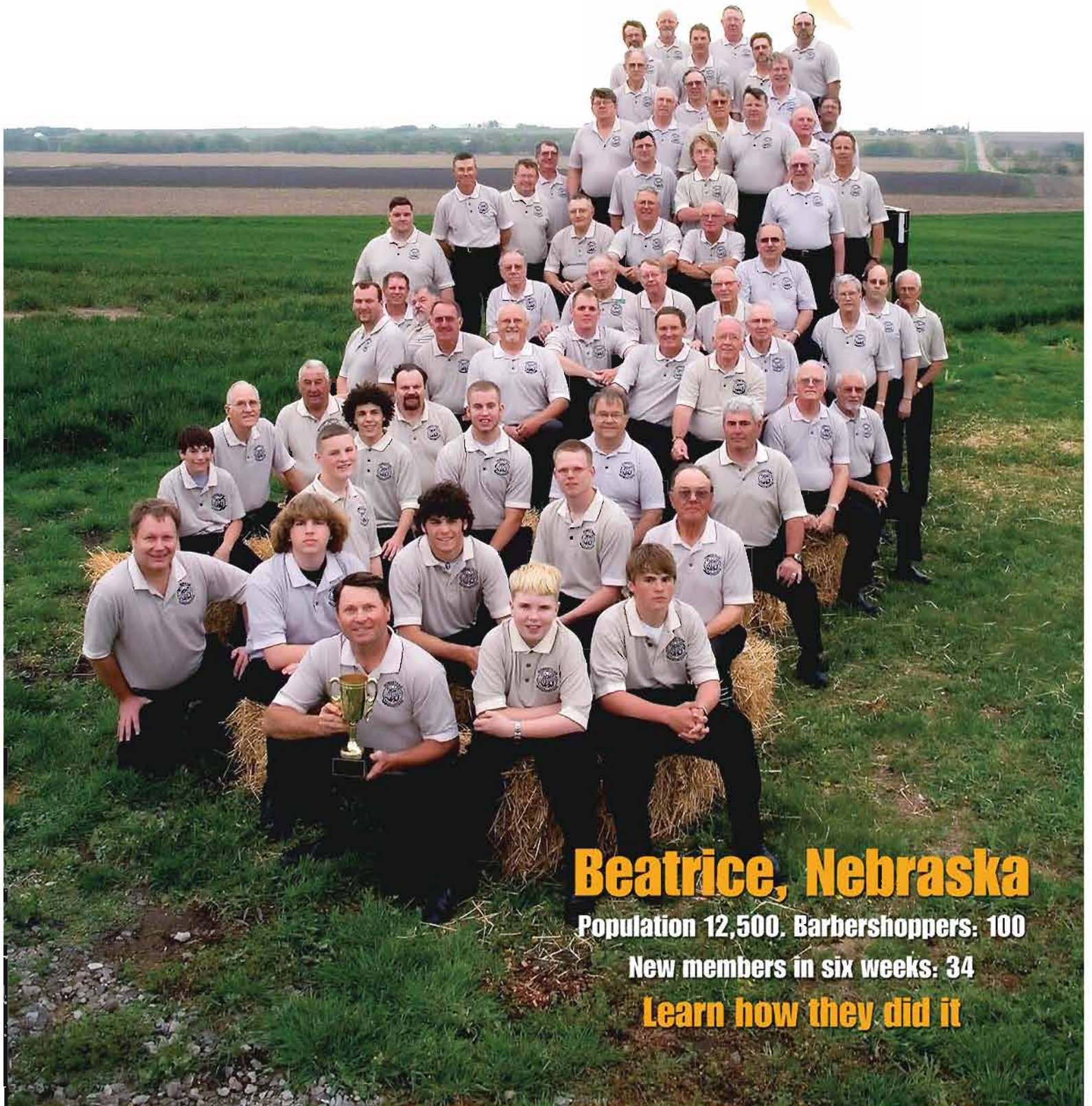


PLUS: **Be a great baritone** • **Chapter makeovers** • **Antique Gold's wild win** • **Who's on The Hot Seat**

March/April 2006

THE HARMONIZER



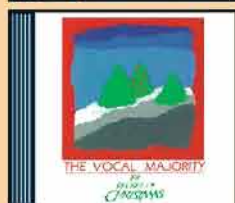
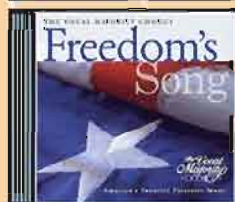
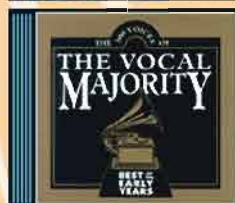
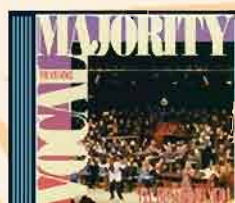
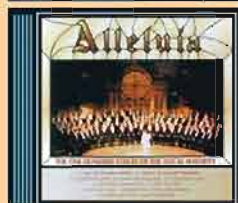
Beatrice, Nebraska

Population 12,500. Barbershoppers: 100

New members in six weeks: 34

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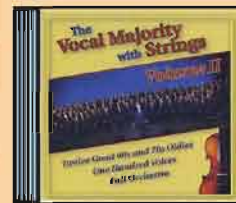
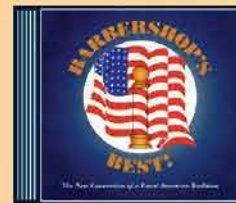
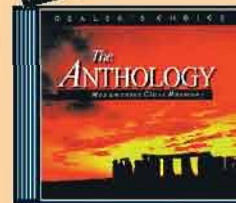
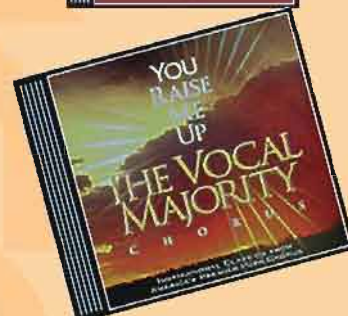
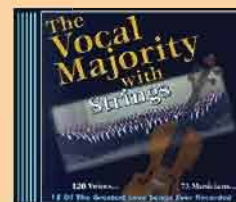
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THEY HIT A HOME RUN.
Grand Junction, Colorado went from 14 active members to about 40 in just a few months. It all started with a well-thought-out, well-executed plan. Is your chapter a candidate for a makeover?



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Even small cities can thrive with a lot of members. These chapters experienced phenomenal growth in a few weeks using You Can Sing Too principles

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We're already doing some, and we will do more of it to boost both the Society's image and revenues

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Their lead got out of the hospital just in time for **Antique Gold** to win four more for Canada

CHARLIE METZGER

43 Tap this musical gold mine

We've filtered through the best songs and arrangements, and we'll send them to your door

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Two great tags for our mothers



On the Cover Best gig in Beatrice

The chapter posed for two cover shots (long story), and about 24 men who were there for the first (page 20) couldn't be there for the second, which made the cover. There are 87 different men between the two, and more than 100 men on the chapter roster. Photos by Chris Paben, Paben Photography

THE PRESIDENT'S PAGE

Drayton Justus, Society President • just4us2@bellsouth.net

There's room for you under the umbrella

Isn't it interesting that our Barbershop Harmony Society is a microcosm of our society at large? We have liberals and conservatives, those who are competitive and those who aren't, we have preservationists and change agents. Isn't it wonderful that we live in a society that values the individual, independent thinking, and democratic processes!

I believe that, to some degree, we are all preservationists. Barbershopping is our "very special thing" and we want it in recognizable form to go on forever, thrilling our children and grandchildren as it has thrilled us. It is certainly healthy for us to be concerned about protecting the basic elements of barbershop, and we should do that. It is also evident that, beyond the most basic of those elements, there is considerable difference of opinion regarding the definition. It has been suggested that, as individuals, we tend to value and emphasize those components that captured our fancy when we first became "hooked" on barbershop harmony—and that, as we get older, we become more conservative and less flexible. We must recognize that it is human nature to resist change, but that the only constant in any life activity is change.

A gentleman who has been a Society member for the same length of time that I have enjoyed that privilege (46 years) recently sent me his membership card in protest of the new logo. I understand and sympathize with the frustration that comes with considerable change in recent years. There will seldom if ever be unanimous approval of any of the efforts and decisions of those in leadership positions, but rest assured that your Society officers are dedicated to doing what they sincerely believe is in the best interest of our organization. May I respectfully suggest that what our Society stands for, and all of the good times and wonderful experiences that membership continues to provide, are far more important than the selection of a logo. We have every right to voice our opinions, and certainly to protest decisions, but I implore all members to weigh and accentuate the positives, and remain members—members dedicated to preserving and encouraging.

Yes, we should also all be "encouragers." While preserving, let's continue to look for ways to keep barbershopping vibrant, alive, improving, and attractive to the changing world around us. Let's not fall into the trap of believing that preserving and encouraging are opposites—that it's a question of *either X or Y*. It should be *both X and Y*.

Listen to the recordings of our earliest quartet champions and then to those of **Power Play**, **Gotcha!** and **Realtime**. We've come a long way, baby! With all due respect, I can't find anyone who wishes to worship at the altar of the **Bartlesville Barflies**. Dare I suggest that improvement in our singing has been a primary driving force behind the positive changes we've experienced ... or that continued focus on improvement will be a factor in reversing our membership decline? Competition is undoubtedly our best tool for protecting the art form, measuring improvement, and guiding change in positive directions.

I think our quartets and choruses should be encouraged to participate in our competitions whenever possible, but that the focus of preserving and improving deserves more emphasis than that of winning. Everyone likes to win, but not everyone can win a contest. Barbershopping is for everybody, and the real fun lies in the journey of consistent improvement, at whatever level. Ask any amateur golfer, and you'll get the same answer. Is competition a necessity for the success of our quartets and choruses? No, just a great help. Can woodshedding be just as effective a tool for some Barbershoppers? You bet! Just visit the AHSOW room at any of our conventions and watch the eyes light up as quartets learn to anticipate and lock more chords.

What's the bottom line? We must encourage all our chapters, choruses and quartets to decide upon their individual plans for success—preserving the art form, but emphasizing those things they feel are most important and provide the greatest enjoyment to them. We must then find ways to support each other—conservative and liberal, quartet- and chorus-only singers, competitors and primarily social groups, etc. None of us has all the answers, but all of us have much to offer. None of us are second-class citizens. There's room under the barbershop umbrella for "all congenial men of good character who love harmony in music or have a desire to harmonize." ■

Barbershopping is for everybody, and the real fun lies in the journey of consistent improvement, at whatever level.





the Alleycats

Voted 2006 **Most Popular Doo-Wop Group**
Contemporary A cappella Society of America
featuring Sean Devine of **OC Times**
voted 2006 **Favorite Male Vocalist!**

VbCA

Enjoy the **rich sound** and **fresh musical style**
of this **premiere vocal group** from
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REALTIME

2005 BHS International Champions!

the BUZZ

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Tuesday, July 4, 8pm
Conseco Fieldhouse, Indianapolis

Tickets: \$35 and \$25

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

DON'T MISS THIS ONE-OF-A-KIND EVENT AT THE INDY CONVENTION THIS SUMMER!

Harmony Foundation Presents...

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Send completed form with credit card information, check or money order in the total amount payable to **Barbershop Harmony Society/HF-Indy, 7930 Sheridan Road, Kenosha, WI 53143**. Credit card orders may be faxed to 262-654-5552. Orders will be processed in the order they are received. Seating will be assigned in the order received. Net proceeds to benefit Harmony Foundation, preserving the future of Barbershop Harmony. Portion of all tickets tax-deductible.

LETTERS

harmonizer@barbershop.org

What's healthy for your chapter, what's not

Even recreational chapters should try to improve
I am coming from the point of a District Contest & Judging guy who is always trying to encourage chapters to improve their singing level by participating at least occasionally in competition. Ed Watson noted in his January/February column that the quality of the singing in so-called recreational chapters, "in many cases, does not help them attract and retain new members." Amen!

He obviously could have said, "in virtually every case." If we could just get our struggling, or even static, chapters to realize the quality of their singing is directly related to their size, we'd be halfway to major new growth. Of course, every chapter should be allowed to pursue its own direction. If it wants to be just a social organization and enjoy the weekly fellowship, great! However, I never heard of a chapter that would turn down an invitation to sing in public, and that's where the problem comes in: We then run into people who say, "Barbershop? Oh yeah, I've heard you guys, and, um, no thanks." So the other great concept that we need to keep telling the barbershop world is, "There is great satisfaction in improvement."

JIM BAGBY
Kansas City, Missouri

our show date is Nov. 11, Veterans Day. We're also inviting an elementary school chorus to perform at the matinee and a high school chorus to perform in the evening show. A full bill, but our Show Chairman Bill Reising and Director Kirk Roose keep it moving.

MARK CHRIST
Bay Village, Ohio

Keep style arguments behind closed doors

Brian Lynch's comments should have headed up the entire letters section—they were far greater than anything we've heard yet. People come to sing, they don't come to listen to arguments about Society history or what barbershop is and is not. I've seen these arguments start up in front of newer members, and you can just see the looks on their faces: "Do I want to be part of this?" That is why in the **Chicagoland North** chapter, we have a rule to keep these kind of arguments behind closed doors so we can get to the business of singing. I think the lack of open conflict is one reason we have grown by 50 percent over the last year.

Arguments and haranguing should not take place in front of the guys, most of whom will never care either way. The internal debates need to be kept internal, at board meetings and the like. The rest of us just want to sing.

BILL WARD
Chicago, Illinois

Barbershop show makeovers

Kudos to Bill Rashleigh for the informative article and thanks for featuring the **Golden Crescent Chorus**. We perform a successful emcee/chorus-on-risers show utilizing costume changes and staging to carry out a show theme. This year's "Chordbusters" show opens with "The Chordbuster March" then segues into a variety of barbershop-style songs supported by stage sets, costume changes, and actors where appropriate. A part of the show will be patriotic because

About this issue: Yes, you are receiving your March/April Harmonizer in the month of May. Brian Lynch, a man of (too) many hats, will now oversee the Society's migration to a new, world-class business management software platform. Lorin May, editor of The Harmonizer from 2000 through 2004, has returned to lead the magazine's editorial team, beginning with this issue. Challenge #1: narrow the schedule gap in the upcoming months.



Lorin May



THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

March/April 2006

Volume LXVI Number 2

Complete contact info: pages 41-42.

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Homage to our staff, plus unworldly tags

Greetings from Kenosha. Fresh from the latest Society Board and Spring Planning meeting in Atlanta, I am excited about the many opportunities that lay ahead of us. Indianapolis and the international convention are on the horizon, and the Kenosha office is buzzing with preparations and expectations that this will be another wonderful barbershop experience. Are *you* coming to Indy? Please come, and sing with me. We'll both be better for it. And now on to two of my favorite things: 1) your staff and 2) tags.

Your staff

As most of you know, the Society is moving from Kenosha, our home since 1957, to Nashville, our home for the next 50 years. This is quite a task, and will directly affect the staff and all of Barbershop. I thought I would reintroduce your current staff before the move disrupts and displaces so many of them. Each of these fine people do much more than presented here, and each looks out for the other and for all of you. They are a staff that serves a higher calling, rejoicing whenever a little victory for barbershop is achieved, and worrying with the rest of us when things aren't going just right. In no particular order, here they are:

Frank, who watches our income, controls our spending, and holds us all to the budget; **Nicole**, who assists with accounting, runs the payroll, and helps with membership questions; **Melissa**, our whole membership "department" for a year and a half now; **John**, our staff counsel (as in attorney-at-law) who also creates all our events and is currently on the road 5 days out of 7 preparing for the 2012, 2013, and 2015 convention city bids; **Liz**, the customer-friendly meetings manager, events troubleshooter and critically important aide; **Rick**, our new Director of Music and Education, on the road right now spreading the gospel of barbershop; **Jim** and **Bill R.**, who also spend a lot of time on the road spreading the joy of music and performance; **Linda**, who supports all three of these guys, all the quartets, and Harmony University as well; Tagmaster **Joe**, who writes, arranges, directs, performs, checks and clears the greatest music in the world; **Bill K.**, who volunteers on many audio/video projects; **Colleen**, who constantly battles the publishing dragons to allow us to legally participate in this performance hobby; **Cathy**, who *volunteers* (priceless!) 3 days per week to assist in music clearance; **Todd**, who directs marketing and PR, and "covers" membership; **Julie**, who keeps our media relations cordial and gets our name out there to the public; **Brian**, who recently took on the daunting task of managing the Society's transition to a *completely* new software system; **Tom**, responsible for keeping the old, cantankerous IT system from completely breaking down while simultaneously installing, testing, and training us on the new one, and maintaining



all of our hardware at the same time; **Lorin**, who's back on a contract basis to publish *The Harmonizer*; **Michael**, taking every task thrown at him by the marketing department in stride (he's getting married soon, perhaps this is good practice for that); **Dick**, who pursues convention booths and advertising and *Harmonizer* ads; **Robin**, who rewrites our manuals, manages e-mail groups, and assists administratively as needed; **Claire**, receptionist 3 days per week and administrative assistant the other 2 days; **Dorene**, who greets you when you call those other 2 days and interweaves admin duties between calls; **Lynn**, who tells me where to be and what to do and when to do it, while balancing all the other needs of the office and the Society Board; **Cheryl**, our Marketplace manager, buyer, and purveyor of fine products; **Diane**, who receives, packs, unpacks, (and yes, she's a Packers fan) stores, and inventories our goods; **Donna**, who ships to all of you all day every day; **Audrey**, who takes, processes, and invoices *all* your Marketplace orders and helps run the store; **Clarke** and **Ev**, who are not on our staff but who keep our future bright through the work of Harmony Foundation; and last but not least, **Pam** and **Chrissy**, who work for IKON Printing, but in our building printing Society jobs like Harmony College music and curricula and Society welcome kits for new members.

I appreciate every one of them. We are lucky to have them working for us, and I thank you for the opportunity you have given me to work with them.

Tags

Like many of you, I *LOVE* to sing tags. But did you know tag singing holds the key to the universe? I quote Dr. Michio Kaku, Professor of theoretical Physics at the City University of New York and co-founder of string-field theory, speaking about his theory of string-field energy:

"As for what this energy is, we don't have a word for it yet, unfortunately. However, just as a violin string's different vibrations produce different notes, energy strings' unique vibration patterns correspond to different subatomic particles. If this picture is correct, *all of physics can be summarized as the harmonies of tiny vibrating strings, chemistry as the melodies of interacting strings, and the universe as a symphony of all strings resonating distinctly.*" (Emphasis added.)

So, a universe of harmony? I knew it all along! Until next time...



Influential leader, arranger Ed Waesche joins the chapter eternal

Few Barbershoppers exerted an influence that matched Ed Waesche's over the past 25 years. On May 2, Ed died of cancer. Many a championship has been won drawing from among his 600-plus arrangements, and likely most Society quartet and chorus repertoires include some of his music. His pioneering influence on other Society arrangers and musicians remains an enduring legacy. Ed was also influential as a Society leader, having served on the Society board for 10 years as well as two terms as Society president (1998, 1999). He was inducted into the Society Hall of Fame at last year's International Convention.

Ed sang with three top-20 quartets over



a 20-year span, most recently with **The New Yorkers**. He was a member of the Manhattan and Five Towns College chapters in New York, the Easton, Pennsylvania, Chapter, and the North Carolina Harmony Brigade. Ed has been a member of the Harmony University faculty for more than 20 years.

He was a certified Music category judge and past Society Contest & Judging Committee chair. He had been chair of the World Harmony Council and was a Harmony Foundation trustee. He lived on Long Island, New York, with his wife, Kate. He spent 43 years in the aerospace industry as designer, project engineer and strategic planner.



TRIPLE THREAT SEAN DEVINE IS MAKING A NAME FOR HIMSELF. Meet North America's favorite male a cappella vocalist. So say the voters in the Community Awards for the Contemporary A Cappella Society (CASA), a cappella's equivalent of the People's Choice awards. Not co-

incidentally, the Favorite Barbershop Group category went to OC Times (2005 International bronze medalist), in which Sean sings lead. In his other night job, he sings lead for The Alley Cats, which was voted Favorite Doo-Wop Group. (The Alley Cats are headliners for the Harmony Foundation Presents ... show in Indy. See the ad on page 3 for more details or see www.barbershop.org.) If July in Indianapolis weren't busy enough for his two quartets, Sean is also a founding and busy member of the under-30, buzz-heavy Westminster Chorus, the Far Western District chorus champion that enters the competition with one of the highest qualifying scores. For all Community Awards winners, see www.casa.org.

DAVID WAGNER/PROBE

Society Membership Director job opens at Harmony Hall

Become a part of the team building membership growth in the Barbershop Harmony Society.

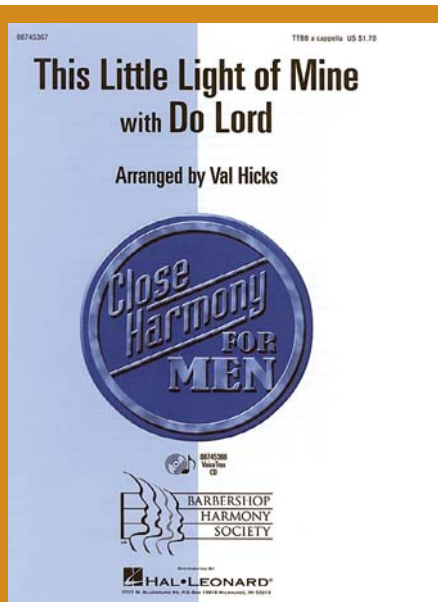
Responsible for:

- Developing effective membership programs;
- Establishing, monitoring and controlling department budget;
- Coordinating the efforts of the Society's Membership Development Committee and the District Chairmen of Membership Development.
- Annual membership drives and related activities;
- Communications for *The Harmonizer*
- Curricula for membership classes at Society schools;
- Chapter licensing, chartering, and incorporation;
- Member services and related activities.

This position requires:

- Experience recruiting and managing volunteers
- A bachelor's degree.
- Skills in business administration, management, budgeting and writing.
- Work experience in a people-related field.
- Membership in and knowledge of the Barbershop Harmony Society; experience in quartet/chorus activity helpful.
- Willingness to travel.
- Proven track record building membership in a professional or hobby organization
- Understanding of marketing, demographics, and brand development

Excellent salary and benefit program. Please send a cover letter and resume to MembershipApp@barbershop.org.



Commercial publisher to distribute top-quality barbershop arrangements

Students and music educators will now have easy access to great close-harmony! In the Society's mission to form alliances with other like-minded organizations, a contract has been signed between the Barbershop Harmony Society and Hal Leonard, one of the world's largest music distributors, to create a new series entitled, "Close Harmony for Men." Hal Leonard has a customer base of millions and is a direct link to tens of thousands of choral music educators throughout the world.

The series, launched early this year, will carry eight titles of some of the Society's best selling music for youth events. Society Director of Music and Education Rick Spencer states, "Music educators have asked us for years if they can purchase barbershop music through their 'usual channels.' We are now able to better assist them and their programs by offering this to them."

Dr. Chris Peterson, director of the **Midwest Vocal Express** barbershop chorus and Professor of Music Education at UW-Milwaukee, will serve as the series editor. The two organizations are looking to expand the initial offering of eight pieces based on the anticipated success of the launch of this series.

Get the most out of the convention

Don't miss Harmony Foundation Presents ...

The convention's annual kickoff will be one of the best yet! Use the order form on page 3 or visit www.barbershop.org, and click on the Harmony Foundation Show link on the main page. Tickets are \$75 (VIP), \$35 and \$25. The VIP seats include a post show reception with the performers. As always, a significant portion of your ticket price represents a tax deductible contribution to the Harmony Foundation, which helps fund Youth in Harmony programming, Director's College Scholarships, and other Society programs. This year's performers:

- **The Alley Cats**, America's most popular doo-wop group, features Sean Devine of **OC Times**, who was voted America's favorite a cappella male vocalist.
- **VoCA** (short for Voices of California) has more barbershop gold than Fort Knox! Voices represent **Nightlife, Panache, Michigan Jake, A Cappella Gold, Masters of Harmony, Savvy, Xtreme, Sam's Club, Fanatix, Harborlites, High Society**, even the **Occidentals**. You'll hear lush arrangements from these superb voices.
- **Realtime**, 2005 international champion, boast one of the finest unit sounds in Society history.
- **the BUZZ** is the 2005 champion who won it all on their first try and are already being called the finest quartet in Sweet Adelines history!



Grandfather/Father/Son Chorus

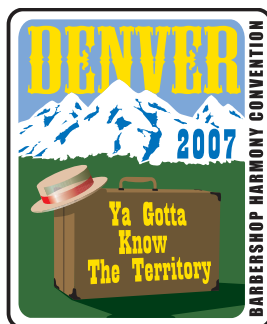
Slots are filling up fast for the **Grandfather/Father/Son Chorus** at Indy! Most of the spots are already taken for this chorus, di-



rected by Charlie and Tom Metzger, but there is still some room on the risers. Contact coordinator Jim DeBusman (jdebusman@barbershop.org) for a registration form. The re-

hearsal will be from 4-5:00 p.m. Friday afternoon and the chorus will perform Saturday night just before the Quartet Finals. The cost is \$15 per participant, which includes include a shirt, sheet music and learning CDs.

What does Denver have to do with *The Music Man*? Same thing as Edmonton and Orlando, which is to say everything. 2007 is the year of



***The Music Man*, and Barbershoppers will be celebrating the 50th anniversary of this beloved musical all year long, including next year's international convention in Denver. Look for more information as it develops.**

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

www.barbershop.org/midwinter

2007

ALBUQUERQUE

Jan. 21-28



Barbershoppers keep winning big freestyle contests

Some are still aiming for our international stage, but they dominate on others'

Barbershoppers continue their winning ways in a cappella's biggest "freestyle" contest, The Harmony Sweepstakes, sponsored by the Contemporary A Cappella Society (CASA). New York-based **'Round Midnight** won the New York regional, audience favorite, and an on-the-spot invitation to represent barbershop harmony at CASA's East Coast A Cappella Summit. **Hi-Fidelity** (2005 international competitor) won the Los Angeles Regional and combined great singing with offbeat comedy to win audience favorite as well. Six other a cappella groups will compete against them in the national competition.

Other Barbershoppers who made an impact in the other six regional competitions included **Ignition!** (2005 Rocky Mountain District Champion), which won Best Original Song—"Yo Ma Ma" by quartet member Denny Malone—in the Denver Regional. **New Release**, 2005 silver medalist in the MBNA America Collegiate Barbershop Quartet Contest, placed second in the Mid-Atlantic regional.



'Round Midnight was the best a cappella group on the east coast for this year's Harmony Sweepstakes.

In past years, two Society quartets have moved on to win the national competition: **Metropolis** (2005 International bronze medalist) won in 1998 and **The Perfect Gentlemen** won in 2002. www.harmony-sweepstakes.com

District Schools

Looking for some great barbershop education? Check out these summer schools. For more information about a particular event, visit the district's website. Each district's website can be found at www.barbershop.org/districts.

May 19-21	Harmony Roundup (PIO)	Lansing, Mich.
June 2-4	Harmony Ranch (SWD)	Denton, Texas
June 2-4	Clear Lake Mini-HEP (LOL)	Clear Lake, Man.
June 2-4	Harmony College North (ONT)	Guelph, Ont.
June 8-11	Apple Corp (JAD)	Gambier, Ohio
June 9-11	LOL mini-HEP (LOL)	LaCrosse, Wis.
June 15-18	Harmony College East (MAD)	Salisbury, Md.
June 16-18	Sizzle (SUN)	Orlando, Fla.
June 16-18	Cardinal Chord College (CAR)	Marion, Ind.
July 14-16	Harmony Homecoming (NED)	Halifax, N.S.
July 21-23	POW-WOW (SLD)	Alfred, N.Y.
July 21-23	Dixie Lakeside Harmony (DIX)	Clemson, S.C.
July 21-23	Harmony College Northwest (EVG)	Tacoma, Wash.
July 21-23	Harmony College West (FWD)	Redlands, Calif.
Aug. 3-6	Harmony Happening (CSD) (Weekend Session of Harmony University)	St. Joseph, Mo.
Aug. 12-14	Harmony College Northeast (NED)	Fitchburg, Mass.

Quartet coaching slots available at Harmony University

There's still time for your quartet to register for Quartet College as a part of Harmony University. Here's a chance to get extensive personalized coaching from some of the Society's best. This year we're offering coaching for male, female and mixed quartets. Quartet track members can take classes specifically designed for quartets and any others that interest them. Harmony University (formerly Harmony College/Directors College) will be held from July 30 to Aug. 6 on the newly renovated campus of Missouri Western State University in St. Joseph, Mo. See the ad on page 10 for more details. For more information concerning the Harmony University quartet track, contact Jim DeBusman at jdebusman@barbershop.org or 800-876-7464 x8566. For more information on Harmony University, contact registrar Linda Neuenfeld at lneuenfeld@barbershop.org or 800-876-7464 x8591 or visit www.barbershop.org/harmonyu.



News Briefs from headquarters

Where to find summertime Harmony Explosion Camps.

The Society, through the financial support of the many generous contributors to Harmony Foundation, will help support 16 Harmony Camps this summer. These camps will immerse about 1,500 young singers in the joy excitement of barbershop singing for several days. Students and teachers work with many talented barbershop clinicians to learn the "ins and outs" of the barbershop harmony style. Most of these coincide with a district school, making the experience that much more exciting for all involved. For information on these camps visit www.barbershop.org/hxcamps.

Copyright law extends to web audio.

Quartets and chapters must have appropriate *clearances/licenses* to broadcast their performances on their websites. Some music publishers refuse any of their copyrighted works to be published on any website. This restriction even applies to chapters that place learning MP3s on their website's "members only" section. To check permission, contact the copyright owner and seek a *website (media) license*. For more involved instances, call 800-876-7464 and speak to Joe Liles (x8553) or Colleen Theobald (x8476), or contact them respectively at jliles@barbershop.org or ctheobald@barbershop.org.

Quicker show licensing with ASCAP, BMI, SOCAN and SESAC. Paying ASCAP fees just got a whole lot

easier for chapters. Anyone holding shows in 2006 now can pay the minimum fee (\$201) for their initial show clearance payment. Here's what that means: If your chapter has one or more shows in 2006—and the total fees due to ASCAP amount to \$201 or less—paying the minimum with your initial show clearance payment eliminates further billing. Of course, if your chapter usually owes ASCAP more than the minimum fee, then you'll probably want to pay the appropriate amount for each show as it occurs. Address questions to John Schneider at jschneider@barbershop.org.

Entertaining Society learning CDs.

Regular customers of the Society's learning CDs keep asking about the awesome new quartet that is performing for the 2005 Music Premiere Series. That entertaining "quartet" is actually just Tim Waurick, tenor of **Vocal Spectrum** (2004 college champion and 2005 quartet finalists). While still in college pursuing a music degree, Tim's learning CD business has taken off, and your ears will tell you why. Tim will also be doing the learning tracks for this year's Music Premiere Series, which can be ordered at www.harmonymarketplace.com. For a custom learning CD by Tim, visit www.timtracks.com and listen to the sound samples.

Looking for an arrangement but not sure where to go? Visit

www.barbershop.org/arrangements

and browse the on-line catalogue. The published and unpublished library carries music from many popular arrangers including Rob Hopkins, Walter Latzko, Aaron Dale, David Wright, Val Hicks, Ed Waesche, and many more. If the Society doesn't have it, staff will probably know where to get it. (For these requests, call 800-876-7464 or email library@barbershop.org.) All Society groups should sing legal music at all times, not just in contest. Music purchased from the Society is guaranteed legal.

100% Club members pay no dues.

For every new member you recruit in 2006, you will receive a 20% discount off your Society dues in 2007. Recruit five members in 2006 and your dues are waived! Most districts and many chapters are extending this campaign to include district and chapter dues as well. 100% Club members will receive special recognition at district and Society events, as will chapters with a large number or percentage of 100% Club members.

Use support materials that helped you with "You Can Sing Too," including radio spots, newspaper ads, and other materials, tips and advice. A new recruitment brochure is now available in lots of 10 for \$2.00 plus shipping. Contact Harmony Marketplace at (800) 876-7464 or order online at www.harmonymarketplace.com.



Fred King, Jim Miller get serious about history for "Inside the Musician's Studio"

With the generous support of the **Louisville Thoroughbreds Chorus**, two more *Inside the Musician's Studio* DVDs will be available for purchase at the international convention in Indianapolis. This series of Bill Rashleigh interviews with Society giants is filled with treasures of experiences, historical clips, philosophies and insights. The first 90-minute DVD features Jim and Greg Clancy. Topics include motivation, avoiding burnout, typical weekly rehearsals and much more.



One of the DVDs under production features Jim Miller, eight-time gold medal-winning director of the Thoroughbreds Chorus and **Southern Gateway Chorus**. The other features Freddie King, baritone in the 1970 international champion **Oriole Four**, director of the 1971 international chorus champion, **The Chorus of the Chesapeake**, 38 year director of a Sweet Adeline chorus, and man of 1,000 faces. The Clancy interview is already available through the Harmony Marketplace (stock #4961, 800-876-7464, www.harmonymarketplace.com). ■



Freddie mostly keeps a straight face on his DVD

BACK TO THE FUTURE

NEW HARMONY UNIVERSITY

Missouri Western State University

You asked, we listened!

The Barbershop Harmony Society will return to St. Joseph, Missouri from **July 30** through **August 6, 2006** for an upgraded, exciting new Harmony University experience!

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 CD's 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*



- **Realtime 2005**
International
Quartet Champions
- **Next Generation Chorus**

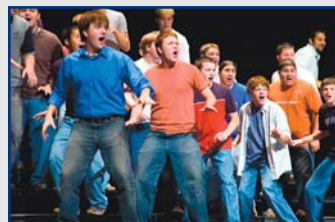


Photo by Dave Mosher

- **Voices of America Chorus**
(formerly American Barberboys)
- **Honors Chorus**
(Under the direction of
Mark Hale)

Open Enrollment

New facilities mean plenty of room for ALL Barbershoppers of ALL stripes, from around the world! Our primary aim and expertise is the advancement of barbershop harmony. All friends and fans of close harmony singing are welcome including mixed, female and male quartets.

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.
- **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. The limit will be 30 quartets this year. **Sign up quickly to get a spot.**
- The same great offerings that you come back year after year including Physics of Sound, Directing Techniques, Music Theory, Arranging, Performance, Vocal Techniques and many, many more!

2006 Harmony University

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).

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:

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



JAMBOREE XVII INDIANAPOLIS

WORLD HARMONY JAMBOREE

MURAT CENTRE Saturday, July 8, 2006, 2:30 p.m. Tickets \$35/\$25

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IN, NC, USA
Cambridge, UK
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Milton, Ontario, Canada
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THE BUZZ 2005 SAI International Quartet Champions
ENIGMA LABBS 2005 Gold Medalist Quartet
INDIANA / NORTH CAROLINA BRIGADE CHORUS
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A CAPPELLA POPS
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COTTONTOWN CHORUS BABS 2005 Chorus Champions

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



How to be a great baritone

Being a *great* baritone starts with being a *better* baritone. The principles below are directed to quartet baritones, but most also apply to chorus work. Most of the effort needs to be on your own. Once that becomes habit, rehearsals will be more productive and enjoyable.

At home

Ideally, learn to read music, and eventually learn what part of the chord you're singing. This helps with tuning, but mostly shows the role you play in balancing each chord so it will ring. A good start is "Theory of Barbershop Harmony" (www.harmonymarketplace.com, item 4037).

Keep it simple. Especially if you don't read music, you'll accomplish a lot by following these two basic rules. 1) The lower the note, the more important it is to be aware of your volume relationship between the lead and the bass. 2) The higher the note above the lead, the less volume you will need to properly balance the quartet's overall unit sound. Pay special attention to the "pillar" chords, or the notes you hold longer. Do you know whether you're singing the root or fifth of the chord? If so, remember to reinforce the sound with good quality and proper focus. Are you singing the third or seventh, or some other note? If so, reinforce the sound with good quality and a slightly less volume to allow for proper balance in the sound.

Get your voice to behave. Sing a bit every day, vocalizing throughout your range in a free and relaxed way. This can be as simple as singing scales, but stay loose. On the lower third of your range, always produce a vocal quality that is true to your voice without any pushing or tension. The middle third requires more inner space in your throat and mouth and a consistent vocal quality that is true to your voice throughout your range. The upper third of your range requires the most relaxation and internal space. If you struggle with your upper range, use more head voice/falsetto-like qualities.

Here's a useful "behavior" exercise. Sing a C in your middle range. On a count of 12 sing 6 beats getting slightly louder on each beat. Then on the last 6 beats get slightly quieter until on until you're back where you started. Do the same getting quieter for 6 and then getting louder for 6. Next try the more advanced versions where you become more consistent by doing this exercise from your highest range (head voice) down through to your lowest range (chest voice) for those first six beats. Notice the repeated use of "slightly." Never introduce tension or strain. Sing as loud or soft, as true to your voice as you can

while keeping your tone relaxed and pretty.

At quartet rehearsal

Now comes the really fun stuff! Duet with each guy at rehearsal to weave the threads of three different duets into the fabric of your quartet's unit sound.

Bass duet. The closer you get to his notes, the more you should reinforce the sound of his voice in volume. Be aware of when you're singing a root-fifth relationship or an octave with him and take the time to ensure a great match. Those chords really pop overtones!

Lead duet. Again, continue to reinforce the sound of your voices to sound like his twin brother throughout your respective ranges. When you are just above him, sing with a little less volume so he doesn't have to fight to be heard. That's rarely a problem when you are singing just below him, as long as you don't over sing. When quite a bit below him, focus more on the bass duet. When he's low and you're high, key in to the tenor. Throughout the song, treat each word sound the same way he does, and be exactly in synch with his timing to support his artistic approach.

Tenor duet. Many tenor notes seem to clash with baritone notes. Make this duet the most beautiful and your quartet will sound wonderful. An example is the barbershop seventh chord where the tenor has the root of the chord, the baritone (or lead) is one note below him on the seventh, the lead (or baritone) is quite a bit lower on the third, and the bass is down low on the fifth. The singers of the root and seventh need to sound like twins and be equal in volume. Generally, the baritone singing near the tenor wants to match his tone and volume.

Decide which duet goes where. Use three different colored highlighters on your sheet music to mark where you need to shift duets among the voice parts. If it's not clear, go with the lead. When everyone is low and the lead is below you, make sure the lead is easily heard. When everyone is high, avoid the temptation to sing really loud. Just sing as relaxed and pretty as you can.

Weave these duets through the song and you'll truly be a great baritone. ■

Richard's favorite baritones



Brian Beck, Dealers Choice. A high-water mark for influence, awareness of his role in each chord, and how to maximize bari impact.



Tony De Rosa, Keepsake and Platinum. One of the most amazing voices ever to sing baritone. Beautiful transitions from bass duet to twin match with Joe Connelly to tenor duets.



Brandon Guyton, Four Voices. Incredible job singing totally free and relaxed. His superb duets are so subtle they are almost undetectable.



Richard Lewellen
Four-time international quartet medalist, two-time medalist director. Adapted from his Harmony University course of the same name.

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Society President
and AIC Member

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OUR
MASTER of
CEREMONIES

Beatrice: 34 new members in 45 days

A concerted, organized membership drive helped men and boys want to come

Homestead Harmonizer membership was lagging and we were down to 47 active members. We had planned on a concerted membership effort, but the national contest gave us just the push we needed. Dr. Dean Doyle, our fantastic membership chair, had consulted with chapter leaders and created a vision statement: 80 men on the risers by the end of the year. It was a very ambitious goal to say the least, but his slogan was, "Whatever the mind can conceive and believe it can achieve." He was right!

By the end of 2005, we had exceeded that goal by 13 men.

Dr. Dean's vision went beyond mere numbers. His vision statement and enthusiasm were infectious: "I see a set of risers with 80 men on them. Men who are hearing their voices blend together in four-part harmony. Men who are enjoying the camaraderie of other men who love to sing. God-

fearing men who realize the singing is good for the soul. I see a chorus who has improved its sound enough that they are moving up the ladder of chorus competition. A chorus that thrills its audiences at every performance ..."

Our slogan, "Come alive in 2005," was backed up by a mission statement that guided all our plans: "Our mission is to search out every possible way that will make men want to join us in song. We must make ourselves more visible to the public. We have to continually ask our friends and acquaintances to come to a chapter meeting and see how much fun we have singing. If every member would make it a personal goal to bring in just one member, we will have accomplished our goal and more. We will have three guest nights. We will reach out to the younger singer of middle, high school and college age. The membership committee will meet regularly and have further plans as to how to accomplish our vision."

What worked best for us

Competitive membership teams. Our chapter divided into teams of five, with \$50 going to the team that signed



the most members each guest night and \$50 to the individual that signed the most total members for the whole drive. (This was our most productive initiative.) Many of us called in favors on family and friends who had long been on the fence about joining and said, "No more excuses!" One new member recently told me, "It's been something I've wanted to do for a long time, and I decided I was just going to *make* it happen." Someone just had to push him. When we found out that we had a shot at the You Can Sing Too grand prize, chorus members were willing to go the extra mile. Some members were even reaching into their own pockets. Dr. Dean offered to cover any advertising shortfalls. Some members reimbursed students' membership dues.

School visits. Very Large Quartets (VLQs) visited high school music classes to perform for them and invite students to our guest nights. After one or two of them joined, it started a ripple effect, and many other students joined. (This was the next most productive initiative.) VLQs did the same at service clubs, but this was not productive for us.

Guest nights with guest quartets. Just asking men to visit us didn't work. It was much easier to say, "Come listen to our guest quartet." The two nights with guest quartets had between 40 and 50 guests each. The one night without a guest quartet had about 10 guests. All guest nights featured greeters at the door and multiple sign-in tables to make it a more welcoming environment. Additionally, we collected more complete information to send thank you cards and invitations for the next guest night. We had people assigned to do tags at break time. The music didn't stop!

Involving the community. Our final guest night was an

all-out effort. We built the excitement and we were confident that members would bring people. We spent \$700 on radio and newspaper advertising, basing our efforts on the Society models, but personalizing it for our chapter and community. We mostly viewed advertising as a way to promote group awareness and support our members' personal efforts. We invited a newspaper reporter to a guest night and received front page coverage. We also received donations from local banks to bring in the **Noise Boys** at our third guest night.

Our members did it!

We recently broke the 100-member mark. Between August and October of 2005, we recruited 34 new members!

Now our chapter has started to take steps to maintain our membership and improve our chorus. Along with improved guest books and organization, we have assigned an assistant director and have official board-appointed section leaders. We have created a retention committee in order to keep our gain. It seems to be working. Even the practice following our annual show had great attendance. One of the high school kids showed up late after one of his school concerts. He said, "I had to leave early so I could come and sing some good close harmony with the Harmonizers." We are expecting a lot of great things from this chapter in the future.

— Dan Wiedel



ED WATSON, Society executive director, visited Beatrice to present a \$10,000 check to membership chair Dean Doyle, the man who spearheaded the effort.



JOHN HEDRICK



Grand Junction went from struggling to fun in just a few months—here's how

Our chapter was shrinking quickly. In 2002, Colorado's **Grand Junction** chapter had 36 members and a weekly attendance of about 25. By October 2005, those numbers were 24 and 14 respectively. Often, we wondered whether we would have one tenor or baritone present on a given week. Yet, with our You Can Sing Too membership drive and a triumphant makeover, we are flourishing again! Just a few months after our low point, our roster now stands at 42, with an average attendance of 31. Our spirits are soaring!

We started our membership campaign knowing this: If we don't do something to renew this chapter, we are going to fold! But the few members who came every week had some very basic questions: Where do we start? What would it cost? Do we have the skills to do this? After facing our fears, we realized that three things needed to happen concurrently for us to have more fun every week. We had to:

- attract new members
- change directors
- change what we were doing each week so more guys would want to come

Step one: Attract new members

Early in 2005, the Society announced the You Can Sing Too membership drive to help chapters recruit new members. This gave us hope that there would be some help for our deteriorating condition. Six men formed a committee to articulate and understand our



Paul Didier
President, Bookcliff Barbershop Harmony Chorus
didier@cheerful.com

condition and to prepare ourselves to use direction from headquarters. It gradually dawned on us that no matter what help we received from the Society, we would still have to do the heavy lifting to succeed. We are in a small town in the mountains of western Colorado that is not situated near any big city. Little national advertising would reach us. What advertising did reach us couldn't drive men directly to our meetings or keep them coming back. This realization helped us focus on what we had to do for ourselves.

A brainstorm leads to getting the word out. Reaching a lot of men with our message would be the key to a successful guest night. We had never had a large turnout at a guest night before, so we looked for new ways to reach and attract men who might want to sing with us. We had to make the event attractive and inviting to let potential members know how much fun singing can be. Because the Society was placing ads in nationally syndicated newspapers and was making recordings available for radio, we took advantage of that help.

A brainstorm yielded an invaluable resource: Voter registration records. The county records came on a CD and cost us \$270 for more than 86,000 names with the address, gender and date of birth. We used a database program to target men in particular ZIP codes and age groups. We printed 5,000 attractive and inviting postcards and delivered the stock to a service company along with the database. Counting the service company fees, we mailed them at a very cheap \$0.22 per item rate because we had the mail presorted by ZIP code. Included among those 5,000 names were about a hundred men that members had personally invited and offered to pick up. For them, the postcards served as a reminder.

Preparing the meeting place. Previous efforts yielded poor results, so we didn't know how many guests to expect with this new effort. Being optimistic, we traded rooms for one night with another group that would be using the same school building on our guest night. We set up our risers in an appealing way with our banners displayed behind. Chairs were set into four sections so guests and members could sing together by voice part. We also arranged for snack foods and beverages at the break.

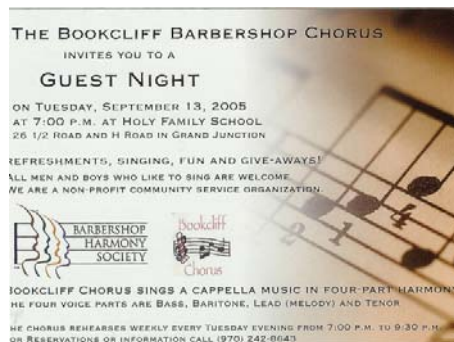
Signs that your chapter needs help

- Attendance is dropping off. Members who used to come every week miss a couple of meetings every month
- It takes longer to get off the music than it used to
- You hear comments that the meetings are boring
- Members grumble about the songs you are learning
- Chapter officers frequently miss meetings
- It is hard to get members to commit to singouts
- The general membership does not want the chapter to compete
- A general lack of motivation

Helping our guests desire to return

The last thing we wanted to hear was, "I'd love to sing with these men, but they're too good!" We wanted to entice guests to sing with us long enough to like what they heard, get involved, get comfortable, and gain con-

fidence they were good enough to join us for the long term. We wanted to make the first guest night so appealing that our guests would want to return in the following weeks—no more "one-night-stand" guest nights without follow-up. We planned to do many of the same



A GUEST NIGHT? GUEST NIGHTS! The Grand Junction chapter held four in a row, with incentives to keep guests coming back until singing became a welcome habit. Because none of their previous guest nights had brought much success, these were preceded by personal invitations to about 100 men and attractive invitations to 5,000 targeted men in the community. Guests spent little time as audience members and learned Barberpole Cats and other music with the members.



You Can Sing Too Winners

All totals were accumulated between Aug. 1 and October 31, 2005

Numeric Growth

Grand Prize - \$10,000

Beatrice, Neb., Homestead Harmonizers
34 new members, 57% increase
(also 3rd place for percentage of increase)

2nd Place - \$4,000

St. Joseph, Mo., Voices of America
21 new members, 21% increase

3rd Place - \$2,000

Simcoe, Ont. Gentlemen of Harmony
15 new members, 21% increase

4th Place - \$1000

Middletown, Ohio, Razor's Edge
14 new members, 33% increase
(Also 4th place for percentage increase)

5th Place - \$500

Aloha, Hawaii, Sounds of Aloha Chorus
12 new members

Percentage of Increase

Grand Prize - \$10,000

Kankakee, Ill., Spirit of Illinois
250% increase, 12 new members
(also tied 5th place for numeric increase)

2nd Place - \$4,000

Central Carolina Chapter
150% increase, 10 new members

5th Place - \$500

Onondaga County, N.Y., Music Masters
29% Increase, 10 new members

Individual Recruitment

First Place

Bruce Richardson - Kankakee, Ill.
8 new members
\$3000, plus round-trip airfare for two, VIP hotel accommodations, front row registrations, celebration dinner for four and VIP limousine service at 2006 International Convention

Second Place

Steve Tremper - Central Carolina, N.C.
7 new members
\$500, plus four VIP registrations to the 2006 International Convention

Third Place (4-way tie)

\$500, plus two VIP registrations to the 2006 International Convention
Jerry Orloff - San Jose, Calif.
Roger H. Wiens - Simcoe, Ont.
Kenneth E. Pinkerton - Beatrice, Neb.
Fred M. Pummill - Middletown, Ohio

Random drawing winners

(\$1,000 each)
Jayson J. Ryner - Mason City, Iowa
George D. Westover - New Braunfels, Texas
Richard Weitlich - St. Joseph, Mo.
Ralph C. Isiminger Jr. - Allegany County, Md.
Michael J. Deeb - Pittsburgh, Pa.
Kenneth D. Pike - St. Joseph, Mo.

Incentives to keep them coming for four weeks. While the music might be enough for some guests, we figured others would require an extra push before singing became a welcome habit. These incentives worked like magic for us:

- A drawing each week for a \$50 gift certificate to a good restaurant.
- Three or four other drawings each week for \$10 gift certificates to a bookstore or record store.
- Guests who attended three of the first four meetings were told they would be eligible for a drawing of one year's membership in the Barbershop Harmony Society—worth \$120 in our case.
- We offered current members a drawing for one year's Society membership, but only if they attended all four guest meetings. This improved attendance and attitudes for both members and guests.

Orientation for new members. Most men who leave the Society do so after their first or second year. New members want to feel that they belong and that they understand what is expected of them. Chapter leaders bear this responsibility, and the training must be planned to be effective. Because we had a significant number of new men join the chapter at one time, we provided fifteen minutes of orientation at five successive weekly meetings to the whole chorus,

rather than pull the new members out. Subsequent members receive training individually or in smaller groups.

Getting new guests involved from the beginning. We believed that guests would rather sing than be entertained. Our first guest night consisted of the following:

- One simple song. We chose "Bright Was The Night," a simple short song that the chorus did not know. We told members and guests that we are all going to learn this together to show them how we learn a new song.
- Three Barberpole Cat songs. From the classic Society publication "I'm a Barber Pole Cat" (stock no. 8522 @ \$1.65 each), each week we sang "My Wild Irish Rose," "Down Our Way," and "Shine On Me." Guests became comfortable singing them and learned, "I can do this and I love it!"

How to enroll chapter members in change

- Ask for constructive ideas about growing the chapter
- Suggest ways for particular members to contribute skills that you have observed
- Get people involved. Ask guys to become responsible for specific tasks
- Find genuine opportunities to praise people for the good work they are doing
- The leadership must remain positive and encouraging—negativity inspires no one

Step two: Hold chapter meetings that guys want to attend

Getting the right chorus director. The director can influence the spirit of the chorus more than anyone else. Periodically evaluate the incumbent director to determine if the chorus is getting what it needs. (A good description is in the Society's *Music Leadership Team Manual* at www.barbershop.org.) Our former director was happy to step aside and is now our fantastic Program VP—a real team player! For our new director, we had tremendous luck in finding Raisha Quinn, who has considerable barbershop experience, great talent and a huge



BRUCE RICHARDSON won first place in the You Can Sing Too contest by recruiting eight members in two months, beginning only one month after he joined the Society himself. With Bruce are interim membership director Todd Wilson and Society executive director Ed Watson. Bruce helped form the Kankakee, Illinois, chapter in 2005, which thanks to Bruce and others, experienced more than 250% growth.

love for our hobby. Now our chapter is growing again and the spirits of the men have been lifted. See "Guidelines For Conducting A Director Search," www.barbershop.org/ID_059109, for tips to find a new director.

Forming the right leadership team.

Changing a chapter requires that chapter leadership change their own attitudes, then inspire the membership to assist with the vision. For us, the first step was to select incoming chapter officers based on their desire to remake the chapter and their commitment to give all the required effort. This required matching individual skills to written officer position descriptions found in the Society Operations Manual (December 2003 Edition) at

Dr. Ken's elements of a good recruiting season

Increases in membership don't happen with one or two attempts at a guest night. It takes time to build up a good recruiting season. Here's what worked in Beatrice.

- Personal contacts, bringing recruits to practice night, remained the most important recruitment tool.
- Organized guest nights are a must. They must be special and geared to the recruit, helping him have fun and be comfortable.
- Don't be tempted to show off! Guest nights should be filled with simple, fun singing. Complicated harmonizing scares potential recruits away.
- Invite a guest quartet to perform. Spend some money on them. A grand evening is a great recruiting tool.
- Ideas must fit the community. Generalized recruitment

techniques are helpful, but many times they don't apply to an individual community. Adapt to what works in your area.

- Recruit in an atmosphere of general public awareness. In our community, we used table tents, radio ads, newspaper ads, handouts at summer church sing outs, personal contacts, telephone calls, posters and more. The combination created an atmosphere of public interest—an awareness that the Harmonizers were out to recruit new members. Creating that atmosphere took time and a constant bombardment of information about membership recruitment. It had to build over several weeks.
- The membership committee must be strong and tireless. They must never give

up, even when the first wave of interest dies down. Weekly membership committee meetings were important for us during this season. New ideas were hatched and old ideas were discarded if they didn't work.

- Progress charts were helpful and necessary.
- VLQ singouts were instrumental in recruiting high school students.
- Quick follow-ups are a must. Call that prospect and invite him back soon.
- Ask a recruit to join, face to face. New prospects won't ask to join very often. Make your sign-up process fast and organized, so the process is easy.

— Dr. Ken Pinkerton
Homestead Harmonizers
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www.barbershop.org/opsmanual. Other descriptions needed to be written or rewritten. We obtained advance assurance that each man would attend district COTS training sessions, training that proved to be invaluable.

Mission and vision statements that reflect that chapter's goals and spirit.

Chapter leaders revisited our mission statement to ensure it reflected where we wanted to be. We also created a meaningful vision statement on the same document and discussed both extensively with the members, who appreciated knowing and contributing to our targets. We continue to refer to these guiding documents.

Weekly meetings that men want to attend. There is usually a reason when men stop coming. Fun was one of our main problems, so we reestablished the Program VP position and handpicked a man who ensures our chapter meetings are fun and vary from week to week. The Program VP role may vary by chapter type. An "A" level chorus may enjoy spending most of the evening on the risers, while a "C" level chorus may have different ideas. This is a subjective area that only you and your members can determine.

Celebrating chapter quartets. At each weekly chapter meeting, our registered and unregistered quartets all present one or two songs. Then we encourage other members, especially new members, to sing along with these quartets and to form octets and sing Barberpole

How to tell you are getting somewhere

- The guys tell you they are excited and can't wait to come back next week
- Attendance picks up
- Music gets learned more quickly
- People are willing to participate in committee work and offer good ideas
- Members are motivated to learn and participate
- Makeup quartets are singing at breaks

Cats. This is non-threatening and enjoyable to new members and builds their confidence.

A Chapter VP for Youth in Harmony. We have just begun the adventure of getting kids involved in singing harmony. We had a quartet sing at our local high school and

middle school vocal class and then invited their choirs to sing on our shows. We have experienced medium-term benefits and expect long-term benefits, but mostly it is the right thing to do for the community!

Supporting the chorus with active section leaders. Our section leaders share the music director's load and help the men grow faster individually and as a section. Our section leaders provide individual coaching, help the section with singing and performance issues, help men learn their music in sec-



SEEING IS BELIEVING. Most prospective members have little to no understanding of the Society's scope, history and culture. The Grand Junction chapter ensures that new and prospective members learn about both the big picture and about their place and opportunities within the chapter. Here they are seen watching the "Singing is Life" DVD together. New members attend short orientation meetings for several weeks after joining, ensuring a smooth transition into what could otherwise be a baffling new hobby.

tions and on learning tapes, and keep track of individual needs and challenges. Improvement has come much more quickly because of their contributions in concert with our director.

Involving the members' families. We include our members' families in events as often as possible, including picnics, Christmas parties and the annual installation and awards banquet.

Having fun after hours. One of our most popular events is "Late Night Harmony," where we end chapter meeting early once a month to go to a local restaurant for pie, coffee, conversation and informal singing. The other restaurant patrons enjoy our singing and our members get to know each other better. New members look forward to the next one as much as the veteran members do.

Encourage member enthusiasm. Chapter leaders need to instill an *esprit de corps* among members, showing pride in the chapter and helping men obtain a sense of identification with the chapter. Genuine praise and recognition is a source of great satisfaction that helps members want to be productive. ■

Amarillo heading back toward the glory days

At the beginning of 2005, the **Golden Spread Chorus of Amarillo, Texas**, had static membership with only 12 active members. A year later, they had 32 men on the roster. The simple answer to their success was the decision to change and hard work. Most of the men were older and had been in the Society for years. They had to get past several obstacles, such as "This is the way we have always done it" and "In 1964, we had ..." They had seen the chapter a success in years past and wanted that success again. The possibility of doing something different and the chance that it might work was worth the risk of some changes.

The first change was a new director, **Dee Thomas**, a Sweet Adeline with over 30 years of barbershopping experience. She began making her own changes: no more sitting and singing; she started teaching the craft of barbershop, she wanted to rehearse for 2 or 2½ hours, and she wanted notes, words, vowels,

dynamics, and choreography all right away. The appearance of a more serious devotion to our singing hobby enticed past members to return and new guests to stay.

A great deal of work was done behind the scenes by the director, the leadership team, many of whom went to COTS, and by the members. They competed at the division level and for the first time at the district level in 2005. They have had several guest nights, singouts, and a large fall show. They solicited several large grants to be able to travel. Now they have 32 on the roster.

Their focus for the next year is going to be on becoming better singers, recruiting more men, sharing the love of music with their community, assigning a responsibility to every member, funding travel to contest through grants, but most of all, *just having fun!*

— Paul Didier

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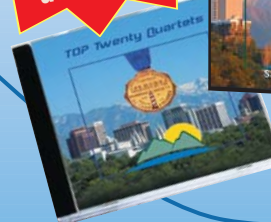


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The College Quartet Contest—Rapidly becoming one of our hottest attractions at the summer convention.

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 AIC Chorus will be performing three songs with Sweet Adeline and Harmony Inc. Queens of Harmony on this year's show. Two of these songs will be directed by the incomparable Renee Craig! Guest appearances include **Men in Black**, 2005 MBNA America Collegiate Quartet Champs, plus...**the BUZZ** (2005 Sweet Adeline Queens of Harmony).

The Harmony Foundation Show—A benefit show for the charitable arm of the Barbershop Harmony Society. 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 featuring the **AIC Chorus** performing Jay Giallombardo's amazing arrangement of "Anthems/Ode to Joy".

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

The Best Classes

Tag Singing with *Bill Rasbleigh and Jim Bagby*

Next Generation Trivia Master with *Patrick McAlexander and Joe Connelly*



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.

Directors Class—Explore rehearsal techniques and address concerns that will assist you and your chorus be better at what you do.



Master Class with *Masters Of Harmony*—Experience the techniques and philosophies that won them the gold for the sixth time and hear their glorious sound one more time.

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Indianapolis Tours

Indianapolis City Tour, July 3-6

Southern Indiana Amish Country, July 5, 6 & 8

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

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

Covered Bridge Country, July 5, 6 & 8

Indianapolis Motor Speedway, July 4-8

The Indianapolis Children's Museum, July 5-8

The Indianapolis Museum of Art, July 5-8

For more specific information on tours, call **Lew White Tours** at **317-217-1007**, fax 317-217-1884 or order online at www.lwti.com.

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)
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
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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/Dbf	ExPer	Suites	Parking
Canterbury Hotel	\$129	-0-	\$229/459	\$18.50/20
Courtyard by Marriott	SOLD OUT	-0-	SOLD OUT	Free
Crowne Plaza Union Sta.	SOLD OUT	-0-	SOLD OUT	\$15/18
Embassy Suites	\$149	\$10	None	\$18/n/a
Hampton Inn Downtown	SOLD OUT	-0-	SOLD OUT	\$12/12
Hilton Hotel Downtown	\$126	\$20	\$146/none	\$15/22
Hyatt Regency Indianapolis	SOLD OUT	\$25	SOLD OUT	\$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	SOLD OUT	-0-	None	\$14/19
Westin Hotel	SOLD OUT	\$20	SOLD OUT	\$20/23

The Westin Hotel is the headquarters hotel and is SOLD OUT!
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 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
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DOWNTOWN

Visit www.barbershop.org/indy for information about RV camping and parking locations.



- 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

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date	membership number, if applicable	chapter name, if applicable
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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.**

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Get ready for a revitalized, better Indianapolis than in 1997. Here's an insider's guide to what has become one of America's best convention cities!



INDIANA STATE MUSEUM

In 1997, our organization had one of the longest acronyms in the world, our competitions were in Market Square Arena (no longer standing) and Ev Nau was a young man! Bill Clinton had just started his second term as president of the United States, there was no such thing as an iPod, and Indianapolis was on the edge of a cultural revolution that has changed the face of the city.

A lot of great changes have been made since 1997, upgrading Indianapolis to one of the best convention cities in the nation. Besides the opportunity to experience the best barbershop music in the world in the new Conseco Fieldhouse and in hotel hallways all over downtown, Indianapolis offers visitors some of the best attractions you'll find anywhere. If you think you saw it all in 1997, think again.

The **NCAA Hall of Champions** is an addition to the city that came with the relocation of the NCAA National Administration Offices to Indianapolis in 2003. The exhibits at the Hall are designed around a single question: "What is a champion?" That question is answered through the history of past champions of the NCAA, but the sentiment of the answer is ever present in barbershop singing and in life in general. Quartet and chorus competitors alike will be inspired. It is located on the beautiful mid-city canal walk.

Also on the canal is the world class **Indiana State Museum** with IMAX Theater. During your visit, this museum will feature an exhibit of advances in nanotechnology. Purdue University is sponsoring the exhibit, which will highlight development of microscopic organisms and robots. This cutting-edge tech-

nology is said to be the future of medical breakthroughs and construction techniques unlike anything the world has ever seen. This would be a great visit for any age.

Right next door to the state museum is the **Eiteljorg Museum**. The museum is known for its display of Native American art and artifacts. However, the Eiteljorg recently added 45,000 square feet of space that provides 50 percent more galleries, a library, a technology lab, gardens, and the Sky City Café, which overlooks the canal walk. This is a definite destination for the American history

buff and art lover alike.

Also near the canal is the **Indianapolis Zoo and Botanical Gardens**. This zoo is among the best in the world. There have been many additions since 1997, the most notable being the Dolphin Pavilion, a submerged 360-degree observation area. This is something that everyone should experience.

A short bus ride from the canal area is the **Indianapolis Children's Museum**, the largest in the world. Words alone cannot explain how magnificent it is. Don't let the name fool you—a big portion of the people there are child-free couples on dates, so the facility is appropriate for ages 0 to 99.

One of the largest dinosaur exhibits in the United States, the Dinosphere, is located there, and a one-of-a-kind "Bob the Builder" exhibit will be featured during your visit.

Finally, the **Indiana Museum of Art** is Indy's newest museum building expansion. This state of the art facility houses more than 50,000 works that span the history of art. A \$220-million facelift was just completed. In addition to view-



Bryan Hughes
Director, Circle City Sound; lead, Keep 'Em Guessin' quartet



INDIANAPOLIS CONVENTION & VISITORS ASSOCIATION

ing art, you can experience fine dining at two on-site restaurants that are run by the famous Wolfgang Puck, or you can take a leisurely stroll on the grounds along the Canal Towpath Trail. Oh yeah, there's no admission fee on Thursdays.

July events

If you're planning on staying around for a mini-vacation, look into the **2006 U.S. Grand Prix** at the Indianapolis Motor Speedway, an **old-fashioned ice cream social and exhibit** at the Benjamin Harrison home downtown, the **largest car show in the Midwest** on the circle, and an **Indianapolis Indians baseball**



“Construction and development downtown seemed to wake the city up, and today, a thriving cultural scene mixes with Hoosier hospitality and charm.”

— New York Times, 2005

canal, and there are **three different professional musicals** near the downtown area while you are here. Additionally, just a short trip away from Indy, you can visit **Bill Monroe's Bluegrass Hall of Fame and Country Star Museum**, ride a historic **1930s steam train** while dining on a four-course meal at the **Indiana Transportation Museum**, drive the **world's fastest rental go-carts** at the Gary Lee Whiteland Raceway, or spend time touring **covered bridges** in nearby Putnam County. ■



An insider's recommendations for Indy

Where

Acapulco Joe's
Bazbeaux
The Chatterbox
Crackers Comedy Club
Howl at the Moon
Iaria's
The Oceanaire
Olive's Martini
and Cigar Bar
The Palomino
Radio Radio
The Rathskeller
The Slippery Noodle
St. Elmo's
Stardust Café
The Ugly Monkey

Why

Not fancy, but the best Mexican around
Pizza, pizza, and more pizza—unusual toppings
Cheers atmosphere and world-class jazz
Fuuunnnny!
Raucous good time with dueling pianos
Great Italian food. Family owned—an Indy staple
Upper end seafood and service. Try the lobster bisque
Unique and relaxing atmosphere for a lounge

Dining for the experience of dining
Great jazz, rockabilly, and smoke free!
Eat great German food and catch a show
The oldest bar in Indiana, and great blues music!
Famous shrimp cocktail and local celebrity hangout
Great for lunch on the canal—run by a Barbershopper!
Because '80s dance music is cool

game every day during your stay. You can see the Oscar won by H o a g y Carmichael for “In the Cool, Cool, Cool of the Evening” at the Indiana Historical Society on the

WANTED

Chorus Director

The Barbershop Harmony Society, Arlington Chapter, is seeking a new director for our chorus. The **Goodtimes Chorus** is an all-male chorus and has a high visibility in the Dallas/Ft. Worth Metroplex. We are entertainment driven and serve the community often, participating in planned events such as: Martin Luther King Day, Fourth of July, Veterans Day and Christmas. We also perform singing Valentines, produce and perform an Annual Spring Show, and participate twice yearly in contests. We meet every Tuesday night in downtown Arlington. This is a part-time position with compensation. All interested parties should contact John Sellers: johnsingsbass@aol.com, or 817-572-3407.

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How long have you been a Barbershopper?

I sang tenor in a high school quartet, **The Harmonizers**, my senior year (1976). At Yale, I joined the Society of Orpheus and Bacchus (SOBs), where Rob Campbell (now a Society judge) was music director, and started up a freshman Very Large Quartet. Later, I sang in a one-song quartet as part of the Whiffenpoofs. My Society card says 14 years, Frank A. Thorne Chapter-At-Large.

What is your favorite quartet?

The Dealer's Choice (1973 champs) holds a special place in my heart, as they came to Yale and were the first world-class quartet I heard. **Realtime** (2005 champs) is my current favorite because of their exquisitely subtle musicality.

Who is your favorite chorus?

Hard not to go with **The Vocal Majority** for their ability to chill my spine, but **Toronto Northern Lights'** "Alabama Bound" lingers in my memory.

Who is your favorite Barbershopper?

Chuck Greene, since when I see him at international I know I'm in for a long night of tags and woodshedding.

Who is in your dream quartet?

I don't have one—and given my involvement in all kinds of a cappella, if I thought about it, my dream quartet might not be four Barbershoppers!

What do you think of the Society's new logo?

A much-needed update for the 21st century.

What do you think of the Society's new name?

KISS—Keep It Simple, Stupid! Finally they did—a really good idea.

How do we make barbershopping more popular?

Barbershop is a niche within a niche, and as much as we all may love it, we can't expect it to become mainstream. (I say the same thing about all kinds of a cappella, after years of fruitless attempts to prove otherwise.) So wise niche marketing is key to making it a much bigger niche. I recently shared a dozen or so ideas with the Society Board. Some have to do with "meeting the market where it is"—things like creating mixed barbershop song books (since community choirs are usually mixed), creating college VLQ events (since most college a cappella groups range from 8 to 20 singers). I also think emphasizing performances by the best ensembles, and keeping social chapters social, is key.

Should we focus the large majority of our membership recruitment efforts on 1) the youth, 2) ages 20-39 or 3) over 40?

The Youth In Harmony program is terribly important for planting seeds, but the 20-39 age group is absolutely the toughest to catch because of the competing demands of family and career. For chapter recruitment, I'd focus on adding singers aged 40+ to existing chapters. Having said that, the wild success of recently formed "young chapters" such as **Westminster** and **Atlanta Vocal Project** shows that this concept is deserving of more resources. As an entrepreneur, I always try to do more of what's working!

What do you think about modern barbershop arrangements?

I'm a huge David Wright fan as a listener, and I have no problem with "sophistication," but I'm ambivalent about major sevenths on the contest stage. When I'm singing, I have to stick to the simple old charts (when I'm not woodshedding in the AHSOW room).



Jeff Selano

Five-time international quartet medalist, barbershop recording engineer, international contest web host

What do you think about the Society moving to Nashville?

Good idea. I think the Society needs to build on the positioning that comes from the *Four Parts, No Waiting* book—that barbershop is a unique, important and influential American music idiom that deserves both respect and recognition alongside other American musical styles. [See a review of this book by Gage Averill in the September/October 2005 *Harmonizer*.] Moving to Nashville will help immensely in that positioning, but it's just one piece of the puzzle. A lot more work remains.

Where should our collective marketing efforts be focused?

Again, niche marketing is key. I think the Christian music market could receive more attention, for example. Barbershoppers tend to have values consonant with the growing fundamentalist Christian demographic, so aspects of barbershop that are seen as a negative in some sectors could be seen in a much more positive light in that sector. But that shouldn't be a sole focus, by any means.

Can we get a barbershop song into top 40 radio?

No, unless it's a fluke like "Don't Worry, Be Happy." But top 40 radio is so 20th century. What you really want is barbershop to be heard on 40 million iPods. I'm involved with a start-up called Goombah (www.goombah.com) that might actually be a vehicle for Barbershoppers to spread the word to the iPod community.

Do you think our current C&J system promulgates and promotes our art form?

Yes. Quality singing is encouraged, and it all has to be within a pretty narrow artistic window. For all the edge-pushing by some groups and the carping when it happens, barbershop is still very distinctive versus contemporary, jazz or doo-wop. Having listened to several thousand a cappella CDs, I have no problem identifying when a barbershop quartet or chorus is singing—and neither does the general public.

Should we include non-barbershop arrangements in our contest system, or are they already there?

Some moments in some arrangements push the edges of barbershop at competitions, and I don't think it is appropriate to widen the umbrella beyond where it is today. Barbershoppers who want to perform outside the umbrella

at convention should be featured at separate (perhaps parallel) events. And I'm thrilled that Barberpole Cats have been a recent key to championships—that's the way it should be!

Can the VM be beaten? By whom?

Sure, but I'm not sure in which decade. Perhaps Westminster, Atlanta Vocal Project or some other young chorus will out-energize VM in the next decade, but beating a Clancy ballad is darn near impossible.

Where do you see the Society in 30 years?

Some things won't change: it will remain all male, Barberpole Cats will be shared, we'll woodshed old songs, and tags will still give chord worshippers a thrill. I think the Society will be somewhat smaller in terms of "hundred dollar members," but much larger in its overall influence in the world of a cappella. At least 30% of today's chapters will have folded, but will have been largely replaced by new and different chapters—different age focus, different musical focus, different rehearsal schedules, and so on. In addition, I see the Society providing a "taste of barbershop" to a much larger

constituency—groups that sing barbershop as anywhere from 5% to 25% of their repertoire. These singers will have a different relationship to the Society, but they'll still be drawn to Society events. There might be 25,000 men who sing barbershop "most" of the time, but another 75,000 who sing barbershop "some" of the time.

Do Barbershoppers face the same challenges as other a cappella groups, or are they different challenges?

A bit of both. All a cappella groups suffer from macro issues: the slow decline in music education; a lack of understanding, appreciation, respect, and/or recognition from both the music industry and the general public; the competition for people's time in a stressed-out world; the increased isolation of individuals from group activities.

However, Barbershoppers have the additional challenge that the

I see the Society providing a "taste of barbershop" to a much larger constituency—groups that sing barbershop as anywhere from 5% to 25% of their repertoire. There might be another 75,000 who sing barbershop "some" of the time.

Don Gooding, long-time a cappella booster

- Founded the first a cappella catalog in 1992 as an after-hours business while being a technology venture capitalist specializing in telecommunications
- President of A-Cappella.com (online music retailer)
- President of Contemporary A Cappella Publishing (sheet music publisher)
- President Varsity Vocals (student a cappella competitions)
- On the Board of Trustees of the Yale Whiffenpoof Alumni
- Formerly on the Board of Directors of the Contemporary A Cappella Society (CASA)
- Sang with the Kodaly Institute pilot class in junior high (1968-1972)
- At Yale, sang with The Whiffenpoofs of 1980, directed the Society of Orpheus and Bacchus, directed adult vocal jazz groups Jersey Transit and Acappellago

Don's quartet picks for Indy

1. Max Q
2. OC Times
3. Vocal Spectrum
4. Metropolis
5. Up 4 Grabz

Don's chorus picks for Indy

1. The Vocal Majority
2. Northern Lights
3. New Tradition
4. Great Northern Union
5. Westminster Chorus

repertoire is dated. Of course, for some of today's kids, even 1990s' repertoire can seem dated! But things like the circle of fifths, homophonic arranging, emphasis of harmony and melody over rhythm, and the idiosyncratic barbershop ballad rubato make it pretty difficult to adapt to current music. On the other hand, college a cappella groups can do 10-part, vocal percussion driven arrangements of current charts and be very contemporary. All of that can be partially overcome by a focus on excellence, but at the end of the day barbershop is more limited because of

culture's perennial emphasis on "what's new."

Where do you feel we fit into the musical landscape?

I think every singer should learn at least one barbershop tune—just as they should all learn some classical, jazz, gospel, spirituals, doo-wop, country and contemporary. All musical styles can contribute to a well-rounded singer. With barbershop, it's the ear training and the enlightenment about overtones that set the style apart from others.

What is your favorite tag?

"To Reach The Unreachable Star"—I love destroying my voice at 2 a.m.

Who are the best barbershop and non-barbershop up-and-comers?

Gotta go with my bud Sean Devine and OC Times. He's one of the most exciting lead singers I've seen. Among semi-pro groups, I was blown away last year by Denver A Cappella Project, fusing some successful elements of barbershop with a jazz repertoire. And as a vocal jazz aficionado, Groove Society was my favorite debut CD of 2005.

As an art form, what do we need to do to raise the bar high for future generations?

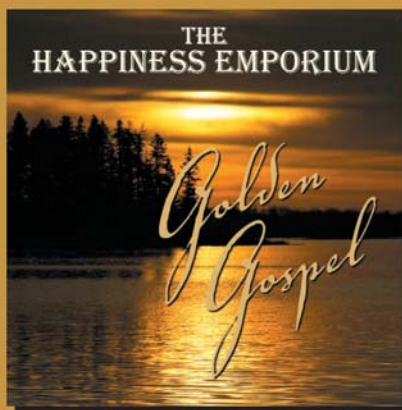
The bar is very high now on the contest stage, and the charts, to paraphrase Oklahoma, have "gone about as far as they can go" in terms of difficulty. Over the next decade, the rest of the Barberpole Cats and other "easy" arrangements will have led to more gold after their successes over the last couple of years, and I'd like to see those performances memorialized and turned into a "Gold Medal Barberpole Cat Learning CD" for future generations. (Why is it I'm always coming up with product ideas?) But it's critical that singers across the whole range of ability actively carry the torch for future generations. It's not just about the art of the medalists. I sometimes say that barbershop "takes five minutes to learn, a lifetime to master." As long as the Society keeps giving enough guys that first five-minute exposure, future generations will keep on singing the old songs ... along with some new ones. ■

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'Til the Storm Passes By
God Sits On High
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How Long Has it Been
Still Feelin' Fine
The King and I
Yes, He Did
Where No One Stands Alone
I'm Bound for the Kingdom

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Why we do affinity marketing

How strategic partnerships lower our dues and boost the Society's image

am still waiting for that first call from a Society member who demands that we raise dues. That likely won't happen, and the Society board and headquarters staff work hard to make a limited budget stretch as far as possible. The next time you pay your dues, remember the rule of thirds:

- Our Society dues are less than 1/3 as high as similar organizations that offer comparable support and services.
- Only about 1/3 of the Society's total operating budget comes from member dues.
- Almost 1/3 of Society members pay partial or no annual dues.

The cost to serve our membership is now roughly \$97 per member per year. Approximately 21,000 members pay Society dues of \$87 annually. Approximately 8,000 students and seniors receive a 50% discount of \$43.50 annually. The remaining men are Life Members

or 50-year members who pay *no annual Society dues*.

Non-dues income

Most of the remaining Society budget comes from events (International and Midwinter conventions and Harmony University) and merchandising (Harmony Marketplace orders online or at conventions). Of course, most of the revenue from these is *spent* on the events and merchandise, but modest surpluses

support many Society programs. Many important Society activities are also supported by investment income and from contributions to Harmony Foundation. Non-dues activities that are most frequently undertaken by associations like ours include:

- Meetings/conventions special events (we do this now)
- Periodical/publication/convention advertising (we do this now)
- Onsite education (we do this now)

- Sponsorships (we are currently pursuing sponsorships)
- Investment income

Part of my job as marketing director is to encourage members to support these activities. I am also charged to look for outside revenue sources, which can help fund vital Society programs. One of the best outside sources is affinity marketing.

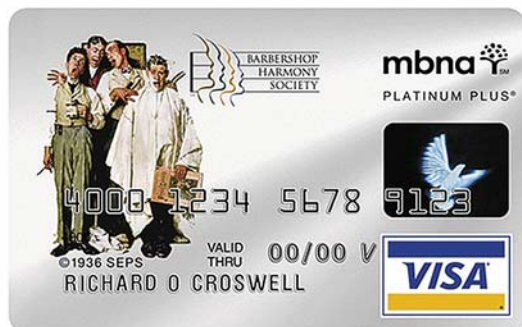
Affinity marketing

We already do some affinity marketing, and we are carefully looking at additional relationships. Our most visible affinity relationship is with MBNA America, the bank that issues our Society-branded credit cards. When any of 4,000+ members use their "Norman Rockwell" cards, a portion of the cards' revenues is returned to the Society to support our programs. Additionally, the company pays \$20,000 per year to sponsor the MBNA America Collegiate Barbershop Quartet Contest. This is the essence of affinity marketing: MBNA America financially reimburses the Society for the privilege of mingling their brand with our brand and for the opportunity to market a useful product to our members. Affinity marketing lowers our dues and expands our capacity to serve members.

Society leadership will consider many issues before selecting, developing or maintaining affinity marketing programs:

- Trust in the partner
- Partner's ability to strengthen the Barbershop Harmony Society brand
- Potential growth of the partnership
- Partner commitment
- Customization (avoiding one-size-fits-all programs)
- Complementary nature of the product or service
- Return on investment
- Partner ethics and image

Affinity marketing programs can provide significant member benefits as well as much-needed non-dues revenue, which is in itself a member benefit. Relationships with program providers should not and will not be entered into lightly. Prospective partners will be fully qualified to ensure that program offerings mesh with our Society's mission and vision.



MBNA America is our most visible affinity partner, offering a card that has turned countless routine transactions into discussions about barbershop harmony. Members receive competitive rates and services and they help fund Society activities every time they use it. Apply online at www.barbershop.org/MBNA, or call 800-932-2775 and use priority code YFG8.



Todd Wilson
Director of Marketing,
Interim Director of
Membership

Antique Gold, 2006 International Seniors Champion



Their tenor was between chemo sessions and their lead lay unconscious the morning of the competition. That afternoon, Antique Gold reached their dream

Antique Gold meets at Tom Bates' request, in his living room in early April 2006. It's one of our few meetings since our win in Sacramento. His wife, Pat, is there too, teary-eyed. Tom is seated in the corner chair. We've chatted pleasantly for a few minutes, none of us wanting to get to the business of the meeting. I've agreed to take the trophy next and we're all happy to help with a planned move and garage sale.

Tom moves his throat and speaks. "Well guys, I guess I'm not going to be able to sing any more." Pat protests a little. The rest of us are silent. "I'm not able to get a good breath any more," Tom continues. "My ears are constantly plugged, I'm losing weight, and the pain medication dries out my vocal chords. Worst of all, I have no energy." We wait a bit. We know he's not been eating and now receiving only palliative medical care. Brother George breaks the silence and quietly asks, "Are you saying that you can't sing in the quartet any more?" Tom confirms it.

We talk it out. We all understand. Tom's been battling cancer since the quartet's inception. In fact, when Wally Coe called me to ask me to join the group, he told me that his goal was to make sure that Tom had a

good quartet to sing in while he fought the disease. We've had a good run, culminating in winning the International Seniors Quartet Contest in Sacramento. Tom suggests that the three of us decide our future together and hopes that we will find another tenor and carry on with our championship obligations. It's one of life's unwanted moments—difficult but necessary. We all balance on the edge of love and dignity.

Tom's had a difficult time, but he's always before been more positive and stubborn than sick. Performances, coaching sessions, even rehearsals have been organized around chemotherapy sessions. Tom often went for his infusions right after singing. He would be okay to sing again in a week. He saw to it that no chemo session was scheduled for a couple of weeks before a show or a contest. Tom jogged, enjoyed competitive curling, set aside his evening bottle of wine, ate only cancer-fighting foods, and felt very good between chemo sessions. Life was very much worth living and singing in Antique Gold was a big part of it.

Begun with Tom in mind

Antique Gold began with Tom Bates, Wally Coe, Hans

Lorentzen, and Gareth Evans; good men and good friends. Wally had organized the quartet to provide a place for Tom to have a shot at winning gold. I had joined in Gareth's place early on, and the quartet had won the District and competed at Midwinter. Then George Metzger had joined to sing bass in Hans' place. This group had competed three times at Midwinter, placing sixth, second and fifth. A year ago Wally left the quartet and George Wakeham took his place, forming the present quartet. Tom is the only original member.

Last July, we got a major motivational boost close to home when **Realtime** won it all and became international quartet champion in Salt Lake City. [*Realtime bari and bass Mark and Tom Metzger are Charlie's sons and George's nephews - Ed.*] If **Antique Gold** were to win in 2006, we would add four gold medals to Canada's medal count, two golds to the Metzger medal count, and join Realtime on the Saturday night show in Sacramento!

Well, we worked hard! We got coaching from members of **Realtime**, from judge Marty Lovick, and from Sandy Robinson of Sweet Adeline champion **Brava!**. We went to the Top Gun School and got some great coaching there, and rehearsed more often, making sure to fit in a rehearsal after every coaching session. We were more ready than we had ever been. Despite our prior worries about whether Tom would remain with us much longer, it was beginning to look like our best year yet.

Darkest before the dawn

That's when some of life's dissonance endangered our plans. All of our prior health concerns had been focused on Tom, but other than having a little abdominal pain, Tom was feeling great! On the morning of the contest our concerns would unexpectedly shift to our lead. We had attended the Gold Medal Hour with the Champs that morning, where the members of Realtime were sharing their story. Near the end of the session

George Wakeham passed out, slumped in his chair unconscious. People revived him. He sat up. He passed out again. Doctors advised. The paramedics came, and my brother George, our bass, traveled with him to the hospital for tests. (Leads and basses should develop rapport at every opportunity!)

On top of all our anxiety for George, our hearts were now breaking for Tom, who had no assurance there would be a "next year." Hope and dreams in jeopardy, Tom and Pat went to their room, despondent. I immersed myself in some interstellar science fiction space opera, preferring that to the opera that was playing itself out in real life.

However, back at the hospital, the nurse discovered that the saline IV George had been given in the ambulance had not been inserted properly in a vein and she got it flowing. It's amazing what a little saline can do for someone who is severely dehydrated. Before long, George was ready to get out of there and sing! After a final test, the doctor cleared him for harmonious relations and brother George called to advise Tom and me to get dressed and ready. Tom, always working to improve the odds, had in the meantime talked with the contest administrators and arranged for us to compete last that afternoon.

We sang! And surprisingly well, we thought, under the circumstances. We lived through the countdown to learn that we had won the contest, marginally ahead of a strong group of quartets. Joyfully, up to the stage for trophy and medals we went.

We were squired to the Association of International Seniors Quartet Champions reception and duly inducted. The capper, though, was getting to perform on the evening show the song we had practiced with

On top of all our anxiety for George, our hearts were now breaking for Tom, who had no assurance that there would be a "next year."

The fairy tale behind the Canadian gold connection

Once upon a time, in the barbershop backwater of Vancouver, Canada, sang a quartet called **Sound Policy**. Ken Wigbers, Brian Waplington, George Metzger, Marty Lovick and their constant coach and companion, Charlie Metzger, confused by their lack of success, determined to plumb the magic of it all, not believing in simple bad luck.

Marty set himself the challenge of judging and left to learn its ways. Charlie went off to Missouri, ate the magic ice cream, and lapped up the knowledge of Harmony University. With the help of the mage, Steinkamp, the chorus and quartets began to prosper, but still the magic seemed mystic.

Charlie's wife, Karen, had brought

forth two sons, Tom and Mark, who followed their father in the Art. With the help of the mage, Lyon of Haps, their quartet, **Sonic Boom**, won Evergreen's championship, as did their next quartet, **The Edge**.

They conjured to elevate their father and the judge, Marty, to championship, and won for the third time with their elders in the quartet, **Counterpoint**. Counterpoint morphed twice and with Tim Broersma earned 14th place at International.

Then, by the magic of love, the lead, John Newell, journeyed from Aussieland to join Tom, Mark and Tim to form **Realtime**, which broke the barrier of the 10 to place 7th and then confound and delight the world by winning the gold. Tim took his gold to Lynden of the USA, but three of the golds,

for the first time, went to Canada. (This excludes, but does not deny, the achievement of the Sweet Adeline quartet, **Brava**, who earlier brought queenly gold to Canada.)

Sensing an opportunity and rising to the challenge, Antique Gold, with the help of the judge, Marty, the queen, Sandy, and the men of Realtime, conspired, in their ancient craftiness to win a Senior portion of gold. They proved their mettle and won gold in Sacramento.

And now, with Brava, Realtime, and Antique Gold, Vancouver, Canada, the barbershop backwater of the '70s, has become the Golden Barbershop Quartet City of Canada.

— Charlie Metzger

The Midwinter audience watched the reigning Seniors and International champions perform later that night in a double quartet that was 50% Metzger, 88% Canadian, and 100% family. All considered the experience an emotional climax to a difficult journey.

Realtime. This song was now particularly appropriate not only on Tom's behalf, but also on George's: "The Quest—To Dream the Impossible Dream!" Antique Gold and Realtime, all **Gentlemen of Fortune** brothers, singing together. It was **Antique Gold's** best singing ever!

Exaltation, standing ovation and the elation of sharing barbershop love in one of the most profound ways—an experience of a lifetime, shared with the two dozen or so hometown cheerleaders and family and an audience of supporters. It was a peak experience for us all. Brother George and I were singing with Tom and Mark, sons and nephews, George Wakeham was singing as an international winner after a day of trials, Tom Bates had realized his goal in spite of all his health issues. And Realtime, fresh from realizing its own dream, was supporting us in our moment of triumph and celebration.

Epilogue

Antique Gold was asked to test microphones for the April 2006 Evergreen Preliminary Contest held along with our own Division I contest. Tom was there, ready to sing, more stubborn than sick. We sang our contest set, Tom sitting on a stool to conserve energy. He managed all but the last hanger, faked, as it should be, with an open mouth and big smile with no sound. He was whisked off to the hospital immediately after the performance because of blood chemistry imbalances.

The next day we were to perform after the quartet preliminary finals, but Tom, this time, was more sick than stubborn. Always aware and generous, Tim Broersma of **Realtime** was there and offered to sing in Tom's place. He knew one song and learned the other, which he had often heard, in about ten minutes. Between songs we explained about Tom and asked the audience to toast Tom and wish him well with a collective B-flat chord, sent out to him with our profound respect and best wishes in a moment of tribute and honor. They stood and the toast to Tom rang out!

I think all of us recognize Tom's story—his determination, his courage, his struggle. We're proud of him and what he's done. It's what we would want to do in similar circumstances. It's a story too, about the power of music, of singing, of friendship, of respect and love. It's great to be a Barbershopper! ■



Charlie Metzger
Baritone for Antique Gold



Antique Gold

Tom Bates, tenor. Tom, the quintessential Barbershopper, as a kid loved music and excelled in piano, played in bands, then married Pat and became responsible. Characteristically, Tom leaped into barbershop in 1978, the year he became a Certified General Accountant, and has served in so many capacities that only Pat can keep track. Inducted into **The Gentlemen of Fortune** Chorus Hall of Fame this year, Pat has also been honored many years Barbershop Woman of the Year. Tom has sung in quartets consistently almost from the beginning, earning district medals as a baritone. His son, Jim, sings and contributes in the chorus, and Tom's granddaughter Taryn probably would if someone let her.

George Wakeham, lead. We call him "Big George" because he's bigger than George Metzger, came to the quartet last, and we won't call him "George W" for political reasons! Big George runs a fire and flood restoration company and spends almost all his time humming and singing, a habit he picked up listening to his mother's records. He fell in love with Mario Lanza's singing at age 9, learned the accordion and guitar so he could play and sing along. He enjoys the camaraderie of barbershop and helping anyone build anything. His granddaughter, Gabriella, sings bass with the **Lions Gate** chapter of Sweet Adelines.

The elder Metzger brothers. George Metzger (bass) and his brother, Charlie (bari), have been almost inseparable since George was born 1947, eleven months after Charlie. They harmonized on family road trips, studied piano together, sang in the Concordia Male Chorus in high school, quartetted, strummed the guitar, and sang on the bus on the way to basketball games. They joined the Society in 1969, and have sung in many quartets together and coached each other's quartets. When the Gentlemen of Fortune competed in Pittsburgh in 1982, Charlie was director and George president of the chorus. In 1991, when the chorus performed Lloyd Steinkamp's version of *The Wizard of Oz* at Carnegie Hall, George and Charlie were the Munchkin chorus director and Mayor. (Charlie's sons, Tom and Mark, were front row Munchkins, and his daughter, Donya, played the role of Dorothy.) George and Charlie value singing together. Charlie has been a director, teacher, coach and judge for a time. George works hard to keep him in line. Right now George is the Music VP for the chorus and once again Charlie is directing. They make a good team.

2006 SENIORS QUARTET MEDALISTS

Score sheets available at www.barbershop.org/scores



1. ANTIQUE GOLD



Antique Gold (EVG)

Tom Bates, tenor
George Wakeham, lead
George Metzger, bass
Charlie Metzger, baritone



2. VINTAGE GOLD



3. CHICAGO TIMES

Vintage Gold (FWD)

Ron Bass, tenor
Pat Henley, baritone
Jim Sherman, bass
Gary Bolles, lead

Chicago Times (ILL)

Ray Henders, tenor
Butch Koth, lead
Dave Boo, bass
Dave Cowin, baritone



4. PLAY IT AGAIN!



5. SILVER CHORDS

Play it Again! (ONT)

Rod McGillivray, tenor
Bill Vermue, bass
Jim Whitehead, lead
Andre Carriere, baritone

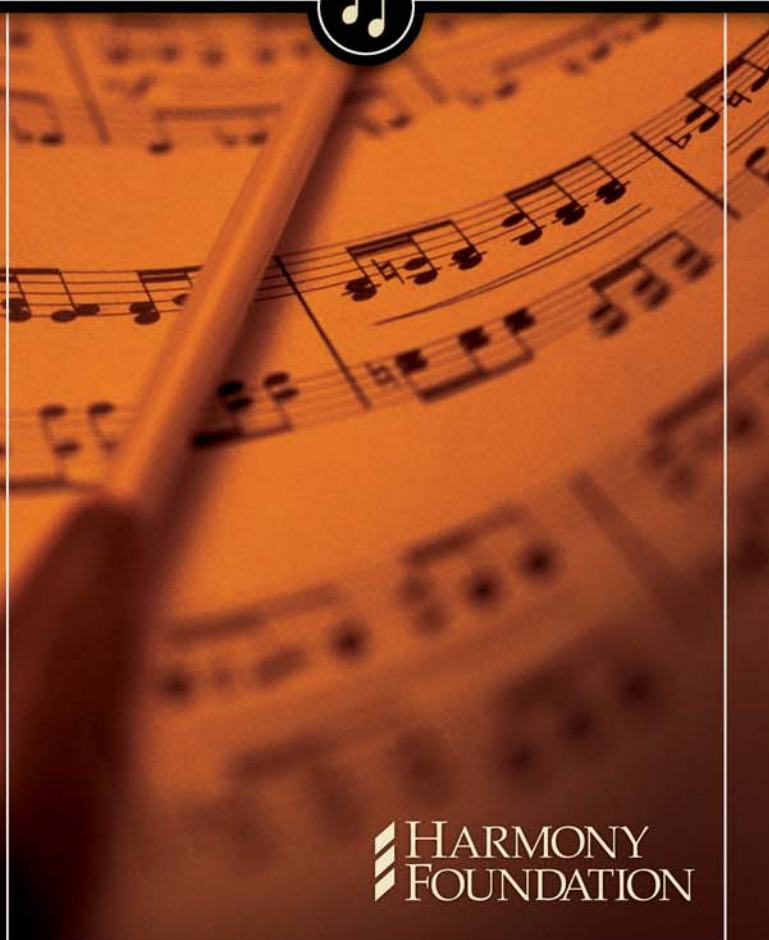
Silver Chords (EVG)

Dick Swanson, bass
Barry Knott, baritone
Les Walter, lead
Dave Brasher, tenor

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EVERYONE



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As an Ambassador of Song, you help spread the joy of close harmony to new singers and listeners. Your donation to Harmony Foundation International expands the community impact of Barbershop Harmony Society programs: youth camps and festivals, director and quartet scholarships, chorus development and marketing. Bottom line, you help grow and prosper the art and inspiration of a cappella singing in your community right now.

You do a whole lot of good for only a few dollars a month.

The Barbershop Harmony Society partners with schools, colleges and community music organizations to ensure the enrichment of singing continues forever. Through fun and educational events, young and old alike learn and perform the extremely rewarding close harmonies of singing with an a cappella group. Without this kind of investment from the private sector, the simple fun and enrichment of singing may well disappear from the fabric of our personal and community life.



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HARMONY CAMPS

Our youth camps create a new generation of a cappella harmony singers and fans. Students find greater strength for their voices, their friendships and their souls. Many of them carry their fervor into the school year, singing in their school chorus, or creating their own quartets!

YOUTH FESTIVALS

An all-day immersion in singing, our festivals tap the hunger of the young to be good at a "good" thing. Once introduced, they can't get enough. Our festivals and clinics turn this healthy interest into a lifetime of enrichment.

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Every year our intensive 7-day training creates newly skilled chorus directors with the power to lead their schools or choruses to greater and more singing! Our extensive scholarship program opens the college to directors of all backgrounds.

DONOR CHOICE

Donor Choice provides a convenient way to make a combined gift to Harmony Foundation and direct up to 30% to a specified barbershop chorus or District. Personal Donor Choice designations may be given each time a combined gift is made or it may be set up once to apply to all Harmony Foundation gifts.

MARKETING

The best choruses and quartets in the world perform on our stages. Opportunities for leadership training and lifetime friendships are the best kept secret in town. We simply must advertise the Barbershop Harmony Society more widely, generating new members and fans for this most life-enriching cause.

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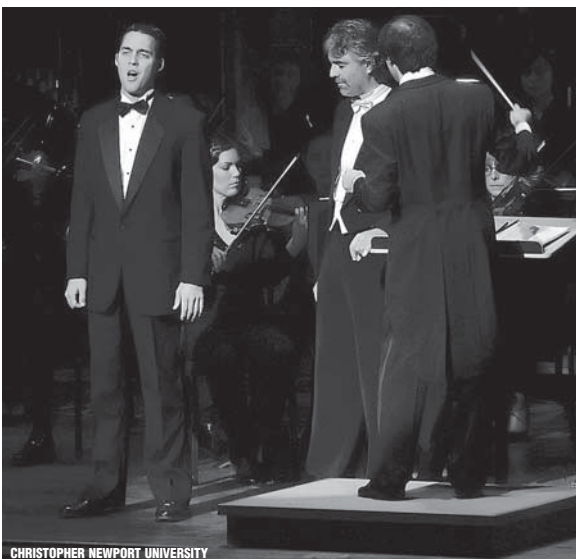
Success! Readers report what works

Singing for Bocelli a performance to remember

World-famous tenor Andrea Bocelli will never forget the big career boost he got when Luciano Pavarotti helped turn him from a piano bar performer into an international superstar. On the lookout to shine the spotlight on other rising talents, Bocelli gave such a chance last fall to Barbershopper Anthony Colosimo. Anthony, who joined the Society at age eight, sang lead with collegiate medalist **Iguanas in Flight** and also sings with the

Alexandria Harmonizers and the **Singing Capital Chorus**, which is directed by his father.

Last October, Bocelli had been in Newport News, Va., for a concert at the Ferguson Center for the Arts at Christopher Newport University (CNU). Bocelli attended a luncheon the day before the concert where, on behalf of the National Italian-American Foundation, he presented two prestigious music scholarships to Anthony and a student from another university. Upon learning that Anthony's CNU choir would be touring Italy later in the school year, Bocelli quickly arranged for the choir to appear on the next night's sold-out show. At that evening's rehearsal, however, they realized the 30-voice choir would be too large



CHRISTOPHER NEWPORT UNIVERSITY

for the stage. Bocelli turned to Anthony and asked him what he could sing. One song that was on Bocelli's program, Tosti's "La Serenata," Anthony had sung at his senior recital. On the spot, Bocelli asked him to be ready to perform it the next night! Anthony quickly called his family in Arlington and arranged for them to be present.

Bocelli opened the next evening's concert with two songs, then he brought Anthony on

stage and stood by as he performed the number with the Virginia Symphony for a sold-out audience of 1,700. "I was scared," Colosimo told a reporter for the *Daily Press* at intermission. "I don't remember anything until I left the stage. Bocelli told me I sounded good."

Media watchers believed Anthony had an outstanding performance.

"It was a pinnacle for me," Anthony told CNU university relations. "I've never sung with a symphony and never performed in a hall that big before by myself, and certainly no one's ever paid that much for a ticket to see me sing!"

Anthony plans to return to CNU this fall to pursue a masters degree in music.



JENNIFER ANDERSON

THE SALUTE WAS ANYTHING BUT PLASTIC. The Vocal Majority's famed Christmas show featured every cool action figure imaginable, but four plastic men provided one of the most moving moments of the show. With a nod to Midwest Vocal Express, the quartet HDSQ performed as little green army men. When they staged an unscripted reenactment of the Marines erecting the U.S. Flag over Iwo Jima, an 87-year-old audience member was so moved that he brought his entire family for a reprise performance that night. A veteran of the intense fighting at Iwo Jima, he was seated in the third row for this Ft. Worth performance. As the quartet again moved into the pose, he rose and saluted! The gentleman later expressed gratitude that the chorus remembered veterans in this moving tribute.

HOW DEEP IS THE OCEAN? THEY KNOW. Meet four Barbershoppers who have an entirely different definition of a “hook” and a “floater,” and they never think twice about proper hydration. But they are doing swimmingly as barbershopping marine biology teachers at the eight million gallon Georgia Aquarium—the world’s largest—which opened November 22 in Atlanta. Voiced by The Perfect Gentlemen quartet, the underwater foursome hooks patrons with music, humor and a lot of great overtones ... or in this case, undertones ... all while teaching about bioluminescent sea creatures through an interactive touch screen. The little green fish is voiced by Phil Gold (first tuna), red by Dan Jordan (second tuna), blue by Tim Reeder (barracuda), purple by Jim Campbell (bass). Lead Dan Jordan explains the voice assignments: “The little guy was the tenor ... usually type casting ... tenor is little, lead is plain, bass is huge and the baritone is ugly!”

“There was this fight at halftime and a barbershop quartet broke out ...”

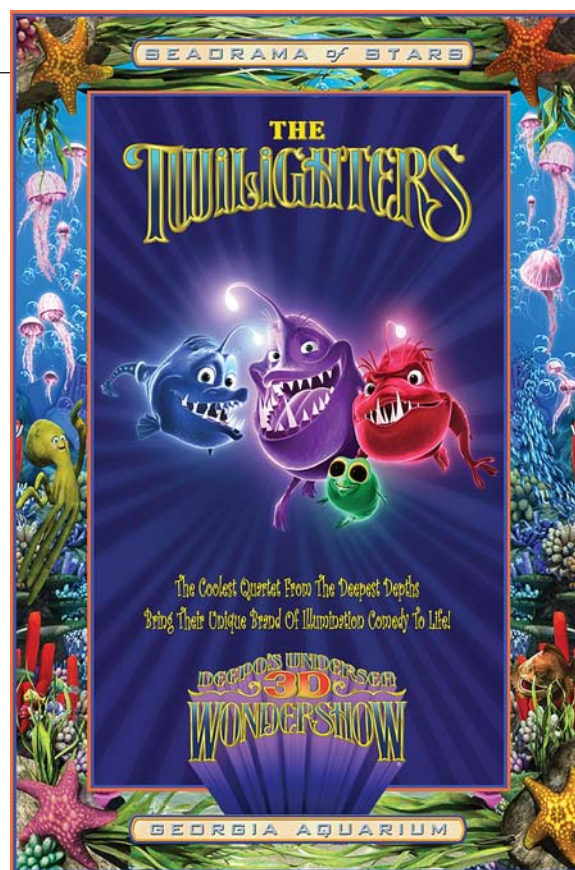
A national anthem gig for **Quadzilla** (below) turned into a holiday showcase for barbershop in front of thousands of NBA fans in Charlotte, North Carolina. Having impressed the Charlotte Bobcats staff during their December 13 pregame gig, they were invited back a week later to headline the halftime show. Well, “headlining” may be pushing it—they were disguised as members of the Bobcats Arena staff! Tenor Mike Fitch, dressed as a ball-boy at center court, “accidentally” bumped into the microphone while cleaning the floor and took advantage of his unauthorized access to the PA system by yelling to the crowd. He was immediately grabbed by two Bobcats Arena security guards (much to the delight of the audience), but security was actually bass John Earnhardt and baritone Travis Murray in disguise! Mike convinced the security guards to grab a passing concession stand worker (lead Brad May) and they began singing four-part barbershop harmony into the microphone! The crowd hooted as it caught on, and stayed enthused while the quartet performed three barbershop Christmas songs. Clay Aiken (of

American Idol fame) watched from court-side right in front of the microphone.

www.QuadzillaSings.com



CHARLOTTE BOBCATS



CHAPTER ETERNAL

Society members reported as deceased between January 1 and March 31, 2006.

Cardinal

Bud Austin
Mammoth Cave, KY
Donald Goss
Bloomington, IN
Tom Nief
Louisville, KY
Curtis Young
Louisville, KY

Central States

Don Eddy
Columbia, MO
Ken Gardner
St Louis Suburban, MO
St Louis No 1, MO
Merlyn Groot
Fort Dodge, IA
Warren Rankin
Springfield, MO
Bill Rund
St Louis No 1, MO
Earl Schnaath
Springfield, MO
Robert Stryker
Omaha, NE
Dave Tag
St Louis Suburban, MO

Dixie

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Tuscaloosa, AL
Earle Fraser
Chattanooga, TN

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Mobile, AL
Bob Laird
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Hal Winslett
Greater Knoxville, TN

Evergreen

Fred Nordgaard
Spokane, WA
John Vaughan
Anchorage, AK

Far Western

Dean Baseley
White Mountains, AZ
Gene Broderick
Santa Cruz, CA
John Hoogesteger
Orange (Quartet), CA
Bill Huntington
Santa Monica, CA
Rich Lewis Jr
Orange (Quartet), CA
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Ukiah, CA
Art McCurdy
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Bill Noll
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Gregg Sherwood
Riverside, CA

Illinois

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Harrisburg, IL
Carbondale, IL
Don Eddy
Oak Lawn
Chuck Lewis
Bloomington, IL
Tom McCracken
Chicagoland North, IL
Walter Murawski
Chicago Metro, IL

Johnny Appleseed

Chet Alflen
Canton, OH
Al Badurina
Columbus, OH
Ken Custin
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Thomas Godwin
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Success! Readers report what works



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Jack McNeill
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Lloyd Mikkelsen
Minneapolis, MN
Chuck Ripley
Faribault, MN
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The Gas House Gang's last hurrah

The Gas House Gang, after almost 20 years of performing, has officially retired. The final GHG performance was supposed to be a tour of Japan in October 2005. However, we decided that we didn't want to end our career so far away from home. Therefore, the GHG decided that our very last performance would be at the **Ambassadors of Harmony's** annual Christmas show in St Charles.

The AOH had five shows for an audience totaling around 8,000 people throughout that weekend. On the final show (Sunday evening), after we finished our final song, we were called back for a final bow. Mike Slamka, who was singing baritone with us, refused to go on stage because he said he was not really a member of GHG: "That applause is for *you*, not me." Mike and the Slamka family have always been a class act and that gesture alone started the watering of the eyes a bit. After we bowed, the chapter president Denny Wofford came through the center curtain and stepped up to the mic. He told the audience that they wanted the very last GHG song to be with family. Upon saying that, the curtain opened and we were suddenly surrounded by the whole chorus, including Mike Slamka. The pitch was blown and the chorus started to sing "Friends." There was not a dry eye in the house and I don't think that Jim, Rich or I were actually *able* to sing much of the song. It was just an awesome outpouring of love from 150 of our closest friends and the family that *is* the AOH chorus.

As a final thank you to Mike Slamka, Brandon Guyton, Tony De Rosa, DJ Hiner, Jonny Moroni and Kevin Keller for helping us fulfill our shows since Rob became sick in May of 2003. For two years we had the privilege of singing with these very talented men and saw their unselfish act of learning all of our songs with no complaints or problems. We owe you guys big time! Also, thanks to our family, the Central States District, AOH and all the friends we have made over these two decades for the incredible support you have given us. It has been an incredible journey and we will cherish our memories for as long as we live. God bless you all. ■

— Kipp Buckner

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Each year, your Music Publications Sub-Committee reviews submissions from barbershop arrangers and selects Society publications on the basis of variety, difficulty, the perceived level of interest among today's and yesterday's Barbershoppers and appeal for contests, shows and special occasions. Last year, the Music & Performance Committee directed the staff to publish arrangements for 20 contemporary songs from the '50s to present day, which still have current activity in the recording scene. For instance, Rod Stewart, Barry Manilow and others have released very popular new CDs that feature songs of the '50s, '60s and '70s.

Music Premiere is a subscription program for all the latest publications and it is issued in six-song sets with a demo of the arrangements being sung by an outstanding quartet or chorus. Because of our standard six-song package, the publications committee increased that 20 song total to 24, to accommodate four packages. The additional four songs could be from any time period. In March of 2005 applications for print licenses from publishers were sent out. Most of the publishers responded in a timely fashion but others were quite slow and this delayed our output severely. In fact, we still haven't heard from two of them and have had to find songs to substitute.

For classic barbershop, the Publications Committee met at the end of March, read through 200 arrangements and boiled them down to 31 great selections. From that list we plan to publish 12 arrangements in 2006 (two sets of six), depending, of course, on agreements obtained from the publisher owners.

There are four "series" for publications. They are: Barbershop Classics, Gold Medal (as sung by quartets or choruses who earn a gold medal), Harmony Explosion (for younger gentlemen), and Afterglow (a little more contemporaneous).

Music Premiere sets can be subscribed for separately for \$12.95 each issue (\$16.95 for overseas orders). If you wish to save some money, subscribe for four sequential issues for \$44.95 (\$59.95 for overseas orders). Available learning CDs for each song can be purchased separately. Back issues are available as long as supplies last. ■



Joe Liles
Society music
publications
editor



HARMONY
CLASSICS



2005's contemporary releases

2005A

Everything Old is New Again
Thanks For the Memory
Do You Hear the People Sing?
Lion Sleeps Tonight
God Bless the U.S.A.
Frog Kissin'

2005B

Cabaret
I Only Have Eyes For You
Bring Him Home
Good Old A Cappella
Hush-a-bye Mountain
Happy Together

2005C

Hey, Look Me Over
A Wink And a Smile
Heart
Can You Feel the Love Tonight?
Trickle, Trickle
Freddie Feelgood

2005D (almost ready!)

Breaking Up is Hard to Do
You Raise Me Up
If I Were a Rich Man
Recipe for Love
Sh-Boom
Crazy 'Bout Ya Baby

Upcoming classic releases

2006A (projected for June 2006)

Memphis Blues
Come and Go
I Don't Mind Being All Alone
Railroad Rag
After You've Gone
For All We Know

2006B (projected for October 2006)

Tin Roof Blues
Old Cape Cod
I Told Them All/Whippoorwill Medley
Mexicali Rose
The Trolley Song
Daddy's Little Girl



THE TAG

Joe Liles, Tagmaster!!



Here are two great tags for our mothers

When the **Rural Route 4** won their gold medals in 1986 in Salt Lake City, they just tore my heart out and stomped that sucker flat with "Tie Me To Your Apron Strings Again." The wonderful arrangement was by Judy Seawood Jamison, but the tag was woodshedded by the quartet. How sweet it is!

Jim Bagby, baritone of the **Rural Route 4**, recently sent me one of his many favorite tags, taught to him by Evergreen District tag hound Jim Blokzyl. It came from a song by the old pop great Henry Burr, called "God Calls Them Angels In Heaven, But We Call

Them Mothers Down Here." The barbershop arrangement was done by the remarkable Bill McMenemy a few years before he died in 1968, at 35 years of age.

Here is his tag as Bill wrote it. The baritones will have to fight the urge to sing a C flat in measure 2. Bill wanted a whole step move to B flat. Actually, either one works, but the B flat makes a barbershop seventh chord with the bari on the root ... a most important note, as you know. Try it both ways, if you wish, but end up doing it Bill's way. You'll get a smile from heaven. ■

TIE ME TO YOUR APRON STRINGS AGAIN

Words and Music by

LARRY SHAY and JOE GOODWIN

TAG

As Woodshedded by RURAL ROUTE 4

Tenor Lead

Bari Bass

8 Tie me to your a - pron strings a - gain. _____

8 Oo to your a - pron strings a - gain. _____

tie me

Please

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DOWN HERE TAG

Authors UNKNOWN

Arrangement by BILL McMENAMIN

down here. _____

Tenor Lead

Bari Bass

8 How I miss you, mo - ther dear.

Preceding lyric: "God calls them angels in heaven, but we call them mothers . . ."



ST. PETERSBURG, RUSSIA

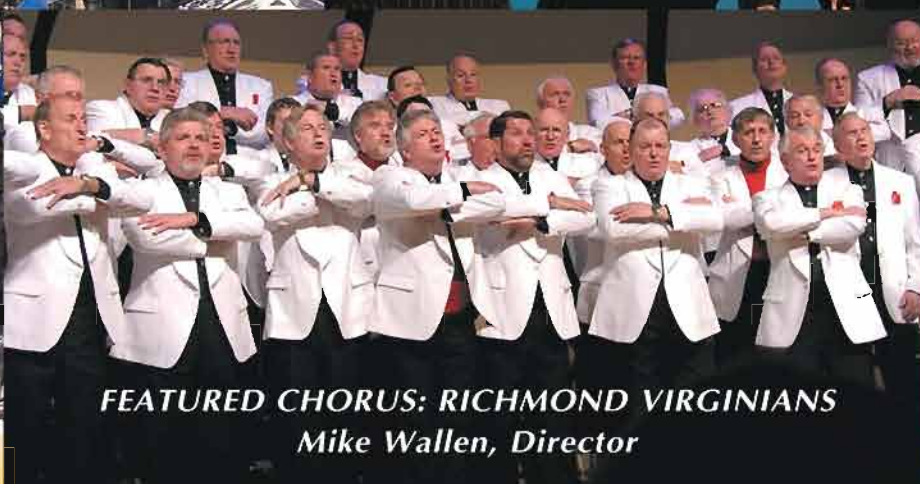
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- Guest Survey Form
- New Toll-Free Recruitment Hotline
- Plus, don't forget about the new recruitment brochure now available from Barbershop Harmony Society Headquarters!



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

1-800-876-SING
www.barbershop.org/theclub



Bruce Richardson — Kankakee Chapter

Member 3 Months

Recruited ten new members in 3 months!

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 in 3 months!

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!"

Has your chapter set a recruitment goal for 2006?