

The Silver Statesmen and the Color Country Chorus Combine for a Show in St. George.

By J. D. Massa, Las Vegas
and
Benjamin Pollchik,
St. George

... and a good time was had by all. We sang. We learned. We had pie and Hershey's 2% low fat chocolate milk at the Afterglow. (More on that later.)

The Silver Statesmen Chorus of the Las Vegas chapter traveled to St. George, Utah, to join the Color Country Chorus in performing at that city's Electric Theatre on a Saturday night in September last. It is only about a two hour drive.

We met for lunch at noon at the American Legion Post 90 where the CCChorus meets each Thursday. The chorus hosted the lunch with sandwiches and mixable rice, stir-fry noodles, beef and chicken.

Then we put together the risers of both choruses and warmed up under the watchful eye of Eddie Martinez, our hired coach for both units. And, indeed, coach he did.

By the end of the afternoon the 35 Las Vegans and 15 Utahans didn't sound too bad together. So we put on a show at 7:00 pm. Eddie was the Emcee.

We sang together and separately, interspersed with quartets from both chapters. The audience apparently enjoyed the whole show since they applauded at every opportunity.

Then we went back to the Legion Post for the Afterglow and had pie and cheesecake with white or chocolate milk.

It was a long day and a two hour drive back to Las Vegas added at the end.

But... this has been the prelude to the real purpose of this story, which is to relate how the melding of two choruses for a show resulted in unexpected returns for both groups.

Oh, yes, the chocolate milk. I boast of being the only member of our society to use a Hershey's chocolate bottle for

refreshing on stage. Why? No bulge in my pocket like a normal water bottle. So Ben treated everyone at the Afterglow to pie and the Hershey's 2% low fat chocolate milk on my behalf. Now let Ben -the chapter president - tell his side of the story.

In the beginning, there was one note and the author of that note made a suggestion and that suggestion became the impetus for a gathering and that gathering was good.

As fall set on the southwest desert areas, music swelled on the highways and byways connecting two of the most diverse states in the union. Being on the eastern edge of the Far Western District doesn't offer much for barbershoppers to do, when it comes to interaction, other than sing to the red rocks and casino chips. So, we started thinking, (yeah, we know...). A plan came together as the love of a genre of music doesn't have borders to stop it.



Being separated by only a ninety-minute drive, the BHS Chapters of St. George, UT, and Las Vegas, NV, coordinated to provide a diverse show in the Electric Theater in St. George, UT. The three hundred seat

theater was filled with the melodic voices of the Silver Statesmen and Color Country Chorus, both individually and combined. As traditional, patriotic, gospel and even modern melodies were performed to an appreciative audience. Not wanting to be left out, five quartets interjected themselves into the concert, showcasing their talents and love of little quirks that entice participation. One of the quartets thanked the pretty lady in the 5th row, to which came a reply of "7th". It's those moments when you know you're doing something right.

To make sure that both choruses were on the right track, a BHS Coach was enticed into trying to help us out, (boy, do we ALL need help). The Silver Statesmen spent an evening with Eddie Martinez during their regular rehearsal night, Thursday, then the quartets in St. George submitted their Friday night to improvement. Saturday morning saw the Color Country Chorus make a better sound and once everyone had a full belly, both SG and LV took the lessons learned in a combined coaching session to make a beautiful show.

Learning is not easy, as some voices were specifically pointed out, but worth it in the end when done with encouragement. The shaping of individual voices, in a chorus, to combine to make one sound takes effort and even humility. When two choruses get together, somehow a competition breaks out. In the coaching sessions, Eddie made it clear that being softer in a larger group makes a larger sound than being louder in a larger group does. As the voices blended together through pointed direction, the overtones rang our ears. As our ears rang, our hearts sang.

When the formal show was all over, as the last piece of pie was consumed, the experience of learning about music and each other continued. A regal battle between two quartets went note for note, meter for meter and style against style. Taking the classic polecats we love and wowing even those of us who know the genre into submission. Keep the whole world singing isn't just a lyric, it is what we live.

We, the Silver Statesmen and Color Country Chorus, may live miles away, but this journey is now filled by the smiles we travel.



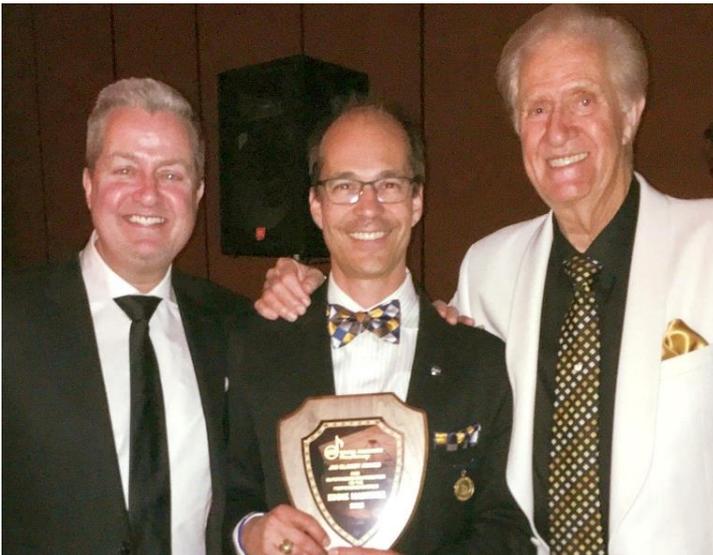
The Color Country Chorus, St. George, Utah



The combined chorus: Silver Statesmen and Color Country



The Silver Statesmen Chorus



Coach Eddie Martinez (center) receives the Jim Clancy Award from Jim and Greg Clancy from the Vocal Majority. Photos courtesy of Eddie Martinez

Brothers and Others
Celebrate
BARBERSHOP HARMONY
September 23, 2017 7pm
Electric Theater – St. George, UT

BARBERSHOPPER



HARMONY

The Nugget

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The **Silver**
Statesmen

SilverStatesmen.com

President: Greg Dreyer
Music Director: Jim Halvorson

Editor: Peter Feeney
5320 Coral Gables Drive
Las Vegas, Nevada 89130

702 971-0241

Peterfeeney@embarqmail.com




MIDWINTER
ORANGE COUNTY 2018
BARBERSHOP HARMONY SOCIETY
January 2018

The Silver Statesmen Perform
National Anthem Third Time this
Season for Las Vegas 51s

August 27, 2017



The Silver Statesmen Lose a True Gentleman and Credit to our Society.

1947-2017, Dean Ronald Hunt, age 69, passed away on August 28, 2017 in Las Vegas, Nevada after a hard fought battle with cancer. He was the Husband of Rhonda L. Hunt and they shared 20 glorious years of marriage together.

Born In St. George, Utah, he was the son of Alva Hunt and Donna Leavitt. He graduated from Virgin Valley High School. He was employed by the Las Vegas Water District and worked as a grounds keeper.



Dean was a member of the Church of Jesus Christ of Latter-day Saints. He enjoyed singing and performing with his barbershop quartet, The Good Times Quartet, and The Silver Statesmen Chorus. He loved planes, gardening, and serving others. He will be remembered for his outgoing goodness, kindness, generosity, and selflessness. He truly lived to serve others. Above all, he will be remembered for being a great husband, father, papa and friend.

Dean is survived by his beloved wife Rhonda Lee Turley Hunt and their 11 children: Alicia Hunt Vineyard (Daniel), Stephanie Hunt Kent (Quinn), Gregory Dean Hunt (Minola), Tracy Hunt Adams (Jared), Rel David Richter (Marianne), Rhett Don Richter, Ryan Daniel Richter, Rance Byron Richter (Megan), Roderick Joseph Richter (Sherelle), Megan Brown Burr (Chris), and Rebecca Brown; brother Berkeley Hunt, three sisters Audrey Dimick, Elaine Jensen, Alene Holden, and 21 grandchildren.

He was preceded in death by his father Alva Hunt, mother Donna Leavitt, brother Lee Hunt, and grandson Dean Hunt.

Rest In Peace, Dean.

How Communal Singing Disappeared From American Life – The Atlantic

Posted on [May 22, 2017](#) by [Brian Lynch](#)

The Atlantic

Barbershoppers can sometimes take for granted the easy joy of singing together. We get to do it every week. When we gather at conventions, we no longer marvel at a lobby full of people making music just for grins.

But as [this chestnut from The Atlantic](#) points out, Adults in America don't sing communally. Children routinely sing together in their schools and activities, and even infants have sing-alongs galore to attend. But past the age of majority, at grown-up commemorations, celebrations, and gatherings, this most essential human yawp of feeling—of marking, with a grace note, that we are together in this place at this time—usually goes missing.

The reasons why are legion. We are insecure about our voices. We don't know the words. We resent being forced into an activity together. We feel uncool. And since we're out of practice as a society, the person who dares to begin a song risks having no one join her.

This is a loss. It's as if we've willingly cut off one of our senses: the pleasure center for full lungs and body resonance and shared emotion and connection to our fellow man.

[How Communal Singing Disappeared From American Life – The Atlantic.](#)

Nominees for the 2018 Silver Statesmen Board

President: Kenny Rios

Exec Vice President: Tim Moulson

Treasurer: Wes White

Secretary: Marty Judd

VP Music: Gordon Lankenau

VP Membership: Drake Pyatt

VP Mktg/PR: Nick Cola & Fred Green

Members At Large (only three will be selected):

Ivan Lambert

Rick Ives

Antwun Puckett

Wally Smulson

Greg Dreyer will serve on the board as Immediate Past President.

Elections to be held October 5, 2017

Are you having a problem finding a guest to bring to rehearsal? Well then read on, my friend, as we let you in on

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THE INNER SECRETS OF A VETERAN BARBERSHOP RECRUITER

Jim Frye (The Chordsmen Chronicle - Apr 2016)

Nobody, in the history of the world, ever walked up to a stranger and said, "Do you know any good groups I can sing with?" You have to invite them. Potential singers are usually worried if they are good enough to sing with us while we are usually worried if we are good enough to invite potential singers into our group. The majority of male singers don't read music... they just follow the notes up and down. Our music is our best advertisement. The busiest people are the best recruits; they're doers!! Don't oversell; your only job is to get them there the first night - Let the chorus sell itself. International Contest, District or Chapter "stuff" is meaningless to the new recruit. Sell good music and fellowship. Young guys want to know others their age participate. A good speaking voice is sometimes a clue. Very few guys will come by themselves the first night. Either escort them or suggest they bring a friend with them. Don't talk dues. They'll ask when they're ready. If a guy is sincerely interested, he'll be back. Don't badger him! His actions will tell you. Don't be pushy.

As a general rule, recruiting "old barbershoppers" is a waste of time. Sell them a show ticket. If they want to come back, they will. Hang with your recruit at meetings. Make sure he meets the guys, gets music and, most importantly, is NEVER LEFT ALONE! Don't oversell or undersell barbershop music. Most young guys have no idea what it is, so it's no big deal either way. Sell the "all male" aspect when they ask, "what kind of music do you sing?" ... The answer is "all kinds", which is true. However, the best answer is to give them a practice tape and say. ... "Listen to this".

Men who have sung in organized groups are usually our best bets. If the guy is over 50 and has never sung organized music, the odds are pretty long on him being able to do it. There are always exceptions. Never underestimate our music's ability to hook somebody. Don't make excuses for your group. Since the chorus is growing, reassure the recruit that there are other new men just starting.

You have to be willing to go beyond your immediate circle to find new singers. You may have to ask ten or more guys to find a singer. Don't stop on number nine!

O C CASH THE EARLY YEARS by Idress Cash

(Idress Cash was the sister of SPEBSQSA co-founder Owen C.Cash. At the request of editor Ron Dudley, she wrote this article especially for the Gateway Gazette. It appeared originally in the January and June/July 1983 issues. This was seen in the Fullerton, Calif. Chapter's Clippin's, Dick Cote, editor.)

I was not aware of barbershopping until the big explosion of 1938. My brother, Owen, worked in a barber shop when he was a youngster, and I suppose he encountered the craft there. At home, my mother was always singing—hymns, ballads, Stephen Foster songs— while she was in the garden or busy with housework. Mother and Dad attended singing school when they were young and we had the book they used. Dad used to sit in a big chair with the book and we would look over his shoulder and sing, but not often. Dad's time to sing was Sunday mornings. He used to get up singing some favorite hymn— very loud. When we were teenagers, groups of us used to spend a lot of time singing around a piano.



Owen Clifton (O.C.) Cash
February 13, 1892–August 15, 1953

Owen was the leader in our crowd. He managed to get songs from the current New York musicals shows. He also visited with friends in neighboring towns. Then Owen learned to play the cornet and played all the Sousa marches. I played all the accompaniments and we made a lot of noise. Then he switched to the trombone and more noise. Then he took violin lessons and explored the world of classical music for a time.

In the latter part of World War I, Owen was in Officers' Training School. I have no idea whether he sang barbershop style there; he could have. It is evident he knew the craft so surely he must have practiced it. One Friday afternoon in the spring of 1938, I stopped by my brother's house. The table was set for 12 and he told me he had invited some men friends for a stag dinner; they wanted to see his new house. He was anxious to show them the club room which was decorated according to his plan. It was in that room that the seed was sown that grew into the Society for the Preservation and Propagation of Barbershop Quartet Singing in the United States (SPPEBQSUS).

The men had such a good time, someone suggested that they meet again, and that was the meeting on the roof garden of the hotel. When the story appeared in newspapers all over the USA, men began writing letters to Owen wanting to know how they could be part of such a group. When Owen and Mr. Hall met in the Muehlebach Hotel and talked it over, the answer became clear: incorporate. That provided a home for the many "orphans" out there crying to be adopted. The movement was really born that night when 27 men sang under the stars on a hotel roof.

THE MOST OFTEN ASKED MUSICAL QUESTIONS

(A Primer for Incoming Members and a Listing of Accepted Principles for the Masters of Harmony) by Dr. Greg Lyne seen in The Troubadour

1. What is the posture of this chorus? The body should be in line and prepared before a note is sung. Proper body alignment affects the mind and spirit, and consequently the tone. a. Allow for relaxation in the upper body by allowing the neck and head to move easily from side to side. b. The jaw should be relaxed and "unhinged." c. The shoulders do not raise upon inhalation. Set the upper torso (chest) in a lifted position so that the diaphragm can do its job. d. Elongate the space from the top of the spine to the top of the head. Feel as if there's a string lifting you at the top of your head. e. Keep your feet and legs aligned with your body by having them even with your shoulders. The outside foot should be slightly forward and your weight on the balls of your feet. Never sing "on your heels."

2. Vowels — are they important? Yes! Concentrate on them, as they will always be of primary concern to us. Keep the tip of the tongue down and against the lower gum ridge at all times except when it must move to create certain consonants. Then, and only then, use the tip of the tongue to lightly touch the consonants. a. Shape the vowel in the mouth. An "oh" should look like an "oh", an "oo" should look like an "oo." The mouth must be active to sing proper vowels. b. Sing the primary vowel (vowel target) immediately. Sustain that vowel as long as you possibly can.

3. Does the director sometimes expect the face to be animated? He always expects it to be animated. Keep your face and body

enlivened. Every moment you sing should show energy and involvement. Act— show emotion!

4. May I sing in a choppy, bumpy manner? Yes—but only when we tell you! So far we're working only on smo-o-o-oth singing. We don't want "cobblestones" in our music, so it's necessary to take out all "bumps." Allow one sound to flow smoothly into the next. Work on connecting one sound to the next.

5. Do you like "T's", "P's", and "S's"? Not too much, because these sounds do not contain pitch and tend to stop the flow of tone. However, we do like "m's" and "n's" and "ng's" and "v's" because they are singable consonants. Practice energizing (singing through) these, and practice minimizing those which are "not singable."

6. When I breathe, does my mouth need to remember anything? Yes. As you breathe, tell your mouth to form the upcoming vowel.



Greg Lyne

7. When do I quit singing, and how? Music is made up of phrases, or musical/lyrical thoughts. In singing, we sing to the end of each phrase, making certain that the final word is completed— i. e., that musical tone is maintained as long as possible and not cut short. Moreover, we never "just stop" singing. Do not allow the pitch to droop or the tone to stop abruptly. Maintain "life" at the end of phrases, but be careful not to accent the weak syllables of words unnecessarily.

8. Sometimes the chorus sings very softly. Would this be a good time for me to rest? Not at all. In fact, when singing softly you'll want to work harder to assure that the tone is projected, energized and "spinning." Rest after the rehearsal!

9. Do you know I've done solo work? Yes, and we're all very proud! Here, however, we work hard on contributing our respective voices to the chorus and yours should "fit" with the others. We don't want voices that shake, warble, cut or bellow, but we are interested in having the best qualities of your voice join with the others.

10. How do I breathe? We'll continue to help you with this one in rehearsal. Do strive to keep a constant quality and volume of air underlying your tone. Get a full, 100% breath from deep within you every time you breathe.

11. Some of the guys speak of staggered breathing. What is this? Sometimes when we sing extended phrases the singers are permitted to "stagger" or individualize their breathing. This means that they may breathe when necessary, but only in unobtrusive spots and at places when their neighbors might not be breathing. When doing this it is important that you "sneak out" to breathe, and (of even more importance) that you "sneak back in" again at a lesser dynamic level in the middle of another word. The main thing, though, is for you to sneak, but without letting anyone else catch you being sneaky!

12. What is this thing called "resonation?" A good tone has freedom and ring to it. It happens when you fill all of the cavities in your head with sound. A free, spinning tone will have resonance and richness to it. An uninspired or hard tone will not contain any of those special qualities we associate with a pleasing, resonant tone.

13. Is it a good idea to sing louder the higher I sing? No. The higher you progress in your range, the lighter you'll want to sing. Use a free, "headier" quality and "round out" the tone as you move up the scale. However, when you sing lower in your range, you'll want to increase your volume in order to "fill" the tone.

14. Do you really do physical actions (moves) in the chorus? Yes. We try to present as interesting a visual package as we do a musical one. When you have a move to do, don't just do it—get completely involved! Make any gesture look artistic and convincing.

15. Do the singers stand on the risers all night? We'll always take a short break in our rehearsals, but we don't sing seated in chairs. When we're "on the risers," a positive, focused mental approach to singing is expected. You'll have to concentrate, because one must expend both mental and physical effort to sing well.

16. Are we expected to work on our music and our singing outside of rehearsals? Yes. This chorus learns quickly and you'll have to work regularly on your own in order to keep up. More importantly, you'll want to work at home in order to improve!

17. Being in the chorus sounds like a lot of effort. Is it? Yes, it is. Come prepared to work, as work pays off and people will respect you for your efforts. You'll also find that you sing better than ever before and it will give you a tremendous sense of personal achievement and satisfaction.

In Conclusion a. 1. It is easy to read through these questions and responses. b. 2. It is not so easy to assimilate the principles and be able to perform them successfully on a consistent basis. Practice will help, though. Try working in front of a mirror. Listening to recordings of other fine choruses and quartets will also help. But what will help most is a desire on your part to constantly improve.

Good luck, and good singing!



October 14 – BOD Meeting

October 14 – Riser take down – MGM Hotel/Casino

October 20-21, 2017 - FWD Fall Convention - Bakersfield, CA

November 4, 2017 - Real Men Sing. Desert Oasis High School. Uniform tba

November 17- Veterans Day Singout Temple Sinai TBA

December, 2017 – Community Singing opportunities TBA

January, 2018 – Installation and Awards Banquet, tbd

January 14-20, 2018 – Midwinter Convention, Costa Mesa, CA