

May/June 2005

THE HARMONIZER

OFFICIAL PUBLICATION OF THE TEXAS BARBERSHOP HARMONY SOCIETY



BARBERSHOP HARMONY SOCIETY

Founding a new tradition
on our long-held values

PLUS: Inside TEXOMA SOUND!
MORE CHAPTER QUARTETS • JIM CASEY'S FAVORITE TAGS

Kenny Ray goes Solo!

The *Jim Simpson Organization*
is pleased to
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Kenny Ray (Hatton), lead of the International Champion *Bluegrass Student Union*, will perform nightly throughout convention week at the **Cabana Club** in Salt Lake City. Enjoy tasteful mainstream jazz standards, as well as original songs from the collection of *Chilton Price*, delivered in Kenny's unique style, in a cabaret setting. The featured performer for each show is sure to be one of your favorite quartets, so join "*Kenny Ray and Friends*" for an evening of entertainment presented especially for you. We suggest nice casual or semi-formal attire. Tickets are \$15.00 each.

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If you can't attend the show, you can still experience Kenny Ray's music. His CD recording of Chilton Price's *You Belong To Me*, along with 16 of her unpublished works is entitled **Pure Price**, and it's available from Harmony Marketplace.

Kenny has just released his second solo recording called **The Best is Yet to Come**, including a dozen pop standards and more "new standards" from the pen of Chilton Price.

To order your CDs, call 800-876-7464, or go to
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MONDAY • JULY 4TH

9:00 pm Kenny Ray and

Saturday Evening Post

11:00 pm Kenny Ray and

Saturday Evening Post

TUESDAY • JULY 5TH

9:00 pm Kenny Ray and

Power Play

11:00 pm Kenny Ray and

Flipside

WEDNESDAY • JULY 6TH

11:00 pm Kenny Ray and

3 Men & A Melody

THURSDAY • JULY 7TH

11:00 pm Kenny Ray and

Keep 'Em Guessin'

FRIDAY • JULY 8TH

11:00 pm Kenny Ray and

The Boston Common

SATURDAY • JULY 9TH

11:00 pm Kenny Ray and

Wheelhouse

Here's What They're Saying

When Kenny asked me to listen to this CD, it was to demo the songs themselves. But it became evident that I was listening to a fantastic "new" singer/stylist. The combination of Price's incredible songwriting and Kenny's smooth stylings make this CD a "must have" for anyone who loves great music.

Richard Treptow *Barbershopper*

Kenny Ray's interpretation of standards, old and new, are models of insight, connection with lyrics, and musicality. Chilton Price writes songs that would make any songwriter envious, and the inclusion of them is an essential part of what makes this recording so special.

Michael Feinstein *Pop Singer*

Michael Feinstein



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THE ESSENCE OF THE
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captured by Barbershopper/
graphic designer
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in our Society's new
signature image.
Download today from
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Custom blend some veteran quartet singers, attentive coaching wives, and the music of Val Hicks, and you've got an awesome seniors champion.

BY JIM AND GLENDA CASEY

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A mere 61 years after rolling out the now-familiar lyre and barberpole, we have a new, forward-looking image for our Society.

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Rob Hopkins, Society President

The future doesn't "just happen!"

In April the Society Board met together with a few district presidents, committee chairmen, Society staff, and other Society leaders to draft strategic aims for our organization in 2006.

We began by identifying seven aims for 2006 that are aligned with our mission and vision, and we developed concrete goals and measures for each. We agreed that increasing membership continues to be our most important objective: it is necessary to help the Society flourish and to enable us to perpetuate and celebrate the barbershop harmony style. In fact, an increase in membership is the desired outcome of almost everything we do, whether it's providing staff service, offering music education and leadership training, carrying out our marketing program, etc. In each of the last six years we have experienced an average loss of 1.5%, and to turn things around this year the staff has planned a "UCANSING2" campaign for August 1 through October 31. Details were provided in the last issue of *The Harmonizer* and are available on the Society's website. Our goal for 2006 is to have a net increase of 1.5% over membership at the end of 2005.

No doubt we can all agree that the musical director in a chapter—unless it's a "quartet chapter" without a chorus—has the single most important responsibility in the chapter. The director is responsible for a quality musical program in the chapter and satisfying musical performances by the chapter's chorus. A good musical director encourages the chapter's quartets and works to support their musical development, too. The second strategic aim for 2006 is to improve director effectiveness so that we can enrich the quality of the barbershop experience for the most members possible, and to help us both attract and retain more members.

Fortunately, the Society and districts sponsor several programs that train directors to become even more successful. Classes at Directors College and at district music schools are a big help. Participants in the Chorus Director Workshop Intensive (CDWI) program have told us that it has been extremely valuable.

We anticipate that when chapter musical directors improve, they are able to help their choruses improve, too. So we will look for evidence of improved director effectiveness in the improved performances of their choruses. Indeed, enhanced performance quality by our quartets and choruses is another strategic goal. We want to increase enjoyment for both singers and audiences alike, while improving our public image and enabling our members to better recruit and retain members.

A fourth strategic goal is to expand leadership capabilities at all levels. We want to improve the management and operations of our chapters, districts, and

the Society as a whole. Chapter Officer Training Schools (COTS) and other district-sponsored classes and workshops help to provide leaders with the tools and information necessary to do a good job. There are also many resources available on the Society website. In 2006 we intend to use a professional survey of a random sample of Society members to provide a baseline for how well our leaders are meeting the needs of our members, and then work to improve our rating in 2007.

To perpetuate the barbershop style we love so dearly we must introduce the style to new generations of singers. Our strategic aim of supporting vocal music education will enable us to help bring young people together through the fun of barbershop harmony. We intend to form strong partnerships with choral groups, music educators, and other organizations that support a cappella music in order to increase the likelihood that a lot of young men will learn about barbershop harmony.

Developing a positive public awareness is not restricted to young people. We want to create a demand for our music and membership in the Society while enhancing our members' pride in our organization and their own feelings of self-esteem by virtue of being a part of it. Our goal is to create a baseline of stories in national media in 2005 and achieve a 50% increase in such stories in 2006.

Finally, we intend to expand our financial capabilities. We aim to increase revenues and revenue sources to fund current and future Society programs at desirable levels. In particular, our goal is to increase non-dues income. The sad fact is that last year the Society operated at a substantial loss, and we cannot afford to continue such losses. We aim to raise non-dues income 5% over 2005 levels, and we look for Harmony Foundation to provide a substantial increase in revenue. Your contributions to Harmony Foundation will help support the programs and activities that help our membership make the most of their hobby.

Our accomplishment of these seven aims in 2006 will greatly strengthen the Society and better enable our members to perpetuate and celebrate the barbershop style. ■



Long-term results come from the things we do this year and next year.

Robert G. Hopkins

UCANSING2

**Our Biggest Recruiting Effort Ever!
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1. More members means more tenor singers.
2. More members means more quartet singers.
3. More members means more tag singers.
4. More members means more people to sell show tickets, bigger show audiences and louder applause for your performance.
5. New members means more new ideas and bigger networks of influence translating into more opportunities for your chapter to sing, perform, and serve your community.
6. More members means more future role models. 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 influence.
7. More members may mean more future coaches for your chorus or quartet. The new guy you recruit might be the one who brings out your inner champion.
8. More members means dynamic and talented music and administrative leaders to grow existing chapters or start new chapters.
9. Any member recruiting another member will be eligible to receive cash prizes. Individuals are eligible to win up to \$5,000, plus convention tickets, recognition and more.
10. Top recruiting chapters are eligible to win up to \$10,000, plus free arrangements and coaching

**The campaign runs
Aug. 1 - Oct. 31, 2005.**

▼ ▲ ▼ ▲ ▼ ▲ ▼ ▲ ▼ ▲
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Continuity in a time of change

By now you are aware of the April 20 announcement from President Rob Hopkins:

The Board of Directors of the Barbershop Harmony Society (SPEBSQSA, Inc.) has accepted the resignation of CEO Don Harris, effective April 20.

"We are grateful for the new perspectives that Don brought to us, and for his many efforts to move the Society forward during a period of significant transition," said President Rob Hopkins.

"We wish him well in future endeavors," he said.

President Hopkins named Past President Roger Lewis as the interim CEO, pending the completion of a search for a new CEO and the appointment of same by the Society Board of Directors.

That's how I find myself returning to the front pages of *The Harmonizer* as the Society's interim CEO. Little would I have guessed as a Society President that ever I would find myself on the other side of the desk.

It happened so quickly. One Friday afternoon, I was on my way to an **Antiques Roadshow** quartet rehearsal when Society President Rob Hopkins called me on my cell phone. As a matter of prudence, the Society officers had in the past chatted informally about contingency plans should we ever have a vacancy in the top staff chair. We had even, in fact, discussed a few names with some options – but my name had never been on the list, nor did I ever even consider it being there. So when he said "I've talked to some others, and we feel the right person for the interim position is Roger Lewis," there was a stunned silence.

"I'll have to give it some thought and talk to Sue."

"Then you're not saying 'No?'"

I said I wasn't saying no, but needed to think about it. That evening, Sue and I discussed it, and I called Rob and said I'd be willing to do it when or if changes took place. So here I am. Never in my wildest imagination would I have thought that I'd be starting a new job at 67 years of age. That said, I'm already enjoying it (it's my third day as I write this,) and enjoying working with all of our staff, most of whom I've counted as friends for a number of years.

Change and continuity

Through all the change swirling about, the continuity of the barbershop experience remains the weekly chapter meeting, the quartet performance—the coming together to make music, share fellowship, express creativity, celebrate harmony. That doesn't alter with a different Board, a different staff or any other administrative changes.

Which is great. As a member, as a chapter, as a quartet, you have an important and meaning-

ful expectation that the Barbershop Harmony Society will use all its resources toward fostering a better barbershop experience for its current members, and help bring more men to the hobby.

The Society executes stewardship of its resources through education programming toward

- **better music directors** who lead better chapter music programs
- **better quartets** who enjoy singing together and share better music with more audiences
- **better-run chapters** that deliver a better weekly experience
- **better public awareness** of the art form, the hobby and the Barbershop Harmony Society
- **events that bring us together** for artistic competition, mutual growth

And these aims don't change when personnel change. Why? Because at a strategic level, nothing has changed. The overall vision of the Society continues; the tactical plans—devised by the staff and enthusiastically accepted by the Society Board—have been set in motion and will lead us to realizing those goals.

You, personally and collectively, are the real continuity of the Barbershop Harmony Society. Your joy in the hobby, and desire to share it with others, withstands all other circumstances.

Staff continuity

You are supported too by a dedicated HQ staff. From my years as president, I've come to know many of them well, all of them cheerfully. Now that I am to be their co-worker, I'm learning new things about them and their spirit.

In today's workplace, many of us have experienced layoffs, either displaced ourselves or as survivors faced with the same workload and fewer hands to bear the burden. I spent over 23 years in the employment business, and experienced it in our business and saw it happen in hundreds of my customers. Even following a necessary but painful reduction last summer, the staff in Kenosha continues to give one hundred ten percent every day, absorbing and adapting other duties with enthusiasm and *esprit de corps*. I will rely on them, and the next CEO will be fortunate to inherit their brains, experience and genuine care for each other and their customers.

So what happens next?

President Rob Hopkins commissioned a CEO Search Team to undertake a broad-based search for



Throughout leadership changes, your personal barbershop experience is the vital thread of continuity.

You have an important and meaningful expectation that the Barbershop Harmony Society will use all its resources toward fostering a better barbershop experience. We'll keep on doing that.

our next staff leader. (See sidebar.) The next CEO will need an extraordinary kind of leadership: patience, wisdom, vision, experience, compassion, and resourcefulness. And he (or she!) must understand the nature of our Society in a way that perhaps not even Barbershoppers can fully grasp for themselves.

As a business leader, he must be able to objectively define the business aims of the Society – the perpetuation and growth of the barbershop singing hobby – and the marketing strategies to support them.

As a leader of volunteers and of a widely distributed network of highly autonomous outlets, he must be able to harness our passion and brilliance at music making, and turn it into a force

for uplifting more men into the fraternity of barbershopping.

The trickiest part of it all is in discerning the crossover between business decision and culture change, and enlisting enthusiastic action.

Because we're not done changing—not by a long shot. Don Harris' tenure as CEO has challenged us toward new perspectives on how we drive our business forward. His successor will inherit an organization beginning to live in its future. A great future, we think, if we're willing to do hard work to reach it.

Hard work? You bet. Nothing great is easy. Not singing like champions.. not growing as individuals... not growing as a Society. ■

LETTERS

hzrletters@barbershop.org

You can sing now with UCANSING2

Last September, our chapter had dwindled down to 20 members, averaging 8 guys at weekly meetings. We met with (Society Music Specialist) Rick Spencer and asked for suggestions on how to get our membership back up. Right now we are back to 25 as of Monday night. Here's what we did:

We spent \$ 1500 on a radio, newspaper, cable access channel media blitz. We asked all male singers to come and try us out, and sing with us this spring and summer at some singouts. On March 7, 28 guys showed up, 8 members and 20 guests. Now about 5 weeks later, we are getting around 25 at rehearsals. We are still running the radio ads. We had three guys join the first night and have two more waiting for BOD approval from us.

I thought about waiting for the September national campaign, but our need was too great to wait. We're building momentum in our chapter, and look forward to even more drive

from UCANSING2.

RICK COLLINS
Warren, PA Chapter

Graffiti on the Fourth Wall

I just finished reading your wonderful article "The Fourth Wall" in *The Harmonizer* and want to say . . . what an article, what a concept and what a tool for coaching!

As I began reading your article, the first sentence, "The Fourth Wall is the imaginary invisible plane between the audience and the performer through which the audience views the action" immediately created an image in my brain of a window pane at that plane. As I read on through the representational choices and further on, the phase changes between the presentational and representational modes, the window pane image became a window pane for the performer and a huge plasma TV screen for the audience.

A good step forward in the Presentation Category understanding for judges, coaches and performers. It seems like a great concept for perform-

ers, particularly in helping them in their understanding of so many of the skill requirements needed for providing good performances.

JAN MUDDLE
Webster, NY

I thoroughly enjoyed the article by Mr. Keil on the Fourth Wall, and found many excellent nuggets to keep and utilize. However, I am a little disappointed that nowhere in the issue is credit or identification made of the fantastic quartet **Storm Front** whose picture graces both the cover and the facing page of Mr. Keil's article.

DAVID L'ESPERANCE
Rapid City, SD

We've argued, looked at different angles, photos, etc., and have decided you're probably right. Tip o' the skimmer to you.

Share your thoughts with the CEO Search Team

The CEO Search Team of Charlie Davenport, Jim Sams, and Dennis Cook (Chair) welcomes your input into the executive search process. Contact them at CEOSearch@barbershop.org

- What should the future look like?
- What does a great CEO for the Society need to be?
- Who is that person?

See the position description, desired traits and application process at www.barbershop.org/CEOSearch



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

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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>



Greg Lyne resigns as Director of Music Education and Services

Dr. Greg Lyne has resigned his position with the Barbershop Harmony Society, effective Friday, May 6, 2005.

"I consider it a privilege to have worked for the Barbershop Harmony Society for over eight years as the leader of the Music Department," said Lyne in a letter submitted to Society Interim CEO Roger

Lewis. "It has given me the opportunity to grow in many areas of my life, and I look forward to a continued positive relationship with my many friends in the Society.



"This comes at a time in my life when I eagerly look forward to this early retirement and to the many opportunities that are open to me in consulting, writing, teaching and otherwise using

my God-given talents to the benefit of others," said Lyne.

"Dr. Greg is one of my barbershop heroes," said Society President Rob Hopkins. "He is widely recognized as the one of the elite barbershop musicians, chorus directors and coaches. We know his influence will continue to be widely felt, as his musicianship continues to help others raise their level of barbershop performance."

No date has been set for hiring a successor, said Lewis. "When the next CEO comes on board, he will need to assess the entire headquarters operation, and define the roles of his top management team, including music education, and then find the best individuals to fill those roles.

"Meanwhile, the Society will be well served by our music department under the guidance of Joe Liles, who has agreed to manage the Society's Music Department as its Interim Director," said Lewis. Currently Music Publications Editor, Liles had previously served as Director of Music Education and as Executive Director.

Lou Perry Harmony College scholarship winners announced

Not one, not two, but three winners this year! This is solely a result of a more-than-usual amount in the "cash available" fund, and not a reflection of the quality of the arrangements, although the latter is as high or higher than in the recent past. This year's winners are (alphabetically):

- **Tom Ayers**, Homosassa, Florida, for "Gimme A Little Kiss, Will Ya Huh?"
- **William Biehl**, Baltimore, for "Baltimore, M.D. (That's The Only Doctor For Me)"
- **Carl Woodrow**, Loveland, Ohio, for "If I Had My Life To Live Over"

Congratulations to Tom, Bill, and Carl! You'll certainly be able to increase your knowledge of arranging in the barbershop style as the result of your Harmony College experience. Visit www.barbershop.org/hcdc for complete catalog and registration.

Are you famous? Connected? Let us know

Imagine an infinite web of interconnected Barbershoppers, media figures, music industry professionals, educators, and philanthropists, all working together to tell the world about the Barbershop Harmony Society. How can we build that coalition of the singing? For starters, by finding who among us fits those descriptions.

In addition to the occupation/expertise codes found on the membership application, we'd like to gather info on members involved in various volunteer and professional organizations, including ACDA, MENC, NARAS and others. Clip and fax or mail this info to Connections, Barbershop Harmony Society or email connections@barbershop.org. For a full list of codes, see www.barbershop.org/id_063642

Kenny Ray and friends bring music to more Salt Lake venues

Building on the success of his album *Pure Price*, Ken Hatton of **Bluegrass Student Union** fame, has expanded his solo career. The Cabana Club in Salt Lake City has booked "Kenny Ray and Friends" during the week of the convention, featuring Kenny's renditions of jazz standards and original works from songwriter Chilton Price. The club has scheduled eight of the shows around the contest events, and it's located near the downtown hotels. The shows will include some terrific quartets in a relaxed, casual nightclub setting. (See *ad inside cover for complete details.*)

Kontest Kibitzer studies field for 2005... loves three-peats

"First you say you do, and then you don't"...and then you say you do???" Max Q, who announced in January they would NOT be competing have changed their minds and will in fact once again represent the SWD in SLC.

Any of these quartets could be in the Top Five: 3 Men and A Melody, Flipside, Max Q, Metropolis, OC Times, Realtime, Riptide, Saturday Evening Post, Vocal Spectrum... makes for an exciting contest.

Can the 2004 college champs Vocal Spectrum (whose average score would have had them fifth overall last year), keep their momentum going to make it into the top spot in the "big show" this year?

And how about Realtime? First time out in 2004 garnered them seventh overall. What will they be like with a year's experience under their belt?

Let's talk three-peats. Jeff Oxley and Tony DeRosa both of Max Q are going for their third. A win for Tony would make it on two different voice parts, first as baritone of Keepsake 1992 and Platinum 2000). Jeff's would be all on bass— Rapsallions 1984 and Acoustix 1990).

Joe Connelly, already a three-peat on lead (Interstate Rivals 1987, Keepsake 1992, and Platinum 2000), is competing as a wild card with the quartet Way Back When, alongside his dad, Mike Connelly, himself a multiple medalist with Roaring '20s and The Naturals. Be sure to ask bass Art Adams about his amazing journey from unformed raw desire to international-caliber singer.

With Don Barnick making a return to the international stage as the new baritone of Riptide, he could be the first person to win a gold on three different parts, having won as tenor of Grandma's Boys 1979, and bass of Keepsake 1992. Notice the 13 year spread? 2005 could be it for him!

Let's not forget Brian Beck, Bass of

Saturday Evening Post (baritone of Dealer's Choice 1973, and lead of Side Street Ramblers 1983), who has competed for his third gold on three different parts before, but not with the momentum of a fifth-place finish in the prior year.

DON'T FORGET ABOUT THE COLLEGIATE CONTEST! Be on the lookout for these college quartets as well: Fortissimo, making their third appearance in the collegiate contest placing in the top five in their previous two appearances; Men In Black in their fourth appearance placing higher and higher each time; Musical Island Boys (from NZABS), third last year. Four Score will make its fifth appearance...placing second to last their first time out in 2001 to a silver medal in 2004...plus some newcomers to lookout for: Tomfoolery from CSD, Throwback from JAD, and even a quartet with some Guyton brothers in it...no, not Chad and Brandon.

What about choruses?

Masters of Harmony are back. Can they make it six golds in a row? Did we mention that they won in Salt Lake City once before? The Alexandria Harmonizers' amazing "Lazy" package from last year was spectacular. Word on the street says this year's set will dazzle and entertain you even more!

Maybe this is the year of "The Little Guy." Be on the lookout for both the Toronto Northern Lights and the Alliance chorus from Greater Central Ohio. Both chorus medalists in the last two years, these "little guys" bring a whole new level of excitement to the chorus contest. The Northern Lights have won four silver medals in a row... making a run for the Northbrook record of nine?

And how about those Wild Cards? For the first time ever the rest of the barbershop world will have the pleasure of seeing those choruses who annually place second or third in their district contest and never make to the big show. A few of those wild card choruses have been in the top ten in the last several years, and have even medalled. With 12 choruses competing for six open spots, this is an event not to be missed.



Salt Lake 2005

The best you'll ever...Here!

CONVENTIONS INTERNATIONAL

2005

SALT LAKE CITY

July 3-10

www.barbershop.org/saltlake

2006

INDIANAPOLIS

July 2-9

2007

DENVER

July 1-8

2008

NASHVILLE

June 29- July 6

2009

ANAHEIM

June 28- July 5

2010

PHILADELPHIA

June 28- July 5

2011

KANSAS CITY

July 3-10

2014

NASHVILLE

June 29-July 6

MIDWINTER

2006

SACRAMENTO

Jan. 15-22

www.barbershop.org/midwinter

2007

ALBUQUERQUE

Jan. 21-28

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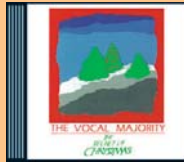
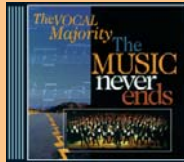
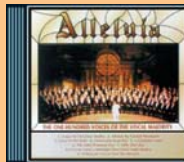


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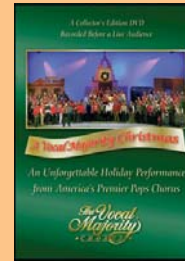
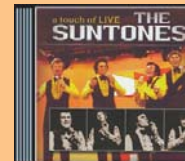
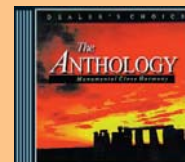
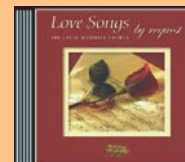
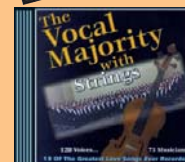
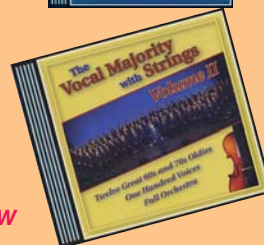
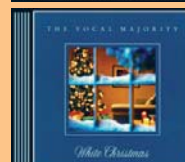
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Want more chapter quartets? Give them a chance to sing!

There are singers in your chapter right now that don't know the thrill of singing in a barbershop quartet. They don't know what it's like to ring a chord with three other guys. They've had the opportunity to feel it with a chorus, but it's so much different when you are the guy singing the part that makes the four of you sound so good.

Like the weather, everyone talks about quartet development, but nobody does anything about it. "We need more quartets! We need more chapter meeting time for quartetting — but we don't have time!" Worse, much of the chapter time given over to quartetting takes the form of the "same old games" that don't teach much, don't provide a rewarding singing experience, and don't encourage the formation of new quartets.

Thanks to responses to our call for ideas in the last issue of *The Harmonizer* factors, we've compiled a few ideas and noted a few trends in chapters where quartet singing thrives. The common threads:

- Quartet singing plays an important **role in all chapter performances**.
- Quartet singers **learn by doing**, first in small roles, then in larger roles as their confidence grows.
- Chapters support quartets by offering the **musical resources of their music leadership teams**.

Create a role in performances

Think about it: except for the informal joys of woodshedding, the bulk of the time spent learning and rehearsing music points toward singing for someone else. Consequently, most chapter meetings are driven by the need to develop performance material, be it for contest, show or sing out.

In most chapters, this preparation takes place for the chorus solely. But your audiences will enjoy greater variety when you consciously add more quartets to your performance package. Too often, this comes as an afterthought: "OK, Four By Four, you can sing one if you want." But that kind of scattershot approach sometimes lacks thematic justification in the package, and still depends on quartets forming themselves, motivating themselves,

and developing their own material — three tasks fairly daunting to neophyte quartet singers.

Instead, **plan consciously for quartet performances**. Develop slots in the package that call for quartets either to forward the action, or to provide contrast and release from the action of the chorus.

Some homemade show scripts can call for as many as six quartets from a chapter to be involved. Other chapters use the lure of a specific performance opportunity as a spur to developing chapter quartets to perform with the chorus all the time. In other words, *give quartets something to do, and they'll do it*.

Three quartet roles

Hint: for all these uses, try to pick contest-suitable songs. Why? Because if the proto-quartets enjoy singing together, they'll already be on track toward competing—another goal that helps focus the new quartet's energies and sense of achievement.

- **Give a quartet part of the song.** Who says the chorus must sing the *entire* song? Think creatively; how can you add color by assigning passages to a quartet, an octet, or a soloist? Have them handle just the intro, bridge, or additional verse or chorus of a repertoire number. One great advantage: singers get to work with material they already know from chorus singing. And if a quartet can't make a performance, there's no hole — the chorus can fill that passage.
- **Repertoire replacement.** Plan on any two or three songs in your standing package being handed off to a capable quartet when present.

Again, the singers benefit from the confidence of singing material they already understand, yet there's no hole in the package if they are unable to make an engagement.

- **Commission quartets to sing specific new songs for the performance package.** Work with existing quartets or newly formed quartets to select specific songs for specific segments of the chorus performance package. This of course creates greater reliance on the quartet to be present; but on the other hand creates a very real sense of "being needed" for the quartet.



Jim DeBusman is a Society staff music educator specializing in quartet development. Email Jim at jdebusman@barbershop.org

Want more quartets in your chapter? Give them something to do... and the tools they need for success.

Create other performance opportunities

Our Society's Singing Valentine program is one of the greatest programs to get singers involved in a quartet. One successful way many chapters get the program off the ground is to have the entire chorus learn three or four appropriate songs. They then ask their singers to put together combinations for the two- or three-day program. Some of the basses and/or leads learn the tenor or baritone parts, so they have enough parts for the quartets. Having the music team and/or established musical talent in the chorus available for coaching is a real assistance to these aspiring quartets.

Forming and training quartets

Face it: sometimes, guys are just too shy to step forward and ask for other singers. A music leadership team that understands the voices of its singers might be well suited to the matchmaker role: "Steve, your bass voice would sound great with Al's lead. Have you ever sung together?"

- **Make them a teaching quartet:** Pick four likely voices and ask them to rehearse together to introduce a new song to the chorus, or teach the Tag of The Week.
- **How many in your quartet?** Instead of forming a four-man unit, develop a "quartet of the chapter" with 6-10 members proficient in multiple voice parts. Any combination can be available as "the quartet" when needed in performance; from this, four may decide they'd like to go forward together. Replace them in the larger unit, and keep it moving forward.
- **Maintain a library** of learning tapes/CDs for your chorus repertoire, and make it available to new quartets.
- **Subscribe to the Music Premiere** series on behalf of the chapter and make the new material available.
- **Make the music team and director available for coaching** before or after the chapter meeting. Of course, the coaching also can happen another evening of the week.

Quartet development nights

Another opportunity for quartet development is having a novice quartet activity of some kind in your division or area. It can come in many forms such as a "So You Wanna Be in a Quartet?" workshop, or a novice quartet contest in your chapter, division or district. Just think of the advantages of being a part of any one of these opportunities to sing or become a part of a barbershop quartet. A fast-paced and rewarding evening includes:

- **Review of correct voice ranges** for tenor, lead, bass and baritone. How exciting it can be to find

out you actually can sing more than one part! The quality of your range can also dictate what part you sing. *The Music Leadership Team Manual* (stock no. 4042) has an excellent overview of how to discover what part you might be able to sing.

- **Demonstration / participation of matching voices.**
- **Discussion of rehearsal techniques** and approaches to "becoming an ensemble."
- **Lots of singing.** Give everyone a chance to sing with everyone he can!

The Society builds quartets

Although most members look to their own chapters as the core of quartet development opportunities, the Society as a whole offers other resources for founding and building new quartets.

- **Harmony College/Directors College** offers two wonderful classes called "The Quartet Experience" and the "Senior Quartet Experience" that many of the districts are now offering for their attendees as well. You learn about the different kinds of coaching available and about qualified coaching nearby.
- **A Master Coaching List** is available on the web site with more than 60 excellent coaches willing to assist your new quartet. You can also ask your District Vice-President for C&J or other musical leaders in your district for recommendations.
- **Need a song?** Check to see if a song has a learning tape/CD at www.barbershop.org/arrangements
- **Read our fine manual.** *An Information Manual for Barbershop Quartets* (Stock no. 4093) is loaded with everything you need to get started as a quartet. In fact, when you register as a new quartet, you'll get one of these manuals for reference. It covers many of the things already discussed and other issues like how to get along as a quartet. It also talks about how your family is an important part of your quartet.

Wanna sing in a quartet? ASK!

If you ever thought about singing in a barbershop quartet, then you can't go wrong when you go to an event that promotes quartetting. You meet other singers who are interested in singing four part harmony just like you.

The next time you're at a show a chapter meeting or barbershop get together, ask the guys around you to sing a tag or a song anytime you get the chance. You won't regret it. You just might be on your way to finding three other guys who'll want to sing in a barbershop quartet just like you do. Wouldn't that be a heck of deal! ■

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- Our new campus means plenty of room for more barbershop singers of every stripe, from around the world! Think of it as the **No Singer Left**

Behind Act of 2005. Open Enrollment means our maximum education event can have maximum impact on the the world of barbershop harmony.

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

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Curriculum 2005



More than sixty of the greatest teachers in the world of barbershop give freely of their time and knowledge to make you the best you can be. Everything we do, we do with the aim of helping barbershop singers enjoy their hobby more, share that joy with others, and

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- **General Studies**—classic Harmony College offerings, including vocal production, arranging and songwriting, performance, history, tag singing, the physics of sound, vocal pedagogy—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 as good as you'll become!



- **Next Generation**—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.

- **Marketing Class** for developing your quartet and chorus, and a class on Leadership Training for Directors will be taught by the Barbershop Harmony Society's Director of Marketing, Todd Wilson.

- Learn from some of the best in the world of barbershop. **Our faculty** includes: David Wright, Jim Casey, Darryl Flinn, Fred King, Joe Liles, Todd Wilson, Ed Waesche, Jim Massey and more.

"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."

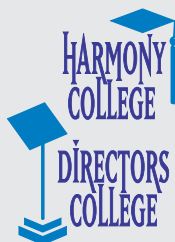
*-Ben Ayling,
Bass of The Ritz*

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MAKING THAT TERRIFIC Texoma Sound



Custom blend four veteran quartet singers, attentive coaching wives, and the music of Val Hicks, and you'll get one awesome seniors champion.

It was summer. Val Hick's music was being featured at the 2004 Harmony College/Directors College. Jim Casey was on staff at the school teaching "How to be a Great Lead" and Vocal Techniques classes. As he sat back stage listening to "The Summer When We were Young" and "She Didn't Say No" written by Val, his thought was that if he was in a quartet again, he would want to sing those songs in honor of Val. Jim's feeling was that when chords make you melt and music makes you feel that way, you know it's something you want to do.

Coincidentally, in the fall of 2004, Jim was reunited with Bill Thompson who sang baritone in their 1982 Southwest District Champion quartet called Texas Gold. They sang a bit and reminisced about their great times quartetting. The decision was made that it would be fun to quartet together again. The idea of a seniors quartet and being back on the "stage" was exciting! The two went in pursuit of the "topless tenor," Frank Friedemann, who sang with the Southwest District Comedy Quartet champions known as The Crackerjacks. Next on the list was the gold medalist bass from the Insiders, Tom Pearson. Of course both Frank and Tom enthusiastically agreed to give the group a try; however, Tom had committed to sing in another seniors quartet just the day before! "Oh well, why not sing in TWO senior's quartets?" And...that's just what he did!



by
**Glenda
& Jim Casey**
Lead, Texoma Sound,
and professional vocal
coaches

A "just for fun" and "let's see what happens" get-together joined the voices and spirits of the longtime Barbershoppers and longtime friends, and what was to become Texoma Sound and a future International Senior Quartet Champion foursome with the best senior scores yet was begun!

A name and a number...

Now that the group was formed and the decision was made to enter their district contest, the new quartet needed a name. The name that emerged collectively was The Texoma Four. That was just fine until Jim's wife, Glenda, heard it and thought it sounded too much like the local Ford dealership, Texoma Ford. The sound of the quartet was worth remark from the get-go, so the word, "Sound" was substituted for "Four", and "Texoma Sound" was sent to the quartet registrar for approval. What better a name when two of the quartet members live in Texas and two in Oklahoma?

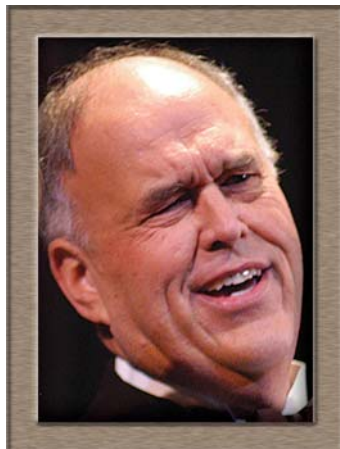
The numbers to be sung at the district contest were a given—the songs of Val Hicks! With very little time and a lot of distance between the quartet members, the group had to commit to a lot of individual practice time and made extensive use of cassette tapes, fax machines, emails, and phone calls to plan rehearsals, song interpretations, note changes, and encouragements. All were accountable for every breath and nuance with an aim to create the unit sound. Three rehearsals and a two-song repertoire sent the quartet packing for the district contest. They won first place and the right to go to Midwinter in Jacksonville, Florida. They took seven rehearsals and a four-song repertoire with them to the seniors quartet contest in Jacksonville! Again, their commitment to the quartet and the sound brought positive results.

Holy Moly! How do they make that sound?...

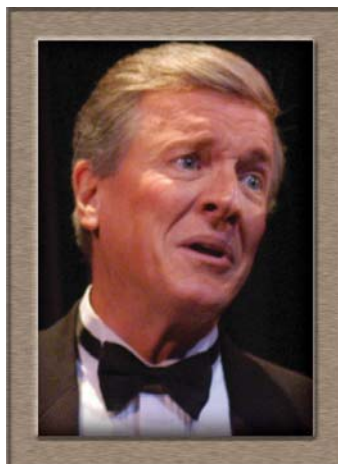
Four fine voices, a lot of barbershop singing experience, and savvy musicians who constantly strive for perfection goes a long way. Rehearsals have been infrequent, but when there is one, it is a true work ses-



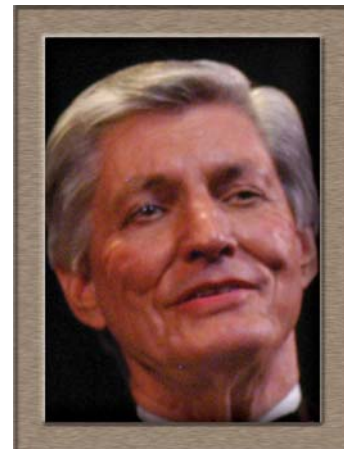
Frank Fiedemann, tenor



Jim Casey, lead



Tom Pearson, bass



Bill Thompson, bari

sion lasting about six hours each time. All aspects of the rehearsal are done and redone until it's done right! Jim's now famous "Holy Moly" method of opening all the resonators is an integral part of the vocal production and sound of the quartet, but his primary goal is not to be a coach in the lead position. Each member strives to be the performer and not the listener. All of the quartet members have extensive musical backgrounds in singing and bring their ideas and expertise "to the table." Moreover, they work to use their musical education and technique to serve the music and take it to the "feeling place"—for themselves as well as their listeners.

All groups need a "set of ears"—a coach, as it were. These guys have four—their wives! Cat, Bill's wife, and Gloria, Tom's wife, have a great sense for the sounds and actions a good barbershop quartet should make. After all, they have listened to and critiqued hundreds of quartets over the past 40 years! Patty, Frank's wife, has vast experience in quartetting and coaching, and Glenda, Jim's wife, is a music teacher and professional vocal coach. These gals know what they are talking about, and the guys can't slip a thing past them even if they wanted to! Their comments and coaching are always welcome and sought whenever the need arises.

Cars, and trains, and boats, and planes...

Cars and planes, specifically, are an integral part of the rehearsal routine for Texoma Sound. Travel is a must for this quartet due to the fact that some 500 miles, give or take, separates the members' homes, with none closer than 80 miles to another member. Tom

and Jim reside in the cities of Houston and Denison, Texas. Frank and Bill live in Tulsa and Stillwater, Oklahoma, respectively.

The first get-together for the quartet, to see if there was a "fit" was in an empty banquet room at the Doubletree Hotel in Tulsa. Tom, an experienced pilot, and his wife Gloria flew in Tom's airplane from Houston to Tulsa en route to a convention of gospel singers in Louisville, Kentucky. Jim drove the 200 miles from Denison, and Bill made the shortest trip by car from Stillwater. Frank's wife, Patty, is a former Sweet Adeline Queen of Harmony with the champion quartet Ginger N' Jazz. She made an appearance at the rehearsal after the quartet had been looking at and singing through the music for an hour or so. Patty and Gloria, listened and put their stamp of approval on the foursome!

Most of the rehearsals for the group have been in the break room in an airplane hanger at the Grayson County Airport in Denison, the old Perrin Air Force which was the first basic flying school to become operational after the 1941 attack on Pearl Harbor. Today it is home to a small industrial park and civilian flight operations—and to a seniors quartet champion. Tom flies his plane up from Houston, Bill and Frank drive down from Oklahoma, and Jim drives the short distance to the airport with sandwiches for everyone!

Long-term goal...

The seniors quartet championship has been a destination for many, but few have pursued competition



past that level of accomplishment. Certainly they have continued to perform and grow, but none have chased it on to the international stage. The future for Texoma Sound may be just that—a place on the international stage.

Nevertheless, the excitement of winning the seniors gold and being given the opportunity to sing and perform at future barbershop internationals and events is paramount. These men love to sing, perform, and enrich themselves as well as the lives of others. The ultimate goal for now is to learn more music!

The quartet remains true to the core values of the Society. Singing, Fellowship, Fun, Enrichment, and Creativity are their motivators. Music and being all they can be individually to make the group and sound better is what they are about. No matter the outcome, the moments have been magic for these guys in their pursuit of “perfect harmony.” The exhilaration of singing, performing, creating, and fellowship is the underlying force for this quartet. They are enjoying their “lifetime sport!” ■

A seniors Sound for the next millennium

Updating the sounds of yesterday in today's world is the challenge every senior quartet faces when organizing a new quartet. How we sang in the '60s, '70s and '80s is so different from the sounds that are winning today's contests. The senior voice, whether actively singing or not, faces the issue of flexibility, range and vocal stamina. The arrangements of today are demanding and require an ability to sing high and low while maintaining a vocal freedom at the same time.

Texoma Sound began a vocal regimen that involved vocalizing the entire range and blending the registers together to improve or eliminate the “break” in the voice or otherwise known as the “passagio.”

The quartet decided to use the singing method known as “speech level” singing. This method utilizes the natural ability of talk and sing attitude

that frees the voice in such a way to eliminate the ‘muscle’ sound of the voice. Speech level works from a proper forward placement of the vowel and then adds the resonators to the placement. Trying to find the correct balance between placement and resonance is the challenge of all singers, but once it is found, the true joy of singing occurs. It is not supposed to be so difficult and involved.

Ironically, one thing that has not changed in the singing style of yesterday and today is the need to match vowels to accomplish the ‘lock and ring’ sound that is so typically barbershop. The speech level singing has helped us to get closer to this desired goal.

How long we work and sing depends on how much fun we are having. It is our goal to sing forever!

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for Father's Day this year?

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The new look arrives

Adopted by the Society Board of Directors, the new identity brings a contemporary, human visual element to the fellowship and music we share.

Together, we are stepping forward to meet the needs of our members.

We've done it by answering your needs for a forward-facing image that welcomes singers into our Society.

We've done it by re-energizing our Society's image in a way that will help you share the joy of making music with more singers.

We've done it by learning what making music means to our prospective members—and designed a logo that speaks to their aspirations for music and fellowship.

Re-stating our identity as the Barbershop Harmony Society was the first step. Now, we're ready to introduce to you—and to a world that is largely unaware of our Society—a successor to a logo that has served us for more than sixty years.

Starting with nationally recognized marketing professionals and experienced

graphic artists (who are themselves Barbershoppers), this new logo was designed to fulfill our need for an identity that's fresh, dynamic and reflects what we love the most -- barbershop singing. At the same time, a new logo had to respond to our marketing research and appeal to prospective new singers.

This new logo is only a starting point in the process to re-energize the Society's outward focus, and create a vivid awareness of our Society's unique sound and the experience of barbershop singing. This new image evolution, while greatly significant to us all, is not in itself the single step that will change our fortunes. However, it is the right and necessary first step. ■

FULL COVERAGE & DOWNLOADS

www.barbershop.org/newlogo

- Download logos in all formats and official colors
- See acceptable variant uses
- Get Graphic Standards manuals
- Read designer Dan Delaney's "Story of the Logo" on his development approach

Barbershop.org our new home on the web

Our new brand name is in our logo, our name.. and now in our web address.

The Society has owned and maintained the barbershop.org domain for years, but opted to keep our primary web identity attached to our flagship initials. Now, with the rollout of a new brand and new visual identity, it's time to update our web presence too.

Barbershop.org meets the "elevator test;" if you have five seconds to tell someone where to learn more, you can get it out and be confident he'll get it right on the first try.

In the coming weeks, you'll see a number of changes in our website and services.

Note that HQ email addresses will soon migrate to @barbershop.org; if you have spam-blocker services from your ISP or in your email program, please update to accept. (Look for announcements in *LiveWire* soon.)

Members Only addresses and functions will be unchanged for the time being.

Changing images every 60 years or so

It hasn't always been the familiar lyre and pole. The first emblem for the Society was printed on membership certificates in the early '40s, and made appearances in other forms for decades to follow; even into the 1990s, COTS instructors received sew-on patches incorporating this design.

The "new" logo was introduced for use as a lapel pin in 1944. Designer Dick Sturges candidly report that he, "who never had an original idea in my life, in my best kleptomaniac manner, stole both ideas, combined them, and hornswoggled the National Board into accepting my design." Read Bob Hockenbrough's historical account of "The Story of the Pin and the old Society logo" at www.barbershop.org/ID_064102



See The Best... Hear The Best...

The Best Contests

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



- **Quartet Quarter-Finals**—Two rounds of competition on Wednesday and a chance to see every Society quartet competitor.

- **NEW! A Wild-Card Playoff**—Twelve top choruses will compete on Thursday

morning. Six of these groups will advance to the chorus finals on Saturday.

- **Quartet Semi-Finals**—The top 20 quartets compete on Friday night to earn a coveted spot in the finals.

- **Chorus Finals**—The top 24 choruses compete on Saturday morning for the big prize.

- **Quartet Finals**—The top 10 quartets compete on Saturday night for the highly coveted International Quartet Gold Medal.

The Best Special Events

- **NEW! Sacred Gold Concert**—Combining 600 gold-medal barbershop singers with the 360-voice Mormon Tabernacle Choir on Sunday morning July 10 for a spectacular and inspiring event like nothing you've heard before. Also featuring performances by Power Play, Four Voices and Acoustix.

- **FREE! Gospel Sing**—Voices raised together in praise—an inspiring blend of performance and participation will take place Thursday morning.

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

Optional Events

- **The MBNA America Collegiate Quartet Championship**—While this is a separately ticketed event, your ticket to this Friday afternoon event also gains you admission to a *one-hour special concert* by the 2004 Chorus Champions, the Ambassadors of Harmony, under the direction of Dr. Jim Henry after the college contest.



- **The Association of International Champions**
The perennial favorite parade of our barbershop heroes; Gotcha!, Power Play, Acoustix, Four Voices, Boston Common, Most Happy Fellows, FRED, Nightlife. Featuring the entertainment of the Dapper Dans of Disney World and hilarious emcee Carl Hancuff.
- **World Harmony Jamboree**—The greatest variety of barbershop sounds from around the world assembled in one show on Friday afternoon. Men, women, choruses, quartets—in a rainbow of sounds celebrating the human voice.

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 on Wednesday morning with flag processional, 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. Xtreme barbershop indeed! We're expanding the offerings, the times, and bringing you the very best barbershop has to offer.

The Best Classes

Singing for Life with Jim Debusman: Always a popular and educational class, on Tuesday afternoon, Jim DeBusman will teach you about singing in good quality and how singing better can make your barbershop experience even better.

Tag Anyone? Take an hour out of your busy convention schedule on Thursday afternoon to sing some tags with Bill Rashleigh and Jim Bagby. They will cover the gamut of all tags, from gut-busters to tear-jerkers, even some new ones that haven't been published before. You'll have a great time.

Be With The Best Of Barbershop!

So You Wanna Be a Judge? On Thursday morning you can learn how judges judge. Ed Waesche, Dwain Brobst and Brian Barford will briefly discuss each category. Then the Cardinal District's Keep 'em Guessin' quartet will sing



a couple of songs so these judges can demonstrate how they reach their final scores.

Master Class with Texoma Sound: Friday morning is your opportunity to hear and see our current Senior Quartet International Champions in person. Whether you're 5 or 85, here's your chance to find out just how fun it can be to sing for life. Learn the nuts and bolts of how it's done.

Next Generation Trivia Master: At the Louisville Convention, there emerged an 11-year old who knew his stuff when it came to Barbershop Trivia. Patrick McAlexander did such an incredible job that he has been promoted to faculty for this class. Stop by and try to stump him on Friday afternoon. Oh, Joe Connelly volunteered to assist him, hoping to learn a couple of new bits of information.

Chicagoland Cradle of Barbershop Civilization: On Friday morning, two of the giants of the early years of the Society, Buzz Haeger and Marty Mendro discuss what it was like in the Chicago #1 Chapter. Imagine chapter meetings with so many people it has to be held in an auditorium; imagine dozens of quartets from all over the Midwest performing every week; it was great. Come and hear about those days for yourself from two gold medal winners who not only know the history, but lived it.

Maintaining a Healthy Voice with Russ Young:



Join Russ Young on Friday afternoon to learn how to keep your voice healthy and functioning at its best. You'll have fun and learn lots!

Master Class with Ambassadors of Harmony:

The Ambassador's journey to the championship started 25 years ago when they placed last in their first district competition. On Friday morning, experience some of the techniques and philosophies that won them the gold making them champions not just of the Society, but in the hearts of Barbershoppers as well.

Inside the Director's Studio with Jim and Greg Clancy: Modeled after the hit series, Inside the Actor's Studio, this class will get up front with two of the legends of the Society, Jim and Greg Clancy. Have you ever wondered how they designed the music team of the Vocal Majority? Ever wondered how Jim developed his conducting style? Ever wondered what it has been like for Greg to follow in the footsteps of his father? On Friday afternoon, this hour and a half session will probe into these and other questions.

Gold Medal Hour with Gotcha!



Thursday morning is your chance to spend an hour with your current international quartet champions Gotcha!. Here's an opportunity for you to ask the question you've always wanted answered by our

champs. Learn about their rehearsal techniques; how they formed their quartet and how they make their music better. Hear lots of great singing from Gotcha!

The Best Fun Singing

We realize you want more "convening" in conventions—more coming together to share music and fellowship.

- Taste of Barbershop Party on the Plaza
- Sing Along Session
- Gospel Sing
- Sing With the Champs
- Terrific classes featuring woodshedding, tag singing, sing alongs, and more.

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. 21,000 comfortable seats, state-of-the-art big screens, advanced sound systems—if ever a room were made for barbershop, it's this one.

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Adult registration at convention \$140
Junior Registrations, 12 and under \$65
Junior Registrations at convention \$70

International Barbershop Convention — July 3-10, 2005

Call us at **800-876-SING 7464** or
visit us online at **www.barbershop.org/saltlake**
Email: **convention@barbershop.org**



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.barbershop.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 _____

ROOM GUARANTEE INFORMATION

All reservation requests must be accompanied by a credit card guarantee. Housing forms received without a valid guarantee will not be processed. Faxed requests must include a valid credit card. **Credit card requests without a signature will not be processed.**

☐ Visa

☐ Discover

☐ MasterCard

☐ American Express

Card Number _____ Exp. Date _____

Name on Credit Card _____

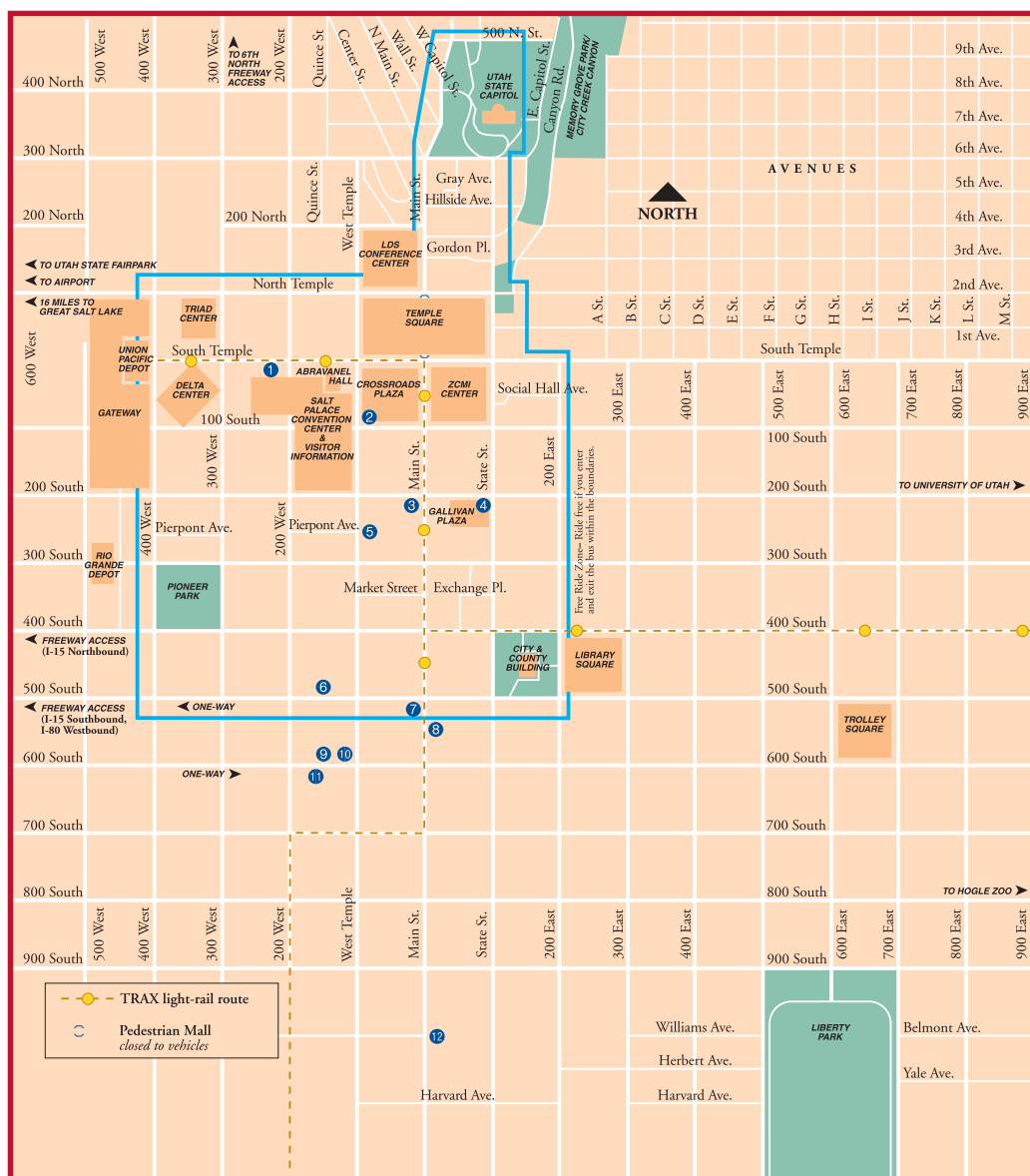
Cardholder's Signature* _____

***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.**



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.barbershop.org/housing.



Participating Hotels	Single / Double	Extra Person	Suites	Daily Parking(valet/self)
1. Radisson Hotel Salt Lake City Downtown	\$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	
9. Best Western Garden Inn	\$75	\$ 5	\$85	Free
10. Embassy Suites	\$124	\$-0-	None	Free
11. Red Lion Hotel Salt Lake Downtown	\$112	\$10	\$295/\$350	Free
12. Holiday Inn Downtown	\$98	\$10	\$120	Free



www.spebsqsa.org/saltlake FAX 262-654-5552

JULY 3-10 2005

2005 International Convention / Salt Lake City

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

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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
<hr/>		
name		
<hr/>		
address		city : state/province : zip/postal code
<hr/>		
business phone	home phone	email
<hr/>		
circle payment method : check : money order : Visa : MasterCard		
credit card		expiration date
account number		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>Abravenel 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

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Rob Hartley Of The Honolulu Chapter reports ...

Four ways the Tropichords speak boy choir language

- 1. Free tickets to young people actively involved in a choral group.** "I gave out about 200 tickets, and many of the kids brought other family members along as well. The chapter ended up performing to a fuller, more enthusiastic house and 200 self-identified young singers were introduced (or reintroduced) to barbershop."
- 2. Performance/choral workshop at the Boy Choir's summer retreat.** "Besides our standard package, we mixed in some craft applicable to any style of singing: breathing, emotional involvement, etc. We taught them a tag (they did the tenor post). Jonathan Spangler, an Aloha chapter member who formerly sang with the Boy Choir, spoke of the joys of singing throughout one's life. The kids and their staff were wildly enthusiastic."
- 3. Avoid conflict of interest.** "We don't want the singers until their voices have changed and the Boy Choir doesn't want them afterwards. We're modeling to these youngsters that singing is a masculine thing to do and lots of fun. The kids who are hearing us have already demonstrated excellent singing ability and are getting good musical training now. It's also a very positive way to be involved in the community."
- 4. Wait... and reap secondary benefits today.** "We might have to wait for a decade or so to find out if all this translates into more members, but it probably increases our listener base and name recognition right now."

A cup of coffee, a sandwich, and you... guys singing

"Theory is everything, but singing is even better," reports Ed McDevitt, bass of the Kensington Road quartet. During a strolling quartet gig at an outdoor street festival in Oak Park, Illinois, restaurant patrons at an outdoor café asked, "How does barbershop work?" McDevitt explained the voice parts, the idea of the barbershop seventh and so forth. "I always get nervous when someone asks questions like this and I/we answer them, because it usually is a way to induce heavy napping, to say nothing of deadening what you've just performed. But in this case, I looked around the table and saw rapt attention to what we were saying. Not only that, at other tables several other patrons were listening very attentively with big smiles on their faces. Strange? I thought so.

"Be that as it may, we offered to demonstrate theory with a simple barbershop song, and asked that they listen for the parts. We sang 'Down Our Way,' and sang it quite well, if I may say so, ringing the



holy moly out of it, especially at the end. The whole restaurant, especially our lecturees at the adjoining tables, literally exploded in applause. Our questioners were delighted. However, one of the women at the table said, 'I still don't get it. I still don't understand how it works. I couldn't hear the parts.'

"Well," we said, "then we did it right."

Friends from youth reunited

Around the corner and down the street from where I lived as a child, there lived a family with five children. The street, unpaved in earlier days, was our mutual playground, and our summer days were spent happily playing Tag, Hide and Seek, and Simon Says. Childhood ends, of course, and eventually we all went our separate ways....

Jump forward fifty years, when through an odd coincidence, I learned that one of the girls, Marge, had had multiple sclerosis for many years, and currently was bedridden in the home of her daughter in Atlanta, six hundred miles from my home in Virginia. I phoned Marge; the fifty year gap was closed in a split second. Among other things, the conversation revealed that Marge's deceased husband, Marty, had been a Barbershopper.

Shortly thereafter, unbeknownst to Marge, I made an exploratory visit to the Roswell Chapter's meeting and asked for volunteers to join me in a quartet to sing on Marge's birthday. Volunteers sprang up to form "The Margetones," and they arranged with Marge to accept a visit to celebrate her birthday—without revealing my iden-

tity as the "donor of the performance."

The sparkling light in Marge's eyes, illuminating her already radiant smile, attested to her enjoyment and appreciation. There was no doubt we had furnished a bright moment in her life. But it became a true occasion to remember when tenor Bill Balser introduced the quartet to Marge, ending by revealing the identity of "the visiting bass from Virginia, Herb Earnshaw."

But that's only the beginning of the story. For the next seven years, we performed for Marge through changes of singers, two more residences in nursing homes, developing what became a classic performance, much anticipated with excitement for us all.

Our last performance was near Thanksgiving. A few days after that last performance, word came that Marge had suffered a fatal heart attack.

What profound gratitude we Barbershoppers felt that through our love of singing and ability to harmonize not only our voices, but also our hearts, we are able to bring joy to those who need it most. God bless Marge and God bless Barbershoppers.

—Herb Earnshaw
Stephens City, VA



THE MARGETONES, from left: Herb Earnshaw, bass; Bill Blaser, tenor; Jack Street, lead; Bill Arnold, bari.



ANNIE, HERE'S YOUR LONG-DISTANCE DEDICATION – "To your soldier boy Walter, circa 1940-something." A performance for a Red Hat Ladies club at a local mall revealed sixty years earlier, Mrs. Annie Roper had dated a serviceman stationed at Camp Croft, South Carolina. We all know him as legendary arranger Walter Latzko. We're glad to share a happy memory for us all: please now hum your favorite Latzko chart of near-forgotten sweethearts.



The Grosse Pointe Chapter completed its 34th annual nursing home bus tour, performing *gratis* from dawn to dusk for nursing homes, half-way houses and convalescent centers. Each performance is about 30 minutes and features the Lakeshore Chorus, Silverdomes, senior quartet sixth place finalist in 2000. This charitable tradition warms the hearts of many forgotten members of our community and spreads goodwill and cheer to those in need of the Christmas Spirit.



”
“You meet the nicest folks at sing-outs...”

The Saltaires made new fans out of Diamond Rio

...at A “Night of Honor” concert paying tribute to Utah servicemen and women called to duty for the Afghan and Iraq campaigns. Gary Forsberg reports: “The Saltaires opened the show with the national anthem, and then did 35 minutes, followed by Diamond Rio, a six-man band honored as one of best-loved and most-awarded country music organizations. They are six times Vocal Group of the Year, and recipients of the Minnie Pearl Humanitarian Award, and other philanthropic honors. Besides that, they’re some of the nicest guys you’d want to meet. Two of the band heard the national anthem through the monitors in the green room, and immediately came to the auditorium to stand backstage during the Saltaires’ entire performance. The chorus proceeded to wow the audience with patriotic and barbershop numbers, receiving four standing ovations. As the Saltaires exited, one of the men remarked to president Rich Elggren, “Thanks a lot! You expect us to follow an act like that?” Throughout their performance, Diamond Rio complimented the Saltaires, and kidded them a lot, too. For example, ‘The Saltaires are awesome, huh? I just don’t know where they got so many white coats. I feel a little underdressed!’, and: ‘The Saltaires really rock. I’ve never heard so many bald guys sing so high! Maybe we should shave our heads?’”

The company you keep

It was a Sunday afternoon, weekend before Christmas, and the Oceanaires Barbershop Chorus was singing at the enormous Century City Mall, wandering from area to area to find the next appreciative spot to perform. It was a satisfying afternoon’s endeavor notwithstanding the inconsistency of “Let It Snow, Let It Snow...” sung in 80-degree shirtsleeve weather.

The final set had its own reward as two smiling, very elderly people approached from the side, and commented on the pleasure of a non-commercial musical approach to the season. The woman said that her husband was the author of “Green Christmas” of forty-some years ago.

As if by delayed action combined with a double take, I shouted: “You’re Stan Freberg!” The very old person glanced my way, and complimented me on my memory, though it took all my imagination to mentally remove the facial wrinkles and add several decibels to the weak but recognizable voice. “Yes, I still am” he replied.

I paused while my fellow choralliers also said their hellos,

though I suspect a few of the Older Generation with whom I sing may not really have known who this great person is. As the last hand was shaken, I turned to Mr. Freberg and intoned: “On the Fifth Day of Christmas my True Love gave to Me . . .” And, in loud in-your-face voice, shouted: “FIVE TUBELESS TIRES!”

His smile brightened up the shadowed area we had chosen for our final set, and he joined me with “Four Quarts of Gin, Three Cigars, Two Cigarettes, and some Hair Tonic in a Pear Tree.” Those old eyes sparkled as if to say: “Someone remembers.”

There was not time left to tell of the countless times family, fellow workers, friends and I had recited and sung the “Green Christmas” lyrics from so many years ago. I thanked him for all the enjoyment he had given me over the years, and we went our separate ways.

My only regret was that I failed to ask for his e-mail address . . .

—Bernard Samstag, Bari Santa Monica Oceanaires





Surely these Tokyo barbers must *sing* sometime



We're betting that when the Tokyo Barbers visit the U.S. for conventions, it's not the incredible American cuisine they remember — McDonald's are the same everywhere. We should hope it's for the hospitality of our barbershop chapters, which we hope matches the warm friendship Hal Gaut of the Alexandria Chapter found on his visit to Japan last year. "Our contact, Matusumura san, recognized us immediately (can't understand how, baritones look pretty much like everybody else), and came back to welcome us. On the blackboard behind the director were diagrams to help the singers cope with vowel and singable consonant sounds, and they were doing a very credible job. For example 'Hello, My Baby' sounded much closer to what you would hear in the States than I would have thought possible.

"Upon arrival at the restaurant for afterglow, it was obvious they were regulars. Snacks just started arriving unbidden. While most of the men did not speak a lot of English, the Polecats we shared were done with great camaraderie and enthusiasm. As the evening wore on the food kept getting more and more exotic (See pictures). One of the other patrons in the restaurant was a lady who was just fascinated by these singers. So they brought her over our tables

and serenaded her royally with chapter quartets."

Michael Spain of the the Dallas Metro Chapter has a similar report: "Had a blast in Japan with the Tokyo Barbers! I arrived at their rehearsal at 4:00 pm on Sunday—they had already been practicing for three hours—and sang with them for an hour. We sang the Jim Clancy arrangement of 'You'll Never Walk Alone' that the Vocal Majority does. They then sang a few other songs and did their spring show set for me. It's amazing to me at how similar barbershoppers are, even on the other side of the world! After rehearsal, about 10 of the guys and I went to a traditional Japanese bar for an afterglow. We ate, drank, sang tags, and shared fun stories about each of our choruses. Thankfully, they gave me the opportunity to dispel some rumors about the VM, like we kick guys out of the chorus who miss three rehearsals, and that it takes a number of years of practice before someone can perform with the VM. False! We had a great time, and by far, that was one of my favorite memories of my month in Asia.

Hmmmm.. have a good time singing, sharing fellowship, eating and drinking fine food with friends. Sounds like a great barbershop chapter. Might just catch on around here!



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"AND I'M NAMING MY NEXT GUITAR MODEL THE LES PAUL UNTAMED."

Well, we can't promise that... but the UNTAMED quartet was pretty thrilled when the legend himself asked them to sing at Iridium, the famed New York City jazz club where he's performed the past ten years. Les' sound man had heard the quartet at a state fair gig and was so impressed he persuaded them to come sing for the hip 87-year-old and his opening act, Frankie Avalon.

UNTAMED from left: James Maitland (T), Art Cole (Ba), Les Paul, Pat Cerillo (L), Rich Cronic (B).

NOTEWORTHY

Passings, changes

Rudy Hart



Although his barbershop fame may be less known to younger and newer members, Rudy's musical legacy will be felt for a long time. A song writer, arranger, composer, director, coach and barbershop educator, Rudy's most widespread notoriety was a founder and leader of **The Hartsmen**. Although not a SPEBSQSA chorus, this select men's chorus featured a wide range of musical styles, including barbershop, and influenced the performance of many others. As an educator, Rudy was instrumental in founding the first Harmony College in 1973. And as large as he loomed in the Society, he was perhaps even more famous in his home of Michigan City, Indiana, where his civic leadership for the public library and local school are recognized in an auditorium named for him. Rudy died January 22, 2005 at the age 90.

Gil Lefholz

Gil Lefholz, 1985 Society President, after long illness. A lifelong devotee to woodshedding and quartets, Gil always noted for his commitment to viewing things from the perspective of "Joe Barbershopper." Gil was recently honored with Joe Stern Lifetime Achievement Award, named for Kansas City's Hall of Famer, an early Society leader. Memorials encouraged to Harmony Foundation. *Read Jim Bagby's appreciation of his longtime friend online at www.barbershop.org/ID_064604*



Dave LaBar

Quartet singer, coach, teacher, chorus director, judge... and arguably the best-known emcee in the Society. LaBar was a walking trove of barbershop trivia facts, and loved nothing more than sharing and swapping facts and stories about our world of barbershopping. He used his vast knowledge about the Society to help him become one of the Society's best and busiest emcees. A Society staff member from 1979 to 1985, LaBar was widely recognized as a quartet singer in 1989 international bronze medalists **The Sidekicks**, and later in international finalists **Shenanigans**, among others.



Go to Gold Country

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Midwinter 2006 Convention – Sacramento, CA

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second guest name				nickname for badge	
registrant address		city	state/prov	ZIP/postal code	
work phone ()		home phone ()		email	
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.)					
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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.					

CHAPTER ETERNAL

Society members reported deceased between January 1 and March 31, 2005.

Cardinal

Virgil Dunlap
Kokomo, IN
Don Harbin
Greater Indianapolis, IN
Rudy Hart
Porter-LaPorte Counties,
IN
Bob Lusk
Columbus-Greenwood,
IN
Gene Rowe
Lake County, IN
Dewayne Schele
Fort Wayne, IN

Central States

Gil Lefholz
Kansas City, KS
Karl Koos
Joplin, MO

Dixie

Forrest Bugher Jr
Chattanooga, TN
Jim Norton
Wilmington, NC
Dwight Reynolds
Greater Gaston, NC
Dwight Reynolds
Charlotte, NC
Bill Sellers
Pinehurst, NC
Karl Stosch
Research Triangle Park,
NC
Ray Zimmerman
Grand Strand, SC

Evergreen

Eric Fish
Victoria, BC
Bill Frost
Portland-Mt Hood, OR
Mike Gee
Rogue Valley, OR
Jimmie Hocutt
Olympia, WA
JT O'Boyle
Tualatin Valley, OR
Johannes Spronk
La Grande, OR
Lloyd Warnke
Helena, MT

Far Western

John Anderson
Canada Del Oro, AZ
Ed Barker
Paradise Valley, AZ
Ed Barker
Greater Phoenix, AZ
Tom Becker
Tucson, AZ
Clarence Brill
Aloha, HI
El Frash
Tucson, AZ
Gene Harshaw
Fullerton, CA

Gene Harshaw
Orange (Quartet), CA
Frank Jensen
Sacramento, CA
Warren Montagne
Carson City, NV
Warren Montagne
Reno, CA
Ells Morey
Tucson, AZ

Frank Thorne

Glenn Bryan
Frank Thorne - T

Illinois

Louie Bertino
Harrisburg, IL
Edmond Hess Jr
Frank Thorne - E
Ted Korduck
South Cook, IL
Jack Padgitt
Chicago Metro, IL

Johnny Appleseed

Bob Beckham
Zanesville, OH
Trask Beery
Dayton Metro, OH
Bob Bokman
Cleveland West Subur-
ban, OH
Carl Haselhoff
Mc Keesport, PA
Mike Hawk
Lima Beane, OH
Richard Hite
Lawrence County, PA
Russell Keener
Johnstown, PA
Geof Parsly
Salem, OH
Jack Scott
Shenango Valley, PA
John Tegtmeyer
Newark, OH
William Woodring
Salem, OH

Land O' Lakes

Duke Ellingham
Frank Thorne - H
Del Hetue
Rock Valley, IL
Dewayne Schele
Black River Falls, WI

Mid-Atlantic

Ralph Badagliacca
Nassau-Mid Island, NY
Daniel Barbaro
Ocean County, NJ
Jack Bellis Jr
Western Suffolk, NY
Bill Calbo
Westchester County, NY
Stan Henry
Frederick, MD
Don Hershberger
Allegany County, MD

Ron Hill
Lancaster Red Rose, NY
Dale Hoffheins
Hanover, PA
Dave berg
Sussex County, NJ
Elmer Kipp, V.M.D.
Frank Thorne - J
John Lysinger
Abington-Levittown,
PA
Bob Marchini
Montclair, NJ
Art Merrill
Frank Thorne - J
Jim Norton
Fairfax, VA
Bob Pinol
Prince William, VA
Edward Ramsteck
Nassau-Mid Island, NY
Clayton Workinger
Lewistown, PA

Northeastern

Bob Blanding
Keene, NH
Joe Gagliardi
Lincoln, RI
Dave Hankins
Norway-South Paris, ME
Erle Hernandez
Beverly, MA
Frank Lanza
Providence, RI
Raymond Leonard
Litchfield County, CT
Paul Marcyes
Scituate, MA
Robert Mitchell
Waterbury/Derby, CT
Basil Roman
Springfield, MA
Bob Thornley
Cape Cod, MA

Ontario

Weldon Clark
Frank Thorne - L, ON
Bruce Gripton
London, ON
Ted Hanna
Markham, ON
Carl Holden
Markham, ON
Frank Pember
East York, ON
Wilfred Worley
Grimbsy, ON

Pioneer

Floyd Guernsey
Traverse City, MI
Ed Heinrich
Grosse Pointe, MI
Richard Manley
Gaylord, MI

Rocky Mountain

Bob Krebs
Loveland, CO

Jerry Smith
Denver Mile High, CO

Seneca Land

Robert Brydon
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Venango County, PA
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New Bethlehem, PA
Norm Robinson
Buffalo, NY
John Schauger
Buffalo, NY

Southwestern

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Permian Basin, TX
Ken Aubert
Greater New Orleans, LA
Jim Cullison
Dallas Metro, TX
Ray Grandi
Carlsbad
Cliff Hall
Alamogordo, NM
Jess Hamilton
New Braunfels, TX
Chris Meister
Greater New Orleans, LA
Rod Miller
Acadiana, LA
Charley Morvant
Greater New Orleans, LA
George Smith
Acadiana, LA
Joe Szalay
Sherman, TX

Sunshine

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St Petersburg, FL
Jack Bellis, Jr
Ocala, FL
Johnnie Boutwell
Frank Thorne - P
John Crampton
Daytona Beach Metro, FL
Dick Dreger
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Greater Canaveral, FL
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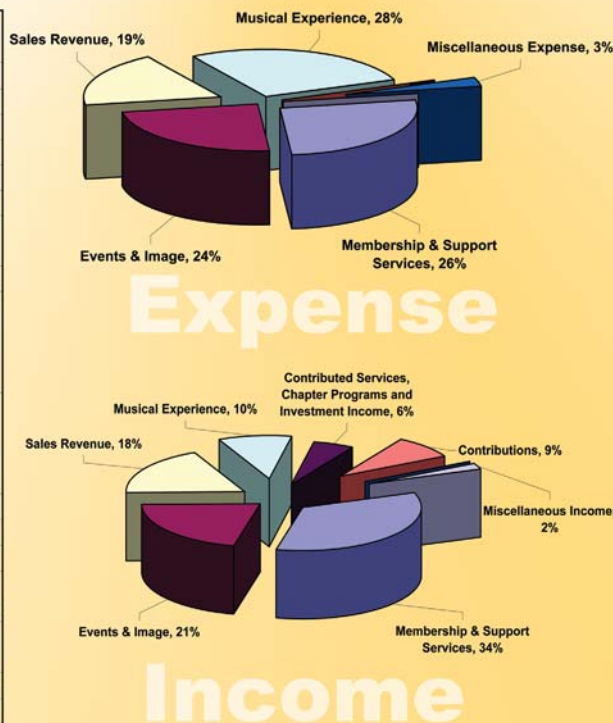
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Annual Financial Report - SPEBSQSA, Inc. and Harmony Foundation Year ending December 31, 2004

For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (\$2.21) self-addressed envelope to the headquarters office or visit the website at www.barbershop.org/financials for a more detailed report.

SPEBSQSA Inc Financial Report Year Ending December 31, 2004		
	INCOME	EXPENSE
Membership & Support Services	\$ 2,333,215	\$ 1,720,070
Events & Image	\$ 1,435,209	\$ 1,546,002
Sales Revenue	\$ 1,236,358	\$ 1,235,831
Musical Experience	\$ 694,228	\$ 1,852,769
Contributed Services, Chapter Programs and Investment Income	\$ 377,146	
Contributions	\$ 579,785	
Miscellaneous Expense:		
Governance and Management, Foundation & Corporate, Recruitment & Training, Communications, Fundraising		\$ 191,819
Miscellaneous Income:		
Governance and Management, World Harmony, Income on Investments, Net Assets Released from Restrictions	\$ 152,309	
Finance & Administration		\$ 860,682
Total	\$ 6,808,250	\$ 7,407,173
Loss, before Gains in Investments and Reclassifications		\$ (598,923)
Net Realized Gains (Losses) on Investments		\$ 122,215
Net Loss		\$ (476,708)



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Julie Siepler, contributing editor
Todd Wilson, Michael Kadow,
editorial assistance



THE TAG

Joe Liles, Tagmaster



Holy Moly! If these tags are good enough for Jim Casey, they're good enough for me

Elsewhere in the issue, you have had the opportunity to know Jim Casey better. He's quite a vocal wonder, with that awesome voice of his. I thought I'd take the initiative and ask him about his favorite tag. I've often seen him at conventions and Harmony College teaching tags to chord-hungry harmonizin' enthusiasts.

Well, seems he has at least two favorites and both are right here on this page! He sang both of them over the phone to me and I had forgotten that "When I Leave You" was another fabulous tag created by the late Mac Huff, a former employee of the Society. Mac was a fine musician, singer, teacher, arranger and director. I'm so glad that Jim has kept this beautiful tag "alive."

It is Jim's belief that tags are wonderful vocal exer-

cises and every chapter chorus and quartet needs a repertoire of them. He says that done properly, they can be used to teach relaxed singing, teach you to love chords, and help provide excellent ear training. Tags are not only fun, but they can bring about a success experience much quicker than dealing with an entire song. I sure do agree with him and all of you tag singers can also testify to these truths. Let's hear it for singing at least one tag in every rehearsal situation and at any time you can put a foursome together anywhere.

Thanks, Jim Casey, for bringing these two great tags to us. Check out the Free 'n' Easy tags on the Society website. Lots of goodies are there waiting for you harmony hounds. And they are FREE! Some really neat songs are there, too.

WHEN I LEAVE YOU

Words & Music by MAC HUFF

Arrangement by MAC HUFF

Tenor Lead

8 When I leave you, please—don't— cry, don't cry, don't cry.

Bari Bass

cry,

SONNY BOY TAG

Words & Music by
AL JOLSON, B.G. DeSYLVA,
LEW BROWN & RAY HENDERSON

Arranger unknown

Tenor Lead

8 I love you so, son-ny boy, son - ny boy.

Bari Bass

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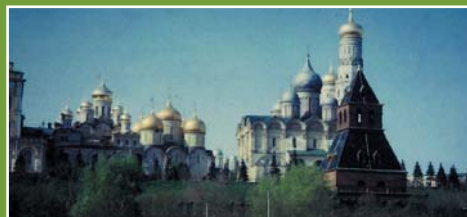


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