

November/December 2006

THE HARMONIZER

ANNUAL PUBLICATION OF THE BARBERSHOP HARMONIZATION SOCIETY



Nighthawks

**Among the best ever,
with or without gold**

A panel picks the best non-champion quartets

Clef Dwellers

The Vagabonds

Pacifcaires

139th Street Quartet

Four Rascals

2007 International Midwinter Convention

2007 International Midwinter Convention

January 21 - 28, 2007

Headquarters Hotel: Hyatt Regency
Venue: Kiva Auditorium

2007 promises to be a banner year for the Barbershop Harmony Society and you can help launch it in true four-part harmony style. At this year's Midwinter Convention, history and harmony go hand-in-hand. You'll experience the best from the past, plus encounter some new things to broaden your barbershop horizons. We'll look back at what has made barbershop music so popular and we'll look ahead to see where Barbershoppers are taking the music in the future. Here's what's in store for you.

Time for Tags

Plenty of time will be set aside between workshops, seminars, shows and speakers for getting together with fellow singers. Impromptu tag singing, woodshedding and storytelling will help you get the most out of your time with Barbershoppers from around the world.

Buffalo Bills-Era Quartet Contest



Throughout 2007, we'll be celebrating the longevity of barbershop music as evidenced by the 50th Anniversary of *The Music Man*. As a tribute to this endearing showcase for barbershop music, the Society will host the Buffalo Bills-Era

Quartet Contest. Sing the old songs the way they did fifty years ago.

Experience the five-category judging system, and see how your quartet might have done against our most famous champs! All details regarding the contest, entry form and rules are listed on www.barbershop.org/musicman. Not only will first, second and third place winners get bragging rights, but they'll get their share of \$6,000 in prize money being donated by members of the Pioneers.

Quartet Competitors (Preliminary List)

- Brazen Overtures
- SAGE
- Who's Counting?
- Barbershop Express
- First Light
- The Four Chords
- Harmony Emporium
- The KorVets
- The Windy Citizens
- The Central Statesmen
- Perfect Timing
- Colorado Knights

2007 Midwinter Convention Schedule Highlights

Time

Sunday, January 21

Monday - Thursday

Tuesday, January 23

Wednesday, January 24
Noon

Friday, January 26
8:00 a.m.

9:00 a.m. to 9:50 a.m.

10:00 a.m. to 10:50 a.m.

1:00 p.m.

Saturday, January 27

10:00 a.m. to 10:50 a.m.

11:00 a.m. to 11:50 a.m.

1:00 p.m.

Event

Registration

Workshops, Seminars, Speakers, Classes

Convention & Ticket Office, Tour Registrations Open

Harmony Marketplace Opens
Midwinter Golf Outing

Ladies Breakfast—Kathleen Clawson Presents “**Broadway Broads: A light hearted look at the women of American Musical Theatre**”. This Metropolitan Opera Auditions National Finalist has appeared throughout the U.S. in operas, on the concert stage and recital performances. Recent highlights included her Carnegie Hall debut with the New England Symphonic Ensemble. Located at the Hyatt Regency Hotel Albuquerque—\$28 (Includes breakfast and presentation)

Seniors Quartet Experience with Joe Liles & Antique Gold

Sing a Bunch of Tags with Rick Spencer

★ Seniors Quartet Contest

The Seniors Quartet Competition will feature quartets composed of singers at least 55 years old with a cumulative total of at least 240 years. Experience combined with energy gives these senior quartets an appealing edge and makes for great listening. Past winners like **Antique Gold**, **Downstate Express**, **The Barons**, **Chicago Shuffle** and **Harmony** have shown how the skilled blending of voices in four-part harmony can create a Gold Medal winner.

Singing Techniques That Work with James Estes

Gold Medal Hour with Vocal Spectrum

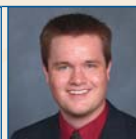
Buffalo Bills-Era Quartet Contest Finals



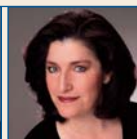
Joe Liles
Seniors Quartet
Experience



Rick Spencer
Sing a Bunch
of Tags



James Estes
Singing Techniques
That Work



**Kathleen
Clawson**
Ladies Breakfast



Friday & Saturday Night Shows

AISQC Show

**Friday
7:30pm**



**Metropolis, International
Bronze Medalist**



**Flipside, International
Bronze Medalist**



**Musical Island Boys,
College Quartet Champion**



**Downstate Express, 2004
Senior Quartet Champion**



**Jurassic Larks, 1998
Senior Quartet Champion**

Also Performing



- A Local High School Jazz Band
- **Keith Hopkins,**
Master of Ceremonies

Show of Champions

**Saturday
7:30pm**



**Vocal Spectrum,
International Gold Medalist**



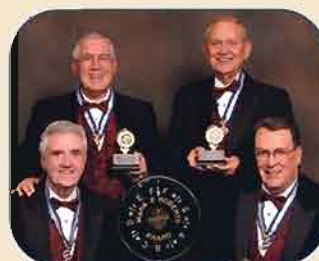
**Max Q, International
Silver Medalist**



**OC Times, International
Bronze Medalist**



**Antique Gold, 2006
Senior Quartet Champion**



**The Barons, 2003 Senior
Quartet Champion**

Also Performing

- **Musical Island Boys,** 2006 College Quartet Champion
- **The Medalist Chorus**
- Winning Quartet from the Buffalo Bills Era Contest
- **Keith Hopkins,** Master of Ceremonies

2007 International Midwinter Convention

Albuquerque Tours



Some terrific tours are available during Midwinter in Albuquerque! Book through Destination Southwest www.destination southwest.com. Click on Registrations, then on Barbershop Harmony Society.

Hot Air Balloon Ride—Price: \$150.00 per person

Sandia Peak Tram and Dinner At High Finance—Price: \$100 per person

Tourquoise Museum/Old Town/Indian Pueblo Cultural Center—Price: \$51 per person

Sandia Peak Tram/Artisan Winery—Price: \$70 per person

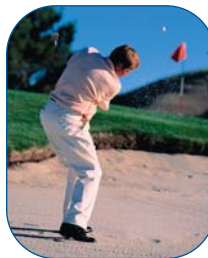
Sandia Peak Tram/Artisan Winery/Lunch At High Finance
Price: \$87 per person

Santa Fe via the Tourquoise Trail—Price: \$60 per person

Acoma "Sky City" Pueblo—Price: \$77 per person

For more Albuquerque tour details, please visit us at www.barbershop.org/midwinter.

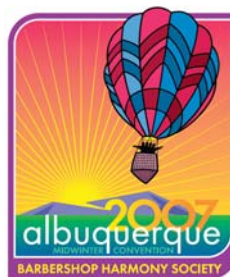
Midwinter Golf Outing



Join us for the golf outing on Wednesday, January 24, 2007 at the Isleta Golf Course. The \$50.00 entry fee covers buffet lunch, range balls, green fees, cart fees and prizes.

Golf outing is limited to first 72 entries. For more information, call Gil Whalen at

505-465-6435 or email at gcwhalen@abq.com.



2007 Midwinter Convention - Albuquerque

January 21-28, 2007 :: Order online & choose your own seat! www.barbershop.org/midwinter

date	membership number	chapter name (if applicable)	
Name		nickname	
Guest name		nickname	
address	city	state/province	ZIP/postal code
work phone	home phone	email	
circle payment method VISA MasterCard check money order	card account #	expiration date (MM/YY)	

Send completed form with payment in U.S. funds to
Barbershop Harmony Society
7930 Sheridan Rd.
Kenosha, WI 53143
-or- order online to choose your seat!
www.barbershop.org/midwinter

Ticket Price — Includes a convention badge, a reserved seat all shows and contest sessions, and a souvenir program.

If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. Your registration packet may be picked up at the convention registration area. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please. ☐ Check here if any physical needs require special accommodation for you to fully participate in the convention; our staff will contact you to make arrangements.

Quantity	Type	Rate	Total
	Ticket Price	\$79.75	
	(includes handling \$4.75 each)		
	(includes all contests and shows)		
	Ladies Breakfast	\$28.00	
	Total (US Funds)		

Check all that apply:

- ☐ Society VIP ☐ AIC Member
☐ President's Council Member

ROUNDERS QUARTET didn't have to spend a lot of money to record an award-winning CD. Their recording engineer, Nashville-based Barbershopper **Mark Hornsby**, explains how to find the right engineer and studio and how to get the most bang for your buck. **Todd Wilson** adds additional insight from the performer's perspective.



Features

14 **The best that never won**
They didn't get any trophies, but those who saw these groups perform remember them as true winners. It's time that we all remember them
Jim Bagby

20 **Year of The Music Man**
People already love the music and the play—hitch your 2007 performances and publicity to this wagon
Staff

22 **Get ready for Denver**
The events, tours, shows, classes—everything you need for what promises to be one of the best conventions ever!
Special advertising section

28 **Who do you know?**
We need 300 Harold Hills for an upcoming Music Man plan for Society growth. Plus, here's a tip to grow your chapter right now
Charlie Davenport

On the Cover:
Non-champion heroes
Photo montage by Lorin May

Departments

4
THE PRESIDENT'S PAGE
Make the most of your musical journey

6
LETTERS
Gospel music: cousin to barbershop
Senators have lessons to learn about harmony

7
STRAIGHT TALK
A great picture that's worth 1,156 words

6
TEMPO
Singing at the White House
Take 6 coming to Denver

13
HARMONY HOW-TO
The how and why of personal warm-ups

35
STAY TUNED
They'll take a free gig when pigs fly!
Looks like a million bucks, costs \$50

38
MEMBER SERVICE DIRECTORY
Where to find answers

40
THE TAG
"Being With You"
An instant classic from Steve Delehanty



Make the most of your musical journey

Well, the year has flown by, and suddenly I'm writing my last article for the President's Page! It's been a "bully pulpit," one that I am both honored and humbled to have occupied. As we face the challenges of 2007, here are some thoughts foremost in my mind.

The Journey

A while back, I read an essay by Robert J. Hastings entitled "The Station." The gist of this little piece of philosophy is that many of us spend most of our lives working toward a final destination (the station)—a few selected goals like paying off the mortgage, putting the last kid through college, or retiring. As a Barbershopper, your "station" could be winning a contest, directing a large successful chorus, or holding high office in the Society. However, the essay goes on to say that sooner or later we must realize that there is no station, no one place to arrive at once and for all. The true joy of life is the trip—the journey itself. Most "stations" are only dreams which have a way of constantly outdistancing us. So, let's agree that, in spite of the necessity and great value of goals, it is the day-to-day journey toward them that matters most. I am further convinced that those things we do at the chapter level to make the weekly experience more enjoyable for us and our fellow Barbershoppers are really more important than anything we might do at the district or international level—and you can quote me!

Educational opportunity

You've heard the adage "When you stop learning, you're dead!" We sometimes view education as a formal endeavor that happily ends when we walk across a stage and receive a diploma or degree. Actually, our education continues, at least informally, throughout life and in every activity in which we participate. As long as you are conscious and aware of your surroundings, you continue to learn, even if the experience is limited, misguided, or totally without effort or plan. How much more satisfying it is to have a plan (even if it constantly changes), make an effort, and have an attitude to seek and welcome new knowledge and skills! It's great fun just to woodshed or sing a familiar "polecat," but how much more fun to be learning to do those things better. Educational opportunities abound in our organization at all levels—chapter, district and Society. Be aware of them and take advantage of as many as your personal inclination and schedule will allow. Just a few of the opportunities at the

international level are annual conventions and contests, Harmony University, educational materials from Harmony Marketplace, music publications, *The Harmonizer*, publications for directors, arrangers, quartet men, etc., and of course, the Society staff, who are as close as your telephone or computer and always available to provide advice and guidance.

New Year's Resolutions

As we approach the new year, it couldn't hurt to do a little planning for the kind of resolutions you won't even consider breaking. When you do get around to making that list, keep it fairly short and simple; a few well-chosen resolutions are easier to keep in mind—and to keep! I never seem to be able to keep all mine each year, but good intentions are a great start, and I'm doin' better. In the barbershop arena, I have only six resolutions for 2007. Try 'em on for size!

- I resolve to keep learning and have fun in the process.
- I resolve to sing a little *every* day, even if only in the shower.
- I resolve to keep looking for ways to make my own singing better, every time I sing.
- I resolve to attend major district and Society functions and take family/guests whenever possible.
- I resolve to seek out (or continue) at least one chapter or district responsibility, no matter how small.
- I resolve to accept every challenge as an opportunity.

In appreciation

I want the Society Board and staff, committee and district leaders, and Barbershoppers throughout North America to know how deeply grateful I am to have been allowed to serve as your President this year. Whatever has been accomplished has been due in large part to the efforts and support of a dedicated, hard-working team, and I have been privileged to be among the best. I also owe much of whatever successes have come my way to my best friend, staunchest supporter, and love of my life, Sue Ann. Thank you!

Singing, Service, Fellowship, Fun!

Drayton R. Justus



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PRESENTS

TRAVEL WITH THE STARS



After the Mid-winter Convention in Albuquerque

MEXICO RIVIERA CRUISE

January 28 - February 4, 2007

On the Carnival Pride Ron & Jo Black, Chorus Directors

Cruise from

\$709

per person,
dbl/occ

ITINERARY 7-nights 8-days

Sail from Long Beach, California

Visit Puerto Vallarta, Mazatlan, &

Cabo San Lucas, Mexico

Spend three days at sea singing



If you can not join us on the Mexico or Caribbean departure, Carnival offers other dates and departures so please check with Travelex International.



After the International Convention in Denver

ALASKA MILLENNIUM MAGIC RETURN CRUISE

July 8 - 15, 2007

On the Holland America Noordam with Greg Lyne, Chorus Director

ITINERARY 7-nights 8-days

Sail from Seattle, Washington

Cruise Glacier Bay & visit Juneau,

Sitka, Ketchikan, Alaska,

Victoria, British Columbia

Cruise from

\$1,429

per person, dbl/occ



The Barbershop Chorus of America
VIP Tour to China

Oct. 18 - Nov. 3, 2007

Chorus Director: Kenny Hatton



17-days, 15-nights with
a 5-night Yangtze River Cruise

\$3,149 per person, dbl/occ All inclu-
sive tour from San Francisco

CARIBBEAN CRUISE

APRIL 15 - 22, 2007

Sailing from Galveston
on the Carnival Conquest

Chorus Director: Jim DeBusman

Cruise from

\$749

per person,
dbl/occ

Western Caribbean

Visit Montego Bay,

Jamaica, Grand Cayman,

Cayman Islands &

Cozumel, Mexico



The Barbershop Chorus of America
**Russian Waterways
Cruise**

June 8 - 21, 2007

Chorus Directors: Brian & Holly Beck

Moscow

to

St. Petersburg

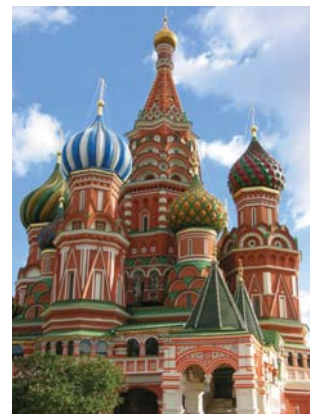
Cruise

Explore & expe-
rience Russia
the easy way
by traveling
the waterways

12-night cruise
from

\$2,995

per person,
dbl/occ



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What a great interview Todd Wilson did with Bill Gaither. Simply superb! You know me as the guy who produces "Harmony Square" on XM Track Number Four. I am also the program director for enLighten 34, XM's new Southern Gospel music channel, where we have the voices of both Bill and Gloria identifying our channel. When people ask me what Southern Gospel music is, I tell them, "It's a cousin to barbershop singing." Much of my time is devoted to enLighten these days, but I have a new assistant starting shortly who likes barbershop harmony, so I'm looking forward to the two of us being able to devote somewhat more time to the production of Harmony Square.

MARLIN R. TAYLOR
StationMaster, Track
Number Four

Society harmony tops senators'

At present, I am the only African-American member of my Papillion, Nebraska chapter. I also may be the only chapter member who is a Democrat, a plaintiff in civil rights cases, a practicing speech-language pathologist ... but none of these things has mattered. When my fellow **Serenaders** sang "You're As Welcome As The Flowers In May" to me at the conclusion of the first meeting I attended in 2003, I knew that they meant it. While I have seen my hometown destroyed more by the biases that time could not wash away than by what Hurricane Katrina did wash away, and otherwise have seen my share (perhaps more than my share) of blind animosity, among Barbershoppers I generally see how things can and ought to be on this earth among men of good will.

How sad, therefore, I was to read that the **Singing Senators** quartet disbanded in part because one member changed party affiliation. The source of harmony is not the throat, but the heart; God help those who would lead a nation to understand harmony.

MERLIN L. TAYLOR, JR.
Omaha, Neb.



Big Chicken Charity

Thanks for the mention & photo in your September/October *Harmonizer* of the **Big Chicken Chorus** 9/11 Sing-Out at Sam's Club Marietta that included members from the **Roswell, Stone Mountain** and **Atlanta Metro** chapters! As an update, thanks to Sam's Club generosity actually 147 seniors from nine assisted living facilities in the area had the chance to attend the BCC Holiday Show matinee on December 2.

ARTHUR BRAUSE
Marietta, Ga.

The Music Man celebrations will be on which day?

Regarding *The Music Man* Society-wide celebrations: My 2007 calendar shows Dec. 19 as being a Wednesday, not Tuesday. This sounds like a great idea and an exciting program, so I thought it might be important to bring the date error to your attention quickly before it is proliferated.

JIM STEWART
San Antonio Chordsmen

Thanks, Jim. Again, to clarify, every chapter should start planning now for a big, public celebration on Wednesday, Dec. 19, 2007. See more details on page 20 of this issue!

THE HARMONIZER

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A picture worth 1,156 words ... or more

Hello to each member, friend, or *potential* member or friend of the Barbershop Harmony Society. If you are not a member of the Barbershop Harmony Society, and are reading this on an airplane, or in the dentist's or doctor's waiting room, it is because a devotee of a cappella four-part close harmony has placed this magazine strategically for you to pick it up and read about his passion. If you love harmony, please consider singing with us. You'll be really glad you did. If you're male, just call 800-876-7464 (SING) and we'll get you hooked up. If you're



female, you can call 800-992-7464 or 888-871-7762. No obligation, no pushy sales pitch, but we'd love to have you become one of us!

It has been a while since I could say this, but I am typing this article at my desk in Kenosha, not on an airplane or in a hotel room somewhere.

Thanksgiving 2006 has passed, and the Society is preparing for the holiday season. My family will be celebrating Christmas in Kenosha, (probably a white one) and I hope that you and your loved ones are happy, healthy, and together for your holidays as well. Also the Society will be preparing for the New Year 2007, the year of the Music Man! The year of the move to Nashville! The year of increased membership! The year of fun, excitement, Midwinter (Albuquerque,) International (Denver), old friends (you), and new possibilities (endless!). I love this job, and I love having 40,000 or 50,000 friends all over the country enjoying what I enjoy.

It's not all play, of course. What concerns me most about this job is keeping it; keeping it for a long, long time. To do that, I must be successful, and to be successful, I must ensure a healthy, thriving Society. So let's talk a little about that.

I have asked Lorin to put a picture in the middle of my article, and make it large enough that you all can see it in detail. I want to analyze this picture a bit, and make some points about the Society as we go along.

In case you are a hermit or live on Mars or something, I will identify the subjects of the photo

as the newest batch of Dapper Dans Quartet singers at Disneyland in Anaheim. There are four full-time and eight part-time singers, to ensure availability each and every day for the guests of the park. Disney recently asked Roger Ross, a Society quartet champion and GREAT showman, emcee, and member to assist them in quartet training, which he did. You can read all about it in the May/June 2006 issue.

So, to the picture itself. This is a terrific picture. I like it so much it is the picture on my computer desktop, so it is on my monitor all the time. In composition it is colorful, and although not an action shot, it has the look of action with the crouching, bending and huddling of all members; you know they must have collapsed in a big pile just after the shot was snapped. *Wouldn't you like to be part of that excitement? That brotherhood? Camaraderie? I would. Does your chapter crackle with excitement? What breathless, exciting thing is next for you? How inviting is your chapter meeting? Do you think others would like to share these things with you?*

I see twelve sets of pearly white teeth. Twelve out of twelve. Every smile shows teeth. These gentlemen transmit, no, they literally beam the fact that they are having fun, and that they intend to share that fun with you. They are inviting you into



that huddle to join them in having a great time. The raised hats on each side indicate courtesy and welcome. *Have you or your chapter invited others to come to a show, a meeting, a rehearsal, or an afterglow? Of course you have. Is/was it fun? How many*

smiles and teeth do you see on chapter night? Did you leave your guest(s) with a sense that there was more to come? More to come back for? Did you follow up? Close the deal?

I see the Disney castle in the background, and associate these men with the fun and reputation that Disney has worked so long and diligently to push into the world's collective consciousness. That also makes me feel good. *Your Society works continuously to market Barbershop Harmony to the world. The Sacred Gold concert has been turned into a one-hour PBS program that was shown twice in the Indianapolis market alone. We are sponsoring a full-length documentary on barbershop. We have turned the name of the Society from an arcane collection of letters into a recognizable entity.*

Are you aware of all the tools your Society has to help you share our wonderful, enriching lifestyle with other interested men? Been to COTS? CDWI? Do you know who your district Marketing and Membership VPs are? How about YIH? CDD? Do you know what these acronyms mean? How involved are you?*

Now to the most interesting part of the picture. What are these gentlemen wearing? Straw hats, striped coats, spats, bow ties, and vests. And yet, it is clear that this is not your grandfather's barbershop quartet. That is the true genius of Disney. They have captured the essence of nostalgia and wrapped it in modern, colorful, interesting and attractive packaging. Ever looked closely at Main Street in a Disney park? It is not real. It is not even in true proportion. It "suggests" a memory as we would all like it to be remembered. And people can't get enough of it. *In this thought is the essence of what the Society is trying to accomplish. The world changes, and while we would all love to escape to those carefree days of yesteryear—pumping a cistern was carefree?—we cannot. We can revere those days and attempt to recreate the feel, the sound, the love present in those days gone by, if only for a spell; however, if we only do that for ourselves, without attracting others to share that with us, the Society will wither and die. If we present a wobbly, unsure,*

* www.barbershop.org/glossary

slightly off-key, squabbling, bickering, backward-looking group, who will we attract?

I love the Dapper Dans because they not only show me the way things may have been, they do it in a bright, sunny, attractive way that makes me feel great. I want to be one of them. Whether you agree with every step we've taken or not, that is what the Society wants—we want to attract men who want to be one of us. It's your hobby—you decide!

I hope you decide as I have (it's my hobby too!) to get more involved, to help, not hurt, and to make this the greatest Society ever.



"How do you like the job I'm doing so far?"

ewatson@barbershop.org



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Seventh chords ring at 1600 Pennsylvania Avenue

Want to sing in the White House? Get in line. When **The Blue & Gray Chorus** of Inwood, West Virginia, applied in early October, they knew that chances could be slim. They submitted their audition CD and paperwork anyway, then hoped for the best. After all, they simply had to stand out against myriad applications, pass vetting for quality and style, and oh yes, all 20 guys (the maximum allowed) had to pass a background check

Lo and behold, a letter from the White House eventually came—a form letter telling them that there were more applicants than openings, so try again next year. In the meantime, someone with extremely good musical taste apparently intervened, because soon after an invitation arrived. (Color us unsurprised that all 20 Barber-shoppers passed the background check—and apparently the CD must've been pretty good, too!)



On the afternoon of December 5, the group made its way through all the security protocols and performed for a non-stop 90 minutes on the stairs in the foyer. They got a lot of thumbs up from passers-by and a guided tour after their performance. For all the chorus members, the performance was an historical thrill on many levels!

Singing Capitol Chorus on the air

Speaking of capital city barbershop, the Society's first chorus champion, the **Singing Capitol Chorus** of Washington, D.C., is featured in "Still Singing," a mini-documentary now streaming on www.weta.org/tv/extras.php. WETA is a PBS station in the Greater Washington, D.C., area. Joseph Grimme, 25, created the film as part of his thesis for a master of fine arts degree at American University. It tells the tale of the Singing Capitol Chorus' win of the first ever international gold medal from the perspective of four men "Still Singing." One of the chorus members is also a member of WETA's community board and helped Joe get the film into the right hands. First airings were Nov. 11 & 12. It is a part of the public television station's "Extra" series used to fill time between programs and is expected to air several more times. Joe has been a member of the Society for five years and has been singing barbershop for 10 years.

Collegiate Quartet Contest rules updated!

The official rules for the Bank of America (formerly MBNA) Collegiate Barbershop Quartet Contest have been updated just in time for the 2007 contest season:

- The contest is now open to any male quartet with singers ranging in age from 15-25.
- Any collegiate quartet that scores 69% or higher in a spring preliminary contest qualifies for the collegiate international contest. As before, the top scoring quartet for each district automatically qualifies.
- Collegiate quartets can concurrently compete in collegiate and regular Society contests if all are Society members. For example, now a spring preliminary contest score can be used to qualify for the international collegiate contest and to qualify for a fall district contest.
- Collegiate quartets can simultaneously appear in July's collegiate contest and on the international stage if they have high enough qualifying scores. (Had this rule been in place in 2004, **Vocal Spectrum** could have become both the collegiate champion and possibly an international medalist on the same week.)

View the complete list of rules at www.barbershop.org/college



Take 6 to headline a spectacular Harmony Foundation show

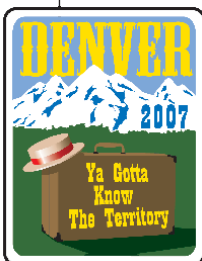
The hottest Harmony Foundation line-up ever will be anchored by multiple Grammy Award-winning a cappella jazz sextet Take 6. Mark your calendars for Tuesday, July 3 at the Denver Pepsi Arena. The ground-breaking jazz harmonies, original songs and vocal pyrotechnics of Take 6 represent some of the best a cappella ever recorded. Their earth-shattering 1988 debut redefined the standards for vocal music, and the group remains among the most enduring and best-loved groups in all a cappella.

Other performers will include: 2006 international quartet champion **Vocal Spectrum**, 2006 silver medalist **Westminster Chorus**, and 2006 bronze medalist **OC Times**. (To learn more about the group, visit www.take6.com.) Tickets will be \$25 and \$35, with a limited number of VIP seats available at \$75. Stay tuned for purchasing details as they become available.



Prepare for high and dry in Denver. John Grant of the **Chorus of the Chesapeake** sent us some interesting singing facts regarding Denver's mile-high altitude. Will these factors affect your group? For the sake of comparison, Salt Lake City (about 1,000 feet lower than Denver) has hosted four conventions full of great singing. But in case you were wondering:

- Denver's atmospheric pressure (the means of getting oxygen into your blood) is only 80 percent of the pressure at sea level.
- Increased altitude lowers hearing acuity by a small, but measurable, amount.
- Low humidity means you may need more water than usual to remain hydrated.



Society briefs

100% Club to continue through 2007. Reduce your dues by 20% for each member you bring in during 2007. Bring in five or more new members, reduce your Society dues by 100% for 2008. For more information, see www.barbershop.org/theclub or contact Charlie Davenport at CDavenport@barbershop.org.

Help people find you through singingvalentines.com. It's free, and even if you don't get one delivery booked from the site, you might get some unexpected media coverage—all for the cost of a few minutes of your time. Go to www.singingvalentines.com and click on "Register."

American Harmony will not be "Sundancing"—producers are relieved! Studio big-wigs may soon get their first glance at the *American Harmony* barbershop documentary, but it won't be at the prestigious Sundance Film Festival. "As upsetting as this may be for the Society, it is for the best," says producer Aengus James. "If we had been accepted we would have felt compelled to show the film, but the film won't be ready in mid-January. Sometime in March is more reasonable at this point." More festivals are approaching. Watch for updates on submission plans.

Looking for official Society logos? Go to www.barbershop.org/logos to find a large variety of downloadable logos in a variety of formats, plus a list of standards. Please note usage rules under the "Barbershop Harmony Society Logo Use Policy and Copyright Notice."

Update your Chapter Officers for 2007. It's easy! Log in at "Members Only" at www.barbershop.org and click "Report Chapter Officers" under "Chapter Info." For new non-member chorus directors, please contact membership@barbershop.org first to obtain a login. Don't forget to double-check your chapter contact!

Rod Sgrignoli joins 2007 Society board of directors. The Barbershop Harmony Society Board of Directors elected Rod Sgrignoli of Littleton, Colo., to represent Southwestern District and Rocky Mountain District as a paired-district member of the Board. Rod will fill the vacancy left by Bill Biffle, who will serve as Executive Vice President beginning in January.

Board Briefs

The Barbershop Harmony Society Board of Directors took the following actions at its meeting Nov. 4 in Racine, Wis.:

- Clarified the policy on International medalist and senior champion names. Medalists or winners may retain their quartet name only as long as the quartet has three or all of the members who sang with the quartet when it won or first medaled.
- Continued with the second part of the two-part dues increase, passed as part of the 2006 budget, to reflect the actual production costs for *The Harmonizer*, which had been unrevised for many years.
- Asked CEO Ed Watson and the Operations Team to direct the Chapter Support and Leadership Training (CSLT) Committee to transform the training offered through Chapter Operations Training Seminars (COTS) so that more chapter officers will benefit. Anticipated implementation will be the 2007-08. The balance of the 2006-07 programs will not be affected. The revised programs will involve greater use of multimedia and Web training. The 2007 Society budget does not include funding for COTS faculty travel.
- Asked Ed Watson to direct the CSLT Committee and Society committee chairmen to prepare training materials for district officers. The 2007 Society budget does not include Leadership Forum funding for 2007.
- Changed CBQC contest rules. See story on page 9 of this issue.
- Mandated that all Society units observe copy-

Catch the "Broadway Broads" Ladies' Breakfast at Midwinter.



Acclaimed American mezzo-soprano Kathleen Clawson will present "Broadway Broads: A light-hearted look at the women of American musical theater" Friday, Jan. 26, 8 a.m., in the Hyatt Regency Hotel Albuquerque. In keeping with the 2007 celebration of the

50th anniversary of *The Music Man*, Clawson will sing and share anecdotes about musical theatre's "broads" and "babes." Tickets, which are \$28, are available only at the convention registration area in the Hyatt. Men are welcome to attend.



right laws in the acquisition and learning of songs and/or arrangements and in the production and distribution of audio/visual recordings through any media. All Society units must obtain written permission from Society headquarters to use recorded audio and/or video material owned by the Society.

- Changed Contest and Judging rules to allow Harmony Incorporated and affiliate judges/contest administrators onto Society panels if (1) they possess the most recent Society certifications and (2) a Society judge or contest administrator either cannot be appointed or must be replaced.

For complete board actions, see www.barbershop.org/board.

CHRISTMAS AT THE OPRY. Nashville isn't waiting for the Society headquarters to show up before they put Barbershoppers on the city's biggest stage. The Music City Chorus of Nashville, under the direction of Howard McAdory, performed on the stage of the world-renowned Grand Ole Opry House on November 28, immediately before a performance by the Radio City Rockettes.





Harmony University 2007 is shaping up to be the most exciting year ever!

Mark your calendars now for July 29-August 5, 2007 on the campus of Missouri Western State University. Harmony University gets better every year.

Keynote speaker: Dr. Jim Henry, bass of **The Gas House Gang** and director of the **Ambassadors of Harmony**



New Classes include:

- Professional Show Production for Amateurs
- Elements of Coaching (quartet coach)
- Directing for the Non-Director
- Recording Barbershop
- Membership
- Entertainment at a New Level
- Finale for the Computer Illiterate
- Finale for Arrangers
- Arranging, for Directors
- Development of the Quartet Personality
- Honors Chorus
- Permanent Performance Committee
- Make Learning CDs like Tim Waurick
- Talk the Top 10
- Warm-ups to Work With
- Ticket Sales-Butts in Seats
- Get Famous
- Make 'Em Laugh
- Website Design
- and many more...

Weekend Session-August 2-5, 2007: This Thursday through Sunday experience captures the essence for those who can't make the entire week. This is definitely fly-across-the-county great!

Quartet College: Everyone is welcome including, men's, women's and mixed quartets. The first 20 Society quartets get a "bring your baritone for free" discount!

The best barbershop faculty you'll ever experience: Includes David Wright, Jim Henry, Ev Nau, Tom Gentry, Farris Collins, Joe Liles, Cindy Hansen, Kirk Young, Royce Ferguson, Russ Young, Nick Papageorge, David Calland, Bill Myers, Brandon Guyton, Mel Knight, Joe Connelly, and many, many more!

Saturday Night Show: features the Next Generation Chorus, Directors College Chorus, The Honors Chorus and 2006 International champion **Vocal Spectrum**.

Scholarships available for Directors College 2007. Many front line directors, assistant directors, music educators, and for the first time, affiliate chorus directors will enjoy a free ride to the premier educational event, July 29 - August 5. First-time recipients may apply for the chance for full tuition, room and board at www.barbershop.org/ID_082866.

Harmony University scholarships for arrangers. Two (possibly three!) winners of the 2007 Lou Perry Harmony University scholarships will receive prepaid tuition to Harmony University 2007 in St. Joseph, Missouri. All participants will receive a detailed review from one of the adjudicators: Dennis Driscoll (chair), Mel Knight, and Burt Szabo. Send entries by March 16, 2007 by mail or as a Finale file, to: Dennis M. Driscoll, 213 Redmond Drive, College Station, TX 77840. (409) 693-0036, driscoll14@cox.net. See www.barbershop.org/ID_042565 for more details.

Society Music Publications bring you new music every year

The Barbershop Harmony Society is a music publisher, with customers all over the world who love barbershop harmony. Check out our enormous catalog at www.harmonymarketplace.com/sheetmusic.html. The biggest feature is the Music Premiere Series, with a minimum of 12 new arrangements every year. 2006 saw the release of:

Series 2006A

- 7397 For All We Know
- 7398 Railroad Rag
- 7399 I Don't Mind Being All Alone
- 7400 Memphis Blues
- 8645 Come Go With Me
- 8842 After You've Gone

Series 2006B

- 7401 Tin Roof Blues
- 7402 Old Cape Cod
- 7403 Daddy's Little Girl
- 7404 Mexicali Rose
- 8843 I Told Them All/You Dear Medley
- 8844 There's a New Gang on the Corner

These songs come in two issues of six songs each and includes a demo CD for each song. There are currently about 1,000 subscribers to the Music Premiere Series. You can also purchase individual titles. Visit www.harmonymarketplace.com/20muprsu.html for more information.

Other 2006 Society titles include:

- 7765 Mills Brothers Medley
- 8206 And So To Sleep Again (8 Part: 4 Part Men, 4 Part Women)
- 7764 Lida Rose/Will I Ever Tell You (8 Part: 4 Part Men, 4 Part Women)

Several other pieces are scheduled to be published before the end of the year. All have learning CDs available. ■



HARMONY HOW-TO

Jim DeBusman, Staff Music Specialist



Solo warm-ups will improve ensemble sound

You may already know the immeasurable value of the group warm-up period at the beginning of a rehearsal. However, doing a personal warm up before you arrive at a rehearsal or performance can make just as much difference to you and to the group.

Barbershop harmony is a team sport, and we need to approach it much like athletes approach their own warm-ups. You already know that teams stretch together before games and workouts, and that singers warm up together to improve their pitch awareness, timbre match, vowels, etc. But remember that players like quarterbacks, punters and receivers add their own additional warm-ups to address their own needs. To sing your best, you also need a personal warm-up that addresses your individual needs and challenges.

The group warm-up is mostly intended to tune singers to one another; only individual warm-ups can address the wide-ranging needs of the individual singers. A maximum group sound may require one member to focus more heavily on breath support, another on tonal consistency, while another member may need to practice relaxing on the upper or lower ends of his range.

Develop your own personal warm-up

The ideal personal warm-up will address your own personal strengths and weaknesses as they pertain to the ensemble sound. Humming a couple of scales and singing "Heart of my Heart" before rehearsal won't do the job. A great range of warm-ups can be found in the resources posted on the left side of this page. For your personal warm-up, choose exercises that:

- activate your mind (fact: 80% of a vocal warm-up is mental)
- reinforce the techniques that help you improve on your most critical vocal areas
- create long-term remedies for a specific concern
- solve more than one objective
- help you improve over the long haul

Enhance your personal warm-up before you drive to rehearsal. Here are some possibilities:

- Do some stretching before the rehearsal on your own. Pretend you are in a swimming pool up to your neck in the water, then raise your arms and hands up over your head and slowly bring your hands downward in front of your body and push them downward through the "water" past your waist. Do this correctly a couple of times and you'll want to lift your chest into the proper position and stand much taller. Be certain your feet are parallel with your shoulders.
- Do some humming and then on the "oo" vowel, sing 123454321 scales starting on the most comfortable pitch you sing and then move up five half

steps and then down to where you started. Do five 543212345 scales starting in the middle of your range and go down at least five half steps.

- Now take 10 minutes to look over any difficult passages in any of the music you expect to rehearse that night.

Prepare on the way to rehearsal

- Sit up straight in your car while you're driving, with both hands on your steering wheel—(you'll not be able to chest breathe). Always remember that good breath support/management should produce warm air.
- Take slow deep breaths while you are driving with both hands on the steering wheel—(once again, I bet you won't chest breathe!). Do some humming in the easiest part of your range first, then extend your range higher and lower with good breath support.
- Do some light and easy head voice/falsetto soft singing.
- Never try to sing over road noise.
- Rotate exercises frequently to help you maintain interest. Again, see the resources to the left.

Exercise to meet your needs

Through self-examination and critique, you will be able to determine your own progress in relation to your personal goals as a singer and as part of your ensemble. Every exercise should have a:

- purpose: why are you doing this exercise?
- frequency: how many repetitions should you do at each warm-up session?
- duration: how long will you need to do this exercise until the principles that it reinforces become a habit?

The key is to accept that a personal warm-up is an important step to becoming a better singer. If you warm up before each rehearsal or performance, the improvement will come. Always know what you are trying to accomplish with each exercise. Make each warm-up exercise meaningful and there is no telling how much better an ensemble singer you will become. ■

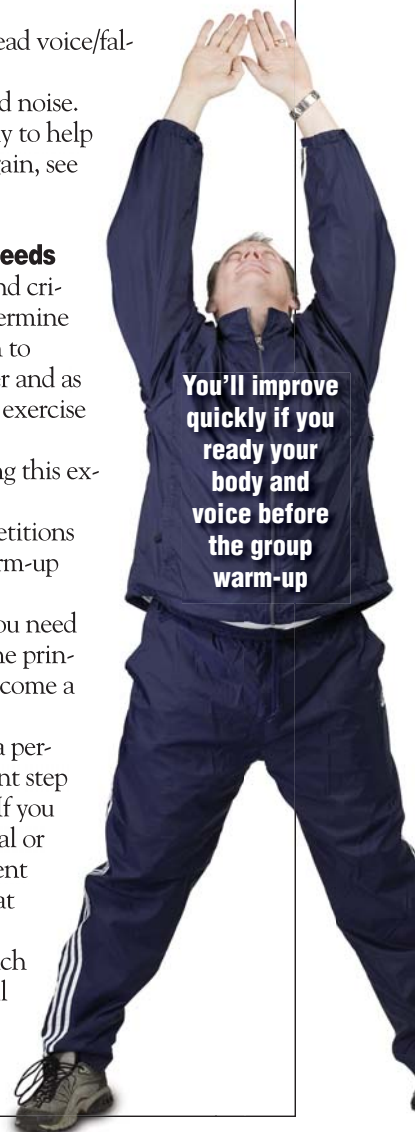
Resources:

"Improving Vocal Techniques Through the Warm Up" (stock #4068)

"Basic Singing Skills for Barbershoppers" video (stock #4013)

"Effective Choral Warm-Ups" DVD (stock #4960)

harmonymarketplace.com



You'll improve quickly if you ready your body and voice before the group warm-up

Bartlettville Barflies • Flat Foot Four • Chordbusters • Elastic Four • Four Harmonizers • Harmony Halls • Misfits • Garden State Quartet • Doctors of Harmony • Pittsburghers • Mid-States Four • Buffalo Bills • Clef Dwellers • Schmitt Brothers • Four Teens • Vikings • Orphans • Four Hearsmen • Confederates • Lads of Enchantment • Gaynotes • Four Pitchikers • Evans Quartet • Suntones • Gala Lads • The Town and Country Four • Nighthawks • Sidewinders • Four Renegades • Four Rascals • Auto Towners • The Four Statesmen • The Western Continentals • Mark IV • Oriole Four • Gentlemen's Agreement • Golden Staters • Dealer's Choice • Pacificaires • The Regents • Happiness Emporium • The Innsiders • Vagabonds • Most Happy Fellows • Bluegrass Student Union • Grandma's Boys • Boston Common • Chicago News • Classic Collection • Side Street Ramblers • Rascallions • The New Tradition • Rural Route 4 • Interstate Rivals • Chiefs of Staff • Second Edition • 139th Street Quartet • Acoustix • The Ritz • Keepsake • The Gas House Gang • Joker's Wild • Marquis • Nightlife • Yesteryear • Revival • FRED • PLATINUM • Michigan Jake • Four Voices • Power Play • Gotcha! • Realtime • Vocal Spectrum

Everything but the gold

They never won outright, but these six are among the best quartets we've ever had

There are arguments that will never be resolved. If you're a sports fan, this one comes to mind: the greatest center fielder ever. You or someone you know may have come close to fisticuffs debating the relative merits of Ty Cobb, Joe DiMaggio, Cool Papa Bell, Duke Snider, Mickey Mantle, Lloyd Waner, Willie Mays ... yeah, the list goes on and on.

Barbershoppers are (we think) too smart to even begin to try to choose the greatest quartet ever. Oh, sure, if we could ever agree on parameters—which in itself could be a bruising process—it's likely the same 6 or 8 or 10 foursomes would emerge that do whenever such conversations spring up. For most of us, our favorite gold medal quartet is probably the first one we heard, or heard win, or the first we knew from our home district. If we're honest, we have to separate our "favorite" list from our "best" list (my two groups intersect but vary considerably).

However, sentiment is a powerful emotion to dismiss in looking back to say, "This was the finest foursome our Society ever produced." And that's as good a reason as any why no one (as far as we know) has done that in *The Harmonizer*—just as we continue to hold aloft our own Joltin Joe, Mickey or the Duke.

However, I've always thought there might be a consensus if we gathered the experts and asked: "Who's the best quartet that never won?" (Active, competing quartets were excluded from consideration.) We chose a panel whose most common trait is that they are steeped in the barbershop tradition and have each seen thousands of quartets compete—on and off the stage. Buzz Haeger, Harlan Wilson, Lloyd Steinkamp, Dr. Greg Lyne, Doug Miller and Dr. David Wright. Their pedigrees would fill pages (see sidebar on page 17).

Among the seven of us, we've attended well over 300 international conventions. Was there agreement? Wrong again, B-flat breath.

You've waited long enough to learn that our choice for the Greatest Quartet That Never Won was (approximately chronologically): **Clef Dwellers, Nighthawks, Four Rascals, Pacificaires, Vagabonds and 139th Street Quartet**. Yep, seven voters and six choices; no consensus, although those same six names appeared on virtually everyone's list. And let me be the first to concede that a different panel might well have come up with a consensus, as well as additional names.

Here's a brief look at each of the near-miss gold medalists, according to our view.



Jim Bagby
1986 champion baritone of Rural Route 4, Presentation judge



Clef Dwellers

Oakland County, Michigan (Detroit suburbs)

Four-time medalist in the late 1940s and early '50s, they were innovators who gave us songs our quartets are still singing, from novelty numbers to memorable love songs. "Not only did they have that manly sound," says Buzz Haeger, "they looked like a barbershop quartet and they could really entertain! They sang songs like 'Old Fashioned Roses' (a beautiful ballad), 'Cigareetes and Whusky,' 'Behind Those Swinging Doors,' 'Bell in the Lighthouse,' 'How Come You Do Me Like You Do, Do Do' and others that spotlighted various members of the quartet."

Quartet members were lead and primary arranger Dunc Hannah, bass Hal Bauer, bari Bill Johnston ("very smart," says Buzz) and tenor Dick Wiseheart ("natural, no falsetto"). In summary, Haeger says tactfully, "I was there at the convention when they should have won, but it's too far back in my memory to tell you when ... They had a great sound, they were copied by many quartets and they were a very personable foursome, always very entertaining on shows. They had it all."

Nighthawks

London, Ontario

If we'd done this like a football poll, with points for first, second, etc., this Ontario District foursome would have been the consensus choice. Lloyd Steinkamp, among the first arrangement judges to break his pencil at a Nighthawk spread chord, recalls hearing them for the first time: "They tore my face apart." The Nighthawks didn't invent high and bright, but they perfected it. Greg Lyne made them his first choice: "What a brassy, masculine, charismatic quartet they were. Everyone loved the Nighthawks. When they entered the stage, they took complete charge and everyone was enraptured."

Tenor Greg Backwell, creator of "Buddy, Can You Spare A Dime," "Mardi Gras March" and many other signature Nighthawk arrangements, was joined by buzzsaw lead Jim Turner, versatile baritone/lead John Sutton and rich bass Bert Ellis. All are still active Society members, although Jim has health problems. "All four voices were perfectly matched," marvels

Doug Miller. "They sang interesting music and could really ring a chord."

Haeger agrees the Nighthawks, Sundowners, Four Rascals and 139th Street Quartet all were close to winning the international contest. I used to take my college quartet to my house, drop the needle on a Nighthawk track to send my mates reeling to 'I was the kid with the drum!' on one chord, then have them listen to 'dime' and defy them to tell me which of the five distinct notes was not being sung.

The Nighthawks competed the first



time in 1959, placing 25th, then shot to sixth in Dallas the following year, where "Buddy" was the talk of the convention. Many were convinced that laser sound had won, and when they were not announced in the top five, a friend of mine, tears in his eyes, rose from his seat and tore up his Society membership card. The Nighthawks were in the top 10 seven times and earned four medals, including a silver at Toronto in 1963. Their last competition was in 1968.



Four Rascals

Marblehead, Massachusetts

Silver medalists in 1965 and 1966, the Four Rascals are synonymous with ballads and being the first quartet to sing the arrangements of their Society Hall of Fame mentor, the late Lou Perry. David Wright says it best: "They reached people because their style was unforced and from the heart ... they were the idols of many in the 1960s." Says Lyne, "This quartet had more heart than you could imagine."

Wright notes that among tenor Don Dobson, lead Tommy Spirito and the brother combination of baritone Jimmy and bass Rich Vinneau, none had virtuoso voices. But he says, "I choose

them from the long-range impact they had. They sang song and arrangements (both contest and non-contest) that would hang around for years and become classics: "Little Pal," "I'm Alone Because I Love You," "From The First Hello," "I Wish All My Children Were Babies Again," "You Must Have Been A Beautiful Baby," "Oh, How I Miss You Tonight," "My Wonderful One" ... the list goes on and on.

Moreover, Wright suggests that Spirito was the model for **Boston Common** lead Rich Knapp, and that the Four Rascals and Perry were the inspiration for the Common's "uncoached" style. "As such," Wright said, "the Four Rascals represent a significant force leading to today's emphasis on naturalness over affectation."



The Vagabonds

Oakland County and Lansing, Michigan

In the 1970s, the Pioneer District watched the Vagabonds rise through the ranks to a silver medal in 1976. Doug Miller, who competed against them, says he looked forward to every appearance because of the Vagabonds' "great, exciting sound and a great mastery of the stage." That was produced by tenor Ken Gibson, lead Denny Gore, bari Clay Shumard (Tony Scooros is pictured above) and bass Norm Thompson. "This quartet was one of the first to create theater in six songs," Miller remembers. "One year they appeared as bums in the first set, a little better off in the second and in tuxedos the third. All the sets were follow-ups to the previous ones. I thought they should have won the '76 convention at San Francisco." Lyne calls the Vagabonds, "a highly disciplined quartet who gave us repeated gifts, and could capture your heart." Gore will be remembered as one of the all-time great Society leads, a four-time silver medalist with the Vagabonds and **Center Stage**.

The illustrious panel

Listed alphabetically, and only a few highlights for each is listed, rather than all their many accomplishments:

Warren "Buzz" Haeger, Chicago: Arranger extraordinaire, attended every convention but one since 1947, tenor of 1965 champion **Four Renegades** (see 6 or 8 or 10 above), bass of 1994 Society senior champs, **The New and Improved Industrial Strength Mini-Chorus**, Arrangement Judge Emeritus, member of the Society Hall of Fame.

Greg Lyne, San Francisco: One of only three men in Society to direct two different choruses to gold medals; Wunderkind arranger and later Society Director of Music & Education Services; district quartet champion and singer for a time with **The Dealer's Choice**; has attended 43 consecutive international conventions.

Doug Miller, Minneapolis: Five-time medalist (baritone and bass) with the **Sundowners**, **Avant Garde** and **Soundtracks**; chorus director, coach, administrator and Friends co-founder; Presentation judge and former Interpretation Category Specialist; has attended 41 consecutive international conventions.

Lloyd Steinkamp, San Diego: Former Society president and past International Contest and Judging Chairman; arranger, director, coach, administrator and bass of long-popular comedy quartets **Desert Knights** and **Music Appreciation 101**. Attended first convention in 1951 and has missed only a handful since.

Harlan Wilson, Asheville, N.C.: Baritone of the Society Hall of Fame **Suntones**, 1961 champion; director, coach, Association of International Champions show producer and has not missed an international convention since 1959.

David Wright, St. Louis: Probably best-known as one of barbershopping realm's leading composers and arrangers; tag collector and Society historian; former Arrangement and now Music judge, eloquent spokesman and first category specialist; primary coach and former director of gold medal **Ambassadors of Harmony** Chorus; teaches ultra-popular History of Barbershop classes at Harmony University; attended his first Society convention in 1976.

Jim Bagby, Kansas City (author): Third-generation Barbershopper who's missed only two Society conventions since 1962; former Stage Presence and now Presentation judge; director, coach, baritone of 1986 champion **Rural Route 4**.

Pacificaires

Reseda, California

In 1974, the BBC produced a loooong documentary on our Society convention in Kansas City, much of it focused on the Pacificaires and the likelihood that the FWD quartet would end two straight years as bridesmaids. Thus it was the entire barbershop world got to see the camera zoom in on Al Mau, Rudy Wissler, Fred Dregne and Bill Fritz and share their surprise and frustration as they were announced as silver medalists for a third straight year. At that point, it was only the fourth time in Society history that had happened.

Mau, a gold medalist with the 1969 **Western Continentals**, probably felt the worse after replacing original tenor Mike Hemphill, who'd had eye surgery, in 1972. Wissler was famous as the boy voice of the lead in the movie "Al Jolson Story," and had parts in other pictures. The quartet was renowned for its rich, bass-lead match, lyric quality and excitement. But Steinkamp says there was even more that lifts the Pacificaires into our upper



echelons. "From their first public performance to their last, they represented the Society and its purposes in true championship style. Individually and collectively, they displayed great respect for the song and each other. They were consummate 'givers.'" The quartet broke up after 1974, when Wissler moved back to San Diego and Mau back to Phoenix.

Just missed this list

The next-most votes went to the young, impressive **Sundowners** from the Chicago area (top left), who bowed in at fifth place in 1966, stayed in the medals six straight years and completed their run with a silver in 1971. Others earning an honorable mention were three-time silver medalists **Center Stage** (top right), **West Coasters** (bottom left) and **Uptown Sound** (bottom right).



139th Street Quartet

Whittier, Arcadia, Indian Wells, Foothill Cities and San Diego, California

Solidly popular for 20 years, a trivia compilation unto themselves and unique for a half-dozen reasons, 139th drew solid support from our experts. “These guys looked like a barbershop quartet and sang like a barbershop quartet and totally entertained,” enthuses Hall of Fame baritone Harlan Wilson. “They had more command of the stage than any quartet I can remember ... Thank God they lived on the West Coast and the Suntones didn’t have to deal with them too often.”

Seventeen top 10 finishes, 7 medals and 2 silvers in a 20-year career. Mention a FWD quartet in the '60s and the gag was “three tenors and a guy who sings real high.” The original 139th Street foursome in 1976 was a throwback to that sound: Doug Anderson on tenor, lead Jim Meehan, bari Peter Neushul and bass Jim Kline. All that changed over the next 20 years was the lead.

Meehan, who had earlier medaled with Anderson, barbershop icon Earl Moon and future **Sidewinder** Jay Wright in the **Far Westerners**, took umbrage at an Arrangement category ruling about the melody of a song 139th sang in '77 and left the quartet, never to return. He was replaced by former Sundowner Larry Wright and later by two different members of 1985 champion **New Tradition**, John Sherburn and later Danny Jordan. The sound kept changing (although Anderson always stood in the middle), but the approach generally remained fresh, thanks largely to arrangements by Anderson and Wright. They were the first American quartet to perform in Russia, recorded with Neil Diamond, appeared on numerous televi-

sion shows and took the lead in creating the Society's Collegiate Barbershop Quartet Contest. Their silver medals came 13 years apart: 1977 with Meehan and 1990 with Sherburn.

When **Gotcha!** won in 2004, bass Kline was the last to make it to the stage. He was mobbed backstage by dozens of his peers who either had competed against him, or who recognized the decades of effort he put in



leading to that moment. Says Wilson, “that lent further testimony to the reputation 139th Street Quartet had built up over the many, many years.” ■

Society trivia expert Bob Sutton contributed to this article.

“They picked *who?* And left out *who?*”

“What about **The Easternaires?**” When they first saw this panel’s list, several members of *The Harmonizer* Editorial Board questioned the exclusion of this decades-ahead-of-their-time powerhouse of the 1950s and '60s. (Jim Bagby replied that, for all The Easternaires’ influence and popularity, the quartet earned only one fourth-place medal. He believes that quartets needed to have been true gold medal contenders in order to make this list—a position the board found defensible but debatable.) A couple of editorial board members also rolled their eyes at one or two quartets mentioned in this article and suggested suitable replacements. (You may have just finished muttering a few rebuttals of your own.) In any case, we printed this panel’s selections unchanged.

Who would you have picked? Tell us about it, and as succinctly as possible, tell us why. We’ll publish some of the best responses in an upcoming edition of the magazine. harmonizer@barbershop.org



Get your group ready for The Music Man

Tie your outreach to a great barbershop vehicle folks already know and love

The Music Man

- Play and score by Meredith Willson, until then a little-known Broadway instrumentalist
- Premiered Dec. 19, 1957 on Broadway—an immediate smash hit
- Featured 1950 champion The Buffalo Bills for 1,375 shows, the 1962 movie, and the #1 hit record
- Virtually every song from the score is a classic, including: "Ya Got Trouble," "It's You," "Lida Rose," "Till There Was You," "76 Trombones"

"Year of The Music Man" highlights

- Society-wide meeting nights on Tuesday, December 19, 2007
- Midwinter Convention in Albuquerque will have a Music Man Theme and feature a "Buffalo Bills-Era" quartet contest
- International contest in Denver will have a Music Man theme and *everyone* who has ever been in the musical is welcome to create a massive Music Man Chorus
- Harmony University 2007 will also feature a Music Man theme

The Society is gearing up a grand year of special Music Man events for 2007 to celebrate the 50th anniversary of one of the greatest musicals of all time. The climax of the year will be a Society-wide meeting night on Wednesday, December 19, 2007. Every chapter will be invited to hold a guest night / inter-chapter celebration on the anniversary of the opening date. We'll invite local Sweet Adelines and/or Harmony Incorporated chapters to participate. Finale for the evening will be "Lida Rose/Will I Ever Tell You" 8-part arrangement. Take advantage of this anniversary and use it to increase awareness and your membership. Start planning other events:

- A well planned Music Man-themed guest night.
- Incorporate the theme, or at least several songs, into your chapter show. (Music Man-related scripts are available at Harmony Marketplace).
- Support groups that perform *The Music Man* this year.
- Do a mini Music Man show for your sing outs in 2007.
- Perform the "Music Man Medley" with your local community/school band or orchestra (the score is available from the Barbershop Harmony Society).
- Hold Harold Hill member recruitment activities.
- Have a chapter family night meeting and show the *The Music Man* movie. (January to March would be ideal!)
- Become "A Music Man of Note" by "committing" to recruit at least one new member in 2007 – More info to follow from the Membership Department.
 - Create a Music Man chorus for district conventions.

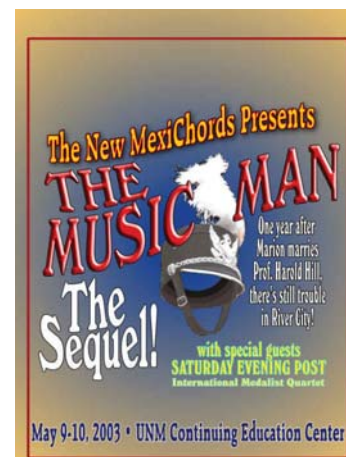


FOOD FOR CREATIVE THOUGHT.

The NewMex-iChords had a blast on their 2003 annual show, built around an original twist on The Music Man theme. Bob Cochnar wrote a script

(with apologies to Meredith Willson) that catches up to Harold Hill and his librarian bride a year later. Harold has even started a River City men's chorus, and the School Board members are the section leaders!

A memorable aspect for the chorus was the inclusion of outside actors and a high school band, which played a scaled-down version of the Society's score. The show incorporated Music Man songs—particularly the Society's Music Man Medley, scored for chorus and band—and combined them with other barbershop favorites. The production was more show than concert, and the three virtual sell-out performances received big standing Os. Later that year, the chapter performed the Music Man Medley with the New Mexico Symphony Orchestra.
— robert.j.cochnar@lmco.com



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FIRST TIME EVER IN DENVER!


JULY 1 - 8, 2007

HEADQUARTERS HOTEL: ADAM'S MARK
VENUE: PEPSI CENTER

With contests, classes, concerts and chances to sing, this annual event provides dozens of ways to enjoy and enliven your barbershop life.

WE'LL SHOW YOU

It's always showtime at the annual convention. This year, four entertaining shows have been assembled for convention participants. Three favorites are back, along with a new benefit concert that will wow you.

 **The Harmony Foundation Presents** (separately ticketed event)—Each year the Tuesday night Harmony Foundation Show at International has been the greatest showcase of close harmony talent anywhere in the world.

Take 6



Headliners will be the award-winning Christian sextet **Take 6**. They began in the '80s and broke new ground in a cappella. Their jazz harmonies, original songs and vocal pyrotechnics represent some of the best a cappella ever recorded. The group was signed to Warner Brothers, Nashville in 1987, and quickly earned an inspirational reputation when their debut album, released in 1988, won them two Grammy Awards and resulted in top ten appearances on both the Billboard Contemporary Jazz and Contemporary Christian Charts. The group went on to record or appear with a number of luminaries, including Quincy Jones, Ella Fitzgerald and Stevie Wonder. They have 12 landmark recordings to date with their new one, ***Feels Good***, recently released. Their talent, hard work and Christian faith has earned them their place as one of the most enduring and best-loved groups in all a cappella.

Those attending the Harmony Foundation show in Denver will certainly be awestruck, entertained and impressed by the sound these talented men produce.

Vocal Spectrum



Now one of the most popular quartets in the Society, 2006 International Quartet Champion **Vocal Spectrum** has been singing together for only three years. All members of the quartet sing with the **Ambassadors of Harmony** (2004 International Chorus Champions). In July of 2004, **Vocal Spectrum** won the 2004 International Collegiate Quartet Contest held in Louisville, KY. On July 8th, 2006 they won the coveted International Barbershop Quartet Contest—becoming the first quartet to win all 3 possible medals (Collegiate Quartet, Men's Quartet, and Chorus Medal).

The Westminster Chorus



Few choruses have generated such excitement and anticipation as **The New Westminster Chorus** of California. It was in March 2002, a group of five young barbershoppers met to discuss forming a new chorus, a chorus composed of other young singers, as a means of involving more of their peers in singing barbershop harmony. This past summer they nearly won it all and came close to defeating the Goliath **Vocal Majority** coming up only 17 points short. Their appearance on this show on July 3, 2007 may be history in the making as they drive toward completing their quest for the coveted chorus gold medals later in the week.

OC Times



OC Times, the current 3rd place bronze medalist, is one of the most entertaining quartets and is referred to as being “sexy”. **OC Times** have enjoyed an incredible career and attracted a devoted following.

Inspired by artists like Michael Bublé, Sinatra, and Elvis; **OC Times** brings something new to the table: Traditional barbershop harmony influenced by early American Rock and Roll and stylized by pop-culture. With a repertoire varying from Frank Sinatra, Elvis Presley, Paul Anka and even the great songwriter, Stephen Foster; this quartet's fresh style and sound naturally appeals to the youth, while paying tribute to the past.


So plan your arrival in Denver early enough to include the sixth annual Tuesday night “Harmony Foundation Presents”. With **Take 6, Vocal Spectrum, Westminster Chorus, and OC Times**, it will be one of the best ever. What a great way to start off your week deep-dipped in close harmony week.


The Association of International Champions Show



(separately ticketed event) — On Thursday, July 5 at 7:30pm at the Pepsi Center, The Association of International Champions proudly presents “**A Celebration of the 50th Anniversary of the Music Man**” featuring performances by **Vocal Spectrum, Realtime, Gotcha!, Power Play, FRED,**

Acoustix and the **Happiness Emporium**, as well as a new medley of Buffalo Bills/Music Man songs performed by the **AIC Chorus**, arranged and directed by Jay Giallombardo.

 **The Larry Ajer Tuesday Night Concert** (separately ticketed event) benefiting the Harmony Foundation.

 **The World Harmony Jamboree** (separately ticketed event) showcasing the best men's and women's medalists from throughout the world. This event will be held at the beautiful Buell



Theatre. Some of this year's performers include the **Denver Skyline Chorus**, the current SAI fourth place International Medalist, plus **Ladies First**, a women's chorus from **BiNG!** in Germany and many others.

Throughout 2007, we'll be celebrating the longevity of barbershop music as evidenced by the 50th Anniversary of *The Music Man*.

COME TO COMPETE




Every year, top choruses and quartets from around the world vie for gold, silver and bronze medals at the convention. We hope you are in one of the exceptional groups who have earned a place on the international competitive stage. But if you are not, the next best thing is to hear these men whose talent and training have brought them to the pinnacle of the barbershop world.

Join your friends and barbershop colleagues for these contests:

 **International Quartet Championship** showcasing 50 of the best barbershop quartets

 **Bank of America Collegiate Barbershop Quartet Contest** featuring the top young men's quartets

 **International Chorus Championship** with 30 of the world's top choruses:

- | | |
|----------------------------------|---------------------------------|
| 1. Big Apple, MAD | 17. Heart of Texas, SWD |
| 2. Vocal FX, NZABS | 18. Texas Millionaires, SWD |
| 3. SNOBS, to be determined | 19. Cambridge Chord Co., BABS |
| 4. Midwest Vocal Express, LOL | 20. The Blenders, AAMBS |
| 5. Chorus of the Chesapeake, MAD | 21. Northern Union, CAR |
| 6. Toronto Northern Lights, ONT | 22. Sound of the Rockies, RMD |
| 7. Vocal Agenda, SLD | 23. Westminster, FWD |
| 8. Salem Senate-Aires, EVG | 24. Minneapolis Commodores, LOL |
| 9. Voices in Harmony, FWD | 25. Heart of America, CSD |
| 10. Houston Tidelanders, SWD | 26. Guardians of Harmony, PIO |
| 11. Ambassadors of Harmony, CSD | 27. Brothers in Harmony, MAD |
| 12. Singing Buckeyes, JAD | 28. Granite Statesmen, NED |
| 13. Alexandria Harmonizers, MAD | 29. The Alliance Chorus, JAD |
| 14. Atlanta Vocal Project, DIX | 30. New Tradition, ILL |
| 15. Spirit of Phoenix, FWD | 31. West Towns, ILL |
| 16. Toronto MegaCity, ONT | 32. Heralds of Harmony, SUN |

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Denver Meadows RV Park

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www.denvermeadows.com
info@denvermeadows.com

Cherry Creek State Park

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Chief Hosa Campground

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Fax: (303) 526-1329
www.chiefhosa.net

Chatfield State Park

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Golden Gate Canyon State Park

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KEEP THE WHOLE WORLD SINGING

The Society's motto is practiced at its best at the annual convention. We've created several venues for you to join in the singing. Here are just a few samples of where your voice is needed:

NEW! The Red, White and Blue "Tag-In Quartet"

At the 2007 Denver Convention there will be three color-designated Red, White & Blue Tag-In Quartets roaming various designated convention areas according to announced schedules and locations. Each Tag-In Quartet will present three different, specified songs that it will sing with conventioner guests.

Red	White	Blue
• I'm Sittin' On Top Of The World	• Coney Island Baby • Lida Rose	• Hello Mary Lou • Zip-A-Dee-Doo-Dah
• Seventy-Six Trombones	• This Little Light of Mine,	• Sincere
• Lazy River	Do Lord Medley	

Each quartet will carry a notebook with its three songs arrangements that the "Tag-In" guest can read from if necessary to refresh a bit before singing to qualify. Each quartet will also carry "song cards" specific for only its own three songs.

When a conventioner guest sings a song reasonably proficiently from memory ("satisfactory", not "perfect") as adjudged by the Tag-In Quartet's displaced member, the quartet will "sign-off" on the song card for that specific song. Each conventioner guest will keep his/her own "song card" so it's handy if he/she returns to qualify on another song with that same color Tag-In Quartet.

When all three quartet-specific songs for a quartet are "signed off", the quartet will keep the guests "song card" and deposit it into a drawing for the Three Grand Prizes:

- Video iPod
- Flat Panel HDTV
- Blue Ray DVD Player

A volunteer guest singer may qualify with any one, two or all three of the Tag-In Quartets, thereby increasing his/her chances to win one of the Three Grand Prizes. A singer can only win once in the Three Grand Prizes drawings.

👉 **The Good News! Gospel Sing**, an open invitation for everyone to sing.

👉 **Sing with The Champs**, offering the chance to listen to and sing with champion quartets.

👉 **Mixed Harmony Showcase** with men and women blending their voices in concert.

👉 **Tag singing** until the wee small hours of the morning.

👉 **The Ancient Harmonious Society of Woodshedders**
AHSOW maintains a room where you can try your hand at woodshedding.

LIVE AND LEARN

Members have the chance to attend Masters Classes and educational seminars throughout the week. Some of the Society's best coaches, top chorus and quartet members and leading instructors will share their insights, tips, experiences and guidance in a variety of subjects.

Tuesday, July 3



Singing for Life,
10:00am to 10:50am

Performance and Presentation,
10:00am to 10:50am

Barbershop Butterflies Bite the Dust
w/Gary Plaag, 11:00am to 11:50am

So you Wanna Be a Judge? (4 separate classes),
All classes are from 11:00am to 11:50am

- Singing
- Music
- Presentation
- Contest Administrator

Sing a Bunch of Tags,
2:00pm to 2:50pm

Quartet Rehearsal Techniques,
2:00pm to 2:50pm

How to be a Great Quartet,
3:00pm to 3:50pm

Thursday, July 5

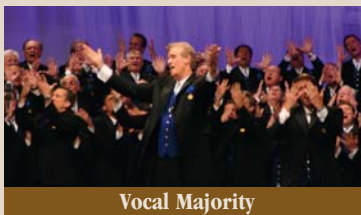


Gold Medal Hour with
Vocal Spectrum,
9:00am to 9:50am

Sing a Bunch of Tags,
9:00am to 9:50am

Mega Sing,
10:45am to 11:30am

Saturday, July 7



Directors Seminar,
8:00am to 8:50am

Master Class with
Vocal Majority,
9:00am to 9:50am

IT'S A WOMAN'S WORLD

Barbershop spouses have a host of activities specially designed to make their time in Denver entertaining and rewarding. They can choose from a variety of custom-designed tours and/or join other women in the Ladies Hospitality Room or at the Ladies Breakfast. The Harmony Marketplace will be open throughout the convention week with an array of barbershop-themed merchandise.



RESURRECTION OF THE MEGA SING!

Thursday, July 5th 10:45 am
to 11:30 am, before the
quartet semi-finals

SIDE TRIPS MERIT AN EXTENDED STAY

Located at the base of the Rockies, Denver has always made an excellent base from which to tour the beautiful and historic Front Range of the mountains.

Central City and Black Hawk, located 34 miles from Denver are two historic old mining towns from the 1870s that have come alive with limited stakes casino gambling. Once called the "Richest Square Mile on Earth," Central City and Black Hawk are known as having some of the best preserved Victorian architecture in the West.

Pikes Peak Country is located 60 miles south of Denver and features more than 40 attractions centered around 14,000-foot high Pikes Peak.

Georgetown located 42 miles west of Denver, is a delightful Victorian village with 200 restored buildings from the 1870s, set in a spectacular mountain valley. The main street has shops and restaurants and many of the old homes have been turned into antique stores.

Mount Evans has the highest paved auto road in North America snaking its way to the 14,260 foot (4,346 m) summit. The road is open only from June through Labor Day and frequently has snow on it, even in August. The view from the top takes in the entire Front Range. The summit is 60 miles from downtown Denver.

Rocky Mountain National Park is located 71 miles northwest of Denver and features 400 square miles of scenic beauty, including Trail Ridge Road, the highest continuous highway in the world crossing the Continental Divide at over two miles above sea level.

DOWNTOWN DENVER WILL DELIGHT YOU

Denver has more than doubled in population since 1960, and the very things that have drawn so many people to the Mile High City are the things that will make your stay a delight. Denver is a clean, young and green city with over 200 parks and dozens of tree-lined boulevards.

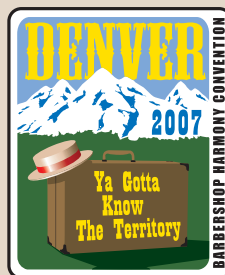


Anchoring the thriving LoDo entertainment district is the 4.6 acre Pepsi Center, our convention performance venue. This spectacular five-level facility is a premier sports and entertainment destination.

Denver has over 2,000 restaurants serving all varieties of cuisine. Area specialties include Rocky Mountain Trout, fresh Colorado beef, and lamb. Restaurants serving buffalo are the historic Buckhorn Exchange, the oldest saloon and restaurant in the city with a unique dining room covered with 500 stuffed animal heads and The Fort, which is housed in a reproduction of Bent's Old Fort, a fur trapper's post on the Santa Fe Trail.

REGISTER NOW!

With the traditional opening ceremony spectacle and an elaborate Independence Day celebration, the convention packs an assortment of surprises. Register today according to the instructions in this article. Then keep reading *The Harmonizer* and visiting www.barbershop.org/denver for detailed updates.



2007 International Convention Registration & Events Form

July 1-8, 2007 • Order online to choose your own seat! • www.barbershop.org/denver

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

Convention & Special Events Registration

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

Type	Rate	Quantity	Total
Adult	\$149.75*		
Junior (under 12)	\$84.75*		
* Registration fee includes handling \$4.75 each			SubTotal

Event	Rate	Quantity	Total
MBNA America Collegiate Barbershop Quartet Contest	\$17.00*		
* Event fee includes handling \$2.00 each			SubTotal

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

Grand Total
(Convention and Special Events)

Send Us Completed Form

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

Check all that apply:

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- ☐ President's Council Member
- ☐ AIC Member

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WORLD HARMONY JAMBOREE

DENVER, COLORADO

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Saturday, July 7, 2007, 2:30 p.m. Tickets \$35/\$25





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England	PITCH INVASION 2006 BABS Quartet Champions
Germany	LADIES FIRST 2006 BinG! 2nd Place Chorus
New Zealand	VOCAL FX 2006 NZABS Youth Chorus / Overall Champions
Canada	TORONTO NORTHERN LIGHTS BHS 2006 International 3rd Place Chorus
USA	VOICES Harmony, Inc., 2002 Quartet Champions
England	CAMBRIDGE CHORD COMPANY 2006 BABS Chorus Champions
USA	SPOTLIGHT SAI 2006 International Champions
Australia	FAST FORWARD AAMBS Quartet Champions
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Here comes the Music Man of Note program

We're setting up the building blocks for growth—but first, “Who do you know?”

A lot of exciting news is coming in the *next issue* about a new membership plan to help us grow in 2007 and beyond. But while we're putting the final touches on that, I need a favor ... from you. No, make that two favors.

1. Tell me about your local Harold Hills

Who do you know that's a *band beat, bell ringin', big haul, great go, neck-er'-nothin', rip roarin', ever'time-a-bull's eye* kinda guy? Make you think of someone you've heard of before? That's right: Harold Hill of *The Music Man* fame.

I have committed to identify every possible Harold Hill-type personality in the Society. For the guys in **Vocal Spectrum**, that would be defined as: a bright-eyed optimist who “always thinks there's a band,” has a limitless energy level and always sees the glass half full.

We're not talking about the “two-bit thimble-rigger” snake-oil salesman Hill, but the man River City believes it got. He's a man who—in their perspective—brought life, fun, hope, vision, confidence, and *harmony* to the entire city, especially the School Board! Please send me the name and chapter (or city and state) of a Barbershopper you know who is such a Harold Hill. Send that name—or a request for more info—to CDavenport@barbershop.org or call me at 800-876-SING. I only need about 300 Society-wide, but I need them as soon as possible!

2. Learn a new way to invite men to join you

This section is for everyone, not just the Harold Hills. Try this, and it isn't a test. If you haven't had success inviting men to a chapter meeting or event, it isn't because you were already doing what I'm about to teach you. But first, “You gotta know the territory ... Think men, think!”:

- Think of “the best thing about singing barbershop harmony” (Target: five words or so.) Write it down.
- Think of “the best thing about being a member of your chapter.” (Target: five words or so.) Write it down.
- Think of “the best thing that will happen when your chapter has more members.” (Target: five words or so.) Write it down.

Now put the words from the blanks into brief, descriptive sentences followed by one question.

Sample: “I love singing Barbershop Harmony because _____ (e.g., “I do things I never knew I could do”). And in addition to the singing, our chapter _____ (e.g., “really does a lot to support the local school music programs”).



Charlie Davenport
Director of Membership

If we just had a few more members, we could _____ (e.g., “do so much more to keep vocal music in our in our schools”).

Now, the question: “*Who do you know who might enjoy being involved in this?*”

In other words, the patter goes: “I like this because it does _____ for me. We like this because it does _____ for us. We do this together because it does _____ for the community. Who do you know that would like to do this too?” We are not pitching “come sing with us.” We're trying to get guys in the door, sell ourselves and what we do, then sort them out and find the singers.

Ask a man who he knows and he won't feel put on the spot, and he'll feel free to ask questions. *The minute he's asking questions, he's buying from you.* If he's not interested, he'll probably know someone who would be. Commit to trying this three times with a friend, a stranger or even someone you have asked to join in the past. If you do it conscientiously three times and it doesn't get you a lead on one guest, I'll buy you a coffee in Nashville.

Become a Music Man of Note

Now, a question for you: Who do you know who would enjoy (1) paying reduced or *no* dues in 2008; (2) a chance to win free tickets to the 2008 convention in Nashville; (3) get recognition in *The Harmonizer*, *Livewire*, and every possible venue, and (4) save 20% per new member recruited on your 2008 dues?

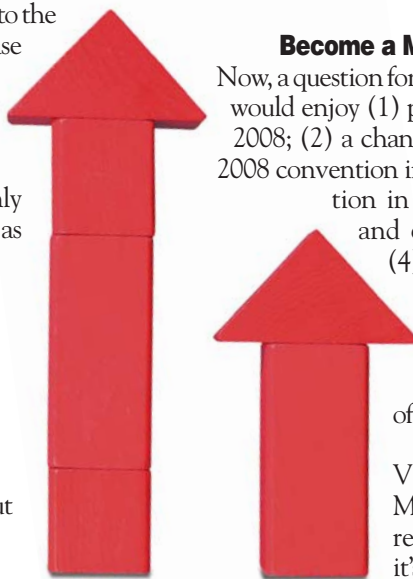
Who wouldn't want this? Well, this is *yours* when you become a Music Man of Note in 2007!

Your Chapter Membership VP will have details on the Music Man of Note program really soon. Just remember, it's about enthusiasm! Do you enjoy what barbershopping has

to offer? Do you believe in it? The great thing about the Music Man of Note is that regardless of your chapter's motives—hobby or competition—if you rise from the ashes and you're excited, your enthusiasm will be contagious.

With your help, 2007 will be a great year of growth for your chapter and for the Society. The “secret to growth” is no secret at all. It's Joe Barbershopper, *you* and me, who has the responsibility and the ability to “grow your chapter.”

Don't forget, I need to know who you think is a great Harold Hill personality in your chapter and your district. Someone who can “stir the pot.” Ever meet a fella by the name'a *Hill*?



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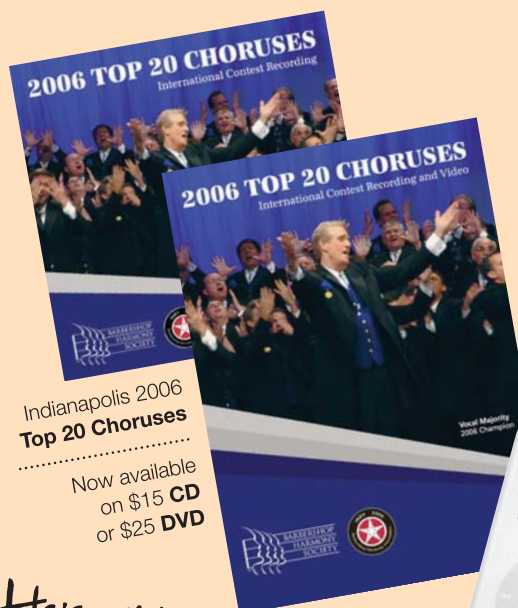


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Rounders quartet records "I Wanna Be Around," the 2006 CARA award winner for best barbershop song and best barbershop CD. Author Mark Hornsby was recording engineer for the project.



Record your own CD

A professional recording engineer shows how to control costs and improve quality—plus Todd Wilson offers tips from the performer's side

There is always a time and place when it comes to going into the studio to record a CD. Obviously, when a quartet or chorus is performing together, it usually becomes apparent when they're "ready" to go into the studio. Arrangements have to be agreed upon, performances need to be solid, lyrics should be worked out ... there are certainly a lot of factors we're used to thinking about, just as if we were preparing for a competition. That being said, might I suggest that we take a look at a few of the factors we don't often think about when comes time to record.

Control your costs

Recording a CD can be a costly endeavor, and, it's one of the first questions that arises when looking to

record a new project. So, it's important to establish up front how much money is available to put towards the project. If funds aren't an issue, it still makes good business sense to evaluate how many potential CD sales are out there for your group. If the quartet or chorus feels that they can reasonably sell 1,000 CDs in a two-year time span, at a cost of \$15 per unit, then the cost of recording, mastering, and manufacturing should not exceed \$7,500. (To maintain a 100% return on the initial investment.)

That being said, I have recorded several albums (some of which have won an award or two) that did not exceed \$5,000 from start to finish, and were recorded in professional recording studios with only the top-of-the-line equipment. I have also heard

If the engineer doesn't know what he or she is doing, all that equipment won't make a bit of difference. High price does not always equal quality.

horror stories of quartets and choruses spending between ten and twenty thousand dollars on an album. This, in my opinion, is absolutely unnecessary when it comes to recording an a cappella project. Remember, just like a lot of things in today's market place, high price does not always equal quality.

Find the right recording studio

Recording studios are a dime a dozen these days. There are a lot of rooms out there, varying drastically in price, that all boast they have a Pro Tools system. (Pro Tools is a recording format, developed by a company called Digidesign, that has become the industry standard for recording, especially in professional recording studios) It is not uncommon these days that most midsize and smaller studios are owned and operated by one or two people, and they will typically engineer most of the work that goes on in that studio.

The biggest factor when looking for a studio is the engineer that you'll be working with. A studio can have a big Pro Tools system, a great microphone selection and a huge tracking room, but if the engineer doesn't know what he or she is doing, all that equipment won't make a bit of difference. When talking with an engineer:

- Ask to hear examples of different projects he has worked on, preferably stuff that is a cappella or at least vocal intensive.
- Find out what his involvement was with the project. Did he record and mix the CD he's playing for you, or did he just act as an assistant on the project?
- Ask for some references, or at least some websites of other groups she's worked with. Contact those groups and ask them what their experience was like with this particular engineer/studio.
- Clarify with the engineer what his cost is on a per-hour basis and on a day rate. (Usually the day rate is a little bit cheaper than what 10 hours at the hourly rate would cost.)
- Clarify that there are no hidden costs. Is there a fee for taking the session files with you at the end of the project? Are there any costs for burning a "rough" CD at the end of each session to take with you?
- Last, trust your instincts. After checking out several studios, meet together as a group (outside of the studio) and discuss your

impressions of the different places. Were you comfortable there? How did you feel about the engineer? Is he/she someone you'd be comfortable working with? All these things, coupled with instinct, will probably paint a pretty clear picture of where you need to be.

Mastering

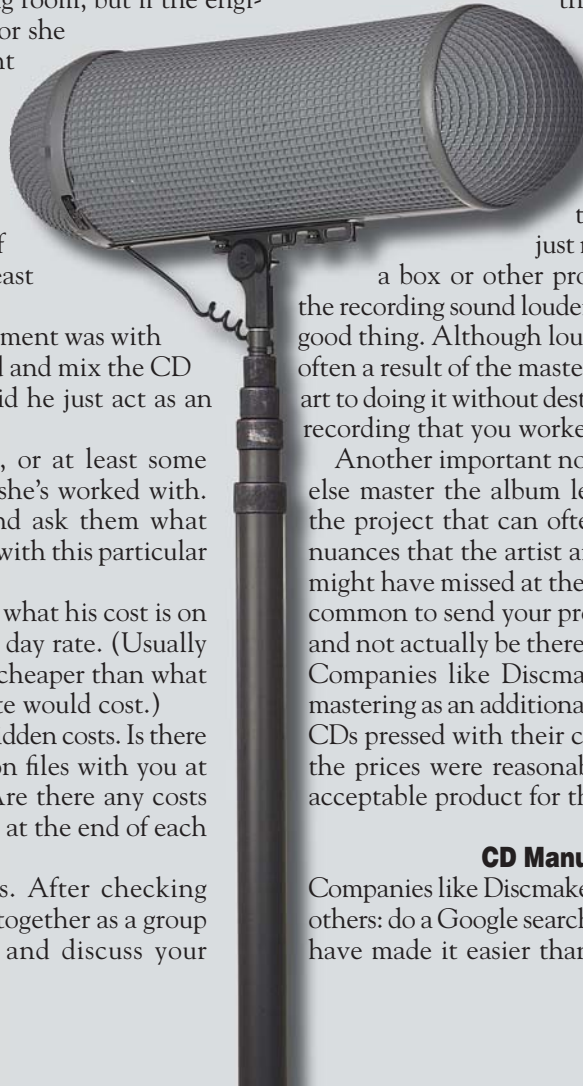
Mastering is the last stop of the recording process and the first stop in the manufacturing process. In a nutshell, mastering involves adding equalization and compression to all the songs to give the album a more polished and balanced sound. In my opinion, mastering is a crucial part of the recording process and should not be overlooked. Mastering engineers usually have their own studios and an entirely different approach from a recording engineer when listening to an album. Ideally, the person who recorded and mixed your album should not be the one to master it.

It's become a trend lately for smaller studios to advertise themselves as a "one-stop shop," stating that they'll deliver a fully mixed and mastered CD at the end of your session. Be wary of this. Rarely do recording studios also have separate and dedicated equipment for mastering, and a lot of times are just running the mixes through a box or other processors that simply make the recording sound louder and brighter. This is not a good thing. Although louder and brighter mixes are often a result of the mastering process, there is a fine art to doing it without destroying the dynamics of the recording that you worked so hard to achieve.

Another important note is that having someone else master the album lends a third set of ears to the project that can often pick up on small sonic nuances that the artist and the recording engineer might have missed at the mixing stage. It is not uncommon to send your project to a mastering house and not actually be there for the mastering process. Companies like Discmakers and Oasis also offer mastering as an additional service when having your CDs pressed with their companies. Last I checked, the prices were reasonable and they delivered an acceptable product for the money.

CD Manufacturing

Companies like Discmakers and Oasis (among many others: do a Google search for "CD Manufacturing") have made it easier than ever to press CDs, print





promotional materials, design the artwork for your CD cover, master CDs, and a slew of other services. Several years ago, each service would have taken a lot of coordinating and outsourcing, not to mention being very costly. Most of these companies have a several-week turnaround time, which will be even longer if they are handling any additional services, such as graphic design or mastering. So, don't schedule a CD release party or any other obligations that you're planning on having CDs available for until you have the product in hand. The estimated turn-around time from the CD manufacturer is only an estimate, and many unforeseeable factors can cause delays. So be patient, then start scheduling.

There is no end-all/be-all solution when it comes to recording a CD. Everyone's situation, needs, finances, availability, etc. are different. The best advice is to make it a group decision (four heads are better than one), shop around, ask questions, and be realistic. Most of all: Have fun! Recording a CD is supposed to be a memorable experience. Don't let all the little things get in the way of enjoying that.

Mark Hornsby (www.markhornsby.org) is a producer, recording engineer and Barbershop-per in Nashville, Tenn. He engineered the **Rounders** CD *I Wanna Be Around*, winner of the 2006 CARA awards for Best Barbershop Song and Best Barbershop Album.



Mark is also the producer of *Welcome to Nashville*, a compilation of well-known Society quartets (and a couple of country celebrities) singing a collection of country/Nashville themed songs. Available in January, 2007, it includes all-new performances from **Vocal Spectrum**, **Realtime**, **Gotcha!**, **Rural Route 4**, **OC Times**, **Men in Black**, and many more.

Tips to have the most successful recording sessions

From "Todd's Tips" by Todd Wilson
available at acoustix.com



Todd Wilson
Society Director
of Marketing,
Tenor of *Acoustix*,
1990 international
champion

The microphones. This is certainly one area where you get what you pay for. Experiment with a variety of mics and microphone configurations to capture the sound you're looking for. Try to capture a sound that is representative of your group's capabilities. It is disappointing to hear a quartet sound one way on a CD and completely different in a live setting. This tends to happen when groups rely too much on individual mics for each voice and create an unreal sound and balance in the mix. We did not use individual mics on our first two discs, which forced us to balance the chords ourselves as they went to tape. This made us better performers and reduced the mix time at the end of the project. We stood in a semi-circle around a single stereo AKG C-24 classic tube mic. You can buy one of these gems for between \$4,000 and \$6,000. Individual mics can help hide flaws, balance or execution problems, but the end result is not "real."

The 6th set of ears. Have someone you trust sit in the control room with the engineer, someone who knows your capabilities. The engineer knows what his equipment is capable of capturing. You need someone else in the control room that knows your group's capabilities, someone that can say "that could be better" or "that's a keeper." Greg Clancy has often filled these shoes for us, particularly on our first two CDs. Kenny Piercy was "the man" for the third project.

Evaluation tapes. Record live performances and rehearsals to reveal areas/songs that need work before going into the studio.

Be prepared

- Don't waste time and money. Know your notes "cold" before you start rolling tape.
- Rehearse more songs than you plan to record, in case some never get to the level where you feel they should go to tape "forever."
- Be physically and mentally prepared for each session. Start hydrating (drinking extra water) a few days before the session. Get plenty of sleep. If you're sick, postpone a session until you are better. Maintain your focus on the task at hand. If your voice is there but your mind is somewhere else, the results will never be as rewarding.
- Forget about being on time—be "early" for any session. You will start paying for studio time whether you're there or not in most cases.
- Be comfortable. Wear comfortable clothes and shoes. Take coins and keys out of your pockets and leave cell phones and pagers in the control room.

Get it right the first time. Avoid the philosophy of "fixing it in the mix." It's better to get your performances down to tape right than to accept marginal performances and try to make them great in the mix-down process.

Heart. Your emotion and "heart" has to be more important than precise execution of the notes and words. I'll take a cut with some slight flaws in it

Todd's sample recording budget

Your costs could be higher or lower, depending on your time, suppliers, needs and ambitions

Expenses

\$500 - Photo session for CD artwork (unless suitable photos already exist)

\$500 - Royalty compliance research for a 12-song project (unless someone in your group is willing to do the legwork)

\$546 - Mechanical license royalties for a 12-song project with no public domain content for the minimum pressing of 500 units (whether product is sold or given away)

\$800 - Duplication cost for 1000 CDs @ .80 each

\$400 - CD tray cards, insert and disc printing for 1000 units x .40 each

\$500 - Graphic design and layout for disc art

\$2,400 - Studio time for 24 hours x \$100 for recording 12 songs (including engineer)

\$400 - Studio time for four hours x \$100 of editing (including engineer)

\$600 - Studio time for six hours x \$100 of mixing (including engineer)

\$400 - Studio time for four hours x \$100 of mastering (including engineer)

\$400 - Creative graphic design for display and/or web advertising

\$1,000 - Promotional and advertising budget (why invest such a large sum if you have no plan to let people know about it?)

\$100 - Back-up hard drive for archiving your master

\$200 - Honorarium for your extra set of ears in the control room

\$500 - Contingency budget for unexpected expense

\$50 - for one-off CDs for evaluating rough and final mixes in various environments

\$9,296

ROI - Revenues

\$7,500 - 500 CDs sold for \$15

\$3,600 - 400 CDs sold wholesale for \$9 to another distributor like the Barbershop Harmony Society, a-cappella.com or Primarily A Cappella.

\$0 - 100 CDs comped for members or promotional purposes

\$11,100 - 1000 CDs

ROI - 838 CDs

“with heart” over a musically-perfect performance with no emotion.

Effects. Record your tracks clean and add any effects later. Many groups try to hide performance imperfections with too much reverb.

Know when to say when. Every session has its peaks and valleys. Don't force it. You need to know when to “call it a day,” or when to keep working. There have been many nights over the years when we did not save anything that was recorded. If you know you are capable of doing a song much better and it's just not happening that night/day, get out of there and get off the clock.

Find the right approach for you. There are different ways to approach a recording. The **Suntones** typically would record three passes of each song and pick the best of the three, with minimal editing. This approach allowed them to release 10 LPs over a 20-year recording career. FYI, Their cut of “Their Hearts Were Full Of Spring” from *Watch What Happens* (Complete Works, Volume 2) was done on the first take!

My quartet tends to want to strive for the ever-elusive “perfect” performance, though this desire for perfection can be expensive, frustrating and time-consuming. Nonetheless, if you're half-way

through a song, and someone has a glitch or mistake, rather than trash a sterling performance of the front half and starting over, your engineer can punch in on the breath point prior to the glitch and allow you to proceed from there. Make sure that you maintain continuity between edits, things like distance from the microphone and the same level of intensity as what's already “in the can.” In many cases, you will put on headphones and sing into the punch point to let the engineer do his magic. Make sure he doesn't clip a breath on the punch.

Avoid distractions. Recording sessions are not the kind of thing you want to invite a bunch of guests to observe. It can become boring to the guests and distracting to the performers.

Avoid the ultimate disappointment. Make backup copies of all recording sessions!

Smaller is better. When you're monitoring your mix, listen to your playbacks at moderate levels on smaller speakers, like you would have in a car or on a boom box. Loud monitors will bring about ear fatigue and not be representative of how most people will listen to your music.

Have fun! ■

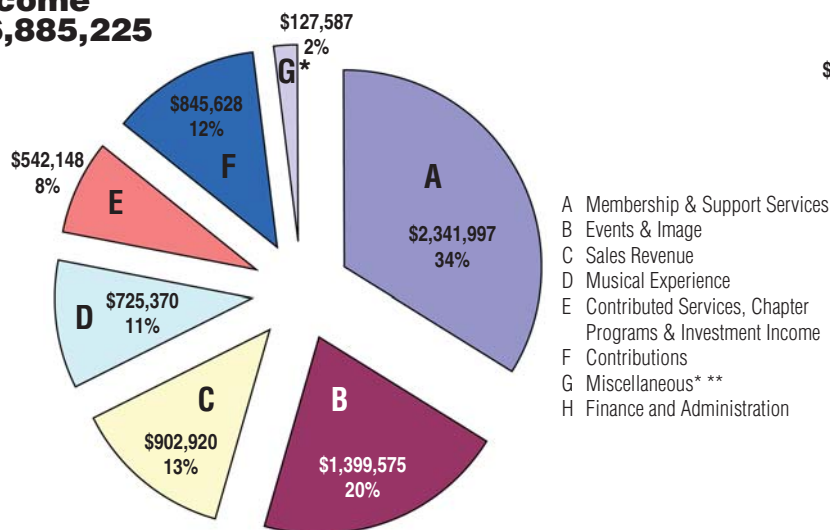
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Barbershop Harmony Society & Harmony Foundation annual financial report

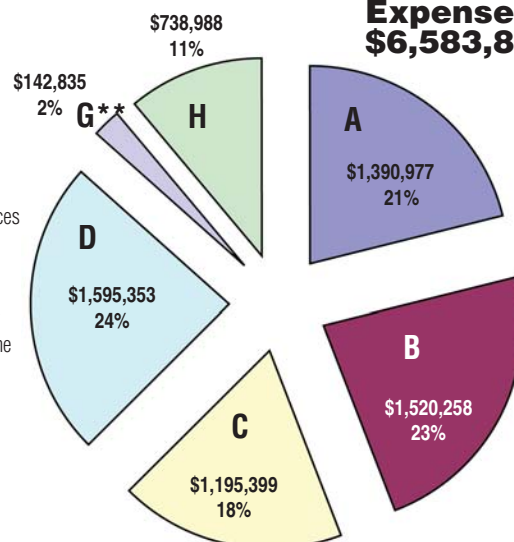
Year ending December 31, 2005

This report, which normally would have appeared in the May/June 2006 issue of *The Harmonizer*, was delayed due to unusual circumstances. For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (\$2.31) self-addressed envelope to the headquarters office or visit www.barbershop.org.

Income \$6,885,225



Expenses \$6,583,810



A Membership & Support Services
B Events & Image
C Sales Revenue
D Musical Experience
E Contributed Services, Chapter Programs & Investment Income
F Contributions
G Miscellaneous**
H Finance and Administration

* Misc. income: Governance and management, World Harmony, income on investments, net assets released from restrictions

** Misc. expense: Governance and management, Foundation & corporate, recruitment & training, communications, fundraising

Gain, before gains on investments and reclassifications	\$301,415
Net realized gains (losses) on investments	<u>\$-5,807</u>
Net gain	\$295,608

BARBERSHOP ARRANGEMENTS from HOUSE of JOSEPH MUSIC

Joe Johnson, the up-and-coming new arranger, has achieved international acclaim in only a few short years. A winner in the 2003 Lou Perry Contest, his music has been performed by Saturday Evening Post, Alchemy, Odds On, NeXus, Hot Shots, Realtime, Max Q, 12th Street Rag, Pacific Coast Harmony, the New Horizon Chorus, the Masters of Harmony, and many others.

"Joe is a brilliant arranger, a true genius! His 'Waltz For Debby' has turned into one of the best tracks on our new CD!"

Tom Metzger - Realtime, 2005 International Champion

You can read more about Joe and his work and hear some of his music at House of Joseph Music, <http://www.bbsmusic.com>. You will also find a collection of his hymn and gospel arrangements that you may download for **FREE**.

"Joe is simply amazing! His arrangements are imaginative and surprising, a result of his many years in jazz before falling in love with barbershop. Whether it's for contest or show, quartet or chorus, Joe gets it! He has taken some of my original works and made them into better songs, and his 8-part arrangements for mixed ensemble were such a great hit on our last Christmas show that we're opening with them again this year!"

Kenny Hatton - Bluegrass Student Union/New Horizon Chorus

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A free, early-morning gig? When pigs fly!

The Flying Pig Marathon is a hoot for runners and big publicity for Barbershoppers

Cincinnati's **Delta Kings** chorus almost turned down what has become one of our favorite gigs every year: a cold, repetitive non-paid performance that begins at six on a Sunday morning and can go for hours.

If that doesn't sound like any fun to you, you'll understand why in 1999, chorus manager Bob Anderson laughed out loud when first approached by an organizer of the then-new Cincinnati Flying Pig Marathon. The whimsical marathon would be high on entertainment: a few runners would compete in bizarre costumes, and performers would be placed every mile of the winding, 26.2-mile race through the hills and bridges of Cincinnati and Northern Kentucky.

"A moving audience of 10,000 at six on a Sunday morning?" Bob chuckled. But he softened his stance and presented the idea to the chorus. After the spontaneous laughter and grumbles died down, we discussed the offer to let us choose our spot along the route. This was no small deal, as the performers near the end could see about an eight-hour span between the first and last runners. The majority agreed to try it, with the support of our directors, Bob McFadden and Brad Scott.

The first year, **Smooth Transition** quartet sang the "Star-Spangled Banner" at the starting line, then found our way to the middle of the return bridge over the Ohio River, where we and the chorus

were dressed in our slightly warmer casual uniform and long underwear on that early May morning. The mists rose off the river and as the sun came up, the runners came—and came ... and came. And they sang—and sang ... and sang only uptunes: "God Bless America," "Grand Ole Flag," "Side by Side," "South Rampart Street Parade" and many others—the same set for more than 90 minutes.

It was the chorus's most appreciative audience ever! The runners clapped, waved flags, whistled and

called out words of encouragement and praise—for us! It was one of the best experiences the chorus has ever had. Needless to say, the members who stayed home that first year didn't want to be left out again.

The chorus has performed every year since—twice voted "Best Entertainment" by the runners—and has since chosen Eden Park, where singers and runners behold a breathtaking, misty river view at the top of a grueling hill at sunrise. The chorus places speakers a quarter mile down the road so the runners hear us long before they see us.

Against this gorgeous backdrop, runners in tutus, shark and winged pig costumes, stop to take pictures of the beautiful sunrise ... and of the chorus, some-



times even joining us on the risers.

Southern Gateway Chorus director Paul Gilman, a runner, often stops to take the baton. The chorus often takes song requests, and every year, the same female runner succeeds in sneaking up and grabbing the director from behind

in the most obvious place.

The chorus and Smooth Transition quartet (which now sings at the starting line every year) have gotten many additional gigs and publicity from the marathon committee and from prominent runners—and gobs of gobs of media coverage and free publicity. If you live in or near a city that hosts a marathon and you haven't been asked to donate a performance, it is time to call them and say, "You need us!"

— Terry Daum

Site of a broadcast into outer space?

Last March, colonel Jeffrey N. Williams, NASA Flight Engineer from the small town of Winter, Wis., blasted off in a Russian Soyuz space vehicle to the International Space Station for a six-month tour of duty. He knew he would miss his parents' 50th wedding anniversary on Sept. 2, but arranged with his siblings for a surprise. He later got a surprise of his own.

Barbershopper Arnold Tucker had been best man at their parents' wedding and was involved with Wisconsin's **Flambeau Ramblers** and the **Lakeland Barbershop Chorus**. The kids asked him to arrange for some singers to perform at the celebration. Though most had other plans on that Labor Day weekend, 12 members from

the two choruses made it to the surprise rural reception among a hundred other guests, singing Barberpole Cat songs throughout the day. Jeff spoke with his parents shortly

after their arrival before the orbit took him out of phone range.

Guests watched a video that Jeff had prepared days earlier, so the Barbershoppers recorded a video for Jeff that included a space station parody of "Sitting on Top of the World." Upon viewing the video, Jeff invited the Barbershoppers to perform again in the spring when he returns for a public presentation on his mission.



Singing with a lot of heart in Kansas City

When he isn't busy writing cover stories for *The Harmonizer* (see page 14 this issue), Jim Bagby is finding plenty of other ways to keep busy. For example, this year marks the 10th anniversary of the **Cardio Carolers** (or **Cardio Jam** the rest of the year), a barbershop group formed among members of the cardiac rehabilitation program at Kansas City's Saint Luke's hospital. Up to 15 singers perform at a time, all of whom feel lucky to be alive after suffering a variety of serious heart problems. Everyone in the group, including Jim, belongs to Saint Luke's Center for Health Enhancement, a cardiac rehabilitation program and fitness center.

This is not a Society group—Jim also directs the much larger **Heart of America Chorus**—but this small group still has plenty of talent. In addition to its **Rural Route 4** international champion baritone director, the group includes other distinguished members of the area's performing arts community—a well-known local actor, a vocal music teacher, a jazz musician and recording artist, a Julliard-trained pianist, and a retired opera singer, among others.

The group was initially formed to sing at a single open house, but it has continued all these years because singing is good for your heart and the lively performances show other members of the program that there is life after heart disease. It also doesn't hurt that the guys love the music and love singing together. Isn't that why we all keep singing?



THAT'S MARKETING! Who needs an excuse to sing on a day like Halloween? *Vaguely Familiar*, from the *Hometown Harmony Tradition* chorus, drummed up plenty of publicity—and snagged at least one paying gig—after they sang at various retail businesses in the Plymouth, Wis. area on Halloween. They were courteous enough to get prior approval from the store managers, but none resisted the idea of crowds lingering in their stores to listen and snap shots of the quartet. Shown are tenor Rob Ross, lead Dave Rabe, bass Mike Popelka and bari Jim Weber. Tenor Chris Raisbeck alternated with Rob and took this photo. (Wow, a chapter with an overabundance of tenors—now that's scary!)



Sets that look like a million bucks—and cost as little as \$50

Like they say about costumes, your ears take cues from your eyes—the better you look, the better you'll sound. If that's true, the **Choo Choo Chorus** of Chattanooga must sound spectacular! What's more, they show that you don't have to break the bank to make a big visual impact. Their eye-popping set pieces tend to be made with little more than paint and donated cardboard and other cheap materials. The sets are well incorporated into shows that combine music, dialogue and scenery into a seamless, polished presentation.

Their 2006 annual show, titled *Girls, Girls, Girls*, was a tribute to the women in their lives and composed entirely of songs that carried the name of a girl. The larger-than-life gingerbread house for the Christmas show was also made of cheap materials; the oversized gumdrops were borrowed from a local craft store. The Phantom of the Barbershop set included a working door.

Performance Co-chairmen Roger Coffman and Sam Jones assembled a crack team of three chorus

members and two wives who have gone way above and beyond the call of duty to make visual magic. The chapter owns a projector that makes it fairly easy to transfer images to the set. With the money it saves on sets, the chorus invests the show profits into great music and learning tapes for future shows. The popular shows net the chorus a sizeable profit each year.

For more information, contact Steve Wixon: wixson@chattanooga.net.



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Our fellow harmonizers worldwide

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www.aambs.org.au/

Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

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

BinG! (Barbershop in Germany)

www.barbershop-in-germany.de

Contact Liz Döhring: Kingslake@aol.com

DABS (Dutch Association of Barbershop Singers)

www.dabs.nl

Contact Toon de Vos: president@dabs.nl

IABS (Irish Association of Barbershop Singers)

www.irishbarbershop.org

Contact Catherine Gallagher: cathgall@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

www.nzabs.org.nz

Contact David Birdling: dgbirdling@xtra.co.nz

SNOBS (Society of Nordic Barbershop Singers)

www.snoobs.org

Contact Henrik Rosenberg: henrik.rosenberg@comhem.se

SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: adabbott@mweb.co.za

Barbershop online

Login to the Members Only site using your email address to manage your barbershop life online, updating your records conveniently and securely. Access these most often requested functions at www.barbershop.org/members

Member Records and dues

- Review your member record; change your address, phone, email, change your password and more

- Renew membership/pay dues
- Mailing list subscribe/unsubscribe
- Manage your Members Only profile and privacy settings
- Register or renew a quartet
- Don't know your member number? Use your *Harmonizer* Priority Code on your mailing label.

Chapter Officers: login for these and other functions

- Edit member records
- Report chapter officers
- Register a show
- Contest entry

Free online newsletters

- Weekly news: LiveWire www.barbershop.org/livewire
- Tips for quartet singers: on the QT www.barbershop.org/ontheQT
- Tips for directors: Directly Involved www.barbershop.org/directly
- The Harmonizer www.barbershop.org/harmonizer
Index of Authors — www.barbershop.org/ID_060378
Subject Index — www.barbershop.org/ID_064230



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Curious about what gets printed and why? Check out *The Harmonizer* Editorial Policy at www.barbershop.org/ID_040210



THE TAG

Joe Liles, Tagmaster!!



Steve Delehanty's great new classic



Those great tags that were entered into the 2006 tag contest continue to provide us with singing treats. Thanks, Steve Delehanty, for "Being With You." This one is loaded with barbershop 7th chords!

Are you one of the lucky thousands who know this talented man? Steve has been a member of the Society for

43 years and a member of Westchester County Chapter (New York) for all that time. For more than 20 of those years he has been a judge in the old Arrangement and now Music categories. He is a talented composer, arranger,

virtuoso at the piano, coach and teacher. You may have been in one of his sessions at a district school

or at the Society's Harmony University, where he has been on the faculty for about 15 years.

Many of his arrangements you'll find in the unpublished music catalog, but at least two have been published by the Society:

"Keep Your Eye On The Girlie You Love" and "On A Slow Boat to China."

Steve has been the tenor of the comedy quartet **Notewits** for about 25 years and sings baritone in the **Westchesteraires**, which has appeared on the *Late Show with David Letterman* seven times, *The View* twice and *TV Land* once. Mister Entertainment ... that's Steve.

He is now retired from Montefiore Medical Center in the Bronx and is married to Connie, a fabulous person you would also love to know.

Now, grab three other guys and sing this neat tag. Keep all that great music coming, Steve! ■



BEING WITH YOU

Words and Music by STEVE DELEHANTY

Arrangement by STEVE DELEHANTY

Tenor Lead

8

1 Be - ing with you, just you, the rest — of my I'll nev - er be

2

3

Bari Bass

life, nev - er be

4

5

6

blue just be - ing with you the rest — of my life.

blue be - ing with you

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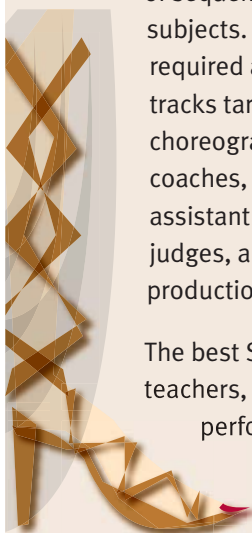
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