

INSIDE: Behind Vocal Spectrum • New BHS President • Harmony Foundation success • District champs

January/February 2007

THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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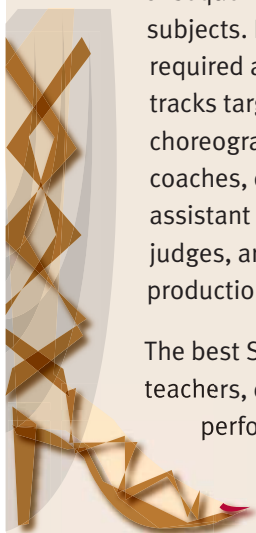
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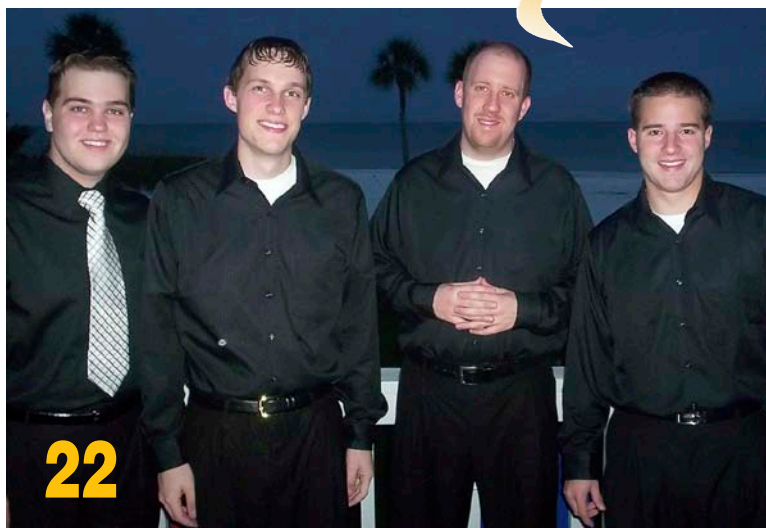
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“You’re up next ...”

Time Out, 2006 Rocky Mountain district bronze medalist: (Clockwise from foreground) Mark Andromidas (L), Jerry Lynch (T), Rick Lynch (Br), Roger Motzkus (Bs). Quartet photos and cover by Roger Motzkus (www.motzkusart.com). Background photo of Wheelhouse by Lorin May

My Society vision: Harmony for Life!

One of the first orders of business for a newly elected Society President is to select a slogan for his term. A slogan not only is expected, but provides the opportunity for me to share my vision about barbershop harmony.

I worked through several different possibilities, but "Harmony for Life!" jumped to the top of my list early on and hung on "for life." It probably is no surprise to many who know me that harmony would be a part of my slogan. Several years ago, the city of Tuscaloosa, Ala., where I live, adopted an enhanced 911 system, which required replacing our old street names and numbers with a more consistent system. The city came up with what we perceived as a lame excuse for a street name, but they offered the opportunity to submit alternates. I quickly submitted "Harmony Lane." Imagine my surprise when I received a letter saying my choice had been selected. I thought, of



course, that the city selected my name because of its beauty. I later discovered that my suggestion was the only alternative proposed. A few days later, my wife, Mary, hosted a birthday party for me at our house and several neighbors attended. They laughed as they came through the door saying they knew who named the street. The street name fit our neighborhood, not just because several of my neighbors were talented musicians, but because they agreed with me that harmony is the true goal most people seek in life. How nice life would be if we really lived on a "Harmony Lane," where all was in harmony.

Harmony means presenting our best

Harmony for Life! became my slogan for several reasons pertinent to where I believe we are in the history of the Barbershop Harmony Society. First and foremost, I believe that our Society is about musical harmony. I like that we are very open in our membership requirements, and men with varying levels of musical talent are eligible for membership. Yet, the virtue of ringing a barbershop chord requires, as we all know, a harmony brought about by balance, tone, vowel matching, etc. We might be able to sing a song together and be happy that the song was sung. How much more happy we should be if the song also was sung well!

Harmony for Life! for me is a call to continual musical improvement. It is okay that many chapters never will win a medal, either at the district or international level. Each chapter should have its own mission statement, and competing may not even be a part of a particular chapter's mission. I think that is

just fine. Whatever we do, however, and wherever we do it, I also believe working for performance excellence is a good thing. We don't have to spend hours on risers in order to achieve better singing. We do have to be deliberate about improvement, however. My goal will be to promote aims that encourage our chapters to promote better singing as a part of each chapter's mission. Whether we sing at a nursing home, in a restaurant, in competition, or at Carnegie Hall, I hope we always try to sing with the greatest harmony we as singers can achieve.

Striving for internal harmony

The second aspect of Harmony for Life! that will guide my term as Society President is to work toward administrative harmony at all levels, and to provide members with a sense of harmony among ourselves. Changes in recent years have caused some friction that has left us less than harmonious. I will endeavor to ensure that our Board and staff do their utmost in communicating effectively, in promoting the interests of our members, and in providing guidance and aims that further the interests of Barbershoppers around the world. My work as a lawyer and mediator for 30 years prepares me for the fact that not everyone will agree with me, the Society Board, or governance decisions made by the Board. My goal will be to ensure fair processes, open communication, and serious consideration of all viewpoints.

I mentioned earlier how nice it might be to live forever on Harmony Lane where everything is just perfect. If you ever saw the movies *Pleasantville* or *The Truman Show*, you know that perfect is not always what it seems. I am both an optimist and a realist. I know we won't all achieve musical excellence this year, and I know there will be differences of opinion at the district and Society level that will be fractious at times. I also know that the "hook" that caused me to come back to my chapter meeting week after week was the fun I had producing harmonious sounds among friends who shared harmonious feelings toward one another. As Drayton Justus said in his last column in *The Harmonizer*, life is the journey, and we should make the most of each day and each step.

Harmony for Life! is more than just a slogan for me. It is the aspiration in all I do—church, family, prison ministry, legal education, law practice, and certainly not least, barbershop quartet singing. May your life be long and filled with harmony.

Harmony for Life!

A stylized, handwritten signature of Noah Funderburg in dark ink.



Getting better and better ...

Hello again to each member, friend, or potential member or friend of the Barbershop Harmony Society. No matter where you are in the United States, Canada, Sweden, Great Britain, Australia, New Zealand, Germany (and soon Japan and Finland), there is a barbershop chapter near you.

Imagine the fun and fellowship you can have next time you're traveling. Visit barbershop.org to find chapters wherever you travel and ring a few chords with the local boys. I just did that in Nashville and had a blast. Click on "Search," then "find a chapter."

I'm back on an airplane again, on my way to Albuquerque for our first extravaganza of 2007, the Midwinter convention. It hasn't happened yet and we'll cover it in the next issue. I know the vast majority of you will not participate, and, of course, that's up to you (and your boss, your school, your kids, your spouse, and your bank account). But when you *can* come, you will get the thrill of a lifetime. (I know ... I say that all the time. Maybe I just thrill easily.)

"Why isn't everyone going to this?"

Allow me to illustrate. I became a Barbershopper the year Cathy and I were married, in 1973. Cathy was supportive as I went to many rehearsals, afterglows, shows, COTS sessions, board (bored) meetings, conventions and the like. With five kids to raise, she remained a barbershop fan but had little time for formal functions. Throw in Navy separation and travel, and you see I'm married to Saint Catharine.

A few years ago, I envisioned a life of part-time work plus military retirement pay, while Cathy



worked and I watched the kids (now all old enough to drive). Somehow, we couldn't agree to that! Then, when this opportunity came to help lead the Society in the 21st century, she urged me to go for it. She looked forward to again accompanying me to barbershop events, like when we were newlyweds. Today, we have arrived at that point. Cathy sits next to me on

this flight (her ticket is out of pocket—let's be clear on that) and she can't wait to see what Albuquerque and the Midwinter convention have to offer.

Ah, yes, I'm getting to the point. Cathy, like so many of you, has never been to a Midwinter convention. So, on the airplane, she asked what was in store. I told her that first and foremost is the senior quartet competition on Friday. Her interest grew. Then I told her about the Friday night AISQC show with the AISQC chorus (senior quartet winners all), **Jurassic Larks** and **Downstate Express** (two senior quartet champions), and **Flipside** (#5) and **Metropolis** (#4), current international medalists. Her eyes were wide and her anticipation was apparent.

But I was not finished.

Then I told her about Saturday's Buffalo Bills-Era quartet contest, where guys get judged under the old five-category system and try to recreate the peeling paint punctuation and percussion of the old sound. On the Saturday night Show of Champions will be the winners of the senior quartet competition, the winners of the Buffalo Bills-Era contest, **The Barons** (former senior champion) and **Antique Gold** (outgoing senior champion), **OC Times**, **Max Q**, and **Vocal Spectrum** (2006 international champion). All for the price of registration.

As I said, Cathy has been around barbershop for more than 30 years and it takes a lot to surprise her anymore. But her reaction said it all:

"Why isn't everyone going to this?"

Of course I know the answer: not enough time, wrong time of year, too much money, kids in school, on and on. You needn't be defensive—I understand. Next year will be in San Antonio, the year after that in Pasadena. After that? Maybe we need to look at changing something, and maybe Midwinter is it. You vote with your attendance.

Where we're going with COTS

Our committees are looking at ways to make the barbershop experience better, using new technologies and new ideas. One example is the Chapter Operation Training Seminars (COTS). These present information that is vital to chapter operations, management and tax status, but we were in the rut of presenting the same ideas and concepts to fewer and fewer people. What to do? If you have some good ideas in this regard, Bill Hogan and his Chapter Support and Leadership Training committee are looking to hear from you. Likewise for Chorus Director Development, Membership, and Events. They'd all love to hear your thoughts.

Back to Midwinter ...

Oh, by the way, while Cathy's having fun at all the great shows and contests at Midwinter, I'll be having my own fun in committee and board meetings. All to make the Society better for all of us. Okay, that's about it for now. I'm looking out the window of my hotel room at the absolutely gorgeous city of Albuquerque at night. Wow. Having a great time ... wish you were here.

"How do you like the job I'm doing so far?" ewatson@barbershop.org

More of the best quartets without gold

One quartet I wish you had mentioned is the **Roaring '20s**. They won seven medals between 1976 and 1983 and were one of the most entertaining four-somes of all time! Their varied repertoire, pacing and mastery of different moods, from poignant ballads to slap-stick comedy, were an inspiration to a generation of quartets, including mine. In addition, they were very generous as coaches and mentors.

SCOTT BRANNON
Mount Kisco, N.Y.

We'd like to agree with Doug Miller that **The Vagabonds** should have won, too ... but 1977 would have been better. They didn't score enough points in 1976!

MIKE COX, JOHN DEVINE,
GUY MCSHAN, TOM PEARSON

The Innsiders (1976 international champion)

The Four Chorders (London, Ont.) set music technique ahead 10 years. They were polished, smooth, and way ahead of their time. Their baritone and arranger, Art Patterson, was a genius. They were dead-on accurate, and everything sung by them was original, in the manner of many great quartets of the day (1949-1953). They shared the same hometown as the fabulous **Nighthawks**, but could not have been farther apart in style and sound. The Hawks were brass, the Four Chorders were a string quartet. Fortunately, there are enough recordings of them that will demonstrate that fact for the listener.

A prime example was their rendition of "Sailing Down The Chesapeake Bay," which was recorded on an early Society medalist album, circa 1950. No quartet has ever done it as well. They could sing bell chords like no other quartet and had an amazing range. To this day, no foursome has duplicated their style. They were all perfect gentlemen and added a lot of class to the many shows they appeared on. I don't see how they could be omitted.

TOM NEAL
Boulder City, Nev.

Congratulations on a wonderful issue. You have made every Canadian Barbershopper extremely proud. You can't know the feeling that overcame me upon seeing the front cover and reading the articles about all my favorites. I have been working on mounting Jim Turner's (Nighthawks) four medals and dozens and dozens of pins that he had collected. I'll be visiting the London Chapter to present it and the tribute will

take its rightful place at Harmony Manor. Thanks again for having the foresight to explore the subject of uncrowned heroes of our Society.

GEORGE SHIELDS
Toronto

I was particularly pleased to see the **Easternaires** mentioned, although I would have preferred they had been selected by the panel. I was the original tenor/lead with the quartet from 1954 through 1960. Jim Bagby said we couldn't be considered because we had only a fourth place medal. Actually, we had a fifth place in '56, a fourth place in '59, and a fifth place in '70. We probably could have had more, but in 1960 the **Buffalo Bills** recommended the Easternaires replace them on Broadway for *The Music Man*. I left the quartet at that time and was replaced by Eddie Ryan. That took the Easternaires out of competition for some period of time (more than 80 shows on Broadway and additional months on the road tour).

Another major factor was alluded to in the "decades ahead of their time" reputation. Much of the judging fraternity made no secret of their unhappiness with the quartet being "too modern." We would not have had much of a problem with today's judging. I remember one contest where we were scored very low by a judge. He said he couldn't give us a good score because only a girl should sing the song we sang. The song was "Danny Boy."

At any rate, it's nice to be remembered at all after 50 plus years.

TOM DAMES
Ponte Vedra Beach, Fla.



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Yep, as I said in the article, another panel could have come up with a totally different outcome. I don't disagree the Easternaires deserve a lot of support. Bob Bohn was the king envelope-pusher of his day and we're still singing his arrangements. I used to play poker with him in the Purdy Corral, where his quartet ruled the late, late night hours and we were spellbound by "Heather On The Hill," "Dulcinea," "Hindustan" and many more. Dave Middlestadt remains one of my heroes.

I'm abashed we overlooked the Roaring '20s, who were Society comedy champs beginning in the late '60s and then medalists from 1976 to 1983. I'm a little surprised Vaudeville did not draw more votes. But in the end, I think the number of quartets mentioned, then and since, indicates both the strength of the competition and the loyalty of their fans.

JIM BAGBY (WRITER, "EVERYTHING BUT THE GOLD")
Bari, Rural Route 4 (1986 international champ)

I certainly agree with naming the Nighthawks and 139th Street Quartet. One quartet not mentioned in the article is the Four Chorders. To my teenage ears, listening to those Decca 78 records, they were exciting. And, I've heard a recent quartet singing an arrangement of "Sailing Down The Chesapeake" that sounds very much like theirs.

ROBERT D. McCULLOUGH II
Akron, Ohio

How could I possibly thank Jim Bagby for complimenting the **Four Rascals** as he did? We were four baritones that could not read a note of music, yet tried very, very hard to live the lyric of the song. It's been a great 60-year journey—largely because of people like Jim. I'm deeply moved and very grateful.

TOM SPIRITO
Lead, Four Rascals

Having joined the Society in 1945, I am the only active, living charter member of the Mid-Atlantic District and would agree with your panel of judges. But I'd like to give my input and add to the list **Vaudeville** and Roaring '20s. I'll also go for the Easternaires, who were ahead of their time, but I believe, because of Bob Bohn's arrangements (which I and others enjoyed), the judges held back scores

so the quartet could not place higher in the contest.

BILL WINTERBERG
Little Egg Harbor, N.J.

Sadly, I must inform you and others that Jim Turner (Nighthawks) passed away a year ago last September of Parkinson's disease. Having had the honour and pleasure of competing with Jim in several of his last quartets in the early '80s, I visited him the day before he joined the chorus in the sky on September 7, 2005 in Elliot Lake, Ont. It was

one of the saddest days of my life. However I am pleased to have been able to call Jim one of my dearest friends for more than 20 years. Needless to say, this cover and article means a lot to me personally.

TED MCALPINE
Wasaga Beach, Ont.

Like my quartet brothers, I'm most humbled by this recognition and will always treasure the "musical respect" you have bestowed on the four (five) of us. Artistry is a term Lyle Pilcher used often, and although it was never fully achieved, it became our focus individually and collectively. This was a theme he wove into each and every song, and we thank him for that. I also wanted you to know what powerful medicine this article was for Clay [Shumard]. Diabetes, colon cancer and chemotherapy

have taken a toll. Here is a picture of our hospital visit with him in Tennessee a few months back. I'm very pleased to say that he has made great progress since then and is now recuperating at home. The latest edition of *The Harmonizer* could not have come at a better time! We have always worn



(and will continue to wear) our silver medals with much pride—and greatly treasure the privilege to do so.

KEN GIBSON
Tenor, The Vagabonds

It's about time we recognize some of the most entertaining, original quartets in our Society's history. You know, quartets with an identifiable sound and identity. We who witnessed the Easternaires, Four Rascals and Nighthawks (in alphabetical order) would agree: these quartets were unique. What did they share in common? They were originals. They were real. They possessed a distinctive sound. They were contributors, not mimics. They brought something to the art form.

In way of setting the record straight—yes, the Four Rascals certainly were an influence on **The Boston Common**; as were the Nighthawks, Easternaires, Buffalo Bills and **Sun-tones**. Interestingly, none of these quartets was a product of the suffocating coaches/judges cartel that drives today's quartets into sameness.

As a point of interest, David Wright was off base in suggesting The Boston Common were influenced by but one quartet; just as he was incorrect in stating that "My Wonderful One" was one of the many Lou Perry/Four Rascals arrangements. Indeed, the classic arrangement was that of Bob Bohn, then baritone of the Easternaires, who were known for their rendition.

TERRY CLARKE
Bass, The Boston Common
(1980 international champion)

You left out **Bank Street**. Farris Collins and the boys sang the most consistently in tune and perfectly blended chords of any quartet over a decade of excellence. They won one silver and a lot of bronzes even though they changed leads halfway through their run. They are also the nicest guys you will ever meet.

LARS ISAACSON
Plano, Texas

My favorite was the Nighthawks. I got

LETTERS

harmonizer@barbershop.org

to sing a song with Jim Turner once and it was a gas. I am also flattered that 139th Street was included. We had a great time—in fact, we still sing together. We are in the last throes of a modest retrospective of about 65 of our songs. Half of them have never been heard before, so it is pretty much a new release. Thanks again for the great article.

PETER NEUSHUL
Tenor, 139th St. Quartet

I agree wholeheartedly with the consensus of the panel. Some other fine quartets include:

- **Westinghouse Quartet:** four times in the top five; second place in 1945
- **Four Chorders:** four times in the top five; 2nd in 1953. A smooth-singing quartet who never fell to the “louder is better” temptation
- **Antlers:** four times in the top five

- **Nova Chords/Vaudeville:** basically the same quartet, seven times in the top five; second in 1985
- **Roaring '20s:** seven times in the top five. A very entertaining quartet; some of them are still competing.

DON FLOM
Scotia, N.Y.

Christian makes it official

Just wanted you to know that Christian (September/October 2006, page 35) is now a member of the Barbershop Harmony Society. His grandpa Dave bought him a membership for Christmas. He had an official induction ceremony a couple of weeks ago at the **Guardians of Harmony** rehearsal. He's so excited!

BETH ANDERSON
Clinton Township, Mich.



Separated at birth?

I hope you can answer a question for this 49-year Barbershopper. For the past year we have been looking at pictures of Drayton Justice and Ed Watson in each issue. Is my eyesight starting to go bad, or are they identical twins, separated at birth?

PHIL SCHWIMMER
Skokie, Ill.



Accidentals

In the November/December 2006 issue of *The Harmonizer*: The ad on page 1 for the AISQC show correctly listed **Downstate Express** as performers, but the photo is of **The Barons**.

On page 19, the captions for the **West Coasters** and **Center Stage** were reversed. ■



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Two new champions crowned in Albuquerque



Friendly Advice

Friendly Advice edges competition for gold—**Friendly Advice**—a quartet made up of a real estate agent, a candy factory owner, a landscape architect and an environmental engineer from Washington state—grabbed the gold on January 26 in the International Seniors Quartet Contest, held in conjunction with the Midwinter convention. Members of Friendly Advice are: tenor Dan Tangarone, lead Wes Sorstokke, baritone Bill Thurmon, and bass Forrest Lamotte.

This marks the second year in a row that an Evergreen District quartet has won the contest. The Bellevue and Bellingham-area quartet finished only seven points ahead of **Vintage Gold** from California, who took silver for the second year. Third place went to **Great Western Timbre Co.** representing Florida; fourth to **Silver Chords**, also of Bellevue, Wash., and fifth place was won by **Catalyst** out of Iowa.



Great Honk

Great Honk wins gold in Buffalo Bills-era Quartet Contest

Born decades after the five-category rules were first drafted, **Great Honk** put on a display of great old style singing to win the Buffalo Bills-Era Quartet Contest. The Barbershop Quartet Preservation Association (BQPA) put up a \$3,000 prize that went to (l-r) tenor Shane Scott, lead Eddie Holt, bass Jay Hawkins and bari Drew Ellis. Second place and \$2000 went to **SAGE**.

Members are tenor Dick Webber, lead Dave Mittelstadt, bari Fred King and bass Tom Felgen.

Perfect Timing won third place and \$1000. Members are tenor Ed Boehm, lead Robert Thiel, bari Robert Haase and bass Robert Lemkuil.

Finishing out of the money were **Brazen Overture** in fourth place and **Central Statesmen** in fifth. Members of Brazen Overture are tenor Gene Woolcott, lead Ralph Brooks, bari Dick

Kingdon and bass Ed Chapman. Central Statesmen members are tenor Pat Flynn, lead John Marshall, bari Bill McLaurine and bass Bob Cearnal.



"Uncle Lloyd" Steinkamp joins the chapter eternal

Lloyd Steinkamp, among the most beloved and influential Society members for decades, passed away on January 3, 2007, in San Diego, Calif. A celebrated judge, arranger, instructor, coach, quartetter and Society field rep, "Uncle Lloyd" was well remembered for being an

incurable jokester and source of effortless warmth. As a quartetter, instructor and coach, he showed thousands how to truly entertain an audience and make a connection. As a Society field rep, he started dozens of chapters throughout North America. He was also noted for his extensive contributions to Society international affiliates and as a tireless, successful booster of Youth in Harmony programs.



Greater a cappella community voters are big fans of Realtime, Sean Devine

Realtime and **OC Times** are winning a lot of fans in the broader a cappella community if the Contemporary A Cappella Society (CASA) Community awards are any indication. The 2005 international champion and 2006 bronze medalist, respectively, took top awards in the a cappella

equivalent of the People's Choice Awards—and not just in the barbershop categories.

In competition with all a cappella groups of all genres, Realtime's *Ain't That A Kick* won the "Favorite Professional Album" award. OC Times lead Sean "Double Threat" Devine, no longer with The Alley Cats, nevertheless still won the overall "Favorite Male Vocalist" award. Real-

time and OC Times were also voted winner and runner-up respectively in the "Favorite Barbershop Group" category.

In other news, the Cappella A cappella Recording Awards (selected by experts rather than popular vote) will announce its winners in April. In competition with groups across the a cappella spectrum, 2006 Sunshine District Champion HotShots is one of four nominees for "Best Humor Song" for "The Hurricane Song," off their *Another Bad Idea* album. CARA nominees for "Best Barbershop Album" are:

- *Ain't That A Kick* – **Realtime**
- *At Last* – **Gotcha!**
- *In the Spotlight* – **Spotlight**
- *MatriX* – **MatriX**

See all the nominees at www.casa.org.

Spring district preliminary contests

March 2-4	SWD	Shreveport, La.
March 16-18	FWD	Reno, Nev.
March 16-18	MAD	Lancaster, Pa.
March 16-18	NED	Portland, Maine
March 23-25	CAR	Columbus, Ind.
March 23-25	DIX	Knoxville, Tenn.
March 30-April 1	EVG	Abbotsford, B.C.
April 13-15	PIO	Traverse City, Mich.
April 13-15	SLD	Geneva, N.Y.
April 20-22	CSD	Sioux Falls, S.D.
April 20-22	ILL	Peoria, Ill.
April 20-22	JAD	TBA
April 20-22	ONT	Toronto, Ont.
April 27-29	RMD	Ogden, Utah
May 4-6	LOL	Winnipeg, MB
May 4-6	SUN	Jacksonville, Fla.

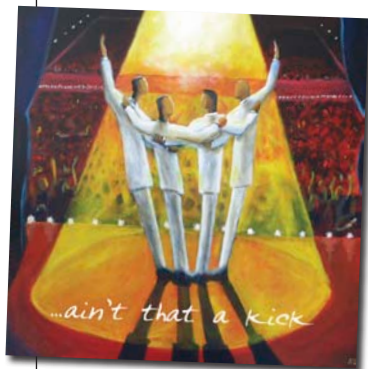
Society Briefs

Barbershop Harmony at 30,000 feet! If you fly Northwest Airlines this April, listen to the four-minute audio interview with the Barbershop Harmony Society's Director of Marketing Todd Wilson. Sky Radio produces in-flight programming for seven major North American airlines, and this segment can reach a potential audience of 700,000 on the world's fifth-largest airline.

Todd discusses a variety of topics, including the upcoming International convention in Denver, the Society's upcoming relocation to Nashville, barbershop music available from *iTunes.com* and a few samples of barbershop singing from international championship quartets **PLATINUM** and **Acoustix**. *NWA World Traveler*, the official magazine of Northwest Airlines, will also include contact information for the Barbershop Harmony Society. If you're not planning on flying Northwest Airlines in April, you can still listen to the interview online by visiting www.barbershop.org/skyradio.

Interviews with Jim Miller and Freddie King are instant classics. The newest Inside the Musicians Studio features two Society legends: Jim Miller and Fred King, who share success stories as barbershop chorus directors and quartet singers. Jim Miller won seven gold medals as a director and redefined what a great chorus should sound and look like. Freddie King is equally famous as a stand-up barbershop comedian and as a gold medal director and quartet singer. There are two Inside the Musicians Studio interview DVDs: Jim Miller and Fred King (stock #4962, \$19.95) and Jim and Greg Clancy (stock #4961, \$15.95). Buy them at Harmony Marketplace, 800-876-7464 or www.harmonymarketplace.com.

Making radio spots is easier than ever. Now you can download the 2007 Radio Toolkit for free at www.barbershop.org/ID_064492 or purchase from Harmony Marketplace. (Stock #4203, \$5). Choose between male and female voice-overs and search among 27 tracks perfect for show promotion, membership recruitment, Singing Valentines promotion, and Public Service Announcements for U.S./Canadian holidays. Includes several 30-second music beds for custom spots, and many tracks have national or local tags. There are no copyright restrictions when used for official chapter and district purposes.



Gaither Homecoming video to feature Acoustix.

Acoustix (1990 international champion) joined Grammy Award winner and gospel legend Bill Gaither for a videotaping of an upcoming Homecoming production Feb. 7 in Nashville's Opryland. They will sing Jim Clancy's barbershop arrangements of "Hymns of the Cross" and "God Bless America" during the program.

"Gaither Homecoming" is a series of videos, music recordings and concerts organized by Bill Gaither. This as yet unnamed video is expected to be released next year. Gaither, who sang barbershop when he was young, was awarded honorary Society membership at last year's international convention in Indianapolis. Acoustix members are: tenor Todd Wilson, lead Rick Middaugh, bari Jason January and bass Joel Rutherford.



Music Premiere: great new arrangements by top quartets

Issue #22 of the popular Music Premiere series was mailed November 1, 2006. If you haven't ordered yet, go to www.harmonymarketplace.com or call 800-876-SING. The songs in the November 2006 release are:

- For All We know
- That Railroad Rag
- I Don't Mind Being All Alone
- Memphis Blues
- Come Go With Me
- After You've Gone

Each issue of Music Premiere contains six songs plus a demo CD—a great resource for new, top show and contest arrangements. Each issue is \$12.95 for U.S. & Canada, \$16.95 for foreign subscribers. Individual learning CDs for each song with all four parts are available for an additional \$12.

Songs for issue #23 (March 2007):

- Tin Roof Blues
- Old Cape Cod
- Daddy's Little Girl
- Mexicali Rose
- There's A New Gang On The Corner
- I Told Them All About You/Whippoorwill Medley

Top Ten Reasons to attend Harmony University in 2007



10. St. Joseph, Missouri: Friendly staff, air-conditioned dorms and classrooms, new and improved food choices, new "general session" venue, the Harmony Marketplace, and many inexpensive flights into Kansas City!

9. Director's Certification: If you're a director looking to improve your skills (and all directors should be), you can take every class required for Director's Certification at Harmony University.

8. Honors Chorus: Here's your chance to sing in an incredible chorus! Auditions for this select group will be held throughout the spring, and those accepted will spend an entire week (among other classes) with other great singers under the baton of 2004 international chorus champion director, Dr. Jim Henry.

7. Quartet Coaching: If your quartet is ready for "the next level," see how much you'll improve after learning the secrets of success personally from coaches like Joe Connelly, Mark Hale, Brandon Guyton. They and others will show your quartet the secrets of the best. Sign your quartet up, and your baritone gets to come for free!

6. New Classes: Harmony University 2007 includes more than 20 new and updated classes. We've added recording classes, "quartet surgery" classes, entertainment classes, "how to make learning CDs/tapes" classes, and more!

5. Ice Cream: There is no better ice cream in the world than that served at Harmony University, and it's free, all you can eat and *every night!*

4. Tags, Tags, Tags: If you've ever enjoyed staying up late singing tags, you'll be in heaven here! Bring your favorite tags, find three other guys, teach them, and sing away!

3. Great Faculty: They're more than great Barbershoppers, they're the finest barbershop teachers and ambassadors our art form has to offer. You won't go home with unanswered questions!

2. Vocal Spectrum and more: Harmony University concludes Saturday night with an awesome Saturday night show. Sharing the stage with the 2006 champs will be the Director's College Chorus, the "Next Generation" Chorus, and Honors Chorus ... and **The Ambassadors of Harmony!**

1. An Unforgettable Experience! You'll make new friends, see old friends, experience great performances, sing tags with your barbershop heroes, learn from the best, and create unforgettable memories! Every year is different. Every year is special. Don't miss it!

CONVENTIONS

2007

DENVER

July 1-8

barbershop.org/denver

2008

NASHVILLE

June 29-July 6

2009

ANAHEIM

June 28-July 5

2010

PHILADELPHIA

June 28-July 5

2011

KANSAS CITY

July 3-10

2012

PORTLAND

July 1-8

2013

TORONTO

June 30-July 7

2014

MINNEAPOLIS

June 29-July 6

2016

NASHVILLE

July 3-10

MIDWINTER

www.barbershop.org/midwinter

2008

SAN ANTONIO

Jan. 20-27

PASADENA

Jan. 25-Feb. 1

HARMONY

UNIVERSITY 2007

St. Joseph, Mo.

July 29-Aug. 5

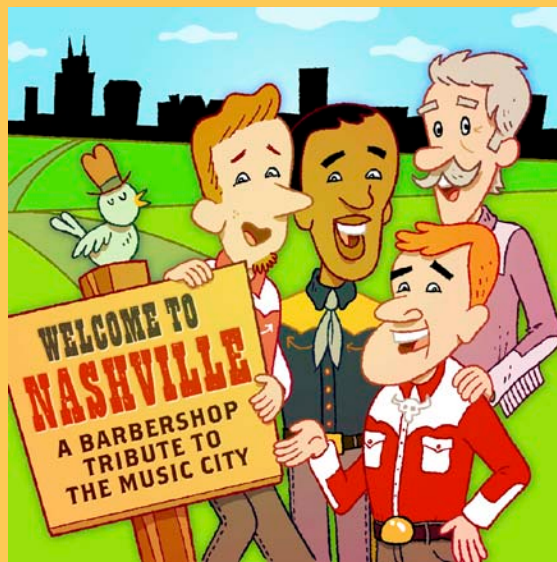


What's your *Music Man* tie-in?

John Bryant, a Barbershopper from Austin, was a bomber pilot in 1943 and 1944, flying out of England with the 386th Bomb Group. Upon returning from his missions, the debriefing officer was Capt. Robert P. Meservy. That captain later changed his name to Robert Preston and became the Broadway star who created the definitive Harold Hill of *The Music Man*.

Millions of people have less direct ties to the musical, but their feelings about *The Music Man* run strong. Built-in, appreciative audiences await your chapter as you plan music and events this year that are centered around this classic. Start planning your chapter's *Music Man*-themed meeting night for Wednesday, Dec. 19, 2007. Coordinate with women's chapters and get all parties up to speed on the "Lida Rose/Will I Ever Tell You" 8-part arrangement. And while you're at it:

- Plan *Music Man*-themed guest nights
- Incorporate the theme, or at least several songs, into your chapter show. (See www.harmonymarketplace.com for music and scripts)
- 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
- Hold Harold Hill member recruitment activities
- Have a chapter family night meeting and show the *The Music Man* movie



Country meets barbershop on CD

To recognize the Society's move to the Music City, some of the best known quartets in the world have teamed up to record a new one-of-a-kind compilation CD that will also raise money for the move. "Welcome to Nashville" is a collection of Nashville-themed songs, performed by **Vocal Spectrum, Realtime, Gotcha!, Rural Route 4**, and many other famous quartets. This is the first barbershop compilation album ever made entirely from all-new studio recordings, and features guest appearances from some famous Nashville celebrities: Richard Sterban from **The Oak Ridge Boys**, and the original **Jordanaires** of Elvis fame. See the ad on the back cover of this magazine for details.

Canadian Barbershoppers: get your passports ready. A new U.S. law requires that Canadian citizens have a

passport to fly into the U.S. Be sure to allow plenty of time to get proper documentation before this year's convention in Denver. Barbershoppers flying in from other countries will require a passport and will also be fingerprinted. U.S.

Barbershoppers: By 2008, you won't be able to return from Canada without a U.S. passport. The 2013 international convention in Toronto is only six short years away!

Win great prizes for singing tags! At the international convention in Denver, look for the three Red, White

& Blue Tag-In Quartets roaming at announced schedules and locations. Learn with the quartets by ear or by sight (they'll bring sheet music) and pass off tags with the quartet ("satisfactory," not "perfect") from memory. Pass off all three songs for their color and they'll enter your song card in a drawing for one of three grand prizes:

- Video iPod
- Flat-panel HDTV
- Blue-Ray DVD player

Pass off all three song cards to increase your chances of winning.

Red song card

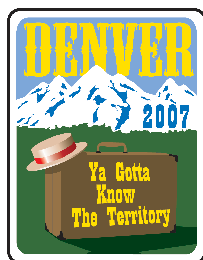
- I'm Sittin' On Top Of The World
- Seventy-Six Trombones
- Lazy River

White song card

- Coney Island Baby
- Lida Rose
- This Little Light of Mine, Do Lord Medley

Blue song card

- Hello Mary Lou
- Zip-A-Dee-Doo-Dah
- Sincere



Meet Dick Grapes in Denver.

The baritone of the 1950 international champion, **The Buffalo Bills**, will be a VIP at the interna-

tional convention in Denver. The lone remaining member of this legendary quartet will emcee the quartet semifinals contest and will later host a meet and greet session on Saturday, July 7, at 10 a.m. in the Adam's Mark Hotel. ■



Get pointed in the right direction

You've got a lot of questions, the staff Music Department has answers

Each year, the Society Music Department receives hundreds of emails and phone calls from members about all sorts of topics. For every obscure question about how to program a DVD player, we get dozens of pertinent questions with common themes: Youth In Harmony, contest, vocal production, chorus directors, music teams, etc. Here are answers to some of our most common inquiries:

How do I approach a local music educator about barbershop harmony?

Unfortunately, there is no "one size fits all" method to reach out to music educators. In every case, however, your chapter should first build relationships with music educators and their programs. Only then will it be possible to even talk about barbershop harmony.

Do a little research about the school's music program. Going to one of its concerts can tell you a lot. How many and what kind of choirs does it have? Are they well-off financially? Does it have parent "booster clubs" that help fund the program? Be aware of what each particular school needs.

Next, find a way to help the program. For instance, if the director announces at a concert: "We're looking for some volunteers to run our fund-raising tables at the upcoming District Choral Festival," here is a perfect opportunity to introduce yourself. "Mr. Smith, I am James Estes, and I sing with the Greendale Barbershop Chapter, and we'd love to help you run your fund-raising tables at the Choral Festival. How many volunteers would you like?" All you have mentioned is an offer to help, and that will be hard to refuse.

You have now opened the door. The educator knows you and has a great impression of you and your chapter. For more information or ideas, see the "Youth In Harmony Resource Manual" at www.barbershop.org/youth.

My chapter wants to host a Youth Harmony Workshop. How do I get started?

The first step is having plenty of the "main ingredient"... youth! If you've already built solid relationships with local high schools, you will have a plethora of students to attend your workshop.

Next, select a date and location based on

the calendars of the schools. Avoid November, December, May and June, which are usually filled with winter and spring concerts. Other months will attract more students, more teachers, bigger audiences and more help from chapter members.

Then, select a clinician. The YIH Clinician List (available in the "Members Only" section at barbershop.org) is an excellent resource. Allow the clinician to select the music (no more than 2-3 songs), and be sure to contact James Estes about additional Society support.

Last, stay organized. By hosting a well-organized festival with a good clinician and good music, you will have plenty of students back the next year! For everything you need to know about organizing a Youth Harmony Workshop, download the "Festival Coordinator's Manual" at www.barbershop.org/id_054173.

How do I know whether a song is contestable?

Many years ago, Society-published music carried a disclaimer: "This arrangement was not written with the intention of its being used in SPEBSQSA Contests." We still see some of these arrangements floating around. The way things are today, we don't know what will be considered contestable 10, 20, or even 50 years from now, so the Society has removed that wording. We recommend the practice of "ask before you sing."

Any Society Music judge can evaluate an arrangement for you. Find them in the Society Judging Roster on the "Members Only" section of barbershop.org. If you still have concerns, check the judging schedule for each season in the Contest section of the Society Website. You can clear a song with the very Music judges in your upcoming panel up to 30 days before any contest (60 days for International). After that, your judges cannot give you specific feedback, as it would be considered a form of coaching that is too close to the date of the contest. For more information, visit www.barbershop.org/id_021201.

How does my chapter create a successful music team?

Many thriving chapters attribute much of their success to their music team. An



organized, well-run music team can instantly make your chapter better.

If you don't have a music team in place already, start with your section leaders. If musically trained people are hard to find, start with the most loyal, dedicated guys in each section. It is the director's job to train his section leaders to be and do what he feels best for the chorus. If that means just running a sectional with a learning CD, as long as you have a trusted, dedicated man leading that sectional, it can still be very productive. Have you also tried the nearby music school? Many college students are looking for leadership experience.

Assistant directors can be vital to run rehearsals in the director's absence, run warm-ups on occasion, direct selected repertoire songs or Barberpole Cat songs, etc. A great resource for a wannabe assistant director is our Director of the Future Program (see www.barbershop.org/id_060749). For much more information about the Music Team, purchase the "The Music Leadership Team Manual" at Harmony Marketplace, Stock #4042. www.harmonymarketplace.com.

What are the steps to find a new director?

At some point, every chapter must face this difficult task. Fortunately, there are some guidelines to make the search process easier.

It is imperative to do some soul-searching and discover what kind of chapter you are. Maybe the very reason you are looking for a new director is because the current director's goals do not agree with the chapter's goals. Know your chapter's strengths and weaknesses and communicate those to the potential candidates. Make it clear from the beginning of the search process what kind of director would fit the makeup, personality, and vision of the chorus.

Search out all available options—it's possible that your best candidate may not currently be an experienced men's or women's barbershop director. You can start from within the chapter or you can look to your local churches, local schools (both high school and college), and advertise in your local paper. For an in-depth look at the search process, visit www.barbershop.org/id_059109. ■

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Simple steps to grow your chapter

What you can personally do to make your chapter more attractive to potential members

Happiness is when what you think, what you say, and what you do are in harmony.

— Mahatma Gandhi

Do you *think* that growth in your chapter will lead to happiness? Do you *say* that growth in your chapter will lead to success? Do you *do* that which will cause growth in your chapter, thus leading to happiness?

Sounds great, but I think we will all agree, the shortest word is the biggest challenge: *Do*. What can each of us *do* to help cause growth in our chapters.

Here are some ideas:

- Keep a positive attitude about your chapter. Look for the things that are unique to your chapter and then tell others about them.
- Take pride in what your chapter can offer a prospective member. Regardless of the type of chapter you may have, there are things unique to it that are positive in the eyes of a prospect.
- Think about what your chapter can offer folks in your community that *no other* group can. Start talking that up to guys you meet.
- Make up your mind that you will work hard at singing better, so the guest next to you will *want* to join. Gaining a new member is better done by creating a desire to join before asking the question, "Want to join?"
- Help make your chapter membership plan a success. It truly is not the other guys' job in your chapter to do "membership things." We all must participate in making the plan a success.
- Try to be the guy who challenges any degree of apathy that may exist in your chapter.
- Meet with some other guys whom you know feel as you do about your chapter's need to grow. Talk about the need for new voices in weak sections in the chorus, the need for new leadership to get things done in the life of your chapter.
- Maintain a positive attitude toward chapter growth. Think about the happiness you can bring to new people, the fun of being around new personalities with new ideas and new synergies. Focus on guys in your community who would bring new energy to your chapter.
- Help your chapter make a decision to grow. Many



chapters have had success simply because they made a "group decision" to grow. Want some inspiration? Look to Beatrice, Neb., a town of approximately 12,000 that had a chapter of around 50 guys. They made a group decision to *grow*. In one year, they grew to more than 100! Why? The membership *bought into the plan* and they were focused on the goal. Their growth came from some fun and unusual ways to get attention and meet prospects. (See *The Harmonizer*, March/April 2006, page 14.)

- Recognize that we not only need some younger members, but we also need singers of any age. Break into teams of two or more to go after younger guys, newly married guys, mid-50s guys—solid 60s guys and super 70s-plus guys.
- We all know you can not depend exclusively on your circle of friends to supply you with new contacts. Start asking people you don't know, because there a lot more of them. Make it fun! Wear a badge, button or something musical. Then use an opening line like, "I'm trying to find other singers. Who do you know that might like to sing?"
- Finally, establish a personal goal of recruiting one new member this year or one each quarter. Five this year? Do that, and you get your dues paid for 2008. Bring what you think, what you say and what you do into harmony and we will grow. ■



Byron Meyers, Sr.
Chairman,
Society
Membership
Committee

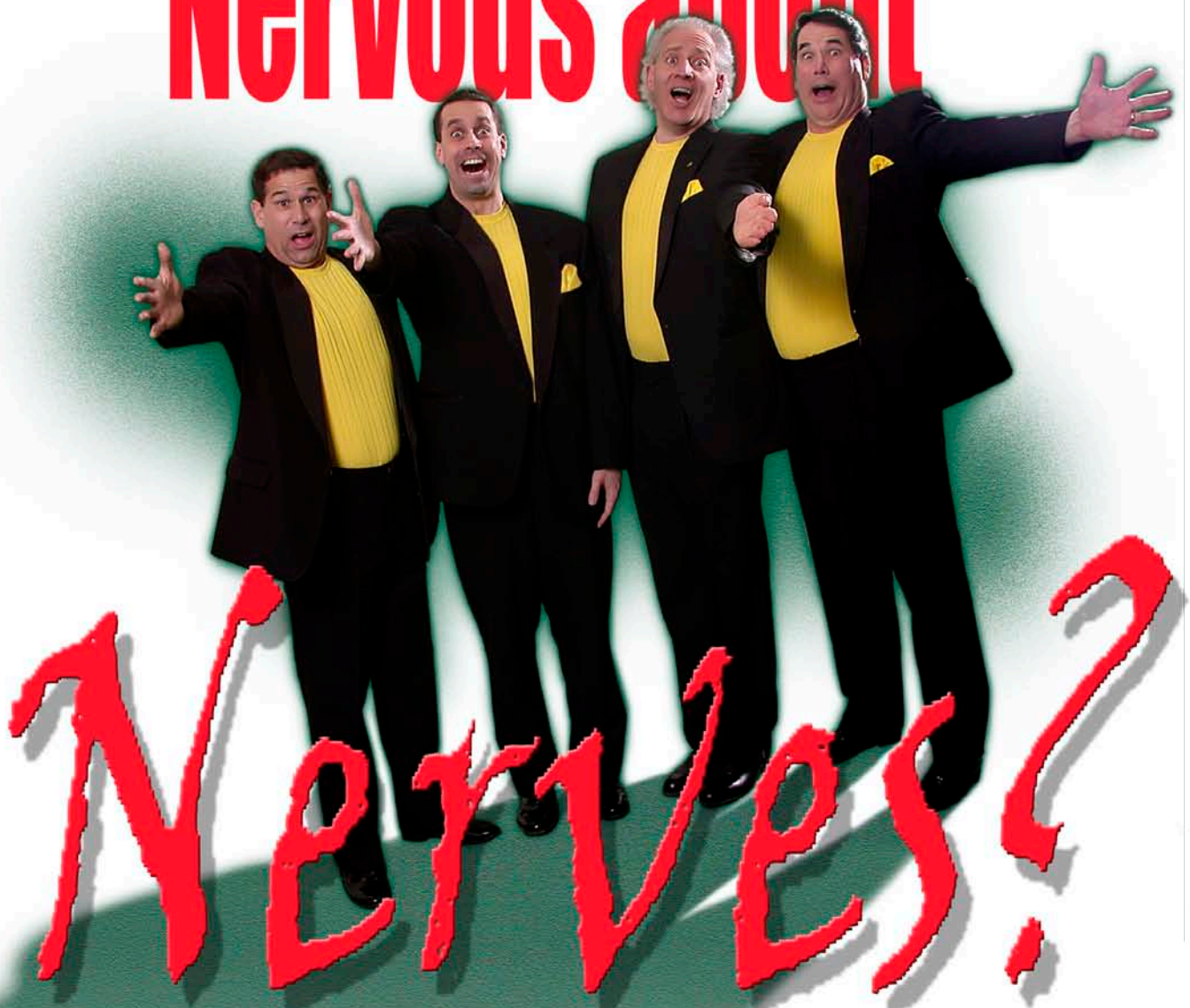
Music Man of Note Program

- Earn a Music Man of Note for each new member you recruit and add to your Man of Note collection.
- For each Man of Note, your name is entered into a drawing held monthly for 2 tickets to a 2008 International Convention, either Midwinter or the Nashville International Convention.
- Earn credit(s) toward the 2007 100% Club dues discount program.
- Gain Society, District and local publicity
- Experience the joy of sharing this hobby with another person.

Whom do you know that would like to earn a Music Man of Note this year? Of course it is you! Get your name in that hat now. The earlier you do, the more opportunities you have to have your name drawn!

Contact Charlie Davenport (CDavenport@barber-shop.org) with any questions.

Nervous about



Beyond quick fixes—fix the root of performance nerves and have more fun

In my travels as a Presentation coach, the most frequent question I'm asked is, "How do I get rid of the nerves before I perform in my quartet or in my chorus?" People tell me their tales of woe about how this or that happened, how they'll never forget it, how devastating it was and is whenever it happens.

For some reason they have determined that any sense of "excitement" in their bellies is a sign of uncontrollable anxiety that will negatively impact

their performances. They may experience physical, psychological and mental responses to performance anxiety. Such responses include diminished self-confidence, feelings of insignificance, depression, tightened muscles, weakness in the knees, stomach aches, nausea, dry mouth, sweaty palms, shaking hands and knees, twitching eyes, quivering voice, rapid or shallow breathing, irregular sleep patterns, and appetite gain or loss.

People often think I have some magic solution

for them—a wand, a pill, an incantation—that will allow them to conquer this anxiety immediately and make everything better from then on ... or at least until the performance is over. Isn't that a typical attitude in our world these days? "Just give me the quick solution ... *now!* Please make my anxiety go away so I don't have to deal with it."

They tend to want to deal with the *symptoms* rather than correct the problem. There is a solution to "performance butterflies," but no quick solution gets to the root of the problem. (Well, there is a pill that will temporarily mask the symptoms, but it doesn't solve the problem and it carries serious risks, ranging from lackluster performance to death. But that's a discussion for a different article.)

I offer no quick fixes, but I can offer strategies to deal more effectively with stage fright or performance anxiety. I can help people to begin changing the behavior patterns that lead to their anxiety. But working to reduce and refocus the "sensation" of performance anxiety takes a long time. The best plan is to work at it slowly and steadily. Just like the tortoise and the hare, slow and steady wins the race. So, let's explore some of the strategies available to help deal effectively with performance anxiety.

Adrenaline: friend or foe? Your choice

The first step is to recognize what performance anxiety or stage fright is. Embrace the fact that the adrenaline flow you get and tend to label "performance anxiety" or "stage fright" is normal. Most people experience it. It's a natural reaction to situations for which you perceive that your senses should be heightened for some reason.

As a human being, you have the power to choose how this sensation will affect you. When you feel the heightened alertness that comes with the pre-performance adrenaline, you can either conclude that (1) there is an imminent threat from which you need to flee or (2) you can recognize that a great performance opportunity awaits you.

Some of the most electric performances you've ever seen likely began with performers who entered the stage with high adrenaline. They may have been very nervous backstage, but they were experienced enough to know that this sensation is okay. Their heightened alertness and energy were then channeled into a performance that was as thrilling for

the audience as it was for the performer. Conversely, without the energy generated by this naturally occurring adrenal rush, performances are destined to be lackluster, safe, uninspiring, boring, uneventful—you choose the descriptor.

Improve your thinking and your nerves will follow

Next, you need to understand that performance anxiety/stage fright is the result of cognitive structures or beliefs that you have about yourself, your talents and abilities, skills, etc. These cognitive structures are often developed when you are young, and they were unconsciously supported by parents and other adults. They may continue to support these structures.

For example, you may believe that you don't have what it takes to hit high notes in front of an audience, a belief you picked up after a third-grade Christmas program. You may not remember that's where you picked it up, but years of reinforcement—"There, there, honey, we still love you even if you can't hit the high notes"—have made this belief self-fulfilling. When you sit

backstage with the normal performance nerves, your negative cognitive structures can turn a manageable case of nerves into borderline panic: "That song has five high notes, and I can barely reach them in rehearsal. How am I going to hit them now that I feel so nervous?" You then make it even worse when you get on stage: "Here comes that first high note—oh no, I'm going to blow it!—boy my throat is feeling dry. Missed it! I'll never hit those other four ..."

You then say things like, "See, I knew I wasn't any good at this." The sad thing is, normal performance nerves were not the source of the problem—you caused most of the anxiety by believing your worst fears about yourself. You turned your fears into reality.

If you do this, the pattern will continue until you decide to change some of your cognitive structures or beliefs about yourself. Identifying and changing negative self-fulfilling beliefs is a long road, but the rewards along the way are immeasurable. The benefits go far beyond becoming a better performer.

Stop the perfectionism and negative self-talk

Performance anxiety/stage fright is also supported by negative self-talk. The more negative self-talk

Embrace the natural adrenaline rush that comes before a performance. Without it, performances are destined to be lackluster, safe, uninspiring, boring, uneventful—you choose the descriptor.



Gary Plaag
Presentation judge, coach, multiple gold medalist with The Alexandria Harmonizers

Normal performance nerves are usually not the source of the problem. You cause most of the anxiety by believing your worst fears about yourself, then you turn your fears into reality.

that you employ, the more anxiety you will generate. A characteristic of perfectionists (those who feel they must always do everything perfectly in order to be accepted, respected and liked by others) is to unknowingly contribute to their performance anxiety by “catastrophizing” or “awfulizing.” Awfulizing sounds something like this: “If I miss that note on the tag then my quartet will score lower than we want to in the contest and my quartet colleagues will be mad at me and the audience will be disappointed in me and no one will want to sing with me anymore and my chorus will think I’m a loser and I’ll be an outcast so I might as well stop going to chorus rehearsal ... I’m going to just drop out of barbershopping altogether.”

Sound familiar?

Sadly, awfulizing just unnecessarily adds to the anxiety factor. In a communication class I teach at George Mason University, a student once shared with me her high school coach’s definition of the acronym F.E.A.R.—False Evidence Appearing Real. Wow! Think about that for a moment. Is your negative self-talk accurate? Is the “fear” that you are experiencing unfounded and just appearing to be real?

Basic strategies to cope with performance anxiety

So, now that we have an idea of what performance anxiety is, let’s take a look at ways we can deal with it:

- Recognize that nervousness is natural and normal. It is your choice whether to harness that energy to improve your

performance or whether to let your fears launch you into a self-defeating pattern.

- Remind yourself that your performance is all about entertaining and engaging the audience and has nothing to do with you and your anxiety.

- To minimize anxiety, engage in positive self-talk and visualize your success, instead of visualizing your failure or mistakes. A wise friend once reminded me as I worked to achieve a major milestone in my life, “If you think you can or you think you can’t, you’re right.”

- Re-evaluate any perfectionist schemas you may have. (A great book I discovered by Maria Basco, *Never Good Enough*, may be helpful in this area.)

- Develop a deep relaxation drill, using deep breathing and muscle contraction and relaxation techniques.

- Get into character. A successful actor will get his mind and body engaged in being the character he is portraying and will focus on what happened in the character’s life just before he enters the stage. This leaves little room for worrying and being anxious. Instead, he is eager to play the character for the audience.

- Ensure you get adequate sleep and nutrition. This helps ensure that you are in the best shape to face your audience for a memorable and rewarding performance.

- Rehearse like you perform and perform like you rehearse. Rehearse and perform often in front of audiences of various sizes. Strive to

Identifying and changing negative self-fulfilling beliefs is a long road, but the rewards along the way are immeasurable. The benefits go far beyond becoming a better performer.



eliminate potential surprises from distractions that might occur during the performance. The more you train yourself not to be distracted, the more confident you'll be.

- Numerous dress rehearsals in a venue like the one in which you will ultimately perform will also lead to greater performance success and less opportunity for performance anxiety to develop and take over.
- Avoid caffeine, alcohol and drugs before your performance. This will help to keep your nerves in line and minimize the anxiety you are used to experiencing.

Finally, you can best battle the negative impact of performance anxiety by concentrating on the joy of performing. Keep the focus on the audience and your performance ... not on your nerves. ■

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'Til The Storm Passes By
God Sits On High
When God Dips His Love
In My Heart
How Long Has It Been
Still Feelin' Fine
The King And I
Yes, He Did
Where No One Stands Alone
I'm Bound For The Kingdom

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A life dedicated to *Harmony*

Our 2007 international president's life's work has been to quietly turn conflicts into working solutions

Meet your new International president, George Bailey of Bedford Falls ... wait a minute! I am supposed to be introducing you to new president, J. Noah Funderburg, of Tuscaloosa, Alabama. Having watched *It's a Wonderful Life* almost every year with Noah and his wife, Mary (where speaking lines with the actors is encouraged), and having been friends with our new international leader for 25 years, I guess I do confuse him with the Jimmy Stewart character. No, he doesn't look at all like Stewart. (Unfortunately for Noah, with curly hair and glasses, he and I have been confused for each other.) The resemblance is more in the way he has quietly touched, affected, and improved so many lives, in and out of barbershop-ping, including mine.

That experience started for me in 1982. I happened, by good fortune, to get to church choir practice a good minute before barbershopping brothers, Jim and Tom Cain, and was able to welcome to the choir our new choir members, Noah and Mary Funderburg. I immediately suggested, since he liked to sing, that Noah come to our chapter meeting the following evening. About that time, Jim and Tom arrived to reinforce the invitation into a command appearance ... but of course, I got the Man of Note. So began Noah's barbershop career and the Society gained a great friend and leader.

Noah grew up in Birmingham, Alabama, and was a member of the male glee club, The Warblers, at Woodlawn High, a group whose alumni still produce an annual show. Following his graduation from Auburn University in the Loveliest Village on the Plains of Alabama, he moved to Tuscaloosa, Alabama in 1974 to attend



The University of Alabama Law School, and has remained in Tuscaloosa ever since. He joined the Society in 1982 and has held a multitude of chapter, district, and Society positions ever since, while all the time singing a good baritone. The hours and days he has devoted to barbershopping are mind-boggling to anyone not consumed by our hobby. But it is the other aspects of his life that the measure of this friend is truly seen.

Funderburg = Family

"Family" and "Funderburg" are synonymous. Noah and Mary dote upon children John, Betty, and Jennifer and their families, and few barbershop events will be attended without at least one of the five grandkids. Noah's 93-year-young dad, Jim, is an integral part of the family, still living on his own in Pell City about 70 miles away, and Mary and Noah are often on the road to Arkansas to visit Mary's family and parents, who celebrated their 65th anniversary this past December. If you have a few hours, get Noah to show you his work on the Funderburg/Funderburk family tree.



Mary and Noah Funderburg in Kauai, Hawaii, this past August, where they renewed their wedding vows for their 25th anniversary.



Bobby Wooldridge
Tuscaloosa, Ala. chapter

Life as a servant, mediator

His career further demonstrates his servant attitude toward life. In

his 30-year legal career, the first 18 were devoted, both in private practice and as a law school clinical director, to providing legal services to those who otherwise could not have gotten them. The

New Society board members for 2007



Bill Biffle of Albuquerque, N.M., (executive vice president). President and CEO, BR Gordon Construction Co., Inc. A member of the New Mexico Symphony Orchestra board of trustees, Albuquerque Economic Development, Inc. Chairman of the headquarters relocation committee, faculty for various

Society education programs, a committee chair for chorus development, quartet and chorus coach. He is a four-time district champion chorus director, two-time district quartet champion and has competed on the international contest stage six times.



Lou Benedict of Escondido, Calif. (FWD, EVG). A retired secondary school administrator who has won professional recognition in his roles as teacher, counselor and educational leader. Past chairman of the Barbershop Harmony Society's Contest and Judging Committee. Past member of San Diego

Unified School District's Superintendent's Advisory Board, West Escondido Neighborhood Advisory Board, new administrator mentor/advisor in the San Diego School District.



Edward L. "Ski" Kropp of Charleston, W.Va. (CAR, JAD). An attorney with Jackson Kelly, PLLC. Chairman of the food ministry for Christ Church United Methodist, member of chancel choir; secretary-treasurer for the West Virginia Environmental Institute, board member for the West Virginia

Chapter, Air & Waste Management Association.



Alan F. Lamson of Manchester, Conn. (Board member at large). President and chief executive officer of FLB Architecture & Planning, a land planning and architectural design corporation in East Hartford. Serving on the Second Congregational Church board of trustees and as an incorporator

for Manchester Memorial Hospital. Past member of the Greater Manchester Chamber of Commerce board of directors and past activity in the Manchester and U.S. Jaycees organizations.



Jim Lee of North Oaks, Minn. (LOL, PIO). Former CFO of a Fortune 500 company, served on the boards of several privately owned companies and banks, two publicly held companies, and various non-profit organizations. Serve on the Society's investment advisory committee; former LOL District president.



Rod Sgrignoli of Littleton, Colo. (RMD, SWD). An ex-Naval officer, a graduate of the Naval Nuclear Power Program and a Desert Storm veteran. In civilian life, he is an investment appraisal manager for more than \$350 million in annual capital expenditures for a publicly traded utility. He is active

with Mile High United Way as a Tocqueville Society Member. Served as RMD president, certified Music judge.

last 12 years, he has served as assistant dean at the Top 50 ranked School of Law at The University of Alabama and been a key to its growth and service. He is an acknowledged leader in the Alabama State Bar Association in mediation and alternative dispute resolution, chairing and helping to draft the mediation rules and plans for both state and federal courts. He serves as a mediator and teaches the subject at the law school. He brings people together and pursues resolutions through calm consideration, rational discourse, and reasonable compromise to avoid the rancor and continuing injury that can often result from adversarial court proceedings.

These proven skills are evidenced in all his relationships and certainly in all leadership positions he has undertaken in the BHS. But nothing shows his dispute resolution skill more than the way he is loved by his fellow Tuscaloosa Barbershoppers ... even when he wears his Auburn University sweatshirts the weeks before and after his beloved Tigers and our beloved Alabama Crimson Tide play football ... win or lose. (Yes, Noah, we know you have won five in a row.)

Noah and Mary are active in Forest Lake United Methodist Church, where Noah sings with the Praise band. His servant attitude is perhaps most clearly seen in his involvement in the Kairos Prison Ministry. Noah leads three-day programs for Alabama prison inmates that are designed to develop their understanding of the Bible's teaching and to create small groups within the institutions by which the inmates can support one another in their Christian growth.

Before there were books on tape, Noah, Mary, my wife, Cathy, and I would take turns reading Agatha Christie novels on our barbershop driving trips, would spend hours discussing our schemes to start restaurants and how to fix whatever we thought was broken, or reveling in the warmth of friendship. I hope you get the chance to meet Noah and Mary in their barbershop travels this year and enrich your life with these new friends. And please ask him to *sing* one! ■



At home with the books, Noah is a law school assistant dean who specializes in out-of-court dispute mediation.

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July 29 - August 5, 2007

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- Elements of Coaching
- Directing for the Non-Director
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- Development of the Quartet Personality
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- Get Famous
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THE HONORS CHORUS

- Ever wonder how the Ambassadors of Harmony perform at such a high level?



Sing up for this amazing chorus and experience it first hand. Spend two hours everyday with Jim Henry, international champion quartet singer and chorus director, honing your chorus singing skills in preparation for the Saturday night show.

KEYNOTE SPEAKER

- Dr. Jim Henry (Bass of **The Gas House Gang** and Director of the **Ambassadors of Harmony**) will be spending some time with us all at the opening session on Sunday evening.



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- People like: David Wright, Jim Henry, Ev Nau, Tom Gentry, Farris Collins, Joe Liles, Cindy Hansen, Kirk Young, Royce Ferguson, Russ Young, Nick Papageorge, Bill Myers, Brandon Guyton, Mel Knight, and many, many more come from all over the Society to share their talent with you.

AWESOME SATURDAY NIGHT SHOW

- The 1200 seat Missouri Theater
- Featuring the **Ambassadors of Harmony**, **Next Generation Chorus**, **Directors College Chorus**, **Honors Chorus** (directed by Dr. Jim Henry), and **Vocal Spectrum 2006 International Quartet Champions**.



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HARMONY UNIVERSITY 2007

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AUGUST 2-5, 2007

With almost 80 students at last year's Weekend Session this Thursday through Sunday experience captures the essence of Harmony University for those people who might not be able to make the entire week. This is definitely fly-across-the-county GREAT!



WEEKEND CLASSES

- Fundamentals of Music
- Advanced Directing
- Vocal Techniques
- Ticket Sales-Butts In Seats
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- Sight Singing
- Introduction to Finale
- Membership Matters
- Next Generation Chorus Weekend
- Beginning Directing
- Theory of Barbershop Harmony
- Physics of Sound
- Barbershop Boot Camp
- Quartet Surgery
- Finale For Arrangers
- African Roots of Barbershop
- Warm-Ups to Work With
- Get Famous

TESTIMONIALS

"I came looking for answers and guidance, and I got it. I came to witness and experience expert instruction, and I did experience that in the general sessions and in classes. I came to be steeped in Barbershop, and I certainly got that. I came to have fun—singing, learning, making new friends, and listening—and I had fun by the bucketful. I got to experience a full week of being in a barbershop bubble, blissfully unaware of any cares or worries from outside. What a vacation! My expectations were met and exceeded. The two of us who came from our chapter will be back next year, and right now we have two more that are coming for sure."

- Carl Van Hoff, 2006 Harmony College Student

"The experience this year was incredible, intense to the extreme, and has helped me immeasurably!! So much so, in fact that my confidence is greatly increased, my techniques have improved enormously and I am having way more fun and satisfaction."

- Gordon Patnude, 2006 Directors College Student

"Our feet have yet to touch the ground. Never in our wildest dreams would we have expected to receive coaching from the greatest talents in the Society. This experience has injected a level of enthusiasm, motivation, enjoyment and awareness among our members that will remain with each man for a long time."

**- Yesterday's Kids, Daytime chorus from Nebraska
2006 Weekend Session students**



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TUITION

FULL WEEK HARMONY UNIVERSITY

Tuition prices for 2007	January 3 to March 15	March 16 to June 15	After June 16
Member	☐ \$525	☐ \$575	☐ \$675
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Affiliates & Music Educators			
Non-Members	☐ \$650	☐ \$700	☐ \$800
Commuter	☐ \$400	☐ \$450	☐ \$550
Non-Member Commuter	☐ \$525	☐ \$575	☐ \$675
Next Generation	☐ \$375	☐ \$375	☐ \$475

WEEKEND HARMONY UNIVERSITY

Tuition prices for 2007	January 3 to March 15	After June 16
Member	☐ \$195	☐ \$245
Directors of Society Choruses		
Affiliates & Music Educators		
Non-Members	☐ \$245	☐ \$295
Commuter	☐ \$150	☐ \$200
Non-Member Commuter	☐ \$200	☐ \$250
Next Generation	☐ \$195	☐ \$245



**The personal story behind
the 2006 international champion**

VOCAL SPECTRUM

Around here, they are referred to simply as “the boys.” Never mind that they make up one of the finest singing ensembles in barbershop history. Never mind that in only three years they went from singing tags around their college music building to being immortalized as the 68th International Quartet Champion. Never mind that they are the only four people in the world who own international gold medals at the collegiate, quartet and chorus levels.

Around here, the **Ambassadors of Harmony** family just calls them “the boys.” For one thing, they’re really young—one of the youngest international champion quartets ever. But mostly it’s because they are like sons to us, the most wonderful sons any of us could imagine. How they made it to the top is a tale that hearkens to the age-old allure of barbershop harmony, the thrill that captures the hearts of the young and claims them for life. It is also a story about drawing from and feeding the musical environment that nourished the quartet.

I have had the honor of following and, along with the incomparably talented David Wright, coaching this quartet from the very beginning. The boys were my students and are still some of my dearest friends.

Lighting countless musical fires

Vocal Spectrum formed in 2002 at Lindenwood University, where I was then the director of the choral program. Baritone Jonny Moroni and lead Eric Dalbey attended the same high school and were already members of the **Ambassadors of Harmony**. Eric is two years younger than Jonny, and by the time he arrived at Lindenwood, Jonny had systematically converted the entire music department to barbershop. Any three people who happened to be standing in the hallways had to sing tags with him—*loud* ones.

While the faculty and staff lamented the loss of peace and quiet, Jonny hooked the student body on the thrill of ringing a chord, including two fellow choir members who themselves had been high school friends, Chris Hallam and David Cassell. Neither had sung barbershop before college, but they were fabulous musi-

cians and had a gift for harmony. Chris had no trouble with a low C and David had an effortless falsetto. Soon after, Eric arrived at Lindenwood, the four gravitated toward one another, and Vocal Spectrum was born. They had a natural blend and began singing together every spare minute.

It is fitting that their first act as a quartet—even before they’d had an official rehearsal—was to conduct a workshop for Francis Howell North High School, Chris’s *alma mater*. This speaks to the passion that the four young men have always had for inspiring young people to sing. They have logged countless hours at clinics and workshops, singing and teaching the barbershop craft to teenagers. Their singing is always received with the fervor usually reserved for rock stars.

But the real scene to behold is when the four of them start teaching tags to the mob that amasses around them. I have never seen the boys at a show or clinic when they didn’t take some time afterwards to sing tags with any young guys that happened by. I personally have witnessed fires that have been lit under countless young people, and I’ve been the beneficiary of their efforts. I attribute to Vocal Spectrum a large part of the membership growth that my various choruses have enjoyed. They almost single-handedly lowered the average age of the Ambassadors, and several young quartets have sprung up from the inspiration provided by the boys.

Lindenwood University directly benefited from Vocal Spectrum’s unofficial role as recruiters and entertainment at school functions. The administration offered them the opportunity to live together in the house across the street from the music building. Their work ethic was off the chart, and their hunger to perfect every detail of the craft would astound even the most seasoned barbershop competitors. They lived and breathed barbershop, singing morning, noon and night. In addition,

“The Ambassadors of Harmony family just calls them ‘the boys,’ mostly because they are like sons to us.”



The quartet in Germany with their two primary coaches, David Wright (second from left) and Jim Henry (fourth from left). David also arranged most of the quartet’s championship music and recorded their CD. The quartet sang in Jim’s choirs when he was a professor at Lindenwood University and they currently serve as his section leaders in the Ambassadors of Harmony.



Jim Henry
Director,
Ambassadors
of Harmony
(2004 chorus
champion)
Bass, The Gas
House Gang
(1993 quartet
champion)

all four sang in the Lindenwood University Chorus, Voices Only (Lindenwood's select a cappella ensemble) and, eventually, Chris and David joined Eric and Jonny in the Ambassadors of Harmony.

An explosive tenor helps them soar ...

In the early fall of 2003, David could no longer continue as tenor. Fortunately for the other three, a young Barbershopper from Philadelphia, whom they had met at Harmony College, had followed their urging to come to St. Louis and complete his college education at Lindenwood. He was even living with the guys as the fifth roommate in the house, so he knew all their songs from hearing the quartet rehearse. When the need arose for a new tenor, Tim Waurick was ready to step in. And everything exploded. The chemistry was instantaneous, the blend was better than ever, and the vocal range of the quartet doubled. Vocal Spectrum had a new life. The sound was bigger, the charisma of the group was palpable. The quartet had already been great, but now they were magical.

All of us in St. Louis knew that we were witnessing the beginning of something very special. It didn't take long for the rest of the world to find out. In less than a year they broke every record on their way to winning the collegiate championship in their first attempt. A few months later, they easily won the 2004 Central States District Competition. And less than two years after that, in one of the closest international contests ever, they became the 68th International Quartet Champion.

All the while they were garnering a reputation as one of the premier show quartets in the Society. In their short time together, they had already sung in shows and youth festivals throughout North America, and venues in Ger-

Jim Henry's take on "The Boys"



Tim Waurick (tenor)

Tim is a freak of nature. I don't know a barbershop singer who is more consistent and versatile. He knows when to lay back and when to pour it on.

And he can hold a note *forever*. He will no doubt go down in history as one of the best tenors ever to sing barbershop. He is also genuinely hilarious, thoughtful, and a true gentleman.



Eric Dalbey (lead)

The Ambassadors have a phrase to describe Eric's voice: "vocal caramel on tap." He has the smoothest, most unlabored voice I've ever heard in barbershop. He seems incapable of sing-

ing a note that isn't absolutely beautiful. He is also musical down to his soul, and one of the kindest people I know.



Jonny Moroni (bari)

A truly charismatic individual. Perhaps more responsible for bringing youth into barbershop than any single Barbershopper in my memory. He came into the Ambassadors as a high-school

student, and was so immediately addicted that his mom came to some early rehearsals and performances to make sure he wasn't joining a cult. (We fooled her.) His bright, brassy voice is the crucial ingredient to Vocal Spectrum's ring. He is a giving, true-blue friend.



Chris Hallam (bass)

A dream come true for any choral director. An immaculate ear and rich, low notes that just roll out of him in the most effortless way. I credit Chris for the depth and maturity in Vocal

Spectrum's sound. He also has become one of the funniest quartet front men performing today. What you see is what you get with Chris. A solid, humble, caring, and decent young man.

many, Holland, Sweden, England, and Russia. Everyone loves the attraction of a good young quartet on show billing, and Vocal Spectrum doesn't disappoint people who expect a young quartet to exude boundless energy and exhibit jaw-dropping vocal displays. At the same time, people are often surprised to discover that they have real chops as performers. They will crank out a pyrotechnic uptune one minute and then turn around and sell a ballad with the depth of old souls. Their sense of pacing is immaculate, and Chris has be-

come one of my favorite deadpan comedians in barbershop.

... yet they remain grounded

But I don't think their popularity is a product only of what they do on stage. These are four truly kind and decent young men. They have never been "above it all," nor have they lost the wide-eyed joy that brought them into barbershop in the first place. They are infinitely approachable and uncommonly humble for men who have already achieved so much acclaim.

All four remain active in the Ambassadors of Harmony, and the chorus that once inspired them is now drawing inspiration from them. The chorus' recent growth, especially the large influx of young members, can be traced directly to Vocal Spectrum. Their exuberance and passion is contagious, and they have become a fountain of youth to even our most veteran members.

All four are section leaders, and Jonny is an assistant director and serves on our choreography committee. Tim provides all our learning tracks and was just named our chapter's Barbershopper of the Year. Eric is a kind of spiritual presence and has brought both his father and his brother into the chapter.

On a personal and poignant note, my family and I will always be indebted to these young men for everything they did for us when my brother Rob was sick with cancer. Though just college kids, they were a constant presence, ready to run to the store for some groceries, help with odd chores, or just be there to offer an ear or a word of comfort. It was as if they were dropped from heaven during that difficult time. To this day, they stop by my mom's house to see how she's doing and tell her about what's going on in their lives. This is the heart of each member of Vocal Spectrum. I've known most of them since they were teenagers, and to a man they have always been kind, unselfish, unaffected, empathetic, and in every

way mature beyond their years. And still we just call them “the boys.”

How did they get so good so fast?

I have been asked to comment on what it took for Vocal Spectrum to get so good so quickly. The truth is, they had a lot going for them even before David or I started coaching them. First, they are extremely talented. They each have a beautiful voice, an immaculate ear and pinpoint accuracy, and the blend of voices and personalities between them is inherent. They are also highly intelligent and highly instinctive. They just immediately “got it.”

They also share a passion for getting better individually and collectively. Actually, passion isn’t a strong enough word for it. They were and are completely *obsessed* with improving and have always wanted it to happen right now. They drink from any well that offers them a new way to improve their craft. They would come back from Harmony University raving about some technique they had learned, and within a week it was a part of their makeup.

They are the definition of sponges, soaking up every suggestion that is offered to them. I have performed, directed, taught, and coached music my entire adult life, and I can say that I have *never* experienced anything like it. We would have a coaching session and a day or two later they would show up at my office with everything we had talked about completely learned and internalized asking what they should do next to make it better.

Another quality they have always possessed—one common to the young—is absolute fearlessness. Nothing seems to daunt them. It is one of the reasons they are so fun to watch and coach. At the 2005 International they debuted David’s arrangement of “Cruella DeVille,” which requires that Tim hold his last note for almost 30 seconds. I remember hearing David’s computerized version and thinking, “Man, do they want to risk that in their

very first International?”

I appeared to be the only one worried, however. Tim was completely fine with it. When the time came for them to perform it on stage, I sat in the audience white knuckling the arms of my seat. Tim looked like it was a day in the park. He is remarkable in that he holds these notes with no sign of tanking up beforehand. Heck, he doesn’t even stand still and stare off into space. He moves and performs, and the note just keeps pouring out of him.

At this last international contest, two of their songs had been in their possession less than a month. They got my “Cheer Up, Charlie” in early June, and saw David’s virtuosic “I Wanna Be Like You” less than three weeks before they performed it to win the contest.

I am also proud to say that they credit singing with the Ambassadors and my college choirs as major factors in their success. For sure, having the same training ground gave them a head start. After all, it had been beaten into them in all their other ensembles! They also benefited from coaches like Greg and Jim Clancy and

Mike Slamka, who had been brought in to coach the Ambassadors.

The technique behind ensemble unity

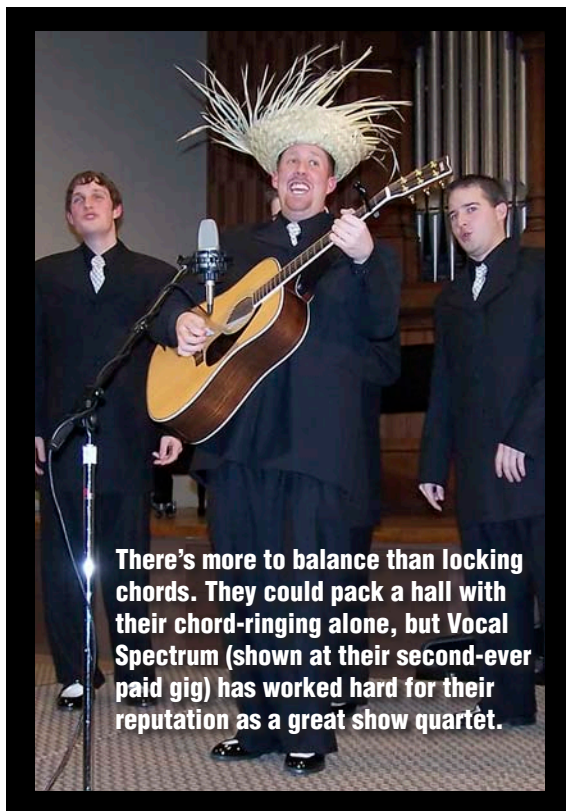
Yet for all the qualities they each brought to the table, there still was much they needed to do to become the quartet they wanted to be. As with most quartets, Vocal Spectrum’s first and most ongoing concern was to become a unified ensemble.

Duetting. To achieve this, they spent countless hours duetting, usually with Eric. The normal drill would be for one of the singers to sing the melody in unison with Eric while the other singers would listen carefully to be sure that the singer was synchronized perfectly with him, even bringing out the stylistic nuances that Eric brought to the line. That accomplished, the singer would duet with Eric again, but this time on his own part, trying to retain the connection he had established with Eric when they were singing in unison. The drill would be repeated for each singer, often in this order: lead-bass, lead-baritone, lead-bass-baritone, lead-tenor, full quartet.

Resonance. They were all instinctive at slotting their notes in a given chord, and early on they demonstrated chord ringing ability worthy of an international champion. But refinement was needed so that they could sustain that consonance for an entire song. The first step was for each singer to learn to maintain proper resonance throughout the range of his own voice. Three of the boys were taking voice lessons in college, which helped build that consistency in their individual voices.

Vocal color. At the same time they had to work to bring out the colors of their voices that enhanced the unique qualities of the other singers and the quartet as a whole.

Balance. A great deal of time was spent on balance as well, freezing almost every chord of each song to find out exactly how much each singer needed to bring to it to achieve maximum ring for that chord.



There's more to balance than locking chords. They could pack a hall with their chord-ringing alone, but Vocal Spectrum (shown at their second-ever paid gig) has worked hard for their reputation as a great show quartet.

Vowel matching. Throughout this process, the boys constantly monitored their vowels to be sure that they were matched and to discover any modifications that might be needed for a particular chord voicing.

The big challenge: emotional connection

As the nuts and bolts started to become second nature, more and more time was spent in coaching sessions on developing an emotional connection with the music and working to communicate that emotion honestly and artistically. This is my favorite part of the learning process with any musical group, and Vocal Spectrum made it particularly rewarding. For one thing, it was probably the area in which they had the furthest to

They tended to approach their songs one ringing chord at a time. My most rewarding experience with Vocal Spectrum was watching them go from surface actors to feeling musicians before my eyes.

go. It is difficult for people of any age to get to the deepest emotional layers of a song, and even more difficult to risk expressing those emotions honestly to an audience, but most young people have the added disadvantage of simply lacking life experiences

from which to draw. Added to that in Vocal Spectrum's case, they were all avid tag singers, and tended to approach their songs in the same way that Barbershoppers sing tags—one ringing chord at a time.

But to their credit, the boys desired to become more than just chord ringers and dedicated themselves to becoming artists. We talked a lot about what the lyricist is trying to say, what emotions are suggested by the lyric, how they can relate those feeling to areas of their own life, and how they can communicate those feelings to an audience honestly. Many singers—most, in my opinion—never are able to break the barriers that get in the way of their doing that. As a result, they act the emotions rather than truly feel them. My most rewarding experience with Vocal Spectrum was watching them go from surface actors to feeling musicians before my eyes.

Song selection is key

David Wright was invaluable to Vocal Spectrum in this effort in two main ways. First, David feels the arc of a song like no one else I've seen or been coached by. Many people spend so much time on individual phrases that they become lovely little entities unto themselves, but make for a disjointed song when strung together. David, however, crafts the individual phrases so that they perfectly serve the contour of the whole song.

Of course, no matter how well the song is sculpted, an emotional performance is difficult to achieve if you

can't relate to what you're singing. David's incredible gifts as an arranger assured that Vocal Spectrum would not only have songs with which they could identify, but that those songs would be arranged to highlight their personality and vocal strengths.

Like most new quartets, Vocal Spectrum's early repertoire consisted of tunes made popular by other quartets. They won the collegiate contest singing the late Ed Waesche's "Jeannie With The Light Brown Hair," which had been debuted by **Second Edition** in 1989, and "South Rampart Street Parade," which had been arranged by David Wright for **Jokers Wild** in 1994. Although they did the songs very well, it wasn't easy for four 21st Century college guys to identify with a lyric like "born like a vapor on the summer air."

The songs they took to the 2006 international contest drew on memories and feelings they knew and understood. Three of their songs came straight out of movies they loved as kids: "I Wanna Be Like You" and "Cruella DeVile" from Disney's *Jungle Book* and *101 Dalmations* respectively, and "Cheer Up Charlie" (my only arranging contribution) from *Willie Wonka and the Chocolate Factory*. The experiences and emotions of youth pervade the other three songs as well. They retained "South Rampart Street Parade," a song that always fit them well, and also sang "Small Fry" about a mischievous kid brother, and "The Street Where You Live," which captures the feelings of a young man who has just fallen in love. That song is a particular favorite of mine because it is so beautifully crafted by David to highlight Eric's personality and gorgeous, lilting voice. This is the song that finally allowed Eric to show who he was as a person and as a singer.

The new songs had a similar effect on the entire quartet. Vocal Spectrum had always worked hard on their visual performance. They spent a lot of time inside and outside of coaching sessions discussing the emotions they wanted to convey and then used every trick in the book to try to communicate those emotions effectively. But now with songs that fit their sensibilities and voices so perfectly, the quartet didn't have to try so hard to convey emotion. It just came out of them naturally. The surface, visual clichés that they had sometimes been guilty of melted away as their true personalities came into focus.

The result was an international performance that showed the heart and soul of Vocal Spectrum as a quartet and as individuals. Let me tell you, I have enjoyed every moment that I have spent with Vocal Spectrum. To see them go from a fine college quartet to a true powerhouse has been nothing short of inspirational. But, I am even prouder of the ways in which they've stayed the same. Their kindness, concern for others, humility, and decency have never lessened. They will be one of the greatest ambassadors for barbershop that we have ever seen. ■

2006: A record for generosity!

Barbershoppers are giving more to Harmony Foundation than ever before
Donors share what's changed—about the programs and about themselves

Barbershoppers have long been noted for their generosity, but lately more Barbershoppers than ever are putting a lot of money where their mouths are. Charitable giving in 2006 has soared higher than a Tim Waurick post, and *The Harmonizer* wanted to know why. Was it simply because Harmony Foundation was doing something different, or were Barbershoppers just feeling more generous? The answer to both questions turned out to be a resounding *yes!* Or to be more precise, Harmony Foundation has aligned its programs around what Barbershoppers care about, and members and non-members alike have responded with great generosity.



More aligned to Barbershoppers' hearts

Four years ago, Harmony Foundation set out with a new strategic direction for success in many new and innovative ways. The Foundation began by:

- Identifying the Barbershop Harmony Society as its only gift recipient.
- Developing a major gift membership program known as President's Council.
- Creating the Donor Choice option so people could make gifts to the local chapters and districts as well as the Foundation.
- Building a broader base of involvement to make a strong difference today—not building only for tomorrow.

In cooperation with the Society, the Foundation has provided the Society several different services during the succeeding four years:

- Outreach to new markets through programs
- Investment in youth, including helping fund their participation in barbershop harmony festivals
- Investment in training of members
- Strength and relevance in Society operations today

Society CEO Ed Watson was quick to praise the Foundation in its record-shattering year of 2006, "The Foundation has made a huge difference to the Society, making it possible for the BHS to stay in the black while we provided more innovative increases in service to our members. In the last three years, Harmony Foundation has increased its support to the Society by 80 percent, and the youth programs have flourished because of it. This is a partnership that works."

The success seems to come in part from a changing attitude among Society members allowing more understanding of a culture of philanthropy. We talked to the Foundation staff about why members are giving more. They said they have essentially heard three basic statements throughout the year that summarize the Society's growing awareness of the work being done by the Foundation: "I just want to give something back," "I didn't know that!" and "I wish I could do more."

"I just want to give something back"

Lynn Hauldren, former baritone of **Chordiac Arrest** and noted Chicago-land TV spokesman, recently sent the Foundation a letter along with his check, and stated, "I have delayed doing this for far too long, principally because I wasn't happy with the ways our Society is changing. But I finally came to my senses and realized that, whatever its perceived faults, I love it and I owe it a lot. Much more than the donation I'm making here, for sure." With that, Lynn became a Director level member of the President's Council.

Many new faces joined the ranks of Harmony Foundation donors including Jamie Patricia, a member of the Manhattan, N.Y. Chapter. Jamie's reasons were simple, "I love this hobby, and it's been my life since I started at



Lynn
Hauldren



Lorin May
Editor, *The
Harmonizer*



Barbershoppers are responding to Harmony Foundation's exclusive support for programs that will strengthen the Society now and in the future. They're giving more because the objectives are close to their hearts.



Jamie Patricia

age 13. I want to see it last beyond my lifetime.”

John and Maureen Coffin of the Denver Mile-Hi, Colo. Chapter

not only joined the President's Council in 2006, but increased their level of support for 2007. Maureen made it pretty clear, “I



John Coffin

want the Society to be there for my grandsons. The Society doesn't charge its members anywhere near what the Sweet Adelines

do, and they can't run their programs without the extra support that we can provide.” Maureen also noted, “Just look at the barbershop schools and what they produce—those learning opportunities need to be funded, and we can help.”

Casey Parsons of **The Allies** quartet chose to become involved because, “I like the idea of funding the Harmony Explosion Camps, especially the Buckeye Camp that got me started in barbershop. It's all about giving back.”



Casey Parsons

Bill Heyer of Norfolk, Va., echoed many of the other sentiments and added, “I love the idea that as a Joe Barbershopper, I can make a difference and give something back to other Joe Barbershoppers.”



Bill Heyer

Others have become so committed to the Foundation and its success that they have encouraged non-Society members to give to the Foundation. David Haedtler of San Jose, Calif., may be the prize-winner in that category. His two sisters and his in-laws all support the Society through Harmony Foundation because they want to support David and his two sons, who sing with the **Westminster Chorus**.

“I didn't know that!”

According to Ev Nau, Director of Major Gifts for Har-

Harmony Foundation giving programs

Keep A Melody Ringing. A campaign that remembers those who have passed on by placing the names on a plaque when \$1000 has been collected in the honoree's name. The memorial is not limited to just Society members, but honors those who loved barbershop music, member or non-member, male or female. The plaques were first shown outside Harmony Hall in Indianapolis, and as a result more than \$35,000 was donated to the fund. The plaques will continue to be shown at conventions. Stop by and see for yourself.

Founders Club. Designed to raise money for the endowment fund, this club keeps an eye toward the future needs of the Society. Members and non-Society members may make gifts of \$1000 or more through trusts, insurance beneficiaries, establishment of specific funds, end-of-life gifts in wills or outright cash gifts today in the form of stock transfers, property, credit card gifts or just good hard cash. Endowment earnings (not to exceed 5 percent of the principal) directly support Society programs.

Ambassadors of Song. An annual giving program designed for everyone to be able to participate, this innovation was introduced in 2005 and tripled in size in 2006. Expect to see even more growth from this program in the future.

President's Council. A leadership annual giving club, the President's Council grew again, in 2006 by nearly 78 percent. The Foundation recognizes both spouses as members in the program, and is very pleased to note that the 389 current members average nearly \$1,400 per year in their gifts. President's Council has produced amazing results in the three short years it has existed.

General giving. Gifts come to the Foundation from members who want to honor another member, chapters who wish to make an annual donation, members who add a little more to their dues payments ... and many other ways. This past year, the total annual gifts to the Foundation doubled from 2005.

Becoming involved in Harmony Foundation is easy. Anyone, member or non-member, may call (800) 876-7464 and ask for the Foundation staff. They will help identify the program that best suits the donor potential and make him or her part of the fastest growing success story in the Society.

mony Foundation, whenever a discussion about the Foundation's role takes place, invariably someone asks a variation of the following three questions:

- “Where does the money from Harmony Foundation go?”
- “How are the funds raised?”
- “How easy is it to become involved?”

And when the answers are provided, he says that “I didn't know that!” is a sure sign that progress has been made.

During this record-setting year, the Foundation provided the Society with \$350,000 in support of five basic programs:

1. **Directors College Scholarships** – 97 directors attended in 2006 and were fully funded by money provided to the Society from the Foundation. This means roughly one of every eight chapters had a chance to improve its music program through its director's education, provide a better musical environment to its members and be more attractive to potential members.

2. **Harmony University Scholarships** – Member scholarships allowed for the improvement of arranging skills of qualified applicants, the continuing education of Joe Barbershopper and the coaching of quartets

for a week. All of these members returned to their chapters more knowledgeable and imbued with an infectious enthusiasm as well as new learned skills in their hobby.

3. **Harmony Explosion Camp support.** Thirteen different Harmony Explosion Camps received \$700 each for start-up costs and \$50 for each student and music educator who attended. Each year the program has grown, and 2006 found many students returning from previous years' camps and bringing their friends with them. Music educators saw the value of barbershop harmony in their programs and realized it helps to build their music programs by attracting more boys. More than 1,300 attended these camps in 2006.
4. **The College Quartet program.** This is more than just the contest, which has grown considerably in stature since its



inception in 1992 with two of the college champs having already become Society International Champions (**Four Voices** and **Vocal Spectrum**). Last year a tour was created by the Society's Music Department and funded by the Foundation that featured young quartets like **Men in Black** and **New Release** who visited college campuses with a peer-to-peer presentation of barbershop harmony. The possibilities for this program are endless.

5. **American Harmony.** The Foundation provided \$100,000 in seed funding for this documentary that was begun in Salt Lake City in 2005 and finished in Indianapolis this past summer. It is still in its final phases of production and the producers will be seeking distribution deals at various film festivals.

"I wish I could do more!"

This last comment usually follows an especially generous gift, and it isn't just members who make it. Scott Roembke, a big barbershop fan and CEO for the Rahall/Letterman Racing team, said this after seeing to it that his father, Harry Roembke of the Cardinal District, received the benefits from Scott's gift to the Foundation.

Brad and Ann McAlexander wished they could do more, so they brought their son, Patrick (the barbershop trivia prodigy), and daughter, Maggie, into the Foundation as "donors" to share with them the lesson of giving back.

Three men saw a way to do more by bringing the other three members of their quartets into the President's Council as Ensembles of Excellence: **Saturday Evening Post** (SWD), **Gadzooks** (ILL) and **The Classic Connection Quartet** (MAD).

Many others chose to do more by encouraging their friends, families and colleagues to support the Society through Harmony Foundation. More and more calls come to the Foundation office every day from people looking for ways to support the Society ... everything from including Harmony Foundation in a will to a few dollars per month for a membership in Ambassadors of Song.

It was the spirit of "I wish I could do more" that led to the creation of the Donor Choice Option in 2005. Each individual annual donor may designate up to 30 percent of the gift to go directly to a chapter or district or a combination of both. In 2006, monies from this option increased dramatically,

and more than \$70,000 was provided directly to chapters and districts from Harmony Foundation. Donor Choice has made it possible for donors to not only support the Society, but to assist barbershopping at the local level, too, where members receive direct benefits from their donations. ■



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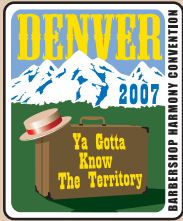
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FIRST TIME EVER IN DENVER!

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

July 1 - 8, 2007

Headquarters Hotel: Adam's Mark

Venue: Pepsi Center

THE BEST SHOWS!

Shows are one of the biggest draws at the annual summer convention. This year will be no exception and will include four spectacular productions designed to leave a lasting impression.

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. *Tuesday, July 3 at 7:30pm.*

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 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 three of the four possible gold medals (Collegiate Quartet, Men's Quartet, and Chorus Medal).

The Westminster Chorus



Few choruses have generated such excitement and anticipation as 2006 International Silver Medalist **The Westminster Chorus** of California. It was in March 2002 when 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.

BARBERSHOP HARMONY SOCIETY CONVENTION

OC Times



OC Times, the current 3rd place bronze medalist, is one of the Society's most entertaining quartets. **OC Times** has 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.

The Association of International Champions Show (separately ticketed event)



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 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. This event will be held at the Pepsi Center.

Thursday, July 5 at 7:30pm to 10:30pm.

The Larry Ajer Tuesday Night Concert (separately ticketed event)

This annual concert benefit event in the memory of Larry Ajer features a parade of performances by some of the Society's top groups. It will be held at the Adams Mark Hotel.

Tuesday, July 5 at 9:00pm to 1:00am.



The World Harmony Jamboree (separately ticketed event) showcases 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. *Saturday, July 7 at 2:30pm to 5:00pm.*

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:

Win Some Cool Stuff!

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.

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

Red

- I'm Sittin' On Top Of The World
- Seventy-Six Trombones
- Lazy River

White

- Coney Island Baby
- Lida Rose
- This Little Light of Mine, Do Lord Medley

Blue

- Hello Mary Lou
- Zip-A-Dee-Doo-Dah
- Sincere

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.

continued on next page

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When all three quartet-specific songs for a quartet are “signed off”, the quartet will keep the guest’s “song card” and deposit it into a drawing for the Three Grand Prizes:

Flat Panel HDTV



Blue Ray DVD Player



Video iPod



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 for a small fee, 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.

RESURRECTION OF THE MEGA SING!



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

BREATHTAKING CONTEST SESSIONS!



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 10 of the best barbershop quartets. *Saturday, July 7 at 7:00pm to 10:00pm.*



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

Saturday, July 7 at 11:00am to 2:00pm.

International Chorus Championship with 32 of the world's top choruses. *Friday, July 6, Session One: 11:00am to 3:00pm and Session Two: 6:30pm to 10:30pm.*

FUN FOR THE LADIES!



Barbershop spouses have a host of activities specifically 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 (**separately ticketed event**). The Harmony Marketplace will be open throughout the convention week with an array of barbershop-themed merchandise. Ladies Breakfast will be held at the Adam's Mark Hotel in the Tower Ballroom. *Thursday, July 5 at 8:30am.*

MEET A LEGEND!



Dick Grapes, baritone of the 1950 International Champ Quartet, **The Buffalo Bills**, will be a VIP guest of the Barbershop Harmony Society at the 69th Annual International Contest and Convention in Denver, Colorado. Dick will serve as Master of Ceremonies at the Quartet Semi-Finals Contest to be held on Thursday, July 5, 2007 at the Pepsi Center. Barbershoppers from around the world will have the opportunity to spend an hour with Dick Grapes, the only living member of this legendary quartet at a meet and greet session to be held at the Adams Mark Hotel. *Saturday, July 7 at 10:00am to 10:50am.*

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



Jim DeBusman



Gary Plaag

Singing for Life—Jim DeBusman, 10:00am to 10:50am

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

Barbershop Butterflies Bite the Dust—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



Vocal Spectrum



Rick Spencer

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

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

Mega Sing—Rick Spencer, 10:45am to 11:30am

Saturday, July 7



Vocal Majority

Directors Seminar—Mike O'Neill, Moderator,

8:00am to 8:50am

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

Meet & Greet Session—Dick Grapes, 10:00am to 10:50am

TOURS

Monday, July 2

- **Denver—A Mile High City**, 11:30am to 4:00pm
- **Foothill Fandango**, 8:00am to 12:30pm
- **Bolder Boulder**, 11:30am to 4:00pm
- **Castle in the Sky**, 9:30am to 1:00pm

Tuesday, July 3

- **Foothills Fandango**, 11:30am to 4:00pm
- **Fame and Fortune/Denver Historical Tour with High Tea at the Brown Palace**, 8:00am to 2:30pm
- **Georgetown—Silver Queen of the Rockies**, 7:30am to 3:30pm
- **Colorado Rockies Baseball Game/Fireworks**, TBD

Wednesday, July 4

- **Vail**, 7:00am to 5:00pm
- **Western Grandeur—Colorado Springs, The Broadmoor, Old Colorado City, Manitou Springs**, 7:30am to 4:00pm
- **Rocky Mountain High**, 7:30am to 4:00pm
- **Colorado Rockies Baseball Game/Fireworks**, TBD

Thursday, July 5

- **Castle in the Sky and Lunch and shopping in Cherry Creek**, 8:30am to 4:00pm
- **Soaring High—Colorado Springs, Air Force Academy, Garden of the Gods**, 7:30am to 4:00pm
- **Beautiful Breckenridge**, 7:30am to 3:30pm
- **Denver City Tour**, 11:30am to 4:00pm
- **Bolder Boulder**, 11:30am to 4:00pm

Friday, July 6

- **Rocky Mountain High**, 7:30am to 4:00pm
- **Bolder Boulder with Lunch at Dushanbe Teahouse**, 9:30am to 4:00pm
- **Denver City Tour**, 8:30am to 1:00pm
- **Castle in the Sky**, 9:30am to 1:00pm
- **Soaring High—Colorado Springs, Air Force Academy, Garden of the Gods**, 7:30am to 4:00pm

Buy now at www.ceo-eventsregister.com/bhs. Refer to www.barbershop.org/denver for complete tour information.

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.

Keep reading *The Harmonizer* and visiting www.barbershop.org/denver for detailed updates.

For more information:

www.barbershop.org • Email: convention@barbershop.org

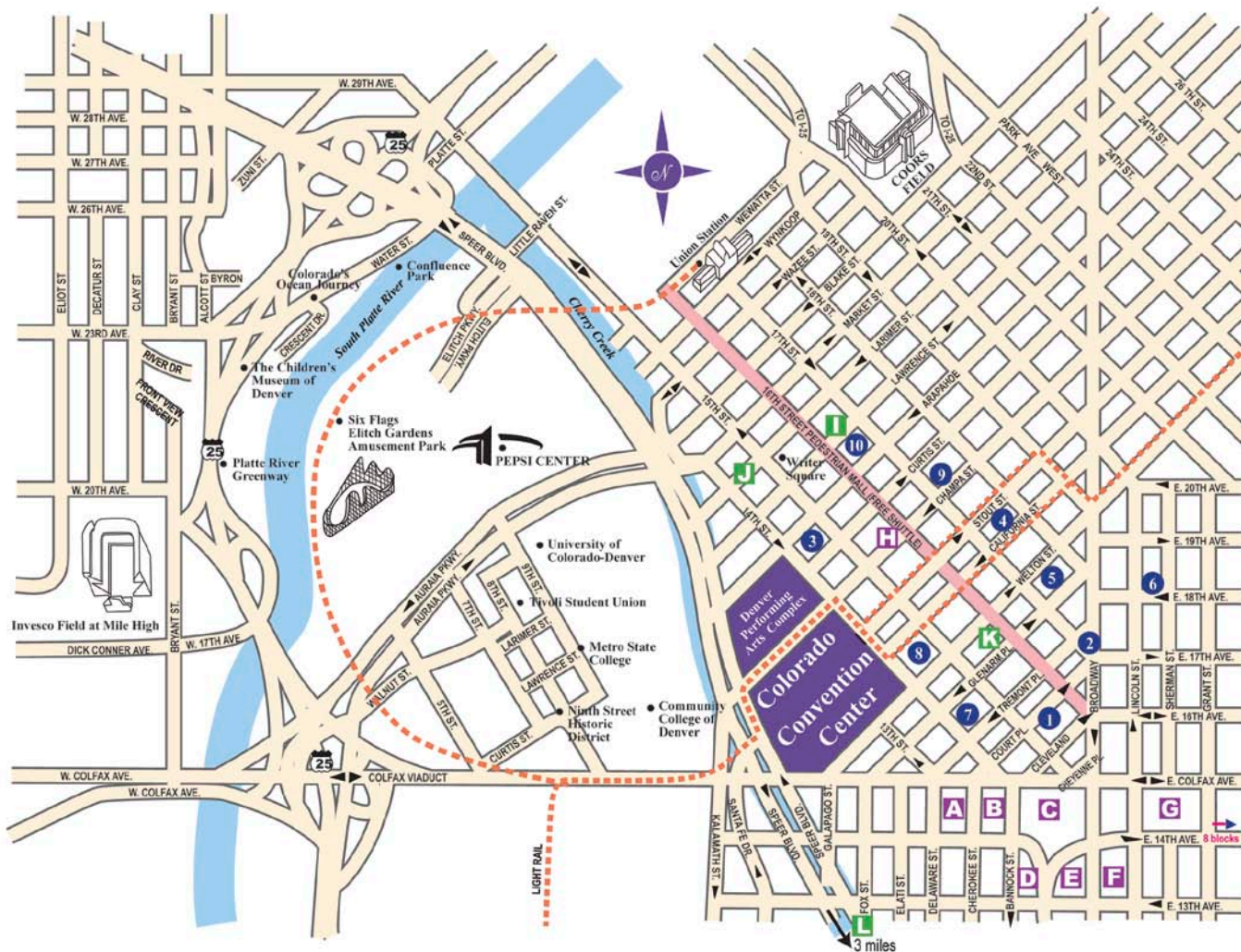
Phone: 800-876-SING (7464)

DENVER HOTEL INFORMATION

Free shuttle-bus service will be provided from the hotels to the Adams Mark Hotel, (site of registration/marketplace/exhibitors) all week. On contest days, there will be some bus routes from the hotels to the Pepsi Center. Most hotels will be on one of those bus routes. **The Adams Mark Hotel is the headquarters hotel.** Room tax for all hotels is 14.85% per day. The daily parking fees shown as self parking/valet parking costs. Suites shown are one bedroom and two bedroom suites with a parlor.

Online housing registration will be open on March 1.
A link to this online registration will be available at
www.barbershop.org/denver.
Attendees can also use the registration form that will
appear in the next issue of *The Harmonizer*.
PLEASE DO NOT CONTACT HOTELS DIRECTLY!

Hotel	Sgl/Dbl	Ex Per	Suites	Parking
1. Adams Mark	\$140	\$10	\$190/350	\$15/22
2. Brown Palace	\$156	\$15	\$380/585	None/24
3. The Curtis Hotel	\$99	\$15	\$250/325	\$20/none
4. Marriott City Center	\$143	\$10	\$275/375	None/24
5. Grand Hyatt	\$154	\$25	\$304/none	\$15/24
6. Hampton Inn	\$99	\$10	\$129/179	\$6/16
7. Holiday Inn Crowne Plaza	\$140	\$10	\$180/225	\$16/none
8. Hyatt Regency Convention Center	\$143	\$25	\$350/450	\$20/24
9. Magnolia Hotel	\$109	\$10	-	-
10. Westin Tabor Center	\$149	\$20	\$295/395	\$17/21



- | | | | |
|--|----------------------------------|---|----------------------------------|
| A U.S. Mint | D Denver Art Museum | G Colorado State Capitol Building | I Tabor Center Shopping |
| B Denver City & County Building | E Denver Public Library | H DMCVB Visitor Information Center | J Larimer Square Shopping |
| C Civic Center Park | F Colorado History Museum | | K Pavilions Shopping |
| | | | L Cherry Creek Shopping |

SCHEDULE OF EVENTS

Event and Date	Time	Location
Monday, July 2		
Exhibitors Breakfast	8:00 AM - 9:30 AM	Adam's Mark
Ladies Hospitality Room	10:00 AM - 6:00 PM	Adam's Mark
Marketplace/Registration/Exhibitors/Ticket Sales & Info	1:00 PM - 6:00 PM	Adam's Mark
Tuesday, July 3		
Ladies Hospitality Room	10:00 AM - 6:00 PM	Adam's Mark
Marketplace/Registration/Exhibitors/Ticket Sales & Info	9:00 AM - 6:00 PM	Adam's Mark
Singing for Life—Jim DeBusman	10:00 AM - 10:50 AM	Adam's Mark
Barbershop Butterflies Bite the Dust—Gary Plaag	11:00 AM - 11:50 AM	Adam's Mark
Sing a Bunch of Tags	2:00 PM - 2:50 PM	Adam's Mark
Quartet Rehearsal Techniques	2:00 PM - 2:50 PM	Adam's Mark
Harmony Foundation Presents... featuring Take 6	7:30 PM - 10:00 PM	Pepsi Center
Tuesday Night Party/Larry Ajer Fundraiser	9:00 PM - 1:00 AM	Adam's Mark
Harmony Foundation Presents... Backstage Party	10:30 PM - 11:30 PM	Pepsi Center
Wednesday, July 4		
AHSOW Room	9:00 AM - 12:00 AM	Adam's Mark
Ladies Hospitality Room	10:00 AM - 6:00 PM	Adam's Mark
Marketplace/Registration/Exhibitors/Ticket Sales & Info	9:00 AM - 6:00 PM	Adam's Mark
Opening Ceremonies	10:00 AM - 11:00 AM	Pepsi Center
Quartet Quarterfinals Session #1	11:00 AM - 3:00 PM	Pepsi Center
Quartet Quarterfinals Session #2	7:00 PM - 11:00 PM	Pepsi Center
Thursday, July 5		
Ladies Breakfast	8:30 AM - 9:30 AM	Adam's Mark
Gold Medal Hour with Vocal Spectrum	9:00 AM - 9:50 AM	Adam's Mark
Sing a Bunch of Tags	9:00 AM - 9:50 AM	Adam's Mark
AHSOW Room	9:00 AM - 12:00 AM	Adam's Mark
Marketplace/Registration/Exhibitors/Ticket Sales & Info	9:00 AM - 6:00 PM	Adam's Mark
Good News! Gospel Sing	9:00 AM - 11:00 AM	Central Presbyterian Church
Mega Sing	10:45 AM - 11:30 AM	TBA
Ladies Hospitality Room	10:00 AM - 6:00 PM	Adam's Mark
Quartet Semi-Finals	12:00 PM - 4:00 PM	Pepsi Center
AIC Show	7:00 PM - 10:00 PM	Pepsi Center
Chorditorium	11:00 PM - 1:00 AM	Adam's Mark
Friday, July 6		
Ladies Hospitality Room	9:00 AM - 6:00 PM	Adam's Mark
Marketplace/Registration/Exhibitors/Ticket Sales & Info	9:00 AM - 6:00 PM	Adam's Mark
AHSOW Room	11:00 AM - 12:00 AM	Adam's Mark
Chorus Contest Part One	11:00 AM - 3:00 PM	Pepsi Center
Chorus Contest Part Two	6:30 PM - 10:30 PM	Pepsi Center
Mixed Harmony Showcase/Chorditorium	11:00 PM - 1:00 AM	Adam's Mark
Saturday, July 7		
Marketplace/Registration/Exhibitors/Ticket Sales & Info	8:00 AM - 1:00 PM	Adam's Mark
Director's Seminar—Mike O'Neill	8:00 AM - 8:50 AM	Adam's Mark
Master Class with Vocal Majority	9:00 AM - 9:50 AM	Adam's Mark
Sing with the Champs	9:00 AM - 1:00 PM	Adam's Mark
Competitor Services/Volunteer Office	9:00 AM - 12:00 PM	Adam's Mark
Tags with Jim Bagby	10:00 AM - 10:50 AM	Adam's Mark
Meet & Greet Session with Dick Grapes of the Buffalo Bills	10:00 AM - 10:50 AM	Adam's Mark
Bank of America Collegiate Contest	11:00 AM - 2:00 PM	Pepsi Center
AHSOW Room	11:00 AM - 12:00 AM	Adam's Mark
World Harmony Jamboree	2:30 PM - 5:00 PM	Buell Theater
Quartet Finals	7:00 PM - 10:00 PM	Pepsi Center
Chorditorium	11:00 PM - 1:00 AM	Adam's Mark
Sunday, July 8		
Church Service	9:00 AM - 11:00 AM	Adam's Mark

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• Ladies Breakfast	\$28.00	x _____
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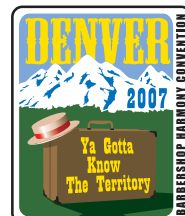
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Tuesday July 3rd

7:30 pm Curtain



*Vocal Spectrum

*Westminster CHORUS

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Clockwise from top: Matt Moore (Bs), Grant Hunget (Br), Rob Mathieu (T), Michael Troyer (L)
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exit210@juno.com



The Arrangement (CAR)

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stevenbogaerts@hotmail.com



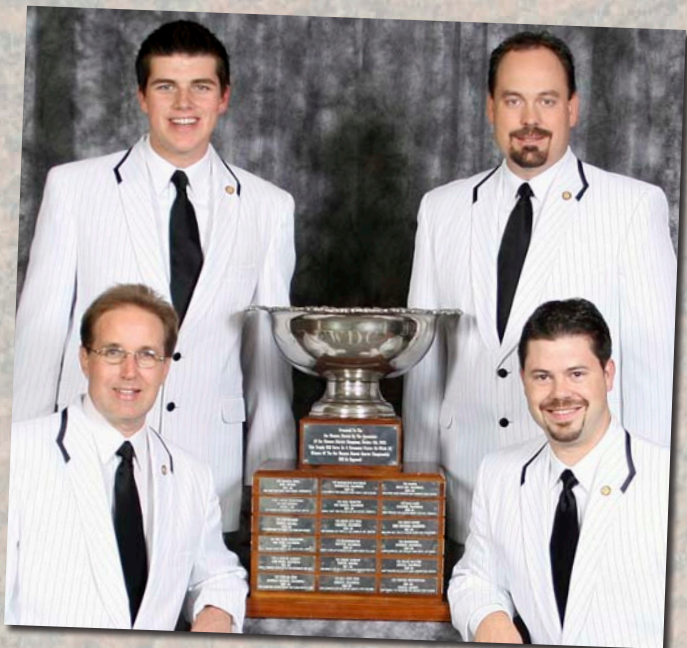
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Paul Olguin (Br), Dean Waters (L), T.J. Weiss (Bs), Darwin Scheel (T)
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dcw@renttrak.com



Great Nashville Singout (DIX)

Eddie Holt (Br), Jimmy Barr (Bs), Ryan Killeen (L), Daniel Rushing (T)
Eddie Holt: Home (254) 722-1499
ydlead@yahoo.com



Late Show (FWD)

Standing left: Jordan Litz (L), standing right: Michael Stewart (Bs),
kneeling left: Raymond Davis (T), kneeling right: Gabe Caretto (Br)
Gabe Caretto: Home (209) 740-8525; Work (916) 927-8229
gcaretto@singbarbershop.org



The Allies (JAD)

Casey Parsons (Br), Jared Wolf (Bs), David Calland (L), Jacob Ross (T)
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Ringers (MAD)

Rob Seay (T), Scott Disney (L), Al Mazzoni (Bs), Mike Pinto (Br)
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Stolen Bases (ILL)

Doug Smith (Bs), Back: Joe Krones (L), Craig Ahlgrim (T), Front:
George Sotos (Br)
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Work (630) 407-8994
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Chameleon (ONT)

Erik Deland (Br), Joel Hilchey (Bs), Dave Baldwin (L), Jordan Travis (T)
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Voices Only (LOL)

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seated: Rick Spencer (T)
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ummy43@yahoo.com



club.406 (NED)

Matt Mercier (T), Toby Balsley (L), Kirk Young (Bs), Joe Cerutti (Br)
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Fermata Nowhere (PIO)

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John Burns: Home (248) 689-0026
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Mojo (RMD)

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crrbassman@comcast.net



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Mike Holmes: Home (716) 868-7866; Work (716) 868-1155
holmesmichael23@msn.com



HotShots/The GeriTones (SUN)

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Frankie (Mitch Greenberg) (Br)
Mitch Greenberg: Home (561) 963-2188; Work (561) 926-0020
mitchcg@bellsouth.net



Vantage Point (SWD)

Steve DeCrow (T), Eric Bell (L), Chip Davis (Bs), Mike O'Neill (Br)
Mike O'Neill: Work (262) 653-8561
moneill@barbershop.org



Why we barbershop, reason #3,655: profound connections with strangers

When **Dockside Harmony** got a gig singing to residents in a nursing home in Midlothian, Va., they had no idea they were walking into one of the most moving experiences of their musical lives ... among virtual strangers. "This is why we sing!" said tenor Scotty Scott. "I love this hobby!"

The quartet was singing for crowds large and small during an open house gig for a very large care facility, when employees Susan Cantrell and Dianne Denny steered the quartet into a quiet room. Agnes Musashe, a patient in the Alzheimer's Unit hospice care, was not expected to live through the night. Her room was filled with family members preparing to say goodbye. The quartet sang "Let There Be Peace On Earth," one of Agnes' favorite songs, and left the family teary eyed as they moved on to the next area to sing.

A few days later, the family called back, asking the quartet to sing at the upcoming funeral for Agnes. So touched had they been by the singing, they felt the quartet was now like part of the family. The quartet couldn't turn down the request. The quartet declined to name a price for its appearance at the relatively



small funeral, where they sang three songs. The final song, "Irish Blessing," came at a balloon release on the front lawn of the funeral home. As the quartet sang, everyone released a balloon at a moment of his or her choice, signifying the spirit of each lifting up to the heavens. Somehow, the choked up quartet managed to finish the song and say goodbyes to the family, who gave them all big hugs for touching their lives. Then they sang one more song for Agnes' daughter: "When I Lift Up My Head."

Dockside Harmony Quartet is tenor Scotty Scott, lead Larry Jefferson, bass Frank Taylor, and bari Bill Ballinger. All are members of **The Virginians Chorus**.



SOMETIMES, THE DETOURS MEAN THE MOST. On the way to appear on the Somerset, Pa., Chapter annual show, on October 28, the chapter's bus and other vehicles detours to the site of the Flight 93 Temporary Memorial in Shanksville, Somerset County. Chapter members silently took in the windswept valley where passengers took down the high-jacked flight to avoid a greater tragedy; then the chorus performed emotional renditions of "The Lord's Prayer" and "God Bless America." The chorus was flanked by benches engraved with the names of 40 innocent passengers and crew who died that morning. "There was no doubt in any member's mind that we were indeed standing on hallowed ground," observed chapter member Barney Margolis. "It was something that will stick with all us of for a long time."



A fine way to kid with an explosives expert

It was a typical day at the office for Lt. Col. Duane Gunn of the 392nd Missile Training Squadron: oversee training in sophisticated explosive ordinances, defend against tyranny, and later that evening, dress up as the Sugar Plum Fairy for the squadron and sing the high notes in a barbershop quartet.

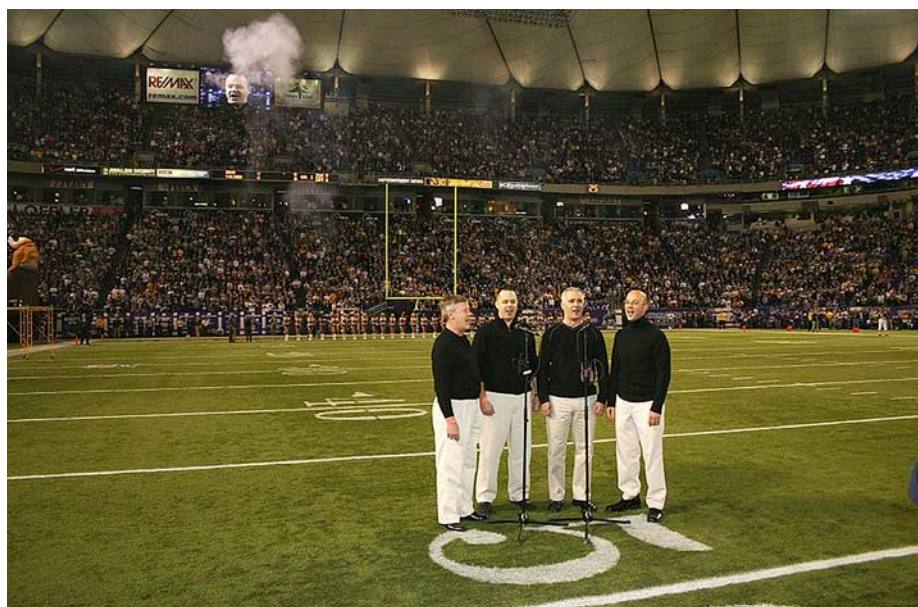
Actually, singing tenor with **Fastrac** quartet is a regular gig for Gunn, although this was his first time in the inflatable fairy outfit. Interestingly enough,

both the fairy costume and an elf costume are official property of the squadron, based at Vandenberg AFB in Lompoc, Calif. Every year, the squadron holds a holiday fundraiser to benefit less fortunate children; officers are nominated—this is by no means voluntary—to wear these costumes at the annual squadron holiday party, with votes coming in the form of financial contributions to the charity in that individual's name. Apparently, nothing boosts the spirits of the squadron like watching these high-ranking physical specimens of manhood prancing around in such outfits.

As the squadron's second in command, Duane was already one of the

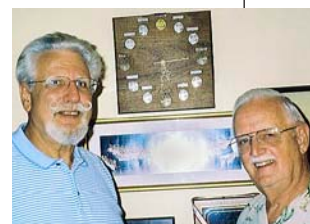
leading targets. So as good quartet mates are wont to do, they secretly found out that a \$100 check in his name would put their tenor over the top. So they donated \$200, making Gunn's nomination the most ever raised for the contest! Lt. Col. Gunn's new look went over just as you'd expect in a room full of active duty military guys, as the quartet sang a set of holiday favorites at the party.

Fastrac is bari Chris Elstner, bass Rick Davis, lead Ed Sweatt, and tenor Duane Gunn.



SPEAKING OF EXPLOSIVES ... After Midnight (2005 LOL District champion) was shocked to see its long national anthem home team win streak come to an end, when the visiting St. Louis Rams defeated the hometown Vikings on New Years Eve. But not as surprised as they were when a huge fireworks display shot off as they sang "the bombs bursting in air ..." Many in sell-out crowd of 60,000 lept nearly as far as After Midnight, who had not been forewarned about the pyrotechnics. This shot was taken seconds later, and the smoke still hovers in the air. www.myspace.com/aftermidnightquartet

Go earn your own clock! During his 12 years singing with the New Tradition Chorus of Northbrook, Ill., Jim Potts (at right) earned 12 international chorus medals, the last one a gold medal earned in 2001, just before Potts moved to



Florida. Enter Ron Hesketh, a former Nashville Barbershopper who retired and moved near Potts in 2004. After they helped form a quartet, Jim's wife told Ron that her husband's three bronze, eight silver, and coveted gold needed a more "timely" manner of display. Joy snuck some of Jim's medals out long enough for Ron to turn them into a clock—gold at 12 o'clock, of course. Jim was delighted to open the hand-crafted mesquite wood clock on Christmas morning. He was even more surprised when he heard the song it chimed every hour: "Try To Remember"—the name of Jim and Ron's quartet!

Ringling chords in Afghanistan



Only five years ago, the sound of singing was illegal in Afghanistan under Taliban rule. Today, thanks to the vision of Lt. Col. Eric Ebb (a chaplain and Barbershopper), a group of soldiers and airmen at Bagram Air Field are introducing four-part harmony to this part of the world as part of the **Bagram D-Miner Chorus**. (Afghanistan continues to “demine” the land mines from the Soviet war.) Lt. Col. Ebb already introduced barbershop singing to Bosnia (see Nov. 2004 *Harmonizer*) in a mixed chorus called the **Unpopped Colonels**. The new chorus grew through word of mouth to 14 Army and Air Force enlisted and officers. The group started out by rehearsing for performances at the base chapel, but soon music arrived from Society headquarters, and the repertoire grew to include “The Star-Spangled Banner,” and other songs for official programs and holiday shows. A highlight was in leading a community-wide sing-a-long on Christmas Eve that ended with the “Hallelujah Chorus” from Handel’s *Messiah*.

WHAT DO THE CHAMPS DO DURING THE NON-COMPETITION YEARS? The answer appears to have something to do with bright clothing and whipped cream, as evidenced by these two photos.

The Ambassadors of Harmony pull out all the stops for a Christmas show that features everything from a pie in Jim Henry’s face to an exploding Christmas tree. About 7,500 fans attended five shows, with headliner quartet Vocal Spectrum. The Vocal Majority (2006 international chorus champion) Christmas show featured Ma and Pa (Judy and Jim Clancy) with their 135 sons—and only one bathroom. “’Twas The Night



Before Christmas” yielded six packed houses and more than 8,000 tickets sold. The big family was enlarged by Acoustix and by 25 emeritus VM members for the finale. ■

CHAPTER ETERNAL

Society members reported as deceased between October 1 and December 31, 2006

Cardinal

Roger English
Lexington, KY
Dick Gale
Greater Indianapolis, IN

Central States

Roger Balcom Jr
Springfield, MO
Don Caldwell
St Louis Suburban, MO
Tom Hegle
St Charles, MO
Jose Hinojosa
St Louis Suburban, MO
John Humphrey
Denison, IA
Harold Miller
Frank Thorne
Dick Richards
Florissant Valley, MO

Dixie

Les Parsons
Upper Cumberland, TN

Evergreen

Gary Barker
Salem, OR
Phil Hodgkin
Greater Vancouver, BC

Brenton Monsma
Rogue Valley, OR

Far Western

Charles De Freitas
Redding, CA
Jim Gallagher
East Bay, CA
Dee Harris
Paradise Valley, AZ
Arizona Quartet
Chapter
Bill Henne
Frank Thorne
Jack Kelley
Dana Point Harbor, CA
Irvine Chapter, CA
Robert Lively
Apple Valley, CA
Burt Ray
Davis-Vacaville, CA
Ben Thompson
Ventura, CA
Leigh Willard
San Luis Obispo, CA

Illinois

Walt Curtis
Arlington Heights, IL
Warren Royer
Champaign Urbana, IL
Forrest Stahly
Bloomington, IL

Johnny Appleseed

Karl Hayek Jr
Pittsburgh Metro, PA
George James
Pittsburgh South Hills, PA
Jack Knight Jr
Elyria, OH
Bill Lersch
Pittsburgh Metro, PA
Glenn Shaw
Frank Thorne
Harvey Smith
Akron, OH
Robert Yake
Marion, OH

Land O' Lakes

Julian Domack
Frank Thorne
Rory McAbee
Stevens Point, WI
Warren Reed
Minnetonka, MN
Larry Sanford
Rock Valley, IL

Mid-Atlantic

Georgie Grober
Honesdale, PA
Jimmy Joline
Columbia-Montour County, PA

Tom Kinder
Bryn Mawr, PA
Leo Klitsch
Pottsville Area, PA
Hazleton, PA
Karl Koontz
Carroll County, MD
Frank Laden
District of Columbia
Marty Lynn Jr
Allentown-Bethlehem, PA
William Seif
Nassau-Mid Island, NY
Irv Unruh
Cape May County, NJ
Ernest Vermont
Dundalk, MD
Leonard Webster Sr
Dundalk, MD

Northeastern

Mike Andrews
Dartmouth, NS
Warren Erickson
Worcester, MA
Vincent Fredrickson
Beverly, MA
Richard Gassett
Natick, MA
Harold Grevatt
Burlington, VT

Don Mundell
Saratoga Springs, NY
Wylie Robinson
Kentville, NS
Ontario
Ernie Heath
Scarborough, ON
Tom Linden
Strathroy, ON
Jim Turnbull
Oakville, ON
Pioneer
John Gillespie
Battle Creek, MI
Kalamazoo, MI
Bill Pascher
Pontiac-Waterford, MI

Warren Royer
Kalamazoo, MI
Dick Van Dyke
Macomb County, MI
Rocky Mountain
Harry Brescia
Denver Mountainaires, CO
Frank Jones
Bernalillo County, NM
Albuquerque, NM
Bill Nichols, III
Cheyenne, WY

Timothy Snode
Durango, CO
Jim Wheeler
Salt Lake City, UT
Seneca Land
Ira Ankeny
New Bethlehem, PA
Chuck Charlton
East Aurora, NY
Charles Kay
Venango County, PA
Angelo Sementilli
Painted Post, NY
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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 Roberta Damm: bing@rdamm.de

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

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THE TAG

Joe Liles, Tagmaster!!



A Suntones favorite by Gene Cokercoft

The **Suntones** won the international quartet championship back in 1961 in Philadelphia. I have heard it said that they were the first quartet to receive a standing ovation in an international contest.

They have always been one my favorite quartets and they epitomized entertainment. This great quartet wrote the book on how to grab hold of an audience and win over the coldest of hearts. Their approach was an out-of-the-box presentation using four microphones and singing some contemporary barbershop renditions from *Fiddler on the Roof*, *West Side Story*, *Sound of Music* and *My Fair Lady*. And yet, they were also known to sing some square, heart-rending ballads like "Just A Little Street Where Old Friends Meet," "Mother Macree" and "There's A New Gang On The Corner." The Society has just

published the latter, and those who subscribe to the Music Premiere program will have received it by now.



Gene Cokercoft, tenor of the Suntones, arranged this wonderful song and the tag herein is from that arrangement. Gene and Iris, his wife and member of Sweet Adelines International, are very active in introducing young people to the joy of singing barbershop harmony. They are barbershop heroes, for sure. Iris sang in the **Hurricane Honeys**, 1967 Sweet Adelines quartet champion, and the two of them have written some really fine barbershop-style music,

including "They Wrote 'Em In The Good Old Days."

I know you'll love singing this tag. First chance you get, grab three other guys and let's harmonize! ■

THERE'S A NEW GANG ON THE CORNER

TAG

Words and Music by LINDSAY McPHAIL
and WALT MICHELS

Arrangement by GENE COKEROFT

Tenor Lead

Bari Bass

There's a brand new gang on the cor - ner since that old gang of

mine went a - way, a - way, went a - way.

a - way.

8 9 10

Complete arrangement
BHS Stock No. 8844

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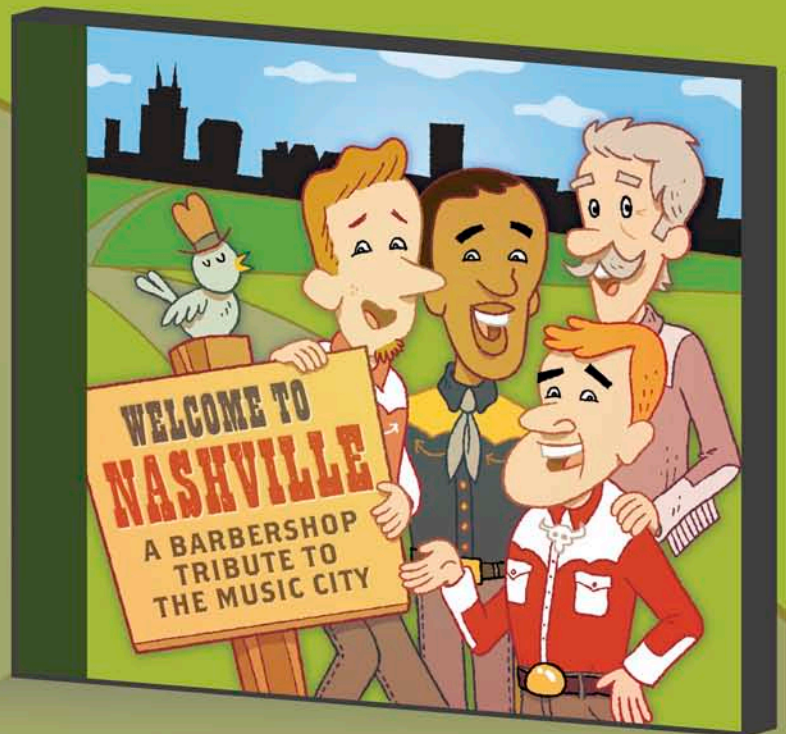
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