

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Tagging and TACOS

The formula for a
local youth chorus



BUCKEYE INVITATIONAL

AUGUST 16-18-2007

Vocal Spectrum - Power Play - Spotlight
Four Voices - Max Q - Hi-Fidelity - Harmony Camp Choruses
and the Singing Buckeyes Chorus!

NEW THIS YEAR! The Buckeye Invitational is offering an *A Cappella Contest and Showcase* on Thursday night at the Southern Theatre, featuring Hi-Fidelity, the Harmony Sweepstakes Champions for 2006!

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- Santa Maria Bratfest/Songfest
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- Saturday Stars of the Night
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 - Friday Night Afterglow
 - Saturday Afterglow

CONTEST TICKET INCLUDES*

- Mixed Quartet Contest
- Standard Quartet Contest
- Chorus Contest
- Friday Night Barbershop Odyssey Show

*does not include A Cappella Showcase

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PACKAGE TICKETS

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or call **614-459-0400** to place an order over the phone

AS CONSTRUCTION WRAPS IN NASHVILLE, how will the move potentially affect the Society 10 or 20 years down the road? Executive Vice President Bill Biffle says the move is about creating opportunities and accessing resources available in no other city. In short, Nashville is a strategic move toward a larger and stronger Barbershop Harmony Society.



PATTY LEVEILLE

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Taggurito El Grande
Photo and composite by Lorin May



Temporary inconvenience, permanent improvement

Hello, music lovers! You're about to read another fine issue of the journal of Barbershop, *The Harmonizer*! We are striving with each and every issue to bring this magazine closer to being a professional reference manual for the art form. It now has, and increasingly will have, more articles, features, illustrations, opinions, tips, tricks and tags that will further your enjoyment and increase your brilliance, facilitate your conversation and make you a hit wherever you go. No serious side effects, just a grin and sometimes a lump in your throat or a tear in your eye. Please read it slowly and carefully, we don't want any overdoses.

If you're not having fun, you're not doing it right.

What we do want is to double your pleasure, and double your fun. You've heard me say it before, and since I'm trying to double your pleasure, I'll say it again: "Have some fun." We used to say in



We increasingly will have articles and features that will further your enjoyment and increase your brilliance

the squadron "If you aren't having fun, you aren't doing it right." Well guess what? If that's true in the military, it should be doubly true for your hobby. Why have a hobby if it's not fun? And we want you in this hobby. There's a place for you on the risers, right next to me. Don't want to sing, but you love to hear harmony and love to be with your friends? There's a place for you, too. C'mon along.

Harmonizer story ideas in the works

As I was saying before I got to proselytizing, *The Harmonizer* will become, more and more, the reference for the life of a Barbershopper. Here are some of the ideas we're considering: A column, written by readers, that will give you the opportunity to voice your opinion for all posterity. It might be called "Nobody asked me, but..." or "The way I see it..." or "Now hear this..." but whatever it's called, it will be a chance for Joe Barbershopper (that's you) to get his point across. Now, I'm not promising that we'll print everything we receive, we couldn't even if we wanted to, which we don't. I am saying that we'll keep an ear open for opposing viewpoints and give them a chance to be heard and read.

Another idea is an "Annual Report" issue, with facts, figures, reports, faces, important events, and issues we tackled in the previous year. This one issue will have many reference points in it, so year after year you can compare and see how we're doing. It would contain a budget report as well, so you can see where your dues are going. As I said in the keynote address at Harmony University: "If you promise to pay your dues on time, I promise not to run a deficit." So far, so good!

As we change features, we'll want to hear from you, and what you want to see and how you like what you are seeing. If we don't hear from you, we'll have to presume you're okay with it.

Strengthening chapters. Now, this month we have an article by Tom Metzger, champion bass with 2005 international quartet champion Real-time, who writes about chapter planning. Chapter planning? That's right. You know, to become a champion in the Society you must be more than a talented singer. You must work hard, plan well, and have a little luck. So, Tom will be sharing his insight with us on how to make your chapter better. I know that's important, and I thank Tom for his efforts. Without good, strong chapters, we fail.

The move to Nashville. I'm late turning in this column because each day we get closer to the move, my life gets a bit more hectic and busier. We are trying to minimize the downtime as we move the headquarters to Nashville on August the 24th, but some reduced level of service will be inevitable. I am hoping to have phone service uninterrupted, and if that is the case, you will be able to call 1-800-876-SING (7464) and reach the staff member you need, even if he or she is using a cell phone to take your call. The service you need may be delayed, but your request will be recorded and processed in the order received. Of course, we ask for your patience during this temporary inconvenience for a permanent improvement.

I hope to see you in Denver, and for sure I want to see you in Nashville, where we'll have a tag chamber just waiting for you ... and me.

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

ewatson@barbershop.org

Inflicting poor singing, plus rule changes

Amen to having more fun

Thanks to International President Noah Funderburg for reminding all of us that old fashioned *fun* is what brought most of us into the Society and is the only thing that will keep us as members. When chapters forget how to have *fun* with barbershop music, their members will find other things to do on chapter meeting nights. Yes, we can have *fun*, and sing and entertain well.

BURT SZABO
Orlando, Fla.

Don't inflict poor barbershop on the public

Regarding "The Hot Seat" (March/April 2007 issue): What a wonderfully crafted article—Ned should be a regular correspondent. Regarding the "lack of respect" for barbershop music: I have spent many an uncomfortable moment listening to quartets and choruses

"inflict" poorly sung barbershop on captive audiences. Each time I sit through those performances, I feel barbershop music has been set back 50 years. (I envision a bunch of drunks standing around the lamp post). I have no solution, but we, as a Society, have a problem. I think one of the key elements to increasing our membership is to strive to constantly improve our quality of performance (not just singing). Even so-called comedy quartets should still attempt to sing well. Quality entices new members, plain and simple.

In the chorus realm, small isn't an excuse for mediocrity. I've heard many small groups with 12-18 members whose sound is as big as many 60-man groups and their quality rivals the championship groups. Hopefully, the word will finally get to those who continue to give us a bad name and they will see the light.

RON BOWER
Sebring, Fla.

If we truly want to attract new and younger singers, we need to sing well and give those prospects a reason or desire to return. Then, why do we encourage or allow subpar ensembles to perform in public? We're our own worst enemy. I often hear from chapters about not getting requests to perform *or* very poor attendance at the "annual show." Could it be that we've turned our audiences off because we stand there like statues on the risers and perform poorly? Oh, excuse me, I forgot that we're too old to learn the music and/

or a little choreography.

I'm talking about those groups that seldom or never compete. Is this rocket science? We perform poorly but we expect people from our communities to pay \$15 or more per ticket and fill the auditorium. We send or allow subpar quartets to perform in public and then wonder why Barbershoppers get a bad rap. The majority of Barbershoppers I've met through the years want to sing/perform in a quartet or VLQ (and they should *after* they've received the blessing of their music committee), but be aware that we're competing with near professional entertainment. If we want to attract new singers and build membership, it has to start with a quality/polished performance. We can no longer get by with what used to get by. The audience will let you know after the first song *if* they're interested in hearing any more from you.

I've had the pleasure of performing with several top flight groups and also several subpar groups. It's no fun trying to attract guests just to watch them walk away saying, "I'm too busy, I just don't have the time." Baloney! People *make time* for the things they enjoy! Take a serious look at what's being offered by your chorus or quartet(s). Let's fix what's broken first and then see what happens.

RON HEINEMANN
Fayetteville, Ark.

Unimpressed with contest rule changes

Tucked away at the end of the Society Briefs at the bottom of page 13 in the March/April 2007 issue is a notice of a "Contest rule change," which will allow quartets to "use electronic means independent of



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the house system to take pitch or to provide limited, brief, and relevant sound effects." This has the effect of introducing the potential to alter the basic cap-pella roots of our organization. I see in the nearby future, after this step is taken, the "limited" use of background music during the contest.

In the past few years we have weathered an attempt for quartets to use four microphones during contests which stated that "quartets with weak voice parts could use the hand held microphone to raise their voice volume." We have discarded the acoustic shell in favor of monitor speakers on stage. We have altered the scoring system so much that the rules are now a mish-mash of contradictions and confusing verbiage. The next obvious move will be to change the name of the Contest to "American Idol program II," and then install applause meters to let the audience decide the winner. I'm not even going to get into considering the implications of chorus contests using these enhancements.

Enough! I strongly urge a total revision of the judging system, or stop calling it a barbershop quartet contest. I am seriously considering writing lyrics and making a four part (barbershop) arrangement of Tchaikovsky's "War of 1812 Overture." It will be offered free to competing quartets with only one proviso, to wit: They will have to load the cannon with popcorn and point it at the contest judges, firing it on cue.

A compromise and a way out of our dilemma: Change the name of the International Convention contest to "Showtime Entertainers" and let the contest judges continue to use the current non-barbershop rules. Then in January at the Midwinter Convention, we can continue to hold the genuine barbershop quartet contest, similar to the one held last January in Albuquerque in conjunction with the Barbershop Quartet Preservation Association, using the five-category judging system and acoustic shell, with no electronic sound enhancement. We would select a true Barbershop Quartet Champion, and award them the old fashioned (SPEBSQSA) medals distributed before the advent of BHS.

Is there anybody out there who is really listening? Where is our future? Do we really care?

MARTY MENDRO
Lead, Mid-States Four
(1949 International champion)

Thanks for full seniors coverage

Thank you for your coverage of all the senior quartets that just competed this past January. It was nice to see all the quartet pictures instead of just the top 5 like in the past. They work just as hard to get there as the "Big Guys" do, so thanks again and keep up the good work.

JERRY ANTON
Deland, Fla.

Don't knock beta-blockers

Regarding "Nervous about Nerves?" (*The Harmonizer* Jan./Feb. 2007): Not long after I joined the Society in 1972, I would be so nervous for quartet singing gigs that I had to breathe every five seconds or so and my knees would shake so hard I figured that the audience could hear them knocking. The quartet had me do the emceeing so that I could kind of talk my way into a less agitated state. It usually took two songs for me to get anywhere near normal. Thus, we couldn't compete because that's what you do—two songs.

Several years after that quartet broke up, I learned how musicians, politicians, teachers, and professional athletes used "beta blockers" to help get over the jitters. But my physician told me that she couldn't prescribe a medicine to use for a *hobby*! A couple of weeks later, she called back and told me she had been put down by her fellow physicians, many of whom used beta blockers themselves when taking tests, giving speeches, playing musical instruments in public etc. They told her that it would be better for me to engage in this hobby rather than skip it altogether. She told me my prescription was waiting at the pharmacy.

The medicine has allowed me to sing a solo with my chorus in shows, some of which were before quite large audiences, and I was able to sing with quartets at various gigs and in several Division contests. Now, with suspected heart problems, I am on a beta-blocker medicine on a regular daily basis. Millions use beta-blockers for heart problems and migraines. It blocks the adrenalin so that you are not shaky and breathless but still allows for "beneficial excitement." Even doctors use them all the time.

JAMES JORGENSEN
Champlin, Minn.

One more non-champion experience

Jim Bagby omitted the most beautiful rendition of any barbershop song that I have heard in my 49 years in the Society: "My Wonderful One" by the Easternaires in contest in Dallas in 1960. When they finished, I was crying and had hair standing-up on my arms and neck. I have heard a gazillion songs by quartets before and after that performance, but none ever to even come close to that thrilling moment.

RICHARD A. (AL) POTTS
Summerfield, Fla.

Accidentals

In the March/April issue of *The Harmonizer*, the Denver Convention hotels information on page 31 incorrectly listed the hotels corresponding to the numbers on the map on page 30. Please disregard that map and refer to the January/February 2007 issue or www.barbershop.org/denver, where the hotels are listed correctly. ■

THE PRESIDENT'S PAGE

Noah Funderburg, Society President • pronoah@comcast.net

Are we there yet?

As I write this, and as you read it, we should be experiencing that time known as *summer vacation*! In fact, I have just begun my vacation and have the pleasure of writing this while listening to the gentle waves of the ocean breaking along the shore. Every man who has ever driven a child or grandchild on a trip (such as this five-hour trip to the ocean) has heard that plaintive cry from the back seat, "Are we there yet?" Patience for young people is difficult, especially when they don't know how far they are going, and when they are anxious to get to the end of the trip.

Adults don't always say the words, but as we travel along a journey we, too, often want to know, "Are we there yet?" For the children, and for ourselves, we know in asking the question that the journey has not really ended, since the car is still moving. The real question being asked is, "How much longer until we arrive?"



Our current vision statement looks ahead to a distant future of perhaps 20 or 25 years. A vision should look at what we want to achieve. It should also provide us a road map of how we might get there. In recent years, the Society has gone through a lot of changes, and I appreciate that many members are unhappy about one or more of those changes. Yet no change was made without an eye towards the future, and all changes were made in the honest and good-faith belief that such changes were necessary to help preserve our barbershop style of music for the future.

I was recently encouraged to share my personal vision for the Society. In the end, one idea, my own personal passion, won out. So I would ask you this question: "For whom are we preserving our barbershop style?"

I believe the answer has to be for the generation of young singers who are just now reaching the post-puberty age in which their voices will arrive in the range they will have for a lifetime. The average age among our membership is in the mid-60 range. My own age is 55, so I am helping with the average a bit, but not by much. A lot has been said for years about our declining member-

ship numbers, and that is a valid concern for many reasons. Yet we may soon miss the remaining opportunity to enlighten, engage, and encourage a generation to discover and make a life-long commitment to barbershop quartet music. We need to make youth music education programming our number one priority, in my opinion, to give the Society the vision and future it hopes to have.

One of the great pleasures of serving as executive vice president last year was to enjoy breakfast with members receiving their 50-year membership recognition. I heard many of them tell stories of how they joined barbershop either while in or right out of high school. I have heard the same thing countless times from long-term members. They were hooked right away and made barbershop a part of their entire life. Sure, we have members join when they are young who drop out as work and family life get busy. Maybe we didn't do enough for them to make barbershop indispensable. Maybe the initial exposure was not deep enough.

Our Music Education staff, along with district leaders, have done a great job of planning and executing Harmony Explosion Camps. Districts and chapters also plan and hold a variety of other events aimed at youth. All of these efforts should be applauded. They are not enough, however, if we really want to *preserve* our barbershop quartet style of music for 25 years. In 25 years, the majority of those reading these words will likely be dead and gone. In addition to all of the other fine traditions we leave behind to loved ones, let's also leave the legacy of barbershop quartet music to all the young men and women who enjoy the sound of melody and harmony.

"Are we there yet?" No, but if we prioritize programs aimed at young singers as our highest aim, we may not be just on the right path, we might also be closer than we think. "Are we there yet?" "Close, buddy, we are getting closer now!"

A stylized, handwritten signature in black ink that reads "Noah".

pronoah@comcast.net



Nashville move is upon us: tips for late August

Minimizing member impact

With the move to Nashville, the Society Headquarters Office will be officially closed from end of business, Friday, Aug. 24, 2007 until Tuesday, Sept. 4, 2007. During that time we intend to have as little inconvenience to the membership as possible. You can expect:

Postal Mail

- The Nashville Address will be: 110 7th Ave N, Nashville TN 37203-3704. *Do not mail items to Nashville before Aug. 27*
- Do not mail items to Kenosha after Aug. 17

Phone Service

- The 800-876-SING (7464) number will stay the same
- We will attempt to have phone service during the move.

Harmony Marketplace

- Competitors: There may be an impact on "permission to arrange." Please submit requests far in advance of Aug. 24

General Services

- On-line services (updates, changes, lookups) may be unavailable at certain times

Headquarters Staff

- Senior Staff Members will be available by phone by calling the 800-876-7464 number.
- Music, Membership, Finance, Events and Marketplace Staff will be available on a limited basis.

Many new staff members on Sept. 4, 2007.

When we open for business Tuesday, 9/4/2007 we will have several new staff members. We encourage your patience as we all become accustomed to new jobs, new environments and the first day of a new era for the Barbershop Harmony Society.



HEAVENLY PERSPECTIVES

Ever wanted to be a Barbershop Harmony Society Employee? Here's your chance

Have you ever dreamed about being able to say you work for the Barbershop Harmony Society? We have two current positions to fill as soon as possible. The individuals hired will be required to reside in Nashville, Tenn. and work at the Society headquarters.

Senior Accountant

- Reports to the Director of Finance
- Involved in all aspects of financial analysis/review, general ledger, payroll, bank reconciliation's, journal entries, financial reporting, budget preparation, etc.
- Willing to pursue professional development
- Minimum five years relevant experience
- Excellent growth opportunity

Meetings Manager

- Reports to the Director of Events
- Assists in providing provide meetings management services
- Analyzes meetings needs, solicits bids/requests for proposal, participates in selecting suppliers, aides in negotiating contracts, performs events ticketing, and manages supplier relationships.
- Excellent growth potential

These two critical positions are immediate needs. We will possibly have other positions available once we move to Nashville. If you would like to be considered for any of the following types of positions, please submit your resume to the address listed at the bottom of this page.

Clerks – Shipping, Packing, Order Taking, Retail

Administrative Assistants – Music, Membership, Marketing Departments

Clerical – Requires excellent clerical and computer database usage skills

Please submit resumes to: Attention: Corporate Employment, Barbershop Harmony Society, 7930 Sheridan Road, Kenosha, WI 53143 or email: jobs@barbershop.org

One-time delays from system upgrade

The new Aptify database at headquarters promises impressive electronic capabilities that haven't been available before. Conversion of Society membership systems to the Aptify platform has proceeded fairly well, but not all services are yet available on the new platform. The following changes are for this cycle only.

Second quarter renewals: check

your mailbox. Members renewing second quarter (June 30, 2007 expiration) received their notices in the mail rather than email. Members will not be able to pay their renewals online, but must send their renewal payments by mail (check or Credit Card Numbers). Please do not provide credit card numbers by phone.



New members/chapter eternal will appear in next issue. The list of new members and Men of Note that appeared in the last issue, for example, is expected to become a regular feature. Look for them in the next issue. First quartet chapter eternal will also appear in the next

Norman Rockwell is in the cards

Check out the new quartet and credit cards produced with permission by Curtis Publishing, the exclusive licensor of Norman Rockwell's universally famous artwork from *The Saturday Evening Post*. Reminder: all uses of this copyrighted work are protected; visit www.curtispublishing.com for licensing information.



Quartet cards at last look like a quartet! No wallet will be complete without the new BHS Quartet Registration Card, featuring the famous *Saturday Evening Post* cover. Years in the wishing, the new-look quartet registration cards are initially

shipping to new registered quartets and existing quartets upon renewal. The new cards were designed by Louisville Barbershopper Dan Delaney.

Your Society credit card has changed, the benefits have not.

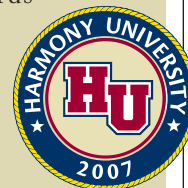
Don't be alarmed by the Bank of America credit card statement that has come in the mail. MBNA America (the former issuer of the Society-branded card) has merged with Bank of America, and as before, a portion of your purchases is returned to Society programs. Over the years, the sponsoring bank has contributed more than \$1 million to Society programs, and more than an additional \$175,000 in sponsorships for Society programs and events. Currently, Bank of America is a sponsor of the Collegiate Barbershop Quartet Contest and of featured events at the international convention. This credit card is a great conversation starter and PR tool—get yours at www.barbershop.org/ID_034050 or call 866-227-1553. Use priority code FAAP5L.



Attend Harmony University weekend session!

Can't get the week off? About 80 students attended last year's Thursday through Sunday Weekend Session. This is definitely fly-across-the-county great! Check out these classes:

- Fundamentals of Music—Tony Russo
- Advanced Directing—Nick Papageorge
- Vocal Techniques—Ron Knickerbocker
- Ticket Sales-Butts In Seats—Sy Wetle
- Basic Choreography Moves—Cindy Hansen
- Sight Singing—Tony Russo
- Introduction to Finale—Joe Liles
- Membership Matters—Charlie Davenport
- Beginning Directing—Mike O'Neill
- Next Generation Chorus Weekend—James Estes
- Theory of Barbershop Harmony—Tony Russo
- Physics of Sound—Jason Warschauer and Jim Richards
- Barbershop Boot Camp—Steve Tramack
- Quartet Surgery—Jeff Selano
- Finale For Arrangers—Joe Liles
- Historical Roots of Barbershop Harmony—Jim Henry
- Warm Ups to Work With—Ron Knickerbocker
- Get Famous—Brian Lynch



Bring your quartet or whole chorus for coaching!

We already have one whole chorus coming for coaching and quartets are also signing up. There is plenty of room for everyone, but act fast so we can add more great faculty if needed. Visit www.barbershop.org/harmonyu for more details. Or call 800-876-7464.

Don't miss the Show of Champions. Next Generation Chorus, Directors Chorus, Honors Chorus, Ambassadors of Harmony (2004 International Chorus Champions), and Vocal Spectrum (2006 International Quartet Champions). Missouri Theater, 717 Edmond St., Saint Joseph, Mo., Sat., Aug. 4, at 8 p.m. Cost is \$20, \$10 at the door for students with photo ID. Order tickets at 800-876-7464.



Society briefs

Be sure to pay your ASCAP fees for shows.

The minimum fee for chapters who have at least one show in 2007 is \$204, up from \$201 last year. Be sure to pay the fee after your first show. Do not send payments to Society headquarters, but directly to: Adria Deeds, Account Service Manager, ASCAP, 2690 Cumberland Parkway, Suite 490, Atlanta, GA 30339.

Man of Note convention ticket winners.

Larry Wilbur of the Saratoga Springs, N.Y. (NED) **Racing City Chorus** received two complimentary registrations to a 2008 International Convention (San Antonio Mid Winter or Nashville International) as the April, 2007 Man of Note drawing winner. One recruiter each month will be a winner!

Lou Perry Scholarship winners Steve Taylor of Linden, Calif., and Jim Wilson, of Mississauga, Ont., are co-winners of the Lou Perry Harmony University Scholarship Contest of 2007. Steve's arrangement of "Everybody's Crazy Over Dixie" and Jim's of "Twilight Time" topped all others. Look for details on the 2008 contest in this section of upcoming issues.

Advantages of living in California

As of press time, the **Westminster Chorus** (2006 international silver medalist) was scheduled to appear on NBC's summer hit, *America's Got Talent*, on June 19. A female barbershop quartet, Sweet Adelines



2005 Rising Stars Champion **UnderAge**, is also scheduled to appear, although not necessarily on the same episode. www.westminsterchorus.org

Hi-Fidelity continues its comedic run on *Last Call with Carson Daly*. They recently recorded their seventh episode as "Barbershop

Monologue Joke Explainers," with the most recent episode airing May 25. They have become popular enough on the show that they receive advance guest billing. www.hifidelityquartet.com



Jim Casey remembered for his impact

Jim Casey, for decades one of the Society's most prolific and influential coaches, died of cancer on May 5.

Throughout the Society, he was a giant in teaching vocal production. A high percentage of the Society's most prominent singers and groups relied on Jim for techniques that allowed greater relaxation, range and power. Known for his gentle warmth and his ability to help students make quick and long-lasting vocal improvements, his vocal techniques have immeasurably impacted the art form. Jim was a high school vocal teacher for 17 years, a three-time district champion, a frequent soloist in his home state of Texas, a prominent director of Society choruses, and lead of **Texoma Sound**, 2005 International Seniors Quartet Champion.

Last-minute Denver info

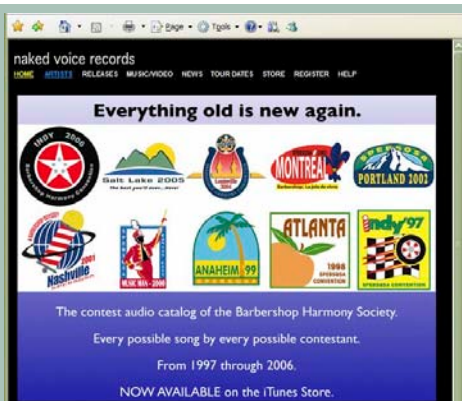
Save up to \$25 a day on Hertz in Denver! Society members can save between \$5 and \$25 a day on Hertz rentals in Denver during the July 1-8 convention, plus a week before and after. This is in addition to the member discount. Make reservations at www.hertz.com, 800-654-2210 in the U.S., 800-263-0600 in Canada, or 416-620-9620 in Toronto. Use discount code CDP#1741435 and promotional code #103412.

Pre-convention media in Denver. KEZW radio in Denver will be promoting the convention and offering its listeners a live streaming of the quartet finals at kezw.com. KBDI, the PBS affiliate in Denver, will be airing 2005's *Sacred Gold* concert with the Mormon Tabernacle Choir on Sunday, July 1, at 7 p.m.

A non-"scent" sical request. Please be courteous to the many people who have adverse reactions to overpowering aromas from perfume, aftershave and other scented body products. When planning to be in the arena or other enclosed spaces during the convention, please refrain from using scented products as much as possible.



THE ALEXANDRIA HARMONIZERS CHORUS commemorated America's 400th anniversary with President George W. Bush and thousands of other celebrants at Jamestown, Va., on Sunday, May 13. The four-time international chorus champion from Alexandria, Va. was selected as one of the many talented artists from all across Virginia and America who performed May 11-13 during America's Anniversary Weekend, the spectacular centerpiece of an 18-month international commemoration honoring the 1607 founding of the first permanent English settlement in North America.



Top downloads with NVR

Ever since launching in August of 2006, Naked Voice Records has been dedicated to making digital barbershop music available for sale through top online music stores. Because Naked Voice performs all legal clearances and ensures that everyone gets paid, they've developed online distribution partnerships with the Society, scores of top quartets and choruses and other a cappella groups. Tens of thousands of songs were downloaded in the first few months alone. NVR posts music on all the top music sites and has its entire catalog available at www.acatunes.com.

Top downloaded albums:

1. 2006 International Barbershop Quartet Contest (Finals)
2. *A Christmas Long Ago* – The Alley Cats
3. 2005 International Barbershop Quartet Contest (Finals)
4. *The Cat's Meow* – The Alley Cats
5. 1999 International Barbershop Quartet Contest (First Round)
6. *Chasing A Dream* – Joker's Wild
7. 2005 International Barbershop Quartet Contest (Second Round)
8. *Cruisin'* – The Alley Cats
9. *Right From the Start* – Joker's Wild
10. *Stars & Stripes* – Acoustix

Top downloaded songs

1. "Take Me Out To The Ball Game" – The Pittsburghers
2. "The Rhythm of Life" – Joker's Wild
3. "Happy Together" – Joker's Wild
4. "Runaround Sue" – The Alley Cats
5. "Sh Boom" – The Alley Cats
6. "Over The Rainbow" – Q
7. "Sweet Adeline" – The Pittsburghers
8. "You're A Mean One, Mr. Grinch" – Acoustix
9. "Swinging On a Star" – Storm Front
10. "White Christmas" – The Alley Cats

New happenings in Society judging

Want to become a Society judge? If you've ever thought of becoming a Society contest judge, the next application cycle is August 1 to December 31, 2007. All qualified Barbershoppers may apply to the Society Contest and Judging Committee's (SCJC) well established training program in the Music, Singing, Presentation, and Contest Administrator categories. Each category is allowed a maximum of 45 judges. Judging certification expires every three years, whereupon all judges must recertify at Category School, a five-day process that keeps the judging community current, fresh and energized.

After initial training and evaluation, some applicants will receive an invitation to Candidate School that is held prior to Harmony University in 2008. Judge applicants who pass Candidate School and become judge candidates are eligible to practice judge at various contests for the next 30 months, where some will then have the chance to become certified or recertified.

The judging program application process and detailed information about specific requirements can be found at www.barbershop.org/CJHandbook. Potential applicants are also invited to attend "So You Wanna Be a Judge" at the International Convention in Denver on Tuesday, July 3, between 2-3 p.m.

Keeping it real in the Presentation category.

The Presentation category is soliciting input from outsiders to ensure that judging stays true to real-world perceptions, while preserving the hallmarks of the style. Members of the category have solicited input from non-Society entertainment professionals and regular folk alike, including talent agents, grammar school music teachers, newspaper reporters, wedding band musicians, local TV anchors, magicians, and housewives.

Because the Presentation category focuses primarily on the entertainment excellence of performances, its Real Life Relevancy Test serves as an internal "reality check." The input is not an attempt to "fix" the Presentation category, but with an eye toward helping performers make their product appealing while maintaining its essential character and charm.

In each District's 2007 international quartet preliminary contest, a distinguished panel of "local citizens" have been noting their individual personal assessments of the entertainment value of the event, using only their own perceptions. While the input has had no bearing on the contest scoring, the sealed data will be analyzed for insights that might (or might not) help adjust the judging system to more fully reflect real world views.

Presentation judge Connie Keil has taken on the mammoth role of obtaining District support, finding and working with coordinators and panelists and collecting and analyzing data. Dwain Chambers (Contest Administration, forms, coordination) and Kevin Keller (data collection, statistical analysis) are providing major support. ■



SING BETTER. LEARN FROM THE BEST!

July 29 - August 5, 2007

Missouri Western State University, St. Joseph, MO



HIGHLIGHTS

NEW CLASSES FOR 2007



- Professional Show Production for Amateurs
- Elements of Coaching
- Directing for the Non-Director
- Recording Barbershop
- Membership

- Entertainment at a New Level
- Finale for the Computer Illiterate
- Finale for Arrangers
- Arranging for Directors
- Development of the Quartet Personality
- Permanent Performance Committee
- Make Learning CD's like Tim Waurick
- Talk the Top 10
- Warm-ups to Work With
- Ticket Sales—Butts in Seats
- Get Famous
- Make 'Em Laugh
- Website Design

THE HONORS CHORUS



Ever wonder how the Ambassadors of Harmony perform at such a high level? Sing for this amazing chorus director 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.

DIRECTORS COLLEGE RAISES THE BAR WITH NEW CLASSES AND THE DIRECTOR CHORUS

Participate in the acclaimed "On To The Rehearsal" course, Directors' Seminar, Effective Choral Warm-ups and new class electives highlight some of the new experiences a director can expect. Real first-hand experiences for chorus directors! You will be placed in the appropriate Theory, Sound Management and Directing Techniques classes. We are continuing with the Directors Chorus, under the direction of Kirk Young. This outstanding ensemble will perform on the Saturday Night Show.

THE BEST BARBERSHOP FACULTY YOU'LL EVER EXPERIENCE

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, Todd Wilson, Charlie Davenport, Mel Knight, and many, many more come from all over the Society to share their talent with you.

AWESOME SATURDAY NIGHT SHOW



Show of Champions

Saturday night show will be held in the 1200 seat Missouri Theater featuring the **Ambassadors of Harmony** 2004 International Chorus

Champions, **Next Generation Chorus**, **Directors College Chorus**, **Honors Chorus** (directed by Dr. Jim Henry), and **Vocal Spectrum** 2006 International Quartet Champions.

Where: Missouri Theater, 717 Edmond Street, Saint Joseph, Missouri 64501

When: 8:00 pm Saturday, August 4, 2007

Cost: \$20, \$10 (at the door) for students with photo id.

Order tickets now at 800-876-7464!

HARMONY UNIVERSITY 2007

CLASSES

LEARN TO RUN YOUR CHAPTER MORE EFFECTIVELY

Aside from the great music-oriented classes offered each year, Harmony University is also a chance to learn how to become a more effective chapter leader. Better leaders make better chapters.

MUSIC & PERFORMANCE

- Basic Acting for Barbershoppers
- Music Team Development
- Permanent Performance Committee

SHOW PRODUCTION

- The Technical Theater and Crew
- Ticket Sales—Butts in Seats
- Professional Show Production for Amateurs
- Script Writing

MUSIC CLEARANCE

- Copyright, Not Wrong!

PLANNING

- Creating a Chapter Business Plan

MARKETING & PUBLIC RELATIONS

- Marketing & Public Relations
- Daily Bulletin
- Get Famous

MEMBERSHIP

Membership Matters—Get more members in your chapter. Learn skills to grow your chapter and create a better chapter experience for everyone.

Q&A WITH SOCIETY LEADERSHIP

Talk With Ed & Noah—Here's your chance to learn first hand about current trends and Society Board initiatives and Staff operations. Plus, have a lot of fun getting to know Ed and Noah.

WEEKEND SESSION

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
- Basic Choreography Moves
- 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

SCHOLARSHIPS

QUARTET COLLEGE

- **Bring Your Baritone For Free!** The first 20 quartets who register will receive a full-tuition scholarship for one of their members.

HARMONY COLLEGE

- **Earl Moon Scholarship general studies scholarship**, www.barbershop.org/ID_047358
- **Lou Perry Scholarship for aspiring arrangers**, www.barbershop.org/ID_042565



TUITION

FULL WEEK HARMONY UNIVERSITY

Tuition prices for 2007	After June 16
Member	\$675
Directors of Society Choruses Affiliates & Music Educators	
Non-Members	\$800
Commuter	\$550
Non-Member Commuter	\$675
Next Generation	\$475

WEEKEND HARMONY UNIVERSITY

Tuition prices for 2007	After July 16
Member	\$245
Directors of Society Choruses Affiliates & Music Educators	
Non-Members	\$295
Commuter	\$200
Non-Member Commuter	\$250
Next Generation	\$245

ORDER NOW!

FOR MORE INFORMATION
Call us at
800-876-SING (7464)
or visit us online at
www.barbershop.org/harmonyu



Improve variety in your chorus performances

Whether it's your annual show or a performance for the local Rotary Club, the design of your presentation is a significant piece of representing yourself and the Society in a positive light. Many groups fail to recognize the need for variety, an important element of a well-rounded performance. Variety is a special touch that invites the audience to get involved more and leaves them with a feeling that your chorus took them on a journey.

Variety can come in different forms. It may be in the form of repertoire or adding a chapter quartet or small ensemble to the presentation. Maybe one of your members has a special talent worthy of sharing for some of your audiences. Whatever the scenario, there are effective ways to still put on a great performance while adding variety for the benefit of the audience.

Use chapter quartets effectively

Chapter quartets often feel under-utilized. Adding them to your regular performance package is a great way to be inclusive and to bring public focus back to the barbershop quartet—the very reason this organization was founded.

Quartets also have the luxury of having a completely separate repertoire from the chorus. Intersperse one or two quartets, or split the chorus's performance in half with a quality quartet in the middle. You may have several quartets vying for a chance to be part of your chorus's regular performances. (What a great problem to have!) Ask quartets how they prefer to be part of the performance and take their feedback into consideration when planning your set.

If there are no "official" quartets among the ranks of your chorus, find four guys who may agree to put together a quartet to serve solely for this purpose. Many Society quartets who have gone on to great things formed in this manner. It's a win-win for the

chorus and the quartet.

Audition any kind of quartet far in advance of a performance, especially before they are included in a printed program. A poor quartet does no favors to the audience, the chorus or the image of barbershop harmony.

Create a small ensemble

Whether or not a good quartet is available, you may also try some configurations that are smaller than a chorus and larger than a quartet. Find some members who can learn music a little faster than the whole group and prepare a separate repertoire. Have the director or other coach work with them to ensure they are an ensemble you would

IF YOU HAVE CHAPTER QUARTETS that are good enough to entertain an audience, find a way to integrate their best material to each show's overall theme.



Quadzilla quartet, Dixie District

LORIN MAY

want representing your chapter. Feature them on your performance. They add a nice change of pace.

The music that a small ensemble or quartet sings does not necessarily have to fit perfectly with the theme of your show. It's often better to find a way for each ensemble to present its best songs, rather than only those that precisely fit the theme. Expand your show package to include different genres, eras or categories. For example, a George Gershwin-themed show can also include music associated with his brother Ira, other music from the 1910s and 1920s,

music written by other American songwriters, etc. There are endless possibilities!

Use non-barbershop music effectively

A primarily barbershop show can greatly benefit from a touch of completely non-barbershop music! (And we're not talking "barber-doo-wop," "barber-jazz," or other non-contestable arrangements that have lingering barbershop genetics.) Try a complete break from the style for a song or two, such as a six-part classical piece, a genuine five-part country ballad with guitar, or a gospel piece by a famous gospel arranger.

In short, follow the advice we've given outside groups for decades. In our youth outreach efforts, we have proven to educators that their students will become better all-around singers and musicians when they learn our style. Many educators find this challenging, but still try—especially when the local barbershop chapter offers their expertise. In the same manner, an occasional foray into true classical or other vocal styles can help make your chapter members better Barbershoppers. And imagine the good that can come from inviting music educators to come coach you on Latin or German diction! As directors see your versatility and musical excellence, they

*Imagine the good
that can come
from inviting
music educators
to come coach
your chorus on
Latin or German
diction!*

may begin to see the chorus as another outlet for their students to experience music education. Some educators may even decide to become Barbershoppers!

A touch of completely non-barbershop music also improves the pacing of a show, just as a touch of comic relief sets up a drama's more serious scenes. A break from our barbershop 7th chords and constant four-part harmony will make the unique strengths of our art form that much more powerful when you return to it. There is a lot of great men's music out there that some groups would love to sing and the audience would love to hear. Five- and six-part arrangements of popular songs are also available, and what better opportunity to sing those sorts of songs than with a break-out ensemble? Of course, you can also accomplish this with the below option.

Use outside groups

Local high school or middle school groups are always looking for performance opportunities. What better way to add variety and enhance your show than with any kind of young singing group? Another win-win scenario that can foster a lot of good will. ■

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in quartets.



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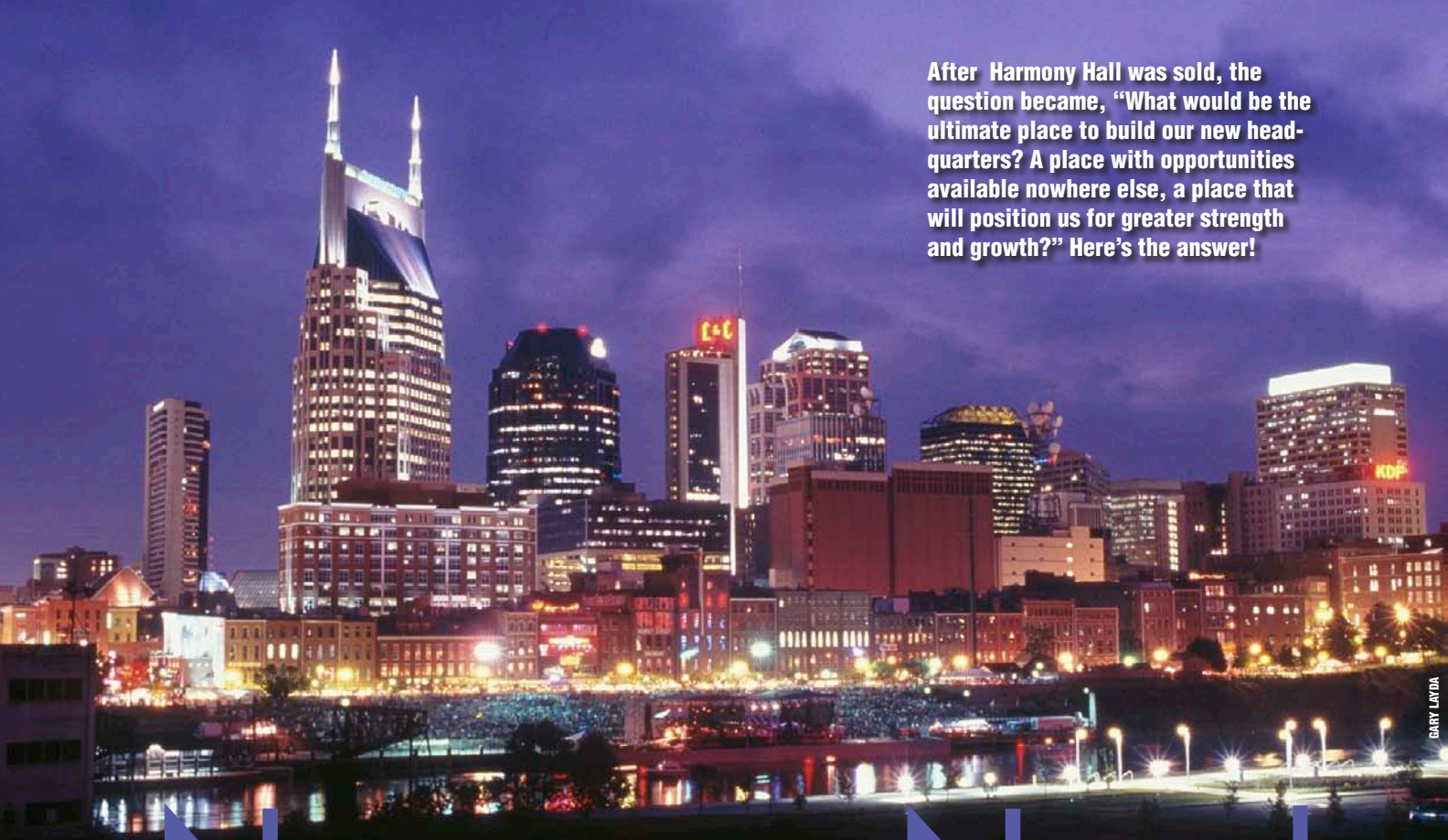
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After Harmony Hall was sold, the question became, "What would be the ultimate place to build our new headquarters? A place with opportunities available nowhere else, a place that will position us for greater strength and growth?" Here's the answer!

NASHVILLE Now!

Why moving our headquarters is a vital component to our future strength

We're moving to Music City! In the fall of this year, your headquarters will be relocated to Nashville, Tennessee. Why? Because it's the right move to the right place at the right time.

Why we are moving: Opportunity!

Moving to Nashville is a key component of our plan to expand the reach and influence of the Barbershop Harmony Society. The number-one challenge facing the Barbershop Harmony Society in the 21st Century is membership growth. In spite of excellent membership programs, constant focus at all levels on the need to solve the problem, and the good efforts of sincere Barbershoppers everywhere, we have experienced several consecutive years of slow, but steady membership decline. This has been accompanied by a steady increase in the average age of our members. Both of these trends must be reversed if we are to achieve our goal of preserving barbershop for succeeding generations. I want my grandchildren's grandchildren to know the joys of singing this music—to have their lives enriched as mine has been by the pure fun of being a part of a close harmony chord with other

men of good will. Don't you?

Your board of directors has a vision of our Society becoming the premier advocate for a cappella music in the world, a major supporter of music education at all levels, and a recognized advocate for the benefits of keeping music in the lives of people everywhere. To achieve these goals, our membership must grow. If we achieve these goals, our membership *will* grow. The Society board believes that our relocation to Nashville will position us to realize these dreams.

Partnerships available nowhere else

Why Nashville? Because it's not just "Country Music USA" anymore. While this important American music is certainly the major component of musical life there, Nashville is working hard to be, and rapidly becoming, "Music City." As a result, Nashville offers opportunities to work with like-minded organizations, and with our combined resources we can build relationships and expect results that we could only dream about from any other headquarters location.

Nashville is the home of not only The Country Music Association, but also the Gospel Music As-

sociation, International Bluegrass Music Association, the Americana Music Association, the Christian Country Music Association, American Roots Music Association and several other similar organizations. All of these groups exist to promote a particular form of American music. We believe that partnerships with these and other organizations can help us achieve our goal of supporting music in general and barbershop in particular and make a difference in the way music impacts the lives of people everywhere. Partnerships with these organizations, with area colleges and universities, with magnet schools, and with Nashville's ground-breaking elementary school music programs can help us achieve our vision of the future—and theirs, too.

Nashville is, of course, the home of hundreds of recording studios, record producers, and music business leaders, providing many opportunities to collaborate on all kinds of music projects and products. Everyone we have met in the Nashville area—the leaders of the voice center at Vanderbilt, the president of Belmont University, civic leaders at all levels, advocates for Nashville's efforts to transcend “country” music, economic development people, and many others —has welcomed us enthusiastically to the community. In spite of our non-profit status effectively taking a major building off the tax rolls, the economic development folks have given us a significant sum of money to aid in our relocation. The local paper has taken a very favorable stance on our coming to town. Everyone we have engaged with is almost as eager to have us there as we are to be there.

A vision available nowhere else

What can a future Society look like, after a couple of decades of life in Nashville with its unique opportunities? Consider these: *We have increased our Society's net worth on behalf of our members by way of the appreciation that the building has enjoyed. Due to the combined efforts of musical organizations, people everywhere are increasingly participating in music—not just observing it. Barbershop is a well-known and respected avenue for people of all ages to be involved in making music together. The Barbershop Harmony*

Society is a visible, major player in the music world, which is enjoying a Renaissance of all kinds of a cappella styles. Our groups occupy stages we didn't occupy before. Major entertainers appear on our shows. A quartet wins American Idol



ROBIN HOOD



RANDY PILAND



MIKE RUTHERFORD

MUSIC CITY. PERIOD. Nashville is the proud capital of country music, America's most popular genre. But the former cast of *Hee Haw* wouldn't fit in with today's hip, mainstream country music scene. Increasingly, Nashville is the center of musical dreams for artists of very diverse stripes and backgrounds. So it's not even called Music City USA anymore. Just Music City.

In the spirit of an ever-expanding musical influence, Nashville civic and business leaders appear to be as excited to have the Society move to Nashville as we are to move there. For example, the Barbershop Harmony Society received financial incentives and support despite taking a valuable piece of property off the tax rolls. The Society is looking forward to developing mutually beneficial working relationships with the various other musical organizations that now call Nashville home.

XVII. Our International competitions are shown every year on television (or whatever broadcast medium is then dominant). Documentaries abound that show the myriad ways in which barbershop enriches the lives of people everywhere—through the joys and heartaches of competition, the fun of making music with other men every week, the satisfaction we gain from being a major source of support music in our schools, the glories of performance, and in countless other ways. Thousands of barbershop tunes are downloaded from the Internet every day. Our membership tops 100,000. Your chapter is seen to be exactly what it is—an outlet for the joys of performing, a weekly haven of harmony in a hectic world, a major contributor to music education in your area, and a valued contributor to the musical life of your town. Your membership grows steadily as



Bill Biffle
Society Executive
Vice President

more and more men become convinced that what happens every week at your chapter meeting needs to be a part of their lives.

Fanciful? Certainly. Impossible? Certainly not. Achievable? We believe so. If we work with courage, vision, and boundless energy, together we can make it happen. And your Society leaders believe that a relocation of our headquarters to Nashville can be a major step toward realizing these dreams.

Why move now?

In addition to the increasing difficulty of reversing the decline in our membership, our circumstances in Wisconsin make it both possible and desirable to move now. As you may know, we had our offices in a wonderful old stone mansion—"Harmony Hall"—on the shores of Lake Michigan for many years. Unfortunately, it was never really suited for use as an office and, as we grew, we needed more space for staff and

Nashville offers opportunities to work with like-minded organizations; with our combined resources we can build relationships and expect results that we could only dream about from any other headquarters location

having two locations was preventing us from operating as effectively as we should, the decision was made to sell both properties and search for a new home.

The appreciation in value of both properties made it possible for the board to ask, "Since we need a completely new facility and have *a lot* of the money needed to make a move, where—in the whole country—should it be located? What location would not only help us survive,

but thrive in the vocal music world?"

To start the search for the answer, a nationwide relocation firm was engaged. Requests for Proposals were sent to 16 cities and 10 responded. After comparing a host of attributes for each, the surveying firm recommended two areas, Nashville and Ft. Worth. Due to the difficulties of replacing staff that would not choose to relocate, the board added the Milwaukee/Chicago corridor to the list. The board formed a committee to

further explore the suitability of these three areas for our purposes and, after many months of careful study, Nashville was chosen.

A great investment in the middle of the music action

In addition to its attributes as "Music City," there are other reasons Nashville makes sense. It's one of the 10 fastest-growing cities in the USA. Last year, Kiplingers named Nashville #1 on their list of "Smart Places to Live." Downtown Nashville is booming. Believing that the right property purchased there will be an excellent investment of our members' funds, we purchased a solid building right in the heart of downtown Nashville. The property has already appreciated considerably since we bought it and it is expected to be an increasingly valuable asset in the years to come.

A high profile among hundreds of thousands of music tourists

The building is in the middle of America's biggest magnet for musically inclined tourists—Music City enjoys more than 10 million visitors every year, and hundreds of thousands a year visit the immediate area. Our museum consultant conservatively estimates that

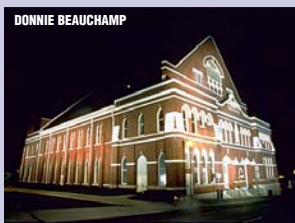
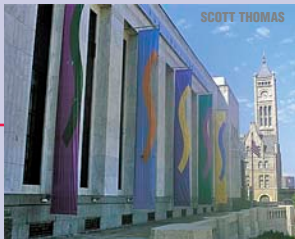


THE BUILDING WE HAVE PURCHASED and the renovation it is undergoing will be a major source of pride for Barbershoppers everywhere. Simply put, we are creating a landmark in downtown Nashville. (Above photo was taken mid-March.) The former printing building is being renovated according to designs created by the premier historic renovation architectural firm in the Southeast. Its portfolio boasts the Country Music Hall of Fame, Tennessee Bicentennial Capitol Mall, Frist Center for the Visual Arts, and many other important public facilities and spaces.

Behind the gate lies a special treat for Society Barbershoppers, 60 percent of which will now live within a day's drive of headquarters: a "Tagatorium." While visitors will be greeted by the sounds of music in this area, Barbershoppers will be able to stop the recorded music with the touch of a button and give voice to their own ringing chords. Inside the facility space for our staff and volunteers, warehousing and shipping facilities for Harmony Marketplace, and offices for our fund-raising arm, Harmony Foundation, will be together permanently for the first time in our history. Go to www.barbershop.org/nashville to see the more about the design of this important building.

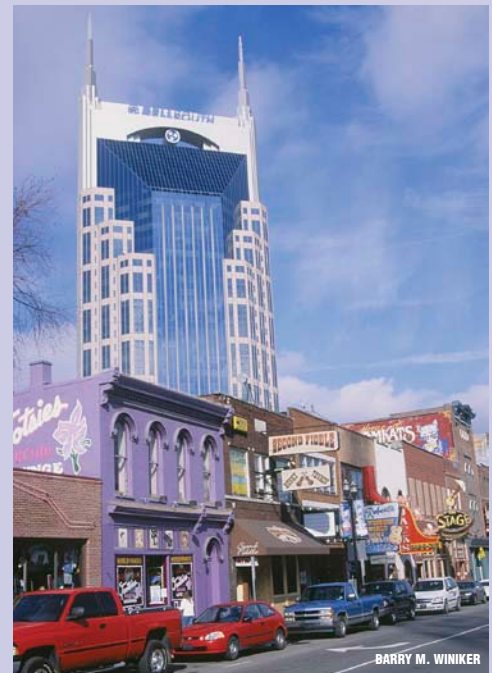
other functions, so we moved part of our operation to an office facility in another part of town.

After a few years, it became apparent that further, major change was needed. The old stone mansion had become a maintenance nightmare and we were told that it would take a million dollars to repair it. Because spending this money could not make the old house into an efficient office space, and because



REBECCA BOY

LOCATION, LOCATION, LOCATION. An estimated 10 million people visit Music City every year, and a significant percentage come with music on their minds. In the middle of one of the heaviest tourist areas is the new Society headquarters and the planned “Harmony Experience,” which museum planners estimate will draw tens of thousands of music lovers each year



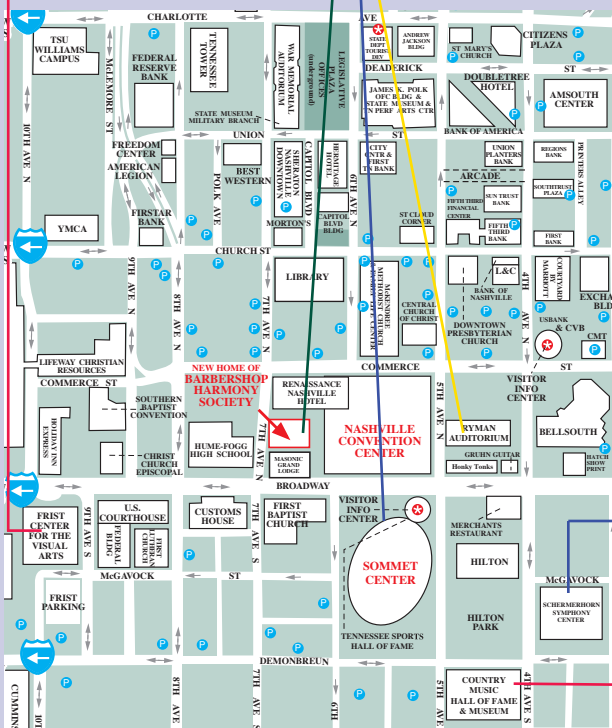
BARRY M. WINIKER

into close contact with barbershop harmony—and the ability to find their home chapters! (See sidebar on next page)

The headquarters building occupies the same city block as the Renaissance Hotel and the Nashville Convention Center, and is just around the corner from the Sommet Center, formerly the Gaylord Entertainment Center. (All were major venues for the 2001 International Convention and will be again in 2008 and 2016.)

Without moving their cars, tourists can visit the Harmony Experience and many other major downtown draws. The state capital, Municipal Auditorium and the region’s financial district are just off the top edge of the map. Just off the right edge are the Riverfront Park, nightclub district, and LP Field, home of the Tennessee Titans NFL franchise.

This prime location has already shown good value appreciation since its purchase, and is expected to become an increasingly valuable asset for the foreseeable future.



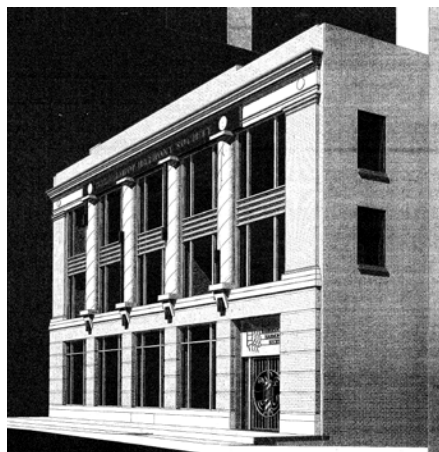
BARRY M. WINIKER



we’ll draw tens of thousands each year to the building. We’re working to make the Barbershop Harmony Experience a “can’t miss” visit for these visitors. The planned must-see attraction is within easy walking distance of Music Row, the Ryman Auditorium (a National Historic

Landmark and home of the Grand Ole Opry for more than 30 years), Frist Center for the Visual Arts (a major regional art complex), The Country Music Hall of Fame and Museum, and the new 197,000 square foot Schermerhorn Symphony Center (home of the Nashville Sym-

phony Orchestra). We are also within a block of the Nashville Convention Center, the Sommet Center (formerly known as the Gaylord Entertainment Center), and the Nashville Renaissance Hotel, all of which were sites of our 2001 International Convention and will be



CONSTRUCTION CONTINUES. The exterior of our building will pay homage to our past and look confidently to the future. Four stainless steel columns with stylized barberpole stripes break up a frieze containing our name and, below that, the engraved indications of our four voice parts. New, modern windows and spandrel glass will carry five lines reminiscent of a music staff. Past and present are brought together in the front entrance where the new BHS logo will appear on the building and the historic SPEBSQSA logo will reside below on an entry gate.

used again when we meet there in 2008 and 2016. Incidentally, having our conventions there will save a substantial amount of money on staff travel, merchandise shipment, and other costs, too.

Other local resources

Nashville is home to 21 accredited four-year and post-graduate institutions and six community colleges. Included in this total are the Vanderbilt University Voice Center, the nation's largest laryngology clinic devoted to the care and treatment of the voice and larynx, and Belmont University, whose well-respected music department is well known for preparing students for the business side of music. The Fisk University Jubilee

Singers travel the world preserving Negro spirituals. These and many other educational institutions represent fertile ground for our efforts in promoting diversity and for spreading the news about our hobby.

Better access for members and staff. With a major regional airport, temperate climate, and a location that's within a day's drive of the majority of our members, access for our members and staff will be easier and more reliable in Nashville, too. Our staff makes many trips each year to serve our members and manage conventions, workshops and other events. Many of our volunteer leaders travel to headquarters each year for training opportunities and planning sessions. Nashville's accessibility will make this kind of travel easier and

The Harmony Experience Presented by the Barbershop Harmony Society (working title)

Music fans and other non-Barbershoppers will soon be visiting us *en masse*. Most of our new ground floor will be dedicated to an interactive exhibit area. When it's completed, visitors will be taken on a virtual tour of barbershop harmony's rich past, vibrant present, and be given a peek at our dreams for the future. Tens of thousands of visitors each year—most of them not familiar with our style or our Society—will find an impressive stop on the Nashville's tour of music attractions when they visit our new International Headquarters.

A committee chaired by Gene Cokeroff, tenor of the Suntones—one of our most entertaining quartets ever—leader in our youth outreach efforts, and long-time professional entertainment producer, will work with professional consultants to design a space that will draw visitors through a media intensive, heavily aural experience of the joys to be found in singing a cappella music in general, and barbershop in particular.

Since the design process is not yet begun, no one knows exactly what exciting things the space

will contain, but our collective imagination, if left to run free, can create myriad possibilities. Imagine, for example, a place where you can touch a screen and hear and see any of our wonderful champion quartets and choruses. Touch another and watch the excitement of a Harmony Explosion Camp, with the unforgettable images of young people's faces as they experience the joys of singing barbershop. Hold a single note and be joined by three other voices creating a simple tag with you. Or sing a tag with three gold medal quartet singers. Take home a CD of your voice adding to the pure essence of a barbershop chord.

How about a map of North America with a lighted indication of every chapter in the Society? Touching your hometown could immediately link to your chapter's website and even ring the phone of your contact person to answer questions about your chapter.

Play a barbershop arrangement of a well-known song. Change a voice in the quartet and hear how the sound changes. Try different combinations of

famous singers. Touch another screen and create a simple arrangement of a barbershop song. Try different chords or voicings at the touch of a screen. Insert embellishments. Create a tag. Print out the result and take it home with your name as arranger at the top.

Learn about a cappella music world-wide. Learn about the human voice. See our education programs in action. Learn about our Affiliates, other barbershop organizations, and our alliances with other a cappella groups. Purchase a memory of your visit in a modern, efficient gift shop.

In short, imagine a place where all the past, present, and exciting future of a cappella music, and in particular this wonderful style of ours, is available for everyone to see, hear, ponder, and dream about—and hear themselves being a part of, too! That's our vision for the Harmony Experience in Nashville. What's yours?

Since we're only dreaming now, dream with us. If you have ideas for the Experience, email them to NHEIdeas@barbershop.org

more reliable. Our new building will contain flex space that can accommodate meetings, planning sessions, and other essential functions, saving us money previously spent on outside meeting space. Our building's location within a few blocks of several major hotels will make housing more convenient, too.

Better long-term staffing prospects.

Nashville's favorable cost of living, rich labor pool, the fact that it's the home of many other non-profit headquarters, and its well-deserved reputation as a cultural, sports, and recreational center in the rapidly-growing Southeast will make recruiting and retaining qualified staff for the long-term easier.

The bottom line

The Harris Interactive Poll we commissioned in 2003 (www.barbershop.org/id_060094) found that only 5 percent of men aged 35-54 with a background in singing were aware of SPEBSQSA, but 85 percent were familiar with barbershop harmony. (One reason for the name change.) We must take advantage of the latter statistic in order to increase the former. To take our rightful place on the world musical stage, to insure that our efforts to spread the joys to be found in ringing a four-part chord with three other men are successful, to insure that your grandchildren's grandchildren will know the richness that this hobby brings, we need to dream big—and act on those dreams. Your board of directors believes that a move to this facility in this city at this time is a major step toward fulfilling these dreams.

Our new home places us in the center of the musical world. Music lovers will visit us and take their curiosity back to their home chapters. We'll be able to rub shoulders with high-end music and music media professionals and develop relationships that have never been possible in Kenosha. The move isn't the end-all solution to every challenge we'll ever face, but it's a vital step toward a brighter future.

If you can't get to Music City before, be sure to plan on attending our International Convention in Nashville in July 2008. You'll be proud to see this exciting new investment your board of directors has made in our future. ■

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2008 International Midwinter Convention

Historic San Antonio To Welcome Barbershoppers in January



As the saying goes, *"everything is bigger in Texas,"* and the 2008 Mid-Winter Convention will prove this brag to be true. Held in beautiful San Antonio deep in the heart of Texas, there will be something for everybody—singing, shopping & sightseeing. You might even learn to speak raght. *"The San Antonio Mid-Winter will be as fine as cream gravy."*

The weekend will be chock full of performances by some of the best talent in the Society. There will also be LOTS of singing opportunities for ALL close harmony fanatics.

Mark your barbershop calendar for January 22-27, 2008



The headquarters hotel is the plush Crowne Plaza River Walk (111 Pecan Street, San Antonio, TX) with the show and contest venue the San Antonio Municipal Auditorium (where the 1964 Int'l was held). *"This ain't our first rodeo."*

Something For Everyone

For those wanting to hear the best, this is the place to be! The newly crowned 2007 International Quartet Champions will headline the Saturday night show along with the top medalists from Denver. *"They sing real purty."*



The outgoing senior quartet champs, **Friendly Advice**, will perform their swan song and present the trophies to the best foursome competing to become the 2008 Senior Quartet Champs. *"They'll be as happy as a gopher in soft dirt."*

If you would rather sing than listen, this is the place to be. There's been plenty of time set aside to woodshed, sing tags and meet Barbershoppers from around the world. Y'all can expect to see more barbershoppers there than you can shake a stick at.

If you'd like to hear from Society icons and experts and learn how to become a better Barbershopper, this is the place to be.

The Weather

Some might remember the outstanding 50th anniversary 1988 International held in San Antonio. You might also recall it was so hot the hens were layin' hard-boiled eggs. Well, this Mid-Winter will be a bit different.

The January 27th daily average high is 62 degrees and the average low is 41. Rainfall for this date is almost nil so unfortunately you won't get to see *"a famous Texas gully-washer."*

The Sights and Sounds of San Antonio

The eighth largest city in the United States, San Antonio offers an abundant variety of shops, galleries and malls containing collectibles and clothing as unique and diverse as the Texas landscape.

The River Walk—Lots of Barbershoppers will be found singing up and down the famous Paseo Del Rio (or River Walk), an urban masterpiece. In the heart of downtown, it's the pride of the city.

The River Walk has multiple personalities—quiet and park-like in some stretches, while other areas are full of activity with European-style sidewalk cafes, specialty boutiques, art galleries, nightclubs and gleaming high-rise hotels. The River Walk stretches for approximately two-and-a-half miles from the Municipal Auditorium (contest venue) and Conference Center on the north end to the King William Historic District on the south.



The Alamo—Not far from the contest venue is the first stop on your own "must see" tour. Remember The Alamo? More than 2.5 million people a year visit this famous spot.

Sea World Of Texas—San Antonio is Texas-sized fun at SeaWorld San Antonio, the world's largest marine life park.

Natural Bridge Caverns—Come experience one of the world's premier caverns. Their 75-minute tour travels through a half-mile of the largest and most spectacular show cavern in Texas.

Six Flags Fiesta Texas—A non-stop



celebration of San Antonio and South Texas. It's designed around four theme areas: The Mexican town of Los

Festivales; the German village of Spassburg; the 1920's cowboy boomtown of Crackaxle Canyon; and the small Texas town of Rockville, during the golden age of rock 'n' roll.

Market Square, El Mercado—Dating to 1840, Market Square is the largest Mexican marketplace outside of México.

La Villita Today—A National Historic District and a haven for artists and craftsmen, selling blown glass, jewelry, stained glass and other handcrafts, as well as fashions from Mexico and Guatemala.

Brackenridge Golf Course—The first public golf course in Texas, Brackenridge Golf Course, was built in San Antonio in 1916, and the city has been busy hosting golfers since then.

**See & Hear The Top 5
2007 Quartet Medalists at
the 2008 International
Midwinter Convention!**

Chance To Hear The Top 5 2007 Medalists!

Singers Second Favorite Pastime = Eatin'



The Original Home of Chili and Real Tex-Mex Dining options in San Antonio run the gamut from fine French cuisine to Chinese to Texas steaks and barbecue to Soul Food and Cajun, but San Antonio is home to Tex-Mex.

Three Special Tours for Barbershoppers

(more info can be found on the Society website)

Viva San Antonio—The style of this unique city was born of a heritage that combined the charm of the Old World with the Spirit of the Wild West. With its vibrant mix of cultures, cuisines, history and architecture, this city offers a remarkable experience and will leave you with more than just the "Alamo" to remember.

\$37.00 per person—January 25, 2008, Half Day Tour

Texas Hill Country Adventure (Fredericksburg, TX)—Enjoy Fredericksburg, Texas, a colorful and cultural blend of architecture, cuisine, art, music and friendly people. For over a century, local artisans, winemakers, craftsmen and shop owners have been mixing German heritage with Texan hospitality to create the kind of place you'll want to return to time and again.

Shops sell handicrafts, antiques, quilts and handmade clothing, furnishings and of course, food. Spend the day browsing among an endless variety of one of a kind stores and boutiques. There is something for everyone.

The jewel of the city of Fredericksburg is the Admiral Nimitz State Historical Park and Museum.

A brief visit to the Wildflower Seed Farm is a real treat. Packages of seeds and other garden gifts are available.

En route back to San Antonio, drive through Johnson City, Texas and drive by the boyhood home of Lyndon Baines Johnson, the 36th President of the U.S. **\$53.00 per person**—January 24, 2008, Full Day Tour

Outlet Shopping in San Marcos, Texas—Enjoy the many shopping options available at one of the largest outlet malls in Texas. Hundreds of stores offering great bargains are a shopper's delight!

\$32.00 per person—January 23, 2008, Full Day Tour

It's not too early to make your plans to take part in what promises to be one of the most enjoyable barbershop conventions in recent memory.

Once you return home you might even find yourself speakin' Texan with a bizarre phrase like . . . **"I haven't had so much fun since the hogs ate Sister"**.

So don't squat on your spurs, rush to the website faster than a duck on a June bug.

Register NOW!!!

Call us at **800-876-SING (7464)**

or visit us online at

www.barbershop.org/midwinter



2008 Midwinter Convention - San Antonio

January 22-27, 2008 :: Order online & choose your own seat! www.barbershop.org/midwinter

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

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

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

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

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

A new youth paradigm:

TACOS & TAGS

in long-term young choruses

The fraternity chorus model gives young singers everything they need to start on a lifetime of song

To anyone concerned about the future of our hobby, visit the Taco Bell right off the 22 Freeway in Westminster, California on any given Saturday at about 3 p.m. There you will see at least 20-30 guys—average age 22—fresh from chorus rehearsal and standing around singing tags for hours on end. More than any other scene, this defines the 2006 international silver medalist chorus, **The Westminster Chorus**.

The story isn't so much about one chorus that sings well and excels in competition. More important, it's one example of how large numbers of young men will go wild over barbershop and join the Society when they can belong to a chorus that's built around their needs. Here's the plan to ensure that barbershop fraternity-style choruses form in your own area until there are many more throughout the Society. Many are already forming.

How you can help young men turn to barbershop harmony

Every day, I seem to get emails or phone calls from people asking, "How do I start a Westminster in my area?" The answer is, you don't! From a historical and logistical standpoint, Westminster is really not the ideal model for most areas. First, we are in a separate chapter from most of our "sponsors" in the **Masters of Harmony**, which wouldn't have to be the case with other young choruses. Second, while we started a new chorus, we joined a pre-existing chapter that had stopped competing but which

had all the administrative structures in place. With a lot of support from older Westminster chapter members and others, we became what we are today.

Logistics aside, Westminster, along with other young choruses, demonstrate two important points:

- Many young guys will want to sing in their own vocal fraternity when such a group is available
- We can be successful with a little help from our older friends, particularly in guiding us on the administrative issues where we younger guys have much less experience

It isn't necessary or even likely that many of these young choruses will grow into competitive powerhouses, but that isn't the point. The young chorus format helps young men become excited about a lifetime of singing and barbershop harmony, and will be a great boost to your chapter and the Society, now and in the future.

With a separate, younger chorus forming in your area, you will see many young men joining the Society who never would have been interested otherwise.



Russ Squires
Co-founder,
Westminster
Chorus
russsquires@
hotmail.com



SHAWN YORK

YOUNG CHORUSES DO THINGS DIFFERENTLY. Traditional choruses wouldn't hold rehearsals on a Saturday morning and party at Taco Bell all afternoon, or hold their spring show at B.B. King's. The youth chorus initiative builds on the notion that younger men will much more readily join a self-led chorus of their peers, and that wide-spread young choruses will greatly benefit both the Society and local chapters. Pictured is Westminster chapter quartet **The Crush**: John Brockman (Br), Paul Tabone (Bs), Patrick Haedtler (L), Matt Gray (T).



You'll benefit from their energy, gain visibility with new audiences and have access to some of the best recruiters for your chapter you could ever have. And rather than compete against you, these young singers will have their own contests plus the option to help your chapter if they desire. In short, the incredible Youth in Harmony leadership has developed solutions that have the potential to fundamentally change the face and future of our hobby. These new solutions work with three fundamental facts about young male singers:

1. Young men are much more likely to join a group of guys their own age than men who are 20 to 60 years older
2. Most young men are not comfortable joining a quartet. They will join choruses in far larger numbers
3. Young men feel much more welcome in a group designed around the level of commitment they can offer at this stage in their lives

1. We want to sing with our peers

"But why would we want young guys to form their own choruses?" you ask. "Why not just recruit them into our existing choruses?" That's an understandable desire, but consider this question: Why aren't many young guys joining our choruses right now? The blunt fact is few 18- to 30-year-old singers desire to join choruses made up of



CHORUS OR FRATERNITY? It's plenty of both for the Westminster Chorus, which is structured around the social needs and time commitment concerns shared by its members, who average about 22 years in age. Most arrived with a background in singing but little prior experience with barbershop harmony. The chorus is one case among many that shows how young men will join young choruses in far greater numbers than they might join traditional choruses. While the fraternity aspect is a major part of the model, Westminster's unusual history is not expected to be the template for similar groups. Most future young choruses will likely start instead from a core of young men who got to know barbershop harmony and each other at Youth in Harmony camps, and who then form choruses with the help of sponsoring chapters.

SAMLMSTUDIO.COM

It isn't necessary or even likely that many of these young choruses will grow into competitive powerhouses, but that isn't the point. The young chorus format helps young men become excited about a lifetime of singing and barbershop harmony

older men, no matter what else that group has to offer. You know this if you've tried to recruit them. Outside of family connections, you probably know relatively few younger singers who have joined or remained active in traditional Society chapters.

Usually, it isn't because they didn't like the music or the guys in the chapter. Had they walked into a rehearsal filled with guys who look and act something like them and who have the same outside interests, they just might have found themselves in for the long haul. We younger guys are making so many life-changing decisions and transitions that we have a strong need to be around friends who are in the same phase of life. We may not have the time to pursue our social and musical ambitions separately. A young barbershop chorus is a place where we can enjoy singing and feel totally free to be ourselves. To members of young chorus, the fraternity aspect is at least as important as the singing. (See sidebar)

2. Most of us aren't ready for quartetting at first

Young men lack an outlet outside of school where they can have fun singing without the thought of ridicule. The coolest, best looking, most talented singer in a high school may never sing a note after graduation. Peer pressure, both positive and negative, has a big influence on young men. Most potential young Barbershoppers were not the superstars of their schools—they were big

contributors who liked singing. They may not currently have the skills to make it to the international quartet stage or the international collegiate stage. Frankly, guys like me!

When I joined the Masters of Harmony in 1996, there were only three other guys under 25: Chris Vaughn, Alan Gordon and James Sabina. All three have since achieved first-name Society fame in **Gotcha!** and **Metropolis**. I dreamed of singing in the perfect college quartet with these guys, but the rules back then didn't allow it, and the fact is I was not ready to be in a quartet of that caliber. Even though I was in college studying under recently deceased Society icon Paul Mayo and had studied voice and barbershop for years, my voice had not fully developed.

I was one heck of a chorus singer, though. I learned craft, confidence, and most important, I found a group that accepted me and pushed me to be better. In 1999, I proved that a mediocre quartetter could be a great chorus singer when I won my first gold medal with the Masters the same year my quartet finished dead last in the college quartet competition.

This is an example of why young choruses can be an attractive option to all these young men who won't join quartets. Most young guys are simply afraid to stick out even if they are good singers—the whole self esteem/peer pressure issue. Their maturing voices may not be strong enough for a quartet arrangement of "South Rampart Street Parade," but they can learn the words, notes, choreography, breaths and blend. They can be strong contributors and feel like they belong until they mature into stronger singers. Last year, Westminster had as many as 10 quartets active at all levels, from novice

to **OC Times**. Most started as chorus singers and picked up quartet singing over time.

3. We usually can't meet the commitment needs of traditional choruses

Why aren't the biggest competitive choruses like **The Vocal Majority** stacked with more young guys? Too much commitment is needed. By traditional chorus standards, young guys often look like flakes. But young men are far from commitment phobic: most of us make too many commitments.

When people ask me how we got all these young guys to be so committed in the Westminster Chorus, I cringe. To this day, Westminster still has horrible attendance on average. We never had close to 100% of our chorus together until the Thursday night before the contest in Indianapolis. It nearly gives this "old guy" a heart attack daily. Frankly, we accept it as the best we can do with the crazy schedules most of us have. From day one, we told every guy that school and family come first. That means from February until early June, we always lose a ton of our guys to school commitments. Further, many of the guys have to work on rehearsal days to make ends meet.

The clincher: We won't compete against you

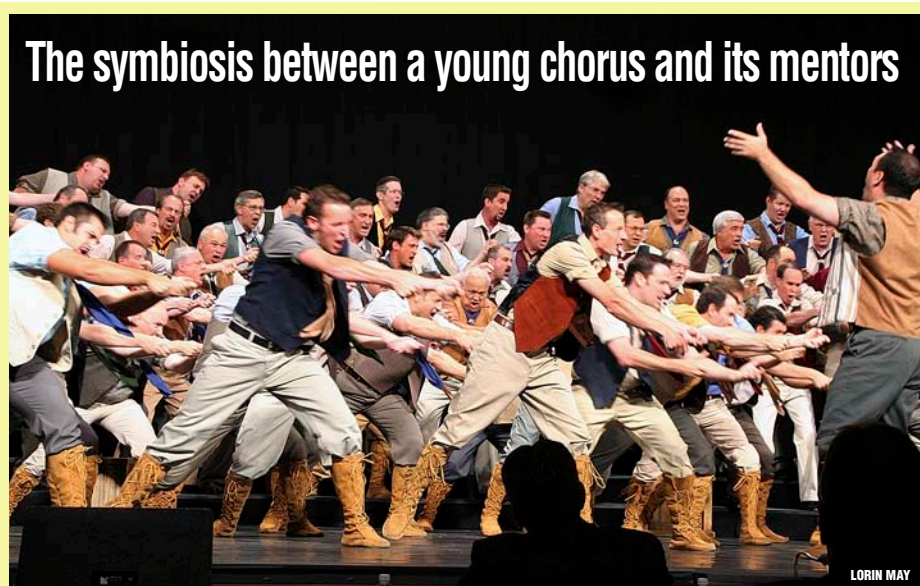
The Youth in Harmony leadership is smart enough to know that chapters won't likely sponsor a young new group if they think the new chorus will harm their chapter. Far from hurting, these groups will likely be the best thing that ever happened to your chapter:

- The younger choruses will be competing in their own contests, just like the young quartets do. The first Society-wide contest will be at Midwinter in 2008.
- Younger guys with a competitive inclination can choose to be dual members and strengthen your chorus in contests. Nine guys who joined Westminster as brand new Barbershoppers before Louisville in 2004 earned

gold medals singing with the Masters in 2005.

- These newly minted Barbershoppers tend to spread the barbershop bug to the media, their fathers, family members, music teachers and many other potential members to which you've never before had access. What better place for these older men to sing than your chapter?
- These younger Barbershoppers won't stay young forever. A youth program in your area helps ensure a healthy influx of new Barbershoppers for decades to come.

If you go to a FWD show or contest, our guys are out front singing tags till all hours of the night with any and every "old" guy they meet. In this safe environment, they find a love for barbershop and then they want to



One of the greatest youth chorus opportunities is the chance to mentor (not control) this new chorus and develop a mutually beneficial relationship. Early on, people who had not seen the vast differences between Westminster and our Masters of Harmony mentors called us the Mini-Masters. Now everyone knows that these two choruses are very different animals, with very different perspectives, ambitions and cultures.

Masters director Mark Hale gave Westminster nothing but support from the beginning. We had pledged to never compete against the Masters and to never take away a member who had first joined the Masters. Further, about 20 guys that joined Westminster as their first chapter have at some point had dual membership in the Masters.

In our toughest times, the Masters have provided financial support, risers, and costumes; more important, their musical and administrative leaders have spent many hours imparting their wisdom and experience. Sometimes, they notice something we could be doing and seek us out. Mostly, it's been gratifying to have access to men with much more life experience, who allow us to lean on them while we find the right direction.

— Russ Squires

start singing it with everyone. If you are a competitive chorus, this is a gold mine. With the emphasis this new program is placing on these youth choruses working with their local chapters, and the fact that their competition will be held at Midwinter, who's to say that these guys don't have such an itch after singing in their group that they don't want to join up and sing with the "older" guys?

The caveat, of course, is don't expect these young chorus members to attend tons of rehearsals—most simply have too much on their plates. But if they can attend enough rehearsals to learn the songs up to your standards, you may find that they add a lot to your competitive options. Help them find the love for the style with their friends and you might just find a few of your dream recruits knocking down your door when it comes to your contest season.

What you can do

We need the established "older" chapters to focus on two things:

Recruit younger—just not too much younger. Make a concerted effort to do what you want—reduce the average age in your chapter—but try to reduce it by three years on average over the next three years, rather than by 23 years. Recruit guys 10-15 years younger than the average age of your chorus. I guarantee you will find those guys much more reliable and much more likely to contribute long term to the success of your group.

Sponsor a youth chorus in your area. To get started and to grow, every potential young chorus will need a good kickstart from your chapter. (See the amazing step-by-step plan on the next page.) After the chorus is started, it will need at least one or two mature "advisor" Barbershoppers from a local chapter. Small doses of advice, expertise and encouragement can go a long way. Remember, we don't have decades of life and Society experience like many of you do! The Westminster Chorus would certainly not be what it is today without the critical early guidance of Lloyd Steinkamp, John Krizek,

Buford Strange, our big brothers in the Masters, and other "old guys" too numerous to mention.

The Society is now stepping up and providing a forum for these groups to have their own separate competition. Think about that. You can help expose young guys to this style of music in a way that will encourage them to bring their friends out and learn to sing barbershop in an environment where they feel comfortable. They would be an amazing act on your show, will provide awesome barbershop PR in your community, and maybe the best thing, they represent

Fraternity is the key to growth

In 2002, five young guys got together and said, "How much fun would it be to sing in a chorus with guys our age?" All of us had sung in the Masters of Harmony at some point and understood the MOH motto of "Musical Excellence," along with the competitive landscape of barbershop. But competition wasn't the reason behind this new chorus. It was about having fun singing with our peers, many who had never sung barbershop before. The well-established Westminster chapter was happy to let form an exclusively younger chorus under their existing charter, and soon we were growing faster than we'd imagined.



Lloyd Steinkamp

The late Lloyd Steinkamp was the single biggest influence on the Westminster Chorus, particularly when he taught us, "the competition is great, but remember we are a singing fraternity. Somewhere along the line, we seem to have forgotten that fraternity means hanging out and having fun with your friends when the singing is over." This set the tone for our chorus from day one.

Almost all the guys we invited to a rehearsal had prior singing experience, so we were able to quickly accomplish a lot musically. However, what makes us what we are today is the fact that every Friday night before our Saturday afternoon rehearsal, you will find our guys hanging out together having a blast. Fraternity comes first for us, and chorus rehearsal comes second, both in priority and in time spent together.

Taking Lloyd's advice to heart, the fraternity mindset is how we grew our chorus. Each of us found some friends who were singers and invited them out to our first rehearsal a few weeks later. From this first rehearsal of nine guys, we grew to the chorus of 70+ we have today. We didn't have to pillage young guys from other chapters, but we simply invited any young singer we knew to have some fun. More than 70% of our chorus call Westminster their first Barbershop chapter. Now guess what the best news is? There are a lot more young guys out there living right near you who love to sing too!

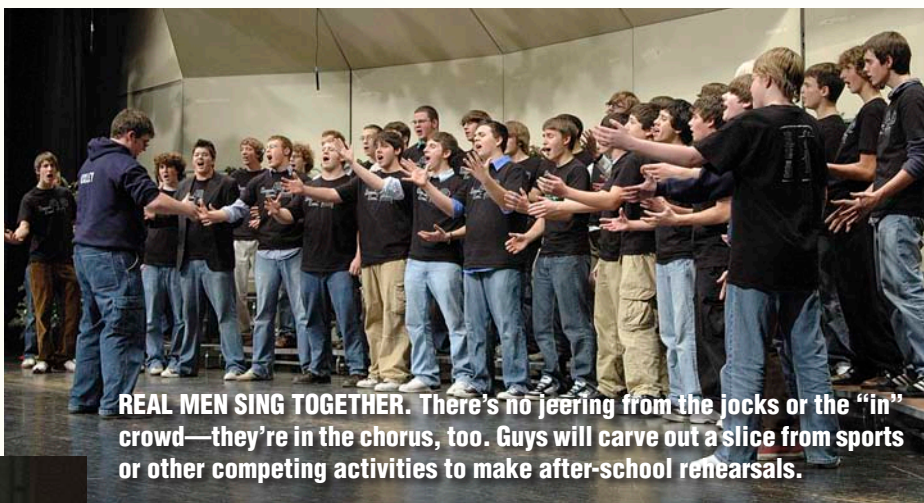
a whole bunch of potential members for your chapter in the long run.

Society and numerous other thought leaders have taken the best practices from the current youth programs and put them into a simple step by step approach to starting a chorus in your area. Then enjoy the fruits as you watch your barbershop harmony grow in your

Youth chorus exhibit B: Oshkosh West High School Barbershop Chorus

The Youth in Harmony leadership is aware of many developing Society or independent youth choruses that primarily sing barbershop harmony. The **Oshkosh West High School Barbershop Chorus** is one such chorus. Nearly all 45 singers are students at the high school—including the director. They do not receive school credit and are not an official club, but the chorus rehearses twice a week immediately after school, with Herb Berendsen, the choir director at Oshkosh West present only as a casual advisor. Most of the chorus is involved in after-school sports at some point during the year, and all are involved in some other activity. Most have to negotiate with coaches and other advisors to maintain 30 minutes of practice time each week during seasons with scheduling conflicts.

The Director. For the last three years, the director has been Jake Oxley, a 17-year-old senior at West and a third-generation Barbershopper from a very musical family. Jake's older brother,



REAL MEN SING TOGETHER. There's no jeering from the jocks or the "in" crowd—they're in the chorus, too. Guys will carve out a slice from sports or other competing activities to make after-school rehearsals.



JAKE OXLEY, high school student and veteran director/Barbershopper.

Josh, founded the chorus in 2000 and created the foundation that has allowed it to grow every year. Both brothers sing with another brother and their high school director father, Todd Oxley, in a quartet called The Cheery-O's. Jake's musical and directing skills are far beyond his years. He commands the group's

attention with a passion and energy that is demanding, yet inspiring. The chorus trusts him and his ability and responds to him well. Because of his family background in barbershop harmony, Jake is able to

communicate many things about the style to his singers as effectively as many veteran directors. Giving his singers the tools to really "ring chords" is part of what keeps them coming back week after week.

The Support. The Oshkosh West Youth Chorus is supported by the **Oshkosh Winnebago** chapter. This chapter is not large, their chorus does not currently compete in contests, but they are passionate in their support of the youth chorus, such as helping buy sheet music and providing buses to transport the students to performances, among other things. Perhaps their most important support and gratification comes from

attending the youth chorus performances, where a half-dozen or more Winnebagolanders are always cheering loudly and proudly. How many other high school choruses have their own groupies?

The Success. Two key factors help make the Oshkosh West Barbershop Chorus a success:

- **A motivating director.** The director keeps rehearsals relevant and ensures that the kids return week-to-week. Whether the director is in high school, a college student, a young adult or older, he/she *must* have the talent or ability to get boys excited about singing, which is not always an easy task.
- **A great school-chapter relationship.** The Winnebagolanders have spent years supporting area high schools and building relationships with the music educators and their programs. The chapter understands that they are there to follow and support the school music programs, not try to lead them.

—James Estes, Staff Music Specialist/
Student Activities Development

Jack Kile's tips for working with music educators

Jack Kile is the Oshkosh, Wis. Chapter Youth in Harmony VP and has trained chapter leaders throughout the Society on how to develop successful Youth in Harmony Programs

Did you have anything to do with the formation of The Oskosh West Barbershop Chorus?

Indirectly. The school's choir director is an ally of the chorus who used to direct the chapter. It started with Josh Oxley—who got approval from Herb Berendsen (his choir director). The Oxleys are active in the Oshkosh chapter. The chapter has deep pockets to help them because we hold raffles every week.

What does your chapter do to support this group?

We help them in any way financially. We provide carpenters for sets, printers for their programs, help with ushering. Guys attend their concerts and sit in the front row. Their chorus has sung on the Oshkosh show for the past 3-4 years toward the end of the program.

What advice would you give to other Society chapters who are interested in developing relationships with local music educators, to enhance Youth in Harmony opportunities in their areas?

- Contact music educators and ask, "What can we

do for you to help your program?" Be prepared and short and to the point, have stuff to give them. Write down their wish list and include the girls, too! It might be music, ushering, stage sets. Match their needs with strengths of the chapter. Find the resources if your chapter doesn't have them.

- Give choir teachers a well-prepared 15 minute presentation during their free hour at school. Attend their concert, sit in the front row, congratulate them after, then follow up with a letter of congratulations. Help them with stage sets or building sets. Eventually ask, "Do you have a group that would like to sing on our show?"

Is there anything you would tell a chapter to *not* do when trying to develop a working relationship with music educators?

Don't make promises you can't deliver, be up front, honest. Don't be pushy. Don't recruit. Don't judge their programs or offer suggestions—just praise for what they are doing. No "salesman" tactics. The message is, "This is available for you if you would like it."

—James Estes

The blueprint to starting a youth chorus

While the task of helping to create a youth chorus may sound daunting, many chapters and districts are already doing most of the steps needed to create these choruses. Every year, dozens of workshops, festivals, camps, and other youth-related events are held across the Society. Most music teachers love to send their students to these events, and the kids typically leave with comments like, "This camp changed my life."

We—you—are already doing things right. It is now time for the next step. As the students who attend these events get to know each other and enjoy singing together, many will jump at the chance to continue barbershopping with each other into their college years and beyond. The next step is to help them organize and start.

Step 1: The 1-day festival

At a one-day festival, or "Youth Harmony Workshop," students from one or more high schools together discover the excitement of barbershop harmony with their friends and peers. Music is rehearsed with a clinician, tags are learned and sung, and there is a synergy in the students that could make the old-

est of members feel young again. Lunch is served, and there is plenty of time for the guys to socialize. The day usually ends with a concert/performance, which could also be called an "informance," because the day is primarily educational. These one-day festivals are, for many of these students, the first and only opportunity they will have to sing barbershop. Most schools do not actively integrate barbershop harmony into their music curricula.

Key principles:

- Choose a day that doesn't conflict with area school calendars.
- Bring in an experienced, dynamite clinician.
- Bring in a great teaching quartet (the younger the better, assuming they're good)
- Allow the clinician to help select the music; he knows best what students like and can handle.
- Stay organized! Plan out the day minute by minute, chorus member responsibilities, how much help is needed, etc.
- Start planning step 2 (The Weekend Getaway) in advance of the One-Day Festival, so the students can look forward to "the next time" during the fun of the One-Day Festival.



James Estes
Staff Music
Specialist/
Student
Activities
Development
jestes@
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Step 2: The Weekend Getaway

Using the Harmony Explosion Camp as a model, it is easier than you think to organize a weekend “retreat” for the same students you hosted in step one. Much of the work can be copied directly from what you did for your one-day festival. In these two days, students often move from learning to like barbershop to being hooked! They will sing at a much higher level, form friendships with other students who share a passion for barbershop harmony, and have more time to have more fun!

Key principles:

- All of the one-day festival principles, plus ...
- Aim for a weekend mid-April to May (varies from district to district) with the fewest school conflicts. Avoid dances, state tournaments, prom, state music festivals, etc.
- Plan Step 3 well before this weekend starts, and have plenty of information available

Most districts in the Society are already following the first two steps for building a youth chorus. This third step can almost guarantee the formation of a more permanent youth chorus in your area. Assuming you’ve had a successful weekend, the students will want more!

Step 3: The week-long retreat

This is a chance to form the foundation for your youth chorus. The week-long retreat can closely resemble your local summer camp: sports, games, activities, food, cabins, campfires, fishing, hiking, climbing, singing, etc. By now, these guys are beginning to know each other and you are beginning to know them. During this week, you can not only train students to be better singers, musicians and barbershoppers, you can train your “campers” to be section leaders, directors, choreographers, arrangers, assistant directors, and youth chorus leaders.

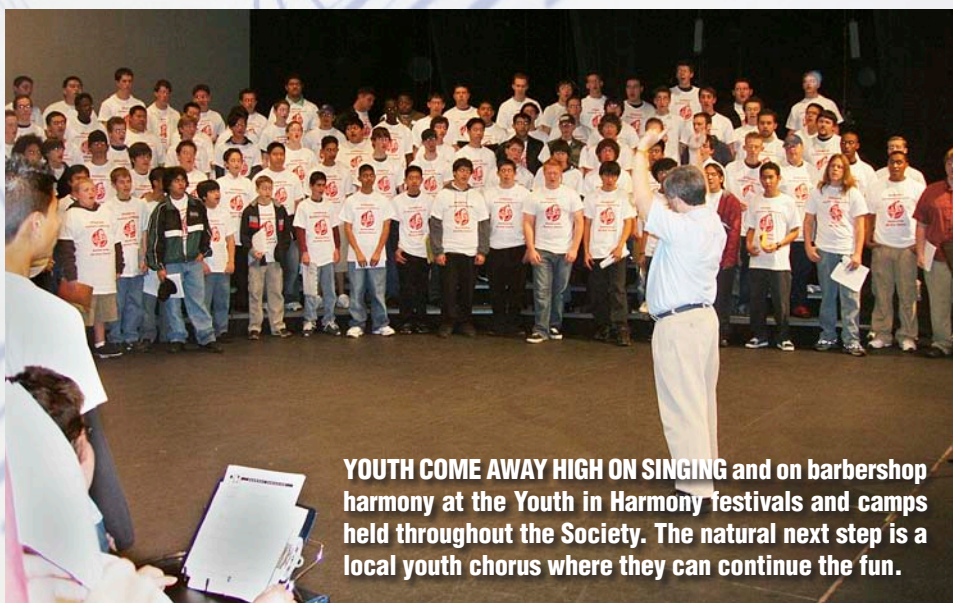
Key principles:

- All the same principles as step one
- Pick a week that works for your chapter in June or July. Avoid week that conflict with other music camps, and avoid August completely—many sports teams, theater productions, and marching bands start practicing in August. Many schools start in August!

- Bring in a dynamite clinician, who could conceivably become the director of the youth chorus.
- Bring in either a great teaching quartet, or have four musically-solid adults available to chaperone and perhaps serve as section leaders.
- Plan plenty of non-musical activities (such as sports or games) during the day, with plenty of free-time
- Incorporate unique events like a talent night, woodshedding by the campfire, etc.
- Incorporate director training, section leader training, choreography, music theory & arranging/tag-writing
- Plan for plenty of food and snacks

Step 4: Form the chorus, with a goal

If you have made it this far, you have introduced a large number of guys (perhaps hundreds) to the bar-



YOUTH COME AWAY HIGH ON SINGING and on barbershop harmony at the Youth in Harmony festivals and camps held throughout the Society. The natural next step is a local youth chorus where they can continue the fun.

bershop style. Many of them have returned for the “Weekend Getaway,” and had the opportunity to ring more chords, sing more tags, make more friends, and learn even more about the barbershop style. Many of those guys have returned a third time for the “Weeklong Retreat” to ring even more chords, sing even more tags, make even more friends, as well as be trained as directors or assistant directors, section leaders, choreographers, even arrangers!

Congratulations, you have successfully built the foundation for a youth chorus in your area! So what’s the next step? Men, both young and old, thrive on goals. Having something specific to work for gives guys the focus, determination, and motivation they need to keep them coming back week after week. Is your new youth chorus in need of a great

The kickoff—with a big shot in the arm from Harmony Foundation

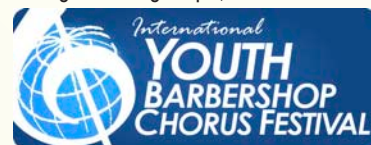
The International Youth Barbershop Chorus Festival—expected to become an annual event—will be held in conjunction with the 2008 Midwinter Convention in San Antonio. With funding through Harmony Foundation, the Society will cover all competitor costs except transportation to and from San Antonio—registration, hotel, and possibly some meals.

This is a huge step toward helping young men fall in love with barbershop harmony and having a long-term place to pursue the interest.

This is an open field kind of festival, with many chorus formats welcome, including school groups, a chorus of all Society members, a multi-school honors chorus, a collegiate group—just about anything goes, within the below parameters:

- The Festival/Contest is open to male choruses of 12 or more singers
- Average age of the chorus must be 25 years or less, with no one over the age of 30
- Membership in the Society or affiliate organizations is *not* a requirement. The group may also be a school-sponsored group, such as a high school or collegiate chorus, but this is also not a requirement
- Choruses will be judged on 10 minutes of singing, with at least two songs being contestable barbershop; any other selection must also be a cappella
- Society judging standards will be used, with some slight alterations to account for a non-contestable selection
- Choruses will receive audio-taped evaluations from all of the judges in addition to written evaluations
- Choruses will arrive no later than Friday afternoon/evening, with a possible pizza party/master class Friday night (TBD), compete Saturday, attend the Saturday night shows and depart Sunday
- Choruses may choose to be simply given a rating (such as superior, excellent, good, etc.), or they may choose to be rated and ranked against other choruses. Awards will be given to all participating groups
- Each Chorus will critique (written) at least one other competitor to give an added educational opportunity to the participants

Find additional details at www.barbershop.org/youthchorus or contact James Estes (jestes@barbershop.org, 800-876-7464 x8565), or email youthchorus@barbershop.org.



and worthwhile goal to pursue? Read on!

The goal: Youth Barbershop Festival

At the 2008 Midwinter Convention in San Antonio, the Barbershop Harmony Society will host the first International Youth Barbershop Chorus Festival (IYBCF). Here, youth choruses from all around the Society will gather for a weekend of singing, learning, and unforgettable experiences.

Festival or Contest? While the IYBCF has many elements of a chorus “contest,” there are several differences that will make the festival more encouraging and educational than the traditional contest format. First, groups will sing three songs, not two. Two of the three songs must meet standard barbershop contest music guidelines (refer to the Contest & Judging Handbook for specifics). The third song can be barbershop or any other a cappella piece.

Next, each chorus can choose whether they want to be ranked against other participating groups or if they want to be scored and given a rating. Many music educators and directors do not wish their singers to be involved in music-related competitions. By allowing choruses to choose how they

participate, the festival will have a broader appeal, allowing competitive groups to compete against each other, and non-competitive groups to compete only against themselves.

Next, the festival will have educational opportunities not normally found in a contest setting. In addition to performing, each chorus will have the opportunity to listen to, and evaluate a different chorus on paper. By critically listening to other groups, singers can learn more about intonation, breath support, synchronization, singing technique, ensemble sound, the list goes on. By writing about what they hear, they are gaining a whole new perspective on teamwork, and what it takes to create a good chorus, both from an individual and group standpoint.

In addition to listening to other groups, seminars and master classes will be a part of the educational experience for the singers. The participating groups will also see and hear barbershop at its best when they experience the 2007 medalist quartets perform on the Saturday night show!

Get more details on the Youth Barbershop Festival at www.barbershop.org/youthchorus. ■



Ya gotta know the territory!

A Calgary-like atmosphere and the Music Man await

Just exactly what territory is it that you have to know? Is it Calgary in western Canada, or is it the Music Man territory in Denver, western U.S.? If you were one of the lucky attendees in Calgary in 1993, when you walk the streets or ride the free city buses in Denver, there may be some times you may remember Calgary! The similarities are significant.



Sing like you did in Calgary

Many considered Calgary our best International Convention ever! The highlight for many was getting on the light rail transit and heading for the contests. Usually there was singing all the way there and all the way back. When you hit the end of the line, you almost didn't want to get off the train. Be prepared for the same kind of thrill in the Mile High City this summer.

Sixteenth Street in Denver is a mile-long stretch of conventioneer's delight. The street is open for buses only—most of them double length—each of which probably holds 40 to 50 Barbershoppers and friends. Don't leave your pitchpipe in your room, and make sure you are already warmed up!

All Society approved hotels are within two blocks of Sixteenth Street, and the buses come every few minutes. Hop on the bus, blow a pitch, and sing all the way to the north-west "end of the line." Get off the bus and it is a 3-4 block walk to the Pepsi Center. Avoid waiting around for the shuttle bus

and sing all the way to the contest site.

Make sure you don't get off the bus too early, because every block is loaded with restaurants (you can't sing on a full stomach), bars (you can't sing if you can't see the letters on the Pitchpipe), and shops and boutiques (you can't spend money in the Harmony Marketplace if you leave it all in the stores!). At least one mile of everything you need to do when you're on vacation. But if you stay on the bus you can sing, just like we did in Calgary!

Excitement on and off the stage

I visited Denver in May, and the entire visit I felt that "we're glad you're here" attitude. It is hard to explain but the excitement is in the air. Denver has free mass transportation, great hotels, great barbershop friends, great

quartets, great choruses, and many new friends you will soon be meeting.

In addition to the booming city and all the tourist attractions the area has to offer, we have the show-down for the quartet gold medal, the **Ambassadors of Harmony** returning for the first competition since their gold medal perfor-



Mike Mathieu
Events
committee
chairman

mance in Louisville, and could we have another college quartet “ringer” from the Ambassadors of Harmony chorus?

Add in the Red, White, and Blue Tag-in Quartet promotion that will reward a Video iPod, a flat panel HDTV, or a BlueRay DVD player as prizes, and this sounds like a convention you surely won’t want to miss.

Looks like the pieces are in place to have Denver go down as another “one of the best in history” conventions. The host committee is making the final arrangements. Harmony Marketplace is shipping in all the latest merchandise. Contestants are perfecting their contest packages. All that is missing is you!

There is still time to order registrations and reserve your hotel online. Other significant information can be found at www.barbershop.org/denver. In no time at all, you will be heading to Denver for another great convention. By the time it’s over you will have a lifetime filled with memories and you’ll be able to say that now you “Know the Territory.” Hope to see you soon! ■



Chorus qualifiers

- 1 Singing Buckeyes
- 2 Vocal FX (NZABS)
- 3 (To be determined) SNOBS
- 4 Midwest Vocal Express
- 5 Chorus of the Chesapeake
- 6 The Northern Lights
- 7 The Vocal Agenda
- 8 Senate-Aires
- 9 Voices In Harmony
- 10 Tidelanders
- 11 Ambassadors of Harmony
- 12 The Big Apple Chorus
- 13 Alexandria Harmonizers
- 14 Atlanta Vocal Project
- 15 Spirit of Phoenix
- 16 MegaCity Chorus
- 17 Heart of America Chorus
- 18 Heart of Texas Chorus
- 19 Texas Millionaires
- 20 Cambridge Chord Company
- 21 The Blenders (AAMBS)
- 22 Northern Union
- 23 Sound of The Rockies
- 24 Westminster Chorus
- 25 Commodores
- 26 Guardians of Harmony
- 27 Brothers In Harmony
- 28 Granite Statesmen
- 29 The Alliance
- 30 New Tradition
- 31 West Towns Chorus
- 32 Heralds of Harmony

Quartet qualifiers

- | | |
|-----------------------|---------------------|
| 1 After Midnight | 25 Pitch Invasion |
| 2 Hot Air Buffoons | 26 Wheelhouse |
| 3 SEP | 27 The Crush |
| 4 Makin’ Waves | 28 The Allies |
| 5 OC Times | 29 3 Men & A Melody |
| 6 The Great | 30 Mirage |
| Nashville Singout | 31 12th Street Rag |
| 7 New Release | 32 NeXus |
| 8 The Arrangement | 33 Absolut |
| 9 Jet Set | 34 Bandwagon |
| 10 Reveille | 35 Vanguard |
| 11 Rush Street | 36 VocalEase |
| 12 Voices Only | 37 3 Outa Four |
| 13 Foreign Agreement | 38 Glory Days |
| 14 Ignition | 39 The Deans List |
| 15 Late Show | 40 Harmonix |
| 16 State Line Grocery | 41 Four Aces |
| 17 Hi-Fidelity | 42 Last Call |
| 18 Vocality | 43 Men In Black |
| 19 Stardust | 44 Noise Boys |
| 20 Max | 45 Flipside |
| 21 Rounders | 46 Mojo |
| 22 Balalaika Boyz | 47 Alchemy |
| 23 TKO | 48 Ringers |
| 24 Fermata Nowhere | 49 Storm Front |

Denver webcast

Catch everything that happens on the contest stage (plus the AIC show) with Webcast hosts Joe Connelly, Mike Maino and Rick Taylor. Free audio and paid audio/video will be available at www.barbershop.org. Video will be broadcast in “Superband,” allowing for large-screen display.

Broadcast times (Mountain Daylight Time) Wednesday, July 4

Quartet quarterfinals session 1: 11 a.m.

Quartet quarterfinals session 2 7 p.m.

Thursday, July 5

Quartet semifinals: noon

AIC Show: 7 p.m.

Friday, July 6

Chorus contest, session 1: 11 a.m.

Chorus contest, session 2: 6:30 p.m.

Saturday, July 7

Bank of America Collegiate Quartet Contest: 11 a.m.

Quartet finals: 7 p.m.

Collegiate qualifiers

- 2007 Bank of America Collegiate Quartet Contest Draw
- 1 On Demand
 - 2 Make It Happen
 - 3 Harmonious Shenanigans
 - 4 Storrs Four
 - 5 Smorgaschords
 - 6 Untapped
 - 7 The Goods
 - 8 Last Minute
 - 9 Night & Day
 - 10 That’s What She Said
 - 11 Blue Notes
 - 12 Resonance
 - 13 J-Crew
 - 14 Road Trip
 - 15 Maranatha
 - 16 Ringmasters
 - 17 Relative Pitch
 - 18 The Gin And Tonics
 - 19 4-Way Stop
 - 20 Fast Forward
 - 21 The Crush
 - 22 RamTonz
 - 23 The Aborigines
 - 24 Downpour

Tom Neal, president of the BQPA, and the winners of the Buffalo Bills-style Quartet Contest at the last Midwinter convention. The BQPA initiated the contest and fronted the prize money, all in the interests of reemphasizing the strengths of yesteryear. Tom believes international conventions are now packed with too many activities to encourage enough casual quartetting. He sees Midwinter as a haven for those who enjoy an "old school" type of gathering.



The Barbershop Quartet Preservation Association

... or how I how I learned to stop worrying and love harmony

Okay, okay, so this is not Dr. Strangelove. Yet, in a sense it is, for it is the story of a strange, strange love affair, between a man and his hobby. It spans more than 57 years, and many states, and untold members. Orville Thomas (Tom) Neal has always loved the Barbershop Society, as it was when he joined it in 1776, or thereabouts. With raucous meetings full of ringing harmony, boundless enthusiasm, and not a little bit of beer, the Society in those days was a young man's dream place to be. **The Mid-States Four, The Pittsburghers, The Buffalo Bills, The Village Idiots (Who?), the Nighthawks**, and many, many more, all made a sound that Tom, and standing room only audiences, loved. It brought them to their feet on so many occasions, with quartet parades and five category judging. Like rock and roll, it could never die ...

Most of what Tom remembers is gone now. Our competitions are more sophisticated, much to the chagrin of the late Dr. Val Hicks, who once wrote an article on the dangers of sophistication. You could say the hobby has matured, and there are those, like Tom, that don't like that. Others think the hobby is moving in the right direction, but Tom just points to the decreasing

membership. Why are we losing members today when in the fond-remembered days we were growing by leaps and bounds?

So Tom and those of similar thought have formed a group known as the BQPA, which could stand for the Barbershop Quartet Protective Association (tongue in cheek), but now officially stands for the Barbershop Quartet Preservation Association. Their website is www.bqpa.com and they are an official subsidiary of the Barbershop Harmony Society. Let me share with you some of the things they believe:



1. Get a real Chapter Meeting Room. Schools and churches do not provide the optimal venue. Look at various fraternal organizations that can provide a place for the members to remain after the meeting.

2. For chapters that wish to have fewer singing lessons and wish to learn a lot of old songs, we believe that the chorus rehearsal should never take more than 90 minutes. Make risers optional. They were never used during the Society's most prosperous years.

3. Many chapters are not interested in competition. They



Ed Watson
Society
Executive
Director/CEO

need to be encouraged and respected as well. This said, we strongly advocate good singing.

4. To help chapters who wish to learn a lot of old songs, we encourage that the Society make the hundreds of older songs they own copyrights to available to the chapters at little or no charge. This wonderful music is not doing any good residing in storage at the Society headquarters. The "Songs for Men" series books are a good example.

5. We believe the members who are "hooked" for life are mostly quartet singers. Encourage quartetting and make time for it at each meeting. The goal for a chapter should be for all members to sing in a quartet. Chapters who have this in place are healthy chapters.

6. Have a quartet program each meeting ... each quartet should sing at least two songs each meeting, even if they are only in the learning phase.

7. Make all chapter members aware of their heritage. The Society has a long and glorious history, and every member should know it.

8. Make members aware of the audio content of the earlier quartets dating back to the Vaudeville era. A plethora of wonderful old songs can be heard. A chapter with members who know a lot of old songs is a very good thing. The Peerless and American Quartets recorded thousands of old songs, written for barbershop quartets. The Jack Baird website linked on the BHS Homepage is a good example. (Link at www.barbershop.org/listen)

9. Have short business meetings, have a chapter visitation at least four times a year, and never rule out a Friday night meeting. It has many distinct advantages.

10. Prospective members will become excited if the meeting exudes fun and a lot of laughter. If it appears to be a lot of work, they will withdraw. The Chapter should become "A safe haven from the cares of the day"—not a workplace.

With raucous meetings full of ringing harmony, boundless enthusiasm, and not a little bit of beer, the Society in those days was a young man's dream place to be.

We also believe that Barbershopping will prosper if rule #7 of the Code of Ethics is strictly enforced.

It now costs a lot of money to compete. Most quartets are now utilizing coaches and arrangers to succeed. We are not against that. But we do believe that they should be doing it for expenses only, as was the norm in the earlier Society. The high costs incurred by the quartets now prices many quartets out of the range for the average chapter.

Hence, the demise of the "Parade of Quartets," parades that were extremely popular years ago. We can control this by enforcing our Code of Ethics. Having people living off the Society was identified early on by our founders as a detriment. We believe that is still true.

Our Conventions should have fewer events. The attendees are scattered, defeating the ultimate goal of getting a lot of people to come to the convention to stand up and sing, not sit down and listen. It all reverts back to the fun issue. Participation is the key.

Lastly, everyone concerned should know that there are now many facets to our organization. These recommendations apply only to those who wish to recreate the era of fun meetings with a lot of old song singing, and, in essence, throwing a weekly party for the members. Serious chorus competing chapters will not want this type of a program. We respect that, and wish them well. The same for all future members who enjoy singing like the Singers Unlimited, the Manhattan Transfer, or the Platters.

We can do our part to bring more people into barbershop ... and keep them !

So, that is the BQPA. I encourage you to read more about them at their website and if that sounds like your cup of tea, please contact them. Barbershop is my hobby in the sense that I belong to it, not that it belongs to me. It's your hobby, you decide how to enjoy it. But please, enjoy it, participate, sing, and have fun. ■



The BQPA and the Barbershop Pioneers 36th Convention. This celebration of the old songs and casual singing will be held Sept. 6-8 at the Best Western Chicago West Hotel, 1600 Oakton Rd., Elk Grove Village, Ill. Quartet contest Friday at 8 p.m. after 5 p.m. draw. Free Big Show Saturday 8 p.m. Woodshedding and old songs all evening and most of the night. Call ahead for the convention rate of \$69 including breakfast. Free shuttle from Chicago O'Hare. Woodshed room open all days and most of the night.

It's about chapters

A quartet champion argues that the less competitive chapters deserves greater attention



Alexandria Harmonizers director Joseph Cerutti directs both the Dundalk, Maryland chapter and members of his own chapter. Alexandria visited to celebrate 1961 and 1971 gold medalist Dundalk's return to the international stage after decades of absence. In the below article, Tom Metzger argues the need to give more attention to the chapters that may never excel in competition.

My quartet has traveled all over the world in the past few years, singing on chapter shows from Seattle to Tampa Bay to Sydney, Australia. We have met a lot of wonderful people, and we've had a chance to get to know a lot of barbershop chapters. And when you look at chapters, you're looking at the Society—almost all Society members are chorus members, and almost all Society activity is conducted at the chapter level, including almost all of the singing, education and recruiting that is the lifeblood of the organization. It should be obvious, but the importance of chapters to the BHS cannot be overstated. A small but broad-based change at the chapter level can have huge consequences for the health of the BHS as a whole. If each chapter were just a bit happier, and just 10% more effective at attracting and retaining members, barbershop would be experiencing enormous growth. So chapter health is worth our attention!

Alignment

Perhaps the biggest difference between a struggling chapter and one that is successful, joyful and vibrant is "alignment." Alignment in a group is a measure of how much the group members are pulling in the same direction. If your chorus has a clear purpose that everyone buys into, that motivates them to work together towards that common vision, then your chorus is well aligned. If your chorus has "factions" in it, or simply seems to be without a rudder, you are not well aligned. Alignment and inspiration go hand in hand. We all want our barbershop experience to be inspiring, but alignment has to come before inspiration. A misaligned group is never inspired. Consider your own chapter: Is it well aligned?



Tom Metzger
Bass of
Realtime
(2005
international
quartet
champion)

Consequences of misalignment

Most likely, you can see some misalignment in your home chapter. If you're like most groups, you have a mix of ambitious "go getters" who want to strive for excellence and win contests, and men who are less committed to that goal but who don't mind going along for the ride at a lower energy level. Chances are you also have some people who are somewhat hostile to high goals, because they don't see the value or they don't see how they fit in to it. Sometimes it is the director who really wants the music to be better, and the chapter just wants to hang out once a week and sing a few. It's a pattern that is repeated in most every chapter.

But the consequences of that kind of misalignment are so enormous, we can't afford to let the misalignment go unaddressed. The first big consequence is on recruitment. A new guy walking into a chapter meeting for the first time can smell misalignment immediately. They won't get a clear message, and they probably won't have a lot of fun, and most of them will just leave. Even more likely, they will never be invited to the chapter meeting in the first place, because most people don't want the embarrassment of inviting a friend or a stranger into an awkward and misaligned environment. We spend an enormous amount of time and money on encouraging recruiting, and a lot of that effort is wasted because a misaligned chapter can't get people interested, or keep them interested for very long.

This leads me to the second big consequence of misalignment, which is burnout and lack of member retention. It's just not that much fun staying in a group when everyone's goals are at odds. Both the go-getters and the social harmonizers are going to become

exhausted by the conflict that must ensue.

Misalignment in our system

Fortunately, we have a huge opportunity right now to improve the alignment of most of our chapters. In order to understand what needs to be done, let's explore one of the biggest sources of misalignment. If you have picked up a *Harmonizer* in the past year or attended a convention, you know that one of the things we do best in the BHS is celebrate and support our competitors. That's wonderful (especially for the champions!) but it means that 90% of the glory is going to perhaps 20% of our brother Barbershoppers. Of the hundreds of chapters in our Society, fewer than half attended a contest in the past year. What happened to the rest of them? I think it's safe to say that if they didn't participate in the contest cycle, it's because they didn't see the value of it, and chances are they did not attend their division or district convention. Even if some of those groups are having a great time every week and growing, perhaps they realize that they would not do well in a contest, or maybe contest just doesn't turn them on.

"No big deal," you might say; but fundamentally, the problem with our well-intentioned focus on champions and contest results is that it creates a lot of misalignment in all those non-champion chapters. Our system is so good at encouraging excellence and breeding champions that we fail to recognize and celebrate all the other kinds of value that chapters can create.

What would happen if we started to expand our definition of greatness? If you pick a non-competing group, and you visit them on a Tuesday night, you will always find something of value. Possibly it is simple camaraderie. Possibly it is community service. Possibly a focus on freedom of expression or improvisation, or education, or quartet singing! But these groups go largely uncelebrated, and that is a failing of our system. By choosing to spend the lion's share of our resources on competition and breeding champions, we have convinced perhaps half of our

brothers in harmony that their brand of barbershop is second class.

Alternative chapter models

Just singing in the shower has intrinsic value for the singer. Singing in groups adds a whole new dimension, and many new ways to get enjoyment out of it. I am a great lover of high quality barbershop music, but there are a lot of great ways to enjoy barbershop singing that don't involve striving to be the best, or even being directly evaluated on the quality scale. There are some great examples of thriving chapters already following alternative models. (See sidebar.)

Which model suits you best? How about a combination of two or three? Perhaps you can envision entirely new reasons for a chorus to exist. These are just a few possibilities, and there are a million variations on a theme.

So say you wanted to foster alignment in your group. How would you do it? Get everyone together and come up with a compelling vision of the future that everyone can support. Perhaps start by discussing the list of models above, pick one that's close to what you want, and customize it to make it your own, and to best serve your present and future members. It may not be an easy discussion all the time, but it's a very energizing process and it might be the most important thing you do all year to make your hobby more enjoyable.

Groundbreakers

There are already some chapters experiencing a great deal of success with alternative models:

Fulfillment and fun. The **Akron, Ohio** chapter is one of these. They let the agenda be set by the members, within a varied framework of activity that encourages every man to be spontaneous, exercise their creativity, laugh a lot, and have a great time singing. They are a healthy, vibrant and growing chapter. Kirk Roose, their current director, has published several articles in previous editions of *The Harmonizer* that explain the details

Model	Vision	Comments
Competitive chapter	We will be international champs by 2010!	This one should be familiar enough!
Recreational chapter	Having fun singing every week	Beautifully simple
Performance chapter	Get standing ovations!	Quality performance focus, without the need to prove it for the judges
Social chapter	Enjoying friendship and song	More about spending time with good friends, and doing a bit of singing
Educational chapter	Building great barbershop singers	A great service, provided by leaders with a passion for teaching
Quartet chapter	A new foursome every week	All about the four-part experience, and variety

*Our system is
so good at en-
couraging excel-
lence and breed-
ing champions
that we fail to
recognize and
celebrate all the
other kinds of
value that chap-
ters can create.*

of this philosophy and approach.

Community focus. The **Newmarket, Ont.** chapter is a great model of a strong chapter that is community-focused, competes every two or three years—mostly for the adjudication—and enjoys a great camaraderie. They support a number of events and the speech therapy unit of their area Health Centre. They do several financially successful elementary school BBQs each year (parent/teacher nights). Their annual shows have a track record of being very entertaining (always a theme and using community, non-barbershop support talent) and they are financially successful.

Comedy. The **Tualatin Valley, Ore.** chapter built a reputation for comedic performance that has been the envy of many. They've been monsters, cave men, decrepit seniors, and much else, always singing parodies of accessible, easy-to-sing contestable songs. Standing ovations are their stock and trade.

Unique music, shows and quartets. The **South Bay** chapter in California loves to sing unique music arranged by their members. Their unique ability to create their own music feeds into their annual show, which is the high point of the chapter's year. They do compete in the Far Western district contests, but the competition chorus is always comprised of real quartets—and yes, they have the same number of tenors as basses! Finally, South Bay is the only barbershop chorus to sponsor a regional Harmony Sweepstakes contest (freestyle a cappella), and has produced several Sweepstakes champions from that contest.

Young chapter of dual members. When the new, young guys, mostly from **Masters of Harmony Chorus**, wanted to found a chapter with a competitive chorus, they didn't want to take the time to charter, so asked **Westminster**, which no longer competed, for license to use the Westminster charter. Westminster agreed, so the chapter has two choruses, the old guys who have fun only singing to themselves, and the very competitive young guys. The new, young Westminster guys are different. They mostly have jobs or school, so they rehearse on Saturdays.

What to do

The Society could easily and cheaply foster a vigorous dialogue about different kinds of great chapters, and different kinds of great mission statements. Why not create an online forum for talking about alternative chapters? Why not run an article in every *Harmonizer* that celebrates a successful alternative model chapter, and shares with everyone else their winning formula?

Why not recognize great chapters at our conventions, even if they do not compete? (That might get more people coming to conventions too!)

Perhaps at our international convention, a number of chapters with a non-competitive way of being could be invited to hold a demonstration chapter meeting featuring their brand of fun. Convention attendees could join in for a two-hour meeting and question and answer session. Also at the convention, how about a room or booth where people could come and use a computer program designed to

help identify the kind of chapter that would work for people with similar ideas?

Or how about using an on-line reporting form that would begin the process of web-based data collection: Identify your district, city, and chapter. Report last week's attendance, the number of songs performed, the number of songs worked on, tags sung, woodshedding done, etc. Report on the age groups participating. Report the wording of the chapter vision statement and your opinion of the level of success in achieving it with the activities of the last rehearsal. Report on chapter activities outside of rehearsal.

People could be introduced to useful management tools this way. They could also request assistance of various kinds and be put in touch with Society resources including our education programs and music resources.

But I believe the biggest "bang for the buck" would be to make use of this terrific management structure of ours to keep in touch with every chapter in the BHS on a regular basis, perhaps monthly, and just talk to them, listen with no agenda to their issues and concerns, and hook them up with what they want and need, such as expert guidance, education or resources. The BHS has a huge capacity to provide musical and organizational tools and education at every level, and the demand for those services would be much higher if chapters could connect these tools to problems that they hold near and dear to their hearts. Nobody thanks you for solving a problem he doesn't know he has!

The Society Operations Manual actually shows the members at the top, supported in an "upside down pyramid" by the district and international executives, staff and committees, and ultimately by the board of directors at the bottom. All we need to do to start realizing the benefits of this kind of organization is to really let the chapters call the shots, and refocus ourselves listening to chapters, and serving their needs. It's a subtle but profound shift, and we should make it. ■



Ontario educators give barbershop a standing O

About 600 music educators gave the Toronto Northern Lights a standing O this past November—a huge boost to barbershop harmony in Ontario, where the style had not often been on the radar screen among music educators. The smashing introduction to the style at the general session of the Ontario Music Educators Annual Conference in London, Ont., was years in the making through the efforts of John Kirby, Chuck Alexander, Jamie Marr, and others.

It took years to build the relationship with the OMEA to get two prominent barbershop slots at the annual three-day “music teacher school.” The chorus also participated in a 90-minute discussion and demonstration by the chorus and Dr. Gage Averill, dean of music at the University of Toronto and author of the highly recommended barbershop book *Four Parts No Waiting*.

It’s hard to do better than the Northern Lights as a demonstration group. Their opening set included “Tonight, Tonight” from *West Side Story* and a fast, clever and complex version of “Yes Sir, That’s My Baby.” Particularly on the last number, the teachers lit up, giggled, smiled and finally went nuts when the chorus finished.

After the performance, it was clear that barbershop harmony made a lot of new friends among music educators throughout the province. Most had never heard barbershop before, although they

were aware of the style. Many commented on the quality of the singing and tuning (beware of sending a weak group to a school as a model). Many teachers were thrilled to see this example of adult males singing, performing and having a lot of fun with the music. They said they need this kind of role model in their schools. Others were delighted with the performance because they are starting to get more boys coming out to their choirs.

During the smaller break-out session, Dr. Averill gave a multimedia presentation on the origins and influence of barbershop harmony, which joins jazz as one of only two new music forms native to North America. Next Northern Lights Director



Steve Armstrong taught technical aspects of the style—tuning, the songs, the chords—using the chorus to illustrate his points. Teachers left with many tools to successfully teach their students how to perform the style.

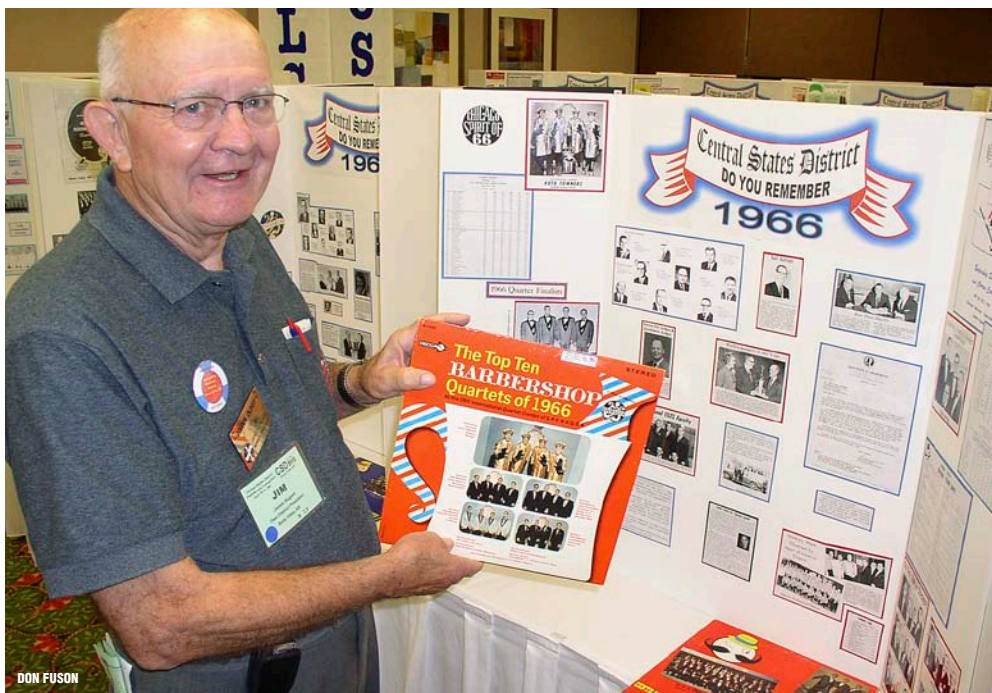
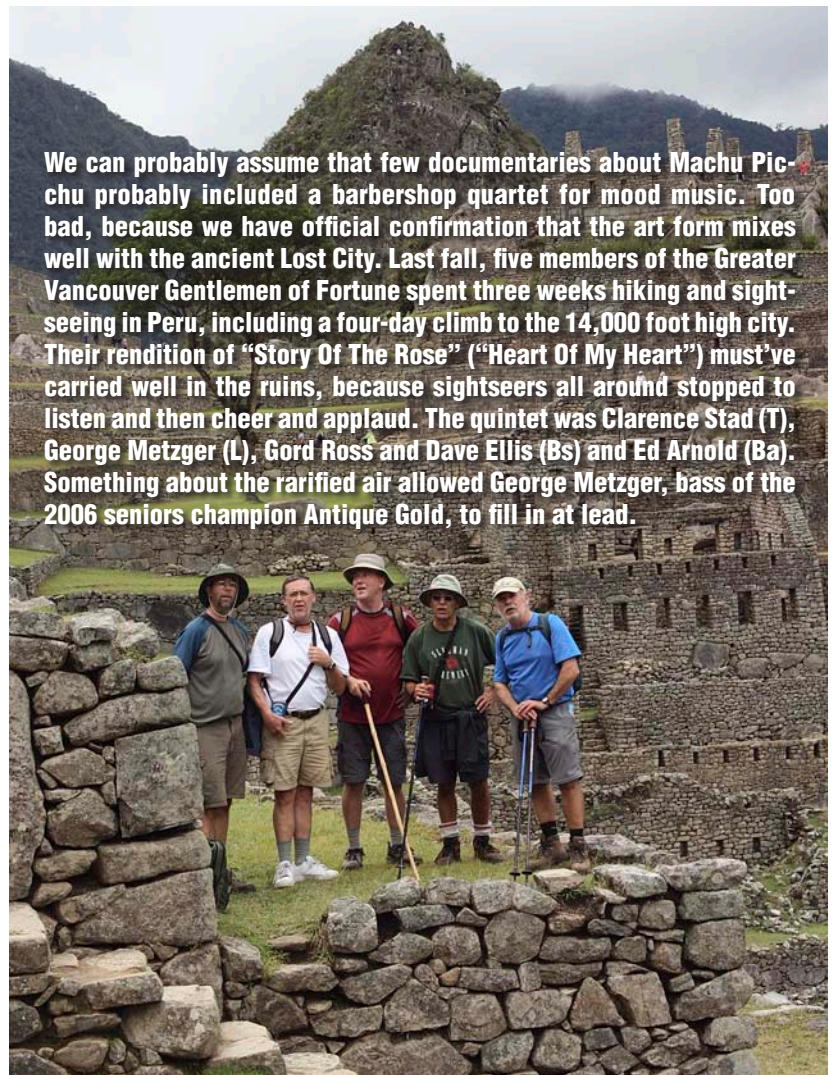
The Barbershoppers mingled throughout the day and came away with some important insights. They found that music educators:

- had a lot of interest in attracting young men to their choirs, and needed help in knowing how to use barbershop harmony as a tool
- had a lot of technical questions about barbershop harmony, and needed to talk with peer-level Barbershoppers—those with music degrees or equivalent knowledge
- benefitted from a great first impression, and would likely only benefit from any given area’s top performers
- need male role models to show their male students the fun of singing



Interchapter chorus camaraderie and state pride

Two of the Society's oldest chapters have come together to celebrate the Centennial of the state of Oklahoma, with performances throughout the state in 2007. Members of the **Tulsa #1 Chapter** and the **Oklahoma City Chapter** formed the "Spirit of Oklahoma" Men's Centennial Chorus, with the first rehearsal last September and the first performance on April 14. Wes Short and Dick Morrison of the Oklahoma City Chapter and the **OK Chorale Chorus**, respectively, brought together nearly 100 men, including the Tulsa and Lawton chapters and other Barbershoppers and non-Barbershoppers in Oklahoma. Not only are they all having a great time, but Barbershoppers and non-Barbershoppers alike say they have forged a bond that transcends the hobby. Friendships are being strengthened, camaraderie is enhanced and the audiences love the result!



Here's a great idea for helping district members better appreciate their rich past history. Central States District Historian Jim Nugent works with each past District President to create boards that show district and Society highlights of his year(s) in office. Jim started in 2000 with the "0" year boards (1950, 1960, 1970, etc.), and each year twists the arm of the past presidents to create the boards that are prominently displayed at the spring and fall conventions. He's up to the 7s, with two years to go!



Filling the seats brings new, young fans

Ticket give-away leads to an ongoing Hawaiian youth barbershop group

How active is your chapter in supporting young singers? Honolulu's Aloha chapter found that a small gesture went places they had never imagined. Three years ago, the Aloha chapter of Honolulu started reaching out to young choral groups by sending a performing quartet to their rehearsals and offering the students free balcony seats at the chapter's annual show. (These upper seats were often empty, anyway.) One group that responded enthusiastically was the Honolulu Boys Choir, whose members brought their families and filled the upper balcony. It was fun to perform for a bigger audience, and these young singers started to get high on the chorus and guest quartets such as **Four Voices**, **The Perfect Gentlemen** and **Metropolis**.

Their director later invited chapter members to participate in the choir's summer retreat. The **Tropichords** quartet, which includes the chorus director, an assistant director, and a music educator, taught craft sessions and a lot of chords. Then something unexpected happened.

A youngster who had attended three chapter shows asked his director for help in forming a barbershop quartet. With help from Aloha chapter member Rob Hartley, the quartet quickly turned into an octet. These 12- to 14-year-olds who had

"I gotta believe that somewhere Unka Lloyd is looking down and smiling."

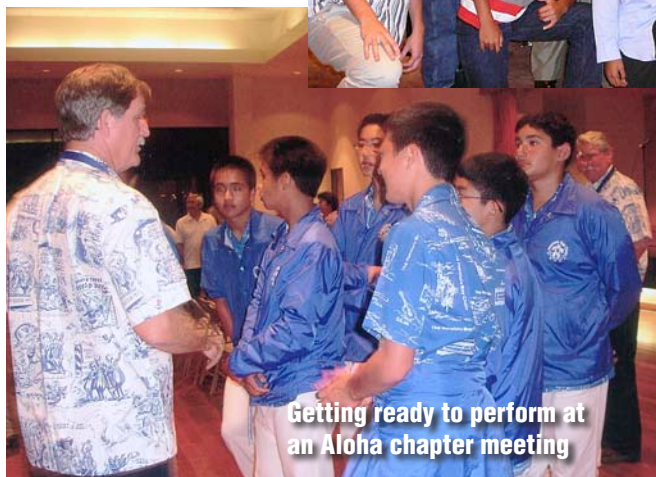
tenors with no top and basses who were lucky to reach A-flat had a great time at each rehearsal and performed "Feliz Navidad" to massive applause at an Aloha chapter Christmas show.

The boys' parents saw that their sons were get-

ting hooked and became quite supportive. One mom volunteered administrative support. Another confided that her son was driving the family crazy by playing his **Four Voices** CD non-stop. So Rob started lending the kids CDs from his barbershop collection—now that same kid is playing his **Vocal**



Vocal Spectrum with new young barbershop singers



Getting ready to perform at an Aloha chapter meeting

Spectrum CD every day and won't give it back.

Some of the younger boys started showing up at the older boys' barbershop rehearsals, eager for their chance to sing barbershop harmony as well. One said, "When my voice changes, I'm going to

be a baritone." (They'll straighten him out later!) In March, the boys performed at the Aloha Chapter's annual quartet contest and received the only standing O of the night. At break time, they could be found singing tags with chapter members, then sticking around to hear the chorus.

The barbershop program will continue among the boys next year, perhaps even with past Boys Choir graduates. Rob says that of all the barbershop harmony experiences he's had, "None have been more fulfilling than watching the sparkle in these young men's eyes as they discover the joys of barbershop singing." He notes that late youth barbershop icon Lloyd Steinkamp gave Rob plenty of encouragement on the program until his final days. "I gotta believe that somewhere Unka Lloyd is looking down and smiling." ■

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THE TAG

Joe Liles, Tagmaster!!



Lou Perry's sorta-barbershop punchline

The Tucson Troll, we affectionately called him. Lou Perry (1910-2001) was dearly loved as a person, teacher, coach and arranger. He spent much of his life in the Boston area, where he and his wife Ruth opened their home to many quartets over the years and Lou would help guide them to be everything they could be. Lou coached the silver medalist quartet **Four Rascals**, and gold medal winners **Boston Common**, the **Four Statesmen** and **Classic Collection**.



He and Ruth retired to Tucson, Arizona where Lou continued to be a masterful musi-

cian and assisted Barbershoppers in their quest to sing beautiful arrangements and to perform their best. One of his favorite expressions was: "Be true to the song."

Lou also had a great sense of humor and this tag shows it. This is not an example of "barbershop" style (not a seventh chord in there anywhere), so any purists in the crowd will need to put on a different hat for this one. The music is glee club/choral style and very modal. But, you can say it's "true to the

song!" It has a foreboding quality then a punch line at the end that should tickle your senses. I hope you find it fun to sing. ■

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

Tag by LOU PERRY

1 2 3 4

Tenor Lead

Black is the col - or of my true - love's hair.

Bari Bass

5 6 7

Black is the col - or of my true - love's

8 9 10

hair, but on - ly her hair - dress - er knows!

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