

July/August 2005

THE HARMONIZER

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30

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multinational quartet,
proudly sings our
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(behind).

Features

30 The best we've ever heard

The venue: superb. The singing: best ever. The fun for all singers: first-rate. The 2005 convention in Salt Lake City was unforgettable.

BY LORIN MAY

14 Photo gallery: Quartet Contest

See 'em. Call 'em. Book 'em.

PORTRAITURE BY JIM MILLER PHOTOGRAPHY

16 Photo gallery: Chorus Contest

PORTRAITURE BY JIM MILLER PHOTOGRAPHY

22 Photo gallery: College Contest

PORTRAITURE BY JIM MILLER PHOTOGRAPHY

50 We're off to Indy!

Race to the Gold in America's heartland.

55 History meets harmony

Sacramento offers a great midwinter vacation, plus loads of singing opportunities.

Departments

2

THE PRESIDENT'S PAGE

The future doesn't "just happen!"

3

MEET THE NEW LEADER

Ed Watson takes the job

4

FROM THE TOP

Straight talk from Ed Watson

7

LETTERS

Logo madness

8

TEMPO

You could be Director of Music; Convention schedule adds choruses; You Can Sing Too roaring along

11

HARMONY HOW-TO

Great ways to prepare your voice and mind for singing

55

STAY TUNED

Anthems rung; Finns sung;
How far to quartet rehearsal?

58

CHAPTER ETERNAL

Commemorating passed brothers, leaders and friends

59

MEMBER SERVICE DIRECTORY

Where to find answers

60

THE TAG

Sing one with the new guy

Planning for success in your chapter

As hard as the Society staff, Society leaders, and district leaders work to support our membership, it's clear that a successful and thriving Society must be made up of successful and thriving chapters. Therefore, what's happening at the chapter level is most important.

How is your chapter doing?

I'd bet we'd probably say we could think of some things our chapter does well and some things we wish we would do better. The obvious question is: what is each of us doing to help ensure the good things continue to go well and the things that need help are addressed? What are you doing to have more fun at every chapter meeting? Does your chapter have a plan to achieve success?

You may need to have your chapter members first determine what success would look like. If you've decided upon a mission statement and have a plan for what you want your chapter to become, then success would be achieving the goals you establish. Chapters vary a lot in their goals, so what defines success in one chapter may differ substantially from another. Whatever the specific goals, members want to feel they have a rewarding experience—one that has value for them.

It may well be that your chapter can be inspired by the successes enjoyed by other Society chapters. I asked district presidents to recommend particularly successful chapters, and I received quite a few impressive success stories. It's a pleasure to share a few of them with you.

The Permian Basin, Texas chapter as the Southwestern District's "Outstanding Small Chapter for 2004." Membership grew from 19 to 22, including six new members. Two chapter quartets completed 70 singing valentines after appearing on television and radio to promote the program. The chorus performed in public many times during the year. Four chapter members attended the SWD music education school (Harmony Ranch) and the five chapter officers on the executive team all participated in COTS. The chapter has a new musical director as of January, and the chorus intends to compete in its division contest.

In 2002 the St. Joseph, Missouri chapter ended the year with 53 members. Chapter leaders sat down to work out a plan that would enable the chapter to grow exponentially. They developed a simple membership plan and involved the chorus in working toward the established goals. The chapter ended 2003 with 70 members and 2004 with 101! They are competing in Salt Lake City, as is the Central States District college quartet representa-

tive, which also comes from the chapter. St. Joe has begun to get recognition among the "serious" vocalists in the surrounding area, and it has involved outside groups in chapter concerts. Those vocalists have now reciprocated.

The 80-member Pinehurst, N.C. chapter sets a high standard when it comes to community service and support. The mission of the chapter is "to engage in and promote barbershop-style harmony through enjoyment of singing and fellowship to our members, providing pleasure to our audiences and benefits to our various charities." The Golf Capital Chorus, mini-choruses, octets, and quartets raised more than \$20,000 for charity this past year! They did it by selling out their annual show, selling more than 200 ads in the show program, earning almost \$2,000 with the Singing Valentines program, and generating more than \$800 from a singing garage sale. Donations were given to many organizations, including a children's center, Habitat for Humanity, the county literacy council, and the drama group in two high schools. This year the chorus plans a concert to raise funds for a playground at a local elementary school. Not surprisingly, the local communities have bestowed honors on the chapter, with one community declaring November 1-6 as Barbershop Harmony Week and November 6 as Golf Capital Chorus Day!

The Far Western District "Chapter of the Year" for 2004 is the Placerville, Calif., chapter, which has adopted a mission statement to "enjoy singing in the barbershop style and spread the joy of singing throughout El Dorado County." The 37 members of the chapter like to make a difference in the lives of ordinary people, and especially young vocalists. The chapter's annual shows feature paid performances by local high school choruses. The chapter has quartets visit local schools, ideally twice a year just before one of the two chapter shows. In the past eight years the Placerville chapter has introduced barbershop harmony to about 10,000 young people in its small county of about 150,000! When chapter members visit a high school, they just ask "how can we help?" and they offer money and performing venues. The chapter has a standing offer to finance any young person who needs help to travel to a performance.

These chapter stories are all different. Or are they? Actually they have some similarities: success was a result of developing a plan and working a plan. Success didn't just happen. There's a lesson for all of us. ■

Robert G. Hopkins



These chapters show that success doesn't "just happen."

MEET YOUR NEW LEAD...ER

Ed "Doc" Watson, Executive Director/CEO • ewatson@barbershop.org



Watson takes top post, comes out singing

Ed Watson, a career Navy captain with 33 years' experience as a Barbershopper, has accepted the position of Executive Director and Chief Executive Officer of the Barbershop Harmony Society.

"Ed brings us an impressive background in managing staff and Navy Reserve volunteers, logistics, and an operations budget," said Society President Rob Hopkins. "Ed has exceptional problem-solving skills and a proven ability to enroll diverse people as effective members of teams. Throughout his distinguished Navy career, he has demonstrated particular strengths as an effective communicator, project manager, and mobilizer. We're fortunate that our national executive search process has brought us such a fine leader and Barbershopper."

An F-14 aviator with carrier experience, Watson rose through the command ranks to serve as Executive Officer of the Navy Air Reserve/Santa Clara, Chief of Staff of the Navy Air Reserve Force, New Orleans, and Commanding Officer of Navy Air Reserve Norfolk. In 2002, his command was selected in an annual competition as the single best Navy Air Reserve in the country. He recently served as Operational Support Officer for the Navy Air Force US Atlantic Fleet, coordinating all Reserve support of the aviation community of the Atlantic Fleet for the Commander, supervising 16 Reserve units, three major staffs and 13 augment units for nuclear aircraft carriers.

"I've always been committed to thoroughly understanding the mission before me," said Watson. "Strategically, you must know where you want to go. Tactically, when a 60,000 pound airplane is approaching a steel carrier deck at 130 miles per hour, you better make the right decision every time."

"That's how I will approach new challenges as the executive director. Powered by the enthusiastic *esprit de corps* of our tremendous volunteer organization and staff, and guided by our Board of Directors, I want to take the Barbershop Harmony Society to new heights of membership, synergism with like organizations, performance excellence, and unrivalled fun."

Upbeat and enthusiastic, Watson is an avid Barbershopper of long experience. He has moved twenty times in the past thirty years but never interrupted his Society membership. His quartet credits include **Gold Rush**, **On Location**, **Spare Parts** and **The Quackenbush Quartet**. As a chorus singer, he has appeared on the international stage with the San Diego **Sun Harbor Chorus** with whom he served as music vice president and wrote numerous shows and contest packages. He has carried those same roles with his current chapter, the Norfolk **Commodore Chorus**. Active in community theater, he has played Professor Harold Hill in *The Music Man*, and directed productions of *Godspell* and *Joseph and the Amazing Technicolor Dream Coat*.

Watson is retiring from a successful military career with his wife, Cathy, by his side. Two of his five children, Gillian and Amanda, are grown and living in North Carolina; two, Catharine and Randall, will be in college, and his youngest daughter, Corrinne, will be a junior in high school. His two greatest loves, work and barbershop, now will be the same thing.

Appropriately, Watson commenced work on the Fourth of July, and after a brief transition of shared duty with Interim CEO Roger Lewis, assumed the top post on July 20, 2005. ■



Lead, leader, leadingest:
Ed "Doc" Watson
became the new
Executive Director
of the Society
in July 2005.



The Best of Barbershop

Before I begin...too late! I've already begun. Okay, then, let me begin by saying that this is my first year at Harmony College, and as a first year student [donning beanie] I am honored to be addressing so many of barbershop's finest, both faculty and student body.

My first day on the payroll, July 4th, 2005, I noted in Salt Lake City that I was surrounded by the greatest Barbershoppers I had ever known or heard of. Indeed, the theme of this HC/DC is "The Best of Barbershop" and so many of our best are here with us now, some physically and many more mentally and, in some cases, spiritually. One great thing about barbershop is our respect for those who have gone before, and the accumulation and continued use of their works and their joy by those of us lucky enough to be here to use them today.

[Removing beanie] Now, I know I made some people happy, and others unhappy by putting on that beanie just now, but there are reasons for everything I say and do, and that was no exception. If I made you happy by wearing it, I would ask you to consider why we are not wearing beanies this year, and to see that it might not be the most welcoming thing we could do. Sure, you can't cater to everyone or you'll end up pleasing no one. I understand tradition and reverence for the past. I really believe that it's your hobby...you decide. If your jaw got a little tighter when I put it on because you thought that problem was settled or you didn't like it in the first place, I ask you to consider how many of our revered traditions are under assault today by different sources, and how this is a *hobby*, a respite from the everyday cares and strife of life and work. It's your hobby...you decide.

Why are we here this week?

What is it that brings many of you back year after year? Now, some of those I would be addressing are *not* here this year, because this is not St. Joe and they weren't going to come if any single thing gets changed and they're going to quit or they've already quit and by gosh they're going to show us a thing or two. Since they are not with us any longer, at least not here, I am really and literally preaching to the choir, so "hooked" on HC/DC that you came back even though there were no beanies, even though it cost more, even though it was in Ohio, not St. Joe. Or maybe you came back in person to tell me that you were never coming back again. Or maybe you wanted to sing "just one more tag."

Whatever the reason, you're here, and I appreciate that. I'm sure you will experience the Best of

Barbershop while here, and you will gain knowledge, insight, craft, and fun. I GARE-ON-TEE it. So, by the end of this week, I would appreciate it if you would ask yourself the following question: "Should I have stayed home this week?" I'm pretty sure I know what your answer will be, but it's your hobby...you decide.

Singing a tag

Before I outline the main points for today's speech, I think we've gone quite long enough without ringing a few chords. In my estimation nothing rings better than that delightful summation of a song in eight bars or less, (if constructed properly), known to Barbershoppers everywhere as a tag. If you are a reader, please get yours out now. If you sing by ear, or already know it, please tune to the following E-flat. [Sing the "All Mine" tag by Ruby Rhea. See page 60.]

Thank you for that. Here are the things I hope to address today:

1. "Something appealing, something appalling."
2. We are a not-for-profit.
3. Why are we here?

"Something appealing, something appalling."

For those of you not lucky enough to see the Manhattan Big Apple Chorus in Salt Lake City, I will summarize one of the many highlights of their second number, "Comedy Tonight." On the line that went "Something appealing, something appalling," they held up first a sign of the old logo, (appealing) then the new logo (appalling). The next few lines of the performance were drowned out in the cacophonous laughter and applause from the audience. Why?

There can be no doubt that the new logo and the new name are lightning rods for the forces in our Society resistant to change. And they are very powerful forces. Let's face it, our Society was built on the premise of resisting change. We're still singing songs written 100 years ago! Let me share with you just a tiny portion of the letters and email I have received in the short time I've been Executive Director:

From Escondido, CA—addressed to no one in particular, and this was all that was written on the page—"You may, in your infinite wisdom, call it whatever you bloody well please! But I shall remain a member of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated!!!"



**Straight
talk from
the new
boss:
"It's
your
hobby.
You
decide."**

Harmony College 2005 provided the perfect venue for the new Executive Director to share his vision of a dynamic, growing, exciting Barbershop Harmony Society.

From a former international president—addressed to me, (again, this was the sum total of the correspondence) “Welcome aboard. For your first priority, please restore our SPEBSQSA logo. Something appealing!!” And that was all it said.

Or how about, “Dear blankety-blank. Get your blankety-blank head out of your blankety-blank, and bring back the blankety-blank blankety-blank before I quit this blankety-blank organization. Blankety-blank Girl Scouts blankety-blank-blank. Yours truly.”

Before you think I have gone over to the dark side, let me tell you my first instinct was to dislike the changes as well. I was nobody special, just another long-time member, another Joe Barbershopper with a very sweet spot in my heart for every tradition, every secret barbershop society, and every rule and contest regulation there was. I liked the stiff contest rules because I got a great thrill out of bending them without breaking them. I didn’t want anybody messing with the logo or the name, because it was MY logo and MY name.

Based on the feelings I held when the changes were made, I know that there are many, many Barbershoppers out there just waiting for me to decree from on high that the new logo and the new name, and the no-beanie rule, and all the other things they don’t like, are OUT and we’ll go back to 1950...ah, the Buffalo Bills!

But it’s not going to happen. First of all, Society policy is set by the Society Board of Directors, not by me or the staff. More importantly, I now know WHY we changed the logo, and WHY we changed the name. And I’m going to tell you, and you will tell all those who care, in a nice way, of course, and we can get the word out and move on. For there are many more important problems to tackle, and I have larger issues to face and bigger battles to engage.

But let me tell you why we changed our name and our logo. And remember, we still own the old name and logo—we are not that progressive! Here’s a true story that perfectly exemplifies what the Society Board had in mind when they made those changes.

Just last week, I was called by Mr. Howard Brown, the publisher of many newspapers across the country, including the *Kenosha News*. He invited me to dine with him at a local restaurant. We had a nice lunch, at his expense, and we chatted about many things, including publicity and the location of the headquarters. During the course of the meal, I happened to give him my card. He, a dispassionate, neutral observer, a successful businessman and completely unaware of the logo controversy and near panicked state of our membership, commented off-the-cuff, “Oh, nice logo,” and put the card in his pocket.

That was it for me. I understood the significance of that moment, and the wisdom of designing our name and logo for the external public, not the internal membership.

- 85% of the public recognize the words “Barbershop Harmony.” 85%! Ask a PR person how often you get that kind of name recognition.
- 5% of the public recognize the name SPEBSQSA. That’s after more than 65 years of being a charitable, non-profit organization.
- Our membership has declined from 37,000 in the 1990s to barely over 30,000 today. And I do mean barely. And the median age is increasing, even with all we do with YMIH and the Collegiate Quartet Contest.

It would be fiscally and morally irresponsible to ignore those facts and continue doing things as we have been, for if you continue to do what you’ve been doing, you’ll continue to get what you’ve got!

So that’s why we changed the name and the logo.

We are a not-for-profit organization.

Everything we do, we do for you. Many people complain about ticket prices, or convention hotels, or the cost of HC/DC, or the dollar amount of annual dues. But there is no profit at the end of the year, no dividends to shareholders and no fantastic bonuses to the CEO. Michael Eisner made \$622 million last year. I told the CEO search committee I’d settle for half of that in cash.

So if there is no profit, why do we constantly look for money? Why don’t we give stuff away in the Harmony Marketplace? Because the revenue from dues, Harmony Marketplace, and conventions provide the funds money for education, conventions, music programs, and everything the Society provides to districts, chapters, and members.

I pledge to you, there will be no squandering of Society funds. I have made it a habit over the last 30 years to spend the taxpayers’ dollars as if they were my own. Each Barbershopper’s dollar spent will be spent as wisely as we can spend it.

Most of the effort expended to make all of our events as fantastic as they are come from volunteers like those you see here today. The dollars spent are minimal, because no salaries are involved. **This is the Best of Barbershop.** And it comes from the heart.

What can you do to make it better? Could you volunteer more, could you help spread the word about why we do what we do? Is it worth your time and effort? I say yes, but it’s your hobby...you decide.

The 2005 board and the 2006 board and I will be working very diligently to update (change?) our vision of the Barbershop Harmony Society of the future. To understand that vision is imperative, because we cannot

move toward it if we don't know what "it" is. If this kind of thing interests you, volunteer your time and efforts, it would be most welcome. If it doesn't interest you, please continue to have fun and sing, perform, laugh, create, enjoy, sing, compete, and sing some more; do all the things that you can to make the chapter experience better.

Why are we here?

I don't mean here this week. Hopefully, you are here this week to learn, to experience, to sing tags and to have a good time. Matter of fact, let's do that right now. [Sing the tag again.]

I mean, why is there a Society at all? Didn't O.C. and Rupert really just want to get away from the cares of everyday life and sing for the heck of it?

If you have your membership card with you, old or new, (yes, there have been complaints about the new cards as well) please take it out and turn it to the back and read along with me:

"The Society aspires to preserve for its members and for all future generations of prospective members the sacred right of men to seek haven from the burden of their daily cares through indulgence in old-fashioned vocal quartet harmony..."

Now that's a pretty good mission statement, if you ask me. Well, that's why I'm here. I'm here to recreate for myself, and for my children, the evenings when I used to listen to Dad, as he packed his lunch for the night shift at the steel mill, and he'd whistle "Mockingbird Hill" or sing "When You and I Were Young, Maggie." When Uncle Don and Dad

would sing and Dad would take the high tenor, while Mom played piano. They're all gone now, the people and the days, but they're still here (point to head) and here (point to heart) and I want those things for my kids as well.

Although I like ALL music, and especially a cappella harmony, I'm here to assert that Barbershop Harmony is special, and right, and clean, and decent, and something I can be proud of, and share with my preacher, my kids, and my wife. And it rings in my ears so sweetly when it's done correctly. That's why I'm here. That's the Best of Barbershop. That's who I loved and what I love and why I love it. But it's your hobby...you decide.

So, that's it for now. I've got more, but I'll save it for another day. Too much jawboning and not enough singing, if you ask me.

In summary, I'll remind you that:

1. "Something appealing, something appalling" is really "Something that's going nowhere, versus something for the future." We can do a better job next time, and we will. But let's get past it, okay? It's your hobby...you decide.
2. I pledge to you to husband the Society's resources. You pledge to renew on time.
3. Why are we here? We are here to sing, to learn to be better and better at it, and to create something larger and better than ourselves. So let's do so...THAT's the Best of Barbershop!

Thank you and good night. ■

"Honey? Have you seen my Harmonizer?"

Neither postal gremlins nor efficient housecleaners took your July issue. You're reading it. Production upheaval over the past three months... staff changes and shortages... and subsequently, a desire to include our terrific convention coverage brought us to delivering this super-sized issue with a July/August cover date.

We hope to bring the normal cover dates back on schedule, and continue to help you get the most from your barbershop hobby.



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Logo madness and gladness

ONCE EVERY 45 YEARS, that's our rule for putting a new logo on the cover of the magazine. Consequently, we were little unsurprised at the letters praising and damning the rebranding of the Barbershop Harmony Society. Let this brief sampling stand as proof that

- 1) We read everything that comes to harmonizer@barbershop.org, and
- 2) No, we don't print only the praise.

My family is watching the webcast as I write this and I'm taking you up on your invitation to send in ideas and concerns.

I have to tell you that the new logo gives me pause. My first (and continuing thought) thought on seeing it: *The Scream* by Edvard Munch. The silhouettes of the quartet look to me to be in pain rather than in song. I do hope that the logo will be rethought very soon. On the other hand, I think the name change for the Society is probably a good thing; Barbershop Harmony Society makes the organization more accessible to people in the 21st century and less of a vintage joke.

HELENA GEIPEL AND FAMILY
Glen Allen, Va.

I saw a new Tampa member's black-framed membership certificate last night showing the circular version of the new logo and look. Pretty classy. The guy who got it is a 34-year-old lead. His comment on getting it: "This is going to look great in my office!" Nice.

BOB MORRISSEY
Tampa, Fla.

It was with utter disgust that I viewed the cover of the May/June *Harmonizer*. The bland pastels combined with your insipid effeminate logo convey the appearance of a publication from some tea-sipping women's musical organization; an appearance that Sweet Adelines International would reject out of hand. In fact, they already have rejected a logo which is a virtual original of your "new" design.

Dan Delaney's "Four Men and a Song" is totally devoid of masculine barbershop tradition, some essence of which should have been incorporated

into any acceptable new design. Show it to 100 non-Barbershoppers, particularly in the setting of the May/June cover, and I would bet that nearly all of them will identify it as that of a women's group.

HARDIN E. OLSON
Minneapolis, Minn.



Color changes

Who says we can't adapt? Please note that the new signature has been modified slightly since its original introduction. The basic figures retain their shapes, but the colors have been modified to an earthier palate.

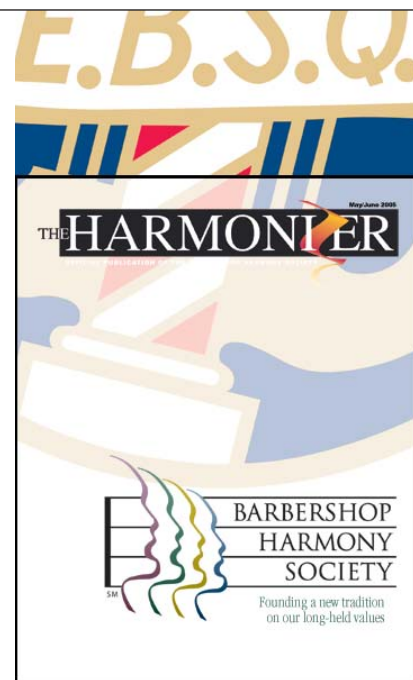
- Download the updated versions from the **new logo resource page** -- www.barbershop.org/newlogo
- An updated **Graphic Standards Guide** will soon be available pending Society Board approval.

Clip-worthy

Thanks for presenting this article ("Want more chapter quartets?? Give them a chance to sing!", May/June *Harmonizer*.) I'll see if I can get the guys to implement some of your ideas.

This is the first *Harmonizer* article that I have ever clipped and will save in my to-do file. Thanks.

BILL KOCHER
Midland, Mich.



**The lyre and pole ascend into heaven.
Get it? Hmmm....
no one else did, either.**

We sing, too

In the May/June issue you've come the closest in many years to providing a *Harmonizer* that matches the magazine when I joined the Society (nearly 50 years ago). You featured a lot of pictures and activities of several quartets (not just medalists and the "professionals.") Your articles extolled the joys and virtues of singing in a quartet. Most importantly, you avoided endless stories and pictures of the Society administrators. This *Harmonizer* issue kept barbershop chorus singing in a proper perspective. It was fun again to read it.

I know our name has changed but, if this Society is to survive, the emphasis must again be upon the magical institution of four-part singing by just four parts doing the singing—preferably by regular, ordinary guys! We cannot long survive as a society of regular, ordinary guys if these can only sit in auditorium seats listening to the "professionals" performing our art form. Audiences of any art form do not need to be participants of that art form.

WILLIAM T. JAMES III
Greenville, S.C.



Job opening: Director of Music and Education

The Barbershop Harmony Society seeks an outstanding individual to lead us to a position of pre-eminence in vocal music. Responsibilities:

- Planning and budgeting
- Managing staff
- Establishing/overseeing Society programs
- Interacting with leaders of other vocal music organizations

This position requires:

- A bachelor's degree in music or music education.
- Superior skills in business administration, management, writing, and knowledge of barbershop style.
- Membership in the Barbershop Harmony Society.
- Ten years work experience in music related field.
- Experience in quartet/chorus activity.
- Willingness to travel.

See the complete job description online:

www.barbershop.org/ID_054125, then email a cover letter and résumé to rlewis@barbershop.org

Ev Nau hired As Major Gifts Director for Harmony Foundation



Everett Nau, businessman, executive staff member for the Barbershop Harmony Society and 30-year Barbershopper has accepted the position of Major Gifts Director of Harmony Foundation.

"I am honored to continue to serve the cause of being an ambassador of song," says Ev. "This is an opportunity to use my strengths, help my friends invest in advancing an organization we all love and it just doesn't get better than that. I'm deeply grateful. I will get up every morning knowing that my time will affect the common future of the Barbershop family and the enrichment of lives around the world."

Ev will apply his talent and skills to help Harmony Foundation accomplish just that. He will work with the President's Council, the annual leadership giving program designed to help the Society meet its needs today. He will also work with the Founder's Club, an endowment program that helps ensure there will be a strong tomorrow for the Society.

Ev began his work June 16 at Harmony Foundation, 225 W. Washington, Suite 2330, Chicago, IL 60606. He can be contacted at 312-701-1001 or enau@harmonyfoundation.org

Music Premiere 2005 Issue 1 now available

Issue #1 of the popular Music Premiere is in the mail now. If you haven't ordered yet, order online now. The songs in the July 2005 release are:

- "Everything Old Is New Again"
- "Thanks For The Memory"
- "God Bless The USA" (as sung by **Side Street Ramblers**)
- "Lion Sleeps Tonight"
- "Do You Hear The People Sing?"
- "Frog Kissin'" (as sung by **Most Happy Fellows**)

Songs in the second release in October 2005) are:

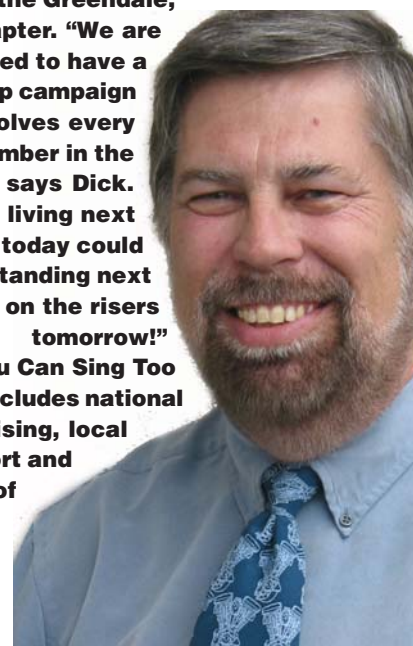
- "Good Old A Cappella"
- "Bring Him Home"
- "Grow Old With You"
- "I Only Have Eyes For You"
- "Cabaret"
- "Happy Together"

The third and fourth releases in the series are scheduled for the end of the year, with titles to be announced.

Order now: www.barbershop.org/musicpremiere

That cheery voice you've been hearing at the other end of the You Can Sing Too hotline is Dick Wenzel, who has been serving as project manager for the recruiting initiative. Dick is a 25-year member of the Society and marketing vice president of the Greendale, Wisc. Chapter. "We are excited to have a membership campaign that involves every member in the Society," says Dick. "The guy living next door to you today could be the guy standing next to you on the risers tomorrow!"

The You Can Sing Too campaign includes national advertising, local media support and a library of support material available to chapters.



CONVENTIONS

2006

INDIANAPOLIS

July 2-9

www.barbershop.org/indy

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

2006 convention schedule set; more choruses than ever before!

Your opinions count—and the 2006 convention in Indy will reflect your desire for more participation, more singing, and more fun.

Based in part on the results of a convention participation survey conducted last fall, the Society Board has opened the Indianapolis 2006 chorus contest to a whopping 30 choruses in the Big Show - the most we've ever put on the contest stage. Invited to the contest:

- 16 district chorus representatives
- 2 choruses representing affiliate organizations
- 12 at-large choruses from the pool of the top-scoring choruses that accept the invitation to compete.

That means that every fall district convention this fall has implications beyond winning the inter-

national chorus preliminary. Twelve at-large slots are up for grabs, too, and the race goes to the finest.

New schedule to fit in the new events

"The ears can absorb what the bottom can tolerate," quoth the judges, and most audience members will agree. To accommodate seven hours of chorus contest, the event will be split into two sessions on Friday, July 7.

The college contest moves to Saturday, so still more singers will be able to see this increasingly popular event.

Every year a new adventure—a new way for members to experience the thrill of competing in the international chorus contest, and to see the best that barbershop has to offer.

Tuesday July 4	Wednesday July 5	Thursday July 6	Friday July 7	Saturday July 8
Harmony Foundation presents...	Quartet Quarter-Finals (two rounds)	Quartet Semi-Finals (Top Twenty) AIC Show	Chorus finals 30 chorus finalists in two contest sessions	College contest World Harmony Jamboree Quartet Finals



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Now you can use your credit card (VISA or MasterCard only) anytime to purchase convention registrations and select your seat.

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 Drayton Justus



Society Treasurer
 Bob Guiggey



Executive VP
 Noah Funderburg

Paired District Board Member from DIX/SUN
 Dan Brinkmann

Paired District Board Member from NED/ONT
 Barry Towner

Board Member-at-Large
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The Individual Singer & Warm-ups

It's the chapter meeting night and you're wondering to yourself if you should make the effort to get there on time for warm-ups, "Maybe I'll just stroll in about fifteen minutes late, that's when the real singing starts anyway." After all, you have been up and talking all day, what could warm-ups do for you? Maybe, you'll hum in the car, that'll work. After all, the warm-ups are usually just singing some Polecat songs, poorly.

This is not an uncommon attitude and not that difficult to understand. After all, who's got time for the same old exercises or polecat songs, when you have shows, contests, and sing outs to prepare? However, if the warm-ups are well designed and effective, if they are creative, and if you take some ownership in practicing them, they can be one of the most critical teaching times of the evening.

Granted, you have been up all day, but so has an athlete when he stretches prior to physical activity; he doesn't take for granted that he is ready to perform to peak. Warm-ups also tune the ensemble, and address the nuances of ensemble singing that can't be done in the car on the way to the meeting. And without the transfer to the music you are singing, you reinvent the wheel every week. Awkward chord progressions, vowel sequences, rhythmic devices can be isolated to be improved exclusive of the rest of the complexities of the song.

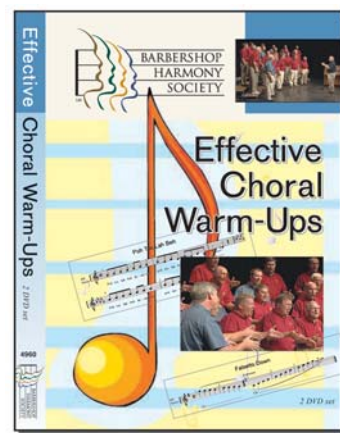
Different people learn in different ways. Warm-ups that mix the ways that the skills are taught will have a greater success in reaching people

with different learning styles. What clicks for one person may not click for the next. Haven't you ever had one of those, "Oh now I get it!" moments when someone said the same thing just a little differently?

If the mind is challenged and concentration is high, you can capitalize on what you already know. It is the consistency that most of us lack, not the basic knowledge. If warm-ups raise that concentration level, in a manner in which the skills can be performed well, that reinforces that base knowledge and sets it into muscle memory, making it easier to reproduce it on other songs.

Help is here... on DVD

Effective Choral Warm-Ups, a new two-disc set produced by the Society, brings some top teachers to your chapter meeting to address the key areas of vocal production. The first disc shows the teaching of 30 exercises, and the second disc shows the performance of those exercises. The included printable PDF files demonstrate the skill set, the exercise, how the exercise is taught, the kinesthetic connection as well as how the exercise can be expanded to increase



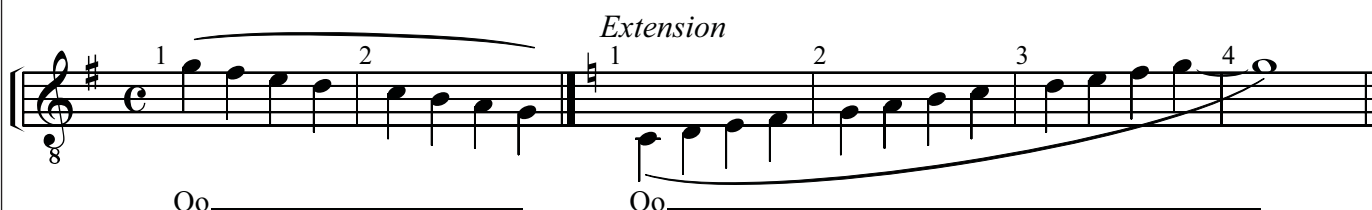
Now available:
a terrific DVD that helps choruses make the most of the first twenty minutes of rehearsals.
Order now from Harmony Marketplace:
stock no. 4960, \$66.95.

Bill Rashleigh

is a Society staff music educator specializing in chorus director development. Email Bill at BRashleigh@barbershop.org



Falsetto Down



Starting on a G above middle C, on an "oo" vowel, sing a descending major scale, paying special attention to staying in falsetto. Resist the temptation to change into chest voice and sing as low as possible in falsetto. Over time you will build a stronger sound in the falsetto range and a better mix into your middle range.

concentration.

For instance, starting with an easy falsetto exercise such as “Falsetto Down” would be appropriate in the morning. This is found under the Head Voice/Range and Register section of the DVD. Its purpose is to extend the range, lightly exercise the passaggio area and build head voice awareness.

For tired voices, the “Minor Third Glissandos” (next page) is a great exercise. The target skills are relaxation and effortless singing, despite vocal fatigue.

Vocalizing daily, using exercises specifically designed to address vocal issues will make you a better singer, so when you attend the warm-up at your chapter meeting, you are contributing to the improvement of the ensemble...everybody wins. Think about it. ■

Director: does your warm-up do all these things?

- Prepare the body, the mind and transfer to the music you will sing.
- Provide a variety of methods addressing the elements of proper vocal production and ensemble singing.
- Be sequential and build upon previously mastered skills
- Be expandable so they reestablish concentration and allow the singer to be continually challenged.
- Isolate areas of concern related to current repertoire.
- Be delivered energetically with the same attention to detail as any other sampling.

How can each singer improve?

- Use the valuable time of warm-ups to **self-discipline and self-improve**
- Identify **areas of improvement**: what are you better at this week than you were last week?
- Identify **areas of weakness**: what might you be struggling with and how can you address it?
- **Take ownership** of an aspect of vocal technique that you want to improve. Perhaps it is different from what the group is currently addressing, but that is all right. Any improvement you make improves the group.
- Change your philosophy to one of **commitment toward improvement**, rather than a casual, haphazard approach to warm ups, this can be contagious and help others to do the same.
- **Practice, practice, practice**, not for hours a day, but when you practice, make sure that your concentration rises to meet the demands of the exercise.

Agility Exercise #3

Section 1

All Voices

Section 2

1 3 5 8 7 5 4 2 1 1 2 3 4 5 4 3 2 1 2 3 4 5 6 7 8

9 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 9 7 5 4 2 1

Alternate measure 4-6

Tenor Lead

Bari Bass

1 2 3 4 5 6 7 8 9 10 11 9 7 7 7 7 1 5 5 5 5

Use this exercise to focus your concentration on one skill at a time, and then in combination: singing these intervals rapidly; shaping phrases; extending range; and maintaining tempo consistency.

Minor 3rd Glissandos

All Voices

1 2 3 4 5

Mm Oo Oh Ah

6 7 8 9 10 11

Oh Oo Mm

The procedure is to start humming on the C below middle C. Maintain a space of an “ah” inside the mouth while the lips lightly touch. Slowing glissando (slide) the interval of a minor third, ascending and then back to your original note. Raise the pitch a ½ step and repeat several times, then lower the pitch a ½ step and repeat until you are back at the original starting note. Use your hands to massage your neck and face ensuring relaxation while singing.

2006 Midwinter Convention - Sacramento

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	Seniors Show	\$19.75	
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Tim Broersma (T), John Newell (L), Tom Metzger (Bs), Mark Metzger (Ba). Contact Tom: tom@realtimequartet.com; h: (604) 255-2594; w: (604) 738-4999; www.realtimequartet.com



2. Max Q (SWD)

Greg Clancy (T), Tony De Rosa (L), Jeff Oxley (Bs), Gary Lewis (Ba). Contact Greg: clancygreg@aol.com; (972) 874-8282



3. Metropolis (FWD)

James Sabina (T), Brian Philbin (Bs), Bob Hartley (L), Kelly Shepard (Ba). Contact Brian: Metropolis@harmonize.com; h: (310) 376-7524; w: (310) 376-7524; www.harmonize.com/metropolis



4. Riptide (DIX)

Rick Taylor (T), Timothy Reynolds (L), Jeff Selano (Bs), Don Barnick (Ba). Contact Rick: Ricksings@verizon.net; h: (410) 569-0334; w: (410) 808-5692; www.riptidequartet.com



5. OC Times (FWD)

Shawn York (T), Sean M. Devine (L), Cory Hunt (Bs), Patrick Claypool (Ba). Contact Sean: seandevine@aol.com; octimesquartet@aol.com; h: (714) 271-4506; w: (714) 271-4506; www.octimesquartet.com



6. Vocal Spectrum (CSD)

Timothy Waurick (T), Eric Dalbey (L), Chris Hallam (Bs), Jonny Moroni (Ba). Contact Jonny: jmoroni@vocalspectrum.com; h: (636) 386-2244; w: (314) 749-3753; www.vocalspectrum.com



7. Saturday Evening Post (SWD)

Scott Delude (T), Allen Gasper (L), Robert Gray Jr. (Ba), Brian Beck (Bs). Contact Bobby: bobbyg@sepquartet.com; h: (719) 638-1346; w: (719) 896-0084



8. Flipside (EVG)

Paul Krenz (T), Kevin Stinson (Bs), Mike McCormic (L), Timothy McCormic (Ba). Contact Kevin: kstin@onemain.com; h: (503) 761-7089; w: (503) 761-2822



9. MatriX (JAD)

Dale Fetick (T), Jeff Wallace (L), Brian O'Dell (Bs), Paul Gilman (Ba). Contact Paul: pgilman@cinci.rr.com; h: (513) 923-9457; w: (513) 977-3908



10. Storm Front (RMD)

Darin Drown (Ba), Sydney Libsack (Bs), James Clark (L), David Ellis (T). Contact Sydney: syd@stormfrontquartet.com; h: (720) 685-7874; w: (720) 201-5193; www.stormfrontquartet.com



11. State Line Grocery (DIX)

Heath Wheeler (Ba), Drew McMillan (Bs), Tim Brooks (L), Dylan Oxford (T). Contact Tim: TBrooks@TJBSales.com; h: (770) 982-5392; w: (770) 449-0999



12. Wheelhouse (MAD)

Brandon Brooks (T), Rich Gray Jr. (L), Mike Kelly (Bs), Jeff Gray (Ba). Contact Mike: Wheelhouse@Harmonize.com; h: (301) 776-3585; w: (410) 706-0959



13. 3 Men & A Melody (CSD)

Chris Droege Mueller (T), Eric Derks (L), Brian Bellof (Bs), Brad Stephens (Ba). Contact Brian: brian@3menandamelody.com; h: (816) 734-1884; w: (816) 741-8665; www.3menandamelody.com



14. Rounders (SUN)

Ken Delaney (Ba), Dan Rubin (Bs), Sean Milligan (L), Alex Rubin (T). Contact Alex: alex@roundersquartet.com; h: (954) 462-2411; w: (954) 462-1911; www.roundersquartet.com



15. 12th Street Rag (CSD)

John Fortino (Ba), Mark Fortino (L), Barry Moore (Bs), Micah Jeppesen (T). Contact Mark: markfortino@aol.com; h: (913) 780-3872; w: (913) 234-2345; www.12thstreetrag.com



16. Hot Air Buffoons (JAD)

Harold Haflett (Ba), Randy Baughman (Bs), Mark Lang (L), Dennis Price (T). Contact Mark: hotairbuffoons@aol.com; (330) 638-5183



17. Rhythmix (JAD)

Michael Nesler (T), Chad St. John (L), Paul Hesson (Bs), Michael Hull (Ba). Contact Michael: Rhythmix4@hotmail.com; (614) 922-0753



18. Sterling (SWD)

Justin Oxley (Ba), Ross Larrison (Bs), Todd Reavis (L), Randy Fly (T). Contact Randy : sterlingquartet@Satx.rr.com; (210) 488-7348; www.sterlingquartet.com



19. Reveille (MAD)

Joseph Hunter Jr. (Ba), John Ward (L),
Mark Paul (Bs), Roger Payne (T).
Contact Joe: jhunna1@aol.com; (516) 939-2798



20. Quest (LOL)

Jay Althof (T), Mike Laurel (L), Tim Milbrandt (Bs), Brent
Graham (Ba). Contact Tim: tkjm@earthlink.net; h: (507) 356-2993;
w: (507) 990-2605; www.arneberg.com/bbshop/quest



21. Alchemy (ILL)

Rick Anthony (T), Ken Gillie (L), George Sotos (Bs),
Mark Keever (Ba). Contact Ken: AlchemyQuartet@Comcast.net;
h: (630) 782-5153; w: (847) 538-5160; www.alchemyquartet.com



22. Odds On (JAD)

Kerry Conrad (Ba), Jason Cash (Bs), Michael Harrison (L), Dan
Trakas (T). Contact Dan: YstryrTnr@aol.com;
h: (440) 934-5262; w: (216) 319-2839; oddsonquartet@aol.com



23. Stardust (FWD)

James Halvorson (Ba), Larry Halvorson (L),
Buzz Bossard (Bs), John Mininger (T).
Contact John: jondonsing@aol.com; (702) 798-2041



24. Overture (DIX)

Mark Beeler (T), Michael Tipton (L), Bob Eubanks (Bs),
Michael Harless (Ba). Contact Bob: beubanks@usit.net;
h: (865) 688-2979; w: (865) 406-1975



25. NeXus (RMD)

Nate Zenk (T), Ryan Wilson (L),
Mark Zenk (Bs), Mike Davidson (Ba).
Contact Mike: mike@nexusqt.com; (303) 912-0461; www.nexusqt.com



26. Vocal Magic (EVG)

Jeremiah Pope (Ba), Don Rose (L), Ted Chamberlain (Bs),
Mike Menefee (T). Contact Don: Purfling@aol.com;
h: (253) 756-8633; w: (253) 535-9881



27. Vantage Point (SWD)

Steven De Crow (T), Eric Bell (L),
Chip Davis (Bs), Michael O'Neill (Ba).
Contact Mike: mojoneill@sbcglobal.net;
h: (817) 503-9686; w: (817) 744-2095



28. (tie) Impulse (JAD)

Chad Wulf (L), Richard Brooks (Bs),
Michael Byrley (Ba), Jason Wulf (T).
Contact Jason : jtwulf@yahoo.com; (614) 851-9067



28. (tie) Premiere (MAD)

Paul Grimes (Ba), Bill Clark (Bs), Fred Womer (L), Rick Savage (T).
Contact Paul: premiereqtet@aol.com; h: (703) 794-9825;
w: (703) 731-8814; members.aol.com/premiereqtet



30. Flashpoint (EVG)

Ira Allen (Ba), Jim Wright (Bs), Tim Marron (L),
Wes Yoder (T). Contact Jim: jim712@comcast.net;
h: (253) 863-1616; w: (253) 583-5470



31. (tie) The Fixx (ONT)

Scott McCarthy (T), Dave Campbell (L), Chris Arnold (Bs), Robert VanBuskirk (Ba). Contact Dave: d_lcampbell@ezlink.ca; h: (519) 527-0521; w: (519) 527-0680



31. (tie) Lakeside Edition (ILL)

Paul Saeger (Ba), Duane Fenn (Bs), George Harper (L), Bob Tempas (T). Contact Bob: bob@tempas.org; h: (630) 887-8399; w: (773) 843-7581



33. Hi-Fidelity (FWD)

Craig Ewing (T), Tom Moore (L), Gregg Bernhard (Ba), Martin Fredstrom (Bs). Contact Gregg: hifibari@aol.com; h: (909) 808-1988; w: (714) 904-7184; www.hifidelityquartet.com



34. Absolut (SNOBS)

Bengt Thaysen (T), Richard Ohman (L), Joakim Flink (Bs), Joacim Stappe (Ba). Contact Joakim Flink: jocke.flink@typa.se; bengt.thaysen@philips.com



35. Harmonix (SLD)

Charles Zelows (T), Donald Drake (L), Jeffrey Mahan (Bs), Robert Hopkins (Ba). Contact Jeffrey: bassmahan@hotmail.com; (607) 431-1019



36. Resolution (MAD)

Ryan Griffith (T), Eddie Holt (L), Joe Eckert (Bs), Dusty Schleier (Ba). Contact Joe: i@resolutionquartet.com; (410) 726-0809; www.resolutionquartet.com



37. After Midnight (LOL)

Tom Matchinsky (T), David Bailey-Aldrich (L), Steve McDonald (Bs), Jim Emery (Ba). Contact Jim: jimemery@ureach.com; h: (612) 824-7464; w: (952) 912-3074



38. Way Back When (DIX)

Jim Phifer (T), Joe Connelly (L), Art Adams (Bs), Mike Connelly (Ba). Contact Joe: AJConnelly@aol.com; h: (813) 969-2794; w: (813) 230-7997



39. HotShots (SUN)

James Kastler (T), Andrew Borts, (L), Paul Agnew (Bs), Mitch Greenberg (Ba). Contact Mitch: mitchcg@bellsouth.net; h: (561) 963-2188; w: (561) 926-0020; www.4hotshots.com



40. Dazzle! (FWD)

John Fynmore (T), Rick Wells (Bs), Fraser Brown (L), Jeff Dolan (Ba). Contact Jeff: yodelingvicar@cox.net; h: (623) 328-7070; w: (310) 462-4604



41. Northwest Spirit (EVG)

Chuck Landback (Ba), Wes Sorstokke (L), Tom Wilkie (Bs), Ken Habkirk (T). Contact Chuck: chuck@anchormarineinsurance.com; h: (425) 226-4663; w: (800) 726-2728



42. Keep 'Em Guessin' (CAR)

Kurt Vogel (T), Bryan Hughes (L), Terry Wence (Bs), Aaron Hughes (Ba). Contact Cindy Vogel: kegshop@hotmail.com; (765) 349-8956; www.harmonize.com/keg



43. Mirage (ONT)

Brian Etmanski (L), Bobby Gibson (T), Dale Locke (Bs), David Hampel (Ba). Contact Brian: etmanski@efni.com; h: (705) 474-2086; w: (705) 474-1200



44. Infinity (PIO)

Bruce LaMarte (T), Craig Pollard (L), Scott Kitzmiller (Bs), Michael Woodruff (Ba). Contact Craig: Cpollard1@twmi.rr.com; h: (248) 474-1485; w: (248) 207-4240



45. FREEFALL (AAMBS)

Tony Sykes, kneeling (T), Sam Taylor (Bs), Jim Catt (L), Guy Gibson (Ba). Contact Jim: cattsingoz@hotmail.net.au



46. Prime Time (BABS)

Steve Green (T), Stuart Owen (Bs), Stuart Sides (L), Jon Conway (Ba). Contact Jon: jon@primetimequartet.com



47. Bourbon Street (NED)

William Hooegeveen (T), Michael Nichols (L), Charles Bednarczyk (Ba), Robert Nitzschke (Bs). Contact Michael: mikenichols34@hotmail.com; h: (518) 878-4607; w: (518) 273-9359



1. Masters of Harmony • Santa Fe Springs, Calif. (FWD) • Mark Hale, director



2. The Northern Lights • Toronto, Ont. (ONT) • Steve Armstrong and Chris Arnold, directors



3. New Tradition • Northbrook, Ill. (ILL) • Joseph Giallombardo, director



4. Alexandria Harmonizers • Alexandria, Va. (MAD) • Richard Lewellen, director



5. Great Northern Union • Hilltop, Minn. (LOL) • Pete Benson, director



6. The Alliance • Greater Central Ohio (JAD) • David Calland, director



7. Sound of the Rockies • Denver Mile High, Colo. (RMD) • Darin Drown, director



8. Spirit of Phoenix • Greater Phoenix, Ariz. (FWD) • Fraser Brown and Russ Young, directors



9. Southern Gateway • Western Hills (Cincinnati), Ohio (JAD) • Paul Gilman, director



10. Midwest Vocal Express • Greendale, Wis. (LOL) • Chris Peterson, director



11. The Big Apple Chorus • Manhattan, N.Y. (MAD) • Joseph Hunter Jr., director



12. Heart of Texas Chorus • Central Texas Corridor, Texas (SWD) • Ron Black, director



13. Saltaires • Wasatch Front, Utah (FWD) • John Sasine, director



14. The EntertainMen • EntertainMen, Stockholm, Sweden (SNOBS) • Jan Alexandersson, director



15. Heart of America • Kansas City, Mo. (CSD) • Jim Bagby, director



16. Senate-Aires • Salem, Ore. (EVG) • Steven Morin, director



17. Texas Millionaires • Fort Worth, Texas (SWD) • Phillip McShan, director



18. Granite Statesmen • Nashua, N.H. (NED) • Stephen Tramack, director



19. Thoroughbreds • Louisville, Ky. (CAR) • Jay Hawkins, director



20. Heralds of Harmony • Tampa, Fla. (SUN) • Roger Ross, director



21. The Big Chicken Chorus • Marietta, Ga. (DIX) • Thomas Schlinkert, director



22. City of Sails Chorus • Auckland, New Zealand (NZABS) • Jill Rodgers, director



23. Harmony Heritage Chorus • Macomb County, Mich. (PIO) • Jack Slamka, director



24. Friends of Harmony • East Aurora, N.Y. (SLD) • Diane Porsch, director

2005 International Chorus Competitors
Wildcards not qualifying for finals



7. Singing Buckeyes • Columbus, Ohio (JAD) • Steven Kovach, Jr., director



8. Tidelanders • Houston, Texas (SWD) • Roy Prichard, director



9. American BarberBoys • St Joseph, Mo. (CSD) • Byron Myers II, director



10. Toronto MegaCity • Toronto, Ontario (ONT) • June Dale, director



11. Pacific Coast Harmony • LaJolla, Calif. (FWD) • Kim Hulbert, director



12. The Chorus of the Keys • Sarasota, Fla. (SUN) • Stephen Ditchfield, director

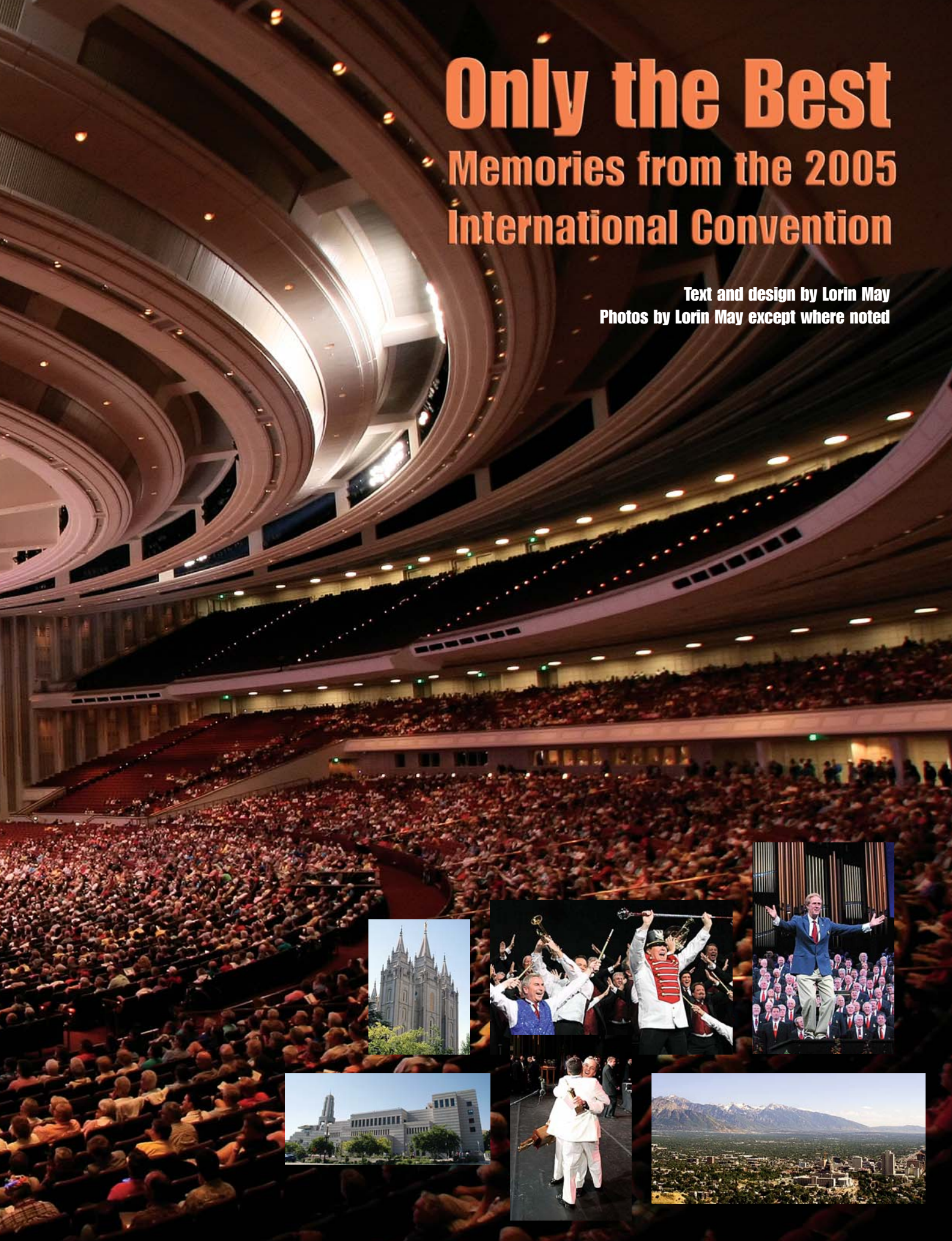


YOU CAN'T HAVE A CONVENTION WITHOUT A PROCLAMATION—and Utah Governor Jon Huntsman obliged. Flanked by Society President Rob Hopkins (left) and Executive Director Ed Watson (right), the gov declared July 1-6 Barbershop Harmony Week in Utah during the Salt Lake City convention. Chapter representative Brad Brown (far right) made sure Hizzoner knew that barbershop thrives in the Beehive State, and singing thanks came from HotShots, from left: James Kastler (T), Andrew Borts (L), Paul Agnew (Bs), and Mitch Greenberg (Ba).



Only the Best Memories from the 2005 International Convention

Text and design by Lorin May
Photos by Lorin May except where noted



Longest (and quietest) gag.

Other choruses could have finished their sets and returned to their hotel rooms in the time it took the mimes of **Northern Lights Chorus** to trickle onto the stage and sing their first audible chord, and the crowd ate it up. Their best gag came at the *alleged* start of their first number, as the mimes finally cued up and started to perform a tender ballad—in complete silence. One mime, sensing a problem, ventured to the apron of the stage while the chorus continued “singing.” He crashed into an invisible “wall” and, with some fumbling around, found a “doorknob.” Upon swinging the “door” open, the melodious sounds of the chorus poured out. He shut the door and opened it again, with the chorus cutting in and out at the appropriate times. (Still trying to figure out how they did that without a pitch pipe!) The highly original visuals, combined with their typically overachieving sound, earned the chorus a fifth consecutive silver medal.

Useful tip: To rid your home of mimes, play a blank cassette tape in your stereo and turn the volume to “high.”



Doing it all by ear.

Sam Taylor has never seen 2001 international champion **Michigan Jake** in action, yet he sang his “Sweet Lorraine” solos as if he’d been coached by Greg Hollander himself. To be fair, he has never seen his own quartet mates, either. Unless you were paying close attention during **FREEFALL**’s entrance and exit, you’d have never known that the Australian champion bass was blind.



Salt Lake City rolls out the red carpet. The 21,000-seat LDS Conference Center (previous page) is unlike any auditorium on earth and was easily the best contest venue in Society history. Built for large-scale shows, everyone had a comfortable seat, a clear view of the stage, and could hear every word sung via the fantastic sound system. The Church of Jesus Christ of Latter-day Saints had on site most of the needed lighting, sound and video equipment and also contributed hundreds of volunteer ushers free of charge. The Society VIP treatment also included the best headquarters hotel in recent memory—the nearly new Grand America. As posh as it was enormous, it was a bustling center of activity right next to a light rail stop. Here, the **Heart of America Chorus** does an impromptu show just off the main hotel lobby.





Sweetest performance spot. One can only guess why performance guru and perpetual front-row man Gary Plaag chose to lie down for his “Lazy Bones” role rather than sing during his chorus’ biggest six minutes of the year. Perhaps he simply had the clout to snag a spot upwind from the rest of the **Alexandria Harmonizers** during their sultry summer set. Considering the record-breaking July heat outside, who is to say that all those sweat rings on stage were fake?



Classiest exit. In the same city where they had (finally) won gold 25 years earlier, **The Boston Common’s** last public performance was marked by powerful understatement. The 1980 champions had always decidedly stood apart from the pack, from their unparalleled sound to their legendary resistance to any trend they believed was harmful to the barber-shop art form. Their final performance was characteristically light on non-musical sentiment—some brief recollections and thanks, a great final song, and a few bows before exiting the stage forever. Despite a deafening outpouring of emotional applause, the foursome did not return for encores. Instead, they let the show move on and left their final audience aching for more, just as they had for decades.



Most star power. You’d have thought you were at a 1940s Frank Sinatra concert, what with the deafening teenage girl screams that greeted **OC Times** each time they took the stage. This young—and dare we say sexy?—California quartet oozed with pop star charisma that perfectly matched their refined musicianship and exciting performance style. Even the judges swooned at the quartet’s ear-bending original repertoire, as the quartet sparkled through six nearly flawless songs to earn a bronze medal on its first trip to the finals.



MILLER PHOTOGRAPHY

Most athletic performance. Director Mark Hale joked that the primary requirement to join the front row of **Masters of Harmony** is a membership to Bally Total Fitness. With the most flips and leaps you've ever seen this side of Mary Lou Retton, the six-time champions also showed off the best singing chops of the contest, especially with "Time After Time." But the Erin Howden-choreographed "Roll On, Mississippi, Roll On" stole the show, especially in the championship reprise performance before the quartet finals. The members of **OC Times** quartet—three of them on the front row—were doing back flips and rolling around on stage in their quartet costumes just minutes before being introduced as the first competitor of the evening.

Grace under pressure. Not since **FRED's** 1999 fixation with **PLATINUM** has the front-runner had to endure so much on-stage ribbing from fellow competitors. Many considered this **Max Q's** contest to lose, and several quartets offered tongue-in-cheek laments that the star-studded foursome had not actually retired. True to form, Max Q dazzled the audience and was 100 per cent class both on and off stage; once again they made the unusual move of stopping to congratulate the eventual champion before running out to accept their just-announced silver medals. And Max Q certainly wasn't beaten by Max Q. They improved upon last year's effort while posting scores that have earned gold in some international contests. Should they compete in Indianapolis, expect the high-octane performances—and high expectations—to continue.

Best breakthrough performance. Tony De Rosa isn't the only famous baritone forging a new identity at lead. Meet Tim Brooks of **State Line Grocery**, the journeyman baritone with a beautiful, agile voice that had people in Salt Lake City wondering why he hadn't headlined a quartet years ago. Brooks' moving rendition of "Danny Boy" in the second round helped cement his position as arguably the best balladeer currently on the international stage. The quartet made a stunning international debut at 11th place.





That's a no-brainer. Count the **Texas Millionaires** among groups celebrating the first-ever Chorus Preliminary Contest. By peaking at the right time, the Fort Worth chorus broke out of a overachieving district to strut their straw before an international audience. This year, only the 16 district champions and two affiliates earned an automatic berth in the chorus contest; two days before the big contest, 12 of the highest-scoring non-champions competed for six wild-card slots before a separate judging panel and an enthusiastic audience. Between the two contests, 30 choruses got to show off in Salt Lake City.

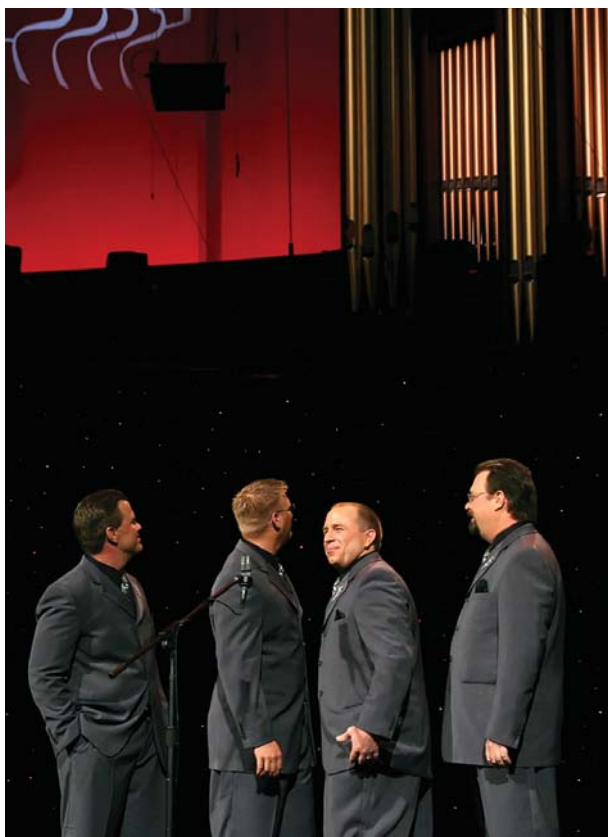


you have a mouth full of cotton, remember that John Ward *did* sing with a mouth full of cotton, and it got him into the semifinals. The **Reveille** lead used the padding to literally round-out his screamingly spot-on Marlon Brando crime boss during the quarterfinals, where he and his minions declared that they were taking charge of the contest and that it would be "unfortunate" if the scores did not reflect the new management's preferences. Speaking of Brando, the quartet really admires a good pizza—Godfather's brand, in this case. "Ay! Oh!" they fawned over the fresh delivery, then turned the box around to once again coin the wordless catch phrase of the convention, a nod to 2003's pirate-themed "R." (Arrrr!) The perennial audience favorite rode big laughs and a tight sound into the semifinals.

Best impersonation. Should someone ever criticize you for singing like

When quitting is winning. Here's yet another Barbershopper walking away from the applause in search of another kind of success. By day, John Sasine is a Salt Lake City recycling tycoon; his night job for the past nine years has been helping the **Saltaires** earn six district championships and nine consecutive international berths. Week-ends often mean chapter shows as lead of 1996 international quartet champion **Nightlife**. Recognizing that he no longer had the time to do everything well, all competitors were trumped by his wife and seven kids. Sasine took his final international bow as director from his adopted hometown, also the city where he won gold with Nightlife. He remains active with his quartet.

Best setting. Many groups incorporated the newly-curtain-free stage into their acts (such as the “State Fair” style entrance of **Midwest Vocal Express**, right) and some even took advantage of the Conference Center auditorium layout (**Sound of the Rockies’** graduation procession). But not until the week was almost over did any performer bother to acknowledge the most visually commanding backdrop we’ve had in 67 years of competition. **Storm Front** (below) had just finished mocking all 15 judges by name when, as they flipped their heads behind them to make a comedic move, they stopped in their tracks and silently gaped upwards. “Whoa, nice organ!” blurted bass Sydney Libsack to great audience effect. “Do you think it works?” So far, the LDS Church has not responded to repeated requests to use the backdrop for next year’s competition in Indianapolis. Also, no word on whether Singing judge Bill Rashleigh gave extra points to Storm Front for their vowel shapes during their first trip to the finals.



First true International Champion. One of our most perfectly blended champions blends men from three countries to create a sound as pristine as their Vancouver, B.C. home base. Singing bass and baritone for **Realtime** are brothers and Vancouver natives Tom and Mark Metzger (right side), formerly bass and lead of **Counterpoint**, which finished 14th in 2002. Lead John Newell (second from left) recently emigrated to Vancouver after singing with former Australian barbershop champion **Southern Cross**, which placed 46th in 2001 international competition. The other Counterpoint alum, tenor Tim Broersma (far left) comes from just across the border in Washington.

All experienced Barbershoppers (14-18 years each), in just over a year they leapfrogged the gradual growth curve that typically precedes a championship. Their first-ever contest, a spring 2004 divisional, yielded an impressive but not earth-shattering 78.2 score (typical for an international finish in the 30s), yet months later they had vastly improved to a seventh place 2004 international finish and an 83.4 average. By the time the dust cleared in the 2005 international contest, Realtime had swept every round and every judging category, boosting their per-round average by nearly two points each succeeding round. Their final set yielded a 92.2 average—the highest scoring quartet round in international competition since **PLATINUM’s** final set in 2000.





The sincerest form of flattery. The guys of **Metropolis** are just wild about their new baritone, Kelly Shepard (far right). He delivered some of the quartet's biggest laughs while playing a kinda-straight man role, which in this quartet makes him the misfit. Several top 20 quartets featured visual shtick inspired by **Metropolis**, including **Storm Front**, **3 Men & a Melody**, **Hot Air Buffoons** and **Sterling** (below). But nobody does a better "blink-and-you'll-miss-it" visual joke than **Metropolis**, which won a fourth consecutive medal this year. Even their older material is still getting big laughs as they throw in new visuals to keep the comedy fresh.



Made 'em laugh. They brought the house down with something "appealing" and something "appalling," but **The Big Apple Chorus** got other big laughs from the oldest gag in the book. Director Joe Hunter may not have the dancing moves of Steve Adams, but it's probably safe to say that the international stage has never seen a better setup to a self-inflicted pie in the face.



Strongest quartet field in years. The great sound system wasn't fooling your ears—this was an extra strong year for quartets, leading to the most entertaining semifinal and final rounds in recent memory. The great singing was reflected in a lot of high scoring: 18 quartets posted scores that would have qualified for 2004's final round, and all 10 of the 2005 quartet finalists posted scores that would have earned a medal in 2004.

The higher scores were not due to a better sound system (the judges can barely hear it) or even due to a different judging panel. Compare this year's score sheets with 2004's, and both the lower tier scores and the first four medalists are closely calibrated. But what a difference in the middle! For example, **OC Times'** 2005 fifth-place medal required an average nearly three points higher than 2004's fifth-place score.

The higher overall scores were due to two unusual factors:

- For the first time in many years, no top quartet had retired. All of the top 15 quartets behind **Gotchal!** in 2004 competed again in 2005 and, as would be expected, most of them improved.
- Despite the lack of "open slots," four quartets (counting the mic testers) muscled past a very strong field to perform in their first quartet finals—**OC Times**, **Vocal Spectrum**, **Storm Front** and **State Line Grocery**. (Only Storm Front had ever scored in the top 15.) Those high scores, inserted into an already crowded mix, caused major disruptions to the "grading curve" of relative ranking.

While it was entertaining to see four new quartets on stage for the finals, it likely frustrated the competitors whose own improved scores did not result in the final rankings they could have enjoyed in other years. Starting top left and moving clockwise, **Saturday Evening Post** improved out of the medals and **Flipside** and **MatriX** walked away without hardware despite posting typical bronze medal scores. 2004 finalists **3 Men & A Melody** and **Wheelhouse** both improved yet were knocked out of the finals. Likewise, 2004 semifinalists **Rounders**, **12th Street Rag**, **Rhythmix** and **Sterling** (not shown) all improved their scores but not their relative rankings. And **Alchemy** improved its average by two points over 2004 but ended up being the semifinals mic tester for the second year in a row.





Let's get together, yea, yea, yea ...

"Awesome Joe" Connelly is back on the international stage, this time singing with his dad in the nostalgia quartet **Way Back When**. Speaking of nostalgia, didn't we also see Kevin Miles singing with **The Dapper Dans** on the AIC show? And we all know about Tony De Rosa and Gary Lewis trying on different voice parts in **Max Q**. Ever seen "The Parent Trap?" Seeing all four men at the same Salt Lake City summer camp made many years for the unworldly overtones of a certain can't-believe-they-retired 2000 International Champion. Who has a plot to bring these four pieces of **PLATINUM** back together?



Most dangerous seats in the house.

This year's judges had to dodge Mardi Gras necklaces thrown by **Saturday Evening Post**, prosthetic devices flying off of **Hot Air Buffoons**, shirts tossed by **The Southern Gateway Chorus**, flying mechanical birds from **The Texas Millionaires**, and various discharges from chorus pyrotechnic devices and confetti cannons. Then there were **The EntertainMen**, who had not forgotten their last time on stage, when they received a huge point penalty for a lyrical passage considered to be in poor taste. The Swedes used much of their first song to correct—again and again—what they implied had been an innocent cultural gaffe during their 2002 Swedish Chef set. Then, to show there were no hard feelings, the cowboys finished the song by unleashing a double-barreled rain shower into the judging pit.



Worthy of a Hollywood script. Speaking of Disney movie plots, all that **Men in Black** needs is a wise-cracking, animated pitch pipe for a sidekick—otherwise, the quartet is already a walking screenplay. Flash back to Portland in 2002: the quartet had just finished *dead last* in the MBNA America Collegiate Barbershop Quartet Contest, but that just made these talented guys from the University of Hartford try even harder. (Cue heroic sound track.) In three years of tooth-gritting determination, the cash-strapped quartet clawed its way up the ladder, taking advice wherever they could find it and probably singing on more shows than any other quartet. With their crusty-but-lovable coach Kirk Young providing the final nudge, MIB won gold with the second-highest collegiate score ever. No word on whether they also got the girl. Their advice to all: "Never give up."



Most breathless performance. Tenors in the audience shook their heads as the **Chanticleer** sopranos beautifully topped the highest barbershop notes by an octave, but it was the basses in attendance who couldn't believe their ears. In one number, the Chanticleer basses held a resonant, sustained low F for nearly five minutes straight without an audible hint they were staggering their breaths—and there were only two basses. The world-famous classical ensemble consistently overwhelmed the large audience of Barbershoppers and locals during the annual "Harmony Foundation Presents ..." Tuesday night concert.

Worth the price of admission. Few people heard much of **Hot Air Buffoons'** parody lyrics—everyone was laughing too hard each time the crash test dummy tenor accidentally flung a prosthetic rubber hand into the seats. The laughter continued as the quartet kept handing over a shrinking supply of rubber hand replacements until they resorted to foot, a hook (which got caught on his face), a Statue of Liberty torch, and finally, a rubber chicken with frail health and more personality in its scrawny little neck than most quartets could ever hope to muster. With stiff body language and blank faces, the foursome used flawless comedic timing to pull off one of the best comedy routines in years.



Guess who's back? As often happens when a beloved director departs, multiple international medalist **Great Northern Union** lost a little steam when Roger Williams retired in 2002. After three years as director, Pete Benson now has the chorus performing even better than before he took over. Among the most beautiful and cleanest-sounding groups on stage, the Minneapolis chorus rocketed back to the medals with an 89.1 scoring average, the second highest in their long history.



Wild about Wild Cards. The 12 Wild Card chorus competitors showed that it doesn't take a district championship to be a champion. For example, the new **Spirit of Phoenix** chorus had a stunning international debut at eighth place, while most of the other five Wild Card choruses finished in the top half of the contest.



No one thought of this before? We Barbershoppers have long ended our convention and contests in grandiose style, but this is the first time in anyone's memory that we've attempted to *start* the week with any kind of fanfare. As the Conference Center organ swelled with heroic movie themes from "Rocky," "Superman" and "Chariots of Fire," the audience applauded hundreds of competitors who paraded across the stage by district before the quartet quarterfinals. It was a memorable beginning to a great week that had people wondering why we hadn't been doing something like this for decades.



Best reason to stay for the whole show. Many convention-goers left for dinner immediately after the final chorus competitor had finished. Big mistake. First, they missed an emotionally stirring presentation beamed in from a former Saddam Hussein palace—singing soldiers led by Barbershoppers in uniform. Then they missed the performance that earned by far the longest and fiercest ovation of the week: the **Ambassadors of Harmony's** swan-song debut of "The Man Of La Mancha." The uncontested, incomparable epic arrangement by David Wright (below, center) broke exciting musical ground in rhythm and harmony and was delivered with vocal and presentation skills that easily eclipsed last year's championship set. With sights and sounds never before seen on the international stage, the mind-blowing performance was to the Ambassadors what "Jericho" was to **The Vocal Majority**—awe-inspiring evidence that the chorus may be leaping into an entirely new realm.



Not sick about their debut. Basses in Salt Lake City were hoping Chris Hallam (second from right) would sneeze on them considering the vocal production he was getting with a bad case of laryngitis. To say that **Vocal Spectrum** sang well in their debut is a huge understatement. On "South Rampart Street Parade," for example, they had the crowd standing and cheering long before the final chord was finished. Barely missing the medals, the quartet debuted several great new charts never before heard on the international stage while displaying a rare breed of virtuosity and precision that bore the unmistakable thumbprint of their primary mentor, **The Gas House Gang** legend Jim Henry. Smitten Barbershoppers were overheard debating not if, but *how soon*, this quartet could be hoisting the Hugh Ingraham trophy.



Best tribute. Taking advantage of the newly clarified position on speaking before songs, **Riptide** offered a verbal dedication of "That's What I Call A Pal" to the recently departed Dave Labar. The classy tribute came during the quartet debut of another Florida legend, Don Barnick, gold medal bass of **Keepsake** (1992) and gold medal tenor of **Grandma's Boys** (1979). Sounding great with perennial medalist Riptide, the quartet showed off a new sound that could someday make Barnick only the second man to win three quartet gold medals and the only man to win on three voice parts—unless "Yoda" beats him to it.

Best gear change. A solemn robed procession from the back of the auditorium was a perfect setup for **Sound of the Rockies'** sentimental "Graduation" medley. Then they totally changed gears for their second song as the "graduates" threw off their robes and quickly transformed the stage into a rowdy football game, complete with a uniformed team and a marching band. In the middle of a very funny parody, director and "referee" Darin Drown blew his whistle and threw a penalty flag. The ref demanded a review of the last play, so the chorus and players "reound the tape" by performing the previous few seconds of singing and staging *backwards*—then repeating it again forwards in a hilarious depiction of slow-motion instant replay. The 112-man chorus looked and sounded huge on the way to a seventh-place finish.



Most prolific tagger. New Society Executive Director Ed Watson was brief in his on-stage remarks—his voice probably couldn't have handled much more. The 33-year Barbershopper may have set a tag-singing record during the convention, all while listening to anything else that was on the minds of hundreds of rank-and-file Barbershoppers.



Their own kind of exciting. A cynic could have claimed that **Realtime** missed opportunities to show off their virtuosity. Sure, the 2005 champs threw in a **Gotchal**-like burst of tooth-rattling power here, an inhumanly high **Four Voices**-like passage there, but they always floated right back into their impossibly tight, luxurious sound. In reality, Realtime was running a jaw-dropping clinic on controlled singing and how to mask technique to draw the audience deep into the music. On their break-away "Rat Pack" semifinals set, for example, all the trained eyes and ears in the audience looked in vain for a chord without perfect overtones, or an unnatural gesture or expression. Musical purists were enthralled by an unbroken chain of perfectly sung passages and sublime musical interpretations. Realtime's pristine singing and confident charisma kept audiences breathless and earned the longest and most passionate ovations of each quartet round.





The King of gear changes. We have a confirmed Elvis sighting in Salt Lake City, casting suspicion on the same week's eyewitness report from a Jiffy Lube in Fort Wayne. The King himself appeared with great fanfare toward the end of **Heart of America's** "Look Me Up When You're In Dixie," providing a surprise that few people saw coming ... unless they paid attention to the Elvis slogan on the chorus' casual shirts worn throughout the week. Thankyouverymuch.



Other celebrity non-sightings. They were first launched into celebrity as a barbershop quartet, but the closest any Barbershopper got to an Osmond in Utah was erstwhile impersonator Chad Guyton (second from left), sporting a non-Donny-like goatee at the popular Sing with the Champs fund-raiser for Harmony Foundation. However, later that week the quartet was seen singing with the Mormon Tabernacle Choir.



Most staying power. Yeah, **The Alliance Chorus** has the talent to hang in the upper echelon for a long time, but this headline is about their gravity-defying confetti, which lasted longer than their songs. To this day, there may still be pieces that haven't yet hit for the floor of the Conference Center. This high-octane group remains among the strongest disciples of the "Bigger ain't better—better is better!" school of performance, barely missing the medals at sixth place.



Best line. Seven-time gold medal director Jim Miller (right), as he stood next to 10-gold director Jim Clancy while both were inducted into the Barbershop Hall of Fame: "I'd like to thank God for letting me stand on the stage with this man instead of competing against him!" Also inducted were **The Suntones** quartet, Ed Waesche, and deceased legends Joe Stern, Dave Stevens and Dr. Robert D. Johnson.



Best culture shift. Long forgotten are the days when the MBNA America Collegiate Barbershop Quartet Contest was scheduled at odd times and held in a hotel ballroom. Now held in the main contest venue during a premium daytime slot, this year's must-see event featured the usual array of fresh faces and energetic performances, only with a noticeably increased performance level. For the first time, three quartets—**Men in Black, New Release** (above left) and **Musical Island Boys** (below left)—posted scores high enough to qualify for the big show.



Déjà vu all over again, and again. Sure, we all love a good period set, but how did a random draw place these three choruses together? Shown are the first three choruses of the Saturday contest: the mic-testing **Singing Buckeyes**, the **Friends of Harmony** and **Salem Senate-aïres**. Not that the audience was bothered by the similar costuming, but the Friends of Harmony and Senate-aïres probably felt that the order stole some of their visual thunder. The hundreds of local ticket holders in attendance probably assumed that there was a Great Depression theme for this year's contest.



LDS CHURCH: DEBRA GEHRIS

Most rewarding early wake-up call. It's not every day that you perform on a world-wide broadcast and then the Mormon Tabernacle Choir gives *you* a standing O. That came at the end of a long, memorable Sunday morning for 526 Society gold medalists who had arrived at 6:30 a.m. for the final rehearsal of what would become a highlight of their musical lives. They were joined at 9 a.m. by thousands of Barbershoppers who chose spectacle over sleep on the morning after the quartet finals.

Perhaps the first chorus to make their hosts look small by comparison, the Gold Medal Chorus dwarfed the 374-voice Mormon Tabernacle Choir on its weekly world-wide "Music and the Spoken Word" broadcast. A high point of the traditionally applause-free half-hour broadcast was when the 900 combined voices joined 1990 quartet champion **Acoustix** in a thrilling rendition of Jay Giallombardo's "A Tribute To World Peace" medley. Even Society luminaries like Jim Clancy and Dr. Greg Lyne looked like kids in a candy store as they each directed the Gold Medal Chorus in their own sacred arrangements.

When the same numbers were performed for the Sacred Gold concert that immediately followed, the seismologists up the hill could have told you that the applause restrictions had been lifted. An audience much larger than for the convention roared with approval for **Power Play**, **Four Voices** and **Acoustix** along with the Gold Medal Chorus and America's Choir. Church and international VIPs joined thousands of locals in the two morning concerts; all left with the thrill of hearing barbershop harmony at its sacred best. ■



LDS CHURCH: DEBRA GEHRIS



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A Letter of Thanks from the Association of International Champions



The Association of International Champions just performed our most successful show ever in Salt Lake City, UT! If you were one of over 6,500 who enjoyed our show, we thank you from the bottom of our hearts. If you were unable to attend, we hope to see you at the 2006 AIC show in Indianapolis.

The AIC is dedicated to the growth and prosperity of our Society and will continue to provide financial support to youth oriented music projects and events.

To show our excitement for youth in barbershopping, the 2006 AIC Show will feature not only your favorite champion quartets, but also our newest International College Quartet Champion "**Men In Black.**" We hope showcasing our new college champions will become a tradition for years to come.

Finally, we'd love your feedback. We've set up a link on our website, www.aicgold.com, so you can give us your comments and suggestions. If you attended our show in Salt Lake City or in the past, again thank you. Tell us what you liked about the show and what we can do to make it even better.

If you did not attend our show in Salt Lake City, tell us what we can do to get you there next time! We want to be the hottest ticket in town during convention week and thank you for completing our survey. If you do not have Internet access, mail your comments to me at P.O. Box 9304, Asheville, NC 28815.

In Harmony,

Harlan Wilson
Executive Show Producer
Suntones – 1961 International Champion



1. Men in Black (NED)

Oliver Merrill (L), Raymond Johnson, Karl Hudson (Ba), Tony Nasto (T).
Contact Tony Nasto: tony_nasto@yahoo.com;
(860) 869-6786; www.meninblackquartet.com



3. Musical Island Boys (NZABS)

Jeffrey Hunkin (T), Marcellus Washburn (L), Matthew C. Gifford (Ba), William Hunkin (Br).
Contact Jeffrey Hunkin: nzjeff@gmail.com;
64-04-2325062; www.mib2004.tk



2. New Release (MAD)

Ryan Griffith (T), Shawn Thomas (L), Joe Eckert (Ba), Noah Morrison (Br).
Contact Ryan Griffith: ryanedward@gmail.com;
(410) 227-1100; www.newreleasequartet.com



4. Afternoon Delight (FWD)

Justin Miller (T), Matt Whiffen (L), Sam Papageorge (Ba), David Rakita (Br).
Contact Sam Papageorge: spapageorge@verizon.net;
(562) 691-4072



5. Fortissimo (SUN)

Daniel Cochran (T), Paul Saca (L), Amos Velez (Ba), Juan J. Amarilla (Br).
Contact Juan Amarilla: fortissimolead@yahoo.com; (305) 299-2061



6. Four Score (FWD)

Matthew Fellows (Br), Matthew Shoemaker (L),
Jason James (Ba), Andrew Bearden (T).
Contact Matthew Fellows: mfellows@berkeley.edu; (619) 444-5888



7. Men-So Forte (FWD)

Matt Gray (T), Ryan Mosse (L),
Paul Tabone (Ba), Colin Yamaoka (Br).
Contact Matt Gray: mensoforte@yahoo.com; (805) 541-0718



8. Exposé (LOL)

Sam Sather (T), James Estes (L),
Jake Umhoefer (Ba), Josh Umhoefer (Br).
Contact Joshua Umhoefer: ummy43@yahoo.com;
(414) 881-7456



9. Throwback (JAD)

Puck Ross (Br), Patrick Michel (L),
Steve Amodio (Bs), Casey Parsons (T).
Contact Stephen Amodio: doublejbass@yahoo.com;
(614) 775-3049



10. The Highland Harmonic (SWD)

Brandon Blaylock (T), Lane Johnson (L),
Brandon Loveday (Ba), Jimmy Kritikos (Br).
Contact Jimmy Kritikos: contact@highlandharmonic.com;
(830) 980-2430



11. Insignia (PIO)

Brian Ziegler (T), Theo Hicks (L),
Kyle Kitzmiller (Ba), Wayne Pollard (Br).
Contact Wayne Pollard: insignia04@yahoo.com;
(248) 474-1485



12. (tie) Defcon 4 (SUN)

Tristan St. John (T), Travis Crew (L),
Tyrell Givens (Ba), James Kite (Br).
Contact Travis Crew: euphs20@yahoo.com; (352) 375-2634



12. (tie) 4-Way Stop (JAD)

Joe Downey (Br), Ryan McDivitt (Ba), Robbie Churgovich (L),
Michael Wright (T). Contact Robbie Churgovich: rcharg@yahoo.com;
wright.787@osu.edu; (330) 723-4775



14. (tie) Buc Wild (DIX)

Lane Blevins (Br), Russell Thompson (Ba),
John Williams (L), Zach Marshall (T).
Contact Zach Marshall: themarshall@hotmail.com;
(423) 743-3394



14. (tie) Most Wanted (DIX)

Chase Guyton (Br), James Donaldson (Ba),
Dustin Guyton (L), Daniel Rushing (T).
Contact James Donaldson: jtd2i@mtsu.edu; (865) 687-1533



16. Misnomer (ONT)

Michael Inman (Br), Joel Hilchey (Ba),
Mark Gough (L), Adam Forristal (T).
Contact Joel Hilchey: hilchejm@mcmaster.ca;
(530) 246-2929



17. Tomfoolery (CSD)

Clinton Dougherty (T), Shaun Agnew (Ba),
Brian Prashak (L), Joshua Heckman (Br).
Contact Shawn Agnew: shaunyboy33@hotmail.com;
(816) 261-2487



18. Tesseract (ILL)

Chris Rishel (Br), Clint Dodds (L),
Steve Severinghaus (Ba), Ron Attreau (T).
Contact Christopher Rishel: chris@tesseractquartet.com;
(217) 341-5598



19. Bass Tones (EVG)

Matthew Melton (L) (reclining), Jared Blatterman (Br),
Matt Smith (T), Andy Robinson (Ba).
Contact Matthew Melton: (425) 398-7829



20. Fetch (SLD)

Dennis Avery (Ba), George Avery (Br),
Steven Link (L), Jason Weitz (T).
Contact George Avery: warsawchordbuster@yahoo.com;
(585) 584-3608

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Special guest: Most Happy Fellows

We're off to Indy!

When the Barbershop Harmony Society convenes in Indianapolis, July 2-9, 2006, the competitive spirit of that city will take on a new tone—the ringing tones of barbershop harmony. Some 9,000 barbershop singers will gather in Indianapolis for the 68th Annual International Convention and Contests for the Barbershop Harmony Society.

Indianapolis, home of the celebrated Indy 500, has long been a mecca for those with the competitive spirit and unbridled enthusiasm. Maybe that's why the Barbershop Harmony Society is returning for its third convention in Indy. Somehow the city's legacy of competition, energy, brotherhood, and all-out fun fits perfectly with our agenda.

All the convention favorites will be back:

- The **Harmony Foundation Show**, a benefit for the charitable arm of the Barbershop Harmony Society which raises funds to further music education in the close harmony style.
 - The **Association of International Champions Show** featuring some of your favorite champ quartets.
 - The **World Harmony Jamboree** showcasing the best men's and women's barbershop ensembles from around the globe.
 - The **Gospel Sing** and the **MegaSing**, open invitations for everyone to share in the joy of singing.
 - **Sing with the Champs**, offering the chance to listen to and sing with champion quartets and raise funds for Harmony Foundation at the same time.
 - **Mixed Harmony Showcase** with men and women blending their voices in concert.
- Along with all the performances and concerts, members have the chance to attend Masters

Classes and educational seminars. Some of the Society's top coaches and instructors will share their insight, tips, experiences and guidance in a variety of subjects.

But the convention highlight that always gets everyone's engine revving is the quest for the medal. Fifty of the best barbershop quartets and 30 of the world's top choruses will be competing for the gold, including the next generation of barbershop singers vying for the MBNA America Collegiate Barbershop Quartet Contest championship. The race will be on when the quartet quarter-finals begin on Wednesday and the suspense won't end until the checkered flag drops on the gold medal winners on Saturday night.

Due to popular demand, the convention will officially begin again with an exciting opening ceremony and will continue with an assortment of other surprises. Keep reading *The Harmonizer* and visiting www.barbershop.org/indy for updates.

A great place to hold it

All the excitement of a Society convention must be set in an equally exhilarating city. And Indy is the perfect arena. The nation's 12th largest city has gone through a dramatic revitalization in the last 10 years. Known as the Crossroads of America, it has more interstate highways bisecting the city than any other in the country. All roads, literally, lead to Indy. And what you find there gets your heart racing.

Indy's renaissance has created a city rich in cul-



PHOTO: INDIANAPOLIS MOTOR SPEEDWAY

by Linda Akins
Special to *The Harmonizer*

ture, arts, attractions, history, sports and special events. Here's just a sampling of what awaits you in Indianapolis.

The Arts. Visit the Indiana Repertory Theatre for the best in professional theatre, or feast your eyes on paintings, sculptures, photographs and textiles from African, American, Asian and European collections at the Indianapolis Museum of Art. Give your ears a treat of their own and take a listen to the Indianapolis Symphony Orchestra—including summer concerts at Conner Prairie.

Good Sports. The Hall of Fame Museum, located inside the Indianapolis Motor Speedway, houses the most significant collection of motor racing history in America. There you will see collections celebrating the two largest single-day sporting events in the world: The Indianapolis 500 and the Brickyard 400, plus other motor racing exhibits.

Remembering When. Considered second only to Washington, D.C. in number of memorials, Indianapolis pays homage and respect to Medal of Honor recipients, fallen law enforcement and firefighters, and Hoosiers who died in conflicts from the Civil War to Somalia.

Child's Play. And for families, a visitor must see the Children's Museum, ranked by *Child* magazine as the "best children's museum" in the country. The five-story museum houses 100,000 artifacts in 10 galleries.

Park It. Right around the corner from the Indi-

ana Convention Center is The Canal and White River State Park District—home to cultural, educational and recreational activities that offer a wide variety of diversions. From the Eiteljorg Museum of American Indians and Western Art to the NCAA Hall of Champions, there's something for everyone. You can visit the Indianapolis Zoo and White River Gardens where plants and animals are the main attraction. Most recently, the Park opened the new Indiana State Museum—a showcase of Indiana culture and natural history. The museum offers more than 400,000 artifacts.

Go Downtown. A decade of building and \$3 billion in investments have transformed Indianapolis' downtown into a center of big city excitement. The evolving downtown landscape includes three cultural districts: Mass Avenue, Indiana Avenue and the Wholesale District. You'll find delightful public art, top-notch galleries, inspiring museums, quaint shops and engaging recreation. Satisfy your appetite at exquisite restaurants, ethnic eateries and cafes. Laugh out loud or dance the night away at one of dozens of night clubs and theaters. The downtown beautification project sets all this in a customer-friendly environment of benches, shrubs, flowers, trees, grass and sculpture.

The Society's action-packed convention in harmony with the revitalized Indianapolis city center will produce an experience you won't want to miss. ■

Registration - 2006 International Convention - Indy

July 2-9, 2006 :: Order online to choose your own seat! www.barbershop.org/indy

date		membership number		chapter name (if applicable)	
Name		nickname			
Guest name		nickname			
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Your mailed confirmation is your receipt. Registration includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. Your registration packet may be picked up at the convention registration area beginning Monday, July 3, 2006. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.
☐ Check here if any physical needs require special accommodation for you to fully participate in the convention; our staff will contact you to make arrangements.

Early-Bird Rate! Order before January 6, 2006

Quantity	Type	Rate	Total
	Adult	\$129.75	
	(includes handling \$4.75 each)		
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	(includes handling \$4.75 each)		
Total (US Funds)			



Take Me Out To The Ballgame



LOTS OF BARBERSHOPPERS SING THE ANTHEM—but how often do they invite non-Barbershoppers to join them on the field?

When our chapter was approached by the Great Northern Union Chorus to sing the national anthem with them at a 2004 Minnesota Twins game the reception was lukewarm. Three guys went, they had a good time. There were 175 men singing. End of story.

The story changed in 2005.

We were first approached by Loring Harrop, the public relations officer of the GNU, at our officers training class. The Minnesota Twins were challenging us to put together a 200+ man chorus to sing at the Metrodome on May 18. To do that, we would promote singing at the Twins game as a way to get men in the door to learn about our craft.

Although I thought it was a great idea, the full potential of the idea did not hit me until I read about the effort in our local paper. How did they find out? I hadn't told them. At my next chance I stopped in to our local newspaper office to find out what they knew and how I could help them get the news out. Here was a hook to get local news people interested. A bunch of locals singing the national anthem at a Twins baseball game is news.

My first step was to get our board of directors to approve the plan which included a series of "Guest Night"/practices where the prime purpose was to

practice for the game. We had an added advantage in that we were playing Toronto and would have to learn "O Canada" as well. That meant there was new music to be learned for everyone.

Now the work began. First I wrote a press release that went into our annual show program. After the show, this press release was sent to every newspaper and radio station in the area. Chapter members were encouraged to keep their eyes and ears open and see what happened.

The flood gates opened. Three local radio stations picked up on the idea. It was read as news and talked about on their talk shows. This was something new and they were ready to talk about it. A writer from the *Cottonwood County Citizen* (Windom's weekly paper,) made it the main part of his column. I got emails asking for more info and if they could come to practice. The local news people loved it.

Now for the moment of truth: would it bring in men?

A member of our chorus was called by a friend to say "I'm in, could I get a ride to practice?" A local high school music director contacted one of our members to see if eight of his boys could come. Two wives called me to say their husbands would be there. People were stopping our chapter members on the street and asking if they were going to the game. It was working!

There were now more than 300 men from 22 chapters signed up to sing at the May 18 game. They come from Minnesota, Wisconsin, Iowa and Saskatoon, Saskatchewan. The Twins are talking about giving us a weekend date next year to see if we can top it.

The excitement generated and doors opened are well worth the effort. We have high school boys already talking about next year. This has been a great outreach to the community and a very fun time. ■

25 members of the Southern Gateway Chorus open a Cincinnati Reds game on "a perfect day at the Great American ballpark."



by
**Michael
Wojahn**
Public
Relations
Officer, Windom
Chordhustlers
Windom, Minn.



Da-NEW-Stix? (Or, that's why they call it bass-ketball.)

Every game counts in the NBA playoffs, and Dallas Mavericks coach Avery Johnson takes no chances. To inspire the crowd and players with the singing of the national anthem, he turns to ACOUSTIX. Although dispersed among Dallas, Houston, and Kenosha, the quartet manages to muster a combination that would serve any NBA club proud. Their most recent appearance, during the playoffs against Phoenix, marked the first reunion of the original foursome in five years. Shown here, a double-bass version with Jeff Oxley filling in lead. From left: Todd Wilson, Oxley, Joel Rutherford, Jason January.



After an absence of 31 years, Major League Baseball has returned to the nation's capital with the transfer of the Montreal Expos, renamed the Washington Nationals. On April 29, 2005, before an announced crowd of over 30,000 at Robert F. Kennedy Memorial Stadium, the Singing Capital Chorus presented the National Anthem to very enthusiastic and appreciative fans as the Nationals opened their first home series against the New York Mets.



Raising Helsinki

The Mt. Baker, Washington, **Toppers**, joined by quartets **Sterling**, **Studio One**, **Friendly Advice**, and **Vocal Magic**, swept through Finland on a tour Dan Lindroos described as "a gruelling program of concert after concert and afterglow after afterglow!" The target of the trip was to participate at the annual Vasa Choir Festival, an a cappella singing festival with more than 5000 singers and school children, singing more or less continuously for five days in a row on every conceivable performance venue: cafés, shops, warehouse, churches, schools, and concert halls. The trip was the fourth for the Washington barbershop group; member Markku Kanervikkoaho, a native Finlander, said he was originally driven by "a strong sense of obligation to adhere Finland to the hobby I so love, barbershop."



"How far would I travel [to rehearse] ... to be where you are [working]?"

Last fall, **Limited Edition** wanted to prepare for the Mid-Atlantic District competition. Problem: their lead was sent to California on business for the weeks preceding contest. Solution? The rest of the quartet traveled from Washington D.C. to Los Angeles and arranged practices and rehearsals in Southern California for a weekend. They performed for a Sweet Adelines show in the San Fernando Valley and then did three sets for the South Bay Coastliners / LA South Towns monthly quartet gathering at the Catalina coffee house in Redondo Beach, followed by tag teaching and singing until the wee hours. That's about 6000 miles air travel and another few hundred by car over the space of a Friday through Monday.

No word yet on work obligations this fall. ■



Limited Edition:
from left, George Azzam (Br), Chris Yates (Bs),
Scott Nessler (L), Mike Fasano(T).

Hail, hail, the new gang's here

Welcome these new chapters which have entered our Society this year

NEW CHARTERS

Mooresville, NC- DIXIE
Atlanta, GA- DIXIE
Yosemite, CA- FWD
Mills County, TX- SWD
Marble Falls, TX-SWD
Mount Pleasant, MI- PIO

NEW LICENSES

Dana Point, CA-FWD
Durham, NC- DIX
Fredonia, NY- SLD
Jefferson City, MO- CSD
Markham, ONT
Queen Anne's County, MD- MAD
Richmond, VA- MAD



Sacramento: Where history meets harmony

The midwinter convention is your golden opportunity to experience one of America's most intriguing cities. Located in a leafy valley of scenic rivers and canopies of trees, today's Sacramento is a cosmopolitan convergence of tall, gleaming buildings, hearty Victorians, splendid restaurants and shops, and a vibrant arts scene. Sacramento has been called a snapshot of Wild West history in a modern, world-class city.

If you want to visit the past, step back in time to the California Gold Rush era in Old Sacramento, a 28-acre town of historic buildings, museums and monuments. With strong preservation efforts, the wooden sidewalks, horse-drawn carriages, Pony Express monuments and Mississippi-style riverboats reflect the nostalgic appeal of early American history. That history comes to life through interactive experiences on steam engine train rides, tours of the State Capitol Building, and historic museum tours.

But the here-and-now in Sacramento is just as appealing. Entertainment ranges from the whacky to the wonderful. The Hysterical Walk offers

visitors two guided comedy tours led by prospectors and riverboat gamblers. You can laugh yourself silly while learning some of the historical and hysterical facts and quirks of Old Sacramento. The walk is a one-hour gentle stroll through the history-laden streets, filled with entertaining skits, hands-on demonstrations, ad-libbing, and pure comedy.

Just outside Sacramento is the Napa Valley Wine Country. You can visit a host of noted wineries or take a ride on the Napa Valley Wine Train. The train provides a three hour, 36-mile round-trip excursion from the historic town of Napa through the scenic wine valley to the quaint village of St. Helena and back to Napa. On board you will experience one of the world's most appealing trains and enjoy award-winning Executive Chef Kelly Macdonald's tempting meals accompanied by Napa Valley wines. (Full tour details coming soon to registrants.)

The prospects are excellent for the best midwinter convention yet. Join us in January in Sacramento...where history meets harmony. ■

Midwinter means more singing

What

Midwinter Convention

When

January 15-22, 2006

Cost

- \$79.75 all events
- \$91.75 including Seniors Show of Champions

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Reserve online at

www.barbershop.org/midwinter

Buy registrations

Online at

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or see form on page 13

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- Saturday Night Show
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- Insights into the past and the exciting future of barbershopping
- Lots of time to tag

More info/registration:

www.barbershop.org/midwinter

800-876-7464

CHAPTER ETERNAL

Members reported deceased between March 31 and June 30, 2005.

Cardinal

Gregory Jordan
Ashland, KY
Eastern Cabell County,
WV
Walt Sutphin
Terre Haute, IN

Central States

Leo Appelbaum, Jr.
Florissant Valley, MO
Oscar Bachmann
Ottumwa, IA
Ben Baker
McCook, NE
Eugene Bowers
Kansas City, KS

Doc Doering
Davenport, IA
Lloyd Freeman
Hays, KS

Frank Hutchens
Mason City, IA

Karl Koos
Joplin, KS
Dick Olson
Florissant Valley, MO
Win Rashleigh
Fremont, NE
Garth Van Pelt
Wichita, KS

Dixie

Tom Cochran
Blue Ridge Mt Foot-
hills, GA
Norm Cormier
Winston-Salem, NC
Ed Ford
Grand Strand, SC

Clay Menefee
Augusta, SC
Howard Moore
Nashville, TN
Harold Smith
McDonough, GA
Fayetteville, GA

Evergreen

Ralph Gibson
Nanaimo, BC
Bert Jahn
Columbia Basin, WA
Dave Jefferson
Victoria, BC
Tedd Powell
Florence, OR

Far Western

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Fullerton, CA
Ben Hall
Sun Cities, AZ
Joe Lantz
Hemet, CA
John Marriott
Greater Phoenix, AZ
Gene Mendenhall
San Diego, CA
Vic Odquist
San Jose, CA
San Francisco Bay
Cities, CA
Lu Quinney
San Diego, CA
Ron Soderquist
Fullerton, CA
Tim (Mr. "T")
Tiemersma
Sierra Vista, AZ

Dick Toelken
Prescott, AZ
Jim Zuur
Frank Thorne - D

Frank Thorne

Joe Anich
Frank Thorne
Charlie Ferm
Frank Thorne
Dave McDevitt
Frank Thorne

Illinois

Dale Double
Coles County, IL
Malcolm Lloyd
Elgin, IL
Maury Sage
Northbrook, IL

Johnny Appleseed

Eugene Cipriani
Mon Valley, PA
Bob Dirk
Cleveland East, OH
Gabe Gabrielli
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Dave Hankins
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Southwestern

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Dallas Metro, TX
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AR
Jerry Lux
Arlington, TX
Tom Teears
Frank Thorne - N

Sunshine

Carl Andrews
Daytona Beach Metro,
FL
Bob Byle
Daytona Beach Metro,
FL
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Clarke Caldwell
President/Chief Executive Officer
ccaldwell@harmonyfoundation.org
Everett Nau
Director of Major Gifts
enau@harmonyfoundation.org

Operations Manager
Christopher Huang
chuang@harmonyfoundation.org



**General correspondence
and advertising**
www.barbershop.org/harmonizer
harmonizer@barbershop.org

Letters to the editor
hzrletters@barbershop.org
Advertising rates
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Editorial team
Brian Lynch, editor
Julie Siepler, contributing editor
Todd Wilson, Michael Kadow,
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Melissa Paul

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Ext. 8475 • membership@barbershop.org

Harmony Marketplace

Nancy Thorn

Director of Merchandising

Ext. 8487 • nthorn@barbershop.org

Audrey Paul

Order Processing

Ext. 8455 • apaul@barbershop.org

Diane Pecha

Shipper/Mailer/Receiver

Ext. 8473 • dpecha@barbershop.org

Donna Pierce

Shipper/Mailer/Receiver

Ext. 8473 • dpierce@barbershop.org

Conventions and Meetings

John T. Schneider, Jr.

Director of Conventions

Ext. 8444 • jschneider@barbershop.org

Liz Meurer

Meetings Manager

Ext. 8465 • lmeurer@barbershop.org

Kathleen Gilliver

Administrative Assistant

Ext. 8462 • kgilliver@barbershop.org

Music Education and Services

Joe Liles

Interim Director of Music Education

Ext. 8553 • jliles@barbershop.org

Jim DeBusman

Music Specialist/Quartet Development

Ext. 8566 • jdebusman@barbershop.org

Bill Rashleigh

Music Specialist/Chorus Development

Ext. 8560 • brashleigh@barbershop.org

Rick Spencer

Music Specialist/

College Development

Ext. 8559 • rspencer@barbershop.org

Linda Neuenfeld

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Ext. 8591 • lneuenfeld@barbershop.org

Old Songs Library

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Licensing/recordings/Music Library

Ext. 8476 • library@barbershop.org

Marketing & Public Relations

External media relations, press kits, PR education, market research, publications, The Harmonizer

Todd Wilson

Marketing Director

Ext. 8562 • twilson@barbershop.org

Julie Siepler

Media Relations Manager

Ext. 8552 • jsiepler@barbershop.org

Brian Lynch

Publications Manager

Ext. 8554 • blynch@barbershop.org

Mike Kadow

Administrative Assistant

Ext. 8558 • mkadow@barbershop.org

Executive Offices

Ed Watson

Executive Director/CEO

Ext. 8544 • ewatson@barbershop.org

Lynn Zobel

Office Manager

Ext. 8464 • lzobel@barbershop.org

Robin Bahr

Administrative Support

Ext. 8563 • rbahr@barbershop.org

Cheryl Jankowski

Administrative Support

Ext. 8457 • cjankowski@barbershop.org

Dorene Santarelli

Receptionist

Ext. 8540 • dsantarelli@barbershop.org

Claire Murphy

Receptionist

Ext. 8540 • cmurphy@barbershop.org

Finance and Administration

Finance, data processing

Frank Santarelli

Chief Financial Officer

Ext. 8450 • fsantarelli@barbershop.org

Nicole Clelland

Accountant

Ext. 8456 • nclelland@barbershop.org

Tom Martin

Network Administrator

Ext. 8467 • tmartin@barbershop.org



Board of Directors

PRESIDENT

Rob Hopkins

315-853-3824

rghopkins@earthlink.net

EXECUTIVE VICE PRESIDENT

Drayton Justus

770-562-9629

just4us2@bellsouth.net

TREASURER

Bob Guiggey

978-887-5304

rguiggey@comcast.net

EXECUTIVE DIRECTOR/

BOARD SECRETARY

Ed Watson

800-876-7464

ewatson@barbershop.org

Rob Arnold

416-225-3564

rob.arnold@cibc.com

Paul Arnone

781-324-7874

arnonep@att.net

Joe Berger

703-566-5311

Joseph.Berger@hklaw.com

Bill Biffle

505-246-9090

bbiffle@brgcc.com

Bob Brutsman

763-546-7795

bob.brutsman@genmills.com

Gary Denton

317-867-4172

gary.denton@dentonfamily.org

Noah Funderburg

205-348-4509

pronoah@comcast.net

Thom Hine

770-419-7405

thine@comcast.net

Joe Jenkins

614-878-5821

joe.jenkins@matrixsys.com

Mike Lancot

425-349-1749

mjlancot@msn.com

John Marshall

319-338-3565

john@pro-technologies.net



THE TAG

Joe Liles, Tagmaster



Say howdy to Ed with his favorite tag

If you lived the life of a barbershop tag, you would truly understand that change is inevitable. Harmonizers are always trying to dress you up with new, fancy chords and progressions. Sometimes the new ideas are fabulous or sometimes they are not worth the effort. But often every version is enjoyable.

Case in point: when Ed Watson, our new execu-

tive director, sang in the **Gold Rush** quartet in San Diego years ago, one of his favorite tags was to a song arranged by Ruby Rhea, tenor of 1965 Sweet Adelines International quartet champions, Shalimars. Look at the differences between Ruby's original tag, and how it has evolved over the years. Both are great to sing—thanks, Ruby!

How Ruby wrote it

freely

Drop me a line, say that you're

mine. All mine. Drop me a line, say that you're

mine. Tell me you're mine, all mine, all mine!

mine. all mine, all mine!

Ruby Rhea, 1963

How Ed learned it

Drop me a line, say that you're fine.

All mine. Drop me a line, say that you're fine.

Tell me you're mine, all mine.

Ruby Rhea, 1963

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ACOUSTIX sing for the 49ers

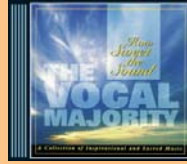
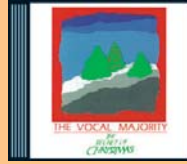
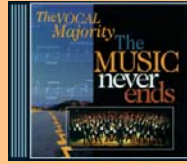
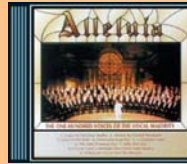


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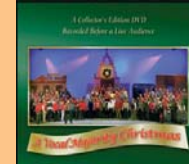
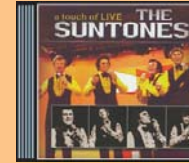
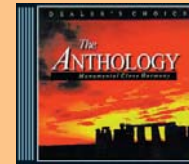
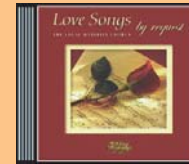
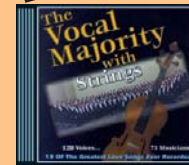
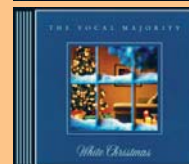
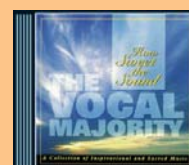
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