

March/April 2005

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

The

Fourth

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22

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Features

11 Sneak Preview: Harmony College/Directors College 2005

A new location and a new look for the premier music education event!

16 UCANSING2: Our Biggest Recruiting Drive Ever

We're pulling out all the stops to give you everything you need to succeed. Let's grow!

BY TODD WILSON, DIRECTOR OF MARKETING

22 The Fourth Wall

Today's performers stretch our expectations of what is a "barbershop performance." Bring out the artistry in your music by understanding your relationship to the audience.

BY CONNIE KEIL WITH RICHARD TREPTOW

28 Preview: Salt Lake City 2005

Incredible shows, great tours, convenient lodging - - we've got it all. Complete details and registrations here!

Departments

2 THE PRESIDENT'S PAGE

Singing is fun!

4 LETTERS

Why do college outreach?

5 LET'S HARMONIZE

Changing the culture, saving the meaning

6 TEMPO

Quartet championship to be three rounds (again);
Chorus contest wild card playoff and finals draws;
District champs to appear on radio powerhouse

9 HARMONY HOW-TO

Stop that Glottal Stop

38 STAY TUNED

Barbershoppers raise their voices for
Veterans Day/Remembrance Day

40 HARMONY FOUNDATION

Donor choice.. your dollars at work... free seminars

42 MEMBER SERVICE DIRECTORY

Where to find answers, people, resources

44 THE TAG

The story of the tag of "The Story of the Rose"

Singing is fun!

One of the wonderful things about our Society is that it offers many different ways to enjoy barbershop harmony, especially in areas where there are multiple chapters with different goals. We all love to sing, enjoy fellowship, embrace and celebrate creativity, realize personal growth as we learn, and surely love to have fun. But what is fun for you?

Some of us love to woodshed. I don't mean singing through an arrangement that was made popular by some great quartet, but actually singing harmony by ear—creating afresh the harmonies that support the given melody. If you haven't tried woodshedding, then you're missing out on some great fun.

Others enjoy singing written arrangements in their chorus, and especially enjoy the fellowship and fun that comes from singing with their fellow chapter members. Not all members believe they have the ability to sing regularly in a quartet, and for them the fun is singing with their friends in the chorus.

It's clear that choruses vary considerably in their approach to having fun while singing. Some chorus members believe it's fun to hone your singing skills in concentrated rehearsals. Perfecting phrase after phrase of music is fun for these guys, who typically love to compete and aim to be the best they can be with the help of outside coaches and concentrated effort. On the other hand, in many other choruses the members would rather sing a

lot of different songs and just have fun doing so, without the need to perfect the music. Standing on the risers for hours going over the same few songs is not fun for them. It's fun just to sing the songs and enjoy the fellowship. There are a lot of choruses that pursue goals that are somewhere in between these two very different approaches. They choose to pursue the goals that are important to their members. Does your chapter know what is important to your members?

A lot of our members gain their greatest satisfaction from singing in a quartet. Here again, what is fun for one quartet may not be fun for another. A highly competitive quartet has fun perfecting techniques and rehearsing in ways that might be considered the height of drudgery for another quartet, whose members just want to sing for fun. Despite

different approaches, quartet members have fun being a part of something that allows them to make an individual contribution to a four-part sound that is greater than the sum of the parts. Wow!

Some of our members believe it's fun to sing only barbershop harmony. Many others like more variety and, though they sing mostly barbershop harmony, don't restrict themselves to traditional barbershop. Still others sing some barbershop and a lot of music in other styles; their performances in the barbershop style help preserve it for future generations even though many of the other songs they perform might not be barbershop.

Given that each of us can choose a more or less casual or a competition-oriented approach to our singing, and our performing groups can choose the extent to which they perform in the barbershop style, the Society's chapters and quartets face some significant challenges. It's no wonder that when a new quartet forms, it is important for all of the members to talk about their aspirations for the quartet and what they want to do. The quartets who agree on their approach are the ones that are more likely to have fun, succeed, and stay together.

Has your chapter agreed on its approach? Have you defined your goals and written your own mission statement? A guest who comes to your chapter is entitled to know what kind of chapter you have, isn't he? If you talk to him and find out that his idea of fun isn't a good match with your chapter, then it makes sense to let him know about another chapter in the area (if there is one) that might be a better fit. In that way, it's more likely that the new member will find it fun to be a Society member, and he'll be more likely to be a member years from now.

It may be that there isn't another chapter within reasonable driving distance of yours. That may put an added burden on your chapter to find creative ways to meet the needs and goals of a wider variety of members.

Your Society Board is committed to supporting the many different ways that our members have fun singing. Ours is a Society of diverse viewpoints and diverse approaches to what is fun. Let's respect and embrace our diversity and help each prospective member know what is fun for us so we can maximize the chances for him to have fun singing.



*What is
fun for one
may not be
fun for
another.
Quite a
challenge,
isn't it?*

Robert D. Hopkins

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LETTERS

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HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

March/April 2005

Volume LXV Number 2

For complete staff listing,
please see our Members Service section,
page 42.

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RICK SPENCER IN HIS ARTICLE states that "Collegiate barbershop harmony is the future of this organization." In our chorus less than a quarter had ever sung barbershop before joining our group. In the future are we to draw only from the college educated?

GIL BURROUGHS
Edenton, NC

Rick replies: It's tempting to make deductions based on personal experience. But in the Society as a whole, more than 80 percent have post-high school education. These are the people we are

reaching with our collegiate efforts — especially those already singing in a cappella groups who'll be looking for music to make after college. In time, they'll have a significant impact on our age demographics— and be great to sing with along the way!

**Coming in the May Harmonizer:
Make quartets really happen
in your chapter**

Quartet encouragement means more than little games in chapter meetings. **Tell us how you nurture quartets in your chapter:**
ontheqt@spebsqsa.org

ACCIDENTALS

Whoops! Missed it by a hair.

Despite a byline in the last issue to the contrary, **Steve Shannon** doesn't commute 200 miles to sing with the Heart of Texas. "That was just a test to see whether anyone actually read the article," says Steve. "Yes, several wags have suggested that if I left HOT for any other chapter, it would improve BOTH choruses!" (See, the cheap jokes are still the best....)

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**For show and afterglow tickets, call 515-720-9087 or e-mail tickets@prideofiowa.com
For information and updates, go to www.prideofiowa.com**



Changing the culture, saving the meaning

I've always been of the philosophy that organizations are either growing or dying, that there is no standing still when it comes to organizations.

As an example, let me tell you about a small church in the Dallas area that I knew as a child. This was a great little church, which coincidentally was formed about the same time as our Society. It had a great location amidst tall shady oak trees and after a few years, a beautiful red brick building was built to house services.

For years upon years this little church flourished. Baptisms. Weddings. Conversions. Celebrations. The Gospel was preached and was preached well.

Today, however, that congregation is gone. Totally and completely gone.

Why? How could an organization that was so fervent for so long, and was founded on something so righteous, be totally gone today? How does that happen?

Well, as you can imagine, the answers are many. But I think chief among those reasons was that church's failure to adapt its culture to the changing community around it. Not to change its message, its core, but to change its culture to include those elements which would allow it to survive and flourish in a changed world.

You see, this congregation was exceptionally rigid in its culture. As an example, on Sunday morning, men wore suits and ties. Sunday night, men wore suits and ties. Wednesday night, men wore suits and ties. The pews were wood and hard. The singing was just like it had been when it was formed 66 years earlier. The surroundings basically the same for the last 60 years.

Gradually over time, membership dwindled and dwindled and dwindled.

It wasn't that people didn't want the Gospel. It was that people wanted the Gospel presented in a manner that was akin to the lifestyles of the time. Hundreds of other nearby churches grew.

Just like the founders of that little

church adapted their church from the original churches in the Holy Land, people in the neighborhood wanted a church that fit better with their current lifestyles. "Don't change the message," most would have said, "but change the environment where the message is preached."

Again, it wasn't that they wanted the impact of the message to change. It wasn't that they wanted the Gospel to change. It was that they wanted a changed culture.

So, is there any message there for an organization like ours? Obviously, I think so. As we need to continually grow (because again, we are either growing or dying), our culture will also have to continually evolve. Not our music, but our culture. In order to attract younger men, we may have to change some of the ways we do things. We may have to allow for cultural changes that make our music fit better into a changing world.

Just this past month, our Music Publications Committee selected twenty new songs for barbershop arrangements. Many of these songs were written and performed within the last thirty or so years. What a great move by this Committee. At the same time, our Events Committee has made great changes in our International Convention schedule for Salt Lake City. Our Board of Directors has made great changes in the governance structure of our Society. Many changes in our COTS program were suggested at a recent meeting of the COTS faculty. And this summer we will kick off one of the most aggressive and progressive membership recruitment campaigns in the history of the Society. (See page 16.)

The Barbershop Harmony Society isn't sitting on its laurels. Nor should we ever. Organizations either grow or die. The choice will always be ours.



Our culture can change without losing the core meaning of our Society.

Don A. Harris



Quartet championship to be three rounds

Three rounds then two rounds then three rounds—what's up with that?

The January *Harmonizer* had already gone to press with the complete Salt Lake City convention schedule when the Society Board acted to revert to the established practice of three rounds of international quartet competition.

In his message to members (www.spebsqsa.org/ID_064373), Society President Rob Hopkins noted:

The Board was convinced by our history that having two rounds rather than three would not affect who earned the championship. The reaction of many members was not what the Board anticipated. Board members have carefully considered the arguments that have been presented, and appreciate the communications both of support and of constructive criticism.

The Society Board remains committed to making the kinds of changes that will help the Society flourish. When such change involves a particularly honored tradition like the international quartet contest, we understand that the process should be transparent and broadly consultative.

The schedule published in this issue (see pp. 28-37) reflects the changes. As always, the most current changes can be found at www.spebsqsa.org/saltlake

Draw for chorus wild card playoffs, finals

Wild card playoff: Thursday, July 7

1. Manhattan, NY, **The Big Apple Chorus**
2. Buckeye-Columbus, OH, **Singing Buckeyes**
3. Wasatch Front, UT, **Saltaires**
4. Houston, TX, **Tidelanders**
5. St. Joseph, MO, **American BarberBoys**
6. Fort Worth, TX, **Texas Millionaires**
7. Greater Toronto, ON, **MegaCity Chorus**
8. Sarasota, FL, **Chorus of the Keys**
9. Western Hills (Cincinnati), OH, **Southern Gateway Chorus**
10. Greater Phoenix, AZ, **Spirit of Phoenix**
11. Greendale, WI, **Midwest Vocal Express**
12. LaJolla, CA, **Pacific Coast Harmony**

After the wild card playoffs round in Salt Lake City, the top six scoring choruses move on to the chorus finals (see www.spebsqsa.org/ID_063276 for full description of the process), joining the district representatives and invited affiliates.

Chorus finals: Saturday, July 9

1. East Aurora, NY, **Friends of Harmony**
2. Wild Card Chorus 1
3. Louisville, KY, **Thoroughbreds**
4. Marietta, GA, **The Big Chicken Chorus**
5. Alexandria, VA, **Alexandria Harmonizers**
6. Santa Fe Springs, CA, **Masters of Harmony**
7. Salem, OR, **Senate-Aires**
8. Denver Mile High, CO, **Sound of The Rockies**
9. Wild Card Chorus 2
10. Wild Card Chorus 3
11. Macomb County, MI, **Harmony Heritage Chorus**
12. Central Texas Corridor, TX, **Heart of Texas Chorus**
13. NZABS, **City of Sails Chorus**
14. Hilltop, MN, **Great Northern Union**
15. Toronto, ON, **The Northern Lights**
16. Wild Card Chorus 4
17. Tampa, FL, **Heralds of Harmony**
18. Northbrook, IL, **New Tradition**
19. Kansas City, MO, **Heart of America**
20. Wild Card Chorus 5
21. Greater Central Ohio, OH, **The Alliance**
22. Wild Card Chorus 6
23. Nashua, NH, **Granite Statesmen**
24. SNOBS, **The EntertainMen**





World-renowned vocal group Chanticleer will headline the Harmony Foundation show Tuesday night at the Salt Lake City convention . Details: page 31.

Chanticleer, Gotcha! to top Foundation show this summer

Don't miss the opportunity to see some of the best a cappella singing in the world...all under one roof! Continuing the tradition of a great night of harmony, this year's Harmony Foundation Presents... features the "luxurious perfection" of multiple GRAMMY® Award-winning vocal ensemble, Chanticleer. Also appearing will be reigning international champion quartet, **Gotcha!** and the dynamic mixed octet, The Denver A Cappella Project.

Praised by the New York Times for its "precise, pure and deeply felt singing," San Francisco-based Chanticleer has earned international renown as an "orchestra of voices." Formed in 1978, the twelve-man ensemble has been named one of Billboard magazine's Top 10 best-selling classical artists. Named after the clear-singing rooster in Chaucer's *Canterbury Tales*, Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music. Their current album, *How Sweet The Sound*, is the best-selling release to date, appearing on both gospel and crossover charts.

Harmony Foundation Presents... Chanticleer builds

upon the success of previous years' events featuring top a cappella acts such as The Kings Singers, Rockappella, and The Swingle Singers. Proceeds from this event go to support Harmony Foundation, the charitable arm of the Barbershop Harmony Society.

As in prior years, ticket prices will cover a range of seating opportunities with special VIP tickets that include a post-event reception with the performers! Don't forget that a portion of the ticket cost is tax deductible as a charitable donation. The show will take place at the Barbershop Harmony Society international contest venue, the LDS Conference Center in Salt Lake City.

Want to know more about the performers slated for this fantastic show? Visit their websites:

- www.chanticleer.org
- www.gotchaquartet.com
- www.dap-online.com



SWD bags nationwide powerhouse broadcast for Show of Champs featuring The Vocal Majority

The best from the District of Champions will hit the airwaves on Sunday, April 3, when the legendary 50,000-watt KWKH-AM broadcasts from the Southwestern District's Eastern Divisional Convention in Shreveport. With a nighttime signal stretching from the Rockies to the Atlantic, KWKH reaches millions of listeners across the South. Gather the family around the old Philco for a superb show featuring **Saturday Evening Post**, **McKinley Street Function** and **The Vocal Majority**. Keep watch on the SWD website for up-to-the-minute details: www.swd.org



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www.spebsqsa.org/saltlake

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June 29-July 6

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ANAHEIM

June 28-July 5

2010

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June 28-July 5

2011

KANSAS CITY

July 3-10

2014

NASHVILLE

June 29-July 6

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www.spebsqsa.org/hcdc

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Jim Casey, lead
Tom Pearson, bass
Bill Thompson, bari

T E X O M A S O U N D

Savoir Four

Rick Anthony, tenor
Dick Bek, lead
George Sotos, bass
Lynn Hauldren, bari



S A V O I R F O U R



ANTIQUES ROADSHOW

Talismen

Gene Woolcott, tenor
Chuck Sisson, lead
Edward Chapman, bass
Dick Kingdon, bari



T A L I S M E N



ANTIQUE GOLD

Antique Gold

Tom Bates, tenor
Wally Coe, lead
George Metzger, bass
Charlie Metzger, bari



Stop that glottal stop!

Most Barbershoppers are not formally trained singers, and rely almost exclusively on the gleanings of our barbershop education for the level of skill we bring to our singing. Some of us seek out vocal instruction elsewhere, or attend district schools and Harmony College. Others rely on their chapter music team for their vocal instruction, with varying results.

One of the common faults in amateur singing is what the singing judges call “vertical” singing. What they never tell us is why we sing vertically or what causes it. We’re trying hard to sing smoothly. What’s the secret? Sometimes we’re told to put the last consonant of a word on the beginning of the next word. And that helps a little. It’s a quick fix but not a solution unless we commit ourselves to doing it on every word.

What’s going on? Why do we sing choppy? Why doesn’t it become smooth when we try? The problem: what works well for vocal communication (the sharing of verbal information) is not the best way to sing. Our singing sounds the most musical and best when the music inherent in the vowels flows continuously (uninterrupted). Singing can only occur when air is actually flowing. Consonants often interrupt the sound of the music, especially when allowed to stop the flow of air through the mouth and nose.

As children we learn by mimicking adults. We learned to convey *information* with the use of *words*. We learned to talk by experimenting with our lips, tongues and jaws because we could see that’s what the big people do. No one ever had to tell us to put pauses in our voices. The adults we mimicked probably didn’t know they were doing it either. When we do, it’s part of what we call it “articulating.”

We learned how to stop the air in its travel from our lungs to our lips to create the pauses so we are better understood when we talk. The process is almost involuntary. Bursts of sound

with lots of lip, tongue and jaw movement, can be clearly understood. The way we interrupt the sound while speaking is by stopping air flow so our glottises (located at the base of the tongue) close. The glottis closes not only when we stop air flow in a variety of ways but also when we swallow.

Unfortunately, this action that is so important to speech is detrimental to good singing. We’ve been doing it so long, we don’t even notice. The interruptions of sound are part of our “talking” habit that carries over to our singing. These little bits of silence are called glottal stops. Because glottal stops are a habit when speaking, we don’t even notice them while we’re singing...only when listening. Glottal stops cause us to sing vertically and prevent smooth singing.

Harold Hill of *Music Man* fame had it just about right—but singing is more than “talking slowly.” The problem is most of us don’t *sustain* the sounds whenever we encounter consonants. We keep talking slowly instead of sus-



Dan Dekowski
(insureng@iximd.com)
is a member of
the Dundalk
Chapter and
Calliope
quartet.

Stop that glop!

1. Start with a song that you know and sing it with a (single) vowel sound throughout the entire song. After breathing in, let the air flow before phonating (making sound) to eliminate the noise created by the opening of the glottis. Notice that every time you change pitch there’s a tendency to stoke the glottis. If you pay attention, you can feel the muscles working in the bottom of your throat. Concentrate on keeping the air flowing without interruption so there is no muscle activity. Practice until this exercise feels natural.
2. The next step is to practice making continuous sound while changing vowel sounds. Do the same exercise as the one above but change vowels whenever you change pitches. Do this exercise until it becomes habit. By the time it does, you’ll be more aware of what your glottis is doing.
3. The third step is to sing a simple song that you know well. Sing it while paying attention to your throat. If there is muscle action in there, you’re doing it wrong. Keep working at it until continuous sound is part of your singing habit. Remember to always start the air flow before phonating (allowing sound to begin).

taining the vowel sounds during our entire performance. We should be continuing the sounds of the vowels while making the consonants as well. The concept is singing music as opposed to singing talk. For most of us, that means minimizing jaw activity and reducing lip movement. Shortening consonants and softening them are two techniques for minimizing their interference. Adding consonants to the music doesn't mean stopping the music flow for each consonant.

If we were to think of music in terms of physics, opening and closing of the glottis requires energy changes that stop and start the sound (phonation). Glottal stops make both things happen in very short succession and it's not a pretty thing. The sounds of glottis strokes are not pleasant ones. If we keep the glottis open by keeping air flowing through it, these noise bumps go away. Slamming doors are not pleasant to hear and glottal stops are the equivalent on a much smaller scale. When a glottis closes, there are non-musical sounds that are emitted when they re-open and sound is produced at the onset of air flow. The secret to eliminating the noise is to keep the sounds of vowels flowing constantly.

If you think that you can't sustain the sounds of music while making consonants, try this little experiment: Close your lips and hum. Wow, you're still making music with your lips closed. Why not do the same all the time, even when your lips are closed to make the sound of the letter P. By getting rid of the glottal stops, you'll sound remarkably better.

With success in deactivating your glottis while singing, you'll be one step closer to being a trained singer and an asset to your quartet and chorus. If you breathe correctly, the next step is to learn to engage all of your resonators. (But that's another story.) If you do all three things at the same time, you'll sound like a trained singer. ■

FYI

Vocal Resources online:
www.spebsqsa.org > Sing & Perform >
 Singing Skills

- Stories on vocal health, vocal technique, and performance. Sign up for electronic newsletters for quartet singers and directors. Or read past issues online at www.spebsqsa.org/newsletter-archive

Go to Gold Country			January 15-22, 2006	
Midwinter 2006 Convention – Sacramento, CA				
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registrant's name			nickname for badge	
second guest name			nickname for badge	
registrant address		city	state/prov	ZIP/postal code
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Package A - _____ registration(s) only: @ \$75.00 each			\$ _____	
Package B - _____ registration(s) + Seniors Show of Champions Ticket: @ \$87.00 ea (Seniors Show of Champion Tickets on-site are \$15.00 each.)			\$ _____	
circle payment method: VISA M/C check money order				
credit card acct # _____			exp date (MM/YY) _____	
<input type="checkbox"/> CHECK HERE IF ANY PHYSICAL NEEDS REQUIRE SPECIAL ACCOMMODATION FOR YOU TO FULLY PARTICIPATE IN THE CONVENTION. THE SOCIETY STAFF WILL CONTACT YOU TO MAKE ARRANGEMENTS				
Registration package "A" includes a convention badge, reserved seating for the Friday and Saturday night shows, Saturday night afterglow and admission to the Seniors Contest. Package "B" includes all of the above, plus a ticket for the Seniors Champion Show.				
Mail with payment (checks: payable to Barbershop Harmony Society) to: Barbershop Harmony Society, 7930 Sheridan Road, Kenosha, WI 53143. If you register for more than one person, please send complete information for each person on a separate sheet. A housing form and information regarding events and tours will be mailed to you after you register. All show and tour tickets may be picked up at the convention registration area. When you receive confirmation, please keep it as your receipt and bring it with you to the convention. <u>Registrations may be transferred to another person but they are not refundable.</u> No phone orders, please.				

The Things We Do Next Summer

Harmony
College
Directors
College
2005

THE OHIO STATE UNIVERSITY

*July 31 August 7
2005*



We'll Remember Our Whole Life Through

Harmony College 2005 – unforgettable!

**SING BETTER. HAVE MORE FUN.
CREATE NEW LEGENDS.**

Mark your calendar now for July 31–August 7, 2005,
for a new Harmony College experience!

The Center of The Barbershop Universe now has
NO LIMITS – stretching to the very edge of the
barbershop universe!

**A PRESTIGIOUS NEW LOCATION:
THE OHIO STATE UNIVERSITY.**

Sing your best on a great show, in a great theater

The Ohio State University campus promises excellent
housing, beautiful facilities and the wonderful
2,400-seat Mershon Auditorium, with seats for
everyone for everything, and room for a BIG show.

- State-of-the-art, acoustically superb theater facility.



Morton Hall



Oval at center of Campus



The Wexner Center



- New Saturday show open to the public, featuring *Gotcha!* and *The Alliance Chorus*, plus the always energetic, exciting *Next Generation Chorus* and the venerable *Harmony College Chorus*.

EASY TO REACH

- Convenient access; only 10 minutes from Columbus airport.
- Driving distance for more Barbershoppers than ever before.
- New! Be a daily commuter student. Sleep at home, come to Harmony College for class.
- State-of-the-art Classrooms
- All the amenities of a modern leading university
- Convenient, compact campus means less walking.

ACCOMMODATIONS AND CAMPUS LIFE

- Plentiful supply of clean, comfortable lodgings, all with private baths, refrigerator and microwave, phone and Internet access
- Downtown urban location means plentiful choices for off-campus dining, entertainment

OPEN ENROLLMENT

Our new campus means plenty of room for Barbershoppers of every stripe, from around the world! Think of it as the... *No Barbershopper Left Behind Act of 2005*.



Open Enrollment means our maximum education event can have maximum impact on the Barbershop Harmony Society.

- Preferential placement reserved for members of the Barbershop Harmony Society in quartet pod coaching, and in Directors College for directors of BHS choruses.

- Our primary aim and expertise is the advancement of men's barbershop harmony. All friends and fans of close harmony singing are welcome, but the curricular focus is on men's barbershop harmony.

CURRICULUM 2005

Growing The Barbershop Harmony Society

More than sixty of the greatest teachers in the Society give freely of their time and knowledge to make you the best Barbershopper you can be.

Everything we do, we do with aim of helping our members enjoy their hobby more, share that joy with others, and continually grow our Barbershop Harmony Society.

FIVE GREAT EDUCATIONAL TRACKS

- **General Studies**—classic Harmony College offerings, including vocal production, arranging and songwriting, performance, history, tag singing—the works!

- **Quartet College**—a week of intensive coaching for your quartet. The greatest quartet experience of your life!

- **Directors College**—develop as a musician, leader, and passionate advocate for barbershop harmony. Your chorus deserves a director a good as you'll become!

- **Next Generation**—The great music sounds even better when it comes from this crew of younger singers. Guys under age 24 have a special place to have fun, rip chords and break the rules to make weird, great new sounds!

NEW THIS YEAR

- Marketing Class for developing your quartet and chorus, taught by Director of Marketing **Todd Wilson**.

- “Care and Feeding of the Small Chorus” presented by **Jack Pinto**

- Keynote address by the legendary **Terry Clarke**, bass of *The Boston Common*, 1981 International Quartet Champion.

- Additional classes in quartet singing for the general studies student

“We went to Harmony College as a quartet in August of 1989 and won our district championship two months later. The Harmony College experience laid the foundation for what was to become a thrilling journey for Power Play!”

Power Play

“An audience can feel when a quartet is bonded and has that special something that says, these guys really enjoy singing together. Harmony College was such a bonding experience with... Saturday Evening Post. No doubt the excellent coaching and support from our leaders was uplifting, but nothing can replace the intensive time together that we experienced at Harmony College. It was a profound time in our quartet's growth. Thank you... for providing such a unique and wonderful experience for our quartet!”

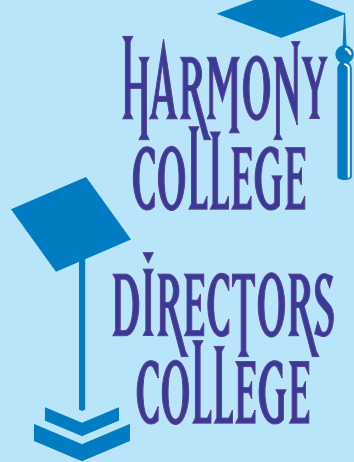
Saturday Evening Post

Ohio State University is a special place. ...it feels like a hometown school. The Oval features a beautiful scene with classic buildings including the School of Music. While there, you will be at the heart of it all on the nation's second largest campus and home of the OSU Men's Glee Club. To this OSU graduate and barbershopper, I'm most excited to have the Harmony College at The Ohio State University. It is a place where champions are made in sport, scholarship and music.”

Ben Ayling

bass of The Ritz





REGISTRATION FOR

☐ Harmony College

☐ Directors College

You will not be officially registered until you return this completed registration form. A Harmony College packet will be sent to you. It will also be available on our website in the Spring of 2005.

☐ Society Member / enter your membership number

☐ Non-Member

Name

Address

City State / Province ZIP / Postal Code

Home Phone Work Phone

E-Mail Address

REGISTER PRIOR TO JUNE 15 2005

Tuition: ☐ \$575 Society Members
Front Line Director of Society Chorus
Full Time Music Educators

School Affiliation

School Administrator Phone

Tuition: ☐ \$749 Affiliates and Non-Members

☐ \$429 Society Member Commuter
With no lodging

☐ \$575 Non-Member Commuter
With no lodging

☐ \$399 Next Generation
11-23 years old with sponsor

REGISTER AFTER JUNE 15 2005

Tuition: ☐ \$675 Society Members
Front Line Director of Society Chorus
Full Time Music Educators

School Affiliation

School Administrator Phone

Tuition: ☐ \$849 Affiliates and Non-Members

☐ \$529 Society Member Commuter
With no lodging

☐ \$675 Non-Member Commuter
With no lodging

☐ \$499 Next Generation
11-23 years old with sponsor

Payment: \$ Total

MasterCard or VISA number Expiration

Print Name Signature

Chapter Charge

Check or Money Order \$ Total

Please mail or fax to: **Barbershop Harmony Society HCDC**
7930 Sheridan Road
Kenosha WI 53143-5101
FAX 262-654-5552

The **SALE** to end the **SALE** is on **NOW!**



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even further to clear space
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Recordings • Gospel Arrangements with Learning Tapes/CDs

Hello
my name
is: _____



Membership Matters

Our biggest recruiting
effort ever!
Media support.
Big prizes.

A chance to make a change
and grow your chapter.

UCANSING2

**Membership
campaign kicks off
August 1.**

**Society-wide
Recruiting Week is
September 12-16, 2005.**

Go man, go!

**This is the year we do everything
you've asked us to do to grow the Society.**

- "We need **national media exposure** to recruit." ✓
- "We need **national advertising** to recruit." ✓
- "We need **tools in our chapter** to recruit." ✓

This year, we're doing it all.

Growing the Barbershop Harmony Society is what we're all about. It's central to our mission to preserve and encourage barbershop quartet singing. Without new singers for tomorrow, there will be no barbershop style to perform, arrange, debate, or celebrate.

We can do this.

We've done it before

We can do it again..

Our last major recruiting effort, in 1996-7, yielded the only years of positive growth in the last two decades. (See chart page 18.) The keys to that success are the same today:

- **Universal participation**— hundreds of chapters made a positive affirmation to do something—*anything*—and they did.
- **Personal commitment**—most recruiting happens because individuals determine they will make a difference.
- **Individualized incentives** —Knowing that your personal commitment is matched by a desire to support and celebrate it.
- **Deep commitment from** districts, chapters, individuals, and the Society staff and leadership.

What's bigger and better than ever

We're putting more resources into it than ever before

- More than \$80,000 in paid media
- \$30,000 in media relations support
- \$60,000 in support for chapters
- \$54,000 in incentive prizes to get everyone to sit up and take notice

Todd Wilson
Director of
Marketing for
the Barbershop
Harmony
Society



Prize money up for grabs

Get serious about recruiting,
and we'll put some serious cha-CHING in your pockets.

BIG PRIZES FOR PERSONAL RECRUITING

GRAND PRIZE WINNER for most new members	\$5,000
2nd Place recruiter	\$3,000
3rd place recruiter	\$2,000
4th place recruiter	\$1,000
5th place recruiter	\$750
6th place recruiter	\$500
7th place recruiter	\$500
8th place recruiter	\$250
9th place recruiter	\$150
10th place recruiter	\$100

Anyone who recruits one new member has a shot at winning one of the six \$1000 random drawing prizes to be conducted at the conclusion of the campaign. The more members you recruit, the more chances you have to WIN! PLUS! Six \$1000 Random Prize Winners total cash awards \$19,250

BIG PRIZES FOR CHAPTER RECRUITING

Chapters with Greatest Membership Growth Numerically	
Grand prize:	\$10,000
2nd place winner:	\$4,000
3rd place winner:	\$2,000
4th place winner:	\$1,000
5th place winner:	\$500
Chapters with Highest Percentage Increase in New Members	
Grand prize winner :	\$10,000
2nd place winner:	\$4,000
3rd place winner:	\$2,000
4th place winner:	\$1,000
5th place winner:	\$500

MANY MORE GREAT PRIZES!
FREE COACHING • FREE ARRANGEMENTS •
CONVENTION TICKETS • TRAVELLING TROPHY •
DISTRICT RECOGNITION • MORE!

Get full details and eligibility rules at www.spebsqsa.org/ucansing2

**What we'll do
to make it
a success!**

Saying "Do this" is not enough. The Society is putting its resources behind this campaign to a degree you've never seen before.

- National media campaigns
- National newspaper ads
- Toll-free phone number for all referrals, backed by a 24/7 call center
- Incredible incentives
- Web-based profiling/referral system
- Local media lists, press releases, ready-to-air PSAs
- Support of district leadership, chapter counselors

OPERATORS STANDING BY

When a prospect calls the 800 number dedicated to this campaign, call center operators will ask a few qualifying questions to best determine the wants, needs or expectations of the caller. A brief description (menu) of the type of chapters available in caller's community will be presented.

If we run into a scenario where only one chapter is operating in the caller's community, (without being negative) the prospect will be referred to that chapter with an understanding of the type of chapter available so the prospect knows what to expect in advance. **There is room for every type of chapter in our Society.**



Yes, this friendly agent will answer calls. Couldn't hurt.

PUTTING THE WORD ON THE STREET— and on the front door step. We're buying space in the biggest national publications in the United States and Canada: USA Today and the Toronto Globe & Mail, reaching millions of men aged 35-54. This concept ad stresses the variety of personalities that make up the Barbershop Harmony Society, and reminds men that they can do it, too. Versions of the final ad will be downloadable for use in local media.

If you think you can sing... YOU CAN!

ASK THESE GUYS!

JASON MURPHY
Bank President
Baltimore

MARTIN PABLO
Paramedic
Memphis

BILL SAMS
Unleashed (Recording) Studios
member/owner
Houston

STEVE LEE
Jewelry/Lumber
Baltimore
Maryland

KAYAN MICHAELS
Baker Artist
Madison, Wisconsin

TED SANDERS
Executive Chef
Seattle

DAN BERRY
Systems Analyst
San Diego

You can sing, too!

1-800-U-CAN-SING-2 • WWW.1800UCANSING2.ORG

TRY IT FOR YOURSELF!
NATIONAL SING-UP
WITH US! EVERY
SEPT. 12-16

We can teach you to unleash the singer within!

For thousands of men, close harmony singing provides an outlet that energizes and uplifts. And if you're the kind of guy who always sings in the shower or in the car, you're probably better than you think.

Let us help you discover your own creative potential, while enjoying the fun and fellowship of raising your voice with other men.

BARBERSHOP HARMONY SOCIETY

*"Men at some time are
masters of their fates:
The fault is not in our stars,
but in ourselves...."*

**recruit
and thrive
ignore it
and die**

Again in 2004, as has been the case consistently over the past 20 years, our membership problem was not due to a faster rate of members exiting the Society. **Indeed, we actually had fewer dropouts in 2004 than in the previous year.**

The overall dropout rate (number of drops divided by previous total) of 10.78% is the lowest calculated since 1991. This has been consistently at 12.5% (+/- .5%) over the past ten years.

No, the problem again is **the recruiting rate**, and we performed dismally in 2004, recruiting only 2967 new members, **the lowest in the last 15 years.**

We can fix this. We must fix this. We will fix this.

“Why do I care about membership?”

Ten reasons your life is better with more members

Your staff and Society leadership humbly accept that we may be more keenly interested in growing membership than others. Our every day is filled with sustaining and flourishing the Society as an entity. So what's in it for you, personally, to grow the Society?

1. Who wants to be the only tenor in the chapter?
2. More members means more quartet singers. At last, you can get into a quartet of your own! (And did we mention that we need tenors to grow more quartets?)
3. Nothing's more fun than teaching tags to the new guy. Don't deprive yourself of that joy.
4. More members means bigger show audiences means louder applause for your performance.
5. New members mean new ideas mean new ideas on how to grow and flourish. Bigger networks of influence mean more opportunities for your chapter to sing, perform, and serve your community.
6. Imagine being the genius who recruited Dave LaBar into the Society. Or Dave Stevens. Or Jim Kline. Or Vocal Spectrum. **Imagine the countless lives your protégés might improve.**
7. A better baritone singing on your left hand and a better lead on your right might make you a better bass. It could happen.
8. Need a coach for your quartet? The new guy might be the one who brings out your inner champion.
9. More members mean dynamic new leaders to grow chapters.
10. Some singers have sons who sing—who know other young singers—might be the best singers you'll ever enjoy singing with.

Year	New	Dropped	Total membership	net gain/loss	% gain/loss	Retention rate	Recruiting rate	Dropout rate
1996	4908	4031	34,225	877	2.56%	87.91%	14.72%	12.09%
1997	4069	4297	33,997	-228	-0.67%	87.44%	11.89%	12.56%
1998	3953	4186	33,764	-233	-0.69%	87.69%	11.63%	12.31%
1999	3672	4456	32,980	-784	-2.38%	86.80%	10.88%	13.20%
2000	3671	4071	32,580	-400	-1.23%	87.66%	11.13%	12.34%
2001	3676	4014	32,242	-338	-1.05%	87.68%	11.28%	12.32%
2002	3635	3911	31,966	-276	-0.86%	87.87%	11.27%	12.13%
2003	3317	3974	31,309	-657	-2.10%	87.57%	10.38%	12.43%
2004	2967	3376	30,900	-409	-1.32%	89.22%	9.48%	10.78%

SHOW ME THE NUMBERS—When we recruit, we grow. Dropouts remain constant, but will accelerate as we age.

“Why worry?
My chapter's
doing OK.”

For now, perhaps... but what about tomorrow? Who will you be singing with in ten years? If your chapter is typical of most, your demographics might look something like this:

- Average age 62; 40% of members over the age of 70.
- Recruited perhaps 10% of previous year's total membership. (In a chapter of 40, that means 4 new members); BUT
- At the same time, perhaps 12% of your members dropped out (5), for a net loss of 1.

Maybe a net loss of one member last year was not a big deal. But what happens as the dropout rate accelerates, as those older men become unable to participate for reasons of health, energy, or death?

That's what we as a Society face: **We must grow, now, while we can—or die.**

We'll put a wealth of tools in your hands. You've gotta use 'em.

you need it?
you got it

Manuals

The Society will be updating and reintroducing helpful manuals (PDF/hard copy) on the critical areas of:

- Recruitment
- Orientation
- Retention

Advertising Tools

- The Society will produce and distribute MP3, CD, VHS and DVD copies of a professionally produced :30 & :60 "U CAN SING 2" radio spot and a :30 TV spot
- The Society will produce and distribute electronic copies of all print ads created for this campaign

Media Lists

- Chapters officers will be repeatedly encouraged to visit the Bacons.Com website and use a special password provided by the Society to build their own up-to-date media lists to supplement the national advertising in the USA and Canada with local and regional advertising.

Lapsed Member Lists

Chapter leadership will be repeatedly encouraged to visit the Members Only page of the Society website to build a list of lapsed members within a XYZ-mile radius of your chapter meeting location to invite them to be a part of our "U CAN SING 2" National Guest Night

Chapters

- Every chapter must take responsibility for creating a chapter meeting program and "welcoming" environment that will inspire a guest to return to another meeting and eventually join.
- Chapters should have someone on their leadership

team focused on Marketing & PR working closely with the Membership / Chapter Development VP to implement the plan at the chapter level

Recruitment

Many chapters encourage their members to bring guests, but few actually offer members any training on recruiting techniques. For us to enjoy a year unlike any other, we cannot continue with a "business as usual" approach.

Orientation

To make for a smooth transition from prospect to membership, chapters need to develop orientation plans that sustain new members into full membership in the chapter.

Retention

Suggested components for success at the chapter level to improve retention:

- Program your chapter meeting with FUN and variety in mind and less predictable. If the same routine is followed week after week, a member may soon get the impression that "I can afford to skip this week because I'm not going to miss anything." If there is variety, members may be less inclined to skip a meeting because they might miss something special. Along those lines, the Society is looking for ways to bring more variety to our conventions to address this very same concern.
- Develop a long-range planning process
- Develop and implement an ongoing orientation and retention plan
- Improve musical proficiency
- Conduct periodic surveys of members and guests to help chapters identify where they are enjoying success as well as areas where they may be falling short

do
something
do
anything

Desperate? Not quite. (Not yet.) Just determined.

When is it going to be bad enough that you want to do something about it?

When we're down to 25,000 members? Down to 20,000? Down to 10,000?

When we are nonviable, unable to muster the big dollars, manpower and collective will to make a change?

We can do this.

We must do this.

We will do this.

LET'S DO THIS.



**they're
coming
get ready!**

We'll help men find your chapter. You'll want their first visit to convince them that it can be the best night of their week. Make sure you've covered all the bases...

Follow this easy chapter readiness checklist

Prior To The Event

- Supply chapter business cards to every member
- Chapter website up and running with current contact information and details about the U CAN SING 2 campaign
- A phone or voice mail number dedicated exclusively to chapter business (Annual cost ranges anywhere from \$120-180)
- Chapter email address
- Media contacts received and utilized
- Secure MP3 download/CD copy of pre-produced :30/:60 radio spot with script for local customization (provided by the Society)
- Secure DVD/VHS copy of pre-produced :30 TV spot to be used when buying TV time or free public service announcements (PSAs) provided by the Society
- PDF download of up-to-date Society documentation on recruitment, orientation and retention (provided by the Society)
- Expect a visit or telephone survey from a chapter counselor or other district or Society leader to assist with this readiness process and evaluate what you need to be adequately prepared

Usual Materials

- A guest sign-in sheet which captures, name, address, phone number email address and how they heard about your meeting
- An adequate supply of guest music binders
- Society materials for handing out to guests
- Overruns of *The Harmonizer* or member copies for review or handout
- Chapter materials for handing out to guests, copies of chapter and/or district bulletins
- Chapter business cards

Specialized Materials

- An adequate supply of "U CAN SING 2" name badges (will soon be provided as a downloadable document from the Society website)
- An adequate supply of "U CAN SING 2" internal and external signage (will soon be provided as a

downloadable document from the Society website) and can be printed at any Fedex Kinkos or similar printing operation.

- A TV monitor or LCD projector and DVD or VHS player with screen or large blank wall space and someone who knows how to operate this equipment
- A copy of the "Singing Is Life" video or some suitable alternative; convention videos, etc.
- A survey to be completed by all guests before they leave with incentives for returning them; perhaps a drawing for some free CDs (will soon be provided as a downloadable document from the Society website)

Venue

- Adequate in size and layout
- Adequate chairs
- Adequate parking
- A comfortable temperature (not too hot or cold)
- Interior "U CAN SING 2" special signage (festive, inviting, informative)
- Exterior "U CAN SING 2" special signage (festive, inviting, informative)

The Night Of The Event

- Greeters on hand to meet guests as they arrive
- An adequate number of riser buddies to be assigned to each guest
- Time in the schedule for quartet activities and/or a performance by a guest quartet
- Time in the schedule for socializing
- Time for rehearsing current repertoire
- Time to run your most recent contest set (if you have one)
- Time in the program for learning a new song, so guests and members are on equal footing

**We can do this.
We must do this.
We will do this.
LET'S DO THIS.**



Buckeye Invitational 2005

Now In Its 13th Excitement Filled Year

Stars of the Night Show

8:00 PM - Saturday August 20, 2005

◆ **Four Voices**
One of the Best Ever!

◆ **Nightlife**
Back By Popular Demand

◆ **The Buzz**
Dynamic New Queens of Harmony

◆ **The Singing Buckeyes**
11 Times District Champs

Barbershop Odyssey Show

8:00 PM - Friday, August 19, 2005

Featuring

◆ **Saturday Evening Post**
One of the Nation's Best Show Quartets

◆ **St. Louis Harmony**
Two-time Buckeye Invitational Chorus Champions

◆ **The Unbelievable Buckeye Invitational High School Harmony Camp Choruses**

*****ORDER FORM*****

_____ **All events registrations: \$85:** Includes mixed, comedy and standard quartet contests, all sessions of chorus contest. Also Stars of the Night Show, Show of Champions, Friday Barbershop Odyssey Show, Thursday's Barbershop Day at the World-famous Columbus Zoo and Friday's Santa Maria Cookout.

_____ **Be an entertainment judge for all contests...add \$5 to this package.**

_____ **Contest only Registrations: \$55:** Includes all contest sessions: Regular, comedy and Mixed Quartets, All Chorus sessions and Friday Night Odyssey Show. Does not include Stars or the Night, Show of Champions, Friday Cookout or zoo trip.

_____ **Be an entertainment judge for all contests ...add \$5 to this package.**

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone#: _____ Email: _____

Total In \$ _____ Check _____ Visa _____ MasterCard _____

Card Number: _____ Exp.Date _____

Add \$2 S&H for orders under \$100. \$4 for orders over \$100.

Tickets will be mailed starting in July, 2005.

Make checks payable to Buckeye Invitational and mail order to: Singing Buckeyes, 3158 Kingsdale Center, Columbus, OH 43221. (614) 459-0400

For further information, go to <http://www.singingbuckeyes.org>



Cyber-Tune Classic
The New Electronic PitchPipe
Maintains pitch with computer accuracy, but still delivers that familiar "reed pipe" sound. Measures 1" x 2-3/8" x 3-3/4". Uses 9-volt battery, comes with belt clip. Available in C and F keys.
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HELP WANTED COLLEGIATE PROGRAM

If you:

- Are a college-aged student...
- Are a college professor (not necessarily a music professor)...
- Know a college-aged student...
- Know a college professor...
- Have ANY college contacts...

...then contact Rick Spencer (rspencer@spebsqsa.org). You might be the key to our forthcoming Collegiate Program.



Today's performers stretch our expectations of what is a "barbershop performance."

There's fun—and audience thrill—on either side of the wall. **Connie Keil** explores ways you can bring out the artistry in your music by understanding your relationship to the audience.

The Fourth Wall—Choices

The fourth wall is the imaginary invisible plane between the audience and the performer through which the audience views the action. When the performer chooses to mentally create an intact fourth wall, he cannot see the audience—he “sees” the missing portions of the set and the missing characters in the setting. The term signifies the “suspension of disbelief” used by the audience, who pretends that the characters in the story are real “living” beings in their own world, and not merely performers on a stage. In order for the fourth wall to remain intact, the artists must also, in effect, pretend that the audience does not exist, by staying in character at all times and by not addressing the audience members directly. Most dramatic theatre relies on the fourth wall, as do most movie and TV dramas. Thus, audiences are well-conditioned to intuitively “get” the fourth wall concept. Use of the fourth wall is sometimes referred to as “representational” theatre.

“Presentational theatre,” in contrast, admits the obvious and chooses not to utilize the fourth wall, thus freeing the performer to acknowledge the presence of the audience, making eye contact with them, speaking to them, or even making entrances and exits through them. Most barbershop traditionally has been in the presentational mode. We have strongly encouraged direct eye contact with the audience.

Representational Choices

If the performer chooses to work within the fourth wall, there can be several choices about how he represents the character he is playing. In every case, the performer needs to decide who he is, where he is, and to whom he is speaking. These choices are usually based on the lyrical theme of the song, even if another theme is the primary one.

One choice would be to portray a character who is addressing a second, imaginary, person. For instance, in the song, “I Love You Truly,” the performer could be a husband speaking to his wife at home. She would be present within the fourth wall and, even if the performer is looking in the direction of the audience, he is seeing and singing only to her. His focal point would be at a place where she would logically be standing.

Another possibility would be to create a soliloquy—the character talking to himself. “I’m Always Chasing Rainbows” could be done in such a setting. The character, talking to himself in a reverie, may not have a clear focal point, but be in an unfocused, dreamy state. Or even with occasionally closed eyes. His shifting emotions, however, would be clear to the audience, who is privileged to watch him with enormous rapport—without threatening the intimacy of the experience.



The performers could choose to address each other in a closed environment that the audience views. A good example of that was Alchemy’s performance at the 2004 International Contest as jazz musicians doing “Old St. Louie” and “Birth of the Blues” in an after-hours jam session. In that case, the quartet stayed in character for the whole set, and never acknowledged the audience, even at applause. To have done so would have penetrated the fourth wall and destroyed the effect—perhaps even to the point of making the audience uncomfortable.

Alchemy’s costumed set, complete with props, was done entirely in charac-

ALCHEMY took us backstage and after hours as jazz musicians, linking the the story across two sets. This kind of sustained fiction creates a richer story through which the performers can create believable characters.



Connie Keil
(ckeil@comcast.net)
is a noted coach and
Presentation judge.



THE PERFORMER IS THE TEXT. When Power Play sang “Love At Home” to win the gold in 2003, they shared the very real, personal story of their lives with an audience that already knew and cherished their family. This powerful presentational-style performance succeeded on the truth and sincerity of the bond between the singers and their audience.

ter. But many contest sets can be done with only the individual songs, themselves, being performed in the representational mode. The singers create their characters and the mood as they establish a new imaginary place and a new fourth wall at the beginning of each song, but still use standard entrances, bows, and exits. This is usually done wearing some sort of uniform outfit, rather than a costume that ties in with the songs. Gotcha!’s set that included the soliloquy “What More Can A Soldier Give?” is one of many examples of this approach.

Note that to be successful in any of the representational approaches, the performer needs well-developed visualization skills. The performer needs to visualize the place in which the action occurs. The imaginary fourth wall encloses the place and establishes a sense of intimacy and privacy. The best performers are so believable they draw the audience in and make them feel as if they’re watching real live people going through truly intimate moments.

Presentational Mode Choices

Traditionally, barbershop quartets usually perform as if they were speaking directly to the audience, that is, with no fourth wall in place. Coaches and judges exhort them to maintain eye contact and clear focal point unity. This is a wonderful way to create rapport with the audience, as long as it fits with the lyrics. Use of the presentational mode should, however, be a choice made by the performer, rather than an automatic habit. In most of the examples above, direct eye contact with the audience would have damaged the performance. When the performer is in the narrator’s

mode, such as in “When My Sugar Walks Down the Street,” he is in direct communication with the audience—telling them the story or making comments from his perspective. The audience needs to feel that contact.

There are many cases where the performer uses the audience as a surrogate for the imaginary person within the fourth wall. It can be felt in songs such as “Smile, Darn Ya, Smile,” in which the performer

Maturing as performers

Today’s barbershop audiences have been influenced by the evolution that has taken place in all other performance media over the years. The sights and sounds they experience in watching MTV music videos, movies, and heavily staged concerts can be spectacular. In recent years, some of our quartet and chorus performers have begun to successfully adapt creative approaches borrowed from other performance media in the design of their barbershop performances to help maintain relevancy to today’s audiences. Although classic barbershop style performances are still acceptable, these additional, creative approaches are equally accepted by the judging community. The Presentation Category regularly studies these alternative performance styles as legitimate alternatives to the more typical “stand and deliver” approach.

In support of this, Presentation Judge Connie Keil has written our feature article to explain a valuable concept called “the Fourth Wall.” This article was edited by the Presentation Category leadership and the concepts described are now recognized by all Presentation Category judges. Presentation Category Specialist Richard Treptow recommends this article to all serious contestants.



Richard Treptow, Presentation Category Specialist

is not in the narrator's role, but in direct, persuasive, and personal contact with the audience, not an imaginary person.

Shifting Modes

In many songs, the perspective of the performer can change within the song, often between verse and chorus. The performer should be aware of the shifts, and choose whether or not to establish the fourth wall. For example, in "Wait Till the Sun Shines, Nellie," the performer could start the verse in the narrator's role (fourth wall not in place) talking to the audience: "On a Sunday morn..." Then he could create the fourth wall and take on the persona of the girl, saying, "We must stay home, Joe..." After changing back to the narrator's role: "Then the boy..." he could become the boy: "Wait till..." As the performer changes roles as suggested by the lyric, he could be establishing or penetrating the wall, depending on what character he is playing and who he is addressing. As he does this, his focal points will likely be different. Or he could just choose to be in the narrator's role throughout the song and stay in presentational mode with no fourth wall in place, simply quoting the boy and girl, not "becoming" them. **But he should make a conscious choice.** Otherwise, the audience might not understand what the song is about and what the performer intends—especially if there is not agreement among the performers.

In theatre, the technique of "breaking" the fourth wall is used when the plot of the story calls for some

unusual event to take place that shatters the barrier between the fictional world of the story and the "real world" of the audience watching the story; it refers to the character directly addressing the audience, or actively acknowledging (through breaking character or through lyrics) that the characters and action going on are not real. It's often done as a sly aside to the audience (like the famous Groucho Marx bit with the cigar). This technique is not normally done in barbershop performances, but it offers interesting possibilities—especially in comedy (think about FRED)! Once again, the performer gets to make the choice, but only if he is aware that the choice can be made.

Implications for Choruses

It is a common practice for our choruses to perform in the standard "choral concert" style performance, on risers, in tuxes (or some other uniform), with a director who bows to the audience, then becomes the focal point for the chorus during most of the performance. There may or may not be much choreography. In this mode, our audiences are conditioned to expect to see a "conductor," as with a symphony orchestra, and may be somewhat uncomfortable without one. An issue in this kind of performance is often the lack of contact with the audience—not "getting past the footlights." Instead of staring *at* the director, however, if the chorus is truly in "presentational mode" and sings *through* the director in eye contact and emotional contact with the audience, the projection and rapport can be much stronger. This approach can differentiate our wonderfully entertaining barbershop choruses from most clas-

WHETHER FANTASY, DRAMA, OR COMEDY, COMMITMENT IS KEY. The New Tradition Chorus (center) set the standard in barbershop fourth wall performances with the pure theatricality and intense drama of its landmark "Les Miserables" set, while the Ambassadors of Harmony reached the child within with "Toyland." At the other end of the spectrum, The Great Northern Union bounded back and forth over the wall at will during its famous lawyers set.



sical ensembles. Choruses can still choose the representational mode in the concert format, but the fourth wall concept is often more convincing in a theatrical setting with sets, props and costumes.

For example, six of the top ten choruses at the 2004 International Contest were in costumes, not uniforms. Many used sets and props. Their use of the fourth wall concept was facilitated by the freedom and variety provided by the theatrical style. They mostly stayed in character. If they looked toward the audience, it was usually to envision someone within the fourth wall. Many of the directors were not “in front.” Contemporary audiences might expect a staged, costumed, representational performance to look like a Broadway production number, in which there is no director. A visible director could be a distraction in that setting. Well-trained choruses can perform with only subtle direction. This approach frees the individual performer to become more of an actor, who can perform with authentic emotion that the audience can connect with.

Implications for Quartets

Employing a theatrical setting is more difficult for quartets because their range of movement is limited by the microphones and the lighting. Their use of sets and props is limited to what they can gracefully carry onto the stage. Alchemy’s set was a good example of the creativity required to carry off the “representational mode” for a quartet throughout a two-song set, from entrance to exit. However, quartets can still choose to establish the fourth wall within the standard, non-costumed format for convincing, powerful performances of individual songs. The key is to make the choice—and to understand the implications of that choice.

Risks and Traps

Done well, the fourth wall concept can help intensify emotions. But, similar to attempting comedy, if the representational approach is poorly done, it tends to crash harder in contests than does the safer, more traditional presen-



THE CONTEXT IS THE TEXT. Sometimes, the theme is the artifice of the contest itself, a comedic vein tapped by FRED, Freestyle, and Sound Crew (pictured.) At the risk of encouraging anyone else to do it, let us note that this only works if it’s incredibly funny. Incredibly. Funny.

tational performance. Some traps to watch out for are:

- **Time and timing.** If the pace and flow of the non-singing “set up” is seen to be awkward or tedious, the audience will be uncomfortable.
- **Talking.** It needs to be directly related to the overall performance and brief enough to be perceived as part of the musical performance, not an end in itself. The contest rule permitting talking requires it to be brief.
- **Intent.** Barbershop audiences are sensitive to contrived or excessive theatrics. If a contest performance is seen as theatre that includes some barbershop, as opposed to barbershop with a theatrical approach, it could be upsetting. A thin line.
- **Audience rapport.** From the heart believability is key to any performance. If the performer is uncomfortable, the audience will be uncomfortable. Keep it authentic.

The Value of the Fourth Wall Concept

- **To the performer:** The conscious choice of creating the fourth wall can simplify the task of the performer, and help him to visualize, focus, and stay in character. This may lessen the distraction—and fear—of being watched by that frightening sea of faces sometimes known as the “black giant.” It can provide a safer place to show emotion—such as singing in the shower—and can allow the per-

former to become more vulnerable and available to the audience. If authentic performance is about “telling the truth” emotionally, this concept can help the performer find and communicate that truth. The conscious choice of not utilizing a fourth wall, by contrast, can give the performer a stronger feeling of connection to the audience, which the audience can then reciprocate.

- **To the judge:** Understanding the fourth wall concept can help the judge recognize whether the performer understands the technique and how well it is executed. Inconsistencies of focal points and visual effects can be seen in a broader, less mechanical way. Authenticity, believability and from-the-heart emotions can be placed in a different context, helping to define the cause/effect relationship between technique and mood. The fourth wall language can be useful in coaching evals to help the performer grasp the concept and improve more quickly. Remember though, they’re judging the entertainment value, not the tool.
- **To the audience:** Audiences don’t care about technique. They are very intuitive. They will “get it”—as long as it is done well. Hopefully, they will notice more variety, creativity and authenticity from barbershop performances. They will appreciate and reward good entertainment. ■

The Fourth Wall for Dummies: How to do it without falling off the risers

- 1. Understand the basic choices available.** Learn the language.
 - **Presentational mode.** Communicate directly with the audience. Eye contact. No imaginary "fourth wall" between you and the audience. This is the way most of our performances are done. Very effective for many of our songs, especially in story-telling ("Hard Hearted Hannah") or commentary ("Zipadee Doo Dah").
 - **Representational mode, fourth wall in place.** Ignore the audience—they'll get it. Great for acting out lyrics from a character's perspective.
 1. Be a character addressing an imaginary person within the "wall" ("I Love You Truly").
 2. Be in character, talking to yourself. Be in soliloquy, like Hamlet ("I'm Forever Blowing Bubbles").
 3. Talk among yourselves, you and the other characters on stage ("There's a Brand New Gang on the Corner").
 4. Be clear about whether you're in character through the whole performance, or just during the songs.
- 2. Know your character.** If you're in character with the fourth wall in place, you need to know who that guy is—then just "be" him. In 3D Technicolor. Let your imagination and visualization instincts loose. Be free! Be authentic!
- 3. Know whom you're talking to.** If it's the audience, be sure to let them feel that you have genuine personal contact with them, not just the director. Don't let them see that "deer in the headlights" blank stare. If it's to someone within the fourth wall, make sure you can imagine who that is, and where they are.
- 4. Know why you're doing what you're doing.** Examine the lyrics, especially. Method acting: what's your motivation? What emotions do you want the observer to see in you? What emotions do you want to create in the observer? Emotions, plural. Because they change as the performance develops to a climax. Remember a time in your life when you really experienced those emotions—then recreate those feelings in your performance.
- 5. Know when to shift roles.** If that happens within a song, you need to anticipate it and get there on your own. Identify cues ahead of time. If it happens before, between, or after songs, be smooth and genuine as you make the transition.
- 6. Fit in.** Your role must be consistent with the rest of the ensemble—quartet or chorus. While you need to be authentic in your own role, it must be seen to be part of a believable whole.
- 7. Have fun.** The fourth wall can be a safe place to be. The more you enjoy this, the more the audience will enjoy it. Let it free you up to really "live" the music and the whole performance.



JAMBOREE XVI SALT LAKE CITY 2005

WORLD HARMONY JAMBOREE

ABRAVANEL HALL Friday, July 8, 2005, 2:30 p.m.

Admission: \$40 All seats will be General Admission

GOTCHA! Barbershop Harmony Society 2004 Quartet Champions

AMBASSADORS OF HARMONY Barbershop Harmony Society 2004 Chorus Champions

HOT TOPIC Harmony, Inc. 2003 International Quartet Champions

BRAVA! Sweet Adelines 2003 International Quartet Champions

FREEFALL AAMBS 2004 Quartet Champions

JUBILEE MOUNTAIN CHORUS Sweet Adelines Regional Chorus Champions

THE ENTERTAINMEN SNOBS 2004 Chorus Champions

SOUNDS FAMILIAR LABBS 2000 Quartet Champions

MUSICAL ISLAND BOYS NZABS and CBQC Medalist Quartet

GREEN STREET BLUES LABBS Bronze Medal Chorus

CITY OF SAILS CHORUS NZABS International Chorus Representatives

Producer: Jim Pyle, Muncie, IN / Director: Joan Darrah, Lenhartsville, PA / Song Leader: Saul Schneider, New Orleans, LA



The best music

You've told us you expect to hear the best singing on the planet. We've got it—more than ever before!

- **NEW! Sacred Gold**—combining 600 gold-medal barbershop singers with the 360-voice Mormon Tabernacle Choir for a spectacular and inspiring event like nothing you've heard before.
- **The Association of International Champions.** The perennial favorite parade of our heroes. PLUS, this year featuring the great family entertainment of the Dapper Duns of Disney World.
- **World Harmony Jamboree.** The greatest variety of barbershop sounds assembled in one show. Men, women, choruses, quartets, in a rainbow of sounds that celebrate the human voice.
- **FREE! Gospel Sing.** Voices raised together in

praise—an inspiring blend of performance and participation.

- **FREE! Mixed Harmony Showcase.** Another flavor of harmony, blending men's and women's voices in quartets and larger ensembles. Free with your registration.

The best contests

You've told us that you love the thrill of barbershop contest. We've got it—in new ways that will add to the suspense and excitement.

- **NEW! Wild-card playoff** for the final six berths in the chorus contest.
- **BETTER AND BETTER!** The college contest will be in the featured venue—and the quartets are getting to be as good as the big show.

CONVENTION HIGHLIGHTS

full schedule and registration at www.spebsqsa.org/saltlake

MONDAY JULY 4

4:00pm to 10:00pm

NEW EVENT!

"Taste of Barbershop Party on the Plaza"

Street Party at the Gallivan Center at 239 South Main Street. This party in downtown Salt Lake City will involve barbershoppers and the local folks from Salt Lake City community and will include performers on the amphitheater stage and fireworks at the conclusion of the event.

TUESDAY JULY 5

8:00pm

NEW EVENT!

Harmony Foundation Presents "Chanticleer"

Experience the "luxurious-perfection" of this multiple Grammy® Award-winning vocal ensemble, along with Gotcha! and the dynamic mixed octet, The Denver A Cappella Project.

9:00pm to Midnight

The Tuesday Night Party

This casual parade of quartet hopefuls and favorites gives you a sneak peek at what the week's contests and shows hold in store. Proceeds benefit the Larry Ajer Fund at Harmony Foundation.

WEDNESDAY JULY 6

10:00am to 11:00am

NEW EVENT!

Opening Session

A proud and inspiring Olympic-style opening event with flag procession, honoring the competitors and their home organizations alike. Stand up with pride for barbershopping!

11:00am to 3:00pm

Quartet Quarter-Finals Round #1

7:00pm to 11:00pm

Quartet Quarter-Finals Round #2

salt lake city 2005



The best new events

• **NEW!** A song-filled Fourth of July "Taste of Barbershop" Party on the Plaza, welcoming Barbershoppers to Utah and bringing thousands of Salt Lake Citizens to our convention. Food, fun, and song, in the open-air Gallivan Plaza in the heart of Salt Lake City.

• **NEW!** A proud and inspiring Olympic-style opening event with flag procession, honoring the competitors and their home organizations alike. Stand up with pride for barbershopping!

• **EXPANDED CLASSES**, seminars, chances to meet and sing with your friends. X-treme barbershop indeed! Thousands turned out for the classes in Louisville. We're expanding the offerings, the times, and bringing you the very best barbershop has to offer.

PLUS!

- special breakfast events...
- more family events...
- and a few more surprises still ahead.



THURSDAY JULY 7

8:00am to 9:30pm
Ladies Breakfast

9:00am to 10:00am
Gold Medal Hour with Gotcha!

10:00am to 10:30am
Family Sing with Steve Ditchfield

9:00am to 11:30am
Gospel Sing

11:30am to 12:30pm
Mega Sing

1:00pm to 4:30pm
NEW EVENT!
Wild Card Chorus Playoff

4:00pm to 6:30pm
**Harmony Foundation
President's Council Celebration**

7:30pm to 10:00pm

Association of International Champions Show
Performances by several International Quartet Champions, the AIC Chorus and featuring the Dupper Duns of Disney World

FRIDAY JULY 8

11:00am to 3:00pm
Sing With the Champs

11:00am to 2:00pm
**MBNA America Collegiate
Barbershop Quartet Contest**

2:30pm to 5:00pm
World Harmony Jamboree Show

7:30pm to 10:30pm
Quartet Semi-Finals

Top twenty quartets from the previous round of competition

11:00pm to 1:00am
Chorditorium

With College Quartet Competitor Celebration



The best ways to have fun singing

You've told us that you want more "convening"

in conventions — more coming together to share music and fellowship.

- "Taste of Barbershop" Party on the Plaza
- Terrific classes featuring woodshedding, tag singing, sing alongs, and more
- Gospel Sing
- Sing With the Champs
- Sacred Gold. This is nearly sold out for gold-medal singers so, if you qualify, act quickly.

The best venue

The magnificent Conference Center of the Church of Jesus Christ of Latter-Day Saints is the most incredible hall we've ever had.

Comfortable seats, state-of-the-art big screens, advanced sound systems — if ever a room were made for barbershop, it's this one.



SATURDAY JULY 9

9:00am to 10:30am

NEW EVENT!

Sing Along Session

This special not-to-be-missed event is open to all attendees.

10:45am to 5:00pm

Chorus Finals

Different? You bet!

"This is not the way we've done it before"

Yeah! Great, isn't it!

The Barbershop Harmony Society is committed to sharing the greatest in barbershop entertainment with all its members, by bringing new kinds of excitement to our biggest annual event, and bringing it to cities across the continent that are reachable by the majority of our members.

X-treme barbershop in Louisville was just a beginning — Salt Lake City 2005 another step on the path. Just wait till you see what's cooking for Indy in 2006! More of the same. More of the different. More of what you want.

Change for change sake? Hardly. Change for the sake of the thousands who haven't yet learned what you already know: that the international barbershop convention is the Best You'll Ever...Here.

7:00pm to 10:00pm

Quartet Finals

Top ten quartets from the previous round of competition go for the Championship, and the Gold Medals.

SUNDAY JULY 10

10:15 to 11:30am

NEW EVENT!

Sacred Gold

Concert featuring performances by the Mormon Tabernacle Choir, Power Play, Four Voices, ACOUSTIX, plus the first ever performance by the Society's Gold Medal Chorus, under the direction of Jim Clancy, Dr. Greg Lyne and a special finale featuring all 960 singers under the direction of Dr. Craig Jessop.



Tuesday, July 5th, 8pm
The Conference Center, Salt Lake City

Tickets: \$35 and \$25

A limited number of VIP seats
 are available at \$75 and include
 a post-concert
 reception with
 the performers.



Also Featuring

Gotcha! & The Denver A Cappella Project



2004 International Quartet Champs



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Crossroads of the West Tour

Your tour guide will give you a complete look at what makes Salt Lake City so unique. You'll explore downtown, the historic Avenues District, University of Utah, Fort Douglas, Olympic sites, and more! This is your chance to get a top-notch overview of Salt Lake City.



Red Butte Garden Tour

Red Butte Garden and Arboretum welcomes you to tour through their 20 acres of display gardens and learn about the flora and fauna in an unparalleled setting of mountain beauty. The Garden features a 1,500-acre arboretum with over 9,000 specimens of trees and shrubs from around the globe.



Alps of Utah Tour with Lunch

Make your way through Provo Canyon to Robert Redford's Sundance Resort, home of the Sundance Film Institute. Stop for lunch at Inn on the Creek, an award-winning restaurant in Heber Valley. Continue Park City and explore the many unique shops in Park City's Main Street historic district.



Utah Olympic Park & Park City Tour

Tour the Utah Olympic Park: this venue is the host of Bobsled, Ski Jumping, Luge, and Skeleton events. You will also tour Park City, learn its fascinating history and explore the boutiques and art galleries lined along historic Main Street.



This is the Place Heritage Park Family Tour

Visit this re-creation of an 1847 settlement to experience how the early pioneer families worked, played, and lived. Create handicrafts such as hand-dipped candles and rag dolls. Enjoy churning your own butter, riding on a wagon, or seeing live oxen!



Great Salt Lake & Kennecott Copper Mine Tour

Visit "America's Dead Sea" the Great Salt Lake. Continue along the base of the Oquirrh Mountains to Kennecott's Bingham Canyon Copper Mine. The Kennecott Mine is one of only two man-made objects visible from space.



Culinary Arts Demonstration Class

Cook like a pro in your own kitchen! The Orson Gygi cooking classes will teach you the secrets of professional chefs so you can create extraordinary dishes time and time again.



Family Search Center Workshop

Uncover your roots and create a family tree. The Family Search Center provides assistance for those looking to discover their ancestry. An orientation introduces you to the Family Search Website, and other materials to help you construct your family history.



Thanksgiving Point Family Tour

Explore ancient life like never before while enjoying the many activities throughout the Dino saur Museum at Thanksgiving Point! Afterward, visit Farm Country to learn about farms and to interact with live barn animals.



Gardner Village Shopping Tour

An afternoon of shopping and history at Gardner Village. Named for Mormon Pioneer Archibald Gardner, the Village contains restored buildings that house quaint shops and craft boutiques. A delicious lunch is included.



Snowbird Mountain Resort Tour

Drive up Little Cottonwood Canyon in the Wasatch Mountain Range, the westernmost face of the Rocky Mountains. We will stop at the beautiful and modern Snowbird Ski and Summer Resort, one of Utah's premier ski resorts. Take a thrilling aerial tram ride to the "Roof of the Rockies" and see beautiful vistas.

Tours provided by:



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For complete Tour Descriptions, or to register online, please visit:

www.western-leisure.com

Please fill out the form below to register for tours and submit it to our office by June 15th, 2005, via fax at **801-467-7301** or by mail at the address listed below. Upon receipt of your registration, we will send you a confirmation of your tours. Tickets may be picked up at the tour desk located at the Grand America Hotel. If you have any questions, please call Western Leisure at **801-467-6100** or email us at info@western-leisure.com.

We look forward to serving you.

Monday, July 4th

Tour	Time	Price Per Person	# tickets (x)	Spriice (=)	Total
<input type="checkbox"/> Crossroads of the West City Tour	9:00am - 12:00pm	\$30.00	_____	\$30.00	\$ _____

Tuesday, July 5th

<input type="checkbox"/> Red Butte Garden Tour	9:00am - 12:00pm	\$35.00	_____	\$35.00	\$ _____
<input type="checkbox"/> Alps of Utah Tour	9:00am - 4:00pm	\$70.00	_____	\$70.00	\$ _____
<input type="checkbox"/> Utah Olympic Park & Park City Tour	1:00pm - 5:00pm	\$40.00	_____	\$40.00	\$ _____

Wednesday, July 6th

<input type="checkbox"/> Crossroads of the West City Tour	9:00am - 12:00pm	\$30.00	_____	\$30.00	\$ _____
<input type="checkbox"/> This is the Place Heritage Park Family Tour	9:00am - 12:00pm	\$40.00	_____	\$40.00	\$ _____
<input type="checkbox"/> Great Salt Lake/ Kennecott Copper Mine Tour	1:00pm - 5:00pm	\$30.00	_____	\$30.00	\$ _____
<input type="checkbox"/> Cooking Demonstration Tour	1:30pm - 4:30pm	\$60.00	_____	\$60.00	\$ _____
<input type="checkbox"/> Family Search Center Genealogy Tour	2:00pm - 5:00pm	\$25.00	_____	\$25.00	\$ _____

Thursday, July 7th

<input type="checkbox"/> Family Search Center Genealogy Tour	9:00am - 11:30am	\$25.00	_____	\$25.00	\$ _____
<input type="checkbox"/> Thanksgiving Point Family Tour	9:30am - 1:30pm	\$40.00	_____	\$40.00	\$ _____
<input type="checkbox"/> Gardner Village Shopping Tour	10:00am - 2:00pm	\$45.00	_____	\$45.00	\$ _____
<input type="checkbox"/> Crossroads of the West City Tour	1:00pm - 4:00pm	\$30.00	_____	\$30.00	\$ _____
<input type="checkbox"/> Utah Olympic Park & Park City Tour	2:00pm - 6:00pm	\$40.00	_____	\$40.00	\$ _____

Friday, July 8th

<input type="checkbox"/> Great Salt Lake/Kennecott Copper Mine Tour	8:30am - 12:30pm	\$30.00	_____	\$30.00	\$ _____
<input type="checkbox"/> Crossroads of the West City Tour	9:00am - 12:00pm	\$30.00	_____	\$30.00	\$ _____
<input type="checkbox"/> Alps of Utah Tour	9:00am - 4:00pm	\$70.00	_____	\$70.00	\$ _____
<input type="checkbox"/> Snowbird Mountain Resort Tour	1:00pm - 5:00pm	\$35.00	_____	\$35.00	\$ _____

Grand Total

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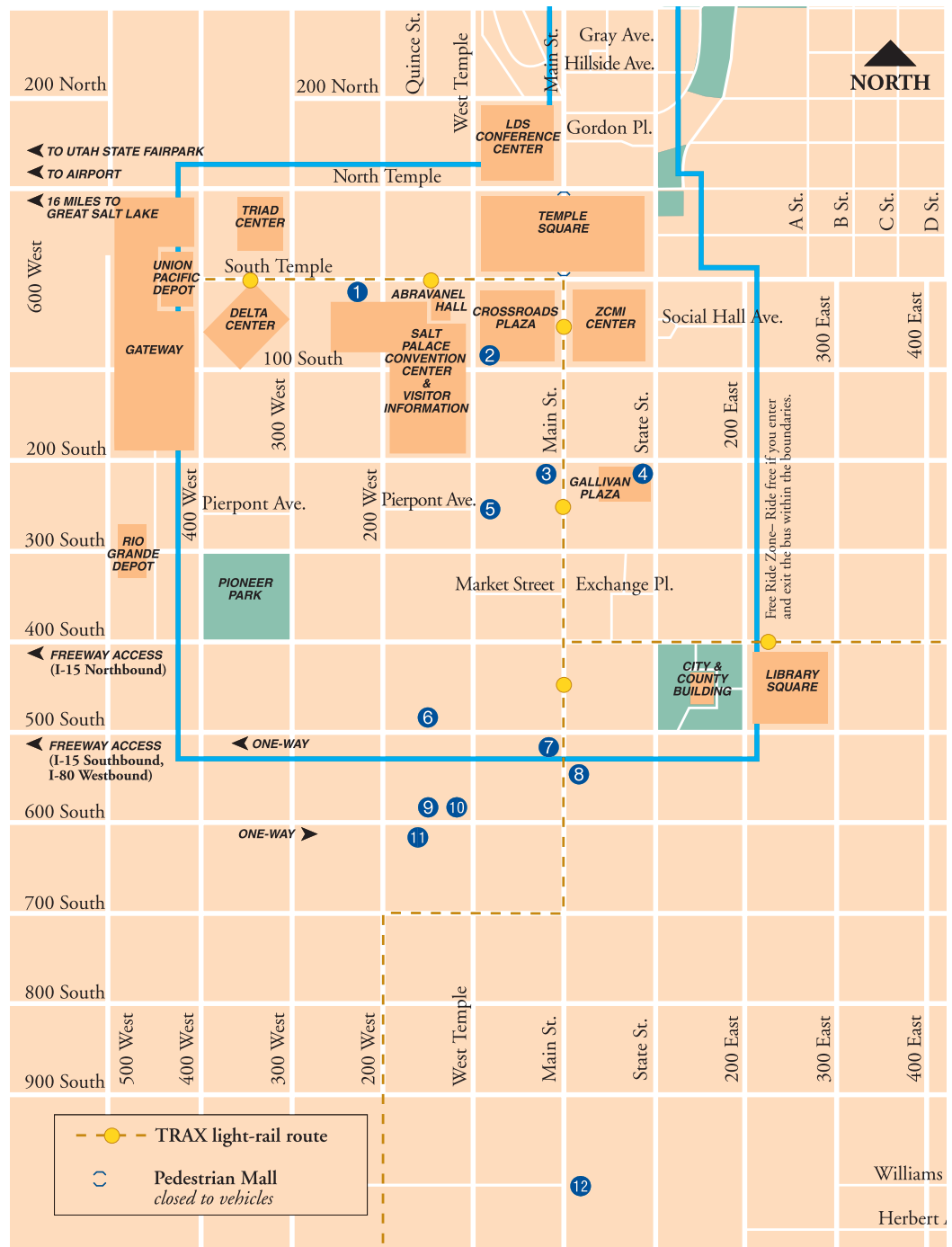
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Housing Options

Book your hotel through the Salt Lake City Housing Bureau for best rates and availability. Mail or fax form, or book online at www.spebsqsa.org/housing.



Participating Hotels	Single / Double	Extra Person	Suites	Daily Parking(valet/self)
1. Prime Hotel Salt Lake City Convention Center	\$115	\$10	\$169/\$209	\$6/\$9
2. Marriott Salt Lake City Downtown	\$126	\$10	\$315/360	\$10/12
3. Hotel Monaco	\$119	\$10	\$189/308	none/\$15.50
4. Marriott Salt Lake City Center	\$127	\$20	\$499	\$4/\$12
5. Hilton Salt Lake City Center	\$119	\$15	\$199 Junior Suite.	\$8/\$12
6. Sheraton City Centre Hotel Salt Lake City	\$109	\$10	\$129/none	\$4/\$9
7. Little America Hotel				free
Courtside	\$89			
Garden Rooms(pool area)	\$119			
Tower rooms	\$135			
8. Grand America Hotel :: headquarters ::				
Deluxe Tower Rooms			\$145	\$15 valet/ \$10 self
Executive Suite			\$155	
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11. Red Lion Hotel Salt Lake Downtown	\$112	\$10	\$295/\$350	Free
12. Holiday Inn Downtown	\$98	\$10	\$120	Free

INSTRUCTIONS

Mail and fax forms must be completed in their entirety. Incomplete forms will not be processed. One form per room request, please. If additional rooms are needed, make a copy of the form.

INTERNET

www.spebsqsa.org/saltlakecity

FAX: 801-355-0250

MAIL:

Salt Lake City CVB
Attn: Housing Dept.
90 West Temple
Salt Lake City, UT 84101

DEADLINE

To take advantage of our special convention rates, please book your reservation by **June 3, 2005**. After that, rooms will be assigned based on availability and rates could change. Special requests cannot be guaranteed. Hotels will do their best to honor all requests upon check-in, based on availability.

ACKNOWLEDGMENTS

The Salt Lake City Bureau will send an acknowledgment of your reservation. Please review all information for accuracy. Mail acknowledgments will be sent within 10-14 days.

GUARANTEES/TAXES

All rates are per room per night and will be assessed 11.2% hotel tax. (Tax subject to change.) Reservations must be guaranteed with a credit card. Credit cards will be used to guarantee rooms only. However, you may be charged for noncompliance of the change/cancellation policy.

CHANGES/CANCELLATIONS

Contact **ONLY** the Salt Lake City Housing Bureau for **ALL** changes and cancellations **until JUNE 17, 2005**.

After June 22, 2005, contact the Hotel directly. Any room cancelled with less than 72 hours notice will result in a one night's room and tax charge.

This will be billed by the Hotel. Please review your housing acknowledgment for further important cancellation information.



Hotel Reservation Form

FOR BEST AVAILABILITY, RESERVE ONLINE AT
www.spebsqsa.org/saltlakecity or fax 801-355-0250

GUEST INFORMATION (Please use blue or black ink.)

Arrival Date: _____ Departure Date: _____

First: _____ M.I. _____ Last: _____

Phone : _____ Fax : _____

email: _____

Address _____

City/State _____ Zip Code _____

If providing international numbers, please include country and city access numbers.

HOTEL SELECTION (Please list first four hotel choices in order of preference, 1-4.)

1. _____ 3. _____

2. _____ 4. _____

List additional room occupants:

(Other than name listed above; maximum 4 people per room)



☐ Require accessible facilities. (List details below.)

☐ Non-smoking

Room Type: 1 Bed _____ 2 beds (2 people) _____
2 beds (4 people) _____ Suite _____

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☐ Visa ☐ Discover ☐ MasterCard ☐ American Express

Card Number _____ Exp. Date _____

Name on Credit Card _____

Cardholder's Signature* _____

***I hereby authorize the Salt Lake City Housing Bureau or any one of the Barber-shop Harmony Society hotels listed to use my credit card to guarantee my room in accordance with the policies and information provided herein.**

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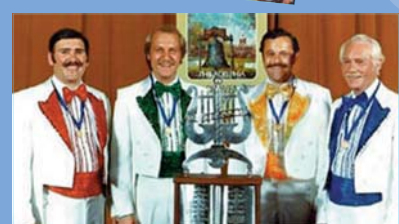
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2005 International Convention / Salt Lake City

date		membership number, if applicable				chapter name, if applicable			
registrant's name						nickname for badge			
second guest's name						second guest nickname for badge			
registrant's address						city : state/province : zip/postal code			
business phone			home phone			email			
circle payment method : check : money order : VISA : MasterCard									
credit card		<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
account number		<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
								expiration date	<div>MM</div> <div><input type="text"/></div> <div><input type="text"/></div>
									<div>YY</div> <div><input type="text"/></div> <div><input type="text"/></div>

**Fill out form and
send with payment
made payable in
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To: Barbershop
Harmony Society
7930 Sheridan Road
Kenosha WI 53143**

Confirmation will be sent to you—keep it as your receipt. Registration includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If registering for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. Registrations received prior to June 7, 2005 will be mailed. After that date, your packet may be picked up at the convention registration area beginning Monday, July 4, 2005. Mailing will be made during May 2005. Registrations transferable, but **not** refundable. No phone orders

☐ Check here if any physical needs require special accommodation for you to fully participate in the Convention. Staff will contact you to make arrangements.

Adult	registrations @ \$130 each	\$	sub total
Jr. / under 12	registrations @ \$ 65 each	\$	sub total
	add \$3 P&H for each 8 registrations	\$	Grand Total

Price at Convention	\$140
Junior at Convention	\$ 75

SALT LAKE CITY / INTERNATIONAL CONVENTION / JULY 3-10 2005

SPECIAL EVENTS ORDER FORM

Must be received in Kenosha by June 1

date		membership number, if applicable				chapter name, if applicable			
name									
address						city : state/province : zip/postal code			
business phone			home phone			email			
circle payment method : check : money order : Visa : MasterCard									
credit card		account number						expiration date	
								mm yy	

Thursday July 7th 8:00am	Ladies Breakfast <i>Grand America</i>	Tickets \$25.00 Each	Quantity	Total \$.....	Barbershop Harmony Society Special Events 7930 Sheridan Road Kenosha WI 54143 or FAX 262-654-5552 No refunds after June 1, 2005
Friday July 8th 11:00am	MBNA American Collegiate Barbershop Quartet Contest <i>LDS Conference Center</i>	Tickets \$15.00 Each	Quantity	Total \$.....	
Friday July 8th 2:30pm	World Harmony Jamboree <i>Abravanel Hall</i> Open Seating	Tickets \$40.00 Each	Quantity	Total \$.....	
Grand Total Enclosed					\$.....

A limited number of tickets will be available for purchase during registration week at the Special Events Booth

United in purpose, Barbershoppers throughout North America raised their voices in song the week of Veterans Day/Remembrance Day in tribute to those who served their country.



The **Chorus of the Brandywine** (Wilmington Chapter, above) performed at the State of Delaware's annual Veterans Day ceremony held at the Veterans Memorial Park at the Delaware Memorial Bridge in Wilmington. The ceremony included remarks from Senators Joe Biden and Tom Carper and others. After the ceremony, two quartets, **Vintage Blend** and **Brand New Day** traveled to the Delaware Veterans Hospital and performed for the veterans there.

For Neil Keihm that was the emotional climax of the day. "One man in a wheelchair wearing a hat depicting his service affiliation was just to our left. He was enjoying the quartets. He was even singing along with a big smile on his face," Keihm said. "When the quartets started to sing 'America The Beautiful,' he reached up, removed his cap and held it over his heart. I looked at him later in the song and saw tears running down his cheeks."

In the end, isn't that part of what we want from this hobby? It's not just the visibility, the networking opportunities, the music, it's the opportunity to touch someone's life and be enriched by that experience.

The Arlington (Texas) **Goodtimes Chorus** (below) performed a free mini-concert for the mayor and all attending the city council meeting marking Veterans Day. Marine Corps veteran Mike Remme commented, "A holiday which was founded to celebrate the 11th hour of the 11th day of the 11th month when the WWI fighting stopped is now used to honor all veterans of the armed services who served. It is especially appropriate that we sing on that day at a city council meeting, where most members of the audience can hardly wait for us to finish singing so that they can begin exercising the rights protected and preserved by those veterans."



Whether participating in civic events or simply performing at veterans hospitals, chapters throughout the U.S.A. and Canada took advantage of an opportunity to both serve their communities and increase awareness of barbershop harmony. The observances became a viable opportunity to network with other community groups as well: schools, churches, civic and fraternal organizations.

And for many, the event brought a sense of pride and honor, especially in those who are, themselves, veterans.



Julie Siepler
is Media
Relations
Manager for
the Society.



THE ST. LOUIS SUBURBAN CHORUS participated in a Veterans Day celebration at Soldiers Memorial in downtown St. Louis. Of the 24 men, 14 had served in the military.

THE RED BANK CHORUS OF THE ATLANTIC partnered with the New Jersey Vietnam Veterans Foundation in an induction ceremony at the Foundation's memorial in Holmdel. Four veterans were inducted into the "In Memory" Program, which honors those who served in Vietnam and returned home only to die as a result of their tour.



Thanks to the Society's Community Service Committee (Bruce Koepcke, Clark Abrahamson, Rick Barry and Bob Ebers) for this plan, which garnered support of both the U.S. and Canadian departments of veterans affairs. Start planning this year's commemoration; ideas at www.spebsqsa.org/remembrance



Ottawa's **CAPITAL CITY CHORUS** (top) sang at the Royal Canadian Airforce Officers' Mess on Remembrance Day. Of the 41 men on the risers, eight were decorated veterans, proudly wearing their service medals. The **CAPITAL LETTERMEN** quartet (left) took part in a special Ceremony of Remembrance in the scarlet and gold-trimmed Senate Chamber on Parliament Hill, Ottawa. Lead Digger MacDougall, baritone Hugh Spence, bass John Batson and tenor Sam Perrin, said they enjoyed "the gig of a lifetime." Digger and Sam served as officers in the Canadian Army, and Hugh was an officer in the Royal Canadian Navy. The ceremony focused on the Italian campaign, and among the performers was a youth choir from Italy (right.)



More than half of the **HARMONY HERITAGE SINGERS** (Mt. Vernon Chapter) are veterans and took special pleasure in their performance on Veterans Day at Mount Vernon, Virginia. Two quartets, **SMART ALEX**, and **CLICHÉ** also performed. A daytime singers' chorus, the **Harmony Heritage Singers** performed at the White House during the 2003 holiday season.

“DONOR CHOICE MAY BE THE MOST STRATEGIC DECISION THE FOUNDATION WILL EVER MAKE.”

CLARKE CALDWELL, PRESIDENT/CEO
HARMONY Foundation

Late last year, a Harmony Foundation task force studied a concept known as “Donor Choice” and in Jacksonville their proposal was presented to the Board of Trustees. This program would allow individual donors to designate up to 30% of their gifts go to their District(s) and/or Chapter(s), with no less than 70% directed to the Foundation for Society programs. The proposal was approved unanimously.

Randy Loos, Trustee Chairman states that, “The strategy behind Donor Choice is that every level of the Society is financially challenged. Exceptions aside, income shortage negatively impacts the way we operate, the plans we make, the growth have and the very success of the Society. We all share the problem and it makes sense that we should all share in the solution.”

The Foundation will continue to apply its resources to serve the whole Society. “It’s important that we remove the fundraising competition and play on the same team so we can all succeed,” says Caldwell.

Gary Denton, Society Board member, led the task force which also included Shannon Elswick, Sunshine District Executive Vice President, Skipp Kropp, JAD Immediate Past President and Harmony Foundation DVP, and Tony Pranaitis, RMD Immediate Past President and Harmony Foundation DVP.

The Foundation is working on communication strategies and operations changes necessary to implement the program. Target date for launch is no later than the International Convention.

YOUTH SPONSORSHIP PROGRAM APPROVED

The Foundation is making final preparations for a new monthly giving program. This will truly be a program that will recognize donors who become part of an army of sustaining gifts. Can you imagine thousands of Barbershoppers joining at a level of gift that is right for them at \$5, \$10, \$15, \$20, \$25, or \$30 a month? Members can use automatic checking withdrawals or credit card charges, or whatever works best for them. These methods of giving take the hassle out of sending mail every month, they keep the cost down and will make your gift go further.

The target date for Youth Sponsorship launch is no later than the International Convention.

YOUR GIFT DOLLARS AT WORK

During 2004, \$196,194 was given through the Foundation to support Barbershop Harmony Society programs such as:

- Increasing scholarships for Chorus Directors to Director’s College so they can be more effective in leading their Chapters
- Increasing scholarships for young people to attend Harmony Explosion Camps, including two new camps
- Increasing funding for collegiate training and competition
- Expanding support of Young Men in Harmony and working to establish its priority within the future of the Society
- Expanding the Foundation endowment to help insure the future of the Barbershop Harmony Society beyond the lifetime of its current members

A heartfelt “Thank you” to each one whose financial gifts contributed to this success. You are helping to build a foundation that will accomplish much more in the years ahead.

PRESIDENT’S COUNCIL IMPACT

“The President’s Council is a Leadership Annual Giving Program and we’re grateful for the major impact these members are making on behalf of the entire Barbershop Harmony Society,” state Roger and Sue Lewis, President’s Council co-chairs. The growth in giving during 2004 was largely due to the 116 members of this new program. Charters members have increased their giving over 1,000% and 40% have supported the foundation individually for the first time.

These individuals are not more important than the person who gives \$5.00. However, the budget impact is quite different. We are all grateful to those who choose to participate in this supportive way. This program will continue to grow, and as a result:

- More young people will be introduced to barbershop
- More Chorus Directors will receive scholarships to attend Directors College
- More collegiate quartets will participate in what we hope will be the beginning of a life of barbershopping for them

These programs take money to operate. Because we want them to grow, more money is needed and the current income channels to the Society cannot support this needed growth.

When we invest financially with our charitable gifts to Harmony Foundation, we are casting a vote to make our

Society stronger today, ensuring our future and preserving this wonderful Society.

The Foundation exists to preserve barbershopping for our grandchildren. This will take more than the music style, it will take money—much more than we are accustomed to giving.

For the sake of the future for all of us, thank you to those who vote yes with these gifts. Would you join them? Send your generous gift today. To make a donation, visit the Foundation website www.harmonyfoundation.org or contact us directly at 312-701-1001 or 225 West Washington, Suite 2330, Chicago, IL 60606.

BOB GUIGGEY ELECTED TREASURER

Bob Guiggey was recently elected Treasurer of Harmony Foundation by the Board of Trustees. Bob is a Member and Treasurer of the Society Board. While this precludes him from being a member of the Foundation Trustees at the same time, it does not prevent him from serving as Treasurer. Foundation President and CEO, Caldwell, states, “We see this as a real strength for both organizations as we move forward with greater and greater cooperation. This also staffs each officer position of the Board of Trustees with a volunteer.”

LEARN MORE ABOUT THE HARMONY FOUNDATION

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Michael Stephens

mstephens@harmonyfoundation.org

Operations Manager

Christopher Huang

chuang@harmonyfoundation.org

Harmony Foundation, Inc.
225 W. Washington Street, Suite 2330
Chicago, IL 60606
Phone: (800) 876-7464 ext.8447
or (312) 701-1001
Fax: (312) 701-1005
hf@harmonyfoundation.org

FOUNDATION OFFERS FREE SEMINARS AT CONVENTION

Grant Writing Seminar

Learn where grant money exists in your community and what you need to do to be successful in obtaining additional income for your chapter.

Thursday, July 7

8 am – 3 pm

Grand America Hotel

Instructor, Michael Stephens,
Director of Grants Services

Wealth Building Seminar

Learn how to exchange appreciated assets into income tax-free, avoid estate and inheritance taxes, transfer wealth to family with tax advantage, maximize charitable deductions, etc. No obligation or sales pitch involved.

Friday, July 8

8 am- 11 am

Grand America Hotel

Speaker, J.P. LaMontagne, CTFA

Harmony Foundation Trustee

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Contact the Foundation

at 312-701-1001, option 3

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800-876-7464 (SING) • 262-653-8440

fax 262-654-5552 • info@spebsqsa.org

Normal office hours:

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- Reaching out to young singers and music educators:

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- Tips for directors:

Directly Involved www.spebsqsa.org/directly

- Membership growth and retention: **ReMembers** newsletter
www.spebsqsa.org/remembers

- **The Harmonizer** www.spebsqsa.org/harmonizer
Index of Authors — www.spebsqsa.org/ID_060378
Subject Index — www.spebsqsa.org/ID_064230

Calendar: coming major events

- Find upcoming barbershop shows at www.spebsqsa.org/shows
- See a full calendar of events throughout the barbershop world at www.spebsqsa.org/calendar



General correspondence and advertising

www.spebsqsa.org/harmonizer
harmonizer@spebsqsa.org

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Melissa Paul

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Joe Liles

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fax: 312-701-1005
hf@harmonyfoundation.org

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Operations Manager

Christopher Huang
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THE TAG

Joe Liles, Tagmaster



The story of the tag of "The Story of the Rose"

I've heard it said many times that arrangers should always adhere to the "original intent" of the writer(s) of the music; a nice gesture, perhaps, but not the way of "real-world music." A good melody has a life of its own and can be adapted to many styles. Great composers of the past centuries often made use of known melodies and folk songs, changing meter and/or modes of major and minor and adapting them to their personal style and liking. It's how music grows and evolves.

The legendary Dave Stevens showed me how the old-time-woodshed singers sang the passage below of

"Story of the Rose." He said the basses, first measure, jumped an octave to the high Ab to avoid the awkward interval of a major 7th. It created a wonderful high-tension chord that resolved to the barbershop seventh on the next chord. I love it. It's fun to sing and certainly never on the composer's mind. It creates a C7th with an augmented (raised) fifth in the bass.

Below I've shown the melody that Andrew Mack wrote. What a climactic peak this melody brings to the lyric! I've stylized it for barbershop; here it is, Dave, the way you always wanted to publish it! ■

STORY OF THE ROSE (Heart Of My Heart)

Words by "ALICE"

Music by ANDREW MACK

Tenor Lead

Bari Bass

Say you'll be mine for - ev - er. I

* Old-time-woodshed basses sang this note to avoid the jump of a major 7th, creating a C7th with an augmented fifth in the bass. The smaller note is what basses sing today.

love you.

Using the composer's original melody

Say you'll be mine for - ev - er. I love you.

for - ev-er and ev - er.

you, on-ly you.

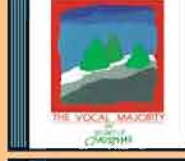
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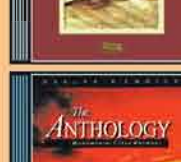
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