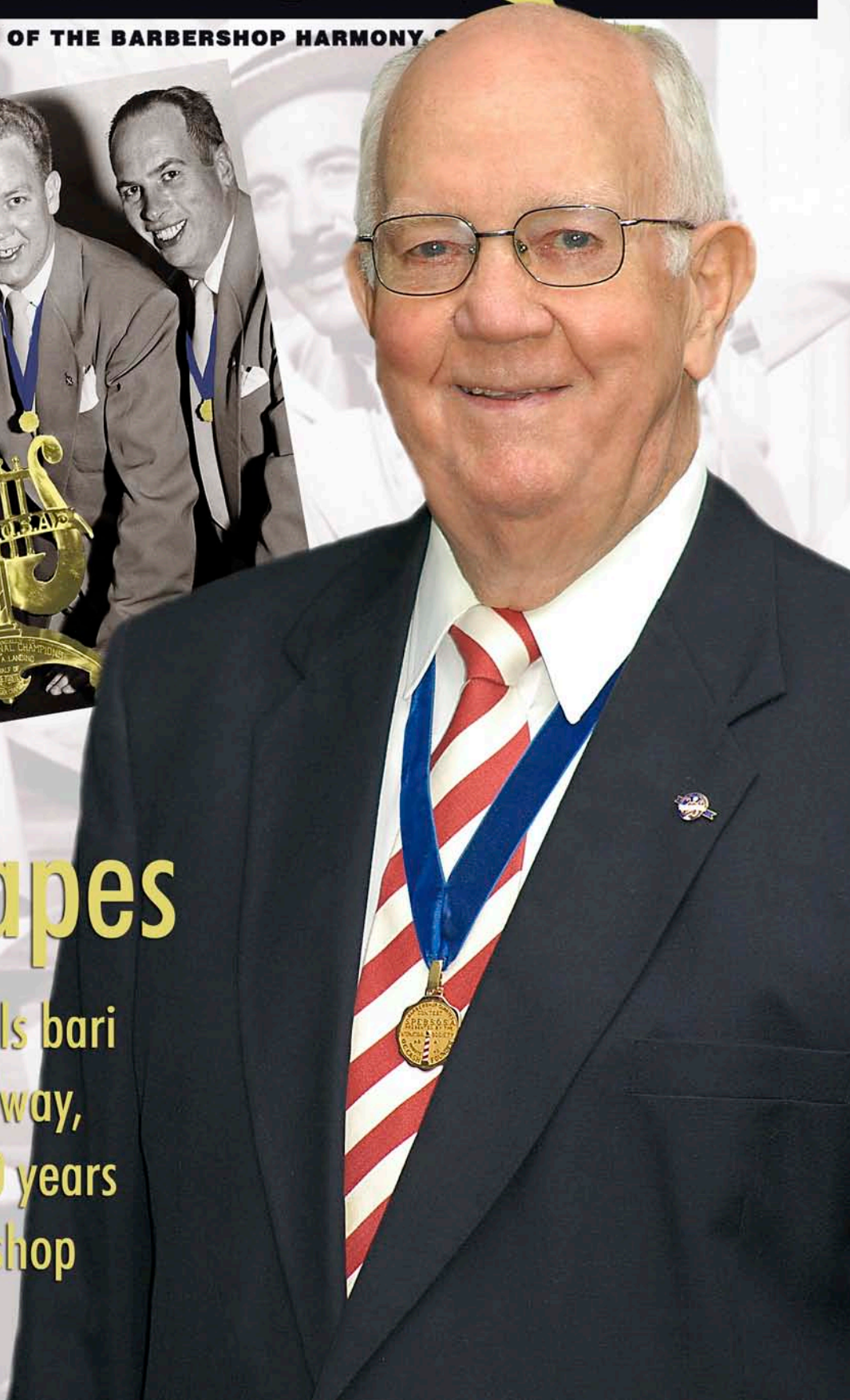


INSIDE: Enter the head of a Music judge · YouTube and you · Overhaul chapter guest nights

July/August 2008

THE HARMONIZER

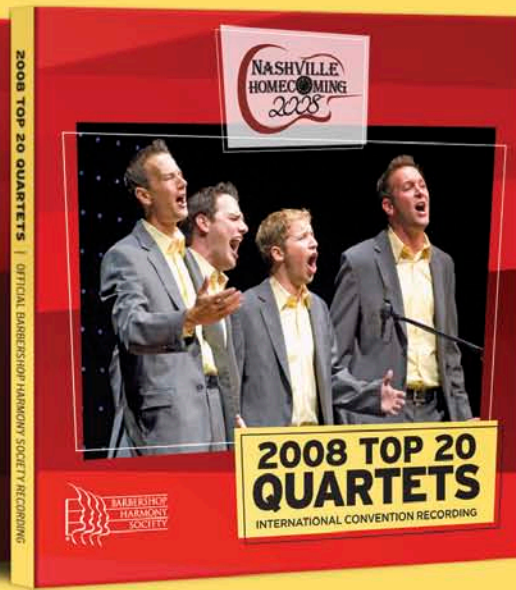
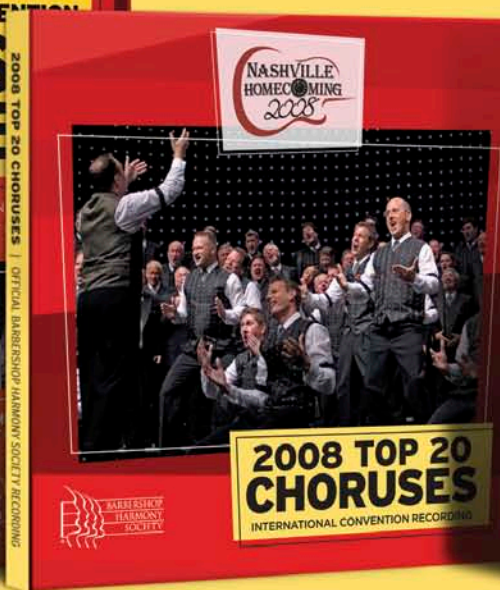
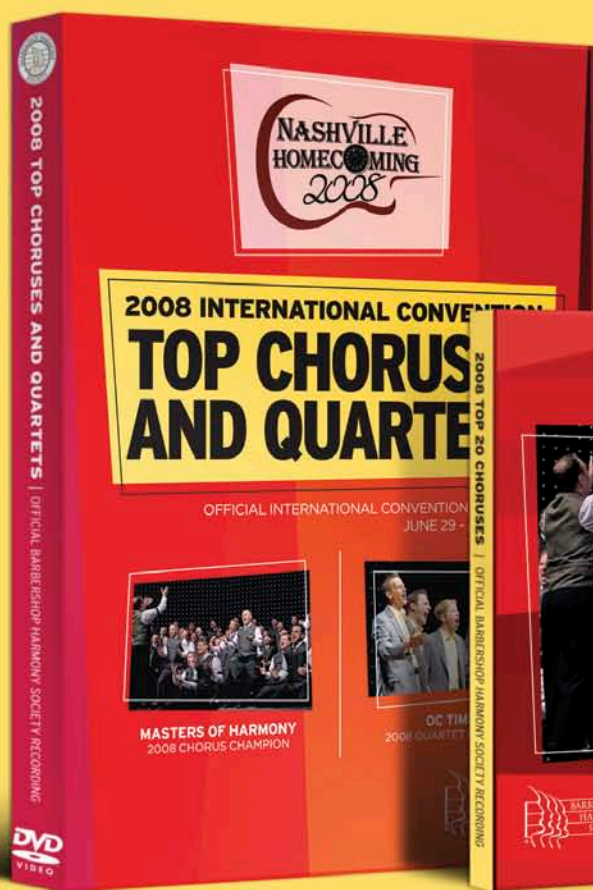
OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY



Dick Grapes

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turned down Broadway,
and why he took 40 years
to return to barbershop

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Introducing hundreds of first-time Society members, and
congratulations to the men who spread the word.



On the Cover:
Dick Grapes
Photo by Gary McBride



HOW BIG IS THAT UMBRELLA? You like more complex arrangements? Newer songs? A wider vocal range? You can get all of the above and still be singing solid barbershop ... within reason. But hear this from the head Music judge, Kevin Keller: Groups that sing more traditional barbershop have a much easier time impressing both audiences and Music category judges. And then there are those penalties ...

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Singing for Life requires good condition-

My motto for each of my two years as your President has emphasized doing something for life. My 2007 motto "Harmony for Life!" emphasized the promotion of a lifetime of harmony both in our interactions with each other and musically. My 2008 motto, "Harmony 4 Life!" emphasized the value of quartet singing for our Society and society at large. In this article, I would like to share thoughts about barbershopping for our lifetime.

Thanks to our Marketing and PR Committee, now chaired by Phil Maxfield of the Southwestern District, we ran a successful inaugural campaign for blood donations in a program called Singing



When we say we are preserving our hobby for our grandchildren, we can do that more effectively if we live longer so we can sing longer.

for Life! The total amount of blood collected was more than 3,000 units. That is awesome for our first effort. Plans are already underway to improve the program in 2009 to involve more chapters and increase our success in donated units of blood. The efforts by more than 100 chapters participating in Singing for Life! has given the promise of life to many people in the United States and Canada. We should be proud of that, and should endeavor to do much more next year.

At our International convention in Nashville, Gary Parker, bass of 1973 gold medalist quartet **The Dealer's Choice**, was a successful candidate for a seat on the Society Board. In his remarks to the Board, he commented on actuarial information about factors that help extend a person's life. While activities such as gardening, meditating, or having a pet might increase your life by a few years, singing was found to increase your life by as much as 15 years. We all know that singing

has enriched our lives, but we should find ways to promote this information to potential members. We might even find this useful information for our shorter-term members to consider when they contemplate renewing their dues. "Sing barbershop, live longer." I like that connection.

Toward a longer barbershop life

A final thought, which some may say has taken me into the realm of meddling, starts with my own state of physical fitness. I would like to acknowl-

edge William Storey from the **Smith Mountain Lake, Va. chapter** for mentioning this idea. Now to keep this in context, anyone who knows me, or has seen me, would remark that Funderburg needs to lose a few pounds. OK, maybe more than just a few.

I recognized that need last fall and began an effort to work down my weight. For Christmas, I informed my wife that I was going to buy a Nintendo Wii game console. This ostensibly was for our grandchildren who visit us frequently and enjoy video games. Of course, since one of the first games I purchased was *Call of Duty* (a World War II simulated battle game) Mary looked at me a bit doubtfully about my motivations. There are also some good sports games like bowling (I bowled over 200 for the first time in my life using the game), tennis, and boxing. So I argued that my need for gaming was to get healthy, and believe me, boxing three rounds with my animated opponents can really wear me out.

Then Nintendo announced a new product called *Wii Fit*, which is a series of exercises and games all aimed at helping you become more fit. I have started a regimen using this game and have already lost a few pounds. The international convention interrupted my schedule, but I am back to daily workouts.

This leads to the conclusion that we should all pay more attention to our individual health and fitness. When we say we are preserving our hobby for our grandchildren, we can do that more effectively if we live longer so we can sing longer. So while singing itself seems to promote longevity, being out of shape may bring down that effect. I encourage all members to seriously consider a plan for healthy eating and exercise. It will make us better singers, with greater breathing capacity, and surely that will enhance the weekly chapter meeting experience for ourselves and our chapters.

I will let you know in my next article how my weight loss is going. Perhaps your chapter might like to start a healthy chapter plan. We even could start a contest to see which chapter loses the most weight. Let's keep barbershopping ... for Life!

pronoah@comcast.net

An alternate take on youth choruses

Like so many others who have commented, I was thrilled with the youth choruses at the Midwinter in San Antonio. Their performances were certainly one of the highlights of the convention. Another highlight, for me, was the number and quality of seniors' quartets that also performed. I sometimes think that, with all the emphasis on youth in the last few years in *The Harmonizer* and elsewhere, we tend to overlook the equally important need to encourage the "old guys" to keep singing and performing, not only for their own happiness and welfare, but for the betterment of society as a whole. The benefits for physical and mental health are well known and understood.

However, senior competitors represent only a tiny fraction of the members in this age group. I believe the Society could do more to support and inspire the rest—the men who have built the Society for the past 50 years or so, but who are now, at least to some degree, overlooked. For instance, they (we) need to be shown that they don't need boy sopranos singing tenor and screaming tags to sing good barbershop.

Joe Liles with **Antique Gold** ably demonstrating, and Jim DeBusman have made excellent presentations on techniques for preserving the senior voice. These should be captured on DVDs and made avail-

able to the thousands of "old guys" who don't attend conventions but want to, or should, keep singing in senior quartets, octets and choruses.

On a slightly different vein, if we are to believe everything we read in *The Harmonizer*, "kids" don't want to sing with "old guys." A casual observation of the activities in the hotel lobby in San Antonio would suggest otherwise. When I joined the Society as a youth (and my wife joined Sweet Adelines shortly after), there were maybe a dozen guys in my age group. Yes, we wanted to sing together, but in *quartets*. The vast majority of chorus members were some 20, 30, 40 or more years older. But we sang with them, made lasting friendships, socialized, learned from them, and our kids called them "aunts" and "uncles." That was 50 years ago and they are gone now. But I wouldn't trade the memories of those good times for a bucketful of gold medals.

If it takes youth choruses to get the "kids" singing, I'm all for them. But maybe, just maybe, they're missing something very special. n

AL DAVIS
Cambridge, Ont.



THE HARMONIZER

July/August 2008
Volume LXVIII Number 4
Complete contact info: page 34.

The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., dba Barbershop Harmony Society. It is published in January, March, May, July, September and November at 110 7th Ave N, Nashville TN 37203-3704. Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters.

Advertising rates available upon request or at www.barbershop.org/rate-card.

Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Addresses to: Station A, PO Box 54, Windsor ON N9A 6J5. E-mail: cpreturms@wdsmail.com)

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only).

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Printed in the USA

HEY, WHY ISN'T THIS THE CONVENTION ISSUE? After producing the May/June issue, the editor of *The Harmonizer* moved office and family in an adventurous cross-country move to Nashville and prepared for and covered an international convention. Unfortunately, the additional responsibilities added up to a three-week slippage in schedule. We apologize for the delay!

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The energy to make big things happen

When folks talk energy these days, it's usually about the price of oil. I want to discuss the benefits of human energy, or intellectual energy—the energy that comes from great vision, of shared purpose, of a mission for the greater good that's greater than just one person.

Maybe you're like me and you have already solved all the world's problems in your head. Then someone else comes along and "steals" your ideas. I can't tell you how many things I have invented over the years, including Maglev trains, the water bed, and my latest biggie: energy independence. In each of these cases, I've had the idea, I just never had the energy to bring the idea to fruition. Turning ideas into reality involves so many steps, so much development, and I just didn't have the time—no, make that the *energy*—to see them through. Thank heavens others did, and the world is better for them. The latter, energy independence, is still a work in progress, but I have heard that others more powerful than me are advancing *my* agenda, so we'll see how that goes. No patents or copyrights for me, just personal satisfaction if it comes to fruition.



If you made it to Nashville for the convention, you know the energy is palpable when barbershoppers gather. Younger people invigorate the gathering, but they take their cues from older, established members about what to sing and how to sing it—and how to succeed in a barbershop setting and far beyond. There are plenty of older, wiser members available to show the youngsters how to enjoy four part harmony and the satisfaction of lock and ring singing. In fact, we're seeing more and more collaborations between youth and maturity.

I know there are barbershoppers out there who have great ideas about how to boost the fun that we experience and how to bring it to more people, young and old. The youth chorus movement is a great example of what happens when someone's great idea is given the right dose of *energy*. We need more such great ideas from barbershoppers who have the *energy* to bring them through to fruition, locally or on a greater scale. What's your great idea? What can *you* do to make it happen?

No one else has what we've got

I just wandered through the convention center today, four days after our convention has ended. Our banners are down, the Harmony Marketplace merchandise is back at headquarters, and all 8000+ attendees have returned to their homes or gone off on more summer fun. The Auctioneers Association has taken over the convention center for their week, but it's not the same level of energy. No singing, no impromptu

hugging and laughing and carrying on like we did and do. At a Navy party, everybody stands around drinking and talking. At a barbershop party, everyone is singing. Which do you think is more fun?

A terrific pulse of energy came to Nashville last week. All the good will, all the love of good harmony, all the cheering, yelling, clapping, singing (even some booing, but that's my bad!), running, dancing, eating, drinking, afterglowing ... you'd have thought we were all 25 years old again. I guess that's the point. For a few days, we were 25 again, and we celebrate that by singing and ringing in our unique style. Add to that the unbelievable welcome from Nashville, the beautiful headquarters building, the MegaSing attended by the mayor and official from the governor's office, and ... well, more on that in the next issue. The weather was also special-ordered. Wish you had been here.

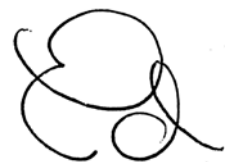
Peanuts, popcorn here!

In so many ways we're like Major League Baseball or any other major sport. A few play our "sport" at the highest level, and many of us love to watch them do it. Others would much rather *do*. But the wise *watch* the best and then learn and create their own art. Baseball (barbershop) has millions (okay, thousands) of people watching the best perform. Most fans couldn't perform anywhere near the caliber of the pros, but they still get out to their local club (chapter) and enjoy softball (singing) in a great watch/do loop. Now if we only made baseball's money!

Our barbershop "World Series" is over for this year. Congratulations to the **Masters of Harmony, OC Times**, and the **Ringmasters** from SNOBS. Sweden is very proud of our new collegiate champs, and so are we. I'm proud of every competitor. They gave us a great show and their performances were stunning.

Speaking of energy, I have one final observation. About an hour before the quartet finals, when OC Times should have been sequestered somewhere doing what quartets do to get ready, I watched Sean Devine, Shawn York, Patrick Claypool and Cory Hunt all dancing, singing, and rolling around on the contest stage doing the victory performance with the Masters of Harmony. They are ridiculously talented, dedicated, and chorus-loyal, and I appreciate their giving spirits very much. Way to go, champs. That's energy for you.

How am I doing?



ewatson@barbershop.org

New champions raise the bar in Nashville

Nashville is still ringing with the harmonious sound of barbershop, thanks to the Convention and Visitors Bureau and their permanent speaker installation on the corner of 7th and Broadway, playing barbershop harmony at all hours. As you now know, we have three new international champions: **OC Times**, the **Masters of Harmony**, and **Ringmasters**. After winning silver in 2007, third in 2006 and fifth in 2005, OC Times wowed the judges with their inspired interpretations of "You Belong to Me" and "Drivin' Me Crazy," which literally drove the audience crazy. At one point during the semi-finals, four young, shirtless men (we hear they are members of **Westminster Chorus**)

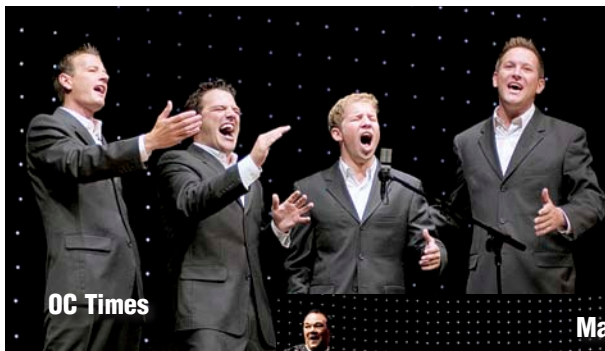
got an actual "wave" going in the Sommet Center – Nashville Predators' hockey has nothing on us!

The **Masters of Harmony** (which includes OC Times' members) took gold over the **Ambassadors of Harmony** by a mere seven points to capture their seventh straight title. (The Ambassadors tied for first place last year, earning silver in a tie-breaker.) OC Times joins **Bluegrass Student Union** (1978, **Louisville Thoroughbreds**) and **Nightlife** (1996, **Masters of Harmony**)

as only the third quartet champion to win while singing in the same year's champion chorus.

Ringmasters from Sweden

(**SNOBS**) took the 2008 Bank of America Collegiate Quartet Contest by storm and was also a quartet semifinalist in the regular contest. They join 2006 collegiate champion **Music Island Boys** of New Zealand (**NZABS**) as the only affiliate champions in the Society's 70-year history.



OC Times



Masters of Harmony



Ringmasters

PHOTOS BY LORIN MAY



Final farewells for Fred King

Forgive us if this announcement turns out to be a "Dewey Defeats Truman" episode—we'd love nothing more. Unfortunately, by the time you read this, Hall-of-Fame barbershopper Fred King will have almost certainly passed away. An international champion baritone (**Oriole Four**, 1970) and director (**Chorus of the Chesapeake**, 1971), he appeared with quartets on the international stage in six different decades. He is also a famed Sweet Adelines director, multi-decade Harmony University faculty member, a prolific coach arranger and song-writer, and a long-time Baltimore-area vocal music teacher.

More than all of the above, he will be remembered as one of the wealthiest men in the world as measured by friends. A notorious prankster and joke-teller, he was as immediately endearing as he was entertaining—and as gentle and gracious as he was outrageous. Freddie, we'll never see emceeing or dentistry the same way again. Barbershoppers from all over have been flying to Baltimore to say goodbye in person to an original, the likes of which we'll likely never see again.



Old School's recent visit



Singing for Life international blood drive forges new relationships, saves lives

Singing for Life, our Society-wide blood drive, was overall a resounding success in its first year, with 176 chapters participating, representing close to 16,000 performers across North America, according to Bob Ebers, former chairman of the Marketing and Public Relations Committee. Though we had our share of communication challenges with some local agencies, more than 3,000 units of blood were collected with our American and Canadian blood partners.

Héna-Québec reported that 95 donors gave blood at the DDO Community

Centre in Montreal, and 23 percent were giving blood for the first time (their average is about 10 percent). At the other end of Montreal (Brossard) they collected another 87 units of blood for a total of 182 donors being serenaded by five choruses (160 singers). At the Surrey Blood Donation Clinic in Surrey, British Columbia, 130 singers from 14 a cappella groups performed for five hours – what a treat for donors! The Michigan Community Blood Centers collected 120 units of blood from donors with help from the Great Lakes Chorus, who sponsored a blood drive and car show (how's that for creativity?!) Chapters in Traverse City and the St. Joseph areas were also key contributors. United Blood Services of Las Vegas collected 84 units.

The media coverage was equal to, or in some cases better than, the coverage these same mar-



The Langley (Vancouver, B.C.) chapter recruited 200 singers from area chapters, Sweet Adelines, and other a cappella groups. Here, the Gentlemen of Fortune take their turn on the risers.

kets get during the Singing Valentines campaign. In addition, many chapters

experienced their first cross-promotional opportunity with other performing arts organizations, and some reported new member prospects as a result.

The 2009 SFL Project encompasses the entire month of May this year so that chapters have more flexibility in planning their events. It will be enhanced with more direct communication from Society Marketing & PR committee members. A new FAQ is on our website outlining the positive changes to make this event better, and the registration website will be active in the first half of September. Please talk about this project with your chapter leadership now and let SFL bring joy to your community and new potential growth to your chapter. For the 2009 FAQ sheet, go to www.barbershop.org/blood.



La Crosse (Wis.) Coulee Chordsmen hosted theirs in an area mall



CONVENTIONS

ANAHEIM
June 28–July 5
2010

PHILADELPHIA
June 28–July 5
2011

KANSAS CITY
July 3–10
2012

PORTLAND
July 1–8
2013

TORONTO
June 30–July 7
2014

MINNEAPOLIS
June 29–July 6
2015

PITTSBURGH
June 29–July 6
2016

NASHVILLE
July 3–10

MIDWINTER
www.barbershop.org/midwinter
2009

PASADENA
Jan. 25–Feb. 1

HARMONY
UNIVERSITY 2008
St. Joseph, Mo.
July 27–Aug. 3



JUSTIN TIMBERLAKE GOES BARBERSHOP ON ESPY AWARDS. Justin heeded some great advice: if you want to be popular with the a ladies, sing with a barbershop quartet. The Perfect Gentlemen spent two days rehearsing with Timberlake for the July 20 broadcast of ESPN's premiere awards show. The 20-second barbershop segment came in the middle of a 7-minute musical production that poked fun at just about every big name in sports.

Saturday Evening Post features Barber-shop Harmony Society. The September/October edition of *The Saturday Evening Post* (the magazine, not the quartet) has a substantial feature about the Barbershop Harmony Society. Alanna Nash, a well-known music journalist and author

who has written a number of biographies about Elvis Presley and Dolly Parton, among others, spent an afternoon at headquarters interviewing Ed Watson, Todd Wilson and Rick Spencer and also did a number of phone interviews with Society members. Unconfirmed rumor is that this issue can be purchased at some Barnes & Noble bookstores. The SEP is descended from *The Pennsylvania Gazette*, a four-page newspaper founded by Benjamin Franklin in 1729, and launched the career of artist Norman Rockwell, whose "Barbershop Quartet" cover illustration graces many a member's wall. Discovered at age 22 in 1916, Rockwell produced 324 covers and numerous inside illustrations until 1963.

THE SATURDAY EVENING POST

Society organizational theme for 2009 focuses on the individual chapter

"It's Your Chapter: Imagine. Inspire. Influence." is the Society's organizational theme for 2009. The designer of the logo took the common icon, the barber's pole, and gave it a more active look to symbolize the purpose of the program. The stripes have been converted to ribbons to symbolize chapters and how they are the driving force of the Society.



Without them, there is nothing but a blank pole.

The ribbon is flowing to symbolize work that needs to be done on the chapter level, and our future, which is decided by the activities of our chapters. Look for more information in future issues on this theme.

You asked. We listened!

The Bank of America Collegiate Quartet Contest is included in the registration price in 2009!



JUNE 28 – JULY 5, 2009

Visit www.barbershop.org/anaheim or call 800.876.7464



Can you imagine your life without barbershop?



Ed Watson
CEO / Executive Director

What activities do you have planned in 2009 to inspire, influence, and enrich your life and the lives of others?

The future of our Society depends on healthy chapters that can identify who they are, what they want to accomplish, and are willing to work to turn those dreams into reality.

It's time to take that responsibility. The future of the Society depends on you!

If you need help formulating your 2009 plans, send an e-mail to itsyourchapter@barbershop.org or call 800.876.SING.



International Convention garners national media coverage

They don't call Nashville "Music City" for nothing! The music media (and some of the non-music media) came out in full force during our 70th International Convention, and as a result a couple of news stories ran nationally and appeared in a great deal of other media. Multiple stories were done by the local TV stations for various interest programs and the evening news.

A front page story from Wed., July 2 in *The Tennessean* got picked up by the Associated Press wire service and then appeared in print and on a number of websites, including *washingtonpost.com*, *msnbc.com* and *cbs.com*. Also, *Nashville Public Radio*, WPLN, broadcast a feature by reporter Blake Farmer that their network picked up nationally for the popular show "All Things Considered."

Many thanks to **Monkey Magic (BABS)**, **Realtime**, **Eureka!**, **Lunch Break**, **State Line Grocery**, **Max Q**, **Hot Air Buffoons**, **CounterPoint**, **Motivation**, and **The Kentucky Vocal Union** for being available for media appearances and performances in Nashville. To see a roundup of media coverage, go to: www.barbershop.org/id_065025.

VM invited to perform at ACDA national convention

The Vocal Majority has been accepted to perform in two concert spots on March 6, 2009 during the national convention for the American Choral Directors Association (ACDA) in

Oklahoma City. Only the highest quality university or professional choirs are normally considered for these prestigious performance slots;

for example, past performers include such high-profile harmonizers as Chanticleer, The Mormon Tabernacle Choir, and King's Singers. The VM's invitation is especially prestigious considering that this convention will also mark the 50th anniversary of ACDA. The last time *any* barbershop ensemble was featured at an ACDA national convention was in 1988 in San Antonio. The VM's recordings will soon be available at iTunes.com through an arrangement with Naked Voice Records. www.vocalmajority.com



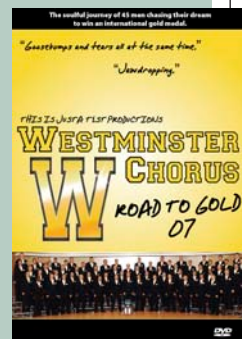
MILLER PHOTOGRAPHY

Society briefs

Nominations open for 2009 committee positions. President Elect Bill Biffle is looking for several good men to serve on Society committees. There are two vacancies in the Governance and Bylaws Committee, one vacancy on the Hall of Fame Committee, one vacancy on the Audit Committee, and one vacancy on the Board Nominating Committee. For position descriptions and information on the nomination process, go to: www.barbershop.org/id_114297.

Westminster Chorus "Road to Gold '07"

documentary now available. Harmony Marketplace is now selling *Road to Gold '07*, an up-close view of this amazing group of young men on their unforgettable journey, from their founding through all their hard work and dedication to capture the Society's highest honor. Called "jaw dropping" by one viewer, the 85-minute production "reminds us why we take part in this art form, where it's headed, and just what's possible when committed to excellence and artistry." The DVD retails for \$24.99, and contains bonus footage, concerts, and interviews. www.harmonymarketplace.com

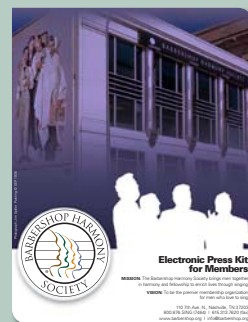


Renew online for faster service with eBiz. If you are due to renew your membership, you can now log in and renew your online invoice. Go to <https://ebiz.barbershop.org/ebusiness> and follow the easy step-by-step instructions.

Download the new member electronic press kit. The Society member Electronic Press Kit is now available at www.barbershop.org/id_114410. This is a wonderful tool to help chapters and members recruit new members or to explain what barbershop is all about to a potential client, grant funder, corporate sponsor or media outlet.

Pay the piper: New show clearance procedure adopted.

ASCAP ensures that songwriters and publishers are paid when you sing their music in a chapter show. Because there has been no update from ASCAP on the annual minimum fee for 2008, please do the following if you had, or will have, a chapter show in 2008: Send a check to the Society (written to the Society) for a minimum fee of \$210 per show, made payable to the Barbershop Harmony Society, along with the BMI/SESAC show clearance application. Society staff will take care of the rest. (A small minority of chapters will owe more than the minimum. Multiply .005 against your gross revenues and pay the higher amount.) Please address questions to John Schneider, jschneider@barbershop.org. ■



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**What I love most about
the International Convention:**

*Seeing old friends
and singing
with them*



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OR WAS THAT OLD FRIENDS AND NEW TAGS?



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Wales, the land of song and historic castles is the venue for our 35th Convention.

The British Association of Barbershop Singers invites you to come and experience the unique style and format of our convention.

All the contests, shows, afterglows and other singing events are held in the one convention centre, you can even eat and have a drink there!

The venue, shown below, is located right on the promenade overlooking the Irish Sea. Hotels and shops are within walking distance, which means you don't even have to worry about transport.

Ask anyone who has been to a British convention, we're sure that they will say they had a brilliant time! Visit our web site for full details and on-line booking.

SING 2009
LLANDUDNO

BARBERSHOP CONVENTION

22nd to 24th May 2009

www.singbarbershop.com





How to overhaul your chapter guest night

My favorite show is a Discovery Channel series called “Overhaulin’.” The premise is that some guy’s wife, brother, mother, calls the show, and the “Overhaulin’” folks come steal the guy’s classic car. In one week, his once-great bucket-o’ bolts receives thousands of dollars in upgrades—custom paint, new wheels, new or refurbished engine, upholstery, stereo—until it’s a masterpiece.

Many of our chapters need to be overhauled—they are like a once-great vehicle that can and should be restored to its original luster. Preparing some second-to-none guest nights is not only fun and a great recruiting tool, but your preparations can help bring some “overhaul” benefits that last long after such a night is over.

In many trips to districts and many hours of round-tables, I have come up with what I call the hook factor, a way of making sure the guest experiences a dynamite, fun time and gets his “singing jones” on.

1. Set your house in order, figuratively and literally.

Get the place taken care of physically. You wouldn’t have guests over to your house and expect them to “understand” your stuff piled in the corner. Clean the place up; work hard to make your meeting hall the most appealing and warm place for the guest to feel welcome. Is the rehearsal spot easy to find? Is it appropriately signed for visitors? Do you have guest books? Are all the songs in the book? Are they legal copies? Does the book look good and is it easy to navigate? Are the chairs comfortable? Are your members’ attitudes accommodating?

You also need to get your house in order figuratively. What do we offer our guests when they walk in the door? What environment, what culture does the guest experience within three minutes of his arrival? When the guest walks through the door late, is the director’s back to him? If so, is there a welcoming committee that makes him feel welcome with a handshake and a smile? I suggest that the environment needs to be full of all the things you’re trying to attract. Camarade-

rie, fellowship, fun, and music need to be at the core of what you do on guest nights.

This is by far the hardest of the steps, and that’s why I have it listed first. It means having established goals, a direction for the chapter to move and to show its best face. You will have to analyze and plan how to create the electric environment of enthusiasm that is paramount to having effective guest nights. Otherwise, you might as well invite guys to join you to play cards.

It means having established goals, a direction for the chapter to move and to show its best face. Otherwise, you might as well invite guys to join you to play cards.

2. Pull out all the stops. Make guest nights a party for everyone.

Show young, cool barbershop as well as smooth, classic barbershop—blow away any preconceptions they may have brought with them. If you have access to an exciting live quartet (inside or outside the chapter), invite them to perform a short set. If no such quartet is available and

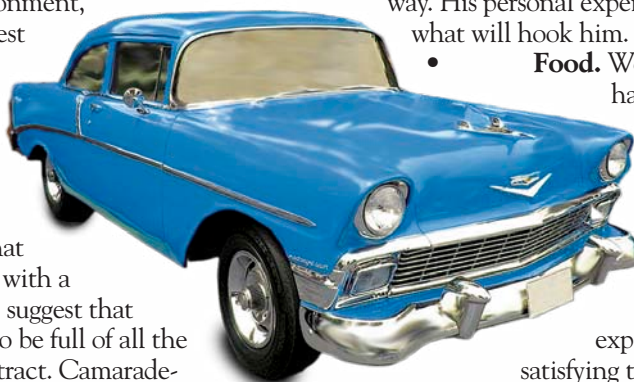
your chapter quartets are more average, show a Top 20 Chorus and/or Quartet contest video. At some point in the evening, show the great Society-published DVD, *Singing is Life*. (The way you introduce this video is key. Be sure they know there is plenty of room in your chapter for men of lesser talent and more time constraints than the men featured on the video!)

Some more activities for a party environment:

- **Tag-time.** Teach *simple* but ringer tags so that every man will enjoy these great instant success opportunities.
- **Get guests in quartets.** Not simply push-out quartets, or put a guest book of music in his hands. Take the guy by the arm (figuratively!) and put him in a quartet, unless he objects! Show your support and the fact that you’ll be there for any notes he doesn’t know or if he needs help in any way. His personal experience of barbershop is what will hook him.
- **Food.** We all love snack time. It has to be social time as well!
- **A music plan.** Set up by the music team and/or director. Easy, fun-to-sing things that the guest will enjoy singing with the chapter. Provide an experience that is musically satisfying to guests who have more of



Drew Ellis
Manager of
Membership
Services



a musical background, without being too daunting to those with less experience.

- **Err on the side of fun, not militaristic scheduling.** Unfortunately, most chapters do the opposite. The key is atmosphere. You can move forward without feeling rushed. You can add variety without making it seem like the objective is to complete a checklist. (This should be true of every chapter meeting!)

3. Create a hook factor: Get 'em in quartets. Quartetting exponentially improves the chances you'll hook a guest. Taking the initiative to get the guy a quartet shows that you care, and it shows that you want him to have fun. In addition, if they are three singers who really know their stuff, then the chance is more likely that he will have a ball right from the start. Teach him a simple but ear-bending tag that will give him the unforgettable experience of "lock and ring" with his own voice contributing to the overtones. If he's not entirely confident at first, have another member fifth-wheel on his part.

We want our men hooked—they need to finish the evening wanting more. If you can't create a hook factor with tagging, find another way! Perhaps his hook is camaraderie. Show the fellowship he can experience! Perhaps the hook is directing, or teaching, or coaching; but show the guy how he

can have his barbershop toast buttered.

4. Follow-up. This is the most neglected step in attracting guests because we know when the guest night is done, it's done. Not so! When the guest night is done, then the heat gets turned up! We call the guy, e-mail him, send him a letter or contact him however possible, and ask him what he enjoyed the most about the evening. Make sure he knows that we had a blast with him there, and want him to come back. Doing this isn't pestering him—it's making sure he understands that he's wanted and needed. After all, in addition to wanting an outlet for his music, he wants a place where everybody knows his name.

Have you noticed that most of the elements of a good guest night are the needed elements of every chapter meeting? What your guests need to see is the same thing your chapter members want! Use everything you learned at your guest night and apply it every week!

There are many tools on the Society's website under www.barbershop.org/Tools > *Membership* > *Show All* that can help you take your chapter to the next level. ■

Low-hanging fruit

If you plan to send a mailing that invites people to your guest night, Society HQ can provide addresses of former members. I asked for former members within a 75-mile radius of our home base and got a listing of 697 names and addresses! (Of course, not all addresses were current. The more years that had passed since a man was active, the more likely his address had changed or he had passed away.) Several of our veteran members whittled that list down to 420. A 5 percent response to a mailing is considered excellent, and that's about what we got. Some have already returned as members. Others we're still working on.

Another source for potential members is *ebiz.barbershop.org*. The roster for the Frank Thorne at-large chapter is a list, by district, of barbershoppers not currently involved with an active chapter. These people have chosen to continue their membership in the Society and just might be ready to enjoy the many benefits of being in an active chapter. We've recently "resurrected" two outstanding barbershoppers and we're working on a few more. It's certainly worth a try.

— Sam Tweedy, Central Texas Corridor (Heart of Texas Chorus)

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Contest videos and YouTube

There's less conflict than you'd think between the law and member needs

Q: What happened to many of the barbershop videos of some of my favorite groups that seem to have been removed from YouTube.com?

A: The following disclaimer was read during each webcast session at this year's international convention: *This webcast is copyrighted by the Barbershop Harmony Society for the private use of our audience. Any other use of this webcast—audio, video or still pictures—without the express written consent of the Barbershop*

Harmony Society, is strictly prohibited.

Despite this warning, dozens of performances from the 2008 International Contest were posted on YouTube even while the contests were still in session, and many others were posted shortly after. These were bootleg copies of copyrighted material that is owned by dozens of songwriters and publishers, as well as the Barbershop Harmony Society. The Society cannot afford to lose the support of the talented people who write or own the songs we perform. Plus, the posting of these YouTube clips wasn't exactly fair to all the people who had just paid good money to watch the legitimate live and Webcast versions of the contests. Members of the Events committee contacted YouTube and asked them to remove the copyrighted content.

Q: But I understand that YouTube not only removed the copyrighted performances, they completely shut down the accounts of those who posted them. Some barbershoppers lost a lot of non-copyrighted personal content as a result.

A: YouTube makes it vividly clear that if copyrighted material has been uploaded, the poster's user account is subject to cancellation.

Q: YouTube has been around for some time. Why is this suddenly a big deal?

A: Barbershoppers aren't the only ones seeing content removed. Viacom and other big media are engaged in *major* litigation against YouTube. These litigants may have the ability to shut down YouTube just as the record companies shut down Napster a few years ago. YouTube obviously believes it is in their best interest to

enforce a zero tolerance policy against posting others' copyrighted material.

Q: Wasn't it a bit harsh to contact YouTube directly? Why didn't you just contact the posters directly and ask them to remove the copyrighted content?

A: We don't always know who is posting these performances, and there are hundreds of different posters for thousands of performances. In any event, this is an illegal activity and the posters had been warned *before* the event.

Q: But having these videos online was great public relations for the Society. Shouldn't that be the first consideration?

A: This is one of those frustrating situations where there are no satisfying options. There is no question that barbershop music enjoys greater awareness when some of our peak performers are showcased on one of the world's most visited

sites. We're glad that there are Society members (at least we assume they are) trying to promote our style in whatever ways they can. But turning a blind eye to illegal content opens us up to serious consequences down the road. Promoting barbershop harmony is great as long as we're not using someone else's content without permission.

Q: Why does the Society always seem to take the side of the songwriters and publishers? Shouldn't the needs of current and potential Society members come first?

A: We *are* putting members first when we act to maintain good relationships with songwriters and publishers. Unlike other musical forms, virtually all the music we sing was written by someone other than the group performing it. Non-Society artists are essential contributors to our art form, and they and their publishers expect to be paid. We are in almost daily contact with our friends down the road at ASCAP, BMI and others. They help us get clearance for your sheet music, for all Society contests and your chapter shows, and they help us clear performances for CDs and DVDs. Our members can't do without these products and services, and we can't provide them without the cooperation of these partners.



We wanted and we got a higher profile in the music world with our move to Nashville. Now more than ever, we need to be good citizens in this community.

Q: Why did the removal notice indicate the request comes from SPEBSQSA?

A: SPEBSQSA continues to be the legal name of our organization.

Q: Doesn't the headquarters staff have more important things to be worried about right now than illegal videos?

A: Protecting the interests of Society members is our job, and this was done to ensure the continued flow of legal music to our membership. To clarify: The notices of infringement reported to YouTube were initiated by the Society's (volunteer) Events Committee, although they did so with the cooperation of the headquarters staff.

Q: Shouldn't I be able to post audio or video performances of my own group online?

A: Yes, you can ... if you wrote the song and arrangement, or it is in the public domain (written and arranged before 1923) or you have received permission from all the owners of the song or arrangement in question. Bear in mind, the ownership of songs and performances of

songs can often be divided among many different parties or publishers.

Q: Shouldn't the Society be working to get legal barbershop content online?

A: As far as audio is concerned, we've got a lot of legal content online through a partnership with Naked Voice Records. We now have more than 2,000 audio tracks of Society contest performances available on *iTunes.com* and about 50 other download sites serving customers in 21 countries around the world. All proceeds from these downloads are being reinvested into preserving/restoring the older content sitting on our shelves.

Q: What is the Society doing to get more legal barbershop video content online?

A: We're planning an official and legal barbershop channel that showcases a wide variety of performances by our top quartets and choruses, as well as educational and informative videos about barbershop harmony. To that end, for several months we have been indexing a library of public domain (pre-1923) content that will help us find top performances that present no financial or legal hurdles. However, even with public domain content we still need to secure permission from each song's arranger before any kind of distribution can take place. ■

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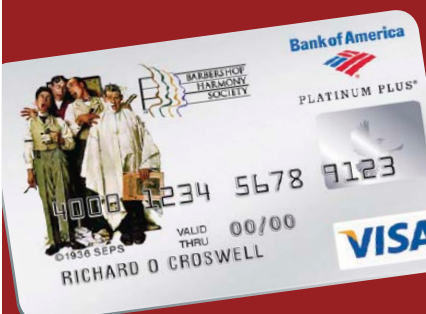
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No Broadway, no regrets

A simple decision: "We all go or we all turn it down."
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On Easter weekend in 1958, a tall, distinguished-looking baritone was introduced to Robert Preston backstage at New York's Majestic Theater. The Tony Award-winning actor who brought Professor Harold Hill gloriously to life in *The Music Man* chuckled, "Dick Grapes—the dummy who didn't want to come to Broadway?"

"He said it in a very friendly way," Grapes recalls now from his North Towanda home in suburban Buffalo. And Grapes always will be remembered as the member of the **Buffalo Bills** who declined a

chance to play in the musical that swept to the top of American consciousness after its Dec. 19, 1957 opening on Broadway. As a stage play and then the 1962 movie, playwright Meredith Willson's creation made the Bills the most-recognized barbershop quartet in Society history.

But for Grapes, his parting with the 1950 Society quartet champions was no laughing matter. In fact, it was so traumatic he withdrew from barbershopping for more than 40 years. His last show with the quartet was in the fall of 1956—ironically, just after the four-

some had agreed they would be retiring. He did not go near a barbershopping event until sometime around 1997. (For a man who just turned 83 in February, his recall is extraordinary, but some exact dates elude him.) His health is generally good, despite a mild heart attack last July. Society members will remember that he emceed a session at the last Kansas City international convention in 2000 and also had a featured role on the AIC show there. He remains much in demand as an emcee in his Seneca Land District.

After the Bills went to Broadway, Grapes put on his barbershopping hat only twice in the next four decades. He agreed to sing in a pickup quartet with an old friend for one special event. And he served as emcee of one **Buffalo Chapter** show early on—but that created unhappy recriminations he says he'd rather not discuss, and he stiffened his resolved to stay away from his SPEBSQSA ties.

So through the remainder of the 1950s, the '60s, the '70s and the '80s, the soft-spoken sales manager with the rich baritone voice who won a gold medal at age 25 in his first international contest—and only his first serious quartet—devoted himself to his family, church, his beloved

Kiwanis Chapter of the Towandas and to civic affairs in the Buffalo area. Grapes has perfect attendance at Kiwanis meetings all the way back to 1954. He delivers inspirational talks and serves as toastmaster for events too numerous to count. He received the "2007 Lifetime Achievement Award" from the Chamber of Commerce of the Towandas.

To understand a little of how his estrangement from the Bills and from barbershopping came about, we have to get a feel for the personality of the quartet, individually and collectively. It's important to hear Grapes detail the intense negotiation process after Willson and *Music Man* producer Kermit Bloomgarden contacted the international champs in the spring of 1956. That's a story in itself.

Meredith Willson discovers the Bills

It's fairly well known that Willson was in a New

York record store when he first heard the Bills being played in an adjoining booth, opened the door and inquired who it was. Willson bought the album and began playing it on his daily 15-minute radio show,



No bitterness: *The Music Man* finally features original bari

If you can't bring Dick Grapes to *The Music Man*, how about bringing *The Music Man* to Dick Grapes? Joining the barbershop veterans who have appeared in Meredith Willson's masterpiece on countless stages, Dick appeared in a Lancaster Opera House (greater Buffalo) production as the governor of Iowa, a part created exclusively for him. "School Board" members appearing with Dick in the 50th anniversary celebratory musical were Society barbershoppers Dr. James McDonnell, Jimmy McDonnell, Gary McBride and Paul Ellingson.

where Grapes happened to hear it one day as he drove around Buffalo. "From that point on, I had to be in my car at 2:15 each afternoon to hear Meredith's show," Grapes says. "Sure enough, most days he'd play another song from our album."

At the same time, the Bills had their own show on WBEN in Buffalo. A lunch club program on the same station invited Willson and his wife, Rene, to be guests when they were coming to Niagara Falls for a performance. Willson said he would appear if the Bills would. The problem was everyone was working and wouldn't have time to get into costume; the Bills were told to "come as you are."

So lead Al Shea came in his police uniform, bass Bill Spangenberg in his truck driver outfit, Grapes in his sales manager suit and tie and tenor Vern Reed in similar dress in his job as manager of the Buffalo Boys Club. It might as well have been Ewart Dunlop, Oliver Hix, Jacey Squires, and Olin Britt. They had an animated conversation with Willson, who left them with this tantalizing tidbit as they rode



Jim Bagby
Director
Emeritus,
Kansas City
Chapter

down the elevator: "Gentlemen, I'm writing a show for Broadway, and in it is a barbershop quartet. Would you fellows be interested?" Grapes said all four responded "Sure," but didn't put that much stock in the comment.

And they heard nothing for two or three months. In the meantime, they had agreed they would fulfill their show dates through the end of 1956 and "go our separate ways," Grapes says. They were doing about 40 weekends a year, had made successful Decca recordings, and were then one of the most popular quartets in Society history. The schedule was wearing on some members of the quartet, and they already had taken on some of *The Music Man's* bickering school board qualities, without even knowing about that script. There was an age difference: Grapes was in his 20s when the quartet won, Shea and Reed (Grape's

"We were trying to look anywhere but at him, while the women in the cast were laughing and carrying on, and I was thinking, 'What kind of people would I have been working with?' It wasn't all that it cracked up to be."

best friend in the quartet) in their 30s and Spangenberg, affectionately known as "Dad," in his 50s. All are gone now, as is the bari who replaced Grapes, Wayne "Scotty" Ward.

"Al was kind of a very domineering person," Grapes says slowly. "He was a policeman through and through. There's nothing to be gained by my badmouthing anyone. Al was a great lead. He was a dedicated man, but he had some idiosyncrasies, the least of which was alcohol. I think anybody who knew him knew he had that problem.

"Vern was a guy who took a beating a lot. Of course, a lot of our stuff was full-voice tenor. When he was suffering from any kind of ailment he kind of would baby himself a little bit. Al was not that type of guy and he would say, 'C'mon, here, we gotta do it.'

"Bill Spangenberg just tagged along; he had a tremendous instrument in his voice ... We called him 'Mr. Flubadub.'" Mr. What? Grapes chuckles. "Some gal in the audience would make googly eyes at him and he'd forget his lines. He was a great guy."

An offer he could refuse

Reed was the one who got the call from Bloomgarden, asking the quartet to come to New York to audition. The Bills had a show in New Jersey on a Saturday night a few weeks later, so they agreed to come in on a Saturday afternoon. "It was typical of what



Dick (above, second from right) won gold singing baritone in his first international contest with the Bills. L-R in the above photo are also Vern Reed (T), Al Shea (L) and Bill Spangenberg (Bs). During the next seven busy years, they were the biggest celebrities in barbershop harmony. The Bills were on the verge of retirement in 1956 when Meredith Willson contacted them. In 1957, veteran barbershopper Scotty Ward (right photo, top of circle) became the Bills bari of Broadway, television and movie fame.



you see in the movies,” Grapes recalls. “One standard with a light bulb on stage, the only light in the place. There was Meredith and his wife, producer Kermit Bloomgarden, and musical director Herbie Greene and they said to sing a song. We blasted them with ‘Alexander’s Ragtime Band.’ With that, we noticed doors opening and chore ladies and janitors and people coming in sitting down ... it was kind of an exciting situation.”

The quartet was given some lines to read and then asked to sing a ballad. The choice was “Love Me and the Word is Mine,” to give them, Grapes says, “an idea of our ability to go from the raucous to the sublime.” Then came the first of the negotiations, which went the other way.

The quartet had agreed before arrival (1) they would require at least \$500 per week per man to consider doing the play, and (2) that if any of the four decided not to accept, all four would pass. The first offer was \$250 a week. No way, the Bills said. Okay, we’ll pay your \$100 union dues. Big deal, they said, and left to do their barbershop show.

Bloomgarden shortly after sent four airline tickets to get the quartet back to New York on a Monday, for more talks that had to end for a 5 p.m. return flight to Buffalo. By the end of that day, everyone was getting excited—except Grapes.

“I was a straight commission salesman. If I left even for a week, they had to replace me in order to service the customer.” Shea was able to get a year’s leave of absence from the police department because of his seniority. Spangenberg could pay \$400 to keep his seniority in the Teamster’s Union. Reed, who by that time was also in sales, “would probably have given everything in the world to get into show business,” Grapes said.

“I had a family to take care of. I was one of nine kids and we all lived in the area. I had a home that wasn’t paid for, plus my job had to be considered. So in the last hour of that Monday meeting,

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"I don't know how I got home because I was fighting tears. It became sort of a sentimental, nostalgic thing for me because hey, this is going to be the end of a great, wonderful singing career."

they kind of concentrated on me ... Finally they came up with a guarantee: \$250 per week for 10 weeks even if the show folds on the first day." That amounted to almost a year's salary back then for three of the quartet members, and about half of what Grapes could make as a salesman during those same 10 weeks. "I'm not trying to belittle them," Grapes says quietly, "but I was doing pretty well in sales." That offer would be put in writing. The quartet headed home to ponder all that.

After numerous discussions over the next few days, the quartet was on a late-night conference call with Bloomgarden when Grapes finally told the quartet, "I won't sign this contract." And he added, "In the presence of you and my attorney, I release you from the promise we made. If you want to go and get someone to take my place, that's acceptable to me. It was kind of left up in the air, but they said 'Oh, no, we won't do that, we won't do that.'"

About a month later, the Bills were doing a local performance at a country club and the quartet uttered that infamous line: "We need to talk." And they gathered after the gig to tell Grapes they had contacted Ward of East Liverpool, Ohio, he of the kilted **Great Scots** quartet, international level competitors. Ward said he'd love to join them on Broadway.

Grapes was asked by the other three, are you still willing to release us from our agreement? "I said 'absolutely,'"

Grapes recalls, although he was trying to remain calm. "They said, 'He's about your size, would you be willing to get him your uniforms?'" I agreed. And we agreed at the time I'd make wire (voice-predominant) recordings of most of our stuff for Scotty.

"But it was kind of a rough situation, that night at the country club when they told me they'd gotten Scotty. I drove home, I don't know how I got home because I was fighting tears. It became sort of a

sentimental, nostalgic thing for me because hey, this is going to be the end of a great, wonderful singing career."

The Bills with Grapes sang the rest of their shows into the fall of '56; after each one, the other three would head for New York to meet Ward for *Music Man* rehearsals. Grapes would return home alone. "Scotty was an exceptional soloist, a tremendous voice ... we'd met a couple of occasions at shows." Did you sell him your uniforms? "Yes, for \$100." Pause. "That was pretty good money back then."

Long road back

The first time Dick and Doris Grapes went to see "The Music Man," Reed got them Willson's own seats down front. The couple went backstage before the show and chatted with the quartet in a 6-by-6 foot dressing room, while the fellow who played Mayor

O Herschel, Where Art Thou? The other Bill who never reached Broadway

The original baritone of the Buffalo Bills was Herschel Smith. "Hersch" placed 16th with the Bills in their first Society competition at Oklahoma City in 1948, and then 6th the following year at the convention—in their hometown of Buffalo. Then his boss with National Gypsum Company presented him with a classic "my way or the highway" ultimatum.

"He told me 'Hersch, you gotta decide if you want to sing for a living or sell for a living,'" says Smith, a pretty lively 84 years.

So Smith accepted a transfer to Madison, Wis., where the company needed a sales representative. The Bills went on to

a record-setting gold medal victory the following summer in Omaha with young Dick Grapes as Smith's replacement. Any regrets for Smith?

"I think I made the right choice. Madison is where I met my lovely bride and coached their quartet and married her and started life anew." In fact, Hersch and Arlene Smith have not only celebrated 56 years of marriage, they have been a duet for 46 years, entertaining literally all over the world. IBM bought National Gypsum, and then Simplex bought the tim-



Herschel Smith (right) with a prior quartet, The Capitalizers, with Bob Kennedy (Bs), Cal Callaway (Br), and Mike Liscum (T). Mike currently sings lead with the Capitol Chordsmen.

ing division where Smith worked and sent Smith to sales meetings and conventions around the globe. Entertainment was part of



In 1957, Dick's home and community held more attraction than a gamble for fame via a first-timer's Broadway show, especially considering the low pay. Dick and bride Doris have never regretted staying in Buffalo.

Shinn (prior to Paul Ford) pranced in and out naked except for a t-shirt and a tin pie pan tied to his head. "He'd been out for Chinese food that night and was making himself up like a Chinaman. We were trying to look anywhere but at him, while the women in the cast were laughing and carrying on, and I was thinking, 'What kind of people would I have been working with?' It wasn't all that it cracked up to be."

The second time the Grapes went to the show, the Bills had a gig afterward, so Reed asked Ford, then playing the mayor, to take them out afterward. He escorted them to Sardi's, the famed after-theater restaurant. As they were passing through the bar, they were stopped by a loud whisper: "Dick Grapes!" It was Preston, who not only remembered the recalcitrant, he joined their group for what Grapes says was a delightful evening of dinner and conversation.

Sometime around 1997, a barbershopper member of the Buffalo Executive Association approached Grapes and scolded him, "It's time for you to get back into barbershopping!" "You're right," Grapes says he replied, "I'm too old to hold grudges." He renewed old friendships, got active with his **East Aurora Chapter** and has been the focus of tributes to the Buffalo Bills

at the chapter, district and Society level.

"I've had a great life"

He bemoans the emphasis on choruses over quartetting, but when his **Friends of Harmony** Chorus did their tribute to the Bills, Grapes directed the finale, "May

the Good Lord Bless and Keep You." The spots say it was arranged by Willson, but everyone, including Willson, knew that Society great Phil Embry had a big hand in it.

As for Grapes, any regrets about passing up more dinners at Sardi's and time on the Great White Way?

"I'm not sorry. Nostalgia, that's what I've had. I've had a great life and am very proud of my association with the Buffalo Bills." His e-mail name is "bflobillbari."

The quartet retired in 1967, owning some records that may never be challenged: 1,510 Broadway shows, 675 radio shows, 137 state fair appearances, 728 concerts and other head-shaking figures. One night after that Reed went to Grapes' house and the two talked in his living room until 4 a.m.

"I asked him if he was ever sorry he went (to Broadway)," Grapes asked. "He said 'no, there were bad times as well as good times, but I would never have been satisfied if I hadn't gone.'" ■

those trips and soon the Smiths were singing for Travelcade programs, cruise lines and friends.

"Barbershop songs, Gay '90s, Broadway, different kinds of music—you can't think of a song we don't sing," Smith says proudly. "We're so much better than most of the stuff on TV." England, Scotland, Switzerland, Spain, and Mexico City have all hosted the 84-year-old couple who met while Smith was coaching Arlene's regional champion Sweet Adeline quartet, **The Minorettes**. She maintains her Sweet Adeline membership. Smith dropped his Society membership somewhere along the way as the couple moved a half-dozen times from Madison to Davenport, Iowa, back across the Midwest to winters in Florida. Includ-

ing his 3½ years in the Marines before he joined the Bills, Smith says, "I've lived in about every damn place in the world." He quit paying SPEBSQSA dues not because of any disenchantment, but because they got to be more than he thought he could afford when the nearest chapter was beyond driving distance.

The Smiths now make their home in Summit Lake, Wis., and have their Hudson, Fla., property on the market while they are "looking for the next adventure." They still keep up with many barbershopping friends, including Mary Reed, widow of Bills tenor Vern Reed. They say they send about 300 handmade Christmas cards each year.

Smith does have one complaint: He's convinced the Bills should have won a year

earlier. In Buffalo, he says the Bills were the victims of "Midwest bias," after topping the score sheets in four of the five categories including Voice Expression, Balance and Blend, Harmony Accuracy and Arrangement. But they took a beating in Stage Presence to finish out of the medals. And they were not bashful in pointing out the difference.

"It was very unkind of the organization to allow what the judges did to us. We knocked 'em silly in Buffalo.

"I was thoroughly disgusted with the Society for allowing that much adjusting, and I knew damn well we weren't going to be treated that way for very long. The next year they knocked everybody on their can—the highest aggregate score anybody ever had."

— Jim Bagby

One of several huddles among the judges during this year's contests in Nashville. Generally, when one judge is considering a deduction, all the judges in his category discuss the issue before any writes his final score.



In the judges' huddle

with new Music specialist Kevin Keller

Each year, the three judging categories take turns appointing a new category specialist for a three-year term. This year, Kevin Keller took over as Music category specialist. Because the Music category seems to always get the most attention, we thought we'd ask a few questions of the new guy!

When and where did you start your barbershop career?

I started in 1978 in a small chapter in Florissant, Mo., just outside St. Louis. I was a junior in high school and I absolutely fell in love with barbershop harmony. We were 30-35 guys on a good night and it was a typical Joe Barbershopper chapter. We put on a good annual chapter show, did sing-outs, had social events like camp outs and picnics, and sang tags and woodshedded. After college, I moved to Dallas and sang with the **Vocal Majority** for four years. After taking off a year to go to graduate school, I moved back to the St. Louis area. I've been with the **Ambassadors of Harmony** for almost 20 years, although

my chorus participation has been low the last few years due to work and other obligations.

What educational background in music theory do you have?

Actually, I've never taken an academic class in music theory. I learned some general theory when I performed in orchestras and choral groups during school. Most of my theory knowledge comes from my barbershop schooling and experiences. I think it speaks volumes for how good our educational system is in the Society.

Who has had the most influence on you with respect to the style?

My first formal explanation of the style was at the feet of Dave Stevens at Harmony College in 1980, where in one of my classes he gave his patented speech on "What are We Trying to Preserve?"

Although many people had (and still have) a hand in influencing my views, it was Val Hicks who consolidated

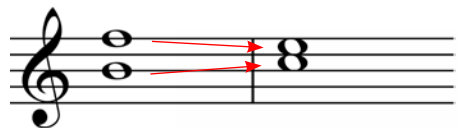
it and made the light bulb go on for me. The power of the barbershop style is the frequent use of circle of fifths motion, creating “tritonal energy.” Someone before Val may have coined the term, but it was Val who impressed the words and concepts upon me.

What exactly is “tritonal energy”?

It is the power created by the tritone interval moving. You get this energy by singing lots of barbershop sevenths that move in circle of fifths motion.

Technically, the tritone interval is an augmented fourth and is 50% of an octave. Back in medieval times, it was outlawed and called the “devil’s chord.” (All barbershoppers would likely have been burned at the stake!) You hear it come back in the Romantic era of music, and by the turn of the 20th century, barbershoppers started singing it and it became part of the style. Dave Stevens pointed this out in his inimitable way in the *What are We Trying to Preserve?* video.

In a barbershop chord of G-B-D-F, the interval of B-F is the tritone.



It represents the relationship of the 3rd and the 7th (flatted) in the barbershop chord. This interval “hurts.” It wants to resolve itself to the tonic chord. An example of tri-tonal movement:

“If I Had My Way” (key of C)

I	C-G-C-E (home) – I chord
Way	A-E-C#-G (the tritone is C#-G) – VI7 chord
Ev-	D-A-C-F# (the tritone is C-F#) – II7 chord
Be	G-B-D-F (the tritone is B-F) – V7 chord
garden	C-G-C-E (back home) – I

Notice how the tritone moves down a half step as the measure moves. Play these intervals slowly on a keyboard.

You hear the pull in that chord. It leads you from one chord to the next. Your ear “hears” barbershop without playing the root and fifth of the chord. This is the heart and soul of barbershop—the power of the barbershop style. Songs that feature this sort of movement make

for wonderful barbershop music. Songs that don’t feature this require a lot more energy to make them work, and they often don’t have the same “potential” as those that do. Yet, it doesn’t mean it isn’t barbershop. It can still have barbershop texture and work stylistically.

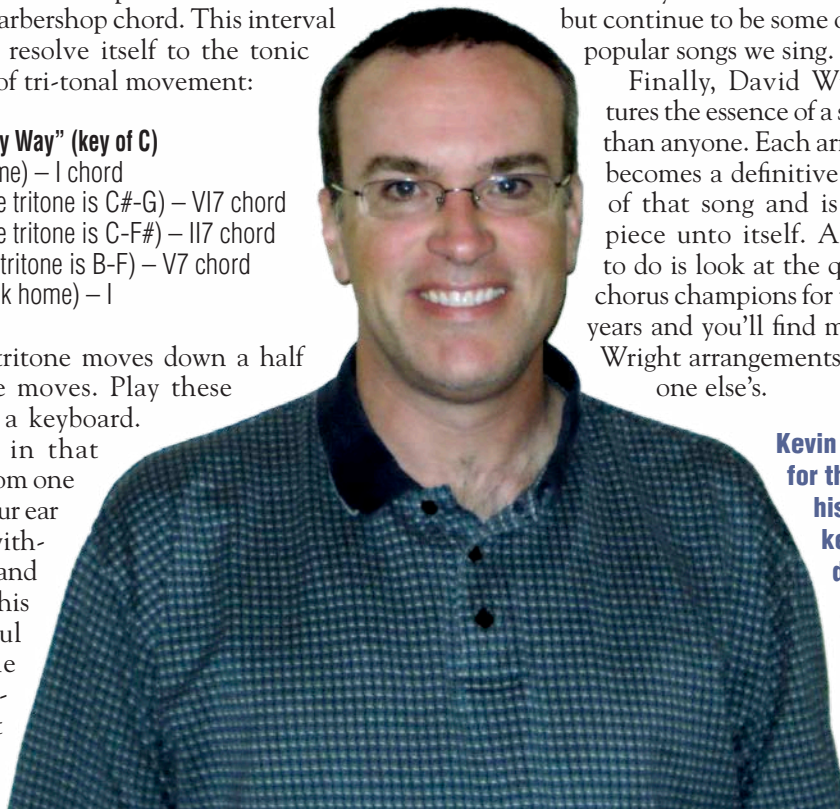
Who do you think are the most influential arrangers and why?

There are so many great arrangers who have provided wonderful barbershop music and fun, innovative ideas. For influence, I would pick Lou Perry, Ed Waesche, and David Wright.

Lou Perry was the absolute finest when it came to putting down the right chord at the right time and creating an elegant arrangement of a simple song that rings and is genuinely appealing. Every barbershopper can enjoy singing a Lou Perry chart. I learned how to arrange by playing Lou Perry arrangements until my fingers just knew what to do, and I always recommend to every fledgling arranger to do just that.

Ed Waesche was not only prolific, but his arrangements transcended time. Many arrangers come into favor and then disappear as time moves on. Ed had a creative genius that enabled him to put in a lot of artistic moments into his charts and yet keep the song singable for almost anyone. My guess is his music will not only remain with us forever, but continue to be some of the most popular songs we sing.

Finally, David Wright captures the essence of a song better than anyone. Each arrangement becomes a definitive treatment of that song and is a masterpiece unto itself. All one has to do is look at the quartet and chorus champions for the past 15 years and you’ll find more David Wright arrangements than anyone else’s.



Kevin has long been respected for the depth and breadth of his musical knowledge, keeping him in high demand as an arranger, judge, coach and performer. He has very little training outside Society auspices—a testament to the quality of Society schools and programs.

Now the big question: How do you respond to the never-ending debate between proponents of the more liberal and more conservative definitions of the barbershop style?

I think it's important to recognize there are at least three camps among those who are called "KIBbers" (KIB=Keep it Barbershop), and I'm including many barbershoppers who may not choose to call themselves KIBbers. There are those who would like the Society to return to the judging systems of 1971-93, with Arrangement judges who reward and penalize arrangements based on the category's definition of the barbershop style. There are those who would like the Society to return to the way barbershop harmony was sung during the '50s and '60s. And finally, there are those who feel disenfranchised from their chapter and the barbershop experience, and they are looking for a definitive reason why they are no longer involved or enjoying their experience. Each of these three groups looks at style evolution as the downfall of their enjoyment of the hobby.

The barbershop style is broad. Its roots are based in harmonic exploration as well as in the frequent and successful use of embellishments. The chord voicings are strong, robust and masculine. The ring that is created when barbershop is sung is undeniable, infectious and appealing.

Bob Johnson used to implore people to only sing "barbershop," and his definition of barbershop was relatively narrow. It took me a long time to figure out why he crusaded like he did for that narrow view.

Historically, barbershoppers sing songs that they enjoy, whether or not they are hard-core barbershop. In general the more the songs fit the hard-core barbershop style, the better they sing them and the more the audience reacts favorably to them. That is the inherent strength of the barbershop style. This doesn't mean that barbershop songs at the middle

In general, the more songs fit the hard-core barbershop style, the better we sing them and the more the audience reacts favorably to them. It takes a lot more energy to make those songs work that aren't solidly and undeniably barbershop.

of the barbershop umbrella are better than songs at the fringes, or even than those songs outside getting drenched. It means that it takes a lot more energy by the singers to make those songs work that aren't solidly and undeniably barbershop.

Please say a little more about the conflict that KIBbers have with today's contest music.

Those who are called KIBbers have different definitions of barbershop

harmony. Ultimately, I think these different groups would like everyone to sing relatively simple songs. They may word it differently, but that is generally at the core of their concerns. To some extent, all of them voice a concern that the style will disappear unless a punitive approach is taken to anything that appears to them to be unstylistic on the contest stage.

The conflict arises when you look at the hallmarks of the barbershop style. Many recent songs and arrangements sufficiently showcase the hallmarks of the barbershop style and are therefore acceptable, although they were (or would have been) rejected in a previous era. We should take pride that our style can be applied to many songs of many eras. Instead, some outright reject the notion that songs written past a given date can be barbershopped unless a barbershopper wrote the song.

I will definitely concede that as time has gone on, there are fewer and fewer popular songs every year that lend themselves to the barbershop style. However, copyright date should never determine whether something can be arranged in barbershop or even be contestable. Does the song allow the arranger to feature the hallmarks of the style? If it does, then likely someone can create a contestable arrangement.

Another concern that is raised is the degree of

Whether you're singing the more modern arrangements of a 3 Men & A Melody or Old School's traditional "power chords," remember that tougher arrangements won't yield higher scores. Learn for yourself whether more singable songs may be stronger musical vehicles for your group.



PHOTOS BY LORIN MAY

Reductions – Scoring – Philosophy

An official Music category sidebar

In the Arrangement category era, specific infractions were assigned an objective reduction. In the Music category (1993-present), many of the stylistic infractions have been carried over; however, no specific quantities were assigned to a given infraction. The general approach is that any stylistic infractions should be evaluated in context of the performance. This means that a technical infraction in one setting might receive a different reduction than the same technical infraction in a different setting.

How could that be? The Music judge evaluates the stylistic issue in terms of duration, prominence, and significance. As an example, a non-vocabulary chord that is found in a passing chord that ends up being excellent voice leading might not receive any attention, while a non-vocabulary chord used at the end of the phrase and held for some duration would receive a reduction. A song may have a weakness in that it has 31 percent barbershop seventh chords (the minimum requirement is 33 percent by duration), but it has wonderful barbershop texture, a great lyric, and sounds to every human alive like a barbershop song. The judge can use discretion as to how much to reduce his score, including not reducing his score.

This is not to imply that “anything goes,” or “the judge can judge whatever he feels”—merely that the judge can exercise discretion in the context of that performance. Furthermore, if there is a stylistic issue that is a distraction, the musicality of the performance has been affected; a reduction has likely already taken place in the form of a lower Music score.

To that end, it would be expected that there could be some disagreement about the quantity to reduce one's score. Recently, the Music category published the guidelines in the accompanying chart when making a decision

about reducing the score.

What sort of reductions do we see? In looking at the recent data this Spring, we found that 1 in 20 song performances received some sort of reduction in the Music category. Competitors now receive feedback on their scoring analysis for all reductions they incur.

In order to better communicate major stylistic or rules violations, a flag will appear by the score of a song where five or more points were taken off by at least one judge in any category. It will be important to realize that the reduction may not reflect on that particular song or arrangement, but instead on that specific performance of the song and/or arrangement.

0	Yes, it goes against something in the Category Description, but there are other wonderful musical things that make up for it. Or yes, there was a blemish or two, but it was unobtrusive.
1	A small but obtrusive blemish on an otherwise fine arrangement
1-3	Several obtrusive blemishes on an otherwise fine arrangement
1-4	An arrangement that doesn't meet enough minimum expectations, but the audience thinks it is barbershop
3-7	Enough that a barbershop audience member may question parts of it, but the piece has barbershop character.
5-9	It makes a barbershop audience and a Music judge uncomfortable. Either 1-2 overriding issues, or a lot of minutia.
10+	This has significant barbershop deficiencies according the rules and Category Description, but there is still barbershop texture to the arrangement.
Forfeiture	There was nothing redeeming about this performance as it relates to contestable music and/or the hallmarks of the barbershop style.

difficulty of some of our music today, and that if it is difficult it can't be barbershop. I will also concede the point that some of our contest music today is more challenging. There are some things that some quartets and choruses do that the rest of us can't do. But level of difficulty does not itself determine what can and cannot be barbershop. There is no historical precedent that the style was ever restricted by ranges, rhythms, or other impositions pertaining to talents and skills. The first piece of documented evidence about style definition only suggested avoiding “church bass” (Stern, 1941) and that close harmony was preferred.

A different concern is the percep-

tion that quartets and choruses must sing difficult music in order to win. That simply isn't so—Society judges do not award extra points to more difficult arrangements! Witness the 2004 championship performance of “Nellie” by **Gotcha!** or the 2007 championship performance of “Little Pal” by **Max Q**. Quartets like **Power Play** (2003) and **Yesteryear** (1997) performed charts that are easily singable by most groups, but they won for performing them at a very high level.

You've mentioned “hallmarks” of the style. What would those be?

These are the basic core elements that comprise the barbershop style. No

matter what direction the style takes, we expect that these remain relatively constant over time:

- four vocal parts
- a cappella
- second tenor melody
- homophonic texture
- frequent use of embellishments
- predominantly solid voicings
- high frequency of dominant seventh chords and use of the circle of fifths

Do you see the barbershop style being threatened? Is it evolving too fast?

No. If anything, I think we hear more barbershop in a typical quartet/chorus repertoire today than ever before.

I think the audience underestimates its collective power in determining what they find as acceptable within the style. If an experiment doesn't work, the audience very clearly tells the group "don't do that again." And they don't.

Within the contest scene, the evolution has slowed down quite a bit from a decade ago. Most songs we hear at International the audience accepts and appreciates as "contestable" barbershop without need for any reduction. However, reductions do happen at all contest levels. Fortunately, there aren't many.

There are those who don't agree that particular songs fit the style, and each year we always witness some songs that stretch the boundaries at our international contests.

I believe the audience underestimates its collective power in determining what they find as acceptable within the style. Our competitors are definitely looking for new and innovative ways to bring their groups' style to life within the barbershop realm; however, they do not wish to offend their audiences. If an experiment doesn't work, the audience very clearly tells them "don't do that again." And they don't. We have several examples over the past few years where a song pushes past the boundary, and the audience reaction ensures we never hear that particular "experiment" again. The audience really does a great job of style guardianship, and the competitors wisely listen.

Do you think the opening of the style is connected with a loss of membership?

I'm confident that a few members have left because they are dissatisfied with the songs that are being sung in contest. But that really has nothing to do with what happens at the chapter level. We leave organizations because our itch isn't scratched. If we are having fun at the chapter level or in a quartet, it doesn't matter what is going on in the rest of the barbershop world. If the guys aren't enjoying singing the music their choruses are singing, they'll let the director know. And if they are letting their leaders know and the chapter music team disagrees, they have options other than leaving.

It is true that we hear songs at International and they find their way into District and Division level contests. However, most of the songs we hear in contest today at the District and Division levels would have been contestable during the Arrangement category era and before.

What advice do you have for quartets and choruses in choosing music?

This is a great question and a popular question. Obviously, you have to enjoy singing the song or

else it will never work. Beyond that, there are a few important considerations. I think one that is not talked about enough is, "How easy is the melody?" The easier the melody, the easier the piece will be to sing and ring and vice versa. This doesn't mean you can't sing something with a more difficult melody. It just means you'll spend more time working that piece in order to get it at the same level as your other music.

Another piece of advice is to find music that fits your personality.

Also, a common myth is that you must sing different types of music in contest (e.g. a ballad and an up-tune). Sing songs you sing well and that you enjoy.

So, if there is nothing stylistically wrong with an arrangement, what exactly does the Music judge do?

The Music judge adjudicates the song and arrangement as performed. It is a performance-based category, where the Music judge celebrates the musicality of the performer in their delivery of the song and arrangement through the filter of the barbershop style.

We listen to how the performer uses common musical tools, such as tempo, dynamics, etc., with the song and arrangement they've chosen to sing. The composer and arranger both provide opportunities to develop the song to a musical climax and conclusion. How does the performer use these opportunities? How well do they exploit the shape of the melody in the development of the song? How do they recognize the purpose of the swipes and echoes and realize those in their performance? How do all of these culminate to develop their chosen theme, and how successful were they?

I like to think the three categories work in the following way. The Singing judge listens much as a private voice teacher sitting off to the side. He listens for singing issues both from the individual singer as well as the ensemble. The Music judge stands behind the quartet or chorus, watching the music go by on an imaginary music stand. He listens to how the performer uses common musical tools and the unique opportunities contained within the song and arrangement. Finally, the Presentation judge sits in the audience and observes the total impact of the singing, music and visual. How well did it come together? All three categories want exactly the same thing: An artistic rendering of a song sung in the barbershop style. ■

Welcome new members! Thank you recruiters!

New members who joined between March 1 and August 1, 2008. Each recruiter's name follows in italics.

Cardinal

Zack Berrens
Robert Altenau
 Jordan Booker
Thomas Walters
 Larry Clark
Walter Anderson
 Larry Cunningham
Walter Anderson
 Shelby Damron
Dustin Leinenbach
 Jordan Dant
Dustin Leinenbach
 John Eddy
David Snyder
 Jacob Ellis
Drew Ellis
 Joseph Ford
David Landes
 Randy Fowler
Walter Anderson
 Dwight Gabhart
Walter Anderson
 Erik Gillespie
Aaron Dale
 Steve Gird
Walter Anderson
 Kenneth Grohman
Ray Briggs
 Charles Hagan
Walter Anderson
 Anthony Hartke
Robert Altenau
 Bruce Hatcher
Charlie Nicholson
 Richard Jakubiak
David Snyder
 Andrew Keller
Robert Altenau
 Thomas Koopman
Daniel Altenau
 Harold Lehman
Philip Randall
 Joseph McClimon
Paul Sturgell
 James McFarland
Willard Adkins
 Gordon Morrow
Paul Hammond
 DuWayne Northey
Stephen Poindexter
 Trevor Peden
Wesley Peden
 Douglas Powers
Joseph Uveges
 Carl Richards
Robert Altenau
 Eric Risser
Scott Kitzmiller
 Zachary Shelton
Stephen Poindexter
 Brent Vaught
Richard Harben

Central States

Jeremy Benton
Justin Riffey
 Matthew Bittner
Paul Kelly
 Larry Colburn
Jon Gathright
 Brad Davidson
Brandon Brown

John Delzell
Harvey Shapiro
 Jonathan Dolan
Jayson Ryner
 David Eastman
Chad Eastman
 Tom Fleckten
Patrick Jones
 Kevin Griess
Marvin Ehly
 Michael Harrier
Gerald Varker
 Arthur Hawthorne
Wayne Philipp
 Tyler Heckman
Ken Heckman
 Larry Hicok
John Ryner
 Mike Johnson
Gary Lindsay
 Ronald Johnson
Phil Hunget
 Graham Kent
Robert Kent
 Kevin Kirlin
Lyle Schwery
 Albert Liebetrau
Bill Sansom
 Scott McKeen
Thomas Tipton
 John Paul McVey
Stacy Williams
 Timothy Myers
Hal Maples
 Daniel Myers
Hal Maples
 Tom Phillips
William Bunyan
 Richard Reinwald
Dick Kimball
 Joel Stockard
David Stockard
 Floyd Temeyer
Gary Van Cleave
 David Traster
Roger Lusk
 Aaron Walker
Jacob Siegrist

Dixie

John Alden
Thomas Head
 Jonathan Bezell
William Trice
 Jay Beery
William Rust
 Andrew Canino
Barry Hearn
 Leron Cullbreath
John Phillips
 Karl Dommert
F Thomas Keegan
 Dustin Dotzler
Paul Blazek
 Doug Gilbert
David Miller
 Edwin Gorsuch
James Estes
 Jerry Huie
John Sweitzer
 Dennis Hunsucker
Arden Hintzmann
 Bill Jarvis

Donald Knight
 Buddy Kell
Frank Johnston
 Dave McDermitt
James Cox
 Lee McElhannon
Joseph McDonald
 Phi Nguyen
Jeremy Conover
 Bob Northrup
Lee Grant
 Simon Norton
Toney Norton
 Robert Paciocco
Bartow Houston
 David Pfefferkorn
Donald Knight
 Jared Pye
Jeremy Conover
 Bob Reitz
Brian Giersch
 Jerry Richardson
Everett Nau
 Jimmy Robertson
Niles Fowler
 Landon Sawyer
William Slack
 Dave Shannon
Robert Cluett
 Joseph Simmons
John Schlueter

Clarke Stanford
Robert Kaltenbach
 Kevin Stehlik
Michael Stehlik
 Tom Sumerel
Ralph Hanahan
 William Tingerthol
Loren Tjoland
 Erik Tjoland
Loren Tjoland
 Dave Treacy
Francis Sullivan
 Jerry Tuite
Emery Cushing
 Bill Van O'Linda
David Yoder
 Derek Walter
 Warren Francis
 Keith Williams
Keith Phemister
 Lynn Wyatt
Robert Cluett

Evergreen

Evan Ackley
Duane Ackley
 Matt Bell
Ian Kelly
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Lawrence Carney
 Dale Boesflug

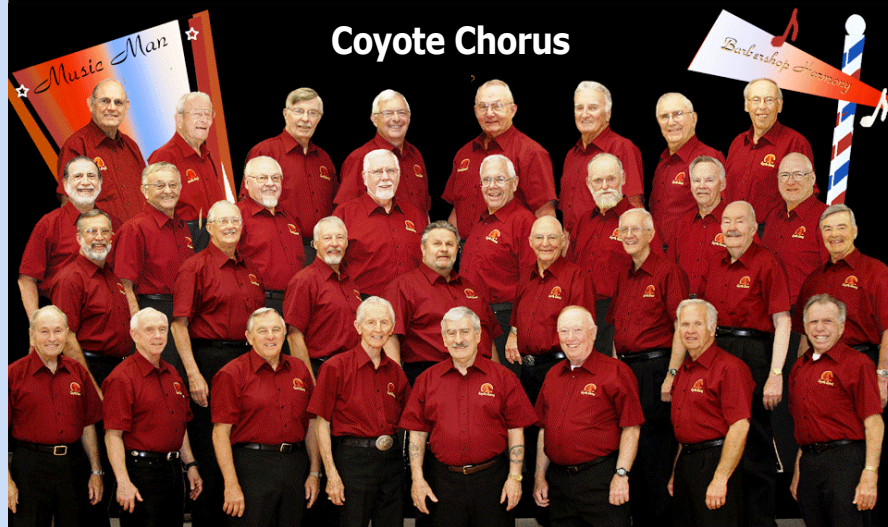
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 Michael Bolek
Joe Lykins
 Darrell Booth
Dudley Bothel
 DeVere Burton
Kraig Dahl
 Caleb Clapp
Drew Osterhout
 Lloyd Colling
David Coleman
 Richard Curry
Steven Morin
 Lynn Ertsgaard
William Bush
 Bill Forrest
Eugene Coggins
 David Francis
Andrew DeMulling
 Dominic Garguile
Jerry Potter
 Don Gillett
Paul Hallum
 Harry Haney
Randy Peters
 Kory Hasch
Robert Herzog
 David Honrud
Josh Honrud
 Larry Hsu
Raymond Hsu

Kenneth Johnson
Ronald Edwards
 James Jones
Michael Kelly
 Nissanka
Kanaganayagem
 Joel Mallo
 Rod LaCour
Drew Osterhout
 Rich Levensgood
Dan Pierce
 Joel Mallo
Paul Melhus
 Daniel McCafferty
Daniel Frerichs
 Barry McMurren
David Pinhey
 Christopher
 Mueller
Sean Mueller
 Albert Mui
Dave Vincent
 Jerry Murphy
Kenneth Leonard
 Isaac Nelson
David Schrupp
 Richard Newton
Brian McCormack
 Richard Ogren
Lawrence Carney
 Casey Patrick-

Benton
William Steinhauer
 Jean Paul Pouliot
Matthew Patrick
 Guy Price
Mark Harris
 Garland Richmond
Ed White
 James Robertson
Kevin Robertson
 David Ross
Victor Froese
 Richard Russell
Harry Chapin
 Ian Sansburn
Michael Kelly
 Cody Sheets
Evan Miles
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Gerry Jones
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 Rodney Brandt
Gerald McElfresh
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George Hoffman
 Harvey Bryan
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 Emzy Burroughs
Orval Wetzel
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Burke Mulligan
 Robert Coberly
Brian Hoerning
 Steve Cole
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 Billy Cross
Wilford King
 Alexander Crounck
Orval Wetzel
 Shepherd Darquea
Richard Brownell
 Robert Doughty
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 Brandon Dyer
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Richard Lund
 Dallin Elmer
Herbert Craig
 Michael Gennet
Albert Paolini
 Paul Goldstein
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E. Phil Aydon
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Orval Wetzel
 Cody Littlefield
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Daniel Wilson
 J. Robert Rossman
Leland Shoptaugh
 Tom Sauer
John Mackey
 Thomas Scott
Randy Stringfellow
 James Sellers
James Spurling
 Jan Erik Skugstad
John Thompson
 Joe Smith
William Butala
 Bill Spurbeck
William Redmon
 Gerald Taylor
Dave Knight
 Gene Thomsen
David Queen
 Larry Turpen
Bill Weiser
 Frans
Vandercaapellen
 William Borah
 Bill Wagner
Ross Stover
 Fredric Weissich
Roger Simpson
 Bob Wilcox
Robert Lappin
 Steven Williams
Walter Nicholas
 Tommy Withnell
Sherman
 Baughman

Kenneth Woerman
Eugene Kai
 Jeffrey Wolff
Donald
Riemenschnitter
 Philip Wortman
Orval Wetzel

Illinois

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Nicholas Grib
 Dean Horsley
Gary Hawker
 Shaun McKeal
Nick Huniak
 John Ptak
John Morrison
 Lucas Snow
Matt Carlen
 Troy West
John Gayden
 Aaron Woodstein
Raymond
Schwarzkopf

Johnny Appleseed

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Robert Oberlin
 Dennis Ausbury
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 Jason Barton-
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Lou Engler
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Daniel Nichols
 Mark Boyce

Jeffrey Picerno
 Andrew Caliguiri
Kenneth Williams
 Charles Deem
James McCrady
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Edward Leech
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Larry Curl
 Lester Dornon
Fred Pummill
 Justin Earley
Larry Daugherty
 Jared Earley
Eugene Eckstein
 Billy Edwards
Michael Morris
 Lou Engler
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David Strasser
 Cory Hornish
D'Artanyon
 Stanard
 Mike Humphrey
Lowell Thomas
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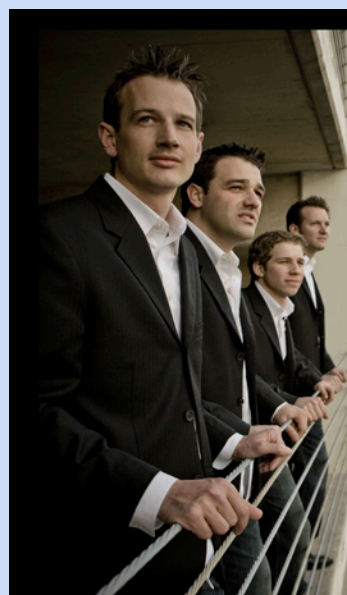
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Younger Schmitt finds his own brothers

I always knew that I was a Schmitt, and I cannot remember a time when I didn't know that I was related to **The Schmitt Brothers**, but it wasn't until I became a barbershopper myself that I truly understood what that meant.

My grandfather, Ben Schmitt, was one of 17 children. That's right—17. There were 12 boys and five girls. Of the boys, four barbershoppers emerged: Jim, Joe, Fran, and Paul Schmitt—the Schmitt Brothers. Within a short time after the quartet was organized, The Schmitt Brothers were crowned 1951 international champions in Toledo, Ohio.

In any family, short anecdotes about relatives can easily become tall, elaborate family lore. When your family is the size of a small town, however, such anecdotes become the material of legends. My grandfather was among those who auditioned for the quartet, but his brother, Fran, could sing both lower and louder, both valuable qualities in a bass, and he was selected to sing with the quartet. They hailed from the Midwest (Two Rivers, Wisconsin), the land of cheese, bratwurst, beer and cold air.

Nearly all of my memories of the Schmitt Brothers come through my parents. Both hail from very musical families. In fact, my mother also grew up in a barbershop household and was already a Schmitt Brothers fan before she met my father. He was pleasantly surprised to discover that she knew about SPEBSQSA. She, in turn, was happy to learn that he was related to the Schmitt Brothers. A few years after my parents met, the quartet performed at their wedding and reception. Fortunately, we received a few visits from the quartet throughout the years. When I was in high school, Jim came to visit us in Minnesota. Finally, here was my chance to spend some time with a family legend, drink tea out on the porch and talk about his years of experiences.

I guess it was inevitable that I would end up in a barbershop quartet or chorus. Even in high

school, I was connected to the barbershop community through my choir director, Paul Wigley, who is now my chorus director. It is because of him that I sing with the **Minneapolis Commodores**. Mr. Wigley wouldn't let me say no to Barbershop.



Adam Schmitt's extended family is a small town unto itself, and he grew up knowing all the stories about his champion great-uncles, shown singing at his parents' wedding reception. It took director Paul Wigley to bring Adam into the barbershop fold.

Maybe I was afraid of the shadow cast by the Schmitt Brothers and that I wouldn't live up to the name. But Barbershop isn't about proving one's self. It's about a shared love of that special music and the camaraderie that only a barbershop group can provide. The Commodores are an incredibly welcoming group, and I feel as though I was embraced in their community instantly.

As I prepare for graduate school, and to leave the protective arms of the Midwest, I will carry with me years of tradition and pride, from both my heritage and the newest members of my family—the Minneapolis Commodores.

—By Adam Schmitt, great nephew of the Schmitt Brothers

**** Jim Schmitt, 76, passed away May 22, 2008 in the company of his family at home after a short battle with cancer, and was the last surviving member of the Schmitt Brothers. Jim is survived by his wife of 54 years, Mary Ann, their 11 children, 9 in-laws and 29 grandchildren.**

Great gesture for a stranger

February 18, 2008 went from cheerless to somewhat uplifting in the small town of Greenville, Penn. Barbershopper Colin Craig was attending a funeral for his 99-year-old aunt in Northwestern Pennsylvania. He wanted to contribute to the memorial service with a song from his quartet, but seeing as how he traveled from Central Indiana, that was not a possibility. Fortunately, he mustered up the courage to contact a barbershop chapter near this small town in Pennsylvania. Colin called Jim Legters of the Shenago Valley Chapter, explained his situation, and within 24 hours, had three other men ready to sing two songs for dear Aunt Louise. Here is a quick note from Colin:

"I would like to be able to capture this blind trust in our Barbershop Brotherhood, and thank the men of the Penn-Ohio Singers of the Shenago Valley Chapter at the same time. I have never met these men before in my life. I am so amazed at this! The addition of the quartet was simply the perfect touch, and my family was so appreciative. The service was truly made complete with the addition of our two songs. Fortunately, I was able to attend their chapter meeting on Tuesday night and addressed the chapter with my sincere admiration. My deepest thanks and well-wishes go out to these three gentlemen."



The 2007 version of Five Towns College chapter

A chorus and quartet chapter at the same time

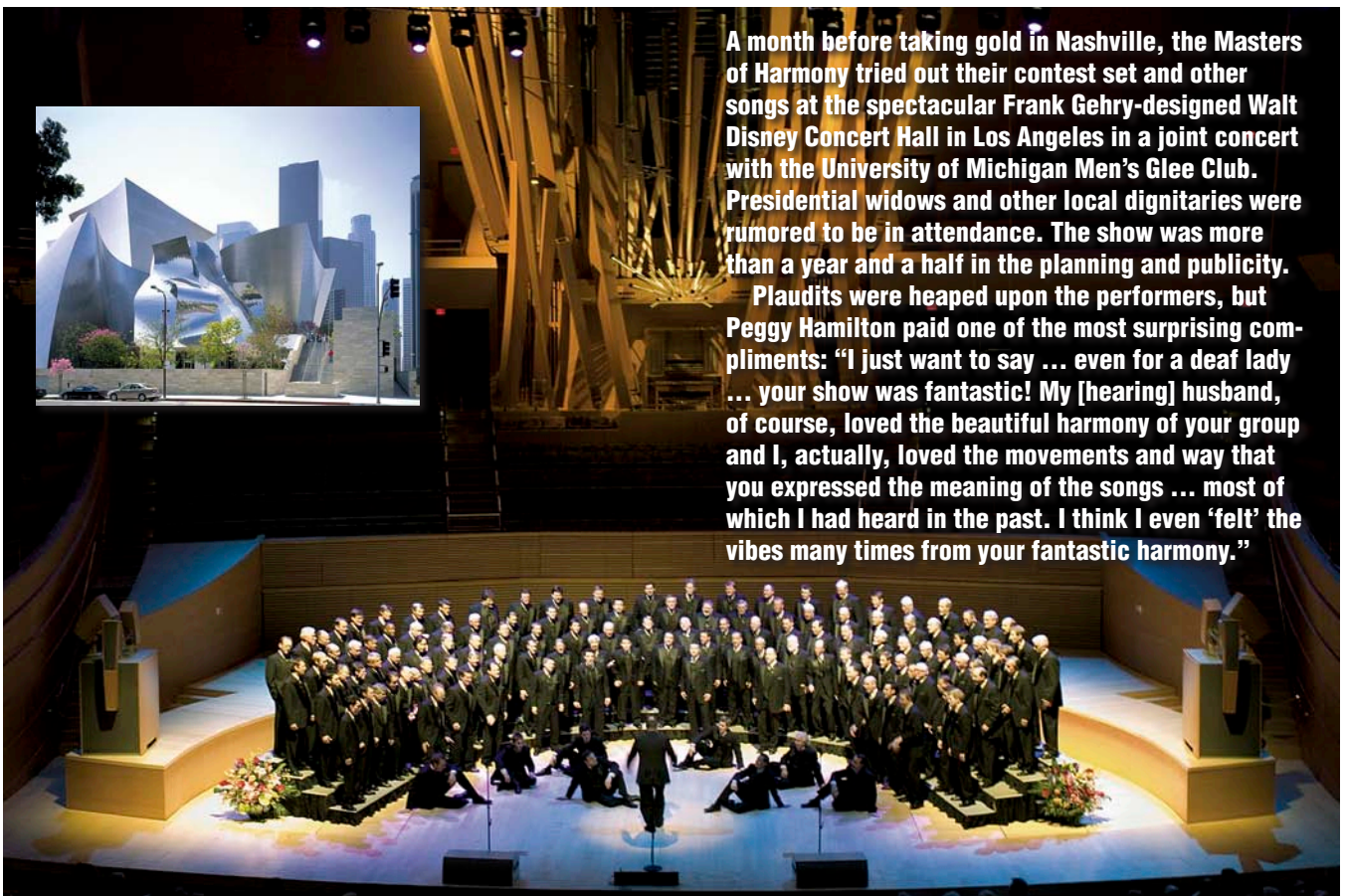
The **Five Towns College** chapter from Dix Hills, N.Y. wishes to "shout it from the rooftops" that on April 5, every member of their performing chorus sang in a quartet on their chapter how—nine quartets in all, with several members participating in multiple quartets. For about half of them, it was their first quartetting experience at a chapter show, including for three new members in their mid-20s who came from local rock bands.

This turned out to be much more than a bragging point for the chapter. Attendance at chapter meetings shot up to 95 percent and the excitement was palpable as they prepared for the feat. Following the show, the chapter added two new members (students from the college) and went to Scranton, Pa. for the spring convention. They won for the first time in six years—and attribute quartetting as giving the chapter an edge in preparation and learning.



A month before taking gold in Nashville, the Masters of Harmony tried out their contest set and other songs at the spectacular Frank Gehry-designed Walt Disney Concert Hall in Los Angeles in a joint concert with the University of Michigan Men's Glee Club. Presidential widows and other local dignitaries were rumored to be in attendance. The show was more than a year and a half in the planning and publicity.

Plaudits were heaped upon the performers, but Peggy Hamilton paid one of the most surprising compliments: "I just want to say ... even for a deaf lady ... your show was fantastic! My [hearing] husband, of course, loved the beautiful harmony of your group and I, actually, loved the movements and way that you expressed the meaning of the songs ... most of which I had heard in the past. I think I even 'felt' the vibes many times from your fantastic harmony."





Honorary Life Member Dick Van Dyke is still dedicated to singing four-part harmony

It ain't exactly a barbershop album, but it features the most well-known Society member singing today. Dick Van Dyke and The Vantastix have released an eclectic new a cappella album, *Put on a Happy*



Face. Van Dyke was inducted into the Society as an honorary member in 1999 and actively supports barbershop music and youth music education. The Vantastix quartet formed in 2000 in Malibu, after barbershopper Mike Mendyke ran into Dick in a Starbucks and struck up a conversation about music, which led to many impromptu writing sessions around Van Dyke's piano. Members Bryan Chadima and Eric Bradley are West Coast musicians with impressive musical pedigrees as well.

Mendyke, a former NASA engineer who also has a degree in music, founded a barbershop quartet called **Extra**

Cheese that won the 1991 Northeastern Division 6 championship. At the time, they were one of the youngest quartets competing, and they performed throughout New England.

The album contains 12 songs recorded in Chadima's Venice studio, including such well-known children's favorites as "Chitty Chitty Bang Bang," "You've Got a Friend in Me" from the movie *Toy Story* and "Supercalifragilisticexpialidocious," as well as standards such as "Put on a Happy Face" and "High Hopes." Thrown in are a couple of bonus Christmas songs. Chadima arranges most of the The Vantastix material. www.vantastix.com



BETTER LATE THAN NEVER! 1987 Senior Southwestern District Quartet Champions, Contemporary Sound performed during "Celebration in the Oaks," a festival that takes place in New Orleans City Park every night beginning the evening following Thanksgiving, lasting until Christmas. In 2005, Hurricane Katrina destroyed City Park, and the city has since been taking donations during this celebration to restore the 11 acres. An impressive 4,000 people attended the performance. In the background is the 100+ year-old carousel that was badly damaged in the hurricane, but has since been restored. Ron Redmann (Ba), Sol Heiman (Bs), Don Grush (L), and David Smith (T).

CHAPTER ETERNAL

Society members reported as deceased between May 1 and August 1, 2008. Do you know of men who should have been on this list? E-mail updates to membership@barbershop.org.

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Hutchinson
Neill Lund
Aberdeen
Jerold Wanek
Hastings
William Cleveland
Overland Park
Robert Nash
Overland Park

Dixie

Bob Royce
Marietta
Richard Miller
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Sid Valadie
Memphis

Evergreen

Jerry Stewart

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Frank Thorne
Michael Quince
Frank Thorne
Philip Haag
Walnut Creek
Leo Raiche
Nevada-Placer
Stanley Johnson
Nevada-Placer
Michael Quince
Central Arizona
Quartet

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Bloomington
Mark Perry
DuPage Valley

John Gayden
Kishwaukee Valley

Cardinal

Richard Morrow
Greater
Indianapolis
Eugene Bazaar
Louisville
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Columbia City

Johnny

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Cincinnati
Wynn Reese
Lima Beane
Dixie Gose
Middletown
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North Olmsted
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Loganairre
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Land O'Lakes

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Frank Thorne
Gerry Sansom
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Saskatoon
Robert Kirsling
Stevens Point
Larry LeFevre
Greendale

Pioneer

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Ed Watson

Executive Director/CEO
ewatson@barbershop.org

Patty Leveille

Office Manager/Executive Assistant
2630 • pleveille@barbershop.org

Seba Hazelitt

Receptionist/Administrative Assistant
4118 • shazelitt@barbershop.org

Sherry Lewis

Administrative Pool/Receptionist
4114 • slewis@barbershop.org

Dorene Santarelli

Receptionist
4114 • dsantarelli@barbershop.org

Music Education and Services

Rick Spencer

Director of Music and Education
4123 • rspencer@barbershop.org

Jim DeBusman

Music Specialist/Quartet Development
4125 • jdebusman@barbershop.org

Mike O'Neill

Music Specialist/Chorus Director Development
4126 • moneill@barbershop.org

James Estes

Music Specialist/Student Activities Development
4124 • jestes@barbershop.org

Julie Grower

Library and Licensing Coordinator
4127 • jgrower@barbershop.org

Joe Liles

Music Publications Editor
4121 • jliles@barbershop.org

Becca Box

Quartet Registry/C&J/Harmony University
4122 • bbox@barbershop.org

Harmony Marketplace

Jerilyn Evans

Merchandising Manager
4145 • jevans@barbershop.org

Jenna Waters

Retail Associate
4144 • jwaters@barbershop.org

Nancy Carver

Customer Service Specialist
4117 • ncarver@barbershop.org

Ebony Davis

Shipping & Receiving Associate
4143 • edavis@barbershop.org

Pam Cervantez

Shipping & Receiving Associate
4143 • pcervantez@barbershop.org

Membership Services

Charters, licensing, dues, fees, renewals,
address corrections, officers and rosters

Charlie Davenport

Director of Membership
4130 • cdavenport@barbershop.org

Drew Ellis

Manager of Membership Services
4120 • dellis@barbershop.org

Sara Lampkins

Membership Services Administrative Asst.
4129 • membership@barbershop.org

Jerry Richardson

Membership Specialist/Processing
4113 • jrichardson@barbershop.org

Marketing & Public Relations

Media relations, PR, *The Harmonizer*

Todd Wilson

Director of Marketing
4136 • twilson@barbershop.org

Michelle Nikolai

Public Relations Manager
4119 • mnikolai@barbershop.org

Danielle Cole

Marketing Administrative Assistant
4137 • dcole@barbershop.org

Lorin May

Harmonizer Editor
4132 • harmonizer@barbershop.org
4137 • Convention & Harmonizer ad sales

Finance and Administration

Frank Santarelli

Director of Finance
4133 • fsantarelli@barbershop.org

Julie Cervantez

Accountant
4134 • jcervantez@barbershop.org

Amanda McCowan

Accounting Specialist
4135 • amccowan@barbershop.org

Nick Fotopoulos

IT Specialist
4141 • nfoto@barbershop.org

Sam Hoover

IT Specialist
4142 • shoover@barbershop.org

Vagdevi Sreedharan

IT Developer/Programmer
4140 • vsreedharan@barbershop.org

Conventions and Meetings

John T. Schneider, Jr.

Director of Events, Staff Counsel
4115 • jschneider@barbershop.org

Dusty Schleier

Meetings Manager
4116 • dschleier@barbershop.org



Board of Directors

PRESIDENT

Noah Funderburg

205-348-4509
pronoah@comcast.net

EXECUTIVE VICE PRESIDENT

Bill Biffle

505-246-9090
bbiffle@brgcc.com

TREASURER

James Lee

651-484-8030
j.lee11@comcast.net

IMMEDIATE PAST PRESIDENT

Drayton Justus

770-364-8136
drayton_justus@yahoo.com

EXECUTIVE DIRECTOR/ BOARD SECRETARY

Ed Watson

800-876-7464
ewatson@barbershop.org

BOARD MEMBERS

Lou Benedict

760-747-3736
lbenedict@cox.net

Dan Brinkmann

321-259-7953
brinktenor@aol.com

Greg Caetano

773-353-3732
gjcaetano@att.net

Peter Feeney

702-655-9064
PeterFeeney@embarqmail.com

Connie Keil

520-219-8575
Ckeil@comcast.net

Skipp Kropp

304-344-2408
skropp@jacksonkelly.com

Alan Lamson

860-647-9523
janlam314@cox.net

Judd Orff

651-439-3108
Juddorff3108@msn.com

Rod Sgrignoli

720-981-1246
sgrig@aol.com

Barry Towner

905-473-2424
btowner@interhop.net

Alan Wile

703-538-6526
Alan.Wile@comcast.net



Official Affiliates

AAMBS (Australian Association of Men's Barbershop Singers)

www.aambs.org.au

Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

Contact Bill Harvey: chairman@singbarbershop.com

BinG! (Barbershop in Germany)

www.barbershop-in-germany.de

Contact Roberta Damm: bing@rdamm.de

DABS (Dutch Association of Barbershop Singers)

www.dabs.nl

Contact Lenhard van Ballegooijen: voorzitter@dabs.nl

FABS (Finnish Association of Barbershop Singers)

www.fabs.fi

Contact Juha Aunola: juha.aunola@gmail.com

IABS (Irish Association of Barbershop Singers)

www.irishbarbershop.org

Contact Gunnar Karlsson: gunnartenor@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

www.nzabs.org.nz

Contact Andy Hutson: president@nzabs.org.nz

SNOBS (Society of Nordic Barbershop Singers)

www.snoobs.org

Contact Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: adabbott@mweb.co.za

Sing Canada Harmony Board of Directors

J.R. Digger MacDougall – Chairman

613-836-2088

digger.macdougall@sympatico.ca

Larry Martens – Vice Chairman

613-825-6420

larry@dlmindustries.com

Edward G Manthorp – Secretary

613-733-7317

egm@kellymanthorp.com

Trinda Ernst

(902) 679-1367

ternst@waterburynewton.ns.ca

Doran McTaggart

519-948-0637

doranmct@aol.com

Charles Metzger

604-581-1423

cometzger@shaw.ca

I. Murray Phillips

902-542-1342

Phillips.murray@gmail.com

Sharon Towner

905-473-2424

ssbtowner@aol.com

James Thexton

403-238-1008

jthexton@shaw.ca



110 Seventh Avenue North, Suite 200 • Nashville, TN 37203

866-706-8021 (toll free), 615-823-5611

Fax: 615-823-5612 hf.harmonyfoundation.org

Clarke Caldwell

President/CEO

ccaldwell@harmonyfoundation.org

Ev Nau

Director of Major Gifts

enau@harmonyfoundation.org

Sean Devine

Major Gifts Officer

sdevine@harmonyfoundation.org

Carolyn Faulkenberry

Chief Financial Officer

cfaulkenberry@harmonyfoundation.org

Dixie Semich

Annual Giving Manager

dsemich@harmonyfoundation.org

Terri Pregel

Development Associate

tpercel@harmonyfoundation.org

Harmony Foundation Board of Trustees

Al Bonney – Chairman

231-223-4064

AlBonney@pentel.net

Hank Hammer – Secretary

210-256-0833

Hhammer315@aol.com

Don Laursen – Treasurer

559-733-1496

monyman@sbcglobal.net

Bob Brutsman

612-865-7371

RobertBrutsman@comcast.net

Roger Lewis

269-965-5714

rjlewiscmc@aol.com

Susan Sauls

270-826-5027

SSauls@bellsouth.net

Mike Deputy

801-733-0562

mikedeputy@utility-trailer.com

James C. Warner, General Counsel

901-522-9000

jwarner@martintate.com

Society subsidiaries

Association of International Champions

www.AICGold.com

Association of International Seniors Quartet Champions

www.seniorsgold.com

Ancient and Harmonious Society of Woodshedders

www.ahsow.org

Barbershop Quartet Preservation Association

www.bqpa.com

Harmony Brigade

www.harmonybrigade.com

Public Relations Officers and Bulletin Editors (PROBE)

www.harmonize.com/probe

Allied organizations

Sweet Adelines International

www.sweetadelinesintl.org

Harmony, Incorporated

www.harmonyinc.org

MENC: The National Association for Music Education

www.menc.org

American Choral Directors Association

www.acdaonline.org



General correspondence/ editorial

www.barbershop.org/harmonizer

harmonizer@barbershop.org

Advertising

Advertising ratecard:

www.barbershop.org/ratecard

Editorial Board: Todd Wilson, Michelle Nikolai, Danielle Cole, Rick Spencer, Charlie Davenport, Ev Nau, Lorin May
See *The Harmonizer* Editorial Policy at www.barbershop.org/ID_040210

Lorin May, Editor

Copy editing: Doug Yonson (Capital City Chorus, Ottawa, Ont., yonny@alumni.uwaterloo.ca)



THE TAG

Joe Liles, Tagmaster!!



Joe barbershops a pioneer's modern tag

Dani Lindroos is a member of FABS (Finnish Association of Barbershop Singers), the latest affiliate of the Barbershop Harmony Society. During his early childhood, his father introduced him to a recording of The Johnny Mann Singers. As he grew up, he learned the beauty of harmony by listening to the likes of Four Freshman, Hi-Lo, Anita Kerr Singers, Norman Luboff Choir and the Beach Boys.

During a trip to Sweden, he was introduced to barbershop harmony by a SNOBS quartet. When he returned home to Finland, he soon organized a quartet for himself. Then, during a business trip to Seattle, he sought out the **Seattle Seachordsmen** where the



late Jeff Kelly gave him some cassette recordings of barbershop harmony and some *Harmonizer* magazines. By this time Dani was really hooked.

Dani is a fine guitarist, has made some recordings and has been studying the barbershop style mostly through writing tags. His wife, Beni, has always encouraged him to be actively involved in vocal music.

A while back, Dani sent a tag to me that has a lovely lyric. The tag was beautiful but very modern and more akin to jazz. I borrowed his lyric, and with his permission wrote a tag for him to demonstrate the barbershop style. He agreed to allow me to use it in *The Harmonizer*. Watching Dani grow in his love and understanding of barbershop harmony has been another one of the many joys this hobby brings. ■

FOREVER YOU'LL STAY

Words by DANI LINDROOS

Music by JOE LILES

Tenor Lead

 For - ev - er you'll stay so deep in my

Bari Bass

 heart, so deep in my heart, my love!!

Do You Love To Sing?



Sweet Adelines International is a highly respected worldwide organization of women singers. If you want to improve your singing abilities and learn a cappella harmony barbershop style, Sweet Adelines International offers comprehensive, quality education. We are looking for singers to join the ranks of other Sweet Adelines International members. Call the membership department at International Headquarters and ask for a free mini-CD.

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The mission of The International Youth Barbershop Chorus Festival is to:

Enrich young lives through a cappella vocal music while perpetuating the barbershop harmony style.

Promote excellence in young male choruses by providing the best overall musical experience in an educational environment where students can learn from top adjudicators and performers, as well as from each other.

Provide a deeper understanding of an authentically American art-form, and to send students home with a new-found passion for singing, making music a part of the rest of their lives.

www.barbershop.org/youthchorus

Contact Festival Coordinator James Estes
at jestes@barbershop.org for more info!

