wheelhouse* (above, left) also gets a nod for the most casual quartet outfits, while the *Grand Central Chorus* (below) from Great Britain took a bite at the most original costuming of the contest.



The 30th time is the charm.

Has there ever been a man happier to win an international gold medal? Jim Kline won three silver and five bronze medals during 21 finals appearances and 30 total years on the international quartet stage since 1970. With *Gotcha!* the legendary bass finally wore the color he wanted. On Saturday night, a stage full of previous champions reserved the biggest cheers and hugs for Jim, who over the decades had been a hero and mentor to most of them. Never before had gold been a sweeter reward, and no man has ever looked better wearing it than Jim Kline.



Goodbye

One quartet champion is crowned annually, so it was almost surreal to watch four quartet champions say their final good-byes in Louisville. **The Ritz** (1991) were fortunate to retire when they felt ready, calling it a career on the same Freedom Hall stage where they had won. **Revival** (1998) and **Michigan Jake** (2001) were instead forced to part sooner than they had wanted, unable to continue their respective far-flung lives as a unit.

Then there was **The Gas House Gang**. Still peaking 10 years after their win, their world came crashing down in the spring of 2003. Days after they finished recording their fifth CD, baritone Rob Henry was diagnosed with advanced esophageal cancer, which claimed his life that September. For months, the quartet continued to perform with **Power Play** lead Mike Slamka, **Max Q** lead Tony DeRosa and a half dozen other fill-in baritones. Shortly before the convention, the 1993 champs announced their retirement.

On this last performance before the international audience, The Gang performed "Great Day" with Mike and "Ob-La-Di, Ob-La-Da (Life Goes On)" with all the fill-in baritones. Then, with original Gang tenor Joe Fink on stage with the quartet, bass Jim Henry (Rob's brother) explained that the quartet

couldn't continue with a new baritone—the only man they really wanted to sing with was Rob. Joe walked back into the wings, leaving the three men alone as the stage lights dimmed. “And now,” Jim announced, “through the miracle of technology, we’ll try to do just that.”

As the trio began to "Ooo" an opening refrain, high above the stage appeared Rob in full motion video, preparing to sing his most beloved solo. The sweet, melancholy "I Still Can't Say Goodbye," accompanied by his three quartet mates down below. Long ago dedicated to Rob and Jim's departed father, the song took on a new meaning as images on the big screen faded between Rob's performance and photos of the quartet, Rob's father, and Rob's wife and son: "Still the wind blows through the trees / The sun still shines bright / Most things are the same / But I miss my dad tonight."

At times, members of the on-stage trio struggled to maintain their composure as they performed for the very last time with this friend and brother from beyond. In the end, it was the audience that was choked up as Rob and the quartet climaxed into the final refrain: "No matter how hard I try / No matter how many years go by

/ No matter how many tears I cry / I still can't say
goodbye / I still can't say goodbye."

As the last soulful chord died away, a breathless moment of silence ensued. Then, an exceptionally long, passionate ovation commenced for this magical performance while the trio silently looked up at the image of Rob. When the applause finally died down and the house lights came up for the intermission, most audience members were seen wiping their eyes. Tears for Rob, tears for the departing heroes, and tears for one of the most genuine and moving performances ever to grace the international stage.

It was an example of the kind of overwhelming moment you can only begin to explain to someone who wasn't there. International conventions are full of these. Moments like the thrill of watching a promising new quartet in a moment of glory. Moments like a chance meeting in a hotel lobby resulting in the chance to sing a Barberpole Cat song with one of your biggest musical heroes. Things like making new friends and connecting with old ones from around the world.

It's reasons like these that we meet every year.
Here's to creating more great memories in Salt
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1. GOTCHA! (FWD)

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



2. Max Q (SWD)

Greg Clancy (T), Tony De Rosa (L), Jeff Oxley (Bs), Gary Lewis (Br).
Contact Greg Clancy: Home (972) 874-8282



3. Riptide (DIX)

Rick Taylor (T), Tim Reynolds (L),
Jeff Selano (Bs), Richard Lewellen (Br). Contact Rick Taylor:
ricksings@comcast.net; Home (410) 515-2857; Work (410) 808-5692



4. Metropolis (FWD)

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



5. Saturday Evening Post (SWD)

Scott Delude (T), Allen Gasper (L), Brian Beck (Bs), Bobby Gray Jr.
(Br). Contact Bobby Gray Jr.: sep@sepquartet.com;
Home (719) 638-1346; Work (719) 896-0084



6. Flipside (EVG)

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



7. Realtime (EVG)

Tim Broersma (T), John Newell (L), Tom Metzger (Bs), Mark Metzger (Br).
Contact Tom Metzger: tom@realtimequartet.com;
Cell: (604) 220-5275; Home (604) 255-2594



8. Wheelhouse (MAD)

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



9. Matrix (JAD)

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



10. 3 Men & A Melody (CSD)

Chris Droegemueller (T), Eric Derks (L), Brian Bellof (Bs),
Brad Stephens (Br). Contact Eric Derks: revderks@centurytel.net;
Home (636) 281-3545; Work (636) 978-3285;
www.3menandamelody.com



11. 12th Street Rag (CSD)

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



12. Rounders (SUN)

Alex Rubin (T), Sean Milligan (L), Dan Rubin (Bs), Ken Delaney (Br).
Contact Alex Rubin: alex@roundersquartet.com;
Home (954) 462-2411



13. Storm Front (RMD)

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



14. Sterling (SWD)

Justin Oxley (Br), Ross Larrison (Bs), Todd Reavis (L), Randy Fly (T). Contact Randy Fly: sterlingquartet@Satx.rr.com; (210) 488-7348; www.sterlingquartet.com



15. Overture (DIX)

Mark Beeler (T), Thomas Crook (L), Michael Tipton (Br), Robert Eubanks (Bs). Contact Robert Eubanks: beubanks@usit.net; Home (865) 688-2979; Work (865) 251-3701



16. Rhythmix (JAD)

Michael Nesler (T), Chad St. John (L), Paul Hesson (Bs), Michael Hull (Br). Contact Michael Nesler: mnesler@sbcglobal.net; Home (614) 922-0753



17. Finale (FWD)

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



18. O.C. Times (FWD)

Shawn York (T), Sean Devine (L), Drew Harrah (Bs), Patrick Claypool (Br). Contact Sean Devine: octimes@aol.com; Home (714) 271-4506; Work (714) 271-4506; www.harmonize.com/octimes



19. Sold Out (EVG)

Brian Sell (T), Eric Christensen (L), Ian Christensen (Br), Steve Morin (Bs). Contact Ian Christensen: ianmchristensen@hotmail.com; Home (503) 312-0070



20. Q (FWD)

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



21. Alchemy (ILL)

Rick Anthoney (T), Ken Gillie (L), George Sotos (Bs), Mark Keever (Br). Contact Kenneth Gillie: AlchemyQuartet@Comcast.net; Home (630) 782-5153; Work (847) 538-5160; www.alchemyquartet.com



22. The Fixx (ONT)

Scott McCarthy (T), Dave Campbell (L), Chris Arnold (Bs), Robert VanBuskirk (Br). Contact Dave Campbell: d_campbell@ezlink.ca; Home (519) 527-0521; Work (519) 527-0680



23. The Exchange (CAR)

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



24. (tie) Phat Cats (MAD)

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



24. (tie) Bravo! (LOL)

Martin Monson (T), Michael Faris (Bs), Dan Schroeder (L), David Roesler (Br). Contact Dan Schroeder: dschrades@msn.com; Home (763) 633-5280; Work (763) 441-0572



26. L'Audible (SWD)

Keith Houts (T), Chip Davis (Bs), Art Swanson (L), Ken Gabrielse (Br). Contact Chip Davis: Home (225) 275-6803; Work (225) 291-7323



27. Sound Crew (BABS)

Andy Foster (T), Dale Kynaston (L), Andy Funnell (Bs), Tom Wilkin (Br). Contact Andy Foster: foz@soundcrew.co.uk; (0044) 7971 683426



28. (tie) Broadway (FWD)

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



28. (tie) Reveille (NED)

Joseph Hunter Jr. (Br), John Ward (L), Mark Paul (Bs), Roger Payne (T). Contact Joseph Hunter Jr.: jhunna1@aol.com; Home (516) 939-2798



30. You Bet! (JAD)

Paul Coleman (Bs), Jeff Legters (Br), Carl J. Cash III (T), Jason Remley (L). Contact Jeff Legters: jeff@legters.com; Home (513) 755-0075; www.youbetquartet.com



31. Hi-Fidelity (FWD)

Craig Ewing (T), Tom Moore (L), Martin Fredstrom (Bs),
Gregg Bernhard (Br). Contact Gregg Bernhard: HiFiBari@aol.com;
Home (951) 808-1988; Work (714) 904-7184;
www.hifidelityquartet.com



32. Wise Guys (SUN)

Chad Bennett (T), Mark Schlinkert (L), Aaron Ledger (Bs),
Brett Cleveland (Br). Contact Mark Schlinkert: mschlinkert@cfl.r.com;
Home (407) 855-7733; Work (407) 370-5562; www.wiseguys.org



33. Absolut (SNOBS)

Bengt Thaysen (T), Richard Ohman (L), Joakim Flink (Bs),
Joacim Stappe (Br). Contact Joakim Flink: jocke.flink@typa.se



34. Genesis (DIX)

Chris Slacke (Br), Mark Chandler (L), Gergory Zinke (Bs),
Matthew Troy (T). Contact Mark Chandler: Home (336) 773-0330;
Work (336) 993-0515



35. Harmonix (SLD)

Charles Zelows (T), Donald Drake (L), Jeffrey Mahan (Bs),
Robert Hopkins (Br). Contact Jeffrey Mahan: bassmahan@hotmail.com;
Home (607) 434-6773



36. Cooligans (SWD)

Kent Cornwell (T), Curt Angel (L), Edwin Wright (Br), Darrell Davis
(Bs). Contact Kent Cornwell: cooligansquartet@aol.com;
Work (918) 402-2965



37. Category 4 (SUN)

Timothy Perenich (T), Jeffrey Lathom (L), Tim Brozovich (Bs), William Billings (Br). Contact Jeffrey Lathom: category4@verizon.net; Home (813) 964-0544; Work (727) 942-8610



38. Ringside (DIX)

John Hiltonsmith (T), Robert Strong (L), Lee Franks (Br), Willie Mays (Bs). Contact Robert Strong: Home (901) 759-9653; Work (901) 485-0489



39. (tie) Road Show (NED)

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



39. (tie) Odds On (JAD)

Kerry Conrad (Br), Dan Trakas (T), Jason Cash (Bs), Michael Harrison (L). Contact Dan Trakas: YstryrTnr@aol.com; oddsonquartet@aol.com; Home (440) 934-5262; Work (216) 319-2839



41. Flashpoint (EVG)

Ira Allen (Br), Jim Wright (Bs), Tim Marron (L), Wes Yoder (T). Contact Jim Wright: jim712@comcast.net; Home (253) 863-1616; Work (253) 583-5470



42. Infinity (PIO)

Bruce LaMarte (T), Craig Pollard (L), Scott Kitzmiller (Bs), Michael Woodruff (Br). Contact Craig Pollard: Cpollard1@twmi.rr.com; Home (248) 474-1485; Work (248) 207-4240



43. (tie) Impulse (JAD)

Michael Byrley (Br), Richard Brooks (Bs), Chad Wulf (L), Jason Wulf (T)
Jason Wulf: jtwulf@yahoo.com; Home (614) 851-9067



43. (tie) Keep 'Em Guessin' (CAR)

Kurt Vogel (T), Bryan Hughes (L), Terry Wence (Bs), Aaron Hughes (Br)
Cindy Vogel: kegshop@hotmail.com; Home Phone: (765) 349-8956;
www.harmonize.com/keg



45. Hot Air Buffoons (JAD)

Harold Haflett (Br), Randy Baughman (Bs), Mark Lang (L),
Dennis Price (T). Contact Mark Lang: HOTAIRBUFFOONS@aol.com;
Home (330) 638-5183; Work (330) 820-3713



46. Union Station (ONT)

Steve Picyk (T), John Mallett (L), Ron Mason (Br), Ted Church (Bs).
Contact John Mallett: john@mallett.ca; Home (416) 481-7382;
Work (416) 481-7381



47. Yankee Dime (MAD)

Joe Husstege (Br), Tony Carlini (Bs), Eddie Holt (L), Rich Garodnick (T).
Contact Joe Husstege: Home (718) 442-3551; Work (718) 876-1173



48. Smackdown (DIX)

Lucas Lord (Br), Jim Barr (Bs), Ryan Killeen (L), Daniel Rushing (T).
Contact Lucas Lord: llslyfox@hotmail.com; Home (615) 335-1149



49. My Three Sons (SUN)

Nathanael Ditchfield (Br), David Ditchfield (T), Michael Ditchfield (L), Stephen Ditchfield (Bs). Contact Stephen Ditchfield: theditchfields@comcast.net; Home (941) 923-2013



50. McKinley Street Function (SWD)

Kody Bowen (T), Michael Russo (L), Colin McGibboney (Bs), John Buroker (Br). Contact Michael Russo: russo@mckinleystreetfunction.com; Home (337) 266-5556; Work (337) 769-1530



51. Eldorado (SNOBS)

Emil Sundler (T), Micke Wikström (L), Christian Godden (Bs), Stefan Ljung (Br). Contact Stefan Ljung: stefanljung@hotmail.com



52. Vocal Magic (EVG)

Mike Menefee (T), Don Rose (L), Ted Chamberlain (Bs), Ralph Scheving (Br). Contact Don Rose: Home (253) 756-8633; Work (253) 535-9881



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



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



3. New Tradition Chorus • Northbrook, Ill. (ILL) • Jay Giallombardo, director



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



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



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



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



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



9. The Westminster Chorus • Westminster, Calif. (FWD) • Terry Ghiselli, director



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



11. Tidelanders • Houston, Texas (SWD) • Roy Prichard, director



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



13. Heart of America • Kansas City, Mo. (CSD) • Jim Bagby, director



14. Heralds of Harmony • Tampa, Fla. (SUN) • Randy Loos, director



15. Saltaires • Wasatch Front, Utah (RMD) • John Sasine, director



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



17. Banks of the Wabash • Terre Haute, Ind. (CAR) • Terry Wence and Jeremy Conover, directors



18. The Grand Central Chorus • East Midlands Barbershop Harmony Club, Nottingham, UK (BABS) • Rob Barber, director



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



20. Holland Land Harmonizers • Batavia, N.Y. (SLD) • Ron Mason, director



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



22. Falu Miner Chords • Falun, Sweden (SNOBS) • Peter Dahlkvist and Gunilla Lundén, directors

2004 College Quartet Competitors



1. Vocal Spectrum (CSD)

Tim Waurick (T), Eric Dalbey (L),
Chris Hallam (Bs), Jonny Moroni (Br).
Lindenwood University.
Jonny Moroni: bbshop7th@aol.com; (314) 749-3753;
www.vocalspectrum.com



2. Four Score (FWD)

Matthew Fellows (Br), Matthew Shoemaker (L),
Jason James (Bs), Andrew Bearden (T).
UC -Berkeley, San Diego State University.
Jason James: fourscoresings@hotmail.com; (619) 890-9331;
www.fourscorequartet.com



3. (tie) Nile Manski Trio (SWD)

Franklin Diaz (Br), Zachary Materne (Bs),
Taylor Miller (L), Matt Woodward (T).
Loyola University, University of New Orleans.
Zachary Materne: nilemanski@yahoo.com; (504) 236-0120



3. (tie) Musical Island Boys (M.I.B.) (NZABS)

William Hunkin (Br), Matthew Gifford (Bs),
Marcellus Washburn (L), Jeffrey Hunkin (T).
Tawa College, Victoria University.
Jeffrey Hunkin: jeff_nz@msn.com; 64-4-2325062



5. Fortissimo (SUN)

Julian Osorio (Br), Amos Velez (Bs), Juan Amarilla (L), Daniel Cochran (T).
Palm Beach Atlantic University, Palm Beach Community College.
Amos Velez: fortissimobass@yahoo.com; (561) 255-1144



6. MADIX (MAD)

Ryan Griffith (T), Nick Lyons (L), Joe Eckert (Bs), Ed Miller (Br).
UNC-Greensboro, Towson Lenoir-Rhyne College.
Ryan Griffith: ryan@madix4.com; (410) 227-1100



7. The Highland Harmonic (SWD)

Brandon Blaylock (T), Lane Johnson (L),
Brandon Loveday (Bs), Jimmy Kritikos (Bs).
Louisiana State University.
Jimmy Kritikos: jkriti1@lsu.edu; (830) 980-2430



8. Men in Black (NED)

Tony Nasto (T), Oliver Merrill (L), Karl Hudson (Bs), Ray Johnson (Br).
University of Hartford.
Ray Johnson: rayjbass@yahoo.com; (413) 442-4214;
www.meninblackquartet.com



9. Men-So-Forte (FWD)

Matthew Gray (T), Colin Yamaoka (Br), Paul Tabone (Bs),
Ryan Mosse (L). California Polytechnic State University.
Paul Tabone: ptabone@calpoly.edu; (805) 596-0746;
Cell (760) 522-6376; www.harmonize.com/mensoforte



10. Adrenaline (SUN)

Byron Poore (T), Thor Young (L),
Kevin Johanson (Bs), Frank Ierna (Br).
St. Petersburg College, University of South Florida.
Thor Young: ThorYoung13@aol.com; (727) 641-5129



11. Ace in the Hole (JAD)

Michael Curry (L), Noah Campbell (T),
Armando Linares (Bs), Patrick Michel (Br).
Bowling Green State University.
Noah Campbell: bbshoptenor@yahoo.com; (419) 494-3909



12. Deluge (CSD)

Marcus Kroese (T), Trenton Stump (L), Cody Jorgensen (Bs), Jacob
Ritter (Br). Doane College. Marcus Kroese: marcus.kroese@doane.edu;
(402) 988-8104



13. Exposé

Jacob Umhoefer (BS), Joshua Umhoefer (BR), James Estes (L), Benjamin Hall (T). UW-Madison, Lawrence University, UW-Milwaukee, Sussex Hamilton High School. Joshua Umhoefer: Joshua Umhoefer: exposeqt@yahoo.com; (414) 881-7456



14. Elevation (RMD)

Sean Dale (T), Bryan Plummer (L), Travis Tabares (Bs), Wes Short (Br). Overland High School, Metro State Union College NE. Wes Short: zev_pyralis@hotmail.com; (303) 750-1747



15. Misnomer (ONT)

James Baldwin (Br), Jordan Travis (L), Dave Baldwin (T), Joel Hilchey (Bs). McMaster University, University of Toronto. Dave Baldwin: davidphilipbaldwin@hotmail.com; (519) 284-3242



16. Fast Forward (AAMB)

Aaron Griffin (T), Andrew Howson (L), Darren Weissel (Bs), Chris Hope (Br). Queensland University of Technology. Aaron Griffin: griffive@technet2000.com.au; 07 55260208



17. Buc Wild (DIX)

Lane Blevins (Br), Russell Thompson (Bs), Michael Philbeck (L), Zach Marshall (T). East Tennessee State University. Zach Marshall: themarshall@hotmail.com; (423) 257-4073



18. Intermission (SLD)

Dan Walker (Br), Michael O'Leary (Bs), David Kolb (L), Ellim Song (T). Hamilton College. David Kolb: dkolb@mucc.edu; (315) 853-8738



19. The Smorgaschords (CSD)

Santiago Vasquez (T), Aaron Padilla (L), Andre Taylor (Bs), Devin Schwyhart (Br). Butler Community College.
Devin Schwyhart: filmguy84@hotmail.com; brucedeb@hit.net; (620) 221-1149



20. The Extremes (PIO)

Jay Dutka (Br), Drew DeFour (L), Aaron Wolf (Bs), Phil Bossenberger (T). Eastern Michigan University.
Aaron Wolf: aaron@ozmusic.com; (734) 996-3934



21. Lights Out (EVG)

Alex Carlson (T), Lane Aikin (L), Alex Raines (Bs), Matt Schoonmaker-Gates (Br). Whitman College.
Lane Aikin: aikinlt@whitman.edu; (509) 230-5830



22. The Golden Nights (CAR)

James Walker (Clark) (Br), Brandon Thompson (L), Franklin DeWar III (Bs), Joseph Silko (T). Morehead State University.
Franklin DeWar III: The_Golden_Nights@yahoo.com; lawriders@hotmail.com; (513) 53-4640



This month, we mark the passing of men in all major aspects of sharing the music and passion of barbershopping...

Of writers, teachers, singers, leaders

Dr. Val Hicks

"This is the guy the Smithsonian turned to write the chapter about Barbershop in a history of American music.... a national treasure... Anybody who knew him was in awe of this gentle, talented man." A teacher, arranger, theorist, historian, writer, thinker,

mentor and more, Val was beloved by everyone who knew him. As Society member for 52 years, Val truly "wrote the book" on almost all aspects of barbershop music. He served us as a teacher and certified Society judge. Val wrote articles for the *Music Educators Journal* and the *American Choral Journal*. He wrote articles about barbershop harmony for the *American Music Encyclopedia* and the *Encyclopedia*

of Recorded Sound. He edited our 50th anniversary book, the *Heritage of Harmony* which remains to this day the most distinctive account of our Society's history. He served as a consultant to the Smithsonian and created a special music section on barbershop quartet singing for that Institution. At the time of his death, Val was completing a book entitled "The Six Roots of Barbershop Singing." Read Dr. Greg Lyne's moving Eulogy for Val Hicks — www.spebsqsa.org/id_063349

Leon Avakian

Society International President in 1974, and lifelong supporter of the Society. An active Barbershopper for more than 50 years, Leon founded the Asbury Park, NJ chapter in 1954. He was instrumental along with Don Amos in having BABS become the first affiliate of the Society. For more than 12 years he staged a Show of Champions at the Great Auditorium in Ocean Grove, NJ, where international quartets and choruses performed to spread the best of barbershopping to thousands. A supporter of Harmony Foundation, his generous bequest will carry on the work so dear to his heart.



FRIENDS CELEBRATED THE LIFE OF BILL CAIN, bass singer of 1961 champs The Suntones, at an August gathering in Escondido, CA. Bill passed away July 31 at age 71 after a bout with cancer. Front row: Dan Jordan, The New Tradition; Gene Cokeroff, The Suntones; Gary Texiera, Gotcha!; Tom Keehan, The Gala Lads; Back row: Brett Littlefield, Nightlife; Drayton Justus, Gentleman's Agreement, The Suntones; Jeff Baker, Nightlife; Harlan Wilson, The Suntones; Jim Kline, Gotcha!; Mike Lawton, Revival; Bob Franklin, The Suntones; Bill Myers, Royce Ferguson, Revival.



CHAPTER ETERNAL

Society Members reported as deceased between March 31 and July 31, 2004

Cardinal

Don Dwiggins
Frank Thorne - F

Central States

Thomas Hantelmann
Dubuque, IA
Clark Jensen
Overland Park, MO
Doc Meldrum
Greater Ozarks, AR
Bob Schatte
Leavenworth, KS

Dixie

Bill Chambers
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Asheville, NC

Joseph Felton

Frank Thorne Chapter

Frank Mascaro

Greater Knoxville, TN

Dick McDaniel

Asheville, NC

George Van De Velde

Research Triangle Park, NC

Evergreen

Chuck Fitting

Coeur D' Alene, ID

Ken Fletcher

Bellevue, WA

Dick Ganz

Spokane, WA

Jack Tice

Eugene, OR

Far Western

Jerry Barnum

Frank Thorne Chapter

Roger Buchwitz

Stockton, CA

Dwaine Clodfelter

Fullerton, CA

Jack Fellows

Palomar Pacific, CA

Val Hicks

St George, UT



TENOR
FRANK
LANZA
(left)
WAS THE
FIRST TO

WIN BOTH REGULAR AND SENIORS CHAMPIONSHIPS, along with "Doc" Sause. The pair first won with The Four Statesmen (1967, left) and subsequently in 1986 in the first seniors champ quartet, The George Baggish Memorial Quartet (top; Lanza is far right, Sause next to him.) Lanza passed away in July following a fight with cancer.

S.P.E.B.S.Q.S.A.

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Jim Maguire
San Diego, CA
Dennis Paterson
Napa Valley, CA
Dar Schmidt
San Mateo County, CA
Don Stilwell
Santa Fe Springs, CA
Jerry Tharp
Fullerton, CA
Frank Thorne Chapter
Arch Lamb
Frank Thorne Chapter
Illinois
Alan Baxter
Greater Alton Area, IL
Howard Swanstrom
Aurora, IL
Johnny
Appleseed
Joseph Altomari
Mon Valley, PA
Joe Burkart
Fostoria, OH
Jim Childs
Columbus, OH
Edmund Duplaga
Akron, OH

George Fedora
Beaver Valley, PA
Bill Kunz
Butler, PA
Raymond Lovely
Middletown, OH
Francis May
Middletown, OH
Joe Montgomery
Ashland, KY
Phil Place
Columbus, OH
Ralph Shonk
Canton, OH
Ralph Showers
Cambridge, OH
Harry Turner
Wheeling Metro, OH
Jack Wentworth
Columbus, OH
Buckeye-Columbus, OH
Land O' Lakes
Robert Bancroft
Greater St Paul Area, MN
Pat Collins
Minneapolis, MN
Herb Dietsche
Dunn County, WI
Dave George
Minneapolis, MN

Mid-Atlantic
Wes Aker
Bryn Mawr, PA
Bill Capps, Jr
Bowie
Dale Crouse
Lewistown, PA
Jack Dorfner
Pottstown, PA
Bryn Mawr, PA
Richard Hedding
Bowie, MD
Tim Kearns
Montgomery County, MD
Edmond Mahoney
Nassau-Mid Island, NY
Bill Miller
Frederick, MD
Art Sabin
District of Columbia
Threll Sinn
Frank Thorne Chapter
Grover Wolfgang
Lewistown, PA
Northeastern
Ken Braley
Concord, NH
Phil Davis
Portsmouth, NH

Al Elwell
Portsmouth, NH
Bill Gramley
Portland, ME
Earl Hollis
Cape Cod, MA
Scituate, MA
Bill Kingsbury
Norwood, MA
Bob Levangie
Frederickton, NB
Bernie Pesner
South Shore, QC
Royal Rollins, Jr.
Brockton, MA
Emmett Ste Croix
South Shore, QC
Chuck Walper
Saint John, NB
Ontario
Stan Howe
Scarborough, ON
Pioneer
Larry Best
Lansing, MI
Dean Delong
Detroit-Oakland, MI
Don Denoyer
Pontiac-Waterford, MI
Ken Meyers
Monroe North, MI

Jim Mudgett
Traverse City, MI
Walter Quick
Macomb County, MI
Roger "the Lodger"
Shoudel
Motor City Metro, MI
Rocky Mountain
Gene Bigler
Salt Lake City, UT
Mitch Burgess
Longmont, CO
Seneca Land
Patrick Feely
St Marys, PA
Vince Jenco
Erie, PA
Jack Kretchik
Binghamton, NY
Doc Morris
Erie, PA
Mark Stewart
Binghamton, NY

South-western
John McBurney
Frank Thorne Chapter
John McBurney
Acadiana, LA
Bernie Powell
Greater Little Rock, AR
Sunshine
Bill Austin
Manatee County, FL
Phil Davis
Palm Harbor, FL
Len Fletter
St Petersburg, FL
Gary Hamacher
Clermont, FL
Raymond Lovely
Sarasota, FL
Bob Osborne
Frank Thorne Chapter
Royal Rollins, Jr.
Zephyrhills-Dade City, FL
Charlie Warren
Palm Beach

The Singing Senator in Overdrive

It was only coincidence that the Democratic National Convention happened to be in Boston that night, but how nice to have all eyes turned on Senator Edward Kennedy singing in a barbershop quartet. The Massachusetts senator was honored at Symphony Hall for his lifelong support for the arts. As proof of his talent, Kennedy conducted the famed Boston Pops -- and sang with **Overdrive**, 2000 NED Champion.

Kennedy was seen singing "Sweet Rosie O'Grady" in a brief retrospective film screened, and then was summoned to the stage to sing. The *Boston Globe* purred: "[Kennedy] came to the stage to sing 'Sweet Adeline' with the Overdrive Quartet, a barbershop group from New Hampshire. He gave his all, which prompted a standing ovation."

Now might be the time to create a totally spurious rumor that Kennedy plans to form a new, bi-partisan edition of The Singing Senators. Worse things have happened in Congress.



OVERDRIVE: Jason Woolf, Al St. Louis, Temporary Honorary Overdriver Kennedy, John Sinclair, Eric Ruthenberg.



CUTTING EDGE OR CUTTING IRONY?

Hip-hop, rap-rock, country wannabe Kid Rock sports some old SPEBSQSA logo wear. Is he a hidden Barbershopper, or simply saying, "Look what my pop loaned me?"

ANOTHER GUY DIDN'T GET THE MEMO ABOUT CASUAL UNIFORMS and had to wear the mascot suit instead. Nevertheless, the Island City Chorus has been proud to sing the Canadian and American national anthems for more than 30 Montreal Expos games. The club has lost only two games when the chorus has performed. You'd think they'd have a permanent gig!





For the health of it

Being involved in your community means making friends with all manner of folks, both caregivers and those under care. A core part of service through harmony has always been making hospital visitations. In light of recent deaths highlighted in Noteworthy, it seemed particularly timely to showcase a few quartets making health care part of their performance lives.



Nearly every Tuesday afternoon, Whatever Four, a barbershop quartet from the Hillsdale Chapter in Michigan, visits the ambulatory surgery center to provide entertainment for patients and their waiting families. Group members Del Sparks, Harold Miller, Sam Cushman and Milt Chatters don hats and scrub jackets and belt out tunes in hopes of lightening up what tends to be a stressful time. A sad, ironic note to this story: Two days after this photo was taken, baritone Sam Cushman underwent heart surgery and did not recover.



The Barnacle Bills entertained participants at the opening of the third annual Relay for Life in Santa Monica. From left: Tom Laskey, Bruce Schroffel, Carl Rogers and Aaron Mood. Carl Rogers is a three-time cancer survivor.

They're already winners

The **Musical Island Boys** of New Zealand earned bronze medals in this summer's MBNA America Collegiate Barbershop Quartet contest in Louisville. But tenor Jeff Hunkin, lead Lusa Washburn, baritone William Hunkin and bass Matthew Gifford were already winners in our book.

Last fall, the young men delivered a special birthday greeting to Priscilla Skinner, who has terminal cancer. Mrs. Skinner had seen the guys on a television program and had been touched by their performance of "No More Sorrows," about a mother who has died and gone to heaven. Mrs. Skinner's daughter, Jeannie, called Tawa College, where three of the guys were in school, to inquire if the quartet had a CD. The guys started thinking about trying to raise funds to fly to Mrs. Skinner's home. However, Jeannie, herself, later called to offer to fly them in. How did Mrs. Skinner react to the surprise? "It was absolutely fantastic," Jeannie said. "The look on her face was an absolute picture!"



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Wilmington Chapter develops daytime outreach program

"Go, go, go to bed, put your head to rest"- youthful voices rang out to the tune of "Row, row, row your boat" as the 4th graders reveled in the joy of singing the parody. The 4th grade hour was a mix of barbershop songs and group singing "just for fun", led by a dozen delighted barbershoppers. This pattern repeated five times as the group appeared before each class, kindergarten through 5th grade. A flexible agenda adapted to differing maturity levels.



This school appearance resulted from a project of the Wilmington, North Carolina's "Cape Fear Chordsmen" chorus. As the chapter began planning a program to stimulate vocal music among the area's youth, it became apparent that a sub-group was needed that would be available during school hours. Drawing from retirees and self-employed members, slightly over a dozen singers were assembled for the project. As a side benefit, the group would also be available for performances when the full chapter would not be available.

A number of civic club and nursing home performances were given, but the group's prime focus has been the youth segment of the community. Working with the local board of education, letters were sent to each of the county's music educators offering to demonstrate barbershop harmony and to promote the concept that singing is fun.

While the group had hoped to concentrate at the high school level, so far responses have come from the middle and elementary school levels where four extremely gratifying appearances have been made. The kids have been fascinated by the barbershop sound and have enthusiastically participated in group singing activities.

For more ideas on how you can be involved in youth activities, visit the www.spebsqsa.org/ymih.



Make a difference in young singers' lives

Teens are learning the unique thrill of ringing seventh chords, and it's happening all over the Society. Representative of literally dozens of similar camps we've recently learned about, the Lincoln, Beatrice and Nebraska City chapters recently hosted more than 200 high school singers and their music teachers in eastern Nebraska.

As is typically the case, at the heart of the experience were Barbershoppers with the know-how to motivate music educators, in this case, former high school vocal music teacher **Jon Peterson** and music professor **Larry Monson**. Monson brought along Double Wide, a vocal group of 14 men from Doane College, to act as mentors and clinicians for the day.

The day ended with a free concert, which included the three choruses in a Barberpole Cat chorus, a singing group made up of the music teachers singing four-part harmony, two high school quartets, last year's CSD Novice Quartet Champion **New Brass Keys**, DoubleWide, **3 Men & A Melody**, 2003 top-20 finisher and 1998 CSD champion, and the YMIH chorus, made up of the 200 high school singers

The event drew rave reviews from music teachers and reflected the great effect that barbershop



harmony had on the young singers. Rachel Kornfeld could have been speaking for all of the teachers when she said, "My boys absolutely loved the day. I was in tears watching them sing and laugh and whoop and holler. They sang the whole way home on the bus and made me promise to take them again next year."

For more information on how to expose teens in your area to barbershop harmony, go to www.spebsqsa.org/ymih



www.spebsqsa.org/saltlake

July 3-10, 2005

2005 International Convention – Salt Lake

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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.

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Calendar: coming major events

- Find upcoming barbershop shows at www.spebsqsa.org/shows
- See a full calendar of events throughout the barbershop world at www.spebsqsa.org/calendar

September

- Fall District contests: Illinois, Seneca Land Districts. Register online at www.spebsqsa.org/compete
- Officer elections in all chapters.
- District budget planning and review

October

- Fall district contests, all other districts
- Sweet Adelines International Convention, Indianapolis, 10/26-30. www.sweetadelineintl.org
- East Coast A Cappella Summit, Tufts University, 10/29-31, www.casa.org/eastcoastsummit

November

- Leadership Forum, Racine, WI., 11/4-7 www.spebsqsa.org/forum
- West Coast A Cappella Summit, San Rafael, CA 11/6-7, www.singers.com/summit.html
- Harmony Inc. convention, Rochester, NY, 11/10-13, www.harmonyinc.org
- Chapter Operations Team Seminars, DIX, FWD, RMD, CAPCOTS, CSD, EVG, ILL, SWD, SLD. www.spebsqsa.org/cots

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THE TAG

Joe Liles, Tagmaster

The best way to remember Val Hicks

We have just lost one of the Society's most influential Barbershoppers and one of my dearest friends. **Dr. Val Hicks** endeared himself as teacher, arranger, composer, Society historian, leader of youth and adults alike, counselor and friend . . . and he always had a smile and a mischievous twinkle in his eye. His physical and mental presence in schools and conventions will be missed, but his marvelous music will hold him with us forever.

Dr. Val Hicks;
see bio,
page 52.



When I first met Val in 1967, I had just joined the Chordsmen Chorus in San Antonio and was attending a barbershop weekend school near Austin, Texas. Val was there and in a few short minutes after meeting him I knew I was in the presence of a very special human being who loved to share his knowledge and love of music.

I became music director of the Chordsmen in January of 1968 and, naturally, I contacted Val and others for some ideas during those beginning years. He sent us an arrangement of "Summer Sounds." We loved it and in 1971, after using it on shows, we decided to take it to contest but needed a good ballad. One call to Val and very soon came "That Summer When We Were Young." Long story short, it's on the 1972 (Atlanta) recording of the Society's international chorus competition. The tag in this issue belongs to that very beautiful ballad, written and arranged by a master Barbershopper. This maker of music is gone, but his melodies linger on, and on and on. His music hugs our hearts, as our memories float heavenward.

THAT SUMMER WHEN WE WERE YOUNG

Words & Music by VAL HICKS

Arrangement by JOE LILES

Tenor Lead

Bari Bass

1 nev - er could tell you "I love you", for I left my song un -

7 sung on June and Ju - ly and Aug - ust nights, that sum - mer when

14 we were young, sum - mer when we were, young, sum - mer when we were young,

18 were young.

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