



Singing every Thursday at 7:00 PM, Community
United Methodist Church of Olathe



Visit us at our official web site:

<http://barbershopsingingmontrose.yolasite.com/>

NOVEMBER 2014

The DelRose Gals did it again. Super Show

The Del-Rose Chorus production of "Winter Wonder? Land" was very refreshing and delightful. The idea of using an airport full of flight delayed passengers with periodic impromptu entertainers was ingenious. The Del-Rose Chorus was "spot-on" for practically all of their numbers, with the minor exception of a couple of the Christmas numbers at the end when passenger and audience rear ends were getting numb.

Guest quartet *Very Light Opera Company*, from Colorado Springs was sharp with their wit and on key with their harmonies. It was difficult to believe that their arrival in stewardess outfits was purely serendipitous as Susanna claimed. There was no false advertising here, as we learned that there are no canaries in The Canary Islands, nor in The Virgin Islands, for that matter.

Our Black Canyon Barbershop Chorus contributed with three well received songs from our 2014 "Showtime in Las Vegas" production.

One highlight was our quartet, starring Don Barnett singing lead, in *Bill Grogan's Goat*, in which our quartet's singing intentionally suffered from *terminal interruptus*, until FINALLY the audience got to hear the whole silly song. Good job, guys, all of you.

John Taylor (aka: the drunk pilot)



Relaxing in the lounge with the pilot, waiting for better weather.



CANYON CHORDS is the official monthly publication of the Black Canyon Barbershop Chorus known as the Montrose, Colorado, chapter of the Barbershop Harmony Society. Opinions stated in this bulletin are not necessarily those of the Chapter, the Editor, or possibly even the stated author.

2014 CHAPTER OFFICERS
(Term expires 12/31 in year shown after office)

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IMMEDIATE PAST PRESIDENT

Larry Wilkinson

SECRETARY (2014)

Chuck Frush

TREASURER (2014)

Rex Pierson

PROGRAM VP (2015)

Larry Cooper

MEMBERSHIP VP (2014)

Del Dyck

PUBLIC RELATIONS VP (2015)

Dennis Olmstead

MUSIC VP (2015)

Carol Morrell

COMMUNICATIONS VP (???)

Bill Sutton

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Bob Brethouwer

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MaryAnn Rathburn

Tom Chamberlain, Emeritus

ADMINISTRATIVE OFFICER

Carol Morrell

SERGEANT AT ARMS

Bob Brethouwer

SUNSHINE GUY

Rex Pierson

CHAPTER HISTORIAN

Tom Chamberlain

Splinters from the Board

Notice: These are NOT the official minutes and merely present a tongue in cheek observation of our Board Meetings. Official minutes can be found on our website.



For a change, all board members were present, apparently to make sure it would not be boring, which it never is.

It must have been the night to make and pass motions, cuz lots of them were made and voted on and passed. Some were important and some were just motions. A motion is a motion unless it is temporary which means there is no motion. For example, we passed a motion that the entrance fee for our next Afterglow would be \$10, with the caveat that we can change it later if we want to. Hope Rex doesn't get tickets printed just yet.

Being in the voting mood, we voted to have the San Juan Living Center Pie Night on December 11. We didn't vote on the time.

But we might ... later. Or not. However, subsequent conversations with Dr. Bob indicated that 6:30 PM would be just fine. So, mark your whatever and don't be late.

Vern Dockter has agreed to be our CARA guy so if and when you have some news about stuff that will help us win the CARA points again, be sure to let Vern know so he can make sure we get credit for all our hard work.

Winter is coming and so is Santa which means we will follow Carol's fancy Red Ford pickup in a Delta parade on Dec. 5 with Christmas Carols playing thru our sound system on a festive trailer with ALL OF YOU GUYS sitting on hay bales pretending to sing. Now it might be cold, but that is no excuse. We will stage and get inline at a time to be determined as soon as Coop registers us for the big deal on December. 5. Hopefully Carol will have a sign-up list soon.

Some panic is beginning to set in as regular Thursday rehearsals are being reallocated to social events and singouts, which should have been anticipated since

it is the end of the year and it's always been that way. The planning for the upcoming April Show seems to have escaped the pains suffered from previous March and April shows as we get closer to not being ready. Well, it is not new. So buckle your thing and suck it up. After Christmas, New Years, the Banquet, and Valentine's Day, we will have two shows. Pressure is on the Show Committee to make sure we are ready. Let's help them.

I work well with others as long as they leave me alone

It was special to have Joni Dyck join us for the pre-meeting dinner at Daveto's. She is always welcome to brighten up the unremarkable Bored meeting night. (Ask Dr. Bob about the term 'unremarkable')

Ever wonder what **MSC** stands for? I did, and, thanks to Chuck, I used it in the board minutes without knowing what it meant. But I found it on the internet, with the note that the definition is rarely used. Wonderful. You board members are now properly informed. So if you read the minutes and see the 'MSC' you will know we voted on something and most of you voted 'aye, or 'uh' or 'yep'. Those who didn't? Tough.

MSC stands for Motion Seconded and Carried (meeting minutes)

*When you've seen one shopping center
you've seen a mall.*

The chosen song for the December Board Meeting

THE SOUND OF SILENCE

Larghissimo

J. S. Zamecnik



Dan Baer	Nov. 29
Jason Ward	Dec. 6
Phil Plumb	Dec. 9
John Taylor	Dec. 14

*We don't stop singing because we get old,
we get old because we stop singing.*

Birthdays are good for you. **T**he more you have, the longer you live.



Chapter Quartets

FOURMATA

Contact: Bill Sutton 874-9280

ROCKY ROAD

Contact: Vern Dockter

970-210-1793



Some unknown and very interesting history facts about our hobby,
furnished by Charter Member and Historian Tom Chamberlain

SPEBSQSA – The Michigan Connection

Most Barber-shoppers are aware of the Tulsa and St. Louis start of our history and the old International Headquarters in Kenosha, Wisconsin. Few are aware of the tremendous input from the state of Michigan that was able to change a dysfunctional collection of scattered singing clubs, into the well structured international organization they now have.

In April, 1938, two Tulsa friends (O.C. Cash & Rupert I. Hall) met by chance in Kansas City, MO. Their mutual interest in music led to discussions of the great old harmony songs they missed. On returning to Tulsa, they contacted friends and soon were meeting weekly, singing the old songs in four part harmony. Their first meeting attracted 26 men, the second 70 and soon over 100. By word of mouth and letters to friends, they soon had singing groups in Tulsa, OK; Oklahoma City, OK; St. Louis, MO and Kansas City, MO.

Clubs started springing up around the country, esp. in Michigan. The first public Barbershop Concert was held in Detroit in 1940 at the Book Cadillac Hotel. Also in 1940 was the World Fair in New York. Although they had no chapters in N.Y. they decided to have a Barbershop convention and competition to coincide with the fair. Most chapters were represented with Los Angeles, CA; Springfield & Chicago, IL; Cleveland, OH; Arkansas City & Wichita, KS; Kansas City & St. Louis, MO; Bartlesville, Oklahoma City & Tulsa OK in attendance. The largest group in attendance, however, were the Michigan singers from chapters in Detroit, Flint, Grand Rapids, Lansing, Saginaw and Muskegon.

At this time the SPEBSQSA had clubs in 17 cities with no records of membership, no charters, and little money since clubs were resistant to send in their \$3 charter fee. At the 1941 convention in St. Louis, new board members were added, including Carroll P. Adams of Detroit. Until this time, the arrows shot from Tulsa "into the air" and the many places where they were relaunched, had landed "I know not where". Things were about to change.

Adams had a strong musical background with legendary organizational skills and a photographic memory for people and names. He was the Secretary of the Michigan Male Chorus Association, the President of the Detroit Orpheus Club, and his full time job was the Executive Secretary of the University of Michigan Alumni Association. He quickly organized SPEBSQSA into a national organization and introduced the concept of community service and charity. He made a roster of chapters and members. He launched nationwide ads to promote the organization. He prepared the first constitution with regulations and a purpose. 31 chapters were counted with 13 being in Michigan.

In 1941 Michigan held the first State wide competition in Grand Rapids. Carroll P.

Adams was elected as President in 1941 and organized Michigan into the first Barbershop District. SPEBSQSA was essentially being run from Adams house.

In 1942 in Chicago, they had the first board meeting that was "all business". They made "The Old Songs" the theme song and developed the first Barbershop Song Book. Using the Michigan model, they organized the rest of the country into 13 Barbershop Districts. Adams was elected as the National Secretary and Hal Staab, a true visionary from Massachusetts, was elected International President. Staab felt that Adams was the only one in the society that knew how to run things and convinced him to become a full time International Secretary. The Adams-Staab combination was a perfect match and launched SPEBSQSA into the next era. They raised the dues to \$2 per member. This was controversial until the members realized the benefits of their new quarterly publication which included song arrangements. This was the precursor of the Harmonizer.

The 1942 convention was held in Grand Rapids, MI with 60 quartets competing and 5000 attendees. The judges were told to score:

25% on harmony accuracy

25% on song arrangement

30% on voice expression

10% on song selection

10% on stage presentation

Tom was born and raised in Michigan so this information is close to his heart

The Elastic Four from Chicago were the winners. They were the first quartet to spend a year touring the country singing on weekends for various affairs. It was ironic that the popularity of barbershop singing was reaching its peak at the peak of WW II. A Detroit News columnist wrote "This is a curious manifestation of the American way of life".

In 1944 Windsor, Ontario became the first Canadian chapter making SPEBSQSA a truly international organization. The first International Headquarters was opened on Grand River Avenue in Detroit Michigan and continued operations there for 10 years.

By 1948 there were 480 chapters across the country and all had assisted in civic or charitable affairs. There were 12 chapters in Detroit alone. My father, Walter "Shim" Chamberlain was a charter member of the first Detroit chapter in 1939 and sang baritone in a quartet. Carroll P. Adams continued as International Secretary, at least until 1949.

Most of this information was obtained from "Ten Years of SPEBSQSA Harmony" a book given to me by Bob Tesch. His parents were good friends with the Buffalo Bills who had given them this book concerning the first 10 years of SPEBSQSA. While Bob was moving his mother to assisted living, he came across the book and knew who would appreciate it.

What is an AfterGlow?

It depends on who you ask

The word “AfterGlow” is a multi-task word. It can be spelled “After-Glow”, “Afterglow”, “AfterGlow”, or even “after glow” with the use and location of caps and dashes seemingly at the discretion of the writer.

Merriam-Webster says:

Full Definition of AFTERGLOW. 1 : a glow remaining where a light has disappeared. 2 : a pleasant effect or feeling that lingers after something is done, experienced, or achieved <basking in the afterglow of success.

From the Glossary of BarbershopTerms, an Afterglow is a Party after a chapter meeting or show.

Some think a successful afterglow is an extension of the preceding Show providing continuing entertainment by entertainers while being served a variety of excellent food in an informal atmosphere. This, of course, indicates a need for an entrance fee.

On the other end of the spectrum, others believe that a ‘true’ afterglow is nothing more than an opportunity for all entertainers to relax and enjoy the warm feeling of doing a good job in a relaxed atmosphere offering snacks or goodies, and perhaps adult beverages. No or minimal cost of attending is expected.

The unanswered questions are: Why do folks attend? Do people attend for the food? Do they attend for the music? Do they attend for the social aspects? If all three apply, which is the most important?

The first type of afterglow should be designed to satisfy the ‘audience’ who will be paying to attend. Entertainers from the show are still entertainers at the afterglow for the benefit of the audience. Often this type of afterglow provides quartets and choruses an important opportunity to show-case their talents in a more relaxed atmosphere. Some venues may provide a stage and sound system, some may not. This type of afterglow is common after District and International competition. However the fare and cost vary. Some, depending on where they are, impose no entrance fee and only provide limited finger food and fruit/veggies. Some charge \$5 and have popcorn. Some have a series of chairs set up in theater configuration to allow full attention to the entertainers, but they also provide a ‘visiting’ area in the rear. Some folks attend just for the music and some for the social experience. Some for both. Very few attend primarily for the food.

At the other end of the definition are classic afterglows. These are cool-down parties for the entertainers. Examples of the classic party definition are afterglows held in Durango after their shows. They are not open to the public except by specific invitation. They are not in some fancy public venue. Normally they are held at Dr. Pete’s home purely for the benefit and relaxation of the entertainers. And they are super.

Other examples are the recent afterglows held by DelRose Chapter after their shows held at the Christian Church in Delta. There was no charge, donations were encouraged and hoped, and good snacks and sweets provided by the Chapter. This year there will be a charge. The word is it will cost you \$7 to have some soup and stuff. Will there be a different expectation? Can we learn from this? We can hope.

Our unique Black Canyon Barbershop Chorus has a legacy of presenting the more formal type of afterglow, or some iteration of it. Last year we held an afterglow at the Fairlamb Bed & Breakfast after the Delta Show. It was an entertainers party specifically for the benefit of the entertainers. Very few 'public' attended and those from the chorus who did could not have been happier. It was free to attend but it cost money to put on.

The next night, as comparison, a typical formal (BCBC typical) afterglow was held at the Pavilion featuring excellent food, excellent entertainment, and excellent setting. Of course it was a paid event. It was expensive to plan and execute and expensive to attend. It was every thing expected from the legacy image. But it lost money.

Now we, the Chapter members, are faced with a decision about planning another afterglow. For good reasons, there are varied opinions about what we should do and how we should do it. There is general agreement that we are obligated to present our 2015 afterglow in the same manner as in the past, but to what extent?

The cost of admission is still subject to change, even though a motion was passed to charge \$10 again. But what type of food is needed? Will the audience be satisfied with pizza and salad or will they expect a buffet similar to last June? Should we provide a selection of desserts as well? What can we afford? Should we reduce the cost of hosting the AG and reduce admittance fee? Or should we charge more? At what point will the admission fee discourage attendance? Should we anticipate a profit or expect to subsidize the effort? Should the AfterGlow be on a par with the show for entertainment and satisfaction?

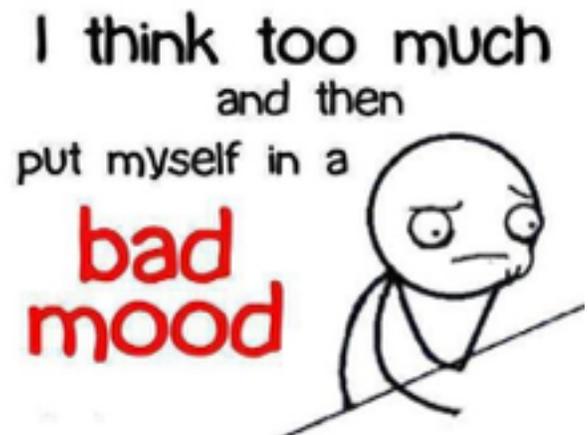
These are just some of the questions the Board is pondering, and they need YOUR input. We are at a point where we should be on the same page. At this time, it is not clear we are even reading the same book.

Give this some thought and confer with your Show Committee: Rex Pierson, Larry Cooper, and Don Weiszbrod. Ask yourself, "What is the intent of an AfterGlow?" Then tell us how to accomplish that intent.



The latest survey shows that three out of four people make up 75% of the population.

Velcro - what a rip off!



I really Hate it when the voices in my head argue among themselves as though I wasn't even in the room.



CHAPTER MISSION STATEMENT

"Flourishing and growing as individuals, as a chorus, and as a chapter by singing in an atmosphere of musical excellence and by promoting harmony in our lives, our relationships, and our community."

THE CANYON CHORDS
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Free Singing Tip

by Yvonne DeBandi
from a2z-singing-tips.com

L = LIFT YOUR DIAPHRAGM

So many singers learn to "belly breath" (breathe into the belly) and therefore tend to think that lifting their diaphragm feels similar to holding in their stomach. You can sing like this, but you are only using half your resources and not making full use of the power provided by the muscles in the back. To get your best breath for singing, you want to fill up your abdomen like an inner tube, you should feel expansion all the way around your body...yes, even in your back. Then to compress the air and support the vocal tone release, you lift the diaphragm muscle straight up from the center of your body. If you are used to the other way, it takes some practice to get the new diaphragm muscle memory, but well worth the effort!

Keep the Whole World Singing

The President's Corner with John Taylor

Gentlemen, we are a dying breed.....as if this might be news to some of you. Hmm?

Barbershopping (as in The Old Songs) is on it's way out.....**unless.....**

I've been reading some of the Barbershop training packets passed on to me by Past President Larry Wilkinson from the late 1990's and early 2000's. They all say the same thing. **Barbershoppers** need to **ADAPT!!** I'm still getting the **SAME** information from District and International in **current** communications. There is a worldwide focus from the Barbershop Harmony Society on energizing our membership with new younger membership and fresh songs as well as the worldwide expansion.

We can't keep singing the "old songs" from the American 1930's even with our 70 years average age membership. (Well, yes we can.) But, eventually, we'll die at the box office and not be able to support our endeavor. (But, shouldn't we keep some of these old songs as historical throwbacks and incentives?) Yes, if we develop a new market. Like get new young guys, add songs they like and market to countries around the world who've not heard these songs we grew up with and might think they're cool.

Over the past few years we have declined at Black Canyon Barbershop Chorus. Our membership has declined. Our public attendance at shows has declined. Our number of musical presentations has declined. Our number of quartets, if not declining, has not increased. And most importantly, our income vs. expenses has declined. Last year's awesome show, supposedly a "money maker" actually lost money.

We are confronted with putting on **quality** shows for **less money**. We need to figure out a way to garner more support through advertising, sponsorships, ticket sales, membership drives, donations, grants, or whatever you guys can think of. I challenge you to think "out of the box" and come up with some ideas that will generate income and keep our passion alive. We can do it! Keep the whole world singing. --John Taylor