



Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America

Join Us In Song!



# The SCORE



Meetings on Mondays at 7:00 p.m. at Simpson United Methodist Church



Vol. 22, No. 6

July 2005

## YMIH

As you all should know, every year when we elect a new slate of officers, there is a Cardinal Offices Training School (COTS) held in the new year. In 2005, the COTS was scheduled for January, but Columbus was under water. Being persistent, as we all need to be, COTS was rescheduled in March in Louisville.

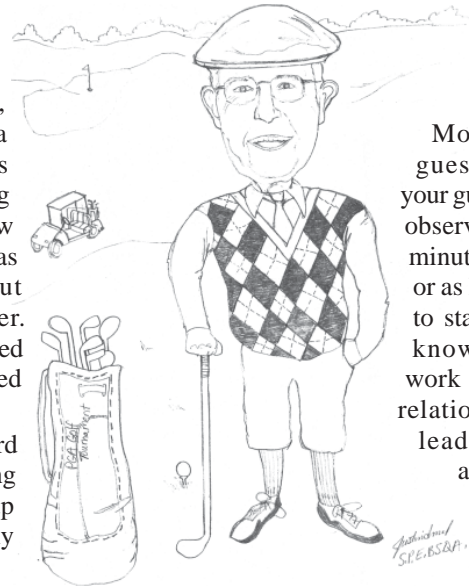
Max asked me to be a board member at large (not referring to my weight) and to head up the Young Men In Harmony (YMIH) program.

I received a ton of material at COTS, and one thing that I realized was that this is not a one-man job. In fact my committee as I see it, is the whole chorus!

We need to prospect everywhere. We do not want to recruit students or their teachers, but to promote the importance of finishing their education with singing as an important activity.

Never give the impression that we are competing for students' time to the detriment of the school program. We need to establish a positive working relationship with teachers so they will become partners in our efforts to preserve music education. Done properly, we can insure that students will become the men in harmony of tomorrow!

Now here is where each chorus member can help as a committee member. We need contacts and introductions. We need to get the word out that we are here to help by working with the teachers and to try to make their jobs easier.



Make every Monday night a guest night! Invite your guests to come and observe us for fifteen minutes, half an hour or as long as they care to stay. Let us get to know them and to work at developing a relationship. It could lead to some attendees at Harmony Explosion (HX) camp.

Keep in Mind:

1. We're here to support the idea and importance of music education, and specifically, choral music as a part of a well-rounded education. We do not want to dictate how it should be done.
2. By exposing young men (and women) to the joys of our art form, we set the stage for their possible involvement in our hobby at some point in the future.

— Frank Luarde

## Calendar

Administrative Board will meet the first Monday of each month at 6:00 P.M.

- Jul 1 (fr) Warsaw sing out
- Jul 4 (mo) No chorus rehearsal
- Jul 6-10 Intl Conv - Salt Lake City
- Jul 11 (mo) Board Meeting 5:30 Simpson
- Jul 17 (su) Three Rivers Foellinger 2:30
- Jul 18 (mo) Music Team 6:00 Simpson
- Jul 23 (sa) Jimmy Gebele wedding
- Aug 1-7 Harmony College - Ohio State University
- Aug 8 (mo) Board Meeting 5:30 Simpson
- Aug 14 (su) Kehoe Park Bluffton 6:00
- Aug 15 (mo) Music Team 6:00 Simpson
- Aug 28 (su) Morphew's 50th - Lighted Gardens
- Sep 12 (mo) Board Meeting 5:30 Simpson
- Sep 17 (sa) Bear Creek Farms
- Sep 19 (mo) Music Team 6:00 Simpson
- Sep 28 (we) Extra Rehearsal
- Sep 30-Oct 2 Fall Convention Louisville
- Oct 3 (mo) Board Meeting 5:30 Simpson
- Oct 10 (mo) Open New Officer Nominee
- Oct 17 (mo) Officer Slate Finalized
- Oct 17 (mo) Music Team 6:00 Simpson
- Nov 7 (mo) Board Meeting 5:30 Simpson
- Nov 7 (mo) Annual Meeting and Election
- Nov 13 (su) Veteran's Day Event Auburn
- Nov 18-19 Planning Retreat Lutherhaven
- Nov 21 (mo) Music Team 6:00 Simpson
- Dec 5 (mo) Board Meeting 5:30 Simpson
- Dec 11 (su) Christmas Show - 2:30
- Dec 19 (mo) Music Team 6:00 Simpson

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# Who am I talking to?

The annual two-day SCC Retreat was scheduled again at Manchester College. On June 17-18, Director Mark Leimer and 37 chorus singers assembled with our guest clinician Dr. Greg Lyne. The good Doctor's success directing International Chorus Champions is well known throughout the Barbershop Harmony Society. For most of the SCC members present, I expect this opportunity to work with a director and coach of Dr. Lyne's reputation offers a "once-in-a-lifetime" experience.

I don't know what the other chorus members were expecting of Dr. Lyne. I'm not sure what I was expecting. With all those International Championships in his resumé, maybe I was intimidated a bit. However, he proved to be a "down-to-earth" kind of leader. When he said to the chorus, "Who am I speaking to?" I thought he was simply trying to get our collective attention. He repeated this question several times during the Friday evening session. It was on the third time (or

was it the fourth?) he asked this question that I caught on and answered "Me!". I wasn't alone. I heard a chorus of "Me's" from the other singers. Dr. Lyne is a one-on-one guy and he made me realize every individual singer is important to him. During the remainder of the Friday coaching session and also during both morning and afternoon sessions on Saturday, Dr. Lyne was consistent in his approach to us as individuals. He proved he was both willing and able to mold this group of individuals into an exciting singing unit.

I believe all the SCC members enjoyed and benefited from Dr. Lyne's coaching. The long line of singers stepping up to give him their personal thanks gave testimony to their individual satisfaction. I don't know if we'll all remember every directive and tip towards improvement that he gave. Here are some that I believe we will remember and, hopefully, apply:

- Present your instrument
- Sing inside the mouth
- Sing words sounds
- Keep it on the high side
- Be "at home" throughout the performance
- If it's wrong - fix it

No doubt, we will always remember the following Dr. Lyne "specials":

- His Resonance Test using (My Bonnie Lies Over the Ocean). Everyone got a chance to solo.
- His one-word description for each voice part: Bass - FOUNDATION; Lead - PERSONALITY; Bari - DIGNITY; Tenor - SPARKLE

On behalf of all SCC members, I give a hearty thank you to the Morphew Team, Keith and Delores, for making the arrangements with both Manchester College and The Main View. Also, a grateful thank you to Mark Leimer and to Vaughn Albert and the Music Team for booking Dr Greg Lyne. Incidentally, Leimer announced that Dr. Lyne will make a future visit with SCC to coach at a Simpson Monday night practice. Stay "tuned".

— Æ.S.

# July Board Meeting

July Board Meeting was held on Mon, July 11 at Simpson. Present: Bell, Nash, Severine, Piano, Benner, Schumm, Ellison, Luardé, Bowman, and Hamilton.

- Secretary and Treasurer Reports read and approved.
- Membership — Attendance Report was reviewed—Question the method of calibrating the % of attendance.
- Chorus Mgr — working on church date for Simpson.
- Music Committee — Mark wants a VLQ. He is pursuing.
- PR — 1) Golf outing in conjunction with Visitors Bureau. 2) Veteran's event in Auburn. 3) Nursing home "bus" trip being considered.
- Director — Piano working on Christmas program with Sweet Ads.
- Our uniform situation was discussed concerning blue accessories. Feels we need to recall some of them from inactive singers.
- Efficiency of business meeting discussed.
- President submitted guidelines for performance fees.
- Next meeting Aug 8. Planning retreat at Lutherhaven Nov 18-19.

# Happy July Birthdays

- Nick Di Lorenzo ..... Jul 9
- Brian Eager ..... Jul 13
- Jim Imel ..... Jul 14
- Frank Luardé ..... Jul 17

Summit City Chorus Hotline  
**260-625-2299**

## Chapter Leadership

President ..... Max Bell  
 Membership VP ..... Denis Cushman  
 Program VP ..... Bob Benner  
 Music & Performance ..... Vaughn Albert  
 Public Relations ..... Al Schumm  
 Secretary ..... Dick Hamilton  
 Treasurer ..... Rod Severine

Board Member ..... Dwight Nash  
 Board Member ..... Chris Piano  
 Board Member ..... Frank Luardé

Chorus Manager ..... Bob Bowman  
 Show Chairman ..... Chris Piano  
 Chorus Librarian ..... Bob Bowman  
 Bulletin Editor ..... Ken Steffen  
 Past President ..... Dick Ellison

Musical Director ..... Mark Leimer  
 Assistant Music Director ... Keith Morphew  
 Assistant Music Director ..... Jeff Albert

# THE SCORE

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SCORE is the publication of the Fort Wayne, Indiana, Chapter of the Cardinal District of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

Unless carrying a by-line, articles have been written by the editor.

We encourage contributions from our members. Such contributions reflect the individual opinions of their author and not necessarily the opinions of the members or officers of this chapter.

# What do you bring to rehearsal?

I can't be possibly talking to you. I must be talking to some other guy. No my friend this is gut check time. As your director I am talking to you. Yes you. We have hard workers in our chorus and we have slackers. We have dedicated members wanting to improve carrying slackers. It is a known fact that it takes three dedicated members to overcome the one slacker. Why spend this effort to carry someone who seems to not care? Let me put it this way. You be the judge okay? The following is only an example of what could be a typical week for one of our fellow members. See if you find yourself here:

| Example Of A Week With A Slacker Member  | Example Of A Week With A Dedicated Member   |
|--|---|
| <b>Monday:</b> Came to 7:00pm practice at 7:35pm. Wondering what kind of fun to expect to receive tonight.   | <b>Monday:</b> Came to 7:00pm rehearsal at 6:50pm to help set up chairs and risers. Feeling pretty good about the practicing done every day the past week. Brought tape recorder. Left all troubles at the rehearsal door and ready to contribute to the team.  |
| <b>Tuesday:</b> Complained to wife that now the chorus is making them work on Monday nights. "Yep it's contest season. Here we go again." That director just doesn't understand. I just don't have 10 minutes in a day to practice. He's lucky I have time on Monday nights. | <b>Tuesday:</b> Talked to the wife about how the team is pulling together and its great to be a member. Made time in the morning for 10 minute practice of chorus music. Thinking about the possibilty of time in the afternoon or evening to spend 10 minutes to work on choreography. On the way to work listen to self tape from Monday night.   |
| <b>Wednesday:</b> Complained again to the wife about the chorus and its repetoire. Why cant they sing the songs I like. Why back in my day..... Sure wish they would go to shorter rehearsals on Monday.   | <b>Wednesday:</b> Started the day with a 10 minute music practice. Thought about tommorrow making the morning practices 15 minutes. On the way to work listen to self tape from Monday night. In the evening found time to work on choreography for 10 minutes.   |
| <b>Thursday:</b> No practice   | <b>Thursday:</b> Started the day with a 15 minute music practice. Taped self during practice. On the way to work listen to self tape from the morning. No time for choreography practice. Should be able to do that tommorrow. Got a call from a fellow member about a possible quartet opportunity.  |
| <b>Friday:</b> No Practice   | <b>Friday:</b> Started the day with a 15 minute music practice. Taped self during practice. On the way to work listen to self tape from the morning. Called chorus president to ask to help on a committee. In the evening found 15 minutes to work on chorus choreography.   |
| <b>Saturday:</b> No Practice   | <b>Saturday:</b> On the way to the store listen to self tape from Thursday morning. Mowed grass with head phones on listening to last Mondays rehearsal.  |
| <b>Sunday:</b> No Practice.  | <b>Sunday:</b> After attending church and spending time with family, found time for 15 minutes of music practice.   |
| <b>Monday:</b> Showed up for rehearsal at 8:00pm and wondered why they where at sectional rehearsal already.   | <b>Monday:</b> Started the day with a 15 minute music practice. Taped self during practice. On the way to work listen to self tape from the morning. Came to 7:00pm rehearsal at 6:50pm to help set up chairs and risers. Feeling pretty good about the practicing done every day the past week. Brought tape recorder. Left all troubles at the rehearsal door and ready to contribute to the team. Director noticed improvement and asked if wanted to sing on the front row. |

I hope that you're not like the slacker. I hope you're not the guy that throws his hands in the air and says, "I can't." I am looking for guys that say "I can" or "I will" or even better "I did it and ready for more." I hope you look at the chart above and you find yourself examining your habits. On May 2 at our Summit Meeting you all said, "What we need to do the most as a chorus is self-improve." Well that starts with you. You have permission to make yourself better. Make it happen. Come to Monday rehearsals ready to contribute to the team.

— Thank you,  
 Mark A. Leimer  
 Music Director, The Summit City Chorus  
 Coach / Singing Judge App.  
 Fort Wayne Indiana

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Josh Hoy

## BIO of Josh Hoy

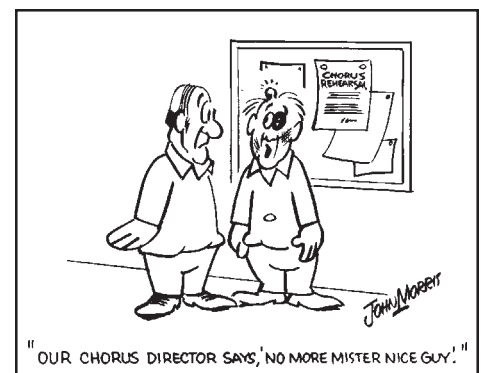
I was born and raised in Ft. Wayne and graduated from Snider High School in 1998. I sang in the choir and helped with the football program. I have continued to work with football since I graduated. I sang with Columbia City and New Haven choruses. I also sing in my church choir. I bag groceries at Scotts Grocery and am a carry out person. Grandma Mary Hoy sings with Sweet Adelines and also sings Bari with the Major Chords. Frank Luarde brought me to sing with Summit City Chorus and I enjoy meeting and visiting with the members of SCC. I hope that I can make a contribution to the chorus.

## Death of VIP

With all the sadness and trauma going on in the world at the moment, it is worth reflecting on the death of a very important person, which almost went unnoticed last week.

Larry LaPrise, the man who wrote "The Hokey Pokey," died peacefully at age 93. The most traumatic part for his family was getting him into the coffin. They put his left leg in, and then the trouble started.

Shut up. You know it's funny.



# This is not a hobby

by Denis Cushman

I'm sure for some people this little dissertation will come as an upset, and for others it'll reinforce what they already know and feel. It's just my opinion, so you can take it with a grain of salt.

I've been a barbershopper for 23 years. You'll notice I didn't say I've been IN barbershopping for 23 years. "What's the difference," you may ask? Well, the answer isn't simple. From my perspective, it's more of an attitude as well as a decision that I made a long time ago.

When I first joined the Nashua, NH Chapter back in 1982, I was introduced to a (so-called) hobby that promoted four-part acapella harmony. In addition to being pretty easy to sing, I enjoyed a fraternal group of friends sharing a common interest.

Having always enjoyed singing, this seemed to be a natural "fit" for me. As I gained experience with the "hobby", it became clear to me that there was much more involved than just singing notes and words. I started associating what we did with what actors would do on a Broadway stage. I guess you might call this a stage of **enlightenment** for me. I began to pay attention to the lyrics of the songs we were singing and found **emotions** within the words. Having always been a little bit of a "ham" I found it kinda easy to get into the "story" and act it out. This "hobby" was really turning out to be fun for me!

We had a natural (and sometimes unnatural) progression of directors - each one bringing to the table his talents and fortés. With each director came a preference of "coaches" - those folks who would come in and teach us various concepts and techniques that would improve our singing ability. Of course often times they would just reiterate what our director(s) told us we should do, but then, these were "new" faces so what they taught us seemed new also. A lot of these coaches professed connecting singing with presentation. Back then, we had four categories - not the three we have today. Of course, some of the guys couldn't make the connection, and the concept of **emoting** while singing was lost on them. Probably why we had the nickname of "Granite Facemen".

One coach we had made a statement that brought a profound revelation to me. He told us that when we were on the risers, that we were no longer limited to **who** we thought we were. I was no longer Denis Cushman. I was the storyteller, the bard, the means by which the Arranger has to tell his story. I am the **performer** who must use all the tools I possess to express the sentiments of that song. I think it was then that it dawned on me that I was not involved in a "hobby". I had actually been involved in developing another **profession!** This was great! It freed me from guilt,

embarrassment, and all those other emotions I had that got in the way of me doing my job. And it IS a job!

So why have I shared this with you? Well, to make a long story even longer, simply because some people need to "get it". This is NOT a hobby. Collecting stamps is a hobby.

We charge money for people to come and hear us. Sometimes we do it for free, but then that's the nature of our organization. If YOU wouldn't pay \$25 to come and hear the Summit City Chorus sing, then what makes you think that non-barbershoppers would? And why is that? What does that say about you? Do you think that the actors and performers in a Broadway show go on stage not knowing their scripts, or their dance routines? We have scripts. They're the pages of music we have in our possession.

I don't know why some guys think that meeting nights are the time to learn notes and words. It shocks and irritates me when guys come to rehearsal and continually make the same mistakes in our "scripts" - especially when we've had them for months. It shows a lack of caring, consideration, and respect for their fellow **performers**. And it's VERY unprofessional. Chapter meeting nights are a time for refining and perfecting what we already know. If you aren't taking the time to learn and practice how to be the best you can in this profession (and this IS a profession, make no mistake about that), then you're not only cheating yourself, you're cheating the Chapter, and you're cheating our listening public.

I'm sure that by now, some guys might be inclined to chase me around the church with a baseball bat. Sorry if I've offended some of you. I am probably not the most diplomatic guy in the world, and I have a tendency to speak my mind and my feelings as they are. However, like many of you, I'm sure that working with professional and responsible individuals (whether at work or otherwise) is preferable to the alternative. It just makes your job and life easier.

In three months we have an "evaluation" coming up. It's not just a contest. We will be judged on our "entertainment value" as compared to other groups in our District. This is a barometer as to our "worth". We are not just barbershoppers. We ARE actors and performers - it's our second chosen profession.

So on that note (pun intended), I leave you with this quote:

"Don't tell me that you have the will to win. Show me that you have the will to prepare, because if you lack the will to prepare, you really do not have the will to win."

— Marv Levy, Hall of Fame football coach and best-selling author

# Summer Concert in Warsaw

On Friday evening, July 1, at the invitation from Towns of Harmony Sweet Adelines Chorus, thirty-six SCC tux-clad singers gathered at Central Park in Warsaw, Ind, to participate in the Warsaw Summer Concert Series. Logistics was a positive factor at Central Park. While the Towns of Harmony was performing in the beautiful outdoor theater on one side of the park, SCC warmed up in a pavilion on the other side of the park. Following the ladies' performance, the SCC members took their place on the risers in the outdoor theater.

Director Mark Leimer and Assistant Director Keith Morphew led the chorus through a program of nine songs. Additional songs by the following 'chorus quartets' enhanced the evening's entertainment: *Those Guys*, *Hoosier Gentry* and *Crosstown Sound*. Both the chorus and the quartets received gracious applause throughout the concert from the appreciative audience. Best audience reaction came during (The Mississippi Squirrel Song) by *Those Guys* quartet featuring tenor Brian Eager as Narrator and the SCC chorus with the big "AMEN!" Leimer and the chorus members were gratified when, following the chorus finale (Armed Forces Medley), they received a standing ovation. It was a valued finish to a delightful evening.

Grateful thanks to Bob Bowman, Chorus Manager, for accepting the Towns of Harmony's invitation to be part of their Warsaw "gig". Also, for making the arrangements necessary for SCC to be part of this concert. I add my personal thanks to Bowman for sending that email to the chorus members giving specific directions to Central Park in Warsaw. Also, an "Atta Boy!" to M.C. Bruce Hagen for a job well done. Thanks to Vaughn Albert and Al Schumm who also stepped to the microphone. Moreover, I give special thanks to each chorus member who helped, in any way, to make certain our risers were available in Warsaw on time. In particular, I thank Jack Gossett for adding the 'skirts' to the risers for this performance. All in all, it was great SCC Teamwork.

Based on the favorable comments I received from patrons as we were leaving the theater, SCC made a good impression in Warsaw. I thank each of the 36 singers who were present. I'm glad you were there.

— P.E.S.

# TRF 37

On Sunday, July 17, Summit City Chorus presented their annual free show at the Foellinger Outdoor Theatre in Franke Park for the 37th Three Rivers Festival. Led by Director Mark Leimer, 40-something Chapter members were on stage to sing four-part barbershop harmony when the curtain opened at 2:30 PM. In addition, four quartets stepped off the risers to add their close harmony to the mix: *Crosstown Sound*, *Hoosier Gentry*, *Those Guys* and *2#2Bb*. Also a guest quartet from Defiance, Oh, named *GEMM-dandies* performed – as well as *River City Rhythm*, District Senior Quartet Champions. From their generous applause, the theater audience of 400+ gave evidence that they enjoyed all the singing. The SCC members were especially gratified when the audience gave a standing ovation after the Chorus finale.

Thanks to all the SCC members who helped make this show successful. Although space limitations prevent mentioning all the names, I will thank Brenda Gossett and Mark Leimer together with “Grandma” - Deb McClain, and “Henry” - Toby Steffen. Also, thanks to Rich Bucher and friends for handling the risers. SCC Teamwork is still among us.

— P.E.S.



Deb McClain as “Grandma” and Toby Steffen as “Grandpa”

*A chicken walks into a library and says, “buk,” so the librarian gives him a book. Then the chicken comes back and says, “buk, buk,” so the librarian gives him two books. When the chicken returns again and says, “buk, buk, buk,” the librarian gives him three more books, but, suspicious, she follows him home. The librarian follows the chicken deep into the woods where she sees a frog who has all the books lying around him. The chicken gives the frog the last three books, and the frog says, “redit, redit, redit.”*

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**THOSE GUYS**  
BARBERSHOP QUARTET  
HARMONY

Brian    Al  
Dwight    Max

Fort Wayne, Indiana  
260 486-5875  
Thoseguys\_97@yahoo.com

**Chris Piano**  
Barber Shopper  
of the Year  
**2004**

## Lesson learned!

How often have you heard Mark, Bob Bowman, or one of our other experienced hands caution us about singing outdoors, or even in a large auditorium where you don't get the usual feedback of sound as you sing. The advice has always been to sing just the way you do indoors, and rely on muscle memory to let you know that you are producing the correct sound. Over singing is damaging to vocal health, and undoubtedly has a negative effect on the sound that is produced, detracting from the sound of the chorus or quartet.

I've heard that message many times, and thought I understood it. So it was a shock to me at our recent Warsaw concert when I discovered, when *Hoosier Gentry* got up to sing, that my lower range appeared to be missing. Our selections didn't require any

notes below a low F, but I felt like I couldn't get even that note out with a feeling of resonance and decent volume, a blow to my "basic" pride. Riding home from the concert with Vaughn Albert, I got out my pitch pipe, and sure enough, I couldn't sing below an F, while D is normally not a problem.

Thankfully, the next day I was delighted to discover that my normal range had returned. I had clearly suffered the effects of inadvertent over singing. Over singing leads to swollen

vocal cords, and swollen cords just don't vibrate the way they are supposed to. I didn't experience a dry throat, soreness, or any other symptom, just a loss of lower range. I'm going to be a lot more conscious of the potential problem in the future, and be careful during warm-ups and performances in the out-of-doors, or in large auditoriums. And the next time Mark or someone else cautions about the dangers of over singing, I will offer a solid Amen!

— Duane Johnson

## (You Are My Sunshine)

*Songs America Sings by Stecher*

James Houston "Jimmie" Davis was not only a successful songwriter, hillbilly singer and recording artist, he was also governor of Louisiana for two terms. This was his campaign song in 1944. Bing Crosby had already made the song a national favorite with his 1941 recording.

## Milestones in History – Judging of Contests

By: David Wright from his *History of Barbershop* — Pat 8 of 10

1971—The Arrangement Category scoring changed to a plus or minus score, with each zero representing basic acceptability. The maximum score was now +20, and a score with 20 or more penalty points would now constitute disqualification. Also, the Interpretation Category was formed to replace Vocal Expression. The new category had more emphasis on artistic expression.



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*To Barbershopper:*

## 1993 Buckeye Invitational Champion

1985, 1988, 1993 & 2003  
District Chorus Champs