



THE

HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

X-TREME MAKEOVER BARBERSHOP SHOW EDITION

Chapter
Quartet

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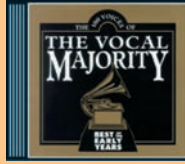


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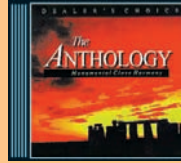
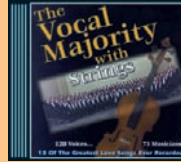
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presenting
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Dude, we've packed so much into this week that it might take all of August to decompress.

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JOIN THE CLUB!



The 100% Club **Give 100%, Get 100%**

Recruit five members in 2006 and your dues are waived!

- Everyone can win, not just the superstars!
- Simple and easy to understand.
- No need to "sign up" or to "pay to play."
- Recruit all year long!
- Hold your guest night on your schedule.
You're the boss!

We've got your plan!

That's right! You'll receive a free ride in 2007 and pay no Society dues. Most districts and many chapters are extending this campaign to include district and chapter dues as well so don't miss this great opportunity! Also, 100% Club members will receive this special member button which can be worn proudly at chapter, district and Society events. 100% Club members will receive special recognition at district and Society events. Chapters with a large number or percentage of 100% Club members will also receive special recognition! 100% Club awards are based on recruiting throughout the year of 2006.



Recruiting even one new member is important!

For every new member recruited, you will receive a 20% discount off your Society dues in 2007.

Build On The Success Of **"You Can Sing Too!"**

Can I use many of the same tools and support materials that were provided for "You Can Sing Too"?

You bet! The support materials that helped you with "You Can Sing Too" can still be used to help you become a member of the 100% Club!

- Radio Spots
- Newspaper Ads
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- Prospect Prompter
- Guest Survey Form
- How To Sell Barbershop To A Prospective Member



- The www.youcansingtoo.com External Website
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This new brochure can be customized to suit your chapter. Available in lots of 10 for \$2.00 plus shipping. Contact the Harmony Marketplace at (800) 876-7464 or order online at www.harmonymarketplace.com.

For More Information

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RECRUIT NEW MEMBERS!



You Can Do This... Like These Guys!



Bruce Richardson — Kankakee Chapter

**Member
3 Months**

**Recruited
ten new
members
since
August 1,
2005**

I joined the Society in July of 2005, so my enthusiasm is still fresh and genuine, and I think guys I talk to sense that. The old me would have been extremely shy about approaching anyone. Now I talk to anyone who will listen. If you want the new members, you gotta get out there and keep casting that line. Every new member can be your big one!



Steve Tremper — Central Carolina Chapter

**Member
24 Years**

**Recruited
seven new
members
since
August 1,
2005**

I was a barbershopper for over 24 years before I brought in my first member! Membership recruiting is not a one-shot deal, with a well placed radio ad, or a single guest night. It is a relentless activity, one that must be tended to daily. Figure out what motivates you to want to bring in a new member to the Society. It's a great feeling when a new guy says, *"Where have you guys been all my life?? I love this!"*

The Top Ten Reasons To Recruit



- 1 More members means more tenor singers.
- 2 More members means more quartet singers.
- 3 More members means more tag singers.
- 4 More members means more people to sell show tickets, bigger show audiences and louder applause for your performance.
- 5 More members means more future role models. Imagine being the genius who recruited guys like Jim Clancy, Dave LaBar, Dave Stevens and Jim Kline. Imagine the countless lives your protégés might influence.
- 6 More members means more future coaches for your chorus or quartet. The new guy you recruit might eventually be the one who brings out your inner champion.
- 7 The average chapter loses about 11% of its members each year.
- 8 The average chapter must recruit four new members each year just to replace the members it loses.
- 9 Operating without a plan to replace these lost members can have a devastating impact on your chapter and your barbershop experience.
- 10 More members means more dynamic and talented music and administrative leaders to grow existing chapters or start new chapters.

Your way sure ain't my way

THE TAGS IN THE MOST RECENT ISSUE of *The Harmonizer* ("Yesterday I Saw The Rain" and "Time After Time," November/December 2005) illustrate only too well too many arrangers' disregard for the elements of barbershop style, and show just how far some writers are straying from the hallmarks of the style. Excessively high notes (yes, some singers can handle them,) the proliferation of major seventh chords, and the free use of harmonic sixths with little or no justification, are merely three of the disturbing features of these examples. And, pray tell, where does that awful-sounding E flat minor triad in measure 10 of the "Time After Time" tag come from? I must doubt the suitability of that song for barbershop treatment, with its

Burt puts his pen where his mouth is: four NEW Szabo tags appear on pp. 47-48.

many weak chords and weak voicings. Sure, it's a great jazz standard, but... I wonder how many members have successfully sung these tags or attempted to teach them in their chapters. Few, I suspect. The suggestion that "baritones will need to learn to sing like tenors" and that "leads and baris may choose to swap some notes just to make them reachable" is grounds enough to preclude publication of such material. Lou Perry, Dave Stevens Val Hicks, Earl Moon and many others would be sorely troubled by the deliberate transformation of the barbershop style that we are hearing.

When will our arrangers return to writing real barbershop again? And when will our highly expert quartets and choruses return to singing real barbershop? And when will contest judges cease rewarding fake barbershop and return to recognizing the real thing?

BURT SZABO
Orlando, Florida

BRIAN, I HAVE A QUESTION: Aren't we wanted?

By "we," I mean the ninety percent

of the Society members who are down-to-earth "Real Barbershoppers" that sing to have fun and entertain our hometown audiences. The November/December 2005 *Harmonizer* had fourteen pages plus the cover devoted to the ten percent minority who are mesmerized by the desire for gold medals, and only four pages telling about the activities of Real Barbershoppers.

There are independent singing groups springing up all over the country which are being formed by Society members. Why? They seem to feel their membership is needed only for the purpose of collecting dues, and they really are not needed or appreciated. If the activities featured in *The Harmonizer* were focused on what the ninety percent majority are doing instead of pandering to the ten percent who are gold seekers, maybe a lot of these men would still be members.

CHARLIE BAUDER
Green Valley, AZ

THE SEPTEMBER/OCTOBER *HARMONIZER* IS A MASTERPIECE OF MIND MANIPULATION. It is sad to see that having decided to go ahead with the scheme of changing what barbershop harmony is in a futile attempt to gain membership, by appealing to younger guys, that we could stoop so low as to publish an issue with the message this one has.

First we are bombarded with the thought that evolution has always been a part of our hobby and our craft. That evolution is a good and necessary thing. See "History" page 10, "A Brief History of Contest Scoring" page 26, and even "The Tag" page 42. The biological theory of evolution requires hundreds of millions of years in order to work. This evolutionary idea should be able to make barbershop unrecognizable in less than a century.

Then we are thrown a sop in the form of some nostalgia about the

good old days with "Everything Old is New Again" and "5-8-8-2-300, Empire!" on pages 20-21. And a truly interesting device "The Barbershop Hall of Fame." What a cruel irony, it's like asking those men to approve of the destruction of their hobby and their society.

Thirdly, now that we are prepared for it, we come to the reason for this exercise I turn first to the book review on page 19. Here I read, "the book certainly requires a follow up that explores barbershop after 1970, discussing significant changes in barbershop theory and pedagogy, and the new breed of arrangers whose renditions of 'the old songs' caused major sonic changes to the music."

But the worst item is the brochure on Page 10. Wow! What can we be thinking? A NEW SOUND—FOR A NEW ERA, indeed. Perhaps we should not be satisfied with getting rid of that nasty word "preservation," maybe we should become the "SDCBSQSA" Society Dedicated to Changing Barber Shop Quartet Singing in America.

BOB DEWATER
Corvallis, Oregon

Three letters this month strike at the heart of the endless questions: What is the Society today? What is it to be in the future? And how does *The Harmonizer* reflect these visions?

Speaking as myself alone, allow your editor to opine: **The Society will be what members make of it for themselves, one quartet,**



Brian Lynch
editor,
The Harmonizer





What I've seen in the past two months

A loose agglomeration of random ideas on a hobby I love...



Road trippin'

Since last issue, Ed has been visiting Barbershoppers around North America, soaking up their needs, fears, triumphs, and sharing his deep-seated belief that this is a hobby, **a fun hobby**, and a way of life that we can all share. His travels have taken him to...

- Ontario COTS, for the kind of terrific weekend that every Barbershopper should experience
- Barbershop Pioneers Convention in Nevada, for a fun hard-core woodshedding weekend
- Midwinter convention in Sacramento
- Outstanding chapter Christmas shows in Northbrook, Ill. and Greendale, Wis.
- Beatrice, Neb., and St. Joseph, Mo. Chapters to present awards in for membership growth in the You Can Sing Too recruiting campaign
- Chicago Metro Chapter installation
- **Next stop:** New Orleans, to visit Barbershoppers rebuilding after the hurricane

We are too soon old and too late smart.

I first saw that on a Pennsylvania Dutch souvenir on a vacation with my family to Lancaster, Pa. many years ago. I liked it then (when I was young and naïve) and I like it now (old and naïve.) It came to me (like a shower thought) while I was watching a wonderful seniors quartet contest at the midwinter convention in Sacramento. In case you had not checked, you must be 55 years of age or older to be in a senior quartet, and the average age of the quartet must be 60 years or older. (Funny, but that doesn't seem as "old" to me as it used to seem.) Still, my point is that the demonstration of skill, craft, and "smarts" by each quartet in that contest was awesome. I was reminded of the story of the old bull and the young bull, which I can't repeat here. Many people bemoan the aging of our Society. I think we should enjoy the wealth of experience and...wealth that it brings.

The young bulls put on two great shows at Midwinter as well, and great fun was had by all. Sorry if you missed it; ask someone who didn't.

Gold, silver, antique.

It seemed like almost every quartet name in the midwinter senior contest contained one of those three adjectives. (Only 6 of 26, but it did seem like more.) I recently registered a quartet and chose the name Silver Streak, thinking it was a great name, and an even better Gene Wilder movie. Even though I knew the fee was going up, I procrastinated until January. I was probably the first guy to have to pay the higher fee, so I sent myself a complaining email. Wonder if I'll read it?

Membership, membership, membership.

There has been an interesting thread on the Harmonet concerning singing members versus non-singing members. Let me first say that if we have rules that discourage membership, we should examine them carefully and consider changing them. In many chapters where I have been a member, there are rules concerning attendance, auditions, proving dedication, and more. And that's *before* you can apply for membership!

Many chapters put up hurdles before they are willing to accept a new member's dues. Sometimes that is for good reason. Sometimes, it is because "that's the way it's always been done." Take a look at your chapter's rules, and keep in mind precept four in our

one chorus, one chapter at a time.

Figure out what barbershop ought to be for you, and do it to the very limit of your ability, desire, passion, with like-minded singers.

Like old songs? Sing 'em! Like new songs? Sing 'em! Want to help young singers? Help 'em! Want to focus on bringing in members your own age? Get 'em! Like ridiculously high tags? Go for that high B, buddy! **Make yourself happy doing barbershop the way you like it.**

Ed Watson says, "Your hobby. You decide." Right on; every Barbershopper in every issue is a "real barbershopper," enjoying his hobby in his way, on his own time.

As to how the magazine reflects this: there will always be variations on these themes. Will it be perfectly balanced, one cookie for you, one cookie for you, one cookie for you? Not likely; not necessary. The distinction between "seeking a balance" and "throwing a sop" is the fine art of editorial judgment. Even when it's mind manipulation. ■

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Code of Ethics: (look on the back of your membership card, if you're willing to expose it to the light:

"4. We will accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize."

It doesn't say anything about how well they must sing, or even if they must sing at all. Some of the best members I have known, the hardest working, couldn't sing at all, but loved barbershop nonetheless.

And now the story by Steven Zellers:

My father loves barbershopping, but has never been a member. He has gone with me to several different chapter shows...often traveling several hours to hear our music. He (mom and the whole family) joined us at Salt Lake City and except for three quartets (when we went out to the tents to get a bite to eat...great idea by the way) attended every session including the AIC show, the Chanticleer show, the Gospel Sing, and the Sunday morning Tabernacle Choir extravaganza.

My father has always sung and loves to ear-sing harmony whenever and wherever he can. We used to ear-sing stuff like "Sentimental Journey" ever since I can remember. Yet he has never joined a chapter. He has never felt welcome. He knows that he can't read music and feels that what a chapter wants is someone who can read music and perform like those championship choruses he sees at internationals. Even when visiting a local chapter, he sees them all sitting there with music in their hands.

I've told him just to go a couple of times and become a non-singing chapter member and after awhile you'll learn the music without having to READ it. When he inquired about it at his local chapter (which quite honestly is far from making the International stage) they told him that he would have to attend at least three rehearsals and then would have to audition by singing his part with a quartet and going through a vocal audition. No non-singing route was even suggested.

They just lost out at having a GREAT organizer and people person (retired minister) but also a darn good voice who has a pretty good self-trained ear. To be honest, he has always been sensitive about his lack of music literacy. He was a member of his college and seminary choirs and a choir mate had to teach him all his music. He swore his kids would all have music lessons... and that we did. But the Society is without a person who truly loves the sound and probably attends more concerts and owns more barbershop CDs than many of our members.

So what's the point? Certainly we don't want to mislead potential members, promising them something they can't have. And Mr. Zellers the elder was not mistreated; he just never was enticed into returning to get that special feeling that the rest of us have gotten. Requirements for the performing chorus of your chapter should be determined by your music team. But if a man comes to your meeting looking for fellowship, looking for fun, looking for service, why not give him a way in?

Membership, membership, membership part deux.

Another item on the Harmonet caught my eye and I thought I'd share it:

"Jay Giallombardo becomes Life Member of the Barbershop Harmony Society: The Northbrook New Tradition Chorus proudly announces that our director, Jay Giallombardo, has been presented by the membership of the chapter with a Life Membership in the Barbershop Harmony Society."

Jay is a great director, arranger, and barbershopper who directs a terrific chorus in Chicago, and it looks like they feel pretty good about him. I'm sure he felt honored by their affection.

Isn't there someone you like well enough to consider giving them a membership in the Society? Maybe not a life membership, maybe just a year's worth. Some time down the road, he'll realize just what a great gift you've given. He may be family, he may be a close personal friend, or he may just be a high school kid with no money. I know a gold medal champion who didn't pay for his first year as a Society member. What a great investment that was.

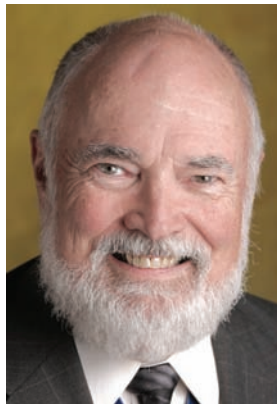
Membership, membership, membership part deux + un.

I traveled to St Joseph, Mo. and Beatrice, Neb. last weekend to deliver prizes to those chapters and some individual members for their success in the UCANSING2 campaign. Barbershop is thriving in the Central States District, I can attest. The membership drive in 2006 is a little more personal than UCANSING2, (U2CANSING, UCAN2SING, UCANWHATEVER.) You don't have to beat someone else to win. Aside from the benefit of a healthy Society, for each new member you recruit in 2006, the Society will waive 20% of your international dues for 2007. Five members, you pay \$0.00 for your 2007 Society dues. Districts and chapters have their own rules, but are being asked to consider waiving their dues as well at the five member recruiting level, so discuss your feelings about that with your chapter and district boards. Regardless, the biggest chunk of your dues is the international chunk, and those will be waived to the tune of 20% per new member up to five (100%, hence name of the drive, the 100% Club.) It's a great hobby, share it.

The king is dead, long live the king.

I would be remiss if I did not thank Rob Hopkins and welcome Drayton Justus. Rob has served many years on the Society Board, the last two as Society President, and is now serving on the board for another year (at least) as Immediate Past President. Rob was feted at the midwinter convention and Drayton Justus, gold medal lead of Gentlemen's Agreement, was installed as the new Society President. Talk about an extreme makeover! Both men have served and continue to serve the Society faithfully and well, and deserve our appreciation and gratitude. So, if you see them, sing with them. Like a kid in a candy store! ■

President Drayton Justus rallies Society leaders at forum



Drayton in a nutshell

- 46-year member of the Society
- Quartet champion with **Gentlemen's Agreement** (1971);
- Long-time lead, **The Suntones**
- Retired academic professional; degrees in music education, human resource and education management
- Past chorus director
- Currently member of Marietta and Atlanta Metro Chapters

When I began to think about what you would like to hear from your incoming President, I thought maybe I should begin with something like "Ask not what your Society can do for you..." or maybe "Read my lips; no new dues" or maybe even "Three score and seven years ago, our founders brought forth in Tulsa, Oklahoma..."

Nah! What I really want to do in the next few minutes is share some thoughts about why I came up with the motto **Singing, Service, Fellowship, Fun!**

Let's quickly remind ourselves of our five core values—our Society's fundamental reason for existence and those things in which our priorities and objectives should be grounded. They are:

- Singing
- Fellowship
- Fun
- Enrichment
- Creativity

If we haven't already, let's memorize them, and ask ourselves periodically if we are remaining true to them in all our decisions and actions.

And let's take another minute or two to review our six-point mission. It's worth repeating as often as the opportunity presents itself!

- We enrich lives through singing.
- We perpetuate and celebrate the barbershop harmony style.
- We serve each new generation of singers through support of vocal music education.
- We serve audiences through an uplifting, wholesome variety of a cappella musical entertainment.
- We serve our members by sharing fellowship, performance skills, and leadership development.
- We help build better communities and a better world, bonding diverse people through the pure fun of a cappella harmony as we "Keep the

Whole World Singing."

The statements of core values and mission are the culmination of a great deal of thought and discussion by a dedicated Society Board, but the resulting statements of who we are and where we want to go are logical, clear, and really quite simple. There are no startling new secrets for success—no clever, amazing formulas that will solve all our problems and accomplish our aims in record time. But the basic ideas in the conference theme and the motto (obviously based on our core values and mission) can and should be cornerstones for the future growth and prosperity of the Barbershop Harmony Society.

Last fall, our Leadership Forum theme was **Members First**. It recognizes that, above all, **if chapters do not attract and retain members, nothing else really matters**. You've heard it said so many times: "If it doesn't happen at the chapter level, it doesn't happen." In recent history, I believe we have improved in our willingness to accept not only that chapters are different in size, level of musical achievement, and mission, but also that

1. There is no boiler plate program for success
2. There should ideally be programs to accommodate the differences, and
3. More of the time and energy of our volunteers and staff, at both the Society and district level, and financial resources must be redirected wherever possible to chapter assistance.

How's that for a mouthful? Some of our leaders point out to us that the majority of our chapters don't send a chorus to compete in any contest. It's probably a safe assumption that those chapters can generally be classified

Singing, Service, Fellowship, Fun!

“recreational chapters” as opposed to “work-to-perfect-the-craft” chapters, and that the quality of their singing, in many cases, does not help them attract and retain new members. I think we can and *will* do more to assist our chapters in generating more variety, energy, and fun at chapter meetings AND the realization that, at whatever level of singing proficiency, there is great satisfaction in improvement.

Bottom line: I would hope that we agree that the success of our activities can be measured by the extent to which they serve our members.

Singing, the first word in the motto, is almost taken for granted. It is who we are. It is our first core value. Through singing in four-part harmony, we provide opportunities for personal expression, spread joy in performance, and enrich our lives and the lives of others. Although we often function as fans of our heroes—favorite quartet and chorus champions, for example—ours is primarily a participation sport. We love to sing. None of our programs or activities should ever relegate singing to secondary importance. We support vocal music education in our schools—whatever style—because that support is sorely needed to prepare future generations to enjoy the activity. Our Society began with a name that referred only to the United States; then changed it to America; then decided we should “Keep the Whole World Singing.” We can reach out to form alliances with other a cappella singing organizations, but make no mistake—whether in quartet or chorus, competing or woodshedding, old songs or new ones, **we** are primarily engaged in preserving and encouraging barbershop harmony.

Service is more important, I believe, than we sometimes realize. There are various kinds of service, but here I’m talking about service **by** the member in a volunteer organization. To me, it means doing something beyond simple participation—contributing something extra. If we come to our chapter meeting one night a week and are “spoon-fed” whatever the music

director and other chapter leaders have to offer, then go home and forget about it until same time next week, we are not getting the full measure of enjoyment and positive experience possible. You’ve all heard the adage “What you get out of something depends largely upon what you put into it.” I’m of the opinion that every chapter member should have a special assignment—a job—and we should encourage that at every opportunity. It doesn’t have to be very time consuming, and it should be something the individual enjoys and takes pride in doing. It can be a chapter leadership role in music or administration, or it can be responsibility for the risers or making coffee. There’s plenty to be done. I took one of Todd Wilson’s chapter marketing courses at Harmony College, and he listed under the heading “delegation of chapter jobs” almost 100 different possible assignments. Give a member a special responsibility for which he is depended upon and appreciated, and the probability of retention increases dramatically.

Fellowship is a large part of what members seek and enjoy in our organization. We hear much these days about the decline of social capital in our technological age. Don’t interpret that as a change in human nature. There was a pretty smart guy back in the middle of the last century named Abraham Maslow. He was a psychologist who determined that people are motivated by different kinds of needs, and he categorized them according to their level of importance. First came survival and self-preservation—such things as food, water, clothing, shelter and safety. Next in line after those very basic requirements came “belonging and social activity.” Cicero said, “Life is nothing without friendship.” Every man in this room finds some of his closest friends in barbershop circles. What better place could there possibly be to satisfy the need for camaraderie than one of our chapter meetings where men come together for the harmony of both spirit and song, and to share the experience with

friends old and new?!

Fun is an element which we can easily define for ourselves, but have some difficulty in defining for others. Some of the things that are fun for you may not be fun for me. However, we do know this—if we look at our five core values, of which fun is one, the other four—singing, fellowship, enrichment and creativity—are themselves, to a great degree, fun. It’s fun to ring a well-tuned chord. It’s fun to learn new music and to learn to sing better. It’s fun to perform and to listen to others perform—to entertain and be entertained. It’s fun and very satisfying to contribute something of yourself to others. It’s fun to leave your daily cares behind at least once a week, share some energy and excitement with friends, and go out after the chapter meeting for a lemonade. We know we will keep singing. It shouldn’t be too difficult to encourage members to serve in some special individual way that they enjoy. Fellowship is there for the taking.

An English prayer goes: “Give us, Lord, a bit of sun, a bit of work, and a bit of fun.” Joe Montana of football fame said: “This is what it’s all about: If you can’t have fun at it, there’s no sense hanging around.” If members aren’t having fun, they will likely leave. So what can we do to ensure that FUN, to the extent possible, is experienced by all our members, present and potential? In all our decisions and activities, put MEMBERS FIRST. Request that every chapter develop goals and a mission statement—what they want to do and be. Work toward designing Society and district services that address individual chapter goals, missions, and needs.

Orient those services toward variety, humor, feel-good stuff, and energetic programs anyone can run. Keep variety and excitement in our district and Society conventions and functions—and last but not least, in all our decisions and activities, put MEMBERS FIRST! ■



Antique Gold wins seniors gold

Antique Gold of Greater Vancouver, B.C., took the gold in the hotly contested Barbershop Harmony Society's international seniors quartet competition.

Only two points separated Antique Gold, with a score of 856 points, from the second place **Vintage Gold** of California's Bay Area. Only four points made the difference between first and the third-place **Chicago Times** of the greater Chicago area. A total of 26 quartets from the U.S., Canada, Sweden and England competed in the annual contest.

This may be the first time a father and sons won their respective competitions within months of each other. Charlie and George are father and uncle, respectively, of Tom and Mark Metzger, two members of Realtime, the quartet that swept the regular quartet internationals last July.

Score sheets and top ten: www.barbershop.org/scores



Antique Gold: tenor Tom Bates, 70; lead George Wakeham, 63; bass George Metzger, 58; baritone Charlie Metzger, 59.

Downloadable barbershop coming to iTunes

Soon you'll be able to legally purchase thousands of barbershop performances from iTunes, Napster, Rhapsody, MusicMatch, and more!

The Society has recently partnered with Naked Voice Records in a collaboration that will have a profound effect on the availability of barbershop audio worldwide. NVR is a record label owned by Barbershoppers (AIC members, in fact!) and dedicated exclusively to the digital distribution of a cappella music.

Phase I of the project will make available worldwide virtually every quartet and chorus contest performance recorded at international contests since 1999. Initial release is expected in the first quarter of 2006.

Over the succeeding months, NVR hopes to digitize and add to the catalog, all contest music dating back as far as the technology will allow. As you might imagine, old reel-to-reel tapes from the '40s

are rather fragile so a by product of this effort will be the conservation and preservation of the Society's audio legacy. It is estimated that this initiative will ultimately result in an available barbershop catalog of tens of thousands of tracks!

This body of music will join the digital catalog of NVR already available through a variety of the most popular legal music download services such as iTunes, Napster, Rhapsody, and more. These services offer legal digital downloads and/or streaming delivery of CD quality audio on a piecemeal basis. Both Apple and Windows based computers are supported both with and without the popular portable players such as the iPod, iRiver, Zen, GoGear, Sony and many more.

Watch this space for the launch of these incredible new music services!

Welcome New Chapters

Dover, New Hampshire Chapter

Good Times Barbershop Harmony Chorus

President Phillip Carson

Music Director Steven Jones.

Northwest Ohio Chapter, Bowling Green, Ohio

Voices of Harmony

President Mark Blake

Music Director Richard Mathey

Kankakee, Illinois Chapter

Spirit of Illinois

President John Gronski

Music Director Bruce Richardson

James River Chapter, Richmond, Virginia

Soundworks

President Paul Laurenz

Music Director Joshua LeClerc

Casa Grande, Arizona Chapter

Desert Sounds

President Richard Timmerman

Central Alabama Chapter

Voices of the South

President Don Stroup

Music Director Ed Wharton



Vocal warmups to go, with Mayo

You asked for it: a CD of the famous Paul Mayo "Road to Better Singing" program. Although Paul is now deceased, his fabulous teaching will live forever through this new CD. Anyone wanting to improve his or her singing should have this booklet and CD set that features warm-up and voice-building exercises for all voice types. Order now (stock no. 4675, \$20.00) at www.harmonymarketplace.com

Scholarships available for Harmony University

Here are four ways to support your barbershop education habit. Apply for these scholarships today!

- **Larry Ajer Scholarship**
Supports quartet coaching
www.barbershop.org/ID_044978
- **Earl Moon Scholarship**
General studies scholarship
www.barbershop.org/ID_047358
- **Lou Perry Scholarship**
www.barbershop.org/ID_042565
Arranger's scholarship competition.
- **Directors Scholarships**
www.barbershop.org/ID_060750
As many as 100 directors can take their first trip to Directors College tuition-paid!

Apply online or call 800-876-7464 for details. See more Harmony University info on page 17-18.



Society to seek HQ site in Nashville

The Society Board at its 2006 Midwinter Convention in Sacramento adopted a motion instructing the Headquarters Relocation Committee to find an appropriate site for Society Headquarters in the Nashville area.

"The Board feels that Nashville will prove the greatest location in which we can achieve our vision of the Society's future," said Society President Drayton Justus. "Nashville's international reputation as 'Music City USA' connects our musical art form with many other resources to advance our mission and vision."

Strong possibilities for tourism, an excellent business and employment climate, and a transportation-friendly central location were also cited as reasons for the choice.

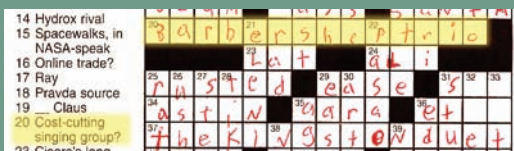
The action comes after four years of national search by a Harmony Hall Task Force and its successor Headquarters Relocation Committee, both charged with evaluating and identifying locations for the Society Board to consider. Nashville, Dallas-Fort Worth, and the Milwaukee-Chicago corridor had been considered finalist locations from an initial list of more than fifteen cities.

Although several Nashville-area facilities have been reviewed, no specific site has been selected. "The Board's action directs the committee to bring back a list of options, and a business plan for relocation, including the actual site in Nashville, the headquarters total operational needs, and the staffing to support it," said Justus.

An initial timeframe for moving in 2007 is contemplated, although this will depend in part on the progress of a new IT infrastructure installation, and the timeliness of the recommendations and negotiations in securing the best site within the Nashville market.

"Our dedicated Harmony Hall staff has been extremely patient through this entire search," said Executive Director Ed Watson. "Some families may choose to not relocate, yet their professionalism continues to drive them to serve our members every day. The Board applauds the dedication and patience shown by our staff during this unsettling period of uncertainty." ■

Found object of the month



"Ted, it's never easy making a change.
But we feel this will be in the best
interest of the organization...."

Spencer hired to lead Society music programs



Rick Spencer has accepted the position of Director of Music and Education for the Barbershop Harmony Society.

"Every current and future member of this organization should be given the opportunity to experience barbershop harmony the way he wants it," said Spencer. "I'm looking forward to leading a team of staff and volunteers in expanding and developing educational programs to enrich the experience of all Barbershoppers."

"These are exciting times for the Barbershop Harmony Society. Our Youth In Harmony and Collegiate Development programs continue to grow due to the efforts of the music staff and the countless volunteers involved each year. We are developing programs to build on this groundwork, to work more closely with other a cappella and music organizations to get more young people singing and enjoying the experience that a cappella music offers."

"When you get right down to it, it's all about experiencing the music together, with people who enjoy singing this music as much as you do. That's the very heart of the traditions and fraternal aspects of

the Barbershop Harmony Society, core values lived deeply by heroes I follow: Joe Liles, Mel Knight, Greg Lyne."

A 17-year member of the Society, Spencer started barbershopping at the age of ten, and has directed choruses, sung in international-caliber quartets, coached, and taught throughout North America and Europe.

"Rick Spencer is a fine musician, vocalist, arranger, teacher and extremely well organized," said Joe Liles, a past executive director who has served as interim director of music education the past eight months. "He is in touch with youth and has great vision for the future of the Society. He has already proven himself to be a good manager. I'm looking forward to working with him in his new capacity."

Spencer earned a bachelor of arts degree in music and a bachelor of science degree in music education from the University of Connecticut. Prior to his time with the Society, Spencer was a sixth-grade general music and chorus teacher in Connecticut.

Spencer and his wife, Melissa, reside in Kenosha, Wisconsin, with their baby girl, Caitlyn.

Join Rick's team: music educator job open



Major duties include:

- Develop and conduct music activities for youth and music educators.
- Develop and conduct music festivals and workshops.
- Assist in curriculum development and implementation for Society education programs.
- Work with Harmony Foundation to develop fundable music programs.
- Travel to various districts to facilitate the Society's mission statement.
- Assist with the planning of the Society's annual Harmony University

Qualifications:

- Bachelors degree in Music or Music Education.
- Prior work experience in a music related field.
- Previous experiences in providing music activities for youth.

- Membership in the Barbershop Harmony Society.
- Proven success as musical director of a barbershop chorus.
- Competent computer skills.
- Quality writing skills.
- Experience in curriculum development and implementation.
- Excellent teaching skills.
- Extensive music theory and barbershop arranging skills desirable.
- Quartet experience desirable.
- Instrumental experience (including composing or arranging for instrumental ensembles) desirable.
- Willingness to travel.

To apply for the position, send a résumé with other supportive materials to:

Rick Spencer
Director of Music and Education
7930 Sheridan Road
Kenosha, WI 53143
rspencer@barbershop.org

CONVENTIONS

2006

INDIANAPOLIS

July 2-9

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

District Quartet CHAMPIONS

Fall 2005

CARDINAL



QUARTIZZLE

**Aaron Rosenau (T), David Bjork (L),
Andrew Stainbrook (Bs), Jeff Braun (Ba)**

www.harmonize.com/Quartizzle

Contact: David, h: (317) 842-5974; w: (317) 576-5399

dcbjork@insightbb.com

DIXIE



RINGSIDE

**John Hiltonsmith (T), Robert Strong (L),
Willie Mays (Bs), Lee Franks (Ba)**

Contact: Robert, h: (901) 759-9653; w: (901) 485-0489

RobertStrong4@aol.com

CENTRAL STATES



TAKE 4

**Richard Kready (T), Jeff Kready (L), Aaron
Burklund (Bs), Grant Hunget (Ba)**

Contact: Grant, h: (913) 764-8755; w: (816) 421-7050

grant@jwilbur.com

EVERGREEN



VOCAL MAGIC

**Jeremiah Pope (Ba), Donald Rose (L), Mike
Menefee (T), Ted Chamberlain (Bs)**

Contact: Donald, h: (253) 756-8633; w: (253) 535-9881

Purfling@aol.com

FAR WESTERN



HI-FIDELITY

Gregg Bernhard (Ba), Martin Fredstrom (Bs), Tom Moore (L), Craig Ewing (T)

www.hifidelityquartet.com

Contact: Gregg, h: (951) 808-1988; w: (714) 904-7184

HiFiBari@aol.com

LAND O' LAKES



AFTER MIDNIGHT

Tom Matchinsky (T), David Bailey-Aldrich (L), Steve McDonald (Bs), James Emery (Ba)

Contact: James, h: (612) 824-7464; w: (952) 912-3074

jimemery@ureach.com

ILLINOIS



SKYLINE

Tim Carter (T), Mark Betczynski (Ba), Doug Smith (Bs), Dan Starr (L)

www.harmonize.ws/skyline

Contact: Daniel, h: (630) 483-0418; w: (312) 715-6032
starr56@verizon.net

MID-ATLANTIC



FOUR ACES
Nicholas Aiuto (L), Scott Risley (Bs), Richard Lewellen (Ba), Ed Cazenias (T)

www.harmonize.ws/skyline

Contact: Nicholas, h: (703) 421-1962;

nick@aiu.to

JOHNNY APPLESEED



HOT AIR BUFFOONS

Harry Haflett (Ba), Randy Baughman (Bs), Mark Lang (L), Denny Price (T)

Contact: Mark, h: (330) 638-5183; hotairbuffoons@aol.com

NORTHEASTERN



MEN IN BLACK

Raymond Johnson (Ba), Karl Hudson (Bs), Tony Nasto (T), Oliver Merrill (L)

www.meninblackquartet.com

Contact: Tony, (860) 869-6786; Tony_Nasto@yahoo.com

ONTARIO



THE AUTHENTICS

**Stephen Picyk (T), John Mallett (L),
Rob Lamont (Bs), Lee Sperry (Ba)**

www.authenticsquartet.com

Contact: Stephen, h: (905) 648-8194; w: (416) 353-2308; stephen.picyk@bell.ca

ROCKY MOUNTAIN



IGNITION!

**Dan Testa (T), Curtis Terry (L),
Dennis Malone (Bs), James Taylor (Ba)**

www.ignitionquartet.com

Contact: Curtis, (720) 364-5800

curlymt@comcast.net

SENECALAND



FELLOWSHIP

**Rich Bresenhan (T), Peter Frank (L),
Drew Tepe (Bs), Joel Gross (Ba)**

www.fellowshipqtet.com

Contact: Peter, h: (412) 215-0663; pete@fellowshipqtet.com

PIONEER



PARTY OF FOUR

**Kevin Morey (T), Toby Shaver (L),
Wally Krause (Bs), Mark Spear (Ba)**

Contact: Toby, h: (734) 578-2170; bogocard@yahoo.com

SUNSHINE



LAST CALL

**John Poore (T), (back) Mark
Schlinkert (L), (front) Aaron Ledger
(Ba), Jerry Johnson (Bs)**

Contact: Mark, h: (407) 855-7733; w: (407) 370-5562
mschlinkert@cfl.rr.com

SOUTHWESTERN



MAX Q

**Greg Clancy (T), Jeff Oxley (back) (Bs),
Gary Lewis (front) (Ba), Tony De Rosa (L)**

www.maxquartet.com

Contact: Greg, h: (972) 874-8282; w: (972) 241-9993;
clancygreg@aol.com



Andy's sure-fire path to fun and Zen enlightenment while learning notes

How many times have we made it to rehearsal, exactly seven days after our previous chapter meeting and found ourselves thinking, "Damn, I haven't worked on my song"?

Have you ever witnessed a house being built these days? Two weeks max! Build a deck? Two or three days? How about the time it takes to sew a missing button from your favorite shirt? Okay, bad example because that tiny chore could take years!

The point is this: Learning your part should not take as long as building a house, nor building a deck, and definitely not as long as it takes to change one measly round acrylic button lying in the junk drawer under the batteries screaming "*get off the couch and get me outta here!*"

From the first day I joined barbershop, I had to find my own method of learning, my technique, my shortcuts and my tricks, all designed to facilitate quick and accurate learning. Along the way I developed different methods depending on the time of year, on what technology was on hand or at my disposal as well as who I knew that could help me in my learning process.

Sometimes learning became more of a duty than a delightful experience. When that happened, I changed my methods to accommodate my boredom or my non-chalance.

At first I thought that the song selection was causing me to not want to learn the number, but soon I realized that if I used different techniques, tricks and shortcuts, learning turned not only into a fun exercise, but a challenging one. It forced me to learn more about music theory, computers and computer technology, audio and visual, and instruments. It also led me to communicate with and learn about many other singers, recording quartets, musicians and Society staff members, not to mention members of my chorus.

Over time, I discovered methods to incorporate learning with exercise, chores and hobbies and activities. Below you will find hints and tricks that I have found incredibly valuable in keeping the "learning our music" part of our hobby interesting, challenging and most of all, **fun!** Read on!

Get up to speed on technology. Buy a computer, or get someone to donate one. Ask for it as your next birthday, anniversary, or holiday gift! I'm sure your fam-

ily members would all rather get together and pitch in \$50 or \$100 so that you can get connected to them and to the world. Get online! For those of you who still work with tapes or even CDs (CDs are great for the car though), the learning curve will only get harder and harder with age. I would hate to see talented singers lag behind and be kept off the risers simply because they couldn't keep up.

Get an MP3 player (ideally with voice recorder), a modern-miracle audio device that costs little and is easy to use. Dump both your learning track and a performance of the exact arrangement as sung by an international level quartet. Take a walk during lunch with your trusty MP3 player. Bring it to the gym. Schedule a daily ½ hour walk (rain or snow) with a precise goal in mind. Example: "I will learn the lyrics to the intro, first verse and chorus by the time I get back home." Bring it when you go canoeing, hiking or when you're gardening, shoveling, painting.

One of my favorite things to do is to head out early in the morning for groceries and sing along with my MP3 player. I don't care if people look at me like I just fell from a spaceship. I play a game where I try to finish this ultra-boring chore as fast as possible because I hate shopping, and at the same time, I sing along with a champ quartet and try to learn one song part before I am done. I rarely do, but my chore gets done and the once-painful food duty has been transformed into a thirty minute sing-and-learn-fest.

Do not *only* listen to your learning tracks. Listen to quartet recordings not in your repertoire! Try to learn one of the parts. By trying to learn from a performance, you get to hear what barbershop **should** sound like, and you learn more than just notes, you learn vocal production, syncopation, breathing, performance and interpretation from the champs! Listen to their tone, how they play with volume and sound creation. Free coaching! Some people will say that learning of a re-



Andy Doré
is co-director
of the Quebec
South Shore
Saints and
lead of
GetSharp!
Contact:
adore@
doreliaison.com



cording causes people to learn arrangements that are not common in the chorus world, and then it is hard to unlearn what you picked up off a quartet recording. I think that the pros outweigh the cons.

Get music software like Finale®.

Install on your computer, then learn to reproduce your score onto the software. This teaches you music theory and helps sight-singing, and by the time you enter your part (you can also enter all four parts if you wish) you will have a better appreciation for note accuracy and the reward will be that the computer will play back your part anytime you want, perhaps while you are surfing the net or playing bridge on-line or playing the ever-so popular Texas Hold'Em with folks on the Web. (I have met many Barbershoppers while playing cards online simply by telling them, on the chat, that I was listening to barbershop.)

Get chummy with a great sight-singer. Almost every chorus has a guy that can read off the paper (love/hate relationship, no?). Ask for help and have an evening together when that gifted person will share his talent with you and become a no-cost coach. You may have to share imported beverages; I understand Scotland has many fine flavors.

Record yourself singing your part, then give it to your section leader, or your director, or another Barbershopper, and ask him to highlight the sections that need improvement. You might ask a musician friend to help you by listening; he might become interested in joining. Kill two birds with one stone.

Play it on an instrument. Many of us have instruments lying around that are collecting dust: violins, guitars, trumpets, pianos, mandolins, organs, harmonicas, and even ukuleles. All these instruments can be used to play your part or more than one part at a time.

The trouble is that many of us do not know **how** to play these dormant sound makers. Well then, here is a double-whammy. Buy a book or take a class on how to play the instrument. By learning music theory and an instrument, you will immediately improve the speed and accuracy with which you learn your part

as well as your sight-singing. When I began singing barbershop, I did not read music, but I played guitar, bass and piano quite well simply by having a good ear. Now, four years later, I can play a barbershop score on the piano by reading the chart. It was long and arduous but now I can read music and it makes learning my part that much more fun and rewarding. The added bonus? I am starting to play pop, rock and classics by reading the score! Double-whammy indeed!

Duet, trio or quartet during rehearsal coffee break, or ask one of your accurate members to sing it for you to see if you have any errors to correct.

Invite three members who sing the three other parts for a ride in your car (30-60 minute ride) with perhaps a game of golf, billiards or bowling at the end of the road. You now have anywhere from one to two hours of extra rehearsal time. A delight!

Ask a musician to play your part on their preferred instrument while you sing it. We all know people who can play an instrument simply by reading the chart. Try this with anyone who has the chops, it is fun.

Learn lyrics by recording your voice speaking the words as a poem. Play back the recording and try to speak the lyric a split second before your recorded voice does. Then incorporate the same technique using the learning track. Sing a split second before the learning track voice. Play a game with your children by teaching them the lyrics. If they can learn them faster than you, you will in-

crease your efforts because no one likes to be beaten by a kid! It is amazing how quickly we learn when we have to teach the material to others. My retention of material has increased dramatically because I have the responsibility of teaching others not only one part, but four parts!

Join or form a chapter quartet, or even better, invite outsiders to form a quartet. You can become the teacher and you may recruit new members.

Sing tags! What does this have to do with learning your part? Nothing directly, but indirectly, it teaches you to listen and repeat. It is a great method to learn how to learn. If you chum up to a tagmeister, your listening/repeating ability will improve dramatically and will infiltrate into your time spent learning your part.

Never go a day without listening and learning with your learning track, even if it means you listen to it while you are clipping your toenails. Not because you have to, but because learning is a behavior that dwindles if we do not include it regularly into our day-to-day life. It is amazing how many of us will not go a day without shaving, weighing ourselves, making a pot of coffee, turning off the house lights, sweeping the kitchen floor, exercising or calling our parents or friends, but cannot find 15 minutes a day to have fun with our hobby. Combine your learning with chores or into a regular routine, or learn with a friend. Make it fun and you will learn faster and you will never find yourself thinking, "Darn, I haven't worked on my song." ■



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BACK TO THE FUTURE

NEW HARMONY UNIVERSITY

Missouri Western State University

You asked, we listened!

The Barbershop Harmony Society will return to St. Joseph, MO July 30—August 6, 2006 for an upgraded, exciting, new Harmony University.

Significant remodeling and new meeting space (with room for more people) has once again made it an excellent fit for one of the most exciting weeks in barbershop...**Harmony University!**

2006 HIGHLIGHTS

New Name—Harmony University

- Three colleges within one University.
- **Harmony College**—classic Harmony College offerings, including vocal production, arranging and songwriting, performance, history, tag singing—the works!



- **Quartet College**—a week of intensive coaching for your quartet.
- **Directors College**—develop as a musician, leader, and passionate advocate for barbershop harmony.



- Learning CDs and music for all general sessions will be mailed out to all attendees in advance.
- Meet the new Dean of Harmony University, Rick Spencer.

New Facilities—We asked, they listened!

- New dormitory! Everyone housed in the newest dorms on campus.
- State of the art “smart” classrooms.
- The new Fulkerson Center for general sessions and other special events is attached to the cafeteria.

New Show Site—St. Joseph Theater



Photo by Dave Mosher

- Realtime 2005 International Quartet Champions
- Next Generation Chorus
- Honors Chorus
- Open to the public

Open Enrollment

New facilities mean plenty of room for ALL Barbershoppers of ALL stripes, from around the world! Mixed quartets welcome!

- Our primary aim and expertise is the advancement of barbershop harmony. All friends and fans of close harmony singing are welcome.

CURRICULUM 2006

New This Year—You asked, we listened!

- **Barbershop Honors Chorus**—Under the direction of the incomparable **Mark Hale**, this auditioned chorus will be one of the main features of the Saturday night show. Spend all week rehearsing with one of the Society's greatest directors.



Open to all members of the Barbershop Harmony Society.

- **History of Barbershop II**—**David Wright** has expanded more exciting information to be shared with barbershop singers young and old.
- **Bring Your Chorus**—(Full Week or Weekend



Session) Bring your entire chorus and receive 2 hours of chorus coaching daily by the Society's top coaches. When the chorus is not receiving coaching, members can choose from the many great Harmony College track courses.

2006 Harmony University

- **The Quartet Factory**—Everything you need to know about starting a quartet or a quartet development program for your chapter.
- **Finale Basics**—Creating arrangements you can update, email, playback and transpose.
- **You Be the Judge**—Ever wonder what the judges are listening to or looking for? Find out from three experienced judges, then practice scoring in “your category.”
- **Theory**—Directors College Theory classes are now open to ALL students at Harmony University.
- More quartet classes than ever before including MC, Rehearsal Techniques, Choosing Music, and many more!
- New classes for directors including Class Voice for Directors, The Art of Possibilities, and more.
- More quartet coaching spaces than ever before. We will be capping the limit at 30 quartets this year. **Sign up quickly to ensure you get a spot.**
- The same great offerings that you come back for year after year including Physics of Sound, Directing Techniques, Music Theory, Arranging, Performance, Vocal Techniques and many, many more!

New Weekend Session—You asked, we listened!

Can't make it for the whole week? Come to the Weekend Session. Meet up with the week-long Harmony University students on Thursday night, August 3, 2006 for the “Mid-Term Bash” and then a special opening session just for you. Choose from over 20 classes on Friday and Saturday as an individual or bring your quartet or chorus and get coaching from the Society's top coaches (limited to 12 quartets). The Friday and Saturday night shows are also part of the fun experience of the Weekend Session.

LEARN FROM THE BEST FACULTY ON THE PLANET!

This year's faculty includes David Wright, Fred King, Farris Collins, Dave Calland, Royce Ferguson, Tom Gentry, Brandon Guyton, Rob Hopkins, Burt Szabo, Bill Myers, Joe Hunter, Cindy Hansen and many, many more!



2006 Harmony University Prices:

Early Admissions *(Through March 1, 2006)*

Members, Directors of Society Choruses, Affiliates and Music Educators—**\$525**

Commuter—**\$400** (includes meals)

(Non-member add **\$125** to above costs)

After March 1, 2006

Society Members, Directors of Society Choruses, Affiliates and Music Educators—**\$575**

Commuter—**\$450** (includes meals)

Next Generation—**\$375**

(Non-member add **\$125** to above costs)

\$100 increase to all tuition prices after June 15, 2006

Weekend Session

Society Members, Directors of Society Choruses, Affiliates—**\$195**

Commuter—**\$150** (includes meals)

(Non-member weekend add **\$50**)

\$50 increase to weekend prices after July 15, 2006

**For More Information, call 800-876-SING(7464)
ONLINE REGISTRATION NOW OPEN!
www.barbershop.org**

How to change your chorus repertoire



Any ensemble might come to a point where a significant repertoire turnover becomes appropriate. Perhaps the group has been singing the same material for many years and it's time to find new ways to keep the excitement by learning new music. Maybe a dynamic new director is at the helm and he or she is excited to present new challenges to the chorus. Or maybe there are even "tricky" musical elements which might be addressed in new pieces, providing opportunities for mastery of such things.

Whatever the reason, there is often much apprehension both as a singer on the risers and as the director in front in making the decision to take this step. Many questions, without any concrete answers exist: How will we learn this new music? How many new songs are too many? How will the singers react to the high learning curve? Do we drop the songs we've been performing for years? What if the chorus doesn't like one (or more) of the new songs? There are countless unanswered questions. Eventually, as the process continues, each one will be answered.



Jim Dodge
Yankee Clippers Chorus
Portsmouth, N.H.

"THE PORTSMOUTH, N.H. AREA IS A VERY ARTSY COMMUNITY; at one point, I found 14 choral groups advertising for members! We are in the battle of our lives just trying to attract singers to come through our doors.

This chorus has been together for almost 30 years. It became a very "old" chapter, very fast. We have lived with that legacy for 25 years and were routinely dismissed by the community. The only way out was to learn to sing correctly and to perform better than any of the other groups so singers might want to see what we are all about.

Every chorus hits walls of skill achievement. With beginning choruses, notes and words will remain the wall if you don't do things to move past it.

We have spent a lot of time trying to eliminate vertical singing from the moment a new song is introduced. The singing gets stilted right away and remains that way. As the chorus has progressed, we are starting to get a more legato feeling with the music.

Now that we are figuring this part out, we need to concentrate a bit more on tempo, especially for swing and up-tunes. We need to learn to sing with our bodies and to honor the beat patterns of each of these genres. **My feeling is that we can only do that by introducing new music that is unblemished by old habits.**

As always, everything we do as directors hinges on what songs we decide to sing. We can keep it really simple, or attempt charts that stretch our skills. I like a little of both. We did "Everybody Loves a Lover" last year in preparation for "Goodnight Sweetheart" later this year. The last one will be a stretch for us but we have to try it. When your chorus rewards you with amazing performances and the acquisition of new skills, it is a director's duty to push them to newer places that they haven't imagined yet. If they push back, I'll have to rethink this strategy—but it hasn't happened yet!!



Jayson Ryner
River City Chorus
Mason City, Iowa

"THE ONLY SONGS WE CARRY from one spring show to the next are the ones we sing on contest. We figure if they're paying to see a show, they should see a new show, not the same one they saw last year.

We often put in the program a coupon-like slip for audience members to list songs they'd like to hear us sing; sometimes we bring a song back after a few years. Being from Mason City, we rotate the *The Music Man* music into our show so we always have something from there.

To learn new material, we turn down shows between January 1- March 15. We also turn down shows from mid-August until contest (beginning of October) for preparation. Of course, if a unique performance opportunity does come along during those two times, we often will make ourselves available for the performance.

The guys like it this way. They have reasons to keep coming to rehearsal all year. New spring show stuff in the summer and fall, new contest stuff in the spring.

compiled by
Rick Spencer
Director of
Music Education
and Services



IN THEIR OWN WORDS: Read full transcripts at
www.barbershop.org/harmonizer



Mark Hale

Masters of Harmony
Santa Fe Springs, Calif.

“I THINK A NEW DIRECTOR SHOULD TURN THE REPERTOIRE OVER QUICKLY but find songs much like what they sang in the past to start with. It’s much easier for a director to change something than a chorus. I turned the chorus’s repertoire over almost entirely the first year so the chorus could learn songs where we weren’t fighting each other interpretively.

I’ve never been into too specific a theme but would rather present a show with several smaller themes, say, three or four songs per group. It’s easy for an audience to understand and you’re not stuck with sixteen Jolson songs. Because there is a finite number of songs a chorus can sustain, you should be choosing music to replace certain songs that need to be dropped for whatever reason.

There’s a dirty little dichotomy in choosing music: on one hand a chorus likes to learn new music and gets bored with it quickly; on the other hand, the music that the chorus has known the longest very often is the best stuff they do, and the audience can tell the difference. A lot of choruses get bogged down with the idea that they don’t want to repeat songs for an audience. However, in many cases the audience either would love to hear it again (since when did more than a single hearing become intolerable?) and can’t remember that they heard it in the first place. The main thing is to note when songs are getting tired or the chorus just doesn’t like to sing them.

Always try to perform songs that the chorus loves to sing, because **we** have to live with them week after week—the audience only has to hear them once.

Mix the song choices up so there is a good variety of music, as well as delivery choices (straight ahead, with choreo, with a soloist, by a quartet or small ensemble, up-tune, ballad, religious, inspirational or patriotic, etc.) Finally, before choosing music for a repertoire try and design a perfect show you’d like to give. Consider the number of songs that will fill the time desired and then write out the outline: opener, familiar uptune, barbershop ballad, novelty song, solo number, patriotic song, closer, etc. Then, using your current repertoire, drop in the songs you already do and consider where you have holes. Many choruses have repertoires that resemble my mom’s living room—accidentally eclectic due to poor planning.”

“I DO NOT PICK SONGS FOR A SPECIFIC THEME. All our songs can be integrated in the current repertoire and be available for performances. We do, however, learn music to sharpen our skills in performing certain musical elements. For example, we specifically learned “You Make Me Feel So Young” for the purpose of improving our ability to perform a swing-tune successfully. As a result, it was our highest scoring up-tune in the eight years we have been a chorus, scoring an average 81.7. We will most likely be singing swing tunes for future choices.”

Jack Pinto
Brothers In
Harmony
Easton, Pa.



Jim DeBusman

Dairy Statesmen
Racine, Wis.

“I THINK YOU NEED TO TURN OVER HALF OF YOUR REPERTOIRE EACH YEAR so that every two years you turn over your repertoire completely, or as much as possible anyway. Singing the songs you learned two years ago, the way you were singing two years ago is counterproductive to your musical development. As you grow as singers you get better.

It is always best to incorporate those better habits into new material than try to change old habits in old material.

The Dairy Statesmen have 15 active songs in their repertoire; which includes everything except our Christmas music. We have such a strong community presence all year, but especially during the holiday season that we have an extensive holiday repertoire of about 12 pieces. We also turn this repertoire over annually, averaging four to six new Christmas/holiday songs each year.

In the two sets of repertoire there are some standard, “staple” songs that the singers just love to sing and perform. From our repertoire, “Wonderful World,” “Irish Blessing” and “America” come to mind. These are signature songs for us and should be kept. We do work on them to improve how they sound, and while some older habits may creep in every once in a while, it is important to the guys to keep these songs active. ■ ”

COMMON THEMES

Regardless of size or skill,
these choruses think alike in many ways....

Repertoire size

- Typically 9-15 songs in active repertoire
- Holiday repertoire of 8-10

Using “themes” in repertoire

- Not a driving force
- Don’t lock so tightly to a theme that you can’t sing an informal performance

Teaching method

- Mixed approaches work best: quartet method, CDs/MP3 learning tapes, speed the process
- High expectation for “off the paper” speeds learning
- Don’t allow old bad habits into new songs!

Benefits to chorus as a result

- New material becomes a source of continuous performance improvement
- Keeps singers coming back each week!

Makeover your show

IT'S A PRIMARY PERFORMANCE GOAL in the life of a barbershop chorus: a big annual show. Your best music, best singing, biggest audience, and fanciest venue. And you've been doing it the same way for the past 29 years. How's attendance doing? How are revenues doing? How is your satisfaction as a performer? Are your regular patrons coming to see you out of a sense of obligation, or because they know they'll get a new treat each time around? You might be due for an extreme makeover, barbershop show edition.



BEFORE: Emcee/Chorus on risers show

Parade of Quartets/ Chorus concert setting

- Chorus stands in formation on the risers and sings; emcee introduces songs from lectern
- Emcee performs casual patter and jokes/anecdotes, or
- Emcee follows a scripted storyline which links songs together in a theme

Strengths

- Simplest style to execute, requiring minimal technical work
- Strong joke-telling emcee can build audience rapport and enthusiasm
- Supports infinite thematic variety in materials

Limitations

- Emcee carries a great deal of responsibility; might not "make" the show, but can certainly break it
- Can become stale over time, without new faces/approaches
- Disconnect between lighthearted emcee material and musical numbers can diminish effect of either. Painful example: "Ha ha ha! Now, let's listen to 'So Long, Mother.'"
- Unscripted emcee (especially if unfamiliar with barbershop audiences) can stray into inappropriate/offensive material
- Visually static, lacking dramatic interest to keep audience immersed

BEFORE:

Cast/Chorus show

- A small cast acts out a scripted storyline
- Chorus generally remains on the risers and sings songs that reflect the action of the scene, but not necessarily participate in the scene

Strengths

- Script tends to have greater dramatic possibilities to enhance musical settings
- Typically more visual interest in players moving about and interacting more with one another
- Limited theatrical training required of most chorus singers

Limitations

- Theatrical presentation is only as good as its actors
- Can bog down in script (especially if amateurish) instead of singing
- Some actors may be removed from contributing to chorus performance
- Stronger scriptwriter and stage director required

BEFORE: Full theatrical (or "Musical") show

- Chorus members play characters integrated into a storyline
- Risers are replaced with sets and the chorus members become supporting actors to the entire production.

Strengths

- High entertainment potential, "complete" entertainment experience
- Takes full advantage of sophisticated theaters/auditoriums

Limitations

- May become amateurish in hands of inexperienced writer, director or actors
- Requires higher performance skills of cast/chorus
- Rehearsal time for dramatic portions can detract from singing rehearsal
- More failure points in technical execution

by
Bill Rashleigh
Music Educator/
Chorus Director Development



AFTER: Emcee/Chorus on risers show

- **Use a different emcee.** Get a fresh face and approach to show. Find someone in your district with a quick wit or in a funny quartet to tackle the task.
- **Edit the material.** Many times we just leave it up to the emcee to select their own material, but if it is the same old jokes that your audience has heard for years, you would be the ones to know that.
- **Rehearse with the emcee.** If you get the chance, especially if you provide a script, work with the emcee on line delivery to set the mood appropriate to the song. You can read the script the way you think it will best reflect the mood and record it, to give the emcee an opportunity to hear your inflections.
- **Use a different stage director.** Perhaps contact a local college, university or community theater to find an aspiring actor/director to work with the emcee or vamp up the script a bit.
- **Restyle the script** by referring to the "Six Methods of Song Introduction" in the *Show Production Manual*. Make sure any material used is fresh.
- Work to **tighten up the timing**, eliminating white space.
- **Break up the chorus formation** on one or more songs. If they have been standing on risers for every song, consider a more loose blocking for a song or two, perhaps on platforms instead of risers.
- Emcee can act as a single character introducing the songs as a story-teller.
- **Split the emcee responsibilities** between two characters.
- **Move to Cast/Chorus style show.** Sometimes the best makeover is to change style completely.



CAN THE CORN—
Now might be a good time to review emcee jokes. How many times will we be asked why there are interstate highways in Hawaii?



running long
tighten

AFTER THE SHOW IS DONE: WHAT NEXT?

Now that the big show is over: what do you do with the songs and script? Will they work for a Lions Club performance, or at the mall? How might you transition or apply the extreme makeover to your casual performances?

- **Determine the songs to be used** and the order in which they will be sung. Just like a show, start with a solid opener, this could be followed by an easy beat song, then a ballad or a humorous number. You should have enough songs for a 20-30 minute package.
- **Adapt the show script.** The same methods of song introductions available in a show are also available in a singout. Write the script so it provides some variety in how the songs are introduced, keeping the pacing quick.
- **Consider some staging possibilities for variety.** Changing chorus positions, perhaps to a more loose-style for a ballad, would provide some variety in the stage picture.
- **Include an audience sing-along.** These can be fun. Have your chorus members mingle with the audience for this portion. When they hear someone singing well, talk to them afterwards inviting them to attend a meeting. Never pass up the opportunity to recruit.
- **Include small set pieces.** Particularly if you are singing songs with a thematic connection.

AFTER: Cast/Chorus show

- **Recruit actors from outside the chorus.** They can be found in nearby choruses or from local community theatres or college/university.
- **Consider a fast-paced, energetic, Emcee/Chorus on Risers show.** The variety and excitement of a well-produced, thematic show can be very entertaining for your audiences.
- **Rehearse the actors separately from the chorus.** This gives you a chance to help guide and further assist in character development and continuity.
- **Upgrade the set pieces.** You can rent backdrops, scrims and other special effects devises to help present a stronger stage picture.
- **Rehearse the chorus for reactions to the actors.** If there are any scenes where the chorus is involved, rehearse their reactions to the action



DESIGNED IN THE UK AND CREATED IN OHIO FOR HARMONY JUBILEE— Mark Christ, public relations vice president for the Lorain, Ohio Chapter, displays the images his son designed for the Lorain Chapter's annual show. Not only does the Golden Crescent Chorus wow its audiences with great barbershop singing, it also creates the mood for each song with suggestive, colorful scenery. John Christ, a graphic artist working for a design firm in London, England, builds on themes from the show repertoire to design the colorful images seen here. The scaled images are emailed to the chapter construction crew, which reproduces them as ink jet color transparencies which are then sketched onto panels and painted by chorus members. From left: Dan Van, Jim Nichols, John Lengen, Ken Foisy, Tom Kirk, and (kneeling) Chapter President Don Flock.





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voted **2006 Favorite Male Vocalist!**

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of this **premiere vocal group** from
Southern California



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the BUZZ

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Indianapolis 2006—Your Fast Track to Fun!

We've Got The Best Events!

Join us **July 2-9, 2006** for the
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The Best Contests

International Quartet Contest—Fifty of the world's top quartets performing at ever increasing levels of musical excellence and artistry.

International Chorus Contest—A new, more inclusive event featuring more choruses than ever before—30 chorus competitors will vie for the chorus gold medal on Friday, split into two sessions.

The College Quartet Contest—Rapidly becoming one of our hottest attractions at the summer convention.

The Best Special Events

The Association of International Champions Show—The perennial favorite parade of our championship quartets plus the ever-popular AIC Chorus under the direction of Clay Hine.

The Harmony Foundation Show—A benefit show for the charitable arm of the Barbershop Harmony Society that has featured compelling performances by groups like the **Kings Singers**, the **Swingle Singers** and **Rockapella**. Other acts confirmed for this year include our current quartet champion **Realtime**, with the **BUZZ**, **The Alley Cats**, and **VoCa**.

World Harmony Jamboree—The greatest variety of barbershop sounds assembled in one show. Men, women, choruses, quartets in a rainbow of sounds to celebrate the human voice.

Opening Ceremony—Back by popular demand, this proud and inspiring Olympic-style opening event with a flag procession will honor the competitors, their districts and our affiliate organizations.

Mixed Harmony Showcase—With men and women blending their voices in concert.

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Jim Bagby*



**Next Generation
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Gold Medal Hour
with *Realtime*

Here's an opportunity for you to ask them the question you've always wanted answered by our champions and hear them sing some of their most famous songs.



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with *Masters Of Harmony*

Experience some of the techniques and philosophies that won them the gold for the sixth time and hear their glorious sound one more time.



Directors Class

Explore rehearsal techniques and address concerns that are certain to assist you and your chorus be better at what you do.

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for Life**
with *Jim
DeBusman*



**Barbershop
Butterflies
Bite the Dust**
with *Gary Plaag*



**Copyright,
Not Wrong**
with *Joe Liles*



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68th Annual Convention & Contest—July 2-9, 2006

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Tour Includes: Motorcoach transportation, tour at the Scottish Rite Cathedral and local tour guide.

Southern Indiana Amish Country, July 5, 6 & 8

Tour Includes: Motorcoach transportation, visits to several Amish shops, local tour guide and lunch.



Nashville & Brown County, Indiana
July 5, 6 & 8

Tour Includes: Motorcoach transportation, time for shopping in Nashville and lunch.

Gaither Studios, Store & Awards Area, July 5, 6 & 8

Tour Includes: Motorcoach transportation, tour and time for shopping at the Gaither's.



Covered Bridge Country, July 5, 6 & 8

Tour Includes: Motorcoach transportation, admission to Billie Creek Village, local tour guide and lunch.



Indianapolis Motor Speedway, July 4-8

Bus tours of the 2.5 mile oval are available when the track is not being used. For more information, visit www.brickyard.com

The Indianapolis Children's Museum, July 5-8

For more information, visit www.childrensmuseum.org.

The Indianapolis Museum of Art, July 5-8

For more information, visit www.ima-art.org.

Downtown Options

- Eiteljorg Museum
- Indiana State Museum
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- IMAX Theater
- White River Gardens
- Conner Prairie
- Indianapolis Zoo
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Reserve Your Hotel Accommodations

Indy Welcomes the Barbershop Harmony Convention—JULY 2 - 9, 2006

Hotel Registration Form

Arrival Date		Departure Date			
Date		Membership Number, if applicable		Chapter Name, if applicable	
Name					
Address				City : State/Province : Zip/Postal Code	
Business Phone		Home Phone		Email	

Hotel Preference (See list to the right)

Maximum 2 Rooms
May Be Requested

1st

2nd

3rd

Room Type

☐ Single (1 Bed) ☐ Double (1 Bed) ☐ Twin (2 Beds) ☐ Suite

Special Requests

☐ King Bed ☐ Rollaway ☐ Non-Smoking

☐ Smoking ☐ Handicapped Accessible

Payment Information

☐ Check ☐ Cashiers Check/Money Order

☐ Credit Card: ☐ Visa ☐ MasterCard ☐ Discover ☐ American Express

Card #:

Expiration Date:

Cardholder's Name:

Signature:

Indianapolis Hotel Information

Free shuttle-bus service will be provided from the hotel to the Convention Center (site of registration/marketplace/exhibitors) all week. On contest days, there will be some bus routes from the hotels to Conseco Fieldhouse. Most hotels will be on one of those bus routes.

Hotel	Sgl/DbI	ExPer	Suites	Parking
Canterbury Hotel	\$129	-0-	\$229/459	\$18.50/20
Courtyard by Marriott	\$138	-0-	none	Free
Crowne Plaza Union Sta.	\$118	-0-	\$159/none	\$15/18
Embassy Suites	\$149	\$10	None	\$18/n/a
Hampton Inn Downtown	\$124	-0-	\$149/none	\$12/12
Hilton Hotel Downtown	\$126	\$20	\$146/none	\$15/22
Hyatt Regency Indianapolis	\$139	\$25	\$278/417	\$17/22
Marriott Hotel	\$151	\$10	\$240/389	\$19/23
Omni Severin Hotel	\$138	\$10	\$279/417	\$12/20
Radisson City Centre	\$123	\$15	\$148/none	\$12/17
Hilton Garden Inn	\$119	-0-	None	\$14/19
Westin Hotel	\$139	\$20	\$189/none	\$20/23

The Westin Hotel is the headquarters hotel.
Room tax for all hotels is 15% per day.
The parking fees are shown as self parking/valet parking costs.

General Information

Reservations can be made by choosing one of the following methods:

Internet: Hotel reservations can be processed on-line after March 1st at www.barbershop.org/indy. This is the quickest and most effective method.

Phone: Call the Housing Bureau at (317) 684-2573, Monday thru Friday, 8:30am - 5pm, EST.

Fax: Fax completed form to (317) 684-2492.

Mail: Send completed form to Barbershop Harmony Convention Housing Bureau, One RCA Dome, Suite 100, Indianapolis, IN 46225-1060.
All reservation requests will be made through the Housing Bureau.

Deadline: June 5, 2006.

Acknowledgements: Acknowledgements will be sent after each reservation booking, modification and/or cancellation. Review acknowledgements carefully for accuracy. If you do not receive an acknowledgement within 14 days after any transaction, please call the Housing Bureau.

Modifications/Cancellations: No deposit is required unless no credit card information is provided. In that case, a check is required for one night's deposit and that check won't be cashed until the convention.

Indianapolis Map

INDIANAPOLIS
So easy to do so much!

DOWNTOWN



- 1 Canterbury Hotel
- 2 Courtyard by Marriott
- 3 Crowne Plaza

- 4 Embassy Suites
- 5 Hampton Inn
- 6 Hilton Garden Inn

- 7 Hilton Indianapolis
- 8 Hyatt Regency
- 9 Marriott Hotel

- 10 Omni Severin
- 11 Radisson Hotel
- 12 Westin

2006 International Convention Registration & Events Form

Don't Forget To Register Now To Choose Your Seat!

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

Convention & Special Events Registration

Convention package includes opening ceremonies, quartet quarter finals one & two, quartet semi-finals, chorus contest session one & two and the quartet finals.

Type	Rate	Quantity	Total
Adult	\$144.75*		
Junior (under 12)	\$74.75*		

* Registration fee includes handling \$4.75 each

SubTotal

Event	Rate	Quantity	Total
MBNA America Collegiate Barbershop Quartet Contest	\$18.00		
World Harmony Jamboree	\$27.75/\$38.50		
Ladies Breakfast	\$28.00		

Prices are subject to change without notice.

- ☐ Check here if any physical needs require special accomodation. Convention staff will contact you to make arrangements.

SubTotal

Grand Total

(Convention and Special Events)

☐ **ADD** to my existing order.

Current confirmation#

Send Us Completed Form

Send completed form with payment of Grand Total in U.S. funds to:

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Kenosha, WI 53143

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For tickets to the **AIC Show**, please see advertisement in Harmonizer or visit **www.aicgold.com**.

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INDIANA / NORTH CAROLINA BRIGADE CHORUS
THE WORKS BABS 2005 Gold Medalist Quartet
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HELSINGBORG BARBERBOYS
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Presenters: Mike Maino & Gail Jencik, Providence, RI

Producer: Jim Pyle, Muncie, IN / Director: Joan Darrah, Fleetwood, PA / Asst. Director: Don Farrell, Fleetwood, PA

In Memoriam.. Bob Bisio.. World Harmony Jamboree Producer 1990-1999

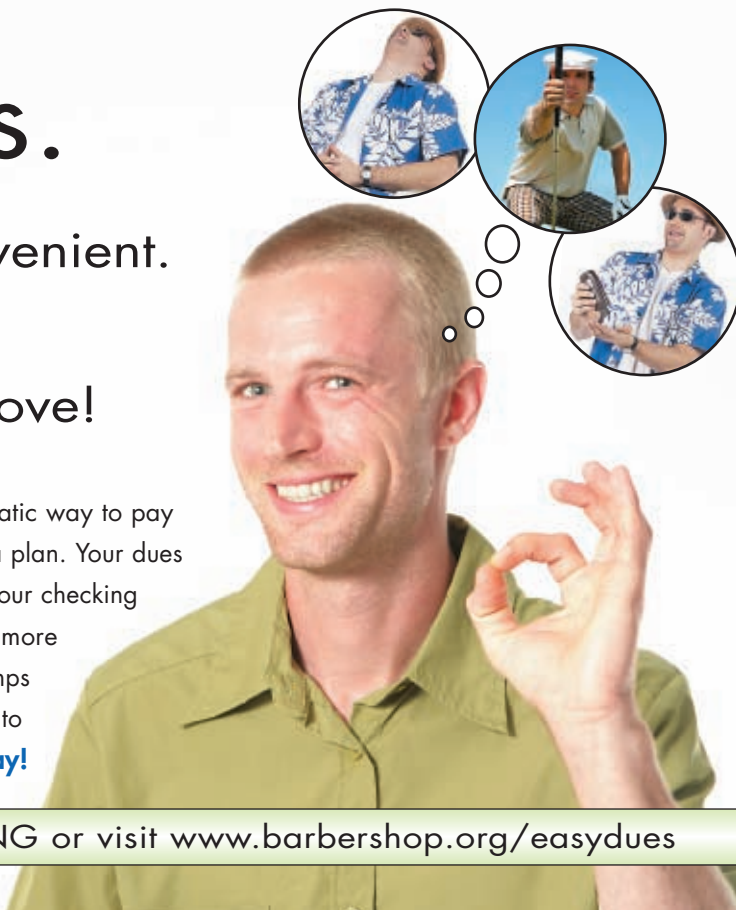
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**1961
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**Special Guests
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2005
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CHAMPS



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PHOTO: HOTSHOTS' CAMERA, UNNAMED FRIEND'S WORK

IT'S EVEN SCARIER WHEN DAVE BARRY SINGS with HotShots. From left: James Kastler (T), Andrew Borts (L), Dave, Paul Agnew (Bs), Mitch Greenberg, (Ba).

Dave Barry's quartet treasure

WHEN YOU'RE A PULITZER PRIZE WINNING WRITER creating mind-bending clues for your annual scavenger hunt in Miami, you'd better be able to keep a secret. However, it might be a good idea to warn the quartet you brought in to be part of the puzzle just how big a role they were playing in your game.

Every year, authors Dave Barry (Miami Herald) and Tom Schroder (Washington Post) host a day-long event called the Herald Hunt for the Miami Herald, that is a bizarre mix between a scavenger hunt and a series of mind-melting brain teasers. The event is so popular that 7500 people showed up from around the nation this year to form teams in hopes of solving all the puzzles. This year, **HotShots** from the Sunshine District was honored to be featured as one of the four main puzzles.

When we were approached by Dave's assistant, Judi Smith, a Sweet Adeline who sings in the South Florida Jubilee (directed by our tenor, James) we instantly agreed to be one of the "clues". Judi said that when she suggested using a quartet Dave immediately thought a barbershop quartet would be a great way to present a set of puzzle clues and add some entertainment to the event. Fortunately, he did not have any negative preconceptions and did not ask us to show up in straw hats or handle bar mustaches! (Not that there's anything wrong with that.) We did agree to wear matching socks.

Preparing for the event was simple enough. We just gave them a list of our repertoire and included all of the lyrics to our songs. They picked the songs that would fit the puzzle without being too misleading, but refused to tell us how the songs chosen were

going to be used in the puzzle. They also mysteriously asked us to record a snippet of "Sweet Adeline." With no control of our material, this meant most of our comedy songs were scratched off the list because they were afraid it would be too confusing. However, we did get to keep "Lydia the Tattooed Lady" and had a blast watching people try to write down the lyrics in hopes of finding a hidden clue. (Waterloo? What year was Napoleon defeated...that's got to be the clue!) Some teams stayed through several performances thinking the clue was harder than it really was. They were lucky that Dave told us not to sing our pig-latin version of "Caroline!"

Just before the contest started, we took the center stage at City Hall in Coral Gables and tested the mics with "The Weather Channel Song" – making fun of how we South Floridians live our lives glued to The Weather Channel during hurricane season. Considering many people at the Hunt still did not have their electricity restored from hurricane Wilma's visit, the bit was greatly appreciated and they rewarded us with a standing ovation. Well, okay, they



Contest winners Mark Engelberg and Steve Friedland have barbershop experience, which helped them solve the final puzzle to win the contest.

Paul Agnew

(Paul@4hotshots.com) sings bass in **HotShots**. He loves to plug their web site at www.4hotshots.com HotShots! HotShots! HotShots! Got it?



were already standing at the edge of the stage, it was outside and there were no chairs, but we're not going split hairs now, are we?

Our clue was a clever one. Show programs were handed out to the contestants. On the outside was a barbershop quartet with a quote underneath that said, "Music is the key to understanding." Inside the program was information on twenty songs that supposedly are in our repertoire. Under each song title was the composer, lyricist, arranger and key for the song. Now, if you wrote down the key to the four songs we sang you ended up with D-Eb-E-D. (Don't email me – those aren't the real pitches of the songs.) Easy, huh? Well, you have to write out the keys as DEflatED – or Deflated. This still meant nothing until you noticed on the puzzle map that there is a drawing of a deflated blimp a couple of blocks from our stage. A quick run over to the location indicated on the map brought you to the front window of a toy store. Observant contestants noticed that in the window of the store were several items with prices, including, oddly enough, a deflated soccer ball. The price on the ball was the solution to the puzzle. (Yeah, me too...) This was one of the easier puzzles!

At the end of the day, and after singing the same four songs repeatedly for three hours (reminds me of preparing for contest – just with less crying),

"The HotShots were a terrific addition to the Herald Hunt: terrific singers, personable, and very funny. Also, there are four of them, which is exactly what we look for in a barbershop quartet."
—Dave

the final clue was announced from the stage by Dave Barry. Teams immediately took off in all directions trying to figure out the puzzle so they could win a trip to the Caribbean. Within minutes, people following a red herring in the puzzle started coming up to us and asking which of us was David Wright – having wrongly deduced his name from the program as the final solution! Since we weren't privy to the inside information, all we could do was tell people we were not the final answer. Still, it didn't take too long for the winners to emerge – with the team including two Barbershoppers!

The winning team had a slight advantage because of the two players that had experience singing barbershop. We found out later that the final clue directed contestants to call a telephone number to hear a recorded mes-

sage of us singing a couple of bars of "Sweet Adeline" followed by "The Beatles singing Eight Days A Week." The astute players figured out they had to get the key to Sweet Adeline from the program, add it to the number 8, then find the next clue on the puzzle map. (B-8)

In the true spirit of barbershop fraternity we immediately pressed the winners into service singing a couple of polecats! Overall, the experience was one of the highlights of HotShots' quartet career and we are proud to say we represented our fellow Barbershoppers in high style. Dave Barry commented, "the HotShots were a terrific addition to the Herald Hunt — terrific singers, personable, and very funny. Also there are four of them, which is exactly what we look for in a barbershop quartet."

It's always fun to get showered with compliments, but it's frustrating when they tell you they didn't realize barbershop was still around. We're doing our part to change that, and you can help us. If you like brainteasers, go to www.tropichunt.com to see how it all works, then make plans to come to Miami next November. Barring any hurricanes (ix-nay on the urricane-hays), we're going to enter an all-barbershop team in hopes we can win top honors. We're going to win it, as long as next year's theme isn't Gregorian Chants!

Why men barbershop

OHMIGAWD I'M STANDING NEXT TO ALYSSA MILANO! OC Times managed to stay conscious between songs while performing at the starlet's birthday party. Show this picture to your teen son, then find out if he'd like to give barbershop another chance.



The World's Largest VLQ*: George, Abe, Teddy, Tom Jefferson...



THE IDEA CAME FROM A MEMBER of the Shrine of Democracy Chorus in Rapid City, S.D., which meets almost in the shadow of Mount Rushmore. What would be it be like for a barber-shop quartet to sing on top of the world's largest quartet?

It turned out not to be such a far-fetched notion. Veteran Rapid City Chapter leader Chuck Knowlton has gotten to know Gerard Baker, superintendent of the

Mount Rushmore National Monument, who told him that some small groups are permitted to go to the top of the famed granite landmark.

I was along because Chuck has invited me several times to be the clinician for the annual "Harmony Happening in the Hills," involving chapters from across the Black Hills area. They gather for a day-long festival in August, culminating with a Saturday night concert as part of the impressive lighting ceremony at Mount Rushmore. If you've never seen the ceremony, I highly recommend it as a patriotic and visual delight.

This past August, Chuck arranged for four members of his chapter to meet at 6:30 a.m. in Baker's office, just past the Hall of Flags in the sprawling entrance to the park. Joann and I were invited to go along, and our group was joined by Tony Perrottet, a writer for the *Smithsonian* magazine; his article is due in the May issue.

We were guided up the mountain by soft-spoken Ranger Darin Oestman, a personable South Dakota native who's a fount of information. Within the first 15 minutes, Chuck had given him chapter and verse on the Rapid City meeting night, and we'd all pitched in about the joy of barbershopping. But the young government employee allowed that singing was not really his thing.

There's no trail, just a fairly ambitious climb through rocks and pines, culminating in a set of 200 stairs.

We were allowed to bring cameras and videos, but could not take pictures of the steps or the security measures in the immediate area leading to the back of the monument. We were given full access to the cavernous but empty "Hall of Records," envisioned by sculptor

Gutzon Borglum as the repository for writings of Presidents Washington, Lincoln, Jefferson and Teddy Roosevelt. The hall is below another set of steps leading up to the 60-foot-tall faces.

We climbed to the back of the neck of George Washington, and there the five of us sang "This Is My Country" and Joe Liles' overlay to "America the Beautiful." By that time, the park was open and early arrivals in the spacious amphitheater below could hear the sound bouncing around. Creating the harmony at 5,700 feet were Knowlton, Jim Gogolin, Pete Anderson, Del Beck and me.

When we returned, folks below were asking "Was that you singing up there?" Naturally, we wanted to say, "Nope, it was the presidents."

We didn't actually sing on top of the four faces, because Ranger Darin said the rule is to allow only one person at a time to rappel up the rope to reach the top of George's head. There the ranger took pictures of each of us, with Lincoln in the background — stunning!

Oestman also said he'd lead one of us at a time atop Jefferson, too, but by then, he knew us all pretty well, and pretty soon, everyone was on top of ol' Tom — all with their cell phones out, like kids, hollering "Guess where I am?!"

There is no ready access to the tops of the other two presidents; probably just as well for them.

But before we headed back down, we persuaded Oestman to sing one tag with us. ■



Non-presidents in the VLQ included Chuck Knowlton, Jim Gogolin, Pete Anderson, Del Beck and Jim Bagby.

* Very Large Quartet

Author **Jim Bagby** (above left) directs the Kansas City **Heart of America Chorus** and won gold as baritone of **The Rural Route 4**.

CHAPTER ETERNAL

Members reported deceased as of December 31, 2005

Cardinal

John Edris
Porter-LaPorte Counties,
IN

Central States

Klaus Frank
Overland Park, KS

Dixie

Bill Bremer Jr
Savannah, GA
Ed Cates, Jr.
Beaufort, SC
Frank Cristina
Nashville, TN
Raymond Herring
North East Tennessee, TN
Brian Holland
Winston-Salem, NC
Tom Schlinkert
Marietta, Roswell,
Stone Mountain, GA
Bud Schneider
Savannah, GA
Bill Sutton
Spartanburg, SC
Bill Worthington
Savannah, GA

Evergreen

Paul Gauthier
Yakima, WA
Jerry Koltun
Snohomish County
Bill Ummel
Coeur D'Alene, ID

Far Western

William Dostalek
Inland Empire, CA
Bill Getty
Palomar Pacific, CA
Floyd Holmquist
Frank Thorne - D
Arnold Hyman
Palomar Pacific, CA
Keith Markley
North Valley, CA
Ray Neal
Greater Phoenix, AZ
John Smeets, Jr.
Dana Point Harbor, CA
Paul Gulder

Illinois

Bob Maurus
Rock Island, IL
Larry Snyder
Rock Island, IL
Theron Wiley
Bloomington, IL

Johnny Appleseed

Frank Buffington
Heart of Ohio-
Columbus, OH
Greater Central, OH
Stan Friedline
Miami-Shelby, OH
Steve Geroski
Fostoria, OH
Glenn Kern
Alle Kiski, PA
Dick Newton
Maumee Valley, OH
Joe Nixon
Mansfield, OH
Pix Randall
Marion, OH

Land O' Lakes

Kenneth Clayton
Beloit, IL
Dale Goenner
St Cloud, MN
Dan Waselchuk
Appleton, WI

Mid-Atlantic

Robert Benton
Columbia-Montour
County, PA
Charles Bickel
Altoona, PA
Bruce Bolstad
Mt. Vernon
Alexandria, VA
Karl Brecheisen
Stroudsburg, PA
Donn Grady
Frank Thorne - J
Don Herman
Nassau-Mid Island, NY
Earl Huff
Lewistown, PA
Linwood Ireland Sr
Dundalk, MD
Danny Kegel
Pottstown, PA

Jerry Kishbach
Harrisburg, PA
James Major
Mahanoy City, PA
Joseph McTigue
Philadelphia, PA
Paul Miller
Allegany County, MD
Raymond Rudacille
Dundalk, MD
George Salsburg
Philadelphia, PA
Sabie Torsiello
Ocean County, NJ
Vincent Trapani
Columbia-Montour
County, PA
Emil Zeller
Patapsco Valley, MD

Northeastern

Hank De Martino
Troy, NY
Ronald Mead
Waterbury/Derby, CT
Jon Shafer
Springfield, MA
Leon Shapero
Norwood, MA
Jim Williams
Frank Thorne - K

Ontario

John Cameron
London, ON
Ross Mitchell
Scarborough, ON

Pioneer

Al Martin
Battle Creek, MI
Tom Shepherd
Gaylord, MI

Rocky Mountain

John De Foe
Denver MountainAires,
CO
Keith Markley
Longmont, CO
Alvin Thompson
Suwannee Valley, FL
John Wunderlin
Palm Harbor, FL
John Zula
Naples/Fort Myers, FL

Seneca Land

Donald Houghton
Auburn, NY
Ed Oakley
Buffalo, NY

Southwestern

Bucky Buchholtz
Austin,
Central Texas Corridor,
TX
Robert Chapman
Centroplex, TX
John Clark
Northwest Arkansas, AR
John Foster
Centroplex, TX
Don Hackett
Dallas Metro,
Town North Plano, TX
Fred Kuddes
Corpus Christi, TX
Einar Pedersen
Greater New Orleans, LA
Bob Roberts
Fort Worth, TX
Nicholas Shiblyo
Corpus Christi, TX
Maurice Sterling
Big "D", TX
Otis Stracener
Southeast Texas, TX
Fowler Terry
Centroplex, TX

Sunshine

Ping Alberdi
Pasco County, FL
John Bishop
Orlando, FL
Jim Chisholm
Ocala, FL
Gil Collingwood
Sarasota, FL
Dick Harrison
Suwannee Valley, FL
Gene Henry
Melbourne, FL
Jerry Merrill
Pensacola, FL
Alvin Thompson
Suwannee Valley, FL
John Wunderlin
Palm Harbor, FL
John Zula
Naples/Fort Myers, FL

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Have your wife and kids discovered
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“Every now and then an opportunity comes along that you know is right for its time. The 2005 President's Council Leadership Challenge was one of those.”

Ev Nau, Harmony Foundation
Director of Major Gifts

Six very generous and farsighted President's Council members each gave \$10,000 to create a giving challenge and act as pacesetters in helping the President's Council reach a goal of 200 members by December 31, 2005. New and renewing members who joined between September 15 and December 31, 2005 had their membership matched by a \$1,000 from the Leadership Challenge.

“The Board of Trustees joins me,” states Clarke Caldwell, President and CEO of Harmony Foundation, “in offering sincere thanks to these noteworthy members for their investment and vision in creating the 2005 President's Council Leadership Challenge:

- Warren Capenos
- Don Gray
- Buzz and Jean Haeger
- Roger and Sue Lewis
- Randy and Jolene Loos
- Russ and Shirley Seely

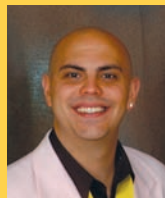


“For Roger and Sue Lewis, this act of generosity and commitment is just the most recent contribution during two years of service as Co-Chairs of the President's Council. As they conclude their term of service, the success achieved to this point has their handprints all over it.

“Roger and Sue would want me to thank the President's Council Cabinet also for the role it has played and the support it has lent in every way.”

The new Foundation giving feature of Donor Choice has been some of the most welcome news for barbershop enthusiasts during '05. This option provides each individual donor a way to direct up to 30% of any gift to the Annual Fund, including President's Council membership contributions, to their District or Chapter. Chapters in every district will be receiving gift income in the next few weeks because of Donor Choice contributions last year.

Together with every gift to the Foundation's annual fund, these individuals make it possible for one young man to say,



“If it were not for barbershop, I wouldn't be in college now. I really wasn't planning to go to college. I never had music lessons, just barbershop vocal coaching. Now, I'm a music student at the University of Miami, studying for a Jazz/Vocal degree. The one type of music I will sing the rest of my life is barbershop.”

Paul Saca, Fortissimo

The increase in giving to Harmony Foundation and the music programs of the Barbershop Harmony Society are what caused one mother to say recently,

“I'm so grateful my son got connected with Barbershop. I thank God every day that he got connected with these men.”

CREATING A STRONG TODAY!

The President's Council is all about creating a strong today! It brings a focus to major gifts for annual support, money that is used to meet current

needs, such as scholarships for Harmony Explosion Camp and Directors College. It creates a vision and inspiration for what members of a major gift program accomplish together. It creates opportunities for members to share in the thrill and excitement at International Conventions of seeing old friends and making new ones as the drama of the competition unfolds. A few helpful measures are:

- There were 63 members at the convention in Louisville, 129 in Salt Lake City and 219 by December 31. That is about a 70% increase in the last six months of 2005.
- The Partner membership growth rate is over 100% this past year.
- Director level membership has gone from 0 to 6 or from \$0 - \$60,000.
- The Counselor level of membership was started in late 2005 and already makes up 7% of the program income.
- 54% of President's Council members are also members of the Founder's Club.
- 48% of President's Council members have not been contributors to annual giving before.
- Two Ensembles of Excellence have joined.
- Six generous members contributed \$10,000 each to create a Leadership Challenge to motivate sixty new members to join.
- So far this year, one individual has contributed \$25,000 to start the Leadership challenge for 2006.
- We are on track to raise a half million dollars through this program in 2006.

HONORARY MEMBERS OF THE PRESIDENT'S COUNCIL

Vocal Majority President, Chad Ehmke, announces that a gift of \$1,000 has been made to Harmony Foundation in honor of Jim and Judy Clancy, making their director and his wife honorary members of the President's Council.

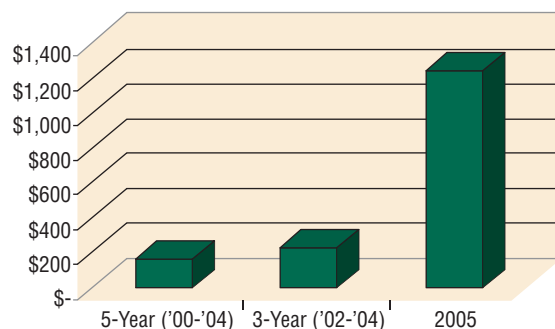


Photo by Greg Fussell,
Cliff Productions

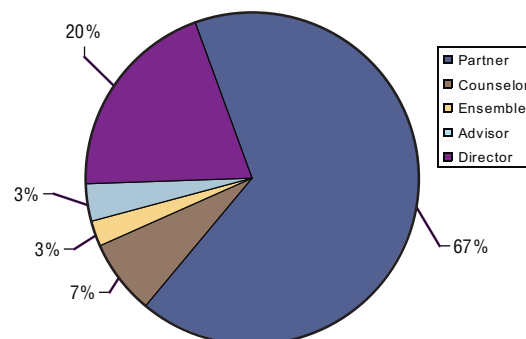
OUTSTANDING GROWTH

Says Caldwell, "Everything points to outstanding growth for Harmony Foundation, led by the vigor and optimism of the barbershop family and their involvement in the President's Council and our other giving programs. As the Society clarifies and strengthens their national music programs, the sustaining financial support of its chapters and individual members will serve to win the confidence of external income sources."

President's Council Members Average Annual Gift



President's Council Income By Giving Level



GIVING PROGRAMS

Many people, both barbershopper and non-barbershopper, are very happy to identify organizations that are the right fit for their charitable giving. Someone who currently gives to education, music or youth causes will find that Harmony Foundation and the music programs of the Barbershop Harmony Society are also worthy of their financial gifts. The Foundation provides giving programs for gifts large or small and for support to current programs or endowment. For further information, contact the Foundation at 312-701-1001 or www.harmonyfoundation.org.

PRESIDENT'S COUNCIL MEMBERSHIP ACCEPTANCE AGREEMENT

Please accept this membership in The President's Council with a commitment of \$ _____ in unrestricted, current gifts for the next 12 months at the level of:

- ☐ **Partner**—a statement of significance, *membership with a gift of \$1,000 - \$2,499*
- ☐ **Counselor**—a resource of personal and professional experience, *membership with a gift of \$2,500 - \$4,999*
- ☐ **Advisor**—a relationship of trust and distinction, *membership with a gift of \$5,000 - \$9,999*
- ☐ **Director**—a commitment of unquestionable consequence, *membership with a gift of \$10,000 or more*
- ☐ **Ensemble of Excellence**—a quartet's joint statement of support, *membership with a gift of \$4,000 or more*

Contributions to Harmony Foundation for The President's Council membership will be made as follows:

- ☐ \$ _____ Monthly, \$ _____ Quarterly, \$ _____ One Time
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Payment form (contributions tax deductible in the US)

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Donor Choice—You may designate up to 30% of your contribution to your district or chapter.

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- ☐ Please give ____% of my gift to my Chapter: (name) _____

Name(s) / Quartet _____ Member ID# _____

Street Address _____

City _____ State _____ Zip _____

Phone _____ (h) _____ (o) _____ (m)

Email: _____ Chapter _____

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PRESIDENT'S COUNCIL MEMBERSHIP ROSTER, 219 MEMBERS AT YEAR END.

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Partner

Denton, Gary & Jeannette
Duncan, David
Hatton, Jerald & Adrienne
Haley, Pat & Jan
Henry, Duane & Micci Richardson
List, Donald & Barbara
McAlexander, Brad & Ann
McAlexander, Patrick & Maggie

Shank, Lowell & Sharyn
Treptow, Richard

Central States District

Advisor

Edmondson, Gayle & Pat

Partner

Beckman, Dean & Nancy
DeVries, Gary & Karen
Edwardson, Larry & C.L.
Gall, Harriett*

Leslie, Jerry & Pat
Scott, Ted & Trudi

Dixie District

Partner

Balser, William & Rona
Belote, Dick & Eloise
Carter, Al & Nancy
Funderburg, Noah & Mary
Groat, Freeman
Hine, Thom & Carla

Justus, Drayton & Sue Ann
Linnerud, A.C. & Palma
McCann, Charles
Mallett, Jim & Anne
Moore, Jim & Barbara
Sams, James C. & Doris
Schlinkert, Tom* & Marianne
Selano, Jeff & Mary
Warner, James C. & Ann

Evergreen District

Partner

Bates, Chuck & Kathryn
Schievelbein, Jack & Sherry
Topolski, Robert

Far Western District

Counselor

Anderson, Brent & Sue
Heron, Robert & Claire
Miller, John D. & Sharon

Partner

Abrahamson, Clark & Rosemary
Aramian, Terry & Sandy
Barger, Samuel
Bolles, Gary
Brilhante, Ollie
Cale, Bill & Janet
Eames, Al & Patricia
Engel, Paul
Feeney, Peter & Kathleen
Haedtler, David & Carrielynn
Hunter, Sr., Chuck & Pat
Kline, Jim
LaMontagne, J.P.
Larson, Bill
Maddox, Doug & Jan
Morgan, Bob
Ollett, Robb & Jerri
Palmquist, Joe & Jackie
Priceman, Bernard & Ruth
Rapp, Jim & Pat
Stover, Ross & Bette
Young, Russ & Wendi

Frank Thorne District

Partner

Leitnaker, Frank & Christel
Santarelli, Frank & Dorene

Johnny Appleseed District

Director

Gray, Don

Advisor

Jenkins, Joe & Barbara Bruning

Partner

Bushong, Lane & Nan
Flinn, Darryl & Meredith
Hawkins, Tom
Johnson, David & Jo Ann
Kropp, Skipp & Nancy
Mills, Bob & Gerri
Moorehead, Bob & Edie
Ramsey, Jim & Bette
Reichenbach, Terry
Ulrich, Jeff & Mary

Illinois District

Director

Haeger, Buzz & Jean

Partner

Ahlgrim, Jim & Merrilee
Anderson, Allan & Susan

Bieritz, Wesley & Sheila
Caldwell, Clarke & Esther
Fagan, Jack
Kirkham, Chris & Heather
Murahata, Rick & Renee
Nau, Ev & Mary

Ensemble of Excellence

Gadzooks Quartet

- Cain, John
- Miller, Bill & Charleen
- Scheible, Robert & Karen
- Ward, Bill

Land O' Lakes District

Counselor

Lietke, Mike & Carol

Partner

Brutsman, Robert & Ellen
Challman, Don & Barbara
DeBusman, Jim & Barbara
Dorow, Bill
Gibson, John (Bo)
Goodell, Ron & Jeanne
Green, Charlie & Barb
Heike, Dan & Lisa
Hutton, Duane & Linda
Lee, Jim & Linda
Lidstad, Dick & Margaret
Olson, Hardin & Judy
Orff, Judd & Angie
Monroe, Dennis
Schneider, John & Lucy
Taggart, Bill & Patricia
Watson, Ed & Cathy
Zarling, Rudy & Carol

Mid-Atlantic District

Counselor

Berger, Joe & Anna
Maynard, Art & Phyllis Williams

Partner

Arberg, Bud & Jane
Bonsal, Richard
Buechler, Chris & Dixie Kennett
Colosimo, Bill & Linda
Delehanty, Steve & Connie
Fetterolf, Howard & Sharon
Gouveia, John & Laurel
Harner, Charles
Hawthorne, Jim & Pearl
Heyer, Bill
Kempton, Virgil & Marilyn
McFarland, Sam
McKnight, Dean & Elizabeth
Miller, Keith & Barbara
Pollack, Bob & Lynne
Reynolds, Terry
Rust, Dean
Sims, Lew
Smith, Gary W.
& Sarahjane League

Steiner, Mike & Camila
Tarp, Roger & Jean Roberts
Wachter, Bob & Jean
Waesche, Ed & Kate
Wagner, Rick & Peggy
Wile, Alan & Patricia
Wolff, Barry

Northeastern District

Counselor

D'Angio, Carl

Partner

Arnone, Paul & Carmen
Clarke, Terry & Judy
Guiggey, Bob & Gloria
Menard, Ron & Linda
Moore, Fred & Ellen Corrigan
O'Malley, Tony & Marianne
Schall, Bob & Pam
White, Dick & Jackie
Zito, Vin & Jean

Ontario District

Partner

Martens, Larry & Lise
MacDougall, Digger & Nancy

Pioneer District

Director

Lewis, Roger & Sue
Seely, Russ & Shirley

Partner

Anderson, Dave & Pat
Bonney, Alfred & Joan
Dugan, Marge
Dumbauld, Ted & Marilyn
Eubank, Ron & Marcia
Kunz, Jim & Kristina
Sadler, Cliff & Joanne
Smith, Robb & Patti
Wisdom, Bob* & Marcia

Rocky Mountain District

Partner

Biffle, Bill & Lillian
Bolles, Tobey
Clark, Dan & Jamalee
Coffin, John & Maureen
Cook, Dennis & Terry
Deputy, Mike & Sheila
Pranaitis, Tony & Nancy
Sgrignoli, Rod & Susan
Tabares, Travis
Wheeler, Jim & Barbara

Seneca Land District

Director

Capenos, Warren

Partner

Hopkins, Rob & Kris
McCollum, Chuck & Betty

Southwestern District

Partner

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Black, Ron & Joanne
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*deceased

How to make a legal arrangement

Copyright info

For more information on copyright, go to the Society website and search the site for "Copyright Basics for Barbershoppers." Also, purchase from Harmony Marketplace "Copyright: The Complete Guide for Music Educators," 2nd Edition by Jay Althouse, stock no. 6072, \$13.95

For those of you who are new to the Barbershop Harmony Society, or if you are a new arranger, you should know that we are avid supporters of the copyright law. Without those protected rights we would have little music to sing because songwriters like Irving Berlin, Cole Porter, Cy Coleman, Billy Joel and thousands of others over the last centuries and on into the future would have no financial incentive to create their works of art.

Arrangers and performers are always seeking new material to arrange or an old song for which to do an updated arrangement. If a song was written before 1923 it has outlived its protective time period and has fallen into public domain (PD), becoming property of the public at large. An arranger can, without anyone's permission, create an arrangement of this PD song and actually copyright his/her arrangement of the song.

Songs written in 1923 won't become PD until 2019. Therefore any song written in 1923, or since, is very likely to be copyright protected and, get this, **any arrangement created of that song becomes property of the copyright holder of that song!**

Following is a sequence of events for an arranger to make an arrangement of a copyright-protected song:

1. An arranger finds a song to arrange or a quartet or chorus engages the service of an arranger.
2. A search is done to determine the legal owner(s) of the song.
3. A request is made to the copyright holder for permission to arrange the song. This service is facilitated by BHS staff who specialize in these kinds of legal agreements between arrangers and administrators of copyrights. A few arrangers seek permission on their own and discover that it's a lot of work and takes a great deal of time away from arranging in order to administer the collection of fees and per copy payments to the right people if the arrangement is approved. Most of them later come to the Society for help.

Copyright holders, usually publishers, do not have to respond to a request. Most do, but some are very slow in negotiating. It usually takes between 30 to 60 days but can vary, of course. It's important to plan well in advance and to have a back-up song handy. Medleys can take the longest to process since each song has to be approved. Also, some songs may have ownership split between several publishers and they all have to be in agreement.

4. Until permission is granted there can be no copy of the arrangement in the possession of a performer. The copyright law is specific about this. If you were to see "Permission Pending," "For Rehearsal Only," or some such statement, you can be sure that the copy is not a legal arrangement. The copyright owners can say no. It is their legal right to so choose.

5. If the owner of the copyright gives permission, there will be a permission-to-arrange fee and a per-copy fee that must be paid. There will be provided, by the owner, a specific copyright notice that must be placed at the bottom of the first page of the music.

6. The arrangement becomes the property of the copyright owner and the arranger has no distribution rights other than what the copyright owner delineates in the agreement.

7. Most of the time the copyright owners allow subsequent copies to be made for a per-copy fee. However, since they are in complete control of the distribution, they have the right to declare

the permission a one-time permit and no other copies than what the agreement states may be made. They may even designate the arrangement for a one-time use in a specific situation.

8. When owners do allow subsequent copies to be made, and the permission-to-arrange request has been negotiated through the Society, we list the arrangement in our online catalog using a stock number that begins with "U," as, U14542, the U indicating unpublished. The Society pays the publishers/owners the copy fees on a monthly basis.

NOTE: Society-published pieces, such as those in the Music Premiere Subscription Program are just four digit numbers, like 8502.

9. The Society sends a copy of the agreement to the arranger for his/her files, files a copy under the song title, another copy in a contract file of the publisher, and maintains an electronic file of the transaction and handles all the paper work in order to assure a record of the compliance.

10. If the Society has been the liaison between the arranger and the publisher(s), a copy of the arrangement is required for our files. By the way . . . there a few publishers who want to see the arrangement first before they will commit. We prefer a copy in Finale (music notation software for computer) but it's not an absolute requirement. We have some outstanding volunteers who can input the arrangement into Finale for no charge. If we have a Finale file it's easy for us to make the appearance comply with music standards as set forth in "Barbershop Notation Manual" (it's due for an update!!) on the Society website. Check it out.

However, we don't have enough time to teach arranging from the office, so arrangements having major problems are marked with "Not For Circulation" and not placed in the online listing. We have classes for novice arrangers in district schools and at our summer Harmony University. We support you in your efforts. ■



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<http://www.aambs.org.au/>

Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

<http://www.singbarbershop.com/>

Contact Stuart Lines: stuart@stuart-lines.co.uk

BinG! (Barbershop in Germany)

<http://www.barbershop-in-germany.de>

Contact Liz Döhring, Kingslake@aol.com

DABS (Dutch Association of Barbershop Singers)

<http://www.dabs.nl/>

Contact Toon de Vos: president@dabs.nl

IABS (Irish Association of Barbershop Singers)

<http://www.irishbarbershop.org/>

Contact Catherine Gallagher: cathgall@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

<http://www.nzabs.org.nz/>

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<http://www.snoobs.org>

Contact jan.alexandersson@entertainmen.se

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THE TAG

Joe Liles, Tagmaster!!



The Postmaster is in

Barbershop singing is an experiential sport . . . well, OK, a way of life for some of us. You must participate in it to thoroughly understand what it's about. Certainly a listener can enjoy the ringing sound and witness to the sense of joy in those who perform it, but feeling your own voice lock up with three others in harmonious resonance is a life-changing sensation.

The quickest way to get a guest hooked on barbershop is to involve that person in the singing of a tag. And the easiest way to accomplish this is to provide a four-part tag in which the newbie can post a note and hang on for dear life while s/he is baptized in

solid harmony. As Bob Johnson used to say, "Immersed into deep, hot barbershop!"

In the Free 'n' Easy section of the Society website there are lots of great tags, free and fun. There are four "hanger" tags. We are leaning toward calling them "post" tags now. Here are four more, written by one of the greatest Society arrangers and tag creators, Burt Szabo. I contacted Burt and asked him for some new one-voice-post tags and he immediately sent two for each part!!! What an incredible talent. Thanks, Burt.

Here's one for the tenor voice. The chords underneath are just luscious and a thrill to sing. That tenor is "gonnawanna" do this more than once . . . guaranteed!!

TODAY

Tenor Post

BURT SZABO

To - day.

2006

Tenor
Lead



Bari
Bass



Here's one for the lead voice. The eighth notes may be sung straight or treated as swing (triplets). The UH vowel should be matched in the word "love." There will be those who may sing it like an AH vowel because they will drop the chin too much. An AH sung simultaneously with an UH will not achieve a maximum ring.

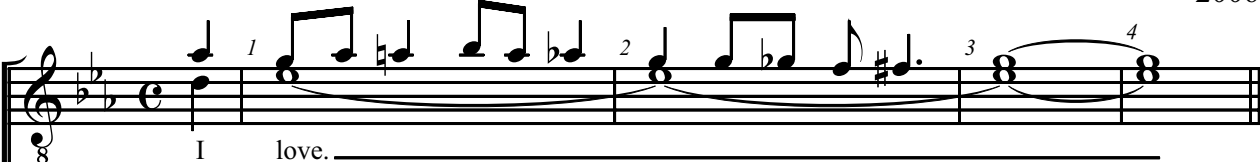
HARMONY LANE

Lead Post

BURT SZABO

I'm stroll - in' down Har - mo - ny Lane with the one I love. _____ 2006

Tenor
Lead



Bari
Bass





THE TAG

(Hey! This issue has two pages of tags. Story starts previous page.)

Next, the baritone singer. Well, here's that UH vowel again on "love." Be sure the bass gets nice and high on the D note on "world" with not a lot of volume, since it's a low third in the chord. The tenor on that same chord can give it some character. This chord is a perfect marriage of lyric, color and emphasis. The penultimate (next-to-last) chord is a warm, wonderful match to the last word . . . "love."

IN LOVE

Bari Post

BURT SZABO

2006

Tenor Lead

8

1 2 3 4

In love, in love, I'll tell the world I'm so in love.

In love.

Bari Bass

love, in love, I'll tell the world I'm so in love.

Ah, at last the bass. Johnson called them "God's chosen people," but I think that was because he sang bass. Well, come to think of it, they sometimes have that attitude. Now here's the opportunity to sing a pure AH sound. The bari has a word and note unto himself in measure 3. Burt . . . you've done it again. Thanks for sharing your music with all of us.

I SMILE

Bass Post

BURT SZABO

2006

Tenor Lead

8

1 2 3 4

Ev'-ry time I look at you I smile.

Bari Bass

I smile.

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