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THE OFFICIAL PUBLICATION OF THE CONTEMPORARY A CAPPELLA SOCIETY

Winners of 2000 CARAs presented

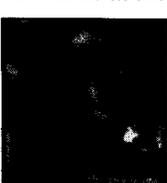
Yes, it's that time of year again — time to announce the winners of the Contemporary A Cappella Recording Awards. We think our judges (listed on page 10) made good decisions, faced with some extremely tough choices for their votes. Congratulations to all the winners! (Note: The "Best Jazz Album" category was canceled, due to a lack of submissions. In the "Best Song" categories, each winning track's source follows the group's name, unless already listed as a "Best Album" winner or runner-up.)

**Artist of the Year:
 Rockapella**

Ah, those magic words: "record deal." Fans rejoiced as 1999 saw the release of "Don't Tell Me You Do," Rockapella's first U.S. label release for J-Bird Records. A few singles got some airplay coast to coast, while the guys seemed to be everywhere in the media, including countless radio appearances, various television shows, and of course their "Rockin' Morning" Folgers ad, followed late in the year by the holiday-themed "Forest Morning." With the recent release of "Rockapella 2" (which includes both jingles), there's no stopping them!

**Runner-Up:
 The Persuasions**

The Persuasions have been setting the standard for a cappella since 1962, and they show no signs of slowing down. In 1999 their children's album, "On the Good Ship Lollipop," won all sorts of accolades, including Amazon.com's Children's Album of the Year, the Parents' choice Gold Award, and stellar reviews in many publications, including People. From the looks of it, 2000 will also be a banner year, with the release of two new CDs and a performance at the Rock'n'Roll Hall of Fame.



**Best Pop/Rock Album:
 spiralmouth - spiralmouth**

This long-awaited disc was well worth the wait — "spiralmouth" is a debut album that decisively



Rockapella's record deal and widespread media presence helped them nab this year's Artist of the Year honor.

ly carves its own niche in the realm of a cappella. With a forceful attitude, spiralmouth grabs the listener by the collar and doesn't let go until the driving harmonies and edgy electronic effects have made you sit up and take notice.

**Runner-Up:
 Director's Cut - Boyz Nite Out**

Boyz Nite Out doesn't tour the world, and they're not too well known outside a cappella circles but they still put out one of the strongest albums we've heard in a while. How do



they do it? With solid bass lines, rockin' percussion, tight harmonies and wailin' leads, that's how. Not to mention their abundance of radio-friendly originals that make this a CD you can groove to over and over.

**Best Pop/Rock Original Song:
 "Live Alive" - spiralmouth**

This CD boasts seven originals, in every sense of the word. Any of them could easily have won the nomination, not to mention the award, but the judges chose to honor this song's dissonant blend of rocking funk and quirky preachiness.

(continued on page 8)

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• MARKS NEW OR CHANGED INFORMATION

News and notes from the a cappella community

New arrangements

CASA Vice President Cori Yoshikawa has assumed the responsibility of maintaining the CASA arrangements library, which will now be handled directly through CASA headquarters in San Francisco. To order arrangements, members may send an email to casa@casa.org or call (415) 563-5224. Arrangements will now be sent out between 24 hours and two weeks of reception of the request.

Anyone who has not received their requested arrangements will be given a free year's membership (including another 12 arrangements) and their current order will be re-sent right away. Contact CASA if you've had any problems.

A cappella Grammy

Chanticleer won a Grammy Award for "Colors of Love" as the Best Recording by a Small Ensemble With or Without a Conductor.

Standards win Stardom

Idaho's **The Standards** were crowned Best New Family Stars of the Year in the finals of "Destination Stardom," a PAX-TV performance competition show. The brothers won a prize of \$25,000, in addition to their previous weekly winnings.

Ask an Esq.

The CASA homepage has launched the service "Ask an Esquire." CASA-NYC Ambassador **Lisa Dawson** fields questions regarding music/entertainment law.

Festival postponed

The **Vox Humana** festival in Toronto has been moved by one year to 2001 because a major sponsor backed out on their commitment. The organizers plan to announce the new dates soon and apologize for any inconvenience caused by the rescheduling.

Bouncing baby boys

CASA's Ambassador Coordinator Glen Sawyer and his wife, Octavia, who've both occasionally written for the CAN, are pleased to announce the birth of their first child, **Johnathan Patrick Sawyer**, on March 3. The baby boy weighed seven pounds, 10 ounces and was 20 inches in length. Congratulations to Glen and Tave!

Congratulations to Toxic Audio's Jeremy and Shalisa James, who welcomed **Jason Jeffrey James** into the world on March 6. The nine-pound, one-ounce boy's arrival was also celebrated by big brother Julian and the rest of the Toxins. The group even performed for the nursing staff while Shalisa was in labor. Photos are promised at <http://www.toxicaudio.com>

Cast changes

Eric Skalinder, formerly of **Four Shadow**, began singing with **Blind Man's Bluff** in January.

Jake Moulton of Seattle-based **KiCKSHAW** has filled in on vocal percussion with **m-pact** since the departure of **Matthew Selby**.

The Boston-based **HarborTones** have changed their moniker to **Realia**.

Malaika's newest member is alto **Christine Graves**, replacing **Bonnie Bradley**.

Edmonton pop quartet **From The Edge** is now a quintet, with the addition of vocal percussionist **Patrick Morrell**.

Vocal percussionist **Otha L. Major** and tenor **Andrew Tullar**, formerly with **The Acappella Company**, have joined Minnesota-based **Four Shadow**.

Anne Cameron, soprano, and **Susannah Magee**, alto, are the two newest members of the Vermont group **Random Association**.

Quartets retire

Reigning Harmony Inc. champions **Blue Champagne** announced their retirement in January. The quartet will give their last public performance May 20 at the Island City Chorus show in Montreal with Platinum, the current SPEBSQSA silver medal quartet.

The barbershop quartet **Standing Room Only** retired after their performance in Whittier, CA, in April.

Chorus director sought

The Manhattan chapter of SPEBSQSA is seeking a new director for the **Big Apple Chorus**. The chorus performs with commercial sponsorship several times a year and produces annual events in prestigious Manhattan venues, such as Lincoln Center.

Candidates experienced in this idiom are preferred, but those with the requisite musicality and pedagogic leadership are welcome to apply. A modest stipend is available. Interested candidates should respond to Dangeo@aol.com or phone (718) 372-1500 or (212) BIG-APPLE.

Vocal workshops

The Western Wind Vocal Ensemble will conduct summer workshops at Smith College in Northampton, MA, on the following dates: June 23-25, June 26-July 1, June 23-July 1, July 21-23, July 24-29 and July 21-29. Call (212) 873-2848 for information.

Arrangements released

Lizzie Kean of **No Place for Jennifer** has published three collections of her a cappella compositions and arrangements: **The Celtic Connection**, **The Jazz Connection** and **The Pop Connection**. For information, email lizziekean@world-mail.nl

Hairston passes away

The a cappella community lost a well-respected member when **Jester Hairston** passed away in late January.

For the general public, Hairston was most famous for his portrayal of **Rolly Forbes** on the hit television series "Amen" or the society gentleman **Henry Van Porter** in the radio and television program "Amos and Andy."

However, for those of us with a more musical bent, Hairston was instrumental in preserving and promoting the Negro spiritual. He was noted for composing or arranging more than 300 spirituals including "Zion's Walls," "Great Gettin' Up Morning" and "Elijah Rock."

Hairston's most lauded arrangement was for the song "Amen," which he dubbed for **Sidney Poitier** for the film "Lilies of the Field."

A memorial service was held Jan. 24 in Los Angeles.

Boston vocalist dies

David Bieri, bass vocalist of Boston-area jazz quartet **Euphoria**, died suddenly, apparently of a heart attack, at his home in Dorchester, MA, on Jan. 3. He was 44 years old.

Bieri was a composer of church hymns and quirky songs performed by university, church and community groups. He was also a classical pianist, organist, and an active participant in the musical life of the Boston area for 25 years.

His funeral was held in his hometown, Alliance, OH, on Jan. 8. **Euphoria's** remaining three members (**David Traugot**, **Eve Goldfarb** and **Julia Poirier**) sang Bieri's compositions at the funeral service, assisted by long-time friend **Mike Maholchic**. A memorial service was also held Jan. 15 at East Congregational Church in East Milton, MA, followed by a musical celebration of Bieri's life.

His parents have asked that donations in Bieri's name be made to Marlinton High School Music Department, 10320 Moulin Avenue NE, Alliance, OH 44601-9797.

Auditions

Pieces of 8 began auditions for all voice parts for the 2000-2001 touring season in February. The octet was looking for new members from the St. Louis, MO area.

(continued on p. 4)

A cappella on the move and over the airwaves

(continued from p. 3)

New York-based **The Accidentals** are auditioning for a new tenor. Interested parties are asked to contact the group via their website at <http://www.theaccidentals.com>

Media buzz

FILM

• The Turner Network Television original film "Freedom Song" featured a soundtrack composed by **Sweet Honey in the Rock** and composer James Horner. The film aired in February and March.

MULTIMEDIA

• **CASA** now has its own entry on the **Yahoo.com** website. To explore this, see http://dir.yahoo.com/Entertainment/Music/Instruments/Voice/A_Cappella/Organizations/Contemporary_A_Cappella_Society/

• There is a new email list of international proportions for a cappella fans. Check out acfreaks@egroups.com when you can't get enough a cappella news.

• **Amazon.com** featured an in-depth interview with **Anonymous 4's** Susan Hellauer on their **Opera & Vocal** page.

PRINT MEDIA

• **Da Vinci's Notebook** was featured in an article in the Jan. 28 edition of *The Washington City Paper*.

• Belgium's own **Voice Male** appeared in the March 4 issue of *Billboard* magazine, discussing the sextet's second album, "Colors."

TELEVISION

• **The Gas House Gang** performed on NBC's "The Today Show" on Feb. 29.

• **Hampton Avenue** performed on the Feb. 2 broadcast of Toronto's CITY-TV morning show "Breakfast Television."

• **Anonymous 4** appeared on Fox News cable channel during the New Year's weekend for a feature called "And the beat goes on..." focusing on possible future trends in the arts.

• "**The Elmotones**" appeared on the Jan. 3 episode of "Sesame Street" as animated pigs singing "Sweet Adeline" for Elmo. The quartet's voices consisted of Neil Dingle, Mark Paul, Joe Hunter and Roger Payne, all members of the **Big Apple Chorus**.

• **The Banks of the Wabash Chorus** taped their "Patriotic Medley" for the Jan. 20 broadcast of "Good Morning America." The morning show was taping in Terre Haute, IN because the city has been known for picking the eventual President of the United States since 1904, erring only once.

• Atlanta's **Vocal Tonic** performed on WXIA-TV Channel 11's "Peachtree Morning" program on March 4.

• **The Stallmen** from Troy State University performed for Valentine's Day

on station WTBF 94.7FM-970AM and on Feb. 17 on the "Bud and Amos Morning Show" on TV-52.

RADIO

• **Random Association** was featured on VPR (Vermont Public Radio) on March 2. The group also performed live in late January on local pop radio station WVMT, which has played their CD several times since.

New releases

• Sony Classical released the Turner Network Television original motion picture soundtrack "Freedom Song" which features songs composed and performed by **Sweet Honey in the Rock**.

• **Black Voices** saw the year-end release of "Five and Five."

• "Music Box" was the latest release by **Hudson Shad**.

• **The Kinsey Sicks** spun their own brand of dragappella on their latest recording "Boyz 2 Girlz."

• **Acappella** released "All That I Want" at the beginning of the year.

• The barbershop quartet **Countdown** released their first interactive recording, "Time After Time."

• "Ticket to Ride," the latest addition to the **Swingle Singers** oeuvre, was recently released.

• San Francisco Bay Area jazz quintet **+4db** released the eponymous debut "plus-fourdb." The recording features guest appearances by **Andrew Chaikin** and **Rhiannon**.

• The classic quintet **Dare to Breathe** released their globetrotting recording "Dream a little dream."

• The New York City-based femme fatales of a cappella **10fm** have released their debut disc "History of Things to Come."

• **Gabriel Rutman** released the non-a cappella recording "Careen" in January with his band **the gabriel mann situation**. Rutman is best known for his work in spiralmouth and the University of Pennsylvania group **Off the Beat**.

• **In The Pink**, from Canmore, AB, has put out their third album, "Feel A Lot Better."

• Barbershoppers were treated to the latest release from **Perfect Gentlemen**, "Beside Ourselves."

• The quartet **IMAGES** released a new CD, "Almost Like Being In Love."

• The **Vanderbilt Swingin' Doers** have released their second album called "2nds."

• The **USC Sirens** have released their second disc, "Surreal," produced by Gabe Rutman.

• **Rockapella's** second release on the J-Bird Records label, "Rockapella 2," was released in March.

• **The Persuasions'** all-gospel album, "Sunday Morning Soul," recorded in 1997, was finally released in March, followed quickly by their, Frank Zappa tribute, "Frankly A Cappella: The Persuasions Sing Zappa" in April.

Urban Harmony is Cooking

Mix equal parts doo wop, hip hop, rock, pop, community and performance. Spice with world music and serve with the comforts of folk and tradition.

An unusual recipe, but one that yields free, musical fun for teens and adults who want to sing, without auditions and fees. This is Urban Harmony, CASA's community a cappella program.

Urban Harmony has three adult choruses out on the table, rehearsing weekly in San Francisco, South Bay and East Bay. A fourth, in the North Bay, is on the burner, as well as four Bay Area youth choruses, destined to be served in style within the next few months. In addition, the satellite programs in Philadelphia and Boston are a savory appetizer for what's

to come.

The main chefs are the dedicated and talented volunteer music directors and regional coordinators as well as Susie Martin, the new program director. "We've also got expert consultation with planning, public relations, and a new director of development," Martin says. "All this, to build a strong foundation for Urban Harmony to become a staple in the Bay Area and to spread 'harmony through harmony' throughout the country and the world."

Call Martin at UHM's East Bay office at (510) 528-6029 or email uhm@casa.org for more info about the groups or to find out about volunteer opportunities with Urban Harmony.

DOUBLE TREBLE PRESENTS

An Amazing A Cappella Amalgamation™



JUNE 17, 2000

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FEATURING

m-pact

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Hampton Avenue

All-new eclectic, smoooooth a cappella octet from Toronto

Groove Barbers

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Benefiting the 90th Anniversary of the Jewish Community Center of the Delaware Valley

Patron tickets including AfterGlow: \$100. Reserved seats tickets: \$18.

For tickets, call the JCC at 609-883-9550 or send check to: JCC/Singsation, 999 Lower Ferry Road, Ewing, NJ 08628

After May 10, tickets available through Richardson Auditorium 609-258-5000

NCCA crowns quarter- and semi-final winners in competitive season

In an amazingly quick season, the NCCA held 23 of its 25 shows between Jan. 29 and March 5. Showcasing the best college a cappella around the U.S. (even including international competitors!), it's been a hard battle. Hearty congratulations go out to each and every one of the excellent competitors for their terrific showings.

With only one semi-final left to go (after the CAN goes to press) before the National Finals at Lincoln Center, here are the results of this year's NCCA regional and semi-final shows.

WEST REGION

QUARTER-FINALS

University of California at Berkeley

1st: UC Men's Octet
2nd: Stanford Harmonics
3rd: UC Golden Overtones
Soloist: Tempe Minaga, UC Golden Overtones
Arrangement: "I Got Rhythm," Benjamin Park, UC Men's Octet

Colorado College

1st: Brigham Young University Vocal Point
2nd: University of Colorado In The Buff
3rd: Colorado College Room 46
Soloist: Trent Getsch, In The Buff
Arrangement: "Pure Energy," Matt Simmons, In The Buff
Judges' Special Award for Choreography: In The Buff
Judges' Special Award for Performance: "So Much Mine," Colorado College Room 46
Judges' Special Award for Creativity: Vocal Point, Scottish Spring
Hot Lips Award for Outstanding Vocal Percussion: Kevin Gunnell, Vocal Point

University of Southern California

1st: USC SoCal VoCals
2nd: Cal Jazz Choir
3rd: University of California at San Deigo TriTones
Arrangement: Angel, Jason Yamaoka, The TriTones
Solo (tie): Rachel Marotta, USC Sirens; Jane Lui, TriTones

SEMI-FINALS

Stanford University

1st: UC Men's Octet
2nd: BYU Vocal Point
3rd: USC SoCal VoCals
Arrangement: "I Got Rhythm," Benjamin Park, UC Men's Octet
Soloists: SoCal VoCals (awarded to the entire group overall)

MID-ATLANTIC REGION

QUARTER-FINALS

Rutgers

1st: SUNY Binghamton Crosbys
2nd: Princeton Footnotes
3rd: Columbia Clefhangers
Solo: Chris Sheppard, Binghamton Crosbys
Arrangement: "Janie's Got a Gun," Reza Jacobs, Clefhangers
Judges' Award for the Funniest Moment: "Chariots of Fire," Cornell Last Call

Johns Hopkins University

1st: SUNY Buffalo Chips
2nd: New York University APC Rhythm
3rd: University of Rochester Yellowjackets
Solo: (shared) Ann Marie Figenshu and Lisa Villalobos, APC Rhythm
Arrangement: "Mysterious Ways," Eric Fosbury, Buffalo Chips
Judges' Special Mention for Ability to Blow More than One Pitch at a Time: Elizabethtown Phalanx

Bryn Mawr

1st: Johns Hopkins University AllNighters
2nd: Columbia Uptown Vocal
3rd: Elizabethtown Phalanx
Solo: Amy Lin, Uptown Vocal
Arrangement: "Beautiful People," Jeff Marrazzo, Penn Off the Beat

SEMI-FINAL

Johns Hopkins University

1st: Johns Hopkins University AllNighters
2nd: SUNY Buffalo Chips
3rd: Princeton Footnotes
Solo: Amy Lin, Columbia Uptown Vocal
Arrangement (tie): Chip Smith '87, "Long Ago and Far Away," Footnotes; Judd Antin, "Never Gonna Get It," AllNighters

SOUTH REGION

QUARTER-FINALS

College of William and Mary

1st: College of William and Mary DoubleTake
2nd: James Madison University Madison Project
3rd: College of William and Mary Intonations
Soloist: Jason Snow, JMU Madison Project
Arrangement: "Dream," Kyung Bender, Intonations
Judges' Award for Choreography: DoubleTake

North Carolina State University

1st: University of Virginia Gentlemen
2nd: James Madison University Note-Oriety
3rd: University of Virginia Belles
Arrangement: "Sweet Dreams," Mati Makagon, College of William and Mary Stairwells
Soloist: Abby McDowell, University of Virginia New Dominions
Judges' Award to Tar Heel Voices for "Video Killed the Radio Star"

Georgia Institute of Technology

1st: Vanderbilt Swingin' Dores
2nd: Duke Speak of the Devil
3rd: Clemson TIGEROAR
Soloist: Ryan Ferguson, Duke Speak of the Devil
Arrangement: "We Won't Sing That Way," Josh Byrd, University of Georgia Accidentals

SEMI-FINALS

University of Georgia

1st William and Mary DoubleTake
2nd Vanderbilt Swingin' Dores
3rd Duke Speak of the Devil
Soloist: Heather Sheenan, Carolina Tar Heel Voices
Arrangement: "Heartbreaker," Sara

Watkinson, William and Mary

DoubleTake
Judges' Special Performance Award for Pitch Retention: Courtney Cole, "Uninvited," Swingin' Dores
Judges' Special Performance Award: Wes Baker, "Video Killed the Radio Star," Carolina Tar Heel Voices

MIDWEST REGION

QUARTER-FINALS

University of Chicago

1st: University of Illinois Other Guys
2nd: University of Illinois Xtension Chords
3rd: Northwestern Purple Haze
Soloist: Chris Quidlat, Xtension Chords
Arrangement: "Two Step," Alex Wann, Purple Haze
Judges' Award for Original Humor: Tony Esterly, "The Woman Song," Truman State True Men
Hot Lips Award for Outstanding Vocal Percussion (overall): Truman State True Men

Penn State University

1st: Notre Dame Undertones
2nd: Indiana University Ladies First
3rd: Penn State Dreamers of Phi Mu Alpha
Soloist: Marc Goldberg, Dreamers of Phi Mu Alpha
Arrangement: "Bills, Bills, Bills," Natalie Perkins, Ladies First
Hot Lips Award for Outstanding Vocal Percussion: Jamie Howe, Dreamers of Pi Mu Alpha

University of Michigan

1st place: University of Michigan Amazin' Blue
2nd place: University of Wisconsin-Eau Claire 5th Element
3rd place: Michigan State Accafellas
Soloist: Darryl Semira, Amazin' Blue
Arrangement: "SNC 2000," Indiana Straight No Chaser (given to the group)
Judges' Special Mention for Choreography: Amazin' Blue
Judges' Special Mention for Entertaining Solo: John Bragle, "Shout," The Accafellas

SEMI-FINALS

Indiana University

1st: University of Illinois Other Guys
2nd: Notre Dame Undertones
3rd: University of Michigan Amazin' Blue
Solo: Maddy Wyatt, Amazin' Blue,
Arrangement: "Jambo," Patrick Quigley, Undertones

NORTHEAST REGION

QUARTER-FINALS

Congregational Immanuel Church, Hartford, CT (Woodland Concert Series)

1st: Brown Harmonic Motion
2nd: Brown Bear Necessities
3rd: Vassar Night Owls
Soloist: Emmy Bean, Night Owls
Arrangement: "Saturday Night," Eugene Song, Bear Necessities
Hot Lips Award for Outstanding Vocal Percussion (overall): Harmonic Motion

Silver Chord Bowl (Academy of Music Theater, Northhampton, MA)

1st: Connecticut College Co Co BeauX
2nd: Skidmore College Accents

3rd: Yale Out of the Blue

Soloist: Emily McNamara, Skidmore Accents
Arrangement: "Show Me Love," Skidmore Accents (given to the group)
Hot Lips Award for Outstanding Vocal Percussion: Peter Wetzel, Co Co BeauX
(Note: The Harvard Callbacks and the Connecticut College Co Co BeauX swapped regions after winning their respective quarter-finals)

Boston University

1st: Massachusetts Institute of Technology Chorallaries
2nd: Boston College Bostonians
3rd: Boston University Allegrettos
Solo: Joe Cirillo, MIT Chorallaries
Arrangement: "As Yet Untitled," Dave Petrelli, Bostonians

SEMI-FINALS

1st: Harvard Callbacks
2nd: Skidmore Accents
3rd: Massachusetts Institute of Technology Chorallaries
Soloist: Lauren Hynek, Brown Harmonic Motion
Arrangement: "Two Points for Honesty," Sasha Haines-Stiles, Callbacks

NEW ENGLAND REGION

QUARTER-FINALS

Wellesley

1st: Brandeis Spur of the Moment
2nd: Boston College Acoustics
3rd: Boston University Terpsichore
Arrangement: "Everything You Want," Samrat Chakrabarti (alum), Spur of the Moment
Soloist: Rebecca Doob, Terpsichore
Judges' Special Award for Raw Emotion in a Solo: Carbs Carbury, Wellesley Tupelos, "Nothing Compares 2 U"

University of New Hampshire Durham

1st: Harvard Callbacks
2nd: Dartmouth Cords
3rd: Bowdoin Miscellanea
Arrangement: "Like A Prayer," Derek Smith, Harvard Callbacks
Solo: Jennifer Clemens-Fox, UNH Notables
(Note: The Harvard Callbacks and the Connecticut College Co Co BeauX swapped regions after winning their respective quarter-finals)

Brandeis

1st: Brandeis VoiceMale
2nd: Skidmore Bandersnatchers
3rd: Tufts sQ!
Soloist: Faith Wiens, Smith Smiffenpoofs
Arrangement: (tie) "Black Balloon," Samrat Chakrabarti (alum), Brandeis VoiceMale; "Tomorrow Never Dies," Joachim Horsley, Bandersnatchers

The first-place group from each semi-final advances to the Finals in New York. The group advancing to the Finals from New England is being determined at MIT on March 31, after the CAN goes to press. Check out the NCCA website to find out who it is: <http://www.a-cappella.com/ncca/results.html>

Songwriters: How do they do it? Ask Scott Leonard

By Kahlene Ohlemacher

We all know music holds tremendous power to evoke strong feelings and emotions, but it's up to the songwriter to harness and channel that power. Scott Leonard, Rockapella's resident award-winning composer (1998 Contemporary A Cappella Recording Awards Song of the Year, "Lift Up"; 2000 CARAS Song of the Year Runner-Up, "Moments of You") obviously has mastered this skill as evidenced by Rockapella's most recent CDs, in which the lion's share of the songwriting was Scott's.

Scott began writing songs in high school but didn't get really serious until he was performing in a rock band at Tokyo Disneyland. Since the band played mostly top 40 songs, Scott's writing was still "just for himself." Luckily for his fans, that all changed.

Where and how does one start to write a song? Scott likes to set aside time each day to write, and has a variety of projects going at any given time. He actually finds it less frustrating this way. "If I just sit down and work on a song from start to finish, I start focusing on things that probably aren't that important. The more I can go away from a song and come back, the better the final product's going to be." Scott often feels whatever song he's working on is the greatest song he's ever done — until he goes away and comes back to it, when he often finds things he can change to make it better.

Of course, every song begins with a melody or lyrical idea. Scott plays the melodies in his head until he has enough worked out and jelled to actually begin writing the song. This process may take anywhere from a week to six months but he tries not to force the song. He keeps track of several song ideas at once until one finally develops enough that he feels it's time to "flesh it out."

Scott composes using a piano and often begins with the chorus since that is usually the most important part of Rockapella's pop-oriented songs. The verse follows and he reports it takes some time to



photo by Kahlene Ohlemacher

Scott Leonard wows the crowd at a Rockapella concert with one of his original compositions.

work out the bass notes, the melody chords, and the actual structure of the song. Actually writing the song is only the beginning — now it's time to create the custom arrangement for Rockapella. "Rockapella presents a sort of a challenge because you don't have a full band," he says.

Recorded arrangements and live arrangements differ in that recorded arrangements have more notes in the chords than there are members in the band. Of course studio production allows those notes to be layered for recordings creating a 'fuller' sound to the recorded music. Scott's challenge for live arrangements is to decide which notes are to be sung to approximate the recorded arrangement.

Again, the arrangements begin in Scott's head with a rhythmic groove. He creates a "funky rhythm" using a sampler, then uses the computer to sequence the same bars over and over. "It's a lot tighter that way, as opposed to Jeff doing the whole song live," he says. Next Scott arranges the bass and melody, taking care that both are interesting and work together. Perhaps the most time-consuming part of the arrangement is working out Rockapella's trademark back-

ups, which must serve the purpose of filling out the chord yet be interesting words, phrases, or sounds. Not just "ooohhs" and "aaahhs" for these guys!

The next step is for Scott to make tapes of the song for the band, with each individual's part in the left ear. As they learn the song, they take the left ear out and begin singing along. Scott kiddingly says he never takes suggestions from his bandmates, but quickly admits Jeff Thacher often makes suggestions, rhythm-wise, to make each song his own. "You can't say enough about what Jeff adds to Rockapella. He's really an important part of our sound."

Even after arrangements are totally complete, Scott confides there is almost always something he'd like to change in each song. He admits, as he has grown in his confidence of his songwriting abilities and has realized there is no "right and wrong" to the music, this has become easier for him. One

notable exception to this is the band's recording of "White Christmas" on their third CD released in Japan, "BASH!" "It's the best song we ever did. That's a great song, you know. You just can't beat 'White Christmas' as a song," he said.

When asked if he derives more satisfaction from performing, writing, or producing, Scott seems stumped for a moment. He feels fortunate to have been born with a good voice and to come from a performing background. He concedes that he doesn't feel his song writing abilities equal his vocal talents yet, but he is most proud of his songwriting success because writing is a learned skill. "It's a craft I've learned and I've gotten better at it. It's something I feel really good about because I did it on my own."

Scott's many fans agree. Songwriting is something he is very good at and we look forward to many more wonderful songs in the future.

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Inner group harmony: some interactive hints

By Deke Sharon

Not long ago, the following question was posted to the a cappella Internet newsgroup (rec.music.a-cappella): "Has there ever been a band that was not dysfunctional in the working together/interpersonal sense?"

If you've ever watched VH1's "Behind the Music" or read a pop music biography, I'm sure you share the same fear. One of our culture's mythologies is that musicians live in a retarded adolescence, without the ability to act as adults, resulting in the ever-looming acrimonious breakup. Oh, the famous lead such soap-opera lives!

Like many pop psychology concepts, I think the term "dysfunctional" is thrown around too much. Some relationships "work" and others don't? I find that too clean for the reality of human nature and interaction. In reality, it's been my experience that all individuals both share good times and have problems.

A band is a combination of creative ensemble, business and family. Sometimes the best of these coincide, and sometimes the worst. Every band has fights, clashes and problems to face, especially in the extremely demanding, competitive music industry.

However, in the midst of all the difficulties, groups manage to make music, conduct business, and share a small, enclosed space together (like a van) for long periods of time. It could be argued that the statistically insignificant number of road trip deaths could be attributed to effective relationship management in most bands.

Of course I'm being facetious, but it's to prove a point: bands aren't by definition dysfunctional. They generally function effectively, and when they don't, they usually break up.

A more effective working of the above quandary might be: "How can members of a group more effectively relate to each other?" This is an excellent question, yet one I'm sorry anyone would need to ask.

I wish this information were something we could all take for granted in our adult lives. As children we spend at least 13 years of our life in school, yet conflict resolution and interpersonal skills are almost never mentioned, let alone intentionally taught. If I were restructuring the education system, this information would be a cornerstone, before anyone learned to factor polynomial equations, or even learned to multiply.

Since the department of education hasn't been returning my calls, I'll offer some simple pointers that can help in any group or one-on-one conflict situation:

- **Have fun together regularly:** A common mistake in any business or relationship is to focus primarily on things that are wrong or need changing. Eventually, no one will want to spend time together — who wants to wallow in problems and failure?

"All work and no play makes Jack a dull boy." In other words, make sure you all have fun together, and celebrate your successes. This seed needs to be planted in advance and be watered regularly to grow — don't expect a last-minute trip to an amusement park to solve a group breakup. Just like a marriage, you need to set aside time to enjoy each other.

- **Address problems right away:** Don't let little problems build up until they're a big mass of confused emotion — this will only lead to an inappropriate explosion that takes forever to untangle. Bring up little issues when they arise ("It bothers me that we're starting rehearsal 10 minutes late" or "I felt bad when you made the following comment"). They're much easier to deal with, understand and move beyond.

- **Identify the problem:** Remember that when you have a problem, your bandmate is not the problem. You have common goals — personal happiness and band success. When you realize

the problem is outside both of you, it will be easier to work toward finding a common solution.

- **Make an appointment:** If there's something you want to discuss, don't just launch into a diatribe; ask if it's a good time to talk, and if not, make an appointment. Your whole group will feel a lot more at ease in general if they all know that they're not in danger of an unexpected accusation or venting of anger.

- **Talk about yourself:** To avoid assigning blame on the other person when angry, start sentences with "I" and talk about your feelings, needs, problems, worries. When you focus discussions this way, you present a much cleaner, more navigable problem, and make it clear you don't see the other person as the problem.

For the record, sentences that start "I hate it when you..." don't meet this criterion. Example: "I hate it when you never show up on time" triggers defensiveness — try "I feel powerless, like we'll never achieve our goals, if we keep losing rehearsal time to lateness" or "I feel I'm not respected when I have to sit here waiting."

- **Mirror during arguments:** When having a heated discussion/argument, repeat what the other person says before launching into your own next statement. This technique is called mirroring, and while it may seem obvious or moot, it works.

It's the best way to get past difficult topics, as it makes sure you have heard the other person, ensures they know they've been heard, and gives you both a chance to absorb that thought before moving on. It will diffuse building anger and misunderstanding — even if you're the only one mirroring during the conversation.

- **Don't make demands:** Know that you can't demand anything of anyone — all behavior changes need to be decided by the individual who's changing, and in a sense, that makes it a gift. No one wants to give a gift that's been demanded of them. Realize this, respect this, and approach your relationships accordingly.

- **Search for "win-win":** Business culture has co-opted what was once a hippie sentiment, but there is such a thing as a "win-win" solution, whether you wear Armani or tie-dye.

Solutions that resolve all members' problems are not easy to find. They usually require all available pertinent information from each perspective, which means you all need to get past defensiveness and bad feelings and open up completely. Only then can everyone lay out the facts that will allow a common solution to be found.

- **Know your "issues":** This one is initially tough to accept, but it's true: things that bug you about other people are your problem — not theirs. Have you ever noticed how different things bother different people? That's because we're all the result of various experiences that have us see crisis in different things. When upset, first look inside and see how much of the problem is about you and your fears — and not the other person. Usually, it's 99%, unless it involves death, hunger or the like.

- **See both sides:** Nothing is ever black or white/right or wrong. See where you have made mistakes, and realize your own faults, especially when you're feeling holier-than-thou. You have faults. No, they aren't less of a big deal.

The key to resolving conflict is to find out what the other person's problem is — then you have all of the information, and can find a solution. Seek this information. Listen before talking.

- **Consider feelings and fairness:** It's a bit overstated in Western culture that men tend to focus mostly on what's fair and follow rules when resolving conflicts, whereas women worry primarily about everyone's feelings. Figure out where you fall on this continuum, and make sure to employ both perspectives when resolving problems.

(continued on page 12)

The National Championship of Collegiate A cappella

*Announcing the lineup for the 2000
National NCCA Finals:*

South: **College of William
& Mary DoubleTake**

Mid-Atlantic: **Johns Hopkins
University AllNighters**

West: **UC Berkeley
Men's Octet**

MidWest: **University of
Illinois Other Guys**

Northeast: **Harvard
University Callbacks**

New England (TBD after the
CAN goes to press)

**April 30th 2000, at 4pm.
Avery Fisher Hall, Lincoln Center,
New York City.
Ticket prices range from \$15-\$35
(group rates are available).**

Tickets are now on sale through the Lincoln Center Box Office,
at <http://www.lincolncenter.org> or by phone at 212-721-6500.

For NCCA info, visit us on the web at <http://www.a-cappella.com/ncca> or call toll-free 877-294-9746 (pin 0806). The NCCA is a joint effort of CASA and Mainely A Cappella.

Congratulations to 2000 CARA winners

(continued from front page)

Runner-Up:

"Moments of You" - Rockapella (Don't Tell Me You Do)

The first single off their outstanding J-Bird debut CD "Don't Tell Me You Do," "Moments of You" packs a power-pop punch with kickin' vocal percussion — romantic lyrics with a driving beat and Rockapella's trademark ice-cream-smooth harmonies. A winner in any book.



Best Pop/Rock Cover Song:

"I'll Be" - Boyz Nite Out

BNO effectively replicates the sound of the original, while adding enough of their own touches to yield something even better than what they started with. Effective dynamics and lush, enveloping harmonies make this a track you can completely lose yourself in. Who needs Calgon? BNO, take me away!

Runner-Up:

"In Your Eyes" - Schrödinger's Cat (Big Beat A Cappella)

A cappella is often described as "voices only," but Schrödinger's Cat adds an extra dimension by involving their entire bodies. It's difficult to capture the essence of Schrödinger's Cat on a recording, as half of what they do involves fluidly choreographed body percussion, reminiscent of "Stomp." Their CD shines with deep grooves and high energy, exemplified in this outstanding track. The rhythmic bass and percussion rock this oft-covered song's world-beat version, and the terrific harmonies and first-rate lead complete the package.



Best Barbershop Album:

Rumors are Flying - Rumors

For the first time, a Sweet Adelines group is taking top honors in the barbershop category. And why not? These 1999 International Sweet Adelines champs are no strangers to the CARAs, and have every bit as much nuance and power as their male counterparts. Don't expect their style to keep them away from later classics; Stevie Wonder and Sister Sledge songs appear alongside standards like "Jeepers Creepers" and "My Buddy."



Runner-Up: Tie

Unforgettable - Excalibur

So, What's New - Uptown Sound

Not as well known outside Barbershop circles as groups like Acoustix and the Gas House Gang, Excalibur has released another disc that puts them within arm's reach of

becoming a household name in all vocal music circles.

Much younger than the average quartet, Uptown Sound are singing well beyond their years, and on their way to capturing an International Championship medal.

Best Barbershop Song:

"I Didn't Want to Fall" - Rumors

Written and arranged by barbershop legend Joe Liles, this song proves that music in the barbershop style is as fresh, contemporary and powerful now as 100 years ago.

Runner-Up:

"Your Mother Should Know" Medley - Excalibur

Few groups can effortlessly weave eight songs into a three-minute medley, but Excalibur's musicality and Greg Volk's masterful arranging make it sound easy.

Best Doo-Wop Album:

On the Good Ship Lollipop - The Persuasions

One of the most entertaining children's albums of the past decade, this five-part doo-wop-styled disc is full of the songs you sang as a child, from "On Top of Spaghetti" to "The Big Rock Candy Mountain." Charming to the last, the Persuasions continue to prove they've got it even though they "still ain't got no band!"



Runner-Up:

Heart of Saturday Night - The Showvinistics

This is classic East Coast doo-wop through and through, with Brian McCarthy's soulful lead topping off a warm, resonant street corner sound. Don't let the instruments on a couple tracks dissuade you; this album drives like a '57 Chevy.

Best Doo-Wop Song:

"December 1963 (Oh What A Night)" - The Showvinistics

Although the Frankie Valli original is less a doo-wop tune and more a tune about

doo-wop, The Showvinistics give the song and arrangement just the right spin, making it sound more authentic than ever before.

Runner-Up:

"Rama Lama Ding Dong" - Ocumé (a cappella)

Not a doo-wop group, but rather a very versatile world music ensemble from Spain, Ocumé doesn't miss a beat when singing American street corner harmony (although their liner notes editor does — the song is listed as "Ramala ding dong!")

Best Folk/World Album:

Akasa - Akasa

World-class female a cappella groups are too few and too far between. That's why we rejoiced upon hearing Akasa, the freshest female sound since Mary Schmary & Jezebelle. The only problem with their stunning debut disc is that we want more (it's only 30 minutes long).



Runner-Up:

Descendants - Grupo Vocal Desandann

Weaving together the traditions of two centuries of Cuban and Haitian music, Grupo Vocal Desandann's sound is decidedly "world" and yet remains unique. Spirited and rhythmic, it's somewhere between South African mbube and Cuban salsa — a compelling combination.

Best Folk/World Song:

"Walk With Me" - Akasa

Simple, plaintive and powerful, this song is a bold statement in the establishment of a new wave and new sound in women's a cappella — we hope that groups across Australia and around the world will take up the call.

Runner-Up:

"Guantanamo" - Ocumé (a cappella)

Fun and percussive, this well-known song is given a fresh, Vocal Samplingsque treatment, and can't help

2000 CARAs Judging Staff

Johan van den Bor
Rich Pearson
Geoffrey Roberts
Volker Bauer
Lois Sugar
Nora Bishop
Brian Michaels
Craig Smith
Rebecca Christie
Rol Sharette
Steve Stevens
Amy Fogerson
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Kyle Jago
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Beth Olliges
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Rob Addy
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Thomas King
Elaine Chao
Joe Bonomo
Glen Sawyer
Lisa Dawson
Larry Detwiler

Joe Antonioli
Shawn Miller
Paul Sinasohn
Will Johnson
Jessika Diamond
Cori Yoshikawa
Deke Sharon
(Apologies to any judges who may have been inadvertently omitted.)

Capsule reviews written by Deke Sharon, Beth Olliges, Thomas King and Jessika Diamond.

but leave you with a smile on your face.

Best Religious Album:

A Cappella Worship II - GLAD

This contemporary Christian quintet had their biggest success to date several years ago with their first a cappella album, and they haven't looked back since. This, their fifth a cappella release, is just as powerful and gloriously produced as any of the others, and further reinforces their legacy of one of a cappella's most influential and enduring religious groups.



Runner-Up:

Real - AVB

Once again, AVB with the A Cappella Company strikes gold, and why not? Their "hip Christian Backstreet Boys meets musical perfection" formula continues to deliver.

Best Religious Song:

"Broken" - AVB

Written by Melissa Lancaster, and produced by her musically omnipresent husband Keith, "Broken" isn't just a great religious song, it's a great song.

Runner-Up:

"Bless This House" - Naturally Seven (Non-Fiction)

Although they're likely tired of comparisons to Take 6, we find it irresistible to mention once again the striking similarity between the two groups, especially on this song. Of course, there's little higher praise.

Best Holiday Album:

The Carol Commission: A Christmas Collection - m-pact

Anyone who's grown up watching "A Charlie Brown Christmas" every year will have to love m-pact's rendition of "Christmas Time is Here," and that's just one of the many gems on this outstanding disc. Others include a funky "Carol of the Drum (The Little Drummer Boy)," aptly arranged by percussionist Matthew Selby, and the fun reggae "De King is Born Today."



Runner-Up:

We Wish You a Merry Christmas - Take 6

Smoooooooooth. That's the word for Take 6's gospel/R&B-flavored take on 10 Christmas classics. Each track seems more impressive than the last, and all are guaranteed to get you swaying to the beat — you won't be able to resist!

Best Holiday Song:

"Caroling, Caroling" - m-pact

The guys from Seattle take this traditional carol and spice it up with a tasty jazz arrangement by Randy Crenshaw. Lush layers of harmony, exciting tempo changes and an array of jazz stylings give this old standard a fresh, new sound that's sure to please.

Runner-Up:

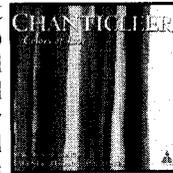
"We Wish You a Merry Christmas/The Carol of the Bells - Take 6"

Blending these two very different Christmas songs into one — not a medley, but a single, seamless whole — wouldn't occur to many people, until you hear this rendition and realize they share the same basic, underlying pulse. It's a terrific arrangement, executed with Take 6's reliable precision.

Best Classical Album:

Colors of Love - Chanticleer

Chanticleer continues to be one of the world's most revered and appreciated male vocal ensembles, and this Grammy-winning album is testament that they're still at the top of their form. Comprised of recently commissioned works from contemporary classical composers all being recorded for the first time, "Colors of Love" is an album that already proves to have an historic significance.



Runner-Up:

Illumina - Choir of Claire College, Cambridge

It's rare to see the word "college" in the middle of the professional CARAs, and yet it's even more rare for a group of their talent to be affiliated with a university. Illumina is a shimmering, enveloping album of undeniable quality.

Best Classical Song:

"Hymn to the Creator of Light" - Choir of Claire College, Cambridge

One of the most resonant, luminous classical recordings of the millennium, this track is bound to make its way onto classical radio stations around the world.

Runner-Up:

"Rouxinol do Pico Preto" - Chanticleer

The first of Steven Stucky's "Cradle Songs," Rouxinol (Portuguese for "Nightingale") is a song of hauntingly repetitive sonorities, hypnotizing us to the final climax: "Que a maezinha logo vem" (your mother will come home soon).

Best Jazz Song: Tie

"Black & Blue" - Street Sounds (Nightflight)

"In A Mellow Tone" - Hampton Avenue (Everybody Sing!)

While this version doesn't have the same punch of the original, Street Sounds' "Black and Blue" is a tour de force all on its own. Couple near-perfect intonation, blend and phrasing that Street Sounds is known for with an intensity only found in theatrical jazz/blues music and you have this chart. The desperation and anger inherent in the lyrics is shrouded in a blanket of sublime blues making this an entertaining yet heart-wrenching song.

The Toronto octet Hampton Avenue has breathed new life into a jazz standard. This vocal jazz group can sing everything else as well as they sing jazz, and their pop

influence comes out clearly in their rendition of "In a Mellow Tone." John Herberman's arrangement is tight and melodic, leaving you with the question, "what's mellow about this?"

Best Humorous Song:

"Ally McBeal" - Da Vinci's Notebook (The Life and Times of Mike Fanning)

On a CD with such hilarious gems as "Title of the Song" and "Kingdom in the Sky," how can you honor just one track? That difficult task fell to the CASA nominators, who chose this amazingly funny send-up of the popular FOX television show. Based on "Rolling Stone," DVN captures that Dylanesque style with their own warped little twists.



Runner-Up:

"Gay Sera Sera" - The Kinsey Sicks (Boyz 2 Girlz)

In this highly amusing live track, The Kinsey Sicks poke fun at everything in sight, from themselves to Mary Kay, cybersex to Y2K, and of course, the original version's singer, Doris Day. With a group this fun, you can understand the audience's laughter, and you can't help but join in.

CARAs - Collegiate Division

Best Mixed Collegiate Album:

EP Jones - Everyday People (Stanford)

This sort of pro-quality college a cappella has been years in the making. With powerhouse soloists, strong arrangements, phenomenal group blend and an energy that exudes from every track, EP has put out a disc that should be in every college a cappella fan's collection for the next decade.

Runner-Up: Tie

**Animal 57 - U Penn Off the Beat
This 2 Shall Rock - SoCal VoCals (USC)**

Off the Beat won the Best Mixed Collegiate Album award, well, basically every year since they started recording. Even this year, with dozens of really great mixed albums, they have come in second. This is a group with a long history of quality, and this album does not disappoint. Sounding this good should be a crime!

SoCal VoCals have put out a disc that lodges them firmly in the forefront of the next wave of mixed college groups to build a national and international reputation. With a broad energetic selection (their "Footloose Medley" is only surpassed by the phenomenal live performance), this group is one many others could learn from.

Best Mixed Collegiate Song:

"When We Were Kings" - Harvard Opportunes (True Story)

Ingredients: Take two strong soloists. Add passionate performance. Throw in a dash of beautiful song. Add two pinches of

(continued on page 12)

College groups turn in outstanding performances to nab CARA wins

(continued from page 11)

strong arrangements. Mix it all together and voila! You have the breathtaking "When We We Kings."

Runner-Up:

"The House That Jack Built" - Stanford Everyday People

When this song begins, you can close your eyes and imagine this group groovin'. In concert, their audience goes nuts for it, and you can see why. The soul, the oomph, the sexy sound... Yummy, sink-your-teeth-into-it a cappella!

Best Mixed Collegiate Arranger:

John R. Stephens - U Penn Counterparts (Afterglow)

With a serious handle on creating arrangements that each stand on their own and have a unique sound, John's work over the years with the Counterparts is strong enough to be a defining sound in a group at a school with such a strong a cappella community already.

Runner-Up:

Matt Wrobel - Dartmouth Dodeca-phonics (This Kind Of Party)

Arranging more than half the songs on the group's latest disc, Matt has a phenomenal body of work that any collegiate (and many pro) arrangers would give their eye teeth for. It was a tough year for the Mixed Collegiate category, with so many strong albums, but Matt's work stands out in the crowd.

Best Mixed Collegiate Soloist:

Jessica Gordon - U Penn Off the Beat (Animal 57)

Gordon has a power and fullness to her powerhouse voice that can make people jealous. On Animal 57, she creates her own interpretation of Alanis Morissette's "Joining You" that brings the song into a new direction, rather than making it a simple imitation.

Runner-Up:

Denise Sandole - U Penn Counterparts (Afterglow)

On the songs "Ex-Factor," "Fever," and "I'm Coming Out," Sandole shows off a bright, clear soprano and a mature command of her voice. With a pinch of R&B styling, she infuses each solo performance with a palpable positive energy.

Best Male Collegiate Album:

Infinity - Tufts Beelzebubs

Jericho - Brown Derbies

Infinity is the Bubs' best release in several years. Similar in style to the past few albums, this one captures all of their renowned live energy in the studio without sacrificing musicality or production quality.

Jericho is one of the best Derbies albums ever, with a very effective eclectic mix of tunes, sensational arranging, top-notch production, and great soloists (two of the five Best Male Collegiate Soloist nominees were on this album).

Best Male Collegiate Song:

"I Wanna Be Like You" - Brown Derbies

The opening track on Jericho, this Jungle Book meets late 90's swing band arrangement is playful, youthful, and powerful, and serves as a perfect springboard into the rest of their album.

Runner-Up:

"That's The Way" - Tufts Beelzebubs

Disco died decades ago, but this pairing of KC and the Sunshine Band tunes is very much alive, packed with energy and percussive punch. It's difficult to listen to without, well, shaking your booty.

Best Male Collegiate Arranger:

Raj Patil - Brown Derbies (Jericho)

Any solid college arranger can arrange an alt-rock tune with a good amount of success, but it takes a master to turn a song as simple as "Walk Like an Egyptian" into

something fantastic. Raj also arranged "I Wanna Be Like You," as well as "Sort of Haunted House," "Karma Police" and "Cavern," some of the best tunes on their album.

Runner-Up:

Dan Langhoff - University of Northern Colorado InterMeZzo (Take Us With You)

Dan's creative and unique style is impressively intricate, weaving a dense vocal texture that fully supports the solo. In particular, his arrangement of the "Pink Panther/Bond Medley" is a blockbuster!

Best Male Collegiate Soloist:

Chris Molina - Middlebury Dissipated Eight (Altitude)

It's not always the screaming rock tenors who turn in the year's most impressive performance; this year's honors go to Chris Molina for his timeless, tasteful crooning on "A Wink and a Smile." His musically adept performance is no surprise; Molina was also a nominee for best arranger.

Runner-Up:

Marcos Santiago - Brown Derbies (Jericho)

"Running to Stand Still" is a challenging song to perform without falling into the trap of mimicking Bono's breathy melodrama. Marcos makes this song his own, and turns in the finest solo performance on an album filled with great solos.

Best Female Collegiate Album:

Can't Stop - Yale New Blue

In a year with some of the strongest female collegiate recordings ever, Yale's New Blue completely blew the judges' minds. "Can't Stop" features a balance of jazz favorites that Yale groups are known for with some of the best contemporary cuts to

(continued on back page)

Inner group harmony: relax and don't sweat the small stuff

(continued from page 8)

Sometimes people need to be treated equally, and sometimes they just want to vent their feelings and be validated. Identifying this can save you long, unnecessary discussions

• **Make yourself happy:** Know what makes you happy, and spend time in your life actively pursuing these things. Everyone needs to be in charge of their own happiness. Some people expect others to make them happy, which is very destructive in a relationship. Make sure you aren't expecting your bandmates to be anything they aren't, or planning on the band to make you happy.

I think the following quote is attributed to Abraham Lincoln: "People are just about as happy as they make their minds up to be." Decide to be happy instead of letting your emotions ride completely on the next gig vote or repertoire discussion.

• **Don't sweat it:** Relax. Life is full of challenges and conflicts; you'll only make yourself and others around you less happy and able to deal with things if you heap lots of negative emotion on them. Laugh at yourself, and your situation, and realize that in the grand scheme of things, little you do right now will matter at all in a year from now — even to you. Being in a band is a roller coaster ride, and you'll have a better time if you're able to appreciate the dips as well as swells.

Of course no person is perfect, and there are times that all of us collapse into destructive, unfocused anger. However, by making it a point to work on the interpersonal harmony of a group as well as your own happiness, you'll find that musical harmony is much easier to achieve.

is a cappella cool? one mann's opinion

by gabriel mann
aka gabriel rutman

here are a few pieces of information before i get started on my career as contributor to the CAN:

1. for all intents and purposes, my name is now gabriel mann. yes, i know there's an actor with that name, but i've got the website. anyway, it's a stage name, the one i use in my band, the gabriel mann situation (*not a cappella! for shame!*).

2. in case you couldn't tell, and in case you haven't seen my posts on rec.music.a-cappella, i write without caps. because it's faster. it's not a big deal, and you'll get used to it.

3. thanks to brock harris, founder of usc's social vocals, for his contributions, and to allison bloom for proofreading my work before i submit it to the CAN.

ok. so here's my first column! i'm so excited...

is a cappella as cool as we all think it is?

no. yes. maybe. i don't know. sometimes i think to myself, "god, i'm really sick of this a cappella stuff. i can't take it anymore. i've done it as much as anyone can do it. except maybe deke." it's enough already, right? so why am i writing this article? why am i spending time and energy thinking about something that makes me so sick? something about it must be extremely attractive, right? why do i keep finding myself drawn back to the voice as such a powerful tool? when people go to see an instrumented band, why is everyone always looking at the lead singer, and why are they always blown away by great backup vocals? how come, after four full years of college a cappella, did i feel the need to join a pro group? whywhywhy? i don't know. *i don't know!* aaggh! so i'm writing this to try and find out.

most fans of a cappella, in my experience, either sing in a group, used to be in one, or have friends/family who sing or did in the past. brock says it's like soccer, and i think the analogy is apt. huge numbers of youngsters play soccer, and

their parents come out in droves to support them. they may even stop to watch some soccer on tv. but as soon as the kids graduate to basketball or football, the parents bail, the kids bail, everybody forgets about good ol' fashioned soccer. they're not fans unless they're participating in it. people who never played soccer as youths couldn't care less about it. most of my friends couldn't care less about a cappella, and i don't blame them. "how could they know how great it is unless they were in a group?" i ask myself. there's no other entertainment activity i can think of in which the majority of fans are the participants.

does that mean what we're looking at is a higher form of musical art? do you have to have a master's in composition and music theory to appreciate the wonderful world of a cappella? obviously not, but maybe there's something more intriguing and complex about it. collegiate arrangers have examined a billion songs with a fine-toothed comb, so it's probable they've discovered what's interesting about those songs, and added their interesting stuff on top. they don't have to be concerned with making sure the song is good; they're concerned *solely* with enhancing it, making the hooks more hooky, making the bass line cooler, adding more of those fun backups and in the process making it all more complicated.

is that cool?

i don't know. that last line of questioning opens up a whole other can of worms: do we, the a cappella community, give ourselves too much credit for covering pop songs? is our appropriation of contemporary music and its hipness something that we value as a commodity? wow. that's a serious question. that question brings the fruits of many of my a cappella labors over the last decade under suspicion, not to mention the labors of most of my colleagues. most people know me as the guy who imitates pop songs in his arrangements - *imitates, mimics, mimes, apes* - rips off, in other words. is this something to be

admired? why was i given so much praise over the course of my college career for ripping off pop artists? why was i told this was revolutionary?

just because you do something that hasn't been done before, or because you do it better, does not necessarily make you a revolutionary. to be truly revolutionary requires real originality. real musical originality cannot be found in an arrangement that seeks to mimic an original recording. the arrangements i'm most proud of personally, and the ones that i like the most, and the ones that have real musical value, are the ones that diverge from the original, that boil down the essence of the original into its simplest form, and that emerge and grow from that seed into a new tree with different flowers.

i think i've got to save the bulk of that discussion for another column. but perhaps the point of that last little rant is that that's one part of a cappella music today that's *not cool*. it's static. it's not evolving.

here's a coolness barometer: if a cappella is so great, and we are all in this because of its profound influence on the rest of music, where is that influence? the fact is the reverse: a cappella is a collection of other genres influencing it. did a cappellians invent vocal percussion? no. the first beatboxers were around long before andrew

chaikin and jeff thacher reinvented that wheel; ever hear of run-dmc? natalie imbruglia throws on the loops, we throw on the vp loops. radiohead throws on the guitar, we distort vocals. queen loads up with 64 tracks of vocals, hey, we're on it. big deal. are there any a cappella groups today that instrumented musicians count as influences on their lives? no.

a cappella groups can't even get a record deal. rockapella, one of the only a cappella groups in the world that *anyone* outside our little community has ever even heard of, couldn't get a deal until they were all over tv drinking coffee! that's *one group. aaggh!*

so what is the point? have i convinced you a cappella sucks yet? or have i just made you angry? do i think a cappella sucks? do you think a cappella sucks? what is this about? am i trying to get people to buy my non-a cappella album? yes. but that's not why i'm writing this. find out why in the next CAN.

gabriel mann, aka gabriel rutman, started singing a cappella in high school, was the music director of upenn's off the beat, currently performs with spiralmouth and is a gold circle arranger for UAAS. his dad is a cantor, and he's got a rock and roll band, the gabriel mann situation, at <http://www.gabrielmann.com>. responses to this column are welcome at CANreply@gabrielmann.com

Q: What do:

- Richard Greene (*The Bobs*)
- Sean Altman (*Rockapella*)
- Jonathan Rathbone (*Swingle Singers*)
- and Yumiko Matsuoka (*Vox One*)

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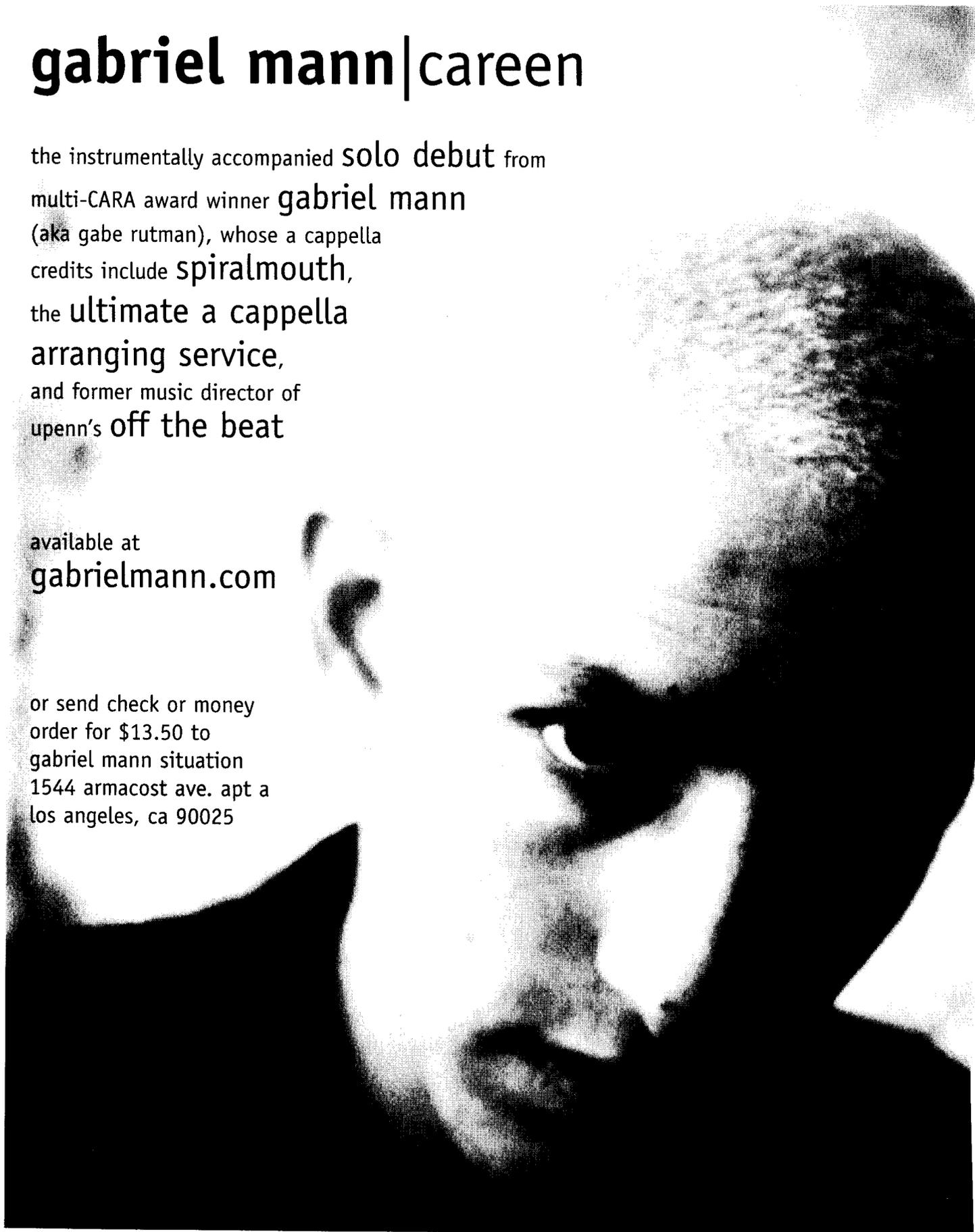
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International A Cappella Calendar

April

- 1 The EDLOS at Yuma County Fair, Yuma, **AZ**
 1 King's Singers at Robert Jacoby Hall, Jacksonville, **FL**
 1 The Blenders at Lincoln High School, Charles City, **IA**
 1 Blind Man's Bluff at Quincy University, Quincy, **IL**
 1 The Bobs at Prairie Centre, Schaumburg, **IL**
 1 Expanded Sound and Air Capital Chorus (SPEBSQSA) in Wichita, **KS**
 1 Go Fish at Aldrich Arena, Maplewood, **MN**
 1 SUNY Binghamton Crosbys at Watters Theater, Binghamton, **NY**
 1 Bobby McFerrin at Swasey Chapel, Columbus, **OH**
 1 Throat Culture, Uptown Sound and Turning Point at Riffe Centre - Capitol Theatre, Columbus, **OH**
 1 FRED in Vri-Burg, **SD**
 1 Gas House Gang and Fox Valleyaires (SPEBSQSA) in Appleton, **WI**
 1 The Flying Pickets at Arenbergschouzborg, Antwerp, **Belgium**
 1 Acoustix and Twin City Harmonizers (SPEBSQSA) at Centre in the Square, Kitchener, **ON**
 1 Artisan at Square Chapel Arts Centre, Halifax, W. Yorks, **England**
 1-2 Revival at SAI Region 21 Convention, Phoenix, **AZ**
 1-2 Anonymous 4 at Our Lady of Victory Chapel, St. Paul, **MN**
 2 The King's Singers at Hodgson Concert Hall, Athens, **GA**
 2 FRED and Illinois Statesmen in Champaign, **IL**
 2 The Bobs at The Ark, Ann Arbor, **MI**
 2 Ladysmith Black Mambazo at The Corn Exchange, Cambridge, **England**
 2 Artisan at Cabaret Caff, Fareham, Hants, **England**
 2 The Swingle Singers in Milan, **Italy**
 2-3 Fourth Avenue in Cambridge, **OH**
 3 Carleton Accidentals at Carleton College, Northfield, **MN**
 3 Ladysmith Black Mambazo at Brentwood Centre, Brentwood, **England**
 3 Artisan at Croydon Folk Song Club, Croydon, **England**
 3 Drayton Underground at Talk of London, London, **England**
 3 The Swingle Singers in Budapest, **Hungary**
 4 The King's Singers at Boettcher Concert Hall, Denver, **CO**
 4 The Blenders at Iowa City High School, Iowa City, **IA**
 4 Brandeis Spur of the Moment at Cholmondeley's Coffeehouse, Brandeis University, Waltham, **MA**
 4 Ball in the House at Daniel Webster College, Nashua, **NH**
 4 Tonic Sol-Fa at Fox Valley Technical College, Appleton, **WI**
 4 Blind Man's Bluff at Glenville State College, Glenville, **WV**
 4 STREETNiX in Weyburn, **SK**
 4 Ladysmith Black Mambazo at Symphony Hall, Birmingham, **England**
 4 Artisan at Anchor Folk Club, Leigh on Sea, Essex, **England**
 5 Blind Man's Bluff at Allentown College, Allentown, **PA**
 5 Four Shadow at Waukesha County Technical College, Pewaukee, **WI**
 5 Artisan at The Willows Folk Club, Arundel, **England**
 6 The Bobs at Gould Academy, Bethel, **ME**
 6 Tonic Sol-Fa at Maplewood Community Center, Maplewood, **MN**
 6 Fourth Avenue at Orange County Community College, Middletown, **NY**
 6 Brown Derbies and the WashU Greenleafs at Sayles Hall, Brown University, Providence, **RI**
 6 Artisan at The Black Swan Peaseholme Green, Peaseholme Green, York, **England**
 7 Ball in the House at University of Arizona, Tuscon, **AZ**
 7 Go Fish at Middle School Theater, Ft. Dodge, **IA**
 7 The Bobs at The Somerville Theater, Somerville, **MA**
 7 King's Singers at Woodale Church, Eden Prairie, **MN**
 7 The Blenders at Elk River High School, Elk River, **MN**
 7 Western Wind at Temple Emanuel, Great Neck, **NY**
 7 Sweet Honey in the Rock at Carnegie Hall, New York, **NY**
 7 Fourth Avenue at Central Ohio Technical College, Newark, **OH**
 7 Bucknell Bison Chips at Weis Center, Bucknell University, Lewisburg, **PA**
 7 Brown Harmonic Motion at Brown's Salomon 101, Providence, **RI**
 7 Four Shadow at Carthage College, Kenosha, **WI**
 7 STREETNiX at Pincher Creek Cultural Affairs, Pincher Creek, **AB**
 7 Artisan at Westhoughton Golf Club, Westhoughton, **England**
 7 Montezuma's Revenge at Tollhaus, Karlsruhe, **Germany**
 7-8 Marquis in Defiance, **OH**
 7-8 Vocal Majority (SPEBSQSA) and FRED at SMU's McFarlin Auditorium, Dallas, **TX**
 8 Ball in the House at Balboa Cafe, Tempe, **AZ**
 8 Soul Support at Hope International University, Fullerton, **CA**
 8 SoVoSo at Alice Art Center, Oakland, **CA**
 8 The Masters of Harmony (SPEBSQSA) and The Gas House Gang, Santa Fe Springs, **CA**
 8 Go Fish at Middle School, Le Mars, **IA**
 8 Sweet Honey in the Rock at Symphony Hall, Boston, **MA**
 8 The Bobs at The Iron Horse, Northampton, **MA**
 8 Chanticleer at Concordia College, Moorhead, **MN**
 8 Acoustix in Willmar, **MN**
 8 Anonymous 4 at Princeton Chapel, Princeton, **NJ**
 8 The Coats at the Newport Jazz Festival, Newport, **OR**
 8 Brown Jabberwocks, Princeton Nassoons, Dartmouth Aires and the UVA Hullabahoos at Sayles Hall, Brown University, Providence, **RI**
 8 The Flying Pickets at CC Saverysmaal, Blankeberg, **Belgium**
 8 The Flying Pickets at CC de Brouckere, Torhout, **Belgium**
 8 Artisan at Red Lion, Kings Heath, Birmingham, **England**
 8 Montezuma's Revenge at Frankfurter Hof, Mainz, **Germany**
 9 Ac•Rock at Lake Villa District Library, Lake Villa, **IL**
 9 St. Olaf Choir at St. John's Lutheran Church, Northfield, **MN**
 9 Voice Trek at Dakota Bar & Grill, St Paul, **MN**
 9 University of Albany Earth Tones at Guilderland Public Library, Guilderland, **NY**
 9 The Bobs at The Towne Crier, Pawling, **NY**
 9 Hyannis Sound at Woodstock Town Hall, Woodstock, **VT**
 9 Dare to Breathe at Björklunden Lodge, Door County, **WI**
 9 Chanticleer at Grand Opera House, Oshkosh, **WI**
 9 Artisan at Electric Theatre, Guildford, Surrey, **England**
 10 Soul Support at Mariners South Coast Church, Irvine, **CA**
 10 Pieces of Eight in College Station, **TX**
 10 Chanticleer at University of Wisconsin, Platteville, **WI**

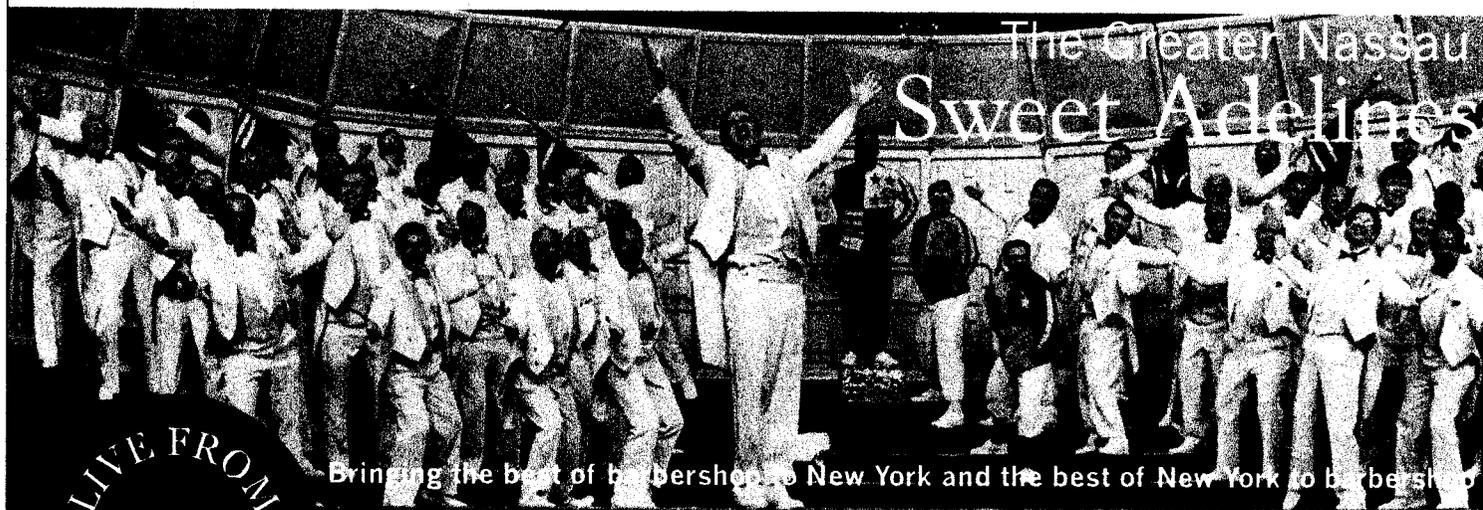
- 10 Artisan at Bridge Hotel, Newcastle upon Tyne, **England**
 11 Soul Support at First Church of the Nazarene, San Diego, **CA**
 11 Tonic Sol-Fa at Pittsburg State University, Pittsburg, **KS**
 11 Fourth Avenue at Lt. Ball Junior High School, Tipp City, **OH**
 11 Pieces of Eight at Crighton Theatre, Conroe, **TX**
 11 Four Shadow at University of Wisconsin, Green Bay, **WI**
 11 Anonymous 4 in Edmonton, **AB**
 11 Artisan at Ridings Hotel, Bridlington, **England**
 12 Soul Support at Point Loma Nazarene College, Point Loma, **CA**
 12 Ball in the House at Sonoma Blue, Studio City, **CA**
 12 Fourth Avenue at Colonel White High School, Dayton, **OH**
 12 Fourth Avenue at Stivers Academy for the Arts, Dayton, **OH**
 12 Fourth Avenue at Piqua High School, Piqua, **OH**
 12 Four Shadow at Northeast Wisconsin Technical College, Green Bay, **WI**
 12 Charlatan Transfer in Grenoble, **France**
 12 Bobby McFerrin in Piacenzo, **Italy**
 13 Ball in the House at University of Southern California, Los Angeles, **CA**
 13 Fourth Avenue at Twin Valley South Middle School, West Alexandria, **OH**
 13 Anonymous 4 at University of Utah, Salt Lake City, **UT**
 13 The Euphorics in Gananoque, **ON**
 13 The Nylons at Centre for the Arts, Oakville, **ON**
 13 Montezuma's Revenge at Theater im Fischereihafen, Bremerhaven, **Germany**
 13 Artisan at Biddulph Arms Hotel, Biddulph, **England**
 13 Bobby McFerrin at Musikaal of the Casino, Basel, **Switzerland**
 14 Soul Support at Maranatha Chapel, San Diego, **CA**
 14 GLAD at First United Methodist Church, Eustis, **FL**
 14 Rockapella at Georgia Tech, Atlanta, **GA**
 14 BU TrebleMakers, UNH Noteables and Hamilton-Wenham High School Kings of the Beach at Hamilton-Wenham High School A Cappella Night, Hamilton, **MA**
 14 Tufts Amalgamates and Brown Derbies at Goddard Chapel, Tufts University, Medford, **MA**
 14 The Bobs at Grand Auditorium, Ellsworth, **ME**
 14 Go Fish at Red Wing High School, Red Wing, **MN**
 14 Chanticleer at Grace and Holy Trinity Episcopal Cathedral, Kansas City, **MO**
 14 Fourth Avenue at Arcanum High School, Arcanum, **OH**
 14 m-pact at Tiffin University Jazz Festival, Tiffin, **OH**
 14 Ball in the House at The Point, Bryn Mawr, **PA**
 14 Sweet Honey in the Rock at Widener University, Chester, **PA**
 14 The Nylons at The Heritage, Brampton, **ON**
 14 The Euphorics in Orangeville, **ON**
 14 Artisan at The British Legion, Brinklow, **England**
 14 Montezuma's Revenge at Rathaus Kulturviertel, Kiel, **Germany**
 14 Bobby McFerrin in Venice, **Italy**
 14-15 FRED and Pretzel City Chorus (SPEBSQSA), Reading, **PA**
 14-15 Fifth Element at University of Wisconsin, Eau Claire, **WI**
 14-16 Vocal Union in York, **NE**
 15 Revival and Sun Harbor Chorus (SPEBSQSA), San Diego, **CA**
 15 GLAD at Lake Osborne Presbyterian Church, Lake Worth, **FL**
 15 The Nylons in Sarnia, **ON**
 15 Wellesley Blue Notes at Wellesley College, Wellesley, **MA**

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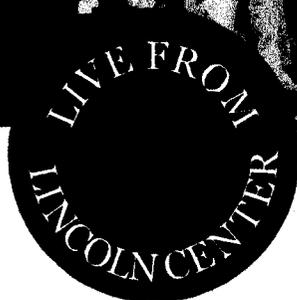
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 15 Acoustix and Pages of Harmony Chorus (SPEBSQSA) at Spokane Opera House, Spokane, **WA**
 15 Go Fish at Faith Community Church, Fort Atkinson, **WI**
 15 Four Shadow at University of Wisconsin-Stout, Menomonie, **WI**
 15 Montezuma's Revenge at Schlachthof, Bremen, **Germany**
 15 Artisan at Glenfarg Folk Feast, Glenfarg, **Scotland**
 15-20 Take 6 at Gospel Music Association Week, Nashville, **TN**
 16 GLAD at First Presbyterian Church, North Palm Beach, **FL**
 16 Amherst Bluestockings at Buckley Recital Hall, Amherst, **MA**
 16 Faith in Action at Peace Games Festival, Boston, **MA**
 16 Double Treble, Nassoons and Augmented 8 at Lincoln Theatre, Washington, **DC**
 16 Chanticleer at Civic Auditorium, Los Alamos, **NM**
 16 The Euphorics in Geraldton, **ON**
 16 Artisan at Birdsedge Village Hall, Birdsedge, North Huddersfield, **England**
 17 Four Shadow at Commonweal Theatre, Lanesboro, **MN**
 17 The Euphorics in Dryden, **ON**
 17 Fourth Avenue at Hilliard Horizon Elementary School, Hilliard, **OH**
 17 The Blenders at Clark High School, Clark, **SD**
 17 Four Shadow at Western Wisconsin Technical College, La Crosse, **WI**
 17 Artisan at Theatre Bar, Chipping Norton, **England**
 17 Artisan at Bridge Hotel, Newcastle Upon Tyne, **England**
 18 Soul Support at Mission Valley Church, San Diego, **CA**
 18 The Euphorics in Fort Francis, **ON**
 18 Indiana University Straight No Chaser and the Rip Chords at The IU Auditorium, Bloomington, **IN**
 18 Fourth Avenue at Watts Middle School, Centerville, **OH**
 18 Ball in the House at Providence College, Providence, **RI**
 18 Bobby McFerrin in London, **England**
 19 The Euphorics in Dorion, **ON**
 19 The Euphorics in Thunder Bay, **ON**
 19 Tonic Sol-Fa at St. Joseph's College, Rensselaer, **IN**
 19 Fourth Avenue at Tecumseh High School, New Carlisle, **OH**
 19 Four Shadow at University of Wisconsin, Whitewater, **WI**
 19 Bobby McFerrin in Vienna, **Austria**
 20 The Euphorics in Manitowadge, **ON**
 20 m-pact at The Soiled Dove, Denver, **CO**
 20 Four Shadow at Blackhawk Technical College, Janesville, **WI**
 21 Anonymous 4 in Vienna, **Austria**
 21 Artisan at Tamworth Folk Moot, Tamworth, **England**
 22 Harvard-Radcliffe Veritones at Sanders Theatre, Cambridge, **MA**
 22 Identity Crisis at SUNY Potsdam, Potsdam, **NY**
 22 Bobby McFerrin at EJ Thomas Performing Arts Center, Akron, **OH**
 23 Soul Support at Platte Valley Academy, Shelton, **NE**
 23 GLAD at Leesburg Community Church, Leesburg, **VA**
 23 Open Harmony in Bellevue, **WA**
 23 Anonymous 4 in Vienna, **Austria**
 24 Soul Support at Nebraska State Medical Association, Lincoln, **NE**
 25 m-pact at Boulder High School, Boulder, **CO**
 25 Four Shadow at St. Ambrose University, Davenport, **IA**
 25 Tonic Sol-Fa at High School Auditorium, South St. Paul, **MN**
 25 Soul Support at Student Union, Lincoln, **NE**
 25 Fourth Avenue at Covington High School, Covington, **OH**
 25 Flying Pickets at Karstadt Café, Stuttgart, **Germany**
 26 The EDLOS at Garbeau's Dinner Theater, Rancho Cordova, **CA**
 26 Four Shadow at Upper Iowa University, Fayette, **IA**
 26 m-pact at Cheyenne High School, Cheyenne, **WY**
 26 Flying Pickets at Kultur Café, Nürnberg, **Germany**
 27 Blind Man's Bluff at St. Mary's College, Notre Dame, **IN**
 27 Bobby McFerrin at DeVos Hall, Grand Rapids, **MI**
 27 The Nylons in Butte, **MT**
 27 Four Shadow at South Dakota State University, Brookings, **SD**
 27 KICKSHAW at Reichert Showhouse, Othello, **WA**
 27 Rose Ensemble at Christ Church Cathedral, Eau Claire, **WI**
 27 Artisan at The Arts Centre, Darlington, **England**
 27 Flying Pickets at Alma Wurth Saal, Schwabisch-Hall, **Germany**
 28 SoVoSo at Freight & Salvage, Berkeley, **CA**
 28 Four Shadow at Central College, Pella, **IA**
 28 BC Bostonians at O'Connell House, Boston, **MA**
 28 BU TrebleMakers at BU Photonics Center, Boston, **MA**
 28 Three Men and a Tenor at Michigan Theater, Jackson, **MI**
 28 Rose Ensemble at Sacred Heart Music Center, Duluth, **MN**
 28 Dartmouth Aires and Brown Chattertocks at All-Ivy Showcase, Hanover, **NH**
 28 KICKSHAW at Apple Blossom Festival, Wenatchee, **WA**
 28 Flying Pickets at Kunst Kultur Kom, Rothenburg, **Germany**
 28-29 SUNY Albany Earth Tones at SUNY Albany Performing Arts Center, Albany, **NY**
 29 Voices: Lesbian Choral Ensemble at First Presbyterian Church, Oakland, **CA**
 29 Spiritus at Cathedral Church of the Redeemer, Calgary, **AB**
 29 Blind Man's Bluff at Clarke College, Dubuque, **IA**
 29 The Blenders at Garner-Heyfield High School, Garner, **IA**
 29 Voices of Tamani at Macalester College, St. Paul, **MN**
 29 SUNY Binghamton Rhythm Method at Watters Theater, Binghamton, **NY**
 29 Acoustix (SPEBSQSA) in Warren, **OH**
 29 Brown Ursa Minors and Columbia Kingsmen at Brown University, Providence, **RI**

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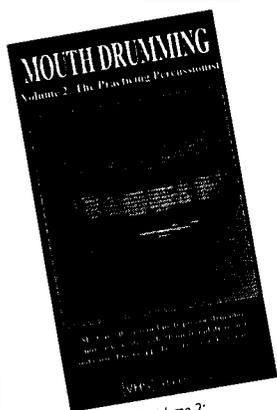
29 Four Shadow at Augustana College, Sioux Falls, **SD**
 29 Marquis in Green Bay, **WI**
 29 The Ritz in Wausau, **WI**
 29-30 Flying Pickets in Kaarst, **Germany**
 30 Macalester College Concert Choir and Festival Chorale at O'Shaughnessy Auditorium, St. Paul, **MN**
 30 Voice Trek at Dakota Bar & Grill, St Paul, **MN**
 30 NCCA National Finals at Lincoln Center's Avery Fisher Hall, New York, **NY**

May

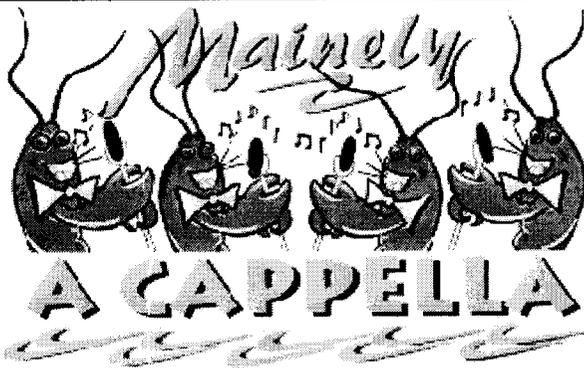
1 Four Shadow at Augsburg College, Minneapolis, **MN**
 1 Hampton Avenue at The Rex, Toronto, **ON**
 2 Blind Man's Bluff at North Central Technical School, Wausau, **WI**
 3 Four Shadow at Iowa Western Community College, Clarinda, **IA**
 3 Fourth Avenue at Kiser Middle School, Dayton, **OH**
 3 Blind Man's Bluff at Scott Community College, Bettendorf, **IA**
 4 Chanticleer at University of Connecticut, Storrs, **CT**
 4 Fourth Avenue at Children's Medical Center, Columbus, **OH**
 4-7 Sweet Adelines Regional Convention at Festival Concert Hall, Fargo, **ND**
 5 Rockapella at Shasta Fairgrounds, Redding, **CA**
 5 GLAD at Church of the Resurrection, Leawood, **KS**
 5-6 Sweet Honey in the Rock at New Jersey Performing Arts Center, Newark, **NJ**
 5 Fourth Avenue at Covington Middle School, Covington, **OH**
 5 Artisan at British Legion, Poynton, Cheshire, **England**
 5-6 Big Chicken Chorus (SPEBSQSA) and FRED in Marietta, **GA**
 5-6 Revival in Albuquerque, **NM**

5-6 Tonic Sol-Fa at O'Gorman High School, Sioux Falls, **SD**
 6 Harmony Sweepstakes Finals at Marin Veteran's Auditorium, San Rafael, **CA**
 6 Chanticleer at Christ Church, Greenwich, **CT**
 6 Gas House Gang in Atlanta, **GA**
 6 Go Fish at HLV High School, Victor, **IA**
 6 Brandeis Spur of the Moment at Schwartz Auditorium, Waltham, **MA**
 6 Wellesley Widows and Brown Derbies at Wellesley College, Wellesley, **MA**
 6 Rockapella at Ginger Rogers Theatre, Medford, **OR**
 6 Acoustix (SPEBSQSA) in Spring, **TX**
 6 SoVoSo at Grand Opera House, Oshkosh, **WI**
 7 Theatre of Voices at Seattle Art Museum, Seattle, **WA**
 7 Sweet Honey in the Rock at Massey Hall, Toronto, **ON**
 7-8 Anonymous 4 at Waterfront Festival, Norfolk, **VA**
 7-9 Spring Sing XLII a cappella festival at 4-H Club Washington DC, Chevy Chase, **MD**
 8 The Bobs at Roger Rocka's, Fresno, **CA**
 9 Anonymous 4 at Cathedral of St. Philip, Atlanta, **GA**
 9 Tonic Sol-Fa in Seymour, **IA**
 9 Macalester Traditions and Sirens at Macalester College, St. Paul, **MN**
 9 Voice Trek at Dakota Bar & Grill, St Paul, **MN**
 9 Fourth Avenue at Greenview High School, Jamestown, **OH**
 11 SoVoSo at Masonic Auditorium, San Francisco, **CA**
 11 Ramapo Valley Spotlight Chorus (SAI) at First Presbyterian Church, Ridgewood, **NJ**
 11 Fourth Avenue at Beaver Creek High School, Beaver Creek, **OH**
 11 The Fifth Element at University of Wisconsin, Eau Claire, **WI**

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11-14 Bobby McFerrin at Orchestra Hall, Chicago, **IL**
 12 Fourth Avenue at Miamisburg High School, Miamisburg, **OH**
 12 Fourth Avenue at Neff Middle School, Miamisburg, **OH**
 12 Three Men and a Tenor at Mott High School Auditorium, Waterford, **MI**
 12 Sweet Honey in the Rock at SUNY Purchase, Purchase, **NY**
 12 The Flying Pickets at Stadtsaal, Zofingen, **Switzerland**
 13 Chanticleer at First Congregational Church, Berkeley, **CA**
 13 FRED in Denver, **CO**
 13 GLAD at World Music Theater, Tinley Park, **IL**
 13 Rose Ensemble at Central Presbyterian Church, St. Paul, **MN**
 13 Sweet Honey in the Rock at The Music Hall, Portsmouth, **NH**
 13 Marquis in Saratoga Springs, **NY**
 13 Acoustix (SPEBSQSA) at Carnegie Music Hall, Pittsburgh, **PA**
 13 The Euphorics at Kelowna Community Theatre, Kelowna, **BC**
 13 Voices in Harmony at Parish Church in Chalfont Saint Peter, **England**
 13 The Flying Pickets at The Casino, Herisau, **Switzerland**
 13-14 Pleintheater A Capella festival in Amsterdam, **The Netherlands**
 14 Chanticleer at Trinity Episcopal Church, San Francisco, **CA**
 14 The Bobs at Villa Montalvo, Saratoga, **CA**
 14 Rose Ensemble at Basilica of St. Mary, Minneapolis, **MN**
 14 Fourth Avenue at First Baptist Church, Dayton, **OH**
 14 Village Harmony at Bethany Church, Montpelier, **VT**
 14 The Euphorics at Lakeside Resort, Penticton, **BC**
 14 The Flying Pickets at Altes Kino, Mels, **Switzerland**
 15 The Flying Pickets at Stadtcasino, Basel, **Switzerland**
 15-16 Soul Support at Hillside Missionary Church, Clarinda, **IA**
 16 Bobby McFerrin at Arlene Schnitzer Hall, Portland, **OR**
 16 The Flying Pickets at National Theatre, Berne, **Switzerland**
 17 Montezuma's Revenge at Theater de Veste, Delft, **The Netherlands**
 17 The Flying Pickets at Salzhaus, Winterthur, **Switzerland**
 17-18 Bobby McFerrin at Benaroya Hall, Seattle, **WA**
 18 STREETNIX at Kemano Recreation Centre, Kemano, **BC**
 19 Solstice at Noe Valley Ministry, San Francisco, **CA**
 19 Chanticleer at St. Joseph Cathedral Basilica, San Jose, **CA**
 19 Fourth Avenue at Portsmouth City Schools, Portsmouth, **OH**
 19 Fourth Avenue at Southern Ohio Museum, Portsmouth, **OH**
 19 Montezuma's Revenge at Stadthalle, St. Ingbert, **Germany**
 19 The Flying Pickets at Schuur, Lucerne, **Switzerland**
 19-20 Anonymous 4 in Hong Kong, **China**
 20 Chanticleer at Trinity Episcopal Church, San Francisco, **CA**
 20 The Nylons in Elgin, **IL**
 20 FRED in Mishawaka, **IN**
 20 Metropolis, Revival and Magnolia Chorus (SPEBSQSA) in Jackson, **MS**
 20 The Gas House Gang in Las Vegas, **NV**
 20 Rockapella at Hofstra University, Uniondale, **NY**
 20 Acoustix (SPEBSQSA) in Amarillo, **TX**
 20 The Flying Pickets at Konzertsaal, Solothurn, **Switzerland**
 20-21 The Ritz in New Orleans, **LA**
 21 Choirconcours A Capella in Groningen, **The Netherlands**
 21 The Flying Pickets at Spectaculum Mundi, Munich, **Germany**
 26 Soul Support at Central Christian Church, St. Joseph, **MO**
 26 The Standards in Murray, **UT**
 27 STREETNIX at Vern Burton Center, Port Angeles, **WA**
 27 Artisan at Chester Folk Festival, Chester, **England**

27 Montezuma's Revenge at Albert-Einstein Gymnasium, Kaarst, **Germany**
 28 Blind Man's Bluff at Mayfest, Mt. Carroll, **IL**
 28 Open Harmony at Bellevue Shopping Center, Bellevue, **WA**
 29 Blind Man's Bluff at Cantigny Park, Wheaton, **IL**
 31 Montezuma's Revenge at Kultur Direkt, Rastatt, **Germany**

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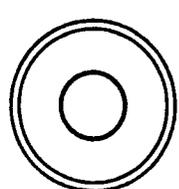
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CARAs winners for 2000 announced

(continued from page 12)

show talent and maturity beyond compare. And most of the tracks are without vocal percussion. The diverse selection of live and studio tracks, flawless intonation and heartfelt delivery signify this: no, we can't stop New Blue from taking over the collegiate a cappella world.

Runner-Up: Tie

Bellissima - Virginia Belles

Aire - Brown Chattertocks

"Bellissima" is a recording that you simply have to listen to repeatedly to get the full impact. The Virginia Belles came on like gangbusters and really delivered the punch. Opening with a groove-filled 80s medley of Belinda Carlisle and Tiffany, the recording gets you dancing and doesn't let you stop. One of the most polished sounding albums we've heard in a long time. Crisp, clean and a whole lot of fun.

The Brown Chattertocks have done it again. "Aire" is simply captivating if not downright intimidating. This ain't no mama's girl group or recording. The production values and song choices can be best described as hard-edged. There are a few less-than-stellar moments, but that's because the rest of the album is so strong you have to ask what happened. The hidden track is worth the price of the CD.

Best Female Collegiate Song: Tie

"You Were Mine" - Duke Out of the Blue (House Blend)

"Frozen" - Brown Chattertocks

On an album with enough great songs to have filled the category, "You Were Mine" was an absolute standout. Duke's Out of the Blue are perennial CARAs nominees and this track is why. "You Were Mine" completely outshines the Dixie Chicks' original with more power, passion and pathos than you can bear. There is so much soul and raw emotion behind the delivery

that you ache.

Madonna tried to stop the long history of a cappella covers when she released the techno-heavy "Ray of Light" a few years ago. It didn't work. "Frozen" is simply a song that you have to hear to believe. The Chattertocks are known for challenging the norm and they do not disappoint here. Perhaps one of the most spellbinding arrangements ever recorded with such fierce devotion and drive.

Best Female Collegiate Arranger:

Joelle Heise - Virginia Belles (Bellissima)

The Virginia Belles scored big when they landed Joelle Heise as one of their music directors and arrangers. She completely understands the female voice and what does and doesn't work for the Virginia Belles. She knows how to pump the bass without making it sound fake or forced and create high soprano lines that soar instead of screech. Her arrangements are textured in a style that falls into the complex category rather than the obtuse.

Runner-Up:

Sally Weinbach - SUNY Binghamton Harper Harpeggios (More Groovy Than Candy Coated)

Sally Weinbach is the groove on the SUNY Binghamton Harper Harpeggios' "More Groovy than Candy Coated." She has developed an arranging style that is a complete celebration of a cappella music from light pop to deep diva soul.

Best Female Collegiate Soloist:

Laura Young - Duke Out of the Blue (House Blend)

Laura Young exemplifies that quality is more important than quantity. Laura only has one solo on OOTB's "House Blend," but what a solo it is. The seductive quality of her voice creates nuances in "Call It Love" you wouldn't believe. Her impeccable phrasing and song styling leaps off the recording and takes you to a place you

never want to leave.

Runner-Up:

Kristin Vose - Richmond Sirens (Mirror in the Sky)

"Siren" is the best description for Kristen Vose's vocal prowess on "Mirror in the Sky." Kristen gives a hauntingly angelic turn on Annie Lennox's "No More I Love Yous" and then pierces you with the precision and power of "Round Here."

CARAs — High School Division

Best High School Album:

Road to Nowhere - No Strings Attached

No Strings Attached would rank as an above-average college group — the thing is, they're in high school! Their arrange-



ments of pop and alternative-rock covers (and even a nice original!) are solid, and all the more impressive that four are by the students themselves. The

teens obviously benefit from the experience of their producer (and guest VP on two tracks), Gabe Rutman of spiralmouth, and their director, Brock Harris of SoCal VoCals, but the students bring talent and abundant energy to their performances.

Runner-Up:

Baby On Board - Moses Brown Voices

If the Moses Brown Voices are any indication of what's to come, someone just may have to organize a high school competition along the lines of the NCCA, because these kids are darned good! If it weren't for the unmistakably youthful quality of their voices, you might think they were a bunch of college students. Having been part of such quality work so young, they'll be valuable assets to some college groups' futures.



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