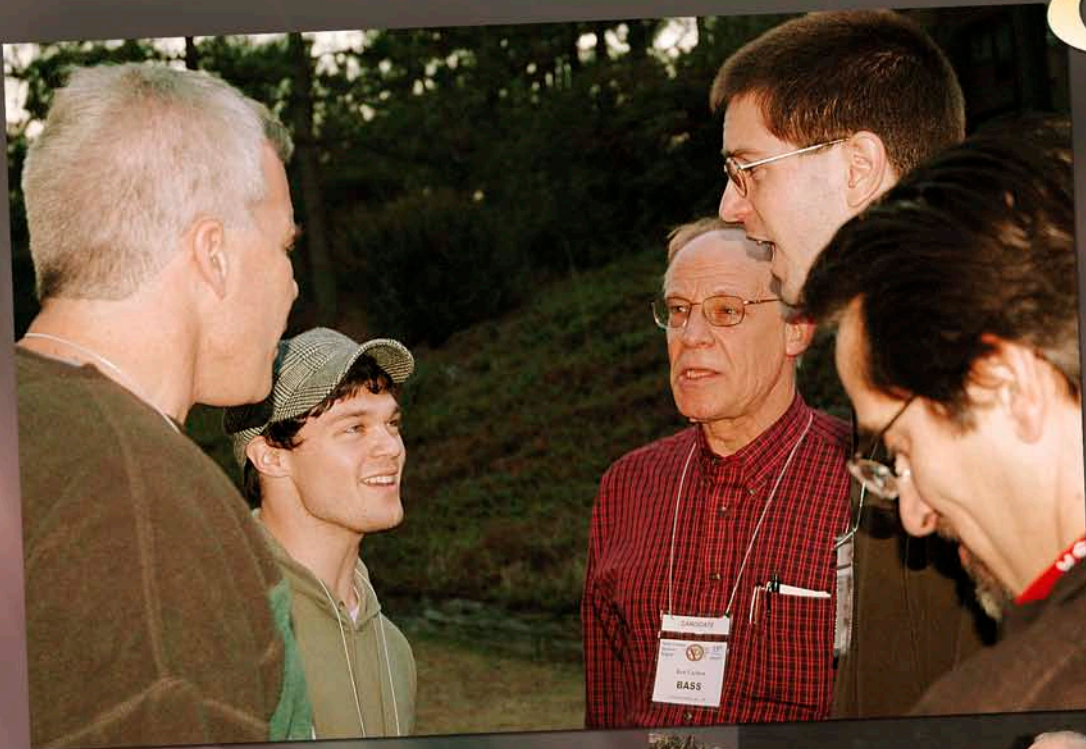


INSIDE: Ensure your music is legal • The New Orleans Chapter rebuilds • New champions crowned

July/August 2007

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



EXTREME quartetting

The Harmony Brigade experience



2008 International Midwinter Convention



Max Q
International Quartet Champion



OC Times
International Silver Medalist Quartet



Storm Front
International 3rd Bronze Medalist Quartet

Historic San Antonio To Welcome Barbershoppers



As the saying goes, ***"everything is bigger in Texas,"*** and the 2008 Midwinter 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.

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 Calendar For January 22-27, 2008



The headquarters hotel is the plush Crowne Plaza River Walk with the show and contest venue at the San Antonio Municipal Auditorium (where the 1964 International Convention was held).

Something For Everyone

The Friday and Saturday Night shows will be hard to beat. These two concerts are being presented by the Barbershop Harmony Society and the Association of International Senior Quartet Champions and will include a mix of medalists quartets from this past summer as well as a few of our top senior and college quartets, plus a few other surprises.



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.

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.

International Youth Barbershop Chorus Festival



This is very exciting, as it is a culmination of all of YOUR efforts in promoting barbershop harmony to youth throughout the United States and Canada.

More specifics of the festival will be coming in the next few weeks but for now here are the general guidelines:

- Festival/Contest is open to male choruses of 12 or more singers.
- Average age of the chorus must be 25 years old or less, with no one over the age of 30.
- Society standards will be used, with some slight alterations to account for "non-contestable" selection.
- Membership in the Society or affiliate organizations is NOT a requirement. Could be a school-sponsored group (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"—other selection must be a capella).

- Choruses will receive audio-taped evaluations from all of the judges, in addition to written evaluation sheets.
- Choruses arrive Friday afternoon/evening, possible pizza party/master class Friday night (TBD), compete Saturday, attend the Midwinter show Saturday night, 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 at least one other competitor to give an added educational opportunity to the participants.

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.

Be A Part Of Something Special...



The Texas All-Star Chorus under the direction Jim Clancy, legendary director of the **Vocal Majority** and member of the Barbershop Harmony Society's Hall of Fame.

Make Your Plans Now! On the Friday Night Show, a special performance will be presented by a chorus comprised of barbershoppers from all across the Lone Star State. This "big as Texas" ensemble will perform a few songs appropriate to the occasion.

The chorus will be limited to 250 singers, so **if you're a member of a chapter in Texas** and want to participate you'll need to act soon!

Chance To Hear The Top 5 2007 Medalists!



State Line Grocery
International 4th Bronze Medalist Quartet



Flipside
International 5th Bronze Medalist Quartet



Road Trip
Bank of America Collegiate Quartet Champion

Music and part-predominant learning tracks will be produced and distributed to all singers, well in advance of the performance. Participants must be registered for the convention.

The chorus will rehearse for a few hours on Friday morning. Attendance at this rehearsal is mandatory for singers wishing to perform on Friday night.

If you meet the qualifications shown above and are interested in participating, please send your full name, voice part, mailing address, phone number, email address and chapter name to TexasChorus@barbershop.org or mail it to: **Barbershop Harmony Society**
Attn: Texas Chorus
110 7th Avenue N.
Nashville, Tennessee 37203

To make sure we have a good blend of voice parts, we need to receive your information by November 15, 2007.

Whether you're on the risers, or in the audience, this performance is bound to create some "gold medal moments" for all involved.

Three Special Tours

(more info can be found on the Society website)

- **Viva San Antonio—\$37.00 per person, January 25, 2008 Half Day Tour**
- **Texas Hill Country Adventure**
(Fredericksburg, TX)—**\$53.00 per person, January 24, 2008 Full Day Tour**
- **Outlet Shopping in San Marcos, Texas—\$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.

Register NOW!!!

110 7th Avenue N
Nashville, TN 37203

Ph: 800-876-SING (7464)

615-823-3993

Fax: 615-313-7615

www.barbershop.org/midwinter



2008 Midwinter Convention - San Antonio

January 22-27, 2008 :: Order online 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	
check payment method	card account #	expiration date (MM/YY)	
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> check <input type="checkbox"/> money order			

Send completed form with payment in U.S. funds to
Barbershop Harmony Society
110 7th Avenue N.
Nashville, TN 37203,
order online to choose your seat! www.barbershop.org/nashville.
For more information, email: events@barbershop.org
Ph: 615-823-3993
Fax: 615-313-7615

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

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

Quantity	Type	Rate	Total
	Ticket Price	\$79.75	
	(includes handling \$4.75 each) (includes all contests and shows)		
	Total (US Funds)		
	Check all that apply:		
	<input type="checkbox"/> Society VIP <input type="checkbox"/> AIC		
	<input type="checkbox"/> President's Council <input type="checkbox"/> AISQC		

TRAVEL WITH THE STARS



After the 2008 Midwinter Convention in San Antonio

WESTERN CARIBBEAN CRUISE

JAN. 27 – FEB. 3, 2008

Sing in a Chorus Under the Warm Caribbean Sun

Sail from Galveston for 7 exciting days on the Carnival Conquest. Sing in the mixed Barbershop chorus directed by Ron & Jo Black. Ron is the director of the Heart of Texas Chorus in San Marcos, TX.

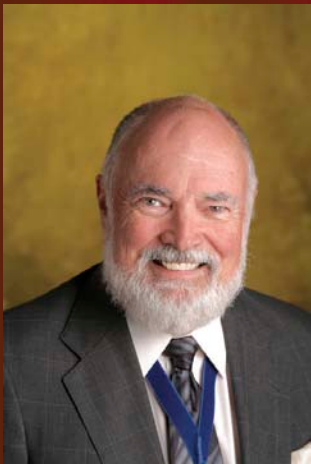
After the 2008 Nashville Convention

DELTA QUEEN RIVER CRUISE

JULY 8 – 15, 2008

Sing Your Way Along the Mississippi on the Delta Queen as you Travel from Memphis to St. Louis

Sail from Memphis, a short distance from Nashville, on a 8-Day/7-Night cruise from Memphis to St. Louis. Sing in the mixed Barbershop chorus directed by Ed Watson, Executive Director and CEO of the Barbershop Harmony Society.



After the Pan Pacific Convention in Honolulu

HAWAIIAN ISLANDS CRUISE

NOV. 2 – 9, 2008

Harmonize Away The Winter Chill

Sail from Honolulu for an exciting 7-night cruise. The Pride of Aloha sails into four Hawaiian Island ports. Sing in the mixed Barbershop chorus directed by Drayton Justus, past president of the Barbershop Harmony Society.

FOR RESERVATIONS CALL BILL

800-882-0499



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Extreme Brigades
Months of preparation lead to a weekend of big harmonic payoffs
Photos by Lorin May

Celebrating past and future legacies

I had penned an article for this issue a little before our international convention in Denver, but events leading up to and during the convention led me to write this article instead. I couldn't help but celebrate those among us who, no matter what they have or have not done on the stage, have enriched our Society and left an enduring legacy for all of us to enjoy.

A non-singing barbershop legacy

The first event was the death of James C. "Tip" Cain who was a friend, fellow chapter member, and father of two other chapter members, Jim and Tom, who respectively sang baritone and bass in the quartet **Stacked Deck**. Tip Cain's funeral was a celebration of his life. Those present were invited to stand and tell their personal "Tip Story." We heard about Tip's bravery in the Korean War, his leadership in the workplace, and several stories by Barbershoppers of the many times Tip had financially helped someone pay dues, attend a convention, or cover some other barbershop-related expense. Tip was not a great singer, but because his sons loved barbershop, Tip joined the Society to share the barbershop experience with them. And, as with everything else in his life, he gave it his all, and touched the lives of many. Tip Cain's legacy is that many Barbershoppers' lives were enriched by his kindness and generosity.



Life-time legacies

The second event was my attendance at the Harmony Fellows induction ceremony during the international convention. We recognized 114 men who are celebrating their 50th year as a member. Harmony Fellows is a fairly new program of the Harmony Foundation to help recognize and honor members who have been with us 50 years or more at a breakfast at each international convention. The stories shared by those present were too many to include in this article, but as I surveyed the room and listened to remembrances being shared by these medal winners, directors, coaches, district and Society leaders, I realized what a great legacy these men have created. In addition to the fact that most had sons or sons-in-law who are Barbershoppers, their legacy is they have continued to participate in and give back to the Society they love through their individual talents. Our lives

are the richer because they have been a part of the Society.

What will be your legacy?

The third event was reading the article in the May/June *Harmonizer* about the Society's music staff's plans to develop a youth chorus program and to hold a youth chorus contest at the next Midwinter Convention. I shared in a previous *Harmonizer* that my vision is that we will develop a broad outreach program to young people. I believe the Society's staff has taken a bold and achievable step in that direction.

The development of a successful youth chorus program is something in which we all can participate. One way to participate is to become a local sponsor of a youth chorus, and to provide them local support and assistance. For more information about how you can do this, contact James Estes, our staff music specialist over Youth Activities Development at jestes@barbershop.org.

Another important way you can participate is through your support of Harmony Foundation. The Foundation serves as a conduit of donations and contributions by Barbershoppers and others to help support the Society's various programs. Donations to Harmony Foundation already support Harmony Explosion camps and weekend youth retreats, as well as scholarships to Directors College. The best way to ensure local youth choruses have access to quality and legal barbershop arrangements is to have funds available to purchase and deliver those arrangements to those chapters. That is where you come in. Your gift to the Foundation can ensure these new youth choruses have resources to begin operations. Your contribution to Harmony Foundation, whether to support a youth chorus or something like a Harmony Explosion Camp, could be your legacy.

We seldom like to think about our own death, but wouldn't you like to think that at your funeral young men might rise up to celebrate your life by sharing how your generosity had made it possible for them to learn and participate in the joys of barbershop quartet singing? And how their life was changed for the better because of it. I pray that can and will be the legacy each of us leaves behind.



pronoah@comcast.net

Youth choruses, more on public singing

Youth choruses idea long overdue

When I was singing in my first chapter in the late 1970s, new members were hard to come by in the Northeast. I proposed a solution to my chapter music committee: The greater Boston area is home to more than half a million students and more than 20 schools with voice/music programs. Why not recruit college students as so-called ringers or aces? Go to the heads of the music departments at each of the schools and universities and present our hobby as an alternative music style/hobby or even a music experience.

My chapter called the idea ridiculous, as most students would leave the area after four years. Just to see if my idea was any good, I contacted the Berklee School of Music in Boston on my own. They sent out a letter to many of the voice/music/choral majors, and two weeks later told me of 40 students interested in learning more about our group. My chapter directors dismissed their reply because we were 20 miles outside of Boston and the students were too far away. I replied that all of our members drove to rehearsals already, so if we combined with a faltering Boston chapter, to-

gether we would have access to a huge, interested talent pool in Boston. I was looked at as a freak of nature.

Sometimes, you are just too early with an idea. Today, the current chorus champion is made up of young aces. Meanwhile, the Northeast has still never come close to producing a championship-level chorus. Too often, we think with our hearts and not our minds. It goes to show what can be done with a little practical business logic.

ERIC DUBLIRER
Cape Cod, Mass.

The golden era for chapters?

After reading about the Barbershop Quartet Preservation Association, I was reminded of stories I had heard about the Bronx, New York Chapter. They too had raucous meetings with not a little bit of beer. They too dropped out of competitions. They too moved their rehearsal night to Friday to emphasize good fellowship. And they were no longer around when I first joined the Society in 1961.

DICK ZANG
Sandy Hook, Conn.

I just read Marty Mendro's letter in the May/June issue and was elated to know that reason still exists. When I joined the Society 30 years ago, good music in the conventional barbershop way was paramount. I enjoyed every international and district conven-

tion. In recent years, I have not attended the international conventions simply because they are no longer conventional barbershop. The choruses put on what I consider to be Broadway productions, sacrificing good barbershop sound for the theatrics and costuming. If I want to see a Broadway show, I will go to Broadway!

The performances at competition leave a great deal to be desired. The songs generally are not conducive to barbershop, but Beach Boys-type four-part harmony. I really am concerned for the future of our beloved craft. I feel as though poor taste and mediocrity have taken hold and are ruining what Marty Mendro and I love. I might add that we are not alone.

JACK DICHTER
Marco Island, Fla.

Inflicting poor singing?

I echo the sentiments of Ron Bower in the May/June 2007 *Harmonizer* about inflicting poor barbershop singing on the public. I am one who stands guilty! Our fledgling quartet would sing anywhere, anytime with no provocation, although I am pleased to say we were invariably—with only two exceptions—rewarded with applause, so we kept doing it. We once did so in line for a buffet and a senior Barbershopper informed us it was in poor taste to inflict our singing on "unwelcome ears." Wait a minute: This was an annual dinner of Barbershoppers and wives—what kinds of ears could be more welcoming? We were downright offended! But we were all newbies so we hushed, sulked, ate our dinner and went home. If he had said "Sing something you know," it would probably have been more on target. A recent experience



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demonstrated this.

At the Denver convention, I was conscripted by a small group of very skilled Barbershoppers to complete the cast for learning a tag, right out on 16th street, the Mall. This was a particularly difficult tag that took about 15 runs just to get one semi-coherent rendering, during which time I noted three phenomena: (1) A number of young people walking by were particularly curious about the exercise taking place, but when it looked too much like work and sounded too much like wild hogs in a feeding frenzy, they walked on. (2) As we got closer toward coherence, additional Barbershoppers began joining in and we had to do more reps on the learning curve to get them up to speed. So we never really perfected the tag, although we did end up ringing a few chords along the way. (3) As the burgeoning group began to sound less painful to the untrained ear, a beautiful young lady stopped to listen and then asked what this whole affair was all about. The group stopped doing the tag and sang our valentine set for her, which really went quite well, because we all *knew* the music.

I strongly recommend that next year in Nashville we have a Society-wide policy of singing in public only those songs we know well—and that we prepare three Barberpole Cat songs and three tags for public consumption, unless we happen to be singing with an already organized quartet with well-rehearsed selections. We can “woodshed” all we want in the “woodshed,” but we need to keep the learning off the street. Let’s raise the bar, leave the learning in the woodshed, and give the public what we all want them to be able to appreciate—and they surely will.

LEW KELLY
LEXINGTON, KY

I took umbrage to the letter written by Mr. Heinemann. Being from a small, non-competing barbershop chorus, I fail to see his correlation of lack of new membership due to poor quality of performance which in turn is due to not competing.

The only point I can agree with Mr. Heinemann is desire to improve your

sound quality and performance. The desire to improve and set the bar higher each day should permeate all facets of your life including home, family, work, health etc., as well as your singing.

Admittedly, our 20-man chorus has competed in the past with frustrating results. We are much better than we were even five years ago, but the marked improvement does not seem to translate to the scorecard. We have not returned to competition, but yet have grown and enhanced our singing every practice by learning new music and refining the classics. Contrary to other chorus rehearsals, we are very laid back and enjoy each others’ jokes, fellowship and camaraderie. The positive responses from our sing-outs and annual shows have been overwhelming, while a contest judge listening to the same performances would have shredded us in every possible category. Your opinion of what you consider “subpar” could be applied to no-one, everyone and anywhere in between.

We are not a competitive chorus and that’s okay. We, as an entire chorus, sing at numerous churches, and charitable events as well as our annual fall show and are embraced and appreciated by the community. By the way, our annual show is under \$10 and includes a special guest quartet and more often than not, a nationally-prominent featured quartet! This is a great entertainment value by anyone’s standards.

Another glaring mistake in your hypothesis, is that time is a non-factor in creating new membership. Your line “People make time for the things they enjoy,” drew a grin to my face as I thought of how much I enjoy playing golf but yet nary have time for. I am 37 and could list my work and family’s school and extra-curricular activities that take precedence over my barbershop-singing enjoyment, but that would need another page. My plight, for my age group, is a common one. Subtracting these priorities, we must pick and choose our precious free time activities that compete with barbershop singing including playing in a sports league, joining other service

organizations or even singing in your own church choir!

A quality/polished performance is not the end-all of adding new members. It is the how-much-enjoyment-will-I-reap-versus-my-time-and-energy-committed factor. Bottle this how you like, whether it is participating in fun rehearsals or the commitment to be the best chorus in your district. Define your chorus’ wants/goals/identity and if it is congruent to that of the individual, that factor will take care of itself.

DEREK HEISE

Proud member of the Kaskaskia
Trail Chorus, Waterloo, Ill.

Reflecting on an age-old performance issue, two separate offerings in the May/June edition come to the same important conclusion. In his well-thought-out letter, Ron Bower reminds us not to foist inferior singing on the public. He writes, “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.”

The “Harmony How-To” department in the same issue discusses using chapter quartets effectively and emphasizes, “Audition any kind of a 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.” In 32 years of barbershop quartetting, our foursome has been on shows with quartets that run the gamut from simply great talent to Society embarrassments. It may sound trite, but let’s keep the emphasis on quality singing.

DOUG PEARSON
East Lansing, Mich.

Accidentals

Due to a formatting error in the “Tags and Tacos” article in the May/June *Harmonizer*, the last line of the article was missing on page 26. The line should have read: “Then enjoy the fruits as you watch your barbershop harmony grow in your area and throughout the Society.” ■



A fun, fun, fun summer of harmony

I don't know whether you got a chance to see the competition at the international convention in Denver this year. If you couldn't be there, you still could have seen it via our webcast, which gets better every year. There were some who purchased the webcast who could not make it work, but those cases were in the tiniest minority. Most who purchased it enjoyed it and we had *no* problems from the transmission side, so we consider that a major success. The competitions, both chorus and quartet, were awesome to behold, and in case you are completely disconnected from the Internet, the **Westminster Chorus** won the chorus contest by breaking a tie score with the **Ambassadors of Harmony** by the Singing score. **Max Q** won the quartet contest going away and did the most wonderful rendition of "Little Pal" I have ever heard. While having "Fun, Fun, Fun," **OC Times**



It was a proud moment for the Finns, and Japan would like to be next. Now, how about our chapters in the U.S. and Canada?

ers, (FABS), so we have extended worldwide barbershop into new frontiers. In a ceremony on the International stage, Markku Kanervikkoaho and Sune Sved stood proudly while the Finnish National Anthem played and their flag was added

actually sang that Beach Boys song and "Surfer Girl" as their Saturday night set. It was quite an interesting contest.

Of course we will be highlighting the convention in the next issue of the *Harmonizer*, complete with highs (many), lows (not many), favorites, and pictures galore. So let's talk about other things.

Around the world

Our membership numbers are still not going up, but the downward trajectory we experienced over the past few years has almost flattened out. While Charlie Davenport and Drew Ellis are working hard to help us create an upward trend in more of our own chapters, at least I can report that barbershop harmony's worldwide numbers are growing. The Society Board of Directors voted in June to affiliate the Finnish Association of Barbershop Sing-

to the pantheon of flags already present. It was a proud moment for the Finns, and also for the Barbershop Harmony Society. Japan has indicated that they would like to be next to affiliate with our Society, so expect further growth to the Far East. Now, how about recruiting some new members in our chapters in the U.S. and Canada?



Harmony University

It is now 1:35 a.m. on Saturday, the 4th of August and I am sitting in my dormitory room at Harmony University after a full day of meetings, classes, tags, skits, quartets and *ice cream*. Yummy, yummy chocolate ice cream with strawberries and whipped cream with nuts and a cherry on top. I'm sure I've shot my blood sugar levels through the roof. *C'est la vie!* At least I got to sing some tags with Joe Martin, Bill Heyer, Bill Myers, Shane Scott, Rick Taylor, and many, many others. What else do I need?

The week started with perhaps the greatest, certainly the most honest and heartwarming keynote address, given by Dr. Jim Henry of **The Gas House Gang** quartet and director of the Ambassadors of Harmony. We have posted it to the Internet and I recommend it to you, if you are at all interested in why Barbershopping is the greatest lifestyle ever conceived. Then came a week of classes, coaching, singing, and more. Now, here it is the end of Friday, and on Friday we hold (held) the parade of quartets that were here for their coaching "pods" and now want to strut their stuff for their fellow students. There was a quartet from BinG (Barbershop in Germany) and one from BABS (British Association of Barbershop Singers) as well as many from the U.S. and Canada. I was particularly thrilled with the crowds of students who filled Fulkerson Hall to cheer and encourage all the quartet men. That's really what was so great about it—there were no bad quartets. Even the quartets who might have needed a little more coaching were treated to standing ovations and wild cheering, because the audience rewarded the effort their fellow Barbershoppers went through, both in coaching throughout the week and in standing up and performing for a full house. Tomorrow night we bring this week of intensive



harmony teaching, coaching, and learning to a close with a show of champions out in town (St. Joseph, Missouri) featuring **Vocal Spectrum** and the Ambassadors of Harmony and many other great barbershop treats. Society President Noah Funderburg and I both taught and attended classes and although tiring, the experience of Harmony University is one that every Barbershopper should experience. There's plenty of room, c'mon down next year. Once you do, you'll wonder why you waited so long. Just ask someone who has been here recently.

Nashville now

Now it's 2 a.m. and I'm getting a little punchy, so I better let you all go to read the rest of this issue. (That is, if you're still reading this far along.) Our editor, Lorin May, does such a great job of putting together articles and issues about programs and ideas that help you with your concerns at the chapter level, and the Society Board and staff are standing by to help you make your Barbershop singing experience a great one. This is the month we move to Nashville, so expect some minor interruptions in service. We hope to keep the website running and the 800 num-

ber up and being answered by a live person while we move the headquarters to the Music City, but you never know what's really going to happen until it does. While at Harmony University, we lost the website for nine days due to our remote host (not a Society computer) relocating from Miami to Tampa and losing all connections! We apologize, even though it was beyond our control, and will look to find a more dependable Web hosting service in the future. But it's all good, and all exciting as we make the move to Nashville, Tennessee, and prepare for the Midwinter in San Antonio and the international convention in July 2008. Where? Why, Nashville, of course! When you get here it'll be like coming home ... Homecoming, 2008. Y'all come.

How am I doing?

ewatson@barbershop.org

THE HAPPINESS EMPORIUM



THE GOOD NEWS!

What's New? The King and I Volume X Folio and Related CDs

This volume is the first in the Good News! series to be offered with instrumental background and tracks for rehearsing and performing the songs. The arrangements are barbershop, but they are presented more in the style of southern gospel. Audiences love these songs and so will you! Seven of the Volume X songs were written by Mosie Lister, a Gospel Music Hall of Fame songwriter.

\$85 QUARTET SPECIAL: (\$150 value) includes the following: (add \$6 shipping & handling)

- 4 **Arrangement Folios** (1 for each quartet member) – with 11 songs arranged, cleared and copyrighted, ready for your repertoire.
- 4 **Learning CDs** (1 for each voice part) – each Learning CD has a part-predominant track to help you learn your part, and a part-missing track to let you sing your part with the Good News! and the band.
- 1 **Performance CD** – hear the full-mix tracks (vocals and instruments) to assist in song selection, and instrumental tracks for rehearsals and performances.



Music Folio Volume X

FEATURING:

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

INDIVIDUAL ITEMS:

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New international champions crowned in Denver

Unless you've been in a proverbial barbershop cave (great tagging acoustics!), you know by now that **Max Q**, the **Westminster Chorus** and **Road Trip** are our new international champions. The **Ambassadors of Harmony** also made Society history by winning silver with a 95% scoring average that topped 53 out of 54 previous international gold medal chorus scores. (Only **The Vocal Majority** in 1997 scored higher.) Westminster and the Ambassadors both finished with 2,849 points, but Westminster won the tie-breaker with a slightly higher Singing category score.

Max Q, the silver medalist in the previous three quartet contests, won handily with the second highest aggregate score since the current judging system was implemented in 1994. (Top score belongs to 2000 champion **PLATINUM**, in which Max Q baritone Gary Lewis sang tenor and Max Q lead Tony DeRosa sang baritone.) Max Q was also arguably the funniest quartet in Denver and the consensus crowd favorite, combining powerful ballads and comedy-heavy numbers to earn six huge standing ovations. With the win, Tony and Max Q bass Jeff Oxley



Westminster Chorus



PHOTOS BY MILLER PHOTOGRAPHY



joined Joe Connelly as the only three-time quartet gold medalists. Max Q tenor Greg Clancy earned his first quartet gold, to go along with his 11 chorus gold medals with The Vocal Majority.

Road Trip almost came out of nowhere to win the 2007 Bank of America Collegiate Barbershop Quartet Contest.

Singing the only two songs they knew, they scored just high enough for a victory in an increasingly competitive field that continues to out-score the previous field year after year.

The September/October *Harmonizer* will

be packed with great photos, analysis, behind-the-scenes stories and other Denver highlights.

Major media event coming May 10, 2008: a Society-wide international blood drive

Mark your calendar for May 10, 2008, for a Society-wide blood drive. Not only will Society members have the chance to donate, but we'll be part of a big marketing push to recruit other donors as well. Rather than show up and get a cookie, donors will be entertained throughout the day by singing!



This will be a big media event, with many prominent sponsors and great opportunities to work with other singing groups in your area. The Society will prepare marketing materials, posters, PSA spots and other information for use by your chapter. This will be a great way to generate heavy media coverage

throughout the Society and in your community and get up close with potential members, all while performing a potential life-saving service. More details will follow in subsequent issues of

The Harmonizer. Ask barbershop supercoach Cindy Hansen Ellis what blood donations did for her!

Have you ever wondered when you gave blood if it really gets to a person? Is someone's life saved? I am here to tell you, yes, and yes! Lives are saved; I can speak to that personally. Recently, I needed a number of blood transfusions because of a rare blood disorder where the blood destroys itself. My blood levels dropped to "non-life sustaining" levels in

just a few days. I needed blood fast, and not just A+ (my blood type), but a cross-match on a much more detailed level. This caused the hospital to have to do a state-wide search to find the "right" match. For those with loss of blood or threatening blood disorders, you may be the one who makes a difference. On May 10th 2008, please make the choice to either share your music or share your blood and make a difference in someone's life. Make a Gold Medal moment for someone—you never know whose life it will change.



Blood donors saved the life of Cindy Hansen Ellis—help save many others, too!



More examples of how to use *The Music Man*

Coming together to celebrate The Music Man, the **Huron Shore Chorus** from Alpena and **Harmonie Meisters** from Gaylord filled the Cheboygan, Michigan Historic Opera House with "Lida Rose" and "76 Trombones" on June 30th. What's your chapter doing to celebrate The Music Man's 50th anniversary?

The chapters met on "neutral" ground and invited 2006 district championship quartet from downstate **Fermata Nowhere**.

There's still time to order and learn songs from this all-time great musical. Go to www.barbershop.org/musicman to order music or scripts.

Thirteenth Colony Sound
(Savannah, Ga. chapter)



took advantage of Society learning CDs to learn six *Music Man* songs for their 2007 show, *Return To River City*. Fast forwarded nearly 50 years from 1957, Professor

Hill remains nimble of mind and saves his beloved Madison Park from a dastardly fate. The November show includes several chapter quartets, and select high school choruses in what promises to be a big collaborative show this November.

Get your Music Man sheet music and learning CDs at www.harmonymarketplace.com. Don't forget to schedule and publicize a major celebration on the evening of Wednesday, December 19!



Jim DeBusman recognized for a lifetime of bringing harmony to schools

For a lifetime of supporting music education in schools and communities—reaching at least 150,000 students of all ages—staff music specialist Jim DeBusman has been honored by the Society and MENC: The National Association for Music Education. He joins Society luminaries like Dr. Val Hicks, **The Ritz Quartet**, Freddie King, Mel Knight, Dr. Greg Lyne, Joe Liles, and Dr. Jim Henry, among others who have won the prestigious award since its 1991 inception. Jim was presented this award at the BHS International Convention in Denver this summer.

The award goes to an individual who, through his talent and dedication, has made outstanding contributions to the furtherance of music education in the schools and in the promotion of the barbershop style as an American musical art form. Before becoming a Society music specialist in 1985, Jim was a highly-regarded high school and collegiate choral music educator in Oregon. As a staff music specialist, Jim has done thousands of presentations, lectures, and demonstrations to high schools and colleges all over North America on the characteristics of barbershop harmony. His work in many cases has led to the growth of the school music program, specifically in the number of male students who get involved. This is free to music educators and their school music programs. He has served as head clinician for youth workshops and summer camps. These events teach students (both male and female) about singing, harmony (barbershop), teamwork, and commitment to a life-long education in music.

"Gee, thanks for all the pre-Denver info ... after we got back"

If you got your pre-convention issue after the convention, blame the Post Office. They're only indirectly responsible, but hey, it works for us ...

The U.S. Postal Service has implemented a complete overhaul of its magazine rate structure, which took effect this summer. Essentially, they're telling publishers that there will now be steep financial penalties for using once-traditional mailing methods. A high percentage of publications, including *The Harmonizer*, have now begun to use co-mailing services, which bypass U.S. Postal Service logistics for all but the final steps of delivery. Co-mailing is *supposed*

to be at least as fast as regular mail, but chatter among editors of other co-mailing publications confirm that a very high number of publications, including *The Harmonizer*, were recently delivered much later than usual, often by weeks. (Canada-bound *Harmonizer* magazines were also delayed due to issues with a Canada-only insert.) Co-mailing technology and logistics are still in their infancy, and continued log-jams at existing facilities may continue until the facilities now under construction come online.

Under traditional mailing methods, most subscribers could have received *The Harmonizer* before the convention. We apologize for the delayed delivery and will continue to track postage trends and options to deliver *The Harmonizer* at a reasonable cost and schedule.



Society briefs

Use the new “®” Society logos. The Society has received trade name recognition for the “Barbershop Harmony Society” name. In order to ensure continued copyright



protection for the Society name, please use logos that have an “®” in chapter and district publications wherever the name or logo is used.

Copies of the Society logo in a large variety of forms, now with the copyright symbol, are available at www.barbershop.org/logos.

Fill out your Denver Convention surveys! If you didn't fill out a survey in Denver, please take a few minutes to share your experiences online. Your feedback goes a long way toward making each convention better and better! www.barbershop.org/surveys.

XM Radio wants to broadcast your group. XM Satellite Radio 4 specializes in music from the 1930s and '40s and runs an hour-long barbershop harmony show every Sunday at 8 p.m. Eastern time. A donated CD of your group may help you get broadcast to a new audience of potential listeners. Please donate your own group's barbershop CDs (not another group's CD that you own) to Mary Sue Twohy, XM 4 – Harmony Square, 1500 Eckington Place, NE, Washington DC 20002, 202-380-1571, MarySue.Twohy@xmradio.com, www.xmradio.com

The last Buckeye Invitational? The phenomenal two-decade run of the Buckeye Invitational may (or may not) be coming to an abrupt end. The chapter-sponsored August barbershop showcase and competition quickly became one of the most enjoyable and unique barbershop shows Society-wide. But a recent drop-off in attendance and slim operating margins have the chapter seriously questioning whether it can take on the substantial financial obligations. Depending on what is decided this summer, 2007 may have been the last of what had once looked to be a permanent institution. www.buckeyeinvitational.org

Liz Cillo is new merchandising manager

Liz will be taking over Harmony Marketplace and other duties when the Society headquarters moves to Nashville. She has worked closely with prior merchandising manager Cheryl Jankowski and staff to ensure a smooth transition. Cheryl has chosen to remain in Kenosha after the move.

Liz owned and operated her own retail store for 13 years, followed by six years employment with Plow & Hearth, a national home décor and garden merchandise catalog, retail, and internet company, headquartered in Virginia. A native of New Jersey, Liz lived in Maryland and Virginia, then Pennsylvania. She earned a master's degree from Johns Hopkins University and has two sons, both recent college graduates, who live in Charlottesville, Va.



Nashville convention registration will be different—what you need to know

Due to contractual enforcement beyond our control, the registration process for the Nashville Convention has gotten off to a rough start. We are no longer able to use our ETIX system for registrations for Nashville because the Sommet Center (venue for the contest sessions) has an exclusive contract with TicketMaster.



Using TicketMaster will add \$4.75 per ticket to the cost of a registration (same as ETIX), plus a \$2 facility fee (charged by the Sommet Center regardless of the ticket service used), a \$3.80 transaction fee (not per ticket but per transaction) for shipping and handling, and a 3 percent credit card fee. The good news is that TicketMaster is well equipped to service its customers. The Nashville convention registration area should have no long lines for those who didn't get tickets in the mail or for last-minute orders. Unfortunately, TicketMaster will accept credit cards only—no checks.

How to register for Nashville AIC, President's Council members, 2008 VIPs*

Do not purchase your registration through TicketMaster. You will have your seating set aside in a block. Fill out the registration form from the Denver Convention packet or download the form at www.barbershop.org/nashville and mail or fax to the Society office. (Note the new headquarters info on page 38.) Do not buy your registration through TicketMaster and then try to exchange it or you will encounter difficulties.

All others: Go to www.barbershop.org/nashville and click the “Ticketmaster” link. To register by phone, call the Sommet Center in Nashville at 615-770-2040.

* VIPs = District presidents, past international presidents (or surviving spouse), current international champion quartet and chorus director, Society committee chairmen, Society and Harmony Foundation board and staff, Sweet Adelines International and Harmony, Inc. president and board, contest judging panel, affiliate organization presidents, Hall of Fame members; other organizational leaders (MENC, ACDA, local leaders in the convention city, etc.)

CONVENTIONS

2008

NASHVILLE
June 29–July 6
2009

ANAHEIM
June 28–July 5
2010

PHILADELPHIA
June 28–July 5
2011

KANSAS CITY
July 3–10
2012

PORTLAND
July 1–8
2013

TORONTO
June 30–July 7
2014

MINNEAPOLIS
June 29–July 6
2015

PITTSBURGH
June 29–July 6
2016

NASHVILLE
July 3–10

MIDWINTER
www.barbershop.org/midwinter
2008

SAN ANTONIO
Jan. 20–27
2009

PASADENA
Jan. 25–Feb. 1

HARMONY
UNIVERSITY 2008
St. Joseph, Mo.
July 27–Aug. 3



Prepare for a more rigorous interpretation of the dialogue rule

Whether or not your fall District Contest has been held, take note: Although no rule change has taken place, Presentation judges will hereafter more rigorously enforce key tenets of the following rule:

ARTICLE XII: NON-SINGING COMMENT/DIALOGUE

Non-singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted more clearly to establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme. Spoken words deemed to be excessive or detrimental to the performance shall be penalized by the Presentation judge(s) up to and including forfeiture.

The above is a three-year-old modification of the old “two-song, no talk” rule, which was changed to eliminate the need for forced or badly-done mime to set up songs. (For example, no longer would something like “All Aboard!” or “A One, Two, Three” be penalized.) However, some groups have tested the boundaries of the tenet that performances are primarily music presentations. “Brief” is considered a key word in the above rule, although judges won’t count words or seconds. Presentation judges will hereafter consider whether talking, dialogue, voice-overs, or even “visual takes” are “on-point, concise, and effective.” They should be a “spice” to the musical performance and not an end to themselves. Again, infractions will be penalized up to and including forfeiture.

For clarification, contact a Presentation judge. Your own judging panel can only give its final judgment in real time at the time of performance.

The Society's best bulletins and PR

PROBE, the Society subsidiary organization for Public Relations Officers and Bulletin Editors, announced the best chapter bulletins and PR efforts across the Society. Go to www.harmonize.com/probe to check out PROBE resources to improve your chapter's public profile. A \$10 annual membership in PROBE is an approved chapter expense for chapter officers.

Bulletins of the Year

1. Owen Herndon, *Tumble-Words*, Colby, Kan.
 2. Todd Anderson, *Harmonotes*, Kansas City, Mo.
 3. Linda Williams, *In Tune*, Hunterdon, N.J.
 4. Mike Sitter, *Derbytown Gazette*, Akron, Ohio
 5. Dick Teeters, *Star Gazer*, Greater St. Paul, Minn.
- Dick Girvin Most Improved Bulletin winner: Don Himmelman/Ron Hesketh, *The Heartbeat*, Central Florida
 - Online bulletin editor of the year: Clary Reinhardt, *Fox Tales*, Appleton, Wis.
 - Online second place: John Elving, *Voice of Democracy*, Rapid City, S.D.

Public Relations Officers of the Year

- Single Event: Al Baum, Spirit of Phoenix
- Year-long event: Ray Ashcroft, Fullerton, Calif.



Audiences reward comedy more, but there's still general agreement

Stats show that real-world audiences agree with our Presentation judges

The real-life relevancy test of the Presentation category (*The Harmonizer*, May/June 2007, page 9) has statistically shown that the scores of Society Presentation judges line up well with what non-Barbershoppers consider the most entertaining barbershop performances.

In the 2007 International Preliminary Quartet Contests for the 14 participating districts, 76 demographically representative guest panelists assessed the overall entertainment value of each quartet. Guest panels scored each song and ranked each performer. (Their scores did not affect contest outcomes.) There were 1,576 judge/song data points. Results were first analyzed to test how closely the guest panelists agreed with one another. Nine of the 14 guest panels showed enough relative internal agreement that their scores could be meaningfully compared against the ranks and scores of their respective Presentation panels. Key observations and conclusions:

- The guest panels (“audiences”) that generally agreed among themselves aligned well with the scores of Society Presentation panels.
- Type of song does not significantly influence the audiences’ results, except for comedic performances, which audiences tend to reward.
- Demographic differences do not significantly influence audiences’ results. There was a wide range of age, gender, race and occupation across the real-world panels.
- Audiences find barbershop entertaining in much the same way and extent as Presentation judges.
- There was no statistical indication of a need for significant changes in the way Presentation judges assess entertainment value.

Side note: Without exception, guest panelists considered the experience rewarding and reported an increased appreciation for the barbershop style.

Presentation category leaders will continue to look for ways to measure judging standards against real-world milestones. They plan a move toward deeper analysis in a second phase. Extensive databases, statistical analyses and documentation are on file and available on request from Connie Keil at ckeil@comcast.net.



They've taken on many different personas—almost never serious—but 1999 international quartet champion FRED has a new multi-state gig: commercial pitchmen. And this time, they left the shtick back and home and play it totally straight. The quartet plays the role of singing technicians in a series of commercials for Kauffman's 44 stores, located primarily in the Atlanta area. Check out the commercials at www.kauffmantire.com/advertising. "Better people, better service," is the slogan. Kauffmann has certainly shown good taste in people and in musical styles, but is it too much to ask for just one Pookie pratfall?

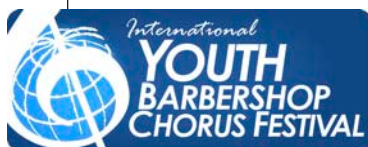
Register now for the International Youth Chorus Festival at Midwinter

Groups all over the Society are expressing interest in performing in what will become the Annual International Youth Barbershop

Chorus Festival! It's not too late for you to register your group

at www.barbershop.org/youthchorus, where you'll find everything you need to know about this amazing event!

Are you looking for ways to help your chapter and the Society grow younger? Support a youth barbershop chorus in your district, and you'll be helping to hook young guys on barbershop for life! The Society's Youth in Harmony program is eager and willing to help you start the chorus, and help maintain it. E-mail youthchorus@barbershop.org or contact Student Activities Coordinator James Estes at 800-876-7464 for more information.



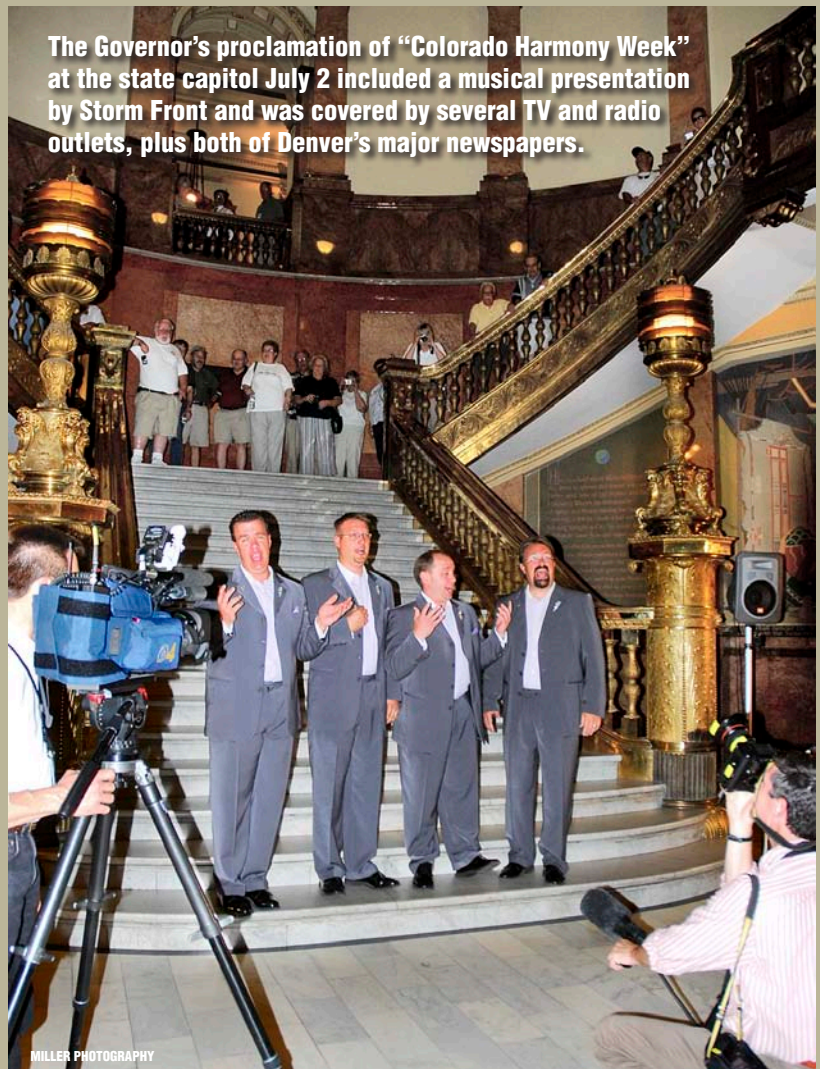
Web exclusive: International convention draws an unusually large flurry of media attention

The Westminster Chorus didn't make it past the second round on NBC-TV's *America's Got Talent*, but the Society has still gotten a flurry of media coverage over the summer. Highlights include an article in *The Wall Street Journal* on July 2—page 1, above the fold—that was published the Monday of our international convention. A follow-up article ran immediately after the convention, with web audio and images. (As of press time, both articles were available online for free at www.wsj.com, using the key words "barbershop harmony" under the search engine. A web video is at <http://link.brightcove.com/services/player/bcpid1078546340>.)



The convention week was also filled with television, print and radio coverage, with many quartets stepping up to meet with the media. Go to www.barbershop.org/ID_106800 to link to news stories, audio and video. Kudos to Media Relations Manager Julie Siepler and the Society and Convention Marketing and PR committees for setting up so many gigs. Thanks to *Men in Black*, *Hi-Fidelity*, *Ignition*, *HotShots*, *SEP*, *Vocal Spectrum*, *The Summit*, *On Demand*, *Storm Front*, the *Granite Statemen Chorus* and *Vocal FX* for working media gigs in Denver. ■

The Governor's proclamation of "Colorado Harmony Week" at the state capitol July 2 included a musical presentation by Storm Front and was covered by several TV and radio outlets, plus both of Denver's major newspapers.





Frustrated with sight reading? Try solfege

The Society Music staff asked me to write this article because I and they have seen many Barbershoppers finally become sight singers by using my adaptation of the centuries-old “solfege” system. For those who can never “hear” the passage via other sight-reading methods, solfege may be the breakthrough you need.

The challenge for many Barbershoppers is that they learn music primarily through “rote” methods, whether it be obtaining learning CDs or pounding through parts multiple times and memorizing what you hear. Rote learning is a fine enough way to learn a tag or a short passage, but it is very cumbersome and time-consuming to learn an entire song this way. Wouldn't rehearsals be a lot more fun if everyone knew how to sight read the music? A whole chorus of sight readers will learn more quickly, allowing more time for work on interpretation, intonation, vocal blend, and logistical aspects of the performance. Imagine the fun of singing all the way through a new piece the first time you see it.

Five to 10 minutes of practice each week can eventually turn everyone in your chorus into skilled sight singers. For decades, I successfully turned musically illiterate high school students into skilled sight singers using my adapted solfege learning system. Every day, we would sight sing for five to 10 minutes. Before they knew it, the students were able to sing a new piece straight through from beginning to end. Oh, there were spots where they stumbled and we had to work things out. But they understood the process and were able to figure many things out by themselves. What fun for me, as their director, to get past the note learning stage and into the music making stage. I have witnessed tremendous improvement in the music reading skills of many choruses.

Solfeggio (Do Re Mi Fa Sol La Ti Do), or solfege, has been around for centuries and remains the preferred music learning system in much of the musical world. The solfege system labels each pitch with a unique syllable. Once the singer learns how to identify the pitch relationship of one syllable to another, it becomes very easy to sing a musical line. And when a difficult passage presents itself, breaking it down syllable by syllable can enable singers to independently figure out their own parts. The secret of the system, however, remains practice, time and repetition. You must faithfully practice sight singing every rehearsal. The rewards are beyond words.



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1. Definition of basic terms and knowledge of note names

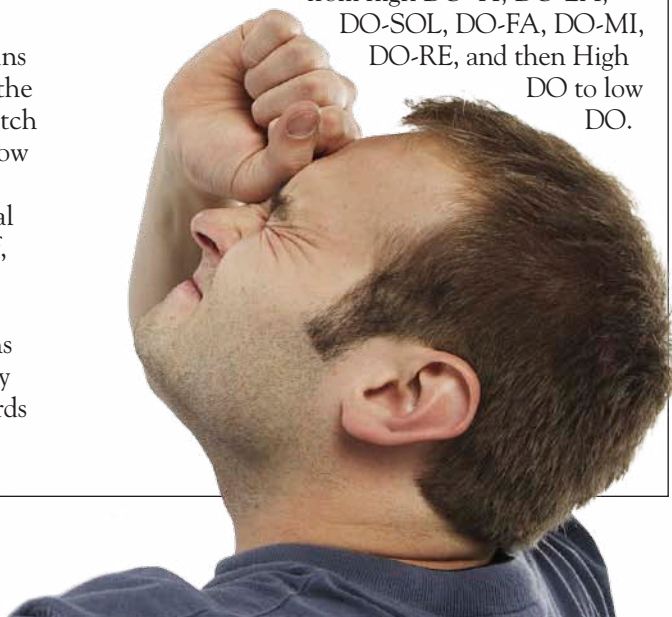
It is essential that the director and singers all be on the same page when talking about pitch, intervals, notes, rests, sharp, flat, and natural signs, staff, treble and bass clef, ledger lines and accidentals. It is also helpful if you can identify the names of pitches in the treble and bass clef. For most singers, this will be review, but you must start under the assumption that this will be new to some members of your chorus.

2. Learn the syllable names

This requires a black or white board on which you can write notes of the scale with syllable names under them. Start by having your chorus members sing up and down the scale using the syllables by pointing to the labeled notes on the staff. When they become somewhat comfortable, erase the syllable names and point to the notes only. Do not hurry through this step. Be patient and supportive. Praise their accomplishments.

3. Learning to sing intervals

First, review what you have already learned. Then rewrite the syllables under the scale and have them learn to sing from DO to each of the other pitches. For example, have them sing DO-RE, DO-MI, DO-FA, DO-SOL, DO-LA, DO-TI and then DO-DO. Once they can sing from DO to any of the syllables you point to, start on RE and repeat the process. Then start on MI and repeat the process. Continue throughout the scale. When they have learned to identify intervals in an ascending pattern, have them sing from the top down. So you would teach from high DO-TI, DO-LA, DO-SOL, DO-FA, DO-MI, DO-RE, and then High DO to low DO.



Repeat the process starting on TI and then LA and so on. When they feel comfortable, erase the syllable names and have them sing intervals in both ascending and descending patterns. Soon you will be able to move from pitch to pitch in either direction. You can have them sing familiar melodies by pointing to the syllables for them. With regular practice, the light will eventually come on in the minds of all your singers.

4: Teaching how accidentals work and are notated

Up to this point, you have not addressed altered pitches. Now you show how sharps and flats are handled. Again, write the ascending and descending scales on the board and label each pitch with the corresponding solfege syllable. You then point to the syllables and teach them to sing up and down a chromatic scale. Once they understand how a sharp, flat, or natural sign affects the primary syllable and the pitch, it is easy to make the transition. Point to the various syllables and have chorus members sing from pitch to pitch.

5. How to find "DO"

DO is not always located at the same place on the staff, and singers need a point of reference from where to start when singing. The first thing they need to know is how to find DO. There are three easy rules: 1) If there are no sharps or flats, DO is C. 2) If there are sharps in the key signature, the last sharp is TI. Hence, move up one line or space to DO. 3) If there are flats in the key signature, the last flat is FA. Count up five lines and spaces and you will arrive at DO. Once the singers know where DO is, everything else is relative.

6. Write the syllables under the pitches and sing using syllables

When singing the exercises in your sight reading manual, write in the syllable names under the notes. At first, you might be writing them

A whole chorus of sight readers will learn more quickly, allowing more time for work on interpretation, intonation, vocal blend, and logistical aspects of the performance.

under every pitch, but sooner or later you will be writing syllables only under those difficult passages in your music. Make it your goal to sing through the exercises without adding the syllables under the notes.

7: Transfer what you have learned to your chorus music

When you are at this level, you should be able to read through 80% of your music with relative ease. You will find a lot of repeated notes and stepwise movement. You will also find sections of music that repeat, so once you have learned to identify that which you already know, it might mean only putting new words to the notes. When you run across a difficult passage, write in the syllables, sing through the passage using the syllables, and when you are comfortable, put in the text.

... if you need more help

"All this is fine and wonderful," you say, "But where do I find the materials in a structured format that I can use to teach our singers?"

I wrote a sight singing manual

that has been on the market for almost 15 years and is being used in schools across the United States. Directors from near and far have commented on how much they appreciate the manual and the results they are experiencing. The secret is that they are using the materials at every rehearsal. And while some singers initially balk at the process, sooner or later they learn the value of being able to read the music.

I have adapted the manual for Barbershoppers. I do not deal with rhythms in the adapted volume, as directors often change the rhythm for interpretation purposes. I have written out step-by-step instructions and provided over 800 exercises in various keys and in both treble and bass clef. Purchase of the manual gives you permission to duplicate any and all of the pages for members of your chorus. That way, you can create a manual for each singer. If you are interested in acquiring my manual, contact me at bphelps@cableone.net or 508 Woodbridge Drive, Dilworth, MN 56529 for more specific information.

Happy Singing! And remember that your goal is to always improve—to grow—and to learn. And being able to sight read will give you the tools to learn music faster and the time to learn more music. Make sight singing part of your rehearsal plan every time you get together. You will not be disappointed! ■

The

BRUCE PHELPS

Barbershop

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COME TO YOUR NEW HOME FOR

2008 INTERNATIONAL CONVENTION IN MUSIC CITY

HOMEcoming 2008, JUNE 29 - JULY 6, 2008



We'll celebrate "homecoming" at our 70th international convention in Nashville, our new home for the world headquarters of the Barbershop

Harmony Society. Don't miss this opportunity to be among the first to experience the beautiful facility and all the special concerts, exciting contests, educational classes, inspiring sights and many more chances to sing.

Homecoming '08 will be a unique opportunity to recharge your barbershop batteries and reinvigorate your hobby.

Special open houses at the new headquarters will held throughout the week. It is located near the heart of downtown Nashville at 110 7th Avenue N.

You'll find our new home is conveniently located near the contest venue, the Sommet Center at Broadway and Fifth, and the convention headquarters hotel, the renowned Renaissance Nashville Hotel at 611 Commerce Street.

REGISTRATION

General membership can register now online through Ticketmaster. Early registration priced at \$135 (adult) plus Ticketmaster fees and Sommet Center fees. Early registration will end on December 31, 2007. Registration price after December 31

will be \$150, plus fees. Members of the President's Council, AIC and other VIP's should contact events@barbershop.org



PLACES TO GO THINGS TO SEE

Nashville is special for many reasons. Shop 'til you drop or just be amazed at the cultural and historic offerings. Plan your trip to include the following sights available through convention tours. (Details on tours will be posted as soon as they are confirmed.)

- **Country Music Hall of Fame and Museum**—This isn't just a museum, it's an experience.
- **General Jackson Showboat**—An excellent view of the Nashville skyline from the river.
- **Grand Ole Opry**—A phenomenon that has lasted through generations.
- **Jack Daniel Distillery**—Learn the complete history of Jack Daniel's whiskey.
- **Opry Mills**—Best names in manufacturers' and retail outlets.
- **The Hermitage**—Home of President Andrew Jackson, our nation's 7th President.
- **Belle Meade Plantation**—A world renowned thoroughbred horse breeding farm.
- **Nashville Zoo at Grassmere**—Many animal species found around the world.
- **Rutherford County**—Step back in time to several historic sites filled with Civil War history.



A GRAND HOMECOMING EVENT

JOIN US IN NASHVILLE ON JUNE 29 - JULY 6, 2008

HEAR THE BEST IN THE WORLD!



This is the place! Expect four spectacular productions designed to leave a lasting impression. All of these separately ticketed events will be held at the Sommet Center (formerly the Gaylord Center), except World Harmony Jamboree.

- **Harmony Foundation Presents**—*Tuesday, July 1*
- **The Larry Ajer Tuesday Night Concert**—*Tuesday, July 1*



- **The Association of International Champions Show**—*Thursday, July 3*
- **World Harmony Jamboree**—*Saturday, July 5 (Venue TBA)*

CONTEST DAYS

All contests will be held in the Sommet Center.

- **Quartets:** Competition starts Wednesday with the quartet quarter-finals. Semifinals will be held Thursday, and the finals on Saturday.



- Chorus finals are set for Friday.
- Bank of America Collegiate Barbershop Quartet Contest is Saturday.

MORE INFORMATION TO COME!

As details are finalized, we'll keep you up to date! Don't miss this singular opportunity to come "home" for a terrific week of events and our headquarters debut.

Register online at www.barbershop.org/nashville or look for a registration form in a future issue of *The Harmonizer*.

Ph: 800-876-SING (7464)

615-823-3993

Fax: 615-313-7615

www.barbershop.org/nashville
events@barbershop.org

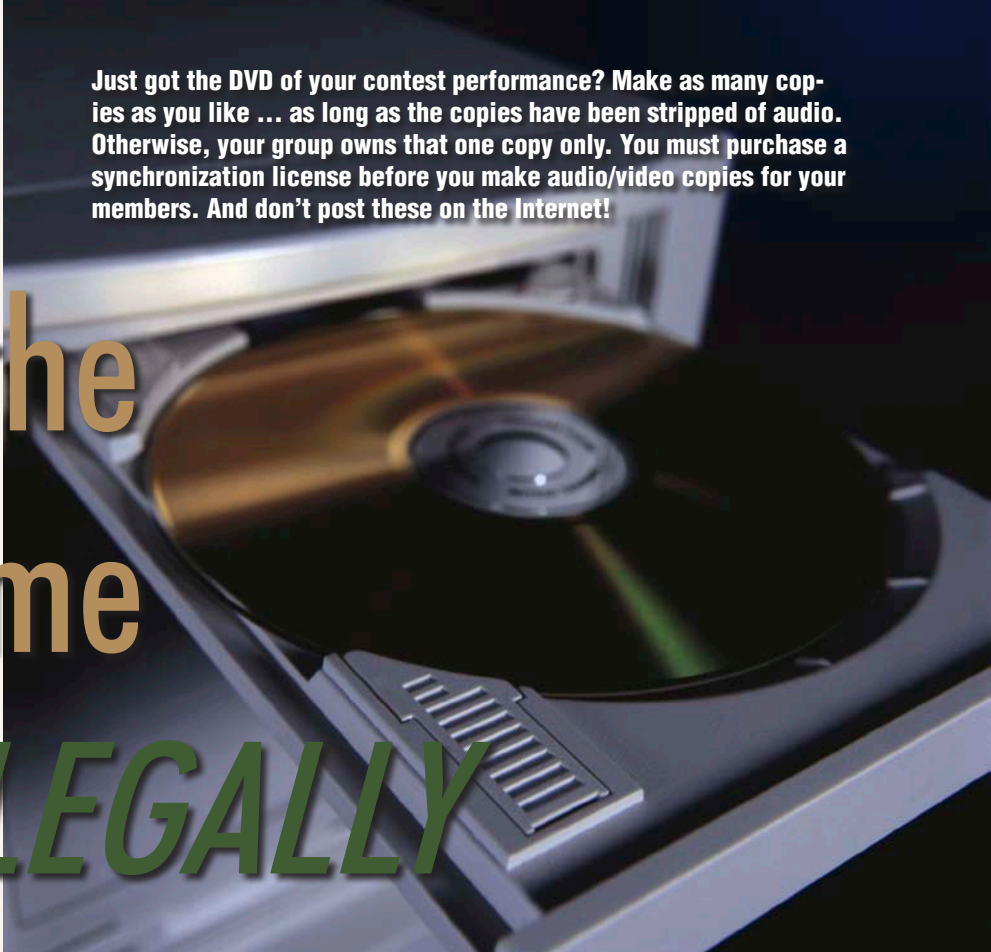


Max Q, 2007 International Quartet Champion



Just got the DVD of your contest performance? Make as many copies as you like ... as long as the copies have been stripped of audio. Otherwise, your group owns that one copy only. You must purchase a synchronization license before you make audio/video copies for your members. And don't post these on the Internet!

Making the music come alive ... **LEGALLY**



WARNING: You can't afford not to read this article! Copyright laws in all countries are getting tighter and tighter. The information contained in the following article will help you understand the ins and outs of the current copyright laws in Canada and the United States.

Unless you write all the songs you perform, your chorus or quartet cannot make copies as you need them, duplicate learning tracks at will, or make video copies of your show for everyone to treasure. The days are gone when we could share music freely without knowing what is legal.

"But I don't want to comply," you say. "Who is going to get me?" Brave but stupid idea! ASCAP does indeed have "scouts" who go around attending chorus rehearsals, sitting in audiences, etc. Huge fines have been issued and collected from groups who broke copyright laws. It is not worth it. It's simple and cheaper to stay legal.

Choruses and quartets should make sure that their music repertoire is legal—no exceptions. If you didn't buy it, you don't own it! Be supportive of the rights and privileges of song writers and publishers. This is our hobby; it is their business.



Judy Galloway
judy.galloway
@gorge.net
Timbre Editor
for the Evergreen District

This is an updated distillation of key concepts from Judy's article series that previously appeared in Sweet Adelines International's magazine, *The Pitch Pipe*. The full presentation, with glossary and copyright history, can be found at www.barbershop.org/ID_106796. The article and a slide version of these concepts can be found at www.jgcomputerworks.com/projects.htm

Ensure your music is legal

Even if you memorized a song without seeing the sheet music, you must own legal copies of the sheet music before you perform or record the song. Your group should purchase enough copies for the members and for the guest books. As the purchaser, your *group* owns the music—not the members, unless your group has a written policy stating otherwise. You may make/copy one "working copy" for each legal copy you purchased. For each song, keep written documentation of receipts, number of copies made, and who has them. When finished with the song, destroy the marked-up "working copies" and update the documentation. Keep the originals and all documentation for possibly singing again in the future. (At that time you can make new "working copies.")

Ensure your arrangements are legal. Music purchases from the Barbershop Harmony Society are always 100 percent legal and the purchase price includes all fees. If you purchase an arrangement from outside of the Society, be sure the arranger has contacted copyright owners to get permission to write arrangements. The arranger's fees are supposed to include per-copy copy-

right fees that will be passed on to the copyright holder according to their agreement. The arrangement usually still belongs to the copyright holder, not the arranger.

When you purchase single copies of music or receive them at workshops, write on your copy where and when you received it, along with your name. Do not copy these for others.

Making changes to the music. Arrangers cannot give permission for you to “tweak” their arrangement; that right belongs solely to the copyright holder. This could be a slow or impossible process, because copyright holders are not required to respond to such requests.

Common sense should be used for minor adjustments that might be needed; be prudent in changes, respectful of the music. Small changes like re-voicing a chord or two and changing an intro or tag are not critical issues. Changes to the words and basic melody are more significant. Likewise, if a song parody is going to be widely performed or used on a contest stage, first get permission from the copyright holder.

Ensure your performance is legal

Each time a song is performed in public, the songwriter is entitled to receive royalty income. To eliminate the need to negotiate separate licenses, songwriters or their music publishers affiliate with ASCAP, BMI and SESAC in the U.S. and SOCAN in Canada. The Barbershop Harmony Society has contractual arrangements in place with all four organizations, along with fee structures that are lower than those offered to the general public.

What constitutes a public performance. When choruses and/or quartets are asked or hired to perform at a function put on (“produced”) by someone else, all performance fees are the responsibility of the producer. It is not your group’s responsibility to ask whether the “producer” has complied.

For performances produced by your own group, you are responsible for paying the performance fees, with the following exceptions:

- parades
- private performances, such as at a nursing home or a private dinner



The rights of a songwriter

If you write a song, it’s yours. You control who may sing it, record it or own copies, and you are entitled to be paid when others use it. Copyright laws give the copyright holder control over the song for its composer’s lifetime and an additional 75 years (50 years in Canada), including how it is: (1) played publicly, (2) arranged, (3) performed, (4) printed and sold, (5) recorded and sold.

Songwriters may also sell their rights to another, who then obtains the same legal rights. Because songwriters cannot reasonably track every performance of their songs or sue law breakers, they have created organizations to do the work for them. ASCAP, BMI and SESAC work for stronger legislation to protect songwriter rights and they collect and distribute money when songs are published or performed.

If someone tries to make money on a recording, they must apply for and pay mechanical licensing fees before songs are duplicated. In the United States, the main collector for those fees (representing both songwriters and publishers) is the Harry Fox Agency. If a song is featured in a movie or video, the filmmaker must negotiate the fee directly with the copyright holder (the song writer or the publisher).

Key copyright concepts and vital organizations

ASCAP: American Society of Composers, Authors, and Publishers - www.ascap.com

BMI: Broadcast Music Inc. - www.bmi.com. Represents U.S. writers, composers, and copyright holders

CMRRA: Canadian Musical Reproduction Rights Agency - www.cmr.ca - Canadian agency that distributes proceeds to publishers, who then distribute the songwriter’s portion

Copyright: the exclusive legal right to reproduce, publish, and sell the matter and form of a literary, musical, or artistic work

Copyright fees: fees due the copyright owner to reproduce, sell, publish, distribute, or perform the copyrighted material

Mechanical license: the songwriter’s authorization, usually by fee, to make and distribute audio recordings of copyrighted musical compositions

Public domain: a work that can be used by anybody for any purpose and changed or rewritten in any way. In the U.S., it refers to pre-1923 works, or for the creator’s lifetime plus 75 years. In Canada, it is the creator’s lifetime plus 50 years. Occasionally, a U.S. public domain song may be still protected in Canada. Arrangers must therefore clear the song if there is any chance it will be sung in Canada or by Canadians.

Performance license: royalties due a song writer when his or her work is performed

by others in public

SESAC: Society of European Stage Authors and Composers - www.sesac.com - protects U.S. interests of European composers

SOCAN: Society of Composers, Authors and Music Publishers of Canada, www.socan.ca

Synchronization license: Permission from a songwriter to synchronize a song with visual images, e.g., use the song in a television show or video-taped performance. Synchronization fees are subject to negotiation and vary according to the popularity of the song and the importance of the song in the visual piece

- Singing Valentines and similar activities

How to pay performance fees

United States: Fees for BMI and SESAC are due prior to each public chorus or quartet show. (Forms are available at www.barbershop.org/id_060341.) These forms and the appropriate checks must be sent to your district's secretary prior to each show. ASCAP

How to get mechanical licenses for recordings

Songwriters and publishers require a mechanical license fee before you make audio copies of published music. Many songs that are published by the Barbershop Harmony Society are also copyrighted by the Society (the sheet music should state who holds the copyright). For these songs, contact library@barbershop.org to obtain a license. For all other songs:

United States:

The Harry Fox Agency represents most publishers and you have to pay for at least 500 copies, even if fewer copies are made. The 2007 minimum mechanical licensing fee is \$45.50 (9.1 cents per recording x 500), which allows 500 duplications of the song, where each track (whether tenor, lead, bari, bass, or 4-part) counts as 1 of the 500 possible copies. www.harryfox.com

Canada:

Go through the Canadian Musical Reproduction Rights Agency (www.cmrra.ca). A "Pay-as-You-Press/Import" plan for licensing small run productions is payable at the time your license

application is made at the standard royalty rate (in 2006, \$0.077 CDN per song, per copy, where the running time of the recording is five minutes or less, or a minimum amount of \$38.50 CDN). Canadian residents must also include 7% GST.

For medleys, the mechanical license fee applies to each song used in the medley, even for small sections of a song.

	United States	Canada
Registering a copyright	<i>Library of Congress, Copyright Office (fee)</i>	<i>Copyright Office, Canadian Intellectual Property Office (fee)</i>
Performance Licenses (public performances)	<i>ASCAP, BMI, and SESAC</i>	<i>SOCAN</i>
Mechanical Licenses (audio recordings)	<i>Harry Fox Agency, and others</i>	<i>CMRRA, and others</i>
Synchronization Licenses (videos)	<i>Contact the publisher</i>	<i>CMRRA, and others</i>

Fees & Licenses - As the copyright laws have expanded, organizations have formed to help "collect" royalties/fees on music.

fees are due shortly after the show. The ASCAP form and payment plan are located at www.barbershop.org in the "Members Only" section. The Barbershop Harmony Society has a contract with ASCAP that ensures ASCAP will receive a minimum of \$204 per year (as of 2007) for shows produced by U.S. choruses or quartets. (Depending on circumstances, additional shows may require additional fees.) Groups that host no shows in a given calendar year pay no fees.

Canada: Click on the PDF link at www.barbershop.org/id_060364 to get a SOCAN form. Fill it out as far as possible before the show and send it to the district secretary. After the show is completed, the Canadian chapter or quartet sends the SOCAN form, a list of the songs sung, and the appropriate payment to Barbershop Harmony Society headquarters.

If you've got music that you "picked up somewhere," chances are good that your copies aren't legal. Before you perform a piece, purchase a legal copy for every member of your group and keep your receipts.

For contests, as long as you purchased legal sheet music, your performances are 100 percent legal because the Society pays performance fees for all contests. For public chapter- or quartet-sponsored shows, performance fees must be arranged according to the procedures outlined in this article.



Fees for learning tracks (CDs or tapes)

If you buy one learning CD, the law says you may only use that one CD. You must pay for all other copies made according to mechanical licensing laws, described previously. However, individual members can record parts of the rehearsal or make for themselves an “audio working copy for educational purposes.” The key is, members have to make that copy for themselves as part of the rehearsal—no one can record that portion of the rehearsal for them.

If you do make learning CDs or make songs available for download, the chorus/quartet must keep written records for learning tracks that they order and/or duplicate. If you plan to duplicate the track, it is polite to inform the maker of the learning track that you are doing this. If you post these tracks on your website, you must keep them in a “members only” section with password protection. Written records must show that the number of downloads do not exceed the number of licenses purchased.

To make copies of CDs to sell, you must purchase a mechanical license for each song you will record, in addition to legal copies of the music for each member.

Video recordings

Your group can only have one legal video copy of a performance—that’s one per cho-

rus or quartet, not one per member. Do not make copies and do not post your video on the Internet! Other video copies require a synchronization license, which is usually negotiated directly with the copyright holder. Synchronization fees are subject to negotiation and vary according to the popularity of the song and the importance of the song in the visual piece. If you are interested in producing a DVD of your chorus show, or using a video clip (with audio) of a chorus or quartet on a website, or producing a DVD to promote a chorus or quartet, you will need to directly contact the publisher for each song.

- In the United States, search for publisher information by using database searches through ASCAP, BMI, and SESAC, or www.barbershop.org for Society-owned pieces.
- In Canada, synchronization royalties are tracked and tallied by the non-profit Canadian Musical Reproduction Rights Agency (www.cmrra.ca). ■

This document was compiled from discussions with Joe Liles, Editor of Music Publications for the Barbershop Harmony Society, and Carol Schwartz, Director of Music Services for Sweet Adelines International. Additional information was gathered from numerous websites referenced in the document.



Your group just got a great new learning track? Legally, you own *that* copy only. To make duplicates for group members, you must pay a mechanical licensing fee, which covers up to 500 copies of the song. If the tracks are posted on your website, they must be in a password-protected members-only area. However, there is a free, legal way for members to record another type of home-made learning track at rehearsals.

Gotta a great CD? Friends don't let friends share illegal copies

Below is an excerpt of an actual email interchange between Judy and a female barbershopper who read a longer version of Judy's article in the Sweet Adeline International publication, *The Pitch Pipe*. It illustrates another sticky copyright issue among some Barbershoppers:

Hi Judy,

I need some advice. I have a friend in the barbershop world who consistently does something I consider to be illegal - he makes copies of his barbershop CDs/tapes and gives them to friends, relatives and other barbershoppers. I have mentioned a couple of times that I dislike this practice, but he continues to surreptitiously record and make copies of groups he particularly likes.

Is this or is this not an illegal practice? Do you have any suggestions as to how to stop this person from continuing this practice and how to refuse his 'generosity' in the future?

The gentleman is really very nice, and I'm quite certain he is not (in his mind) making copies with the intent to defraud the recording artist(s), but simply to spread his love of the music to other like-minded individuals for purposes of enjoyment.

I appreciate any suggestions you may have and taking time with this issue.

— Name on file

OK - your friend can hate me, hate you, or hate the fact that the copyright police are knocking on his door.

You're right, he is merrily doing something wrong. That's why we can't just copy songs freely off the Internet. (And can you imagine trying to police that activity?)

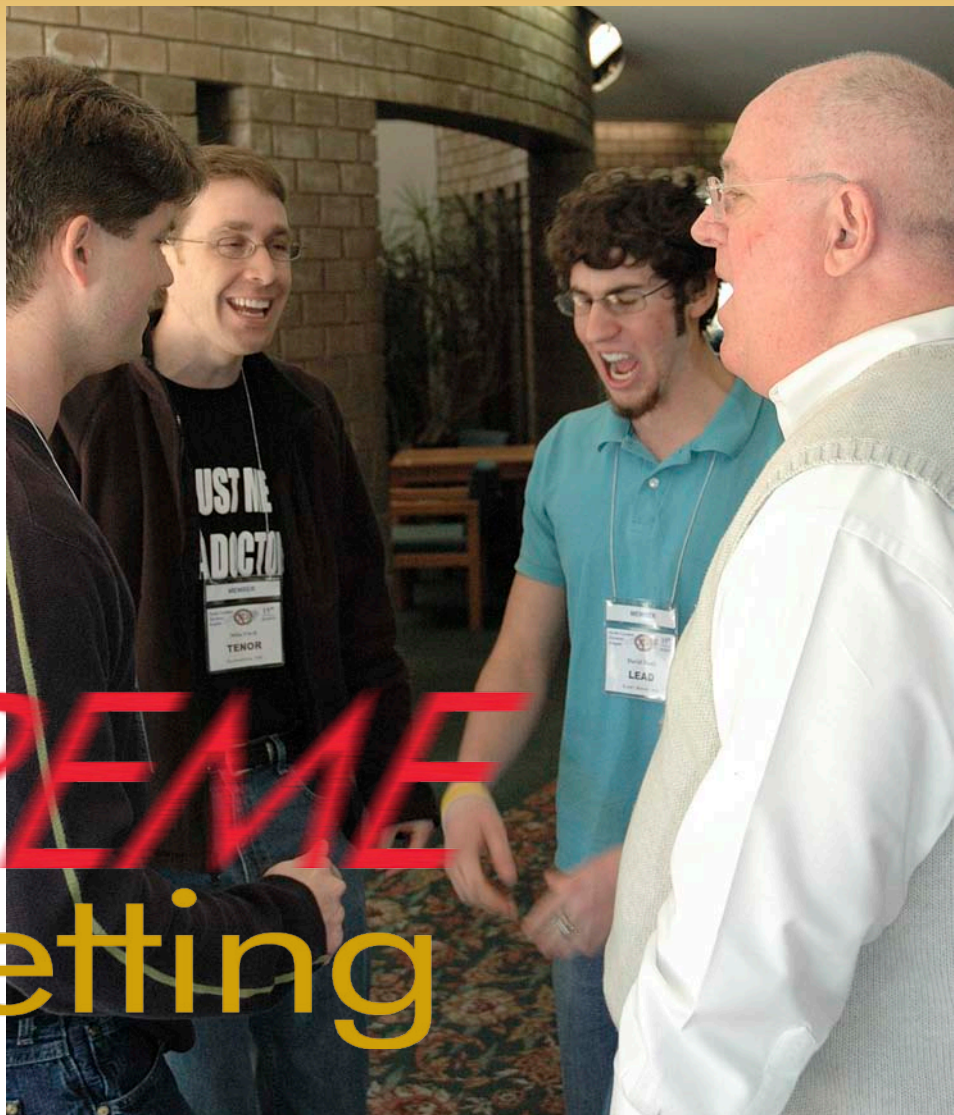
He's sharing his love—for FREE—but it's still not legal; and if he does this all of the time, then he's really willingly avoiding the legal issue. So here's what I do:

I love Realtime, so I purchased 6 of their CDs last time I had a chance; that gives me one for myself and 5 to save to give to friends. When I run out, I purchase more. I do the same thing for my favorite cowboy group "Bar J Wranglers." I have three of their CDs still waiting to be opened.

It's a \$15 gift now, instead of being a "cheap" copy, but it is a legal copy that my friends can enjoy.

— Judy g

EXTREME quartetting



While it may look familiar, Harmony Brigade quartetting sounds and feels unlike any other quartet experience

Ever had that dream where you show up for class and realize it's the final exam, and you freak out because you missed the entire course? (In some dreams, this is also the moment you realize you're naked.) For a few minutes at January's North Carolina Harmony Brigade, I felt like that dream multiplied by 10.

I was staring at a sheet of paper with the names of my assigned quartet members and the song we had one hour to prepare before performing in front of all 160 Brigade singers and judges. It was "This Little



Light Of Mine," track 12 out of 12 on my iTunes playlist, one of the songs I rarely reached before shutting down. Not the toughest song of the bunch, but the **Northern Lights** version with all the ... um ...

"[The Brigades] have really helped my personal musical growth," says Mark Ream of Rocky Mount, N.C., one of the die-hards who attends all three affiliated Harmony Brigades. He's learned nearly 20 new songs each year. "I feel like every time I come to a Brigade, I get better as a result."

naked lead entrances, and so many variations of the repeat that I couldn't learn them in an hour to save my life. To make matters worse, minutes earlier I'd been announced as editor of *The Harmonizer*, here to write a story about the Bri-

gades. "And he's going to be up here singing just like the rest of us!" Just in case you didn't catch the name of this loser who is about to self-immolate in front of y'all.

Everyone told me to expect "the best two days in barbershop" at the Brigade. After a couple of hours of casual quartetting, I'd already learned they weren't blowing smoke. But now everyone but me was so revved up that any one of them could have started dead car batteries with their bare hands. At this moment of truth, the rest of the guys were ready. They'd listened to their learning tracks almost every day for four months. They'd plunked out tough passages on the keyboard until they had them down cold. Many of them had gotten together with other Brigaders several times to practice for these two days.

Me? I'd played the learning tracks on and off for

It gets tough to find any hallway, storage area or doorway of the hotel that hasn't been claimed by a quartet. One of the reasons the Brigade keeps coming back to this particular Day's Inn is possibly the unusually high number of corners, nooks and crannies available for up to 40 quartets singing at any given moment.

A very large chunk of the weekend is unscheduled time, during which you usually can't walk more than 10 feet without someone grabbing your arm and saying, "Here's a lead, let's sing one more ..." With 40 men on each part, there are tens of thousands of possible quartet combinations, multiplied by 12 songs.



Got what it takes?

Below what everyone learned note-perfect before the 2007 North Carolina Harmony Brigade; the songs are followed by groups who helped make the particular arrangements famous. Each of the Brigades during the year agrees on eight common songs then adds four of their own to the mix. Most men got their sheet music and learning CDs late in the summer for the January event.

"Blue Skies" – Keepsake

"Cuddle Up A Little Closer" – PLATINUM

"Goodbye Old Dixie, Goodbye" – The Confederates

"I'm Going Back To Carolina" – Suntones

"Lullaby (Goodnight My Angel)" – The

Gas House Gang

"One For My Baby" – State Line

Grocery

"Side By Side" – Power Play

"Somebody Knows" – Michigan

Jake

"That's An Irish Lullaby" – Acoustix

"The Nearness of You" – Uptown Sound

"The One I Love Belongs To Somebody Else"

– Four Voices

"This Little Light of Mine" – Northern Lights Chorus



about a month while I did other things. I crammed with the sheet music on the plane ride over.

So I chickened out. I quietly asked the organizers to find new places for the other three guys, which they fortunately were able to do without much trouble.

Better to be thought a fool than open your throat and remove all doubt—I just saved three men from a very agonizing hour of rehearsal and remained in a much better mindset for observation. (If I say that enough, it almost makes me feel better!)

So rather than wait for my quartet to be announced like everyone else, I hung by with a camera and watched nearly 40 quartets sing one song each, with category judges to select the top 10 for Saturday. A small handful of men appeared to have either too many nerves or not enough practice. But few quartets had note or word issues, and most managed to pack some musicality and presentation into their brief rehearsals. (They should feel lucky—other Brigades have you draw your song out of a hat on your way to the stage!) The top two or three quartets here could have contended for district medals. And after hearing the same 12 songs for two hours, everyone was ready to sing them all over again until 2 a.m.

Luckily for me, the competition aspect was really just a sidelight to the weekend. I didn't miss out at all on the reason people are wild about the Brigade experience in the first place: extreme quartetting, the more the better!

"Barberpole Cats on Steroids?" No, better!

I was expecting the ample casual singing to be like a really good version of Barberpole Cat singing with newer, tougher arrangements. "There's only so much 'Wild Irish Rose' I can stand," quipped first-timer Lauren Rantz, an experienced former Evergreen District quartetter, shortly after he arrived from Utah for the experience.



Story and photos by
Lorin May
Editor, *The Harmonizer*

Lauren and I soon learned that it's far more than the tough songs that make the Brigade different. Brigade members told me beforehand that the experience would be far more fun than tagging (I've done plenty of that), worlds different from singing in an organized quartet (ditto) and a bigger rush than singing in a large A-level chorus (ditto again). They were right on all accounts. It's not so much that the

Brigade is a different league of singers as it is a different category of singing.

Extreme quartet-ting—what it's like

It's hard to put into words, but try this: It's the pleasure of nailing a great tag without the burden of learning it, and the thrill lasts the length of a whole song. It's the instant lock that you get with a polished quartet, but you're doing it with three guys you've never met, and it's a

new sound and experience with each combination. It's the fun of quartetting your chorus numbers with fellow chapter members, but without the creative ruts imposed by being locked into a common director's interpretation.

It's a little bit like woodshedding with musical psychics. Every guy you sing with can follow your nuances without hesitation, and then each throws in his own personality to make a sound that's different from any of the tens of thousands of possible quartet combinations at the rally.



Keep 'Em Guessing was a featured guest quartet for the weekend, headlining the Saturday show. They were the only organized quartet out of several that visited area schools to give demonstrations of barbershop harmony—something this quartet does a lot, particularly with lead Brian Hughes' connections as a school music teacher. All are active Indiana Harmony Brigade members who owe the formation of their internationally competitive quartet to connections made through the Indiana Harmony Brigade.

Several other quartets visited area schools, but in all other cases their quartets were formed by blind assignment via email. Most choir teachers couldn't believe their ears when they heard the quality of singing from these quartets, some of which confessed that they first sang together during the car ride over.

In short, it's everything you enjoy about singing barbershop, but you've done all the work before you get there; the weekend is 100 percent reward. It all hinges on the fact that everybody *really* knows these 12 songs when they show up—better than most chorus singers know their contest numbers. (Well, except for schmoes like me who have to stick with the same five or six songs all weekend.) That means when you get with three other guys, nobody is a leaner



The competitive portion of the weekend is about as casual of a contest as possible, where only the winners are revealed and the scores are irrelevant. Each randomly selected quartet has one hour to put together one assigned song. Most quartets had a seriously good time of it, cobbling together some very entertaining numbers with whatever was available.



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Dave Calland - Director, The Alliance - Lead, The Allies

"It is surely the dream of every quartet man to find that 'special arranger' who can capture the very essence of his group. For 12th Street Rag, Joe Johnson is that arranger. When we found Joe, we felt like the luckiest quartet in the society. Thanks Joe, for being a big part of the 12th Street family!"

Micah Jeppesen - Tenor, 12th Street Rag

"I would heartily encourage quartets and choruses to use Joe Johnson's arrangements. His rich, diverse background and his innate sense of musicality make his arrangements works of art. You can FEEL the song evolving as it guides you into your performance. Easy or difficult, his charts just jump off the page (if you pay attention to what he gives you) as you explore adding your own touch to his musical roadmap. You just don't have to work that hard to make them come to life! Joe is also a true gentleman, a really nice guy - and it shows in his music! Thanks for sharing your time and talents, Joe. The barbershop world is a better place because of you and your music."

Raymond Schwarzkopf - Music Judge, Coach, Director, Quartet Guy, Admitted Computer Geek

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and everybody is nailing his part. How often have you sung like that in a room full of guys you just met? While singing championship-level arrangements?

In a Brigade pick-up quartet, the words and notes are non-issues, so you're instead making up the musical interpretation as you go along. For a lead like me, it's a little bit like woodshedding with musical psychics. Every guy you sing with can follow your nuances without hesitation, and then each throws in his own personality to make a sound that's different from any of the tens of thousands of possible quartet combinations at the rally.

You hear unique sounds and textures with every combination. It only gets more fun as the evening wears on. It's kind of a weird comparison, but Brigade singing is a bit like some entrees at Chinese restaurants, which start out good and then get spicier and tastier the more you eat. As the Brigade evenings progress, you soon find yourself trying more and more vocal tricks and getting new rewards every time the personnel or song changes.

The Brigade vision: many more throughout the Society and beyond

A big variety of Barbershoppers attend Brigades, from past international medalists to newer Barbershoppers who have never before sung in a quartet. Most are Joe Barbershoppers who belong to typical chapters and who want to supplement their quartetting opportunities. A lot of registered quartets have formed out of the Brigades, and several organized quartets attend the Brigades as a foursome. (Imagine adding 12 or more high-end songs to your repertoire every year!)



The 2007 North Carolina Brigade featured men from 22 different states and provinces. About 110 members and more than 50 guests were present, many of whom are members of other Brigades. Guests included several district leaders and a Sweet Adeline interested in starting their own Brigades. A Brigade weekend can host no more than 160 men (40 on each part) before becoming unwieldy.

The three affiliated Harmony Brigades (Atlantic, Indiana, and North Carolina), share leadership and repertoire, while the Confederate Harmony Brigade, formed in 1957, remains separate in both administration and approach. Brigades leaders are concerned by how many quality applicants they now have to turn away. Inclusion is by invitation only, with a current member sponsoring your application and vouching for your skill and dedication. Brigade leaders believe more Brigades will form as word continues to spread. For more information, contact:

North Carolina: Charlie Rose, crosecpa@aol.com

Atlantic: Neal Siegal, NealSiegal@aol.com

Indiana: Duane Henry, duanehenry@ameritech.net
www.harmonybrigade.org

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I may have forgotten my weak musical cramming when it counted, but I haven't forgotten some of the more visceral moments of that weekend. Such as how good the pizza tasted on Saturday night, or how much more I enjoyed the rich and gooey chords that were as satisfying as the company. On that last night, I had to force myself to get at least a couple hours of sleep before flying out, even though I hadn't come close to getting my fill.

When all was done, I thought that my roommate for the weekend, an organized quartetter

who rarely misses an international convention or Harmony University, summed things up pretty nicely: "There is no more fun in barbershop than the Harmony Brigade." ■

Every Saturday evening, Brigade members who have earned their riser pass put on a well-publicized show for the local community, who fill a large college auditorium every year. Profit from ticket sales defrays the cost of the weekend. How good is a chorus that has never sung together before the weekend? The sound is excellent, the faces are great and the choreography is of necessity almost non-existent. Every man on stage came to town for the quartetting, but many remark afterwards that it is the best chorus in which they have ever sung.



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Harmony returns AFTER THE FLOOD

And you thought *your* chapter faced challenges!

When a chapter loses all of its sheet music, its risers and trailer, and 90 percent of its membership, most people would bet against its survival. But that would have been a bad bet when exactly that happened to the Greater New Orleans chapter and its never-say-die **Mardi Gras Chorus**.

When Hurricane Katrina walloped the city of New Orleans, it left little in its wake. And virtually nothing remained of the barbershop harmony chapter that had been in the city for 39 years. The hurricane hit on August 29, 2005, and by October only eight members were able to return to the city. The chapter president moved to New York, the director to Atlanta. Other members were dispersed throughout the United States. When the eight members did return to the city, cell phone text messaging was the only means of communication. There were meager city services, rationed drinking water, and long lines for gasoline.

But, even while the flood waters were still reced-

ing, eight men gathered to put the pieces of the chorus back together again.

"Our need for fellowship exceeded our losses," said Gary Fenasci, current president of the chapter. "It does my heart good to see that we could come back after this major disaster."

The losses were devastating. One member suffered a stroke, two elderly members died, and one was paralyzed when a tree fell on his car. Ten members lost their homes. Most of the remaining members had to do complete or partial rehab of their homes. Many members lost all their music, including Gary whose entire sheet music collection was near a window and was destroyed by the flood waters.

But chapter members were determined to "keep the whole world singing."

Today the chapter lists 23 members, two quartets, a more accessible rehearsal hall, a new CD just released, and an energetic new director.

Lynne Smith, choir director at Christ the King

Lutheran Church and for a community choir, is the new director. The daughter of a Vaudeville song and dance man, Lynne has an extensive musical theater background. She immediately appreciated the expressive and serendipitous nature of barbershop.

"At the divisional competition in Shreveport recently, I received a delightful introduction to woodshedding," she said. "I walked into the hotel lobby and was visiting with the quartet Notoriety. All of a sudden, I heard singing all over the lobby. Musical theater is not as spontaneous as that. Four men get together and start singing. They don't need any instruments other than their voices. I am thrilled to have this chance for an incredible blend of my passion for music and my passion for theater."

Lynne and Gary have a long list of ambitious goals for the chapter. They include building the treasury back up, acquiring new uniforms, scheduling performances on a monthly basis, increasing the number of quartets, and recruiting more members. Lynne is busy learning the ropes from Dr. Saul Schneider, interim director and a 58-year veteran of barbershop.

"I am just amazed at the warm reception I have received from the members," she said. "And, I am thrilled to have the opportunity to sit at Saul's right hand and absorb his knowledge of barbershop music and directing. Everyone has showered me with tapes, CDs, DVDs, books and other tools to help me get up to speed. I will be attending Directors College in July where I expect to be immersed in everything barbershop."

Gary noted that the chapter was inundated with offers of help from chapters throughout the nation. Monetary donations poured in. The Society waived the fees for photocopying its music. Ed Watson, Society Chief Executive Officer, visited on Guest Night to offer encouragement. Gary remembers one quote well.

"I personally hope," said Ed, "that other chapters remember to keep the faith in times of adversity. The fellowship of the Society is what

makes us all stronger."

Finally, after everyone's generous help and when things started to resemble some sort of normal again, the chorus managed to begin its own sharing again. They have performed many free concerts because



The rebuilding Mardi Gras Chorus is building back its rolls, its music library, and has released a new CD, "Fun in Just One Lifetime," from their February performance here at the historic Trinity Episcopal Church.

groups just do not have any money for entertainment bookings. Then, on Valentine's Day, three quartets delivered 51 Singing Valentines to New Orleans sweethearts. And, in the midst of all the rebuilding, the chapter managed to donate \$400 to Harmony Foundation, a concrete and touching reminder that the Greater New Orleans Chapter is back. ■



When Hurricane Katrina hit the Gulf Coast in August of 2005, thousands died in the costliest hurricane ever to hit the U.S. The worst damage came when the levees of New Orleans were breached, flooding 80 percent of the city. The New Orleans chapter lost 90 percent of its members, its rehearsal hall, and most of its music and supplies. In the past two years, more than half of the prior New Orleans residents have returned, including two-thirds of the chapter.

Welcome new members! (And congratulations to their Music Men of Note!)

New Society members reported as joining between March 1 and August 1, 2007. Each new member name in plain text is followed by his recruiter's name in italics.

Ray Abney	Robert Beau-	<i>Jerry Bray</i>	Raymond Butt-	<i>James Erickson</i>	Robert Murphy	Clayton Dunn	Richard Flowers
<i>David Robinson</i>	champ	Frank Boneno	schau	Antony Clifton	Claire Dawson	Steven Ahrens	William Phipps
Harlan Absher	<i>Stephen Klein</i>	Albert Schellhaas	Larry Branscomb	Robert Davenport	Bob Marsh	LJ Durand	Brendan Flowers
<i>Jerry Orloff</i>	David Bechard	Piers Borngasser	Madison Byers	James Coburn	John Dean	Don Olson	J Strachan Ellis
Ronald Achilles	<i>Dominic Calzetta</i>	Douglass Borngasser	Arthur Ellingsen	<i>Leo Zomow</i>	Paul Mikkelsen	Paul Durden	Brett Flowers
Sam Chestnut	Jon Becht	Gordon Bosham	Jeffrey Caldwell	Barry Cohen-	Richard Dean	Matthew Durden	Gregory Flowers
Alan Ackmann	Adam Majewski	Wayne Bell	Bryce Simmons	Thorley	Roger Kientz	John Duval	Weymouth Fo-
Earl Holtz	David Bedford	James Bowers	Charles Campbell	Glen Cosman	Bryan DeBose	George Lee	gelberg
Francis Adams	<i>Jonathan Powless</i>	<i>Doug Torrence</i>	Allen Couch	Emerson Colby	Kenneth Thomas	Thomas Dworak	Loren Englund
Robert Wolf	Joshua Bedford	Anthony Boyd	Richard Campbell	Roger Arend	Mike Deitz	Darrell Hoepner	Francis Foidl
Michael Adams	<i>Jonathan Powless</i>	William Tiffin	John Seedhouse	Mark Coldiron	Michael Isely	Jay Earl	William Tangradi
<i>Wilbur McCormick</i>	Steven Behnke	Benjamin Brackett	John Campbell	Gibson Hester	Steven Delyser	Jay Earl	Greg Folk
Jerry Adams	Roger Gottschalk	Chase Guyton	Richard Cormier	Caleb Cole	David Norris	Keith Eastman	Russell Slee
William Cox	Lou Below	James Brady	Steve Campo	Byron Myers II	Ralph Denny	Alfred Campbell	Tony Folino
Marshall Ad-	<i>Frank Blakeman</i>	James Nolan	Albert Diehl	Robert Cole	Thomas Hammill	Brandon Eddy	William Minck
derson	Stephen Bennett	Friedrich Brauer	Michael Carlile	Jerome Hester	Michael DePaolo	Jerry Orloff	Drew Fomai
Kevin Murphy	<i>Donald Detweiler</i>	Matthew Hall	Bobby Young	Bryan Collins	Robert Seda	Hank Edgerton	Arthur Clayton
James Ailes	Bryce Bennett	Steve Brausa	Christopher Car-	Wayne Collins	Jack Denedde	William Amoss Jr	Bradley Fore
<i>James Dumbauld</i>	Robert Heim	Robert Heim	michael	John Combs	Harry Joy	Richard Eick	Anthony Bouman
Roger Akers	Alan Benoit	Dennis Brayton	Milton Bronson	William Helmick	Donald Derocher	Brooks Harkey	Christopher Forg-
<i>David Knapp</i>	Larry Wilbur	Leonard Sylvester	John Caroccio	Harvey Conard	Frederick Phillips	Daniel Eisenberg	eron
Geoffrey Alder	Walter Benson	Cody Brendle	Bamey Johnson	Kelly Michaelis	Joseph Di Paola	J Kenyon Abbott	Gene Dickie
<i>Jim Thorpe</i>	Basil Pharaoh	Donn Smith	Charles Carothers	Justin Conway	Charles Mohr	Lee Elliott	Noah Forsberg
Andrew Altman	Dillon Berg	Calvin Brinkmeier	Geoffrey Mordue	Anthony Bouman	Nicholas Dia-	David Ramer	David Forsberg
Donn Smith	Paul Wigley	Chris Berry	Ken Carr	Daniel Cook	mond	Donald Ellsworth	David Foster
Curtiss Aman	Darrin Bergers	Robert Britt	Samuel Williamson	Jack Schievelbein	David Schneider	E. Don Miner	Nathan Foster
Russell Phillips	Michael Eason	Tom Ludden	John Carr	Kenneth Cook	Jeremiah Diaz	John Elving	Richard Frank
David Ammirata	Ben Bergman	C Lloyd Broad-	Byron Myers II	Stephen Salamin	Joshua Oxley	John Elving	William Wiles
Michael D'Andrea	Gene Guenther	street	Chris Carter	Ryan Cooper	Robert Dietz	Eric Emeott	Irv Frank
Albert Anderson	Lou Bergner	Hugh Van Land-	Richard Ahem	Peter Benson	Jeremy Beutel	Darin Drown	Gene Pearce
Charles George	Robert Thompson	ingham	Robert Caskey	Richard Cormier	Todd Dignan	Taylor Engle	Brian Franks
Edward Anderson	Bruce Bergsten	Ryan Broghamer	Herbert Bunke	John Dilts	Greg Jarmer	David Engle	Collin McKinney
Darrell Denker	Roger Lusk	Justin Shaffern	Herbert Castiglia	William Cormode	Serge Dihoff	Jeremy Epperson	Dick Frazier
Rodney Arm-	Gregory Berlin	Alex Bromell	Charles Nicholson	Harry Huff	Charles Peterson	Alan Hopper	Thomas Rush
strong	Paul Smith	Erin Phillips	Michael Cava-	John Cosgrove	John Dillon	Richard Ernst	Franz Frederick
Randall Bingel	Ian Bertucci	Melvin Brose	naugh	Donald Myers	Robert Haig	Stephen Salamin	Van Neie
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William Myers	Mike Blair	Shaughn Bryant	Chenault	Emery Cushing	Philip Petty	Jason Fahl	burger
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A recruiting twist on an old idea

Offered by Charlie Davenport, Director of Membership and Member Services and Rick Spencer, Director of Music

Please read all of this tip. The first steps will look very familiar, but it has a great closing! Your chapter is singing for a mixed group of people (probably not your annual show). After the midpoint of your presentation, you offer a brief recruiting advertisement using the following technique:

1. Demonstrate our style by having each part sing individually the first line of "Let Me Call You Sweetheart"

- "The Lead sings the melody and it sounds like this" – (Leads sing "Let me call you sweetheart, I'm in love with you..." "We all recognize that.")
- "The tenor sings natural ear harmony above the lead and it sounds like this. (Tenors sing the same line alone.)
- "The bass is the foundation and sounds like this." (Basses sing the same line alone.)
- "We do sing four-part harmony and for that reason we have the baritone part. They sing something different than all the other three parts, very different and it sounds like this." (Baritones sing the same line alone.)

2. "Now that you have heard a sample of all four parts, we would like to ask the men in the audience to close their eyes. Just for a few seconds and I will tell you when to open them."

Continued on opposite page

Robert Gall
Bryan Logue
William Ericson
Eric Logue
Eric Logue
Richard Lombardi
Peter Marckoon
Bill Long
Samuel English
David Long
John Phillips
Gary Long
Tom McNutt
Ayron Lord
Wilbur McCormick
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Larry Ludy
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Daniel McGuire
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Harold McDowell
Samuel Williamson
Ross McEwen
Alan Carscadden
Jason McKay
Tim Calhoun
Ross McKenzie
Emile Touchette
Michael McLary
Ryan Collins
Zebulun McLellan
Richard Hamilton
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Dale Person
Ryan Person
Comish Peters
John West
Ernie Peters
Charles Renschler
Wayne Peterson
Bill Weiser
David Petrie
Bernie Gunn
Raymond Petry
Warren Wilson
William Pierce
Tony Di Ianni
Jon Pilla
Danny Zammit
Colin Plain
Matthew Davis
Jim Plantenberg
Robert Wilkie
Brendan Plapp
Robert Paulson
Bruce Poage
Wayne Cline
George Poole
Steven Young
Mark Popham
William Heady
Jeffrey Porter
Clair Rumford
David Postings
William Strang
Steven Potratz
Timothy Lund
George Poynor
Judson Germany
Ernest Pratt
Frank Caro
Brian Preuss

Joseph Ott	Gerald Koch	John Seyler	Charles Hanna Jr	R. Stanley Williams	Dennis Streicher	Gerald Milkie	Bronson West
Andrew Price	John Rule	Ethan Miller	Rex Smith	Mark Sprang	Edward Vogt	Gregg Triggs	Stanford McHenry
George Hager	Casey Parker	Gordo Sharp	John McDougald	Mike Yaros	Steven Stringer	David Norris	Robert Westover
Andy Prieur	Dennis Rumfelt	Bolster	William Smith	William Stack-	John White	Nick Tumbleson	Robert Dittman
Brian Parish	James Sauder	Gordon Graham	Orval Allen	house	Peter F. Stucki	Kenneth Crawford	Steven Wharton
Roy Primeaux	Richard Rupp	Barry Shaw	Milton Smith	Ronald Feldman	Earl Sterling	Fred Turkington	Herbert Ottesen
Michael Yosko	Gary Hannah	Jay Reimel	Eugene Gallucci	Warren Stafford	Spencer Stucki	Carl Ondrus	Jeffrey Wheeler
Robert Priore	Mark Russell	Douglas Sheppard	Tyler Smith	Robert McClellan	Derold Bates	Clement Turmel	Ron Crittenden
Charles Matthews	Earl Reed	John S.R. Deacon	Lynn Anderson	Jameson Staley	Elmer Suarez	John Zweighaft	Joseph White
Walt Pulliam	Andrew Sacoman	Robert Sheridan	Ray Smith	James Barr	Allan Belga	James Turner	Orville White
Arthur Graham	Ron Flock	Leland Daum	Sean Smith	John Stanton	Stephen Svedi	Charles Thompson	Randy White
Robert Putkowski	Charles Sageloly	Terry Sheridan	Brent Smith	Sam Lowrance	Mike Ferrel	Daniel Turse	Steven Matheson
Terry Dunkle	Robert Holley	Bruce Green	Michael Bumunan	Stephen Starr	Don Swank	Earl Berry	Benjamin Whit-
Michael Quinn	Stephen Sagres-	Matt Sherman	Mason Smith	Michael Owen	Charles Nicholson	Robert Under-	tier
Jeremy Beutel	tano	Jeffrey Barry	Larry Smith	George Stathus	Rob Swartz	wood	Dave Whittier
Colin Ramsey	Eugene Dehner	Richard Shirey	William Smith	David Paschke	Donald Willis	Edward Chabica	William Whittier
Robert Ramsey	Erik Salmons	Philip Stapleton	Marc Tall	Allan Stearns	Tyler Swerlein	Carlos Urban	Dave Whittier
Brad Randall	James Bruce	Chuck Shoot	Hap Smith	Adam Grillone	James Slagle	Patrick Boyle	Doug Wick
Jim Croley	John Sanderson	Allen Wolter	Arthur Miles	David Stephens	Joseph Sylvester	Eric Van Poucker	Jason Dunn
Kyle Raper	David Bruce	John Short	Brandon Smith	Timothy Knipe	Leonard Sylvester	Jim Quin	Joshua Widener
Robert Gooding	Joseph Sandhofer	Michael Ditchfield	Jon Peterson	Lynn Stewart	Raymond Syzc	Eric VanDruff	James O'Flaherty
Dave Reaka	Richard Riemensch-	Joel Short	Daniel Smolenski	Jerome Hester	Aloys Pellish	Nathan Bell	William Wiles
John Dauson	neider	Wayne Philipp	Chas Walton	Paul Stickney	Tony Szakala	Daniel Varner	Robert Wetzler
James Reckard	Jason Saneholtz	Barry Shorthouse	Thilo Smoot	Stephen Barden	Landes Dung	Dan Varner	David Williams
J Richard Zarfos	Lynn Lamberson	C Stephen Caewood	Gary Hilton	Justin Stiles	James Szc-	Thomas Vaughan	Dean Sellers
Jordan Reed	Marc Sansoucy	Andrew Shryock	John Snider	Wayne Page	zechowski	Edward Fitzgerald	Bruce Williamson
Anthony Bowman	Lucian Bernard	Francis Page Jr	James Hartman	John Stock	Neil Nugent	Travis Vaughn	John S.R. Deacon
Chad Reeves	James Santiago	William Shupe	Duane Snoddy	Stewart Grosser	William Smyrko	Michael Dunn	Albert Willis
Jeffrey Ulrich	James Camp	C Dennis Burd	Joseph Majce	David Stockard	Cory Demeris	David Veflin	Wilfred Canning-
Jakob Regal	Thomas Sarac	Richard Siebert	Kevin Sohl	Robert Murphy	Anthony Tacka	Bruce Martin	ham
Walter Reichstadter	Scott Reinhard	Glenn Schilberg	William Grieve	Thomas Stoffel	Ronald Fradkin	Gabriel Veneziano	Austin Wills
Van Reid	David Satterwhite	Eugene Simone	Bruce Soper	John Guastella	Matt Tanger	Bradley Jones	Byron Myers II
Reese Olger	Chuck Greene	Charles Nelson	Kenneth Cook	Paul Stoltey	Roger Eisenman	Bradley Venman	Dennis Wilson
Daniel Relp	Antonio Sausys	Jeff Simonson	Michael Souliere	Gil Brown Jr	Phillip Taylor	Kevin Duncel	Preston Chaney Jr
Bruce Martin	David Hanchette	Phil Squire	Ronald Gibb	Merle Stone	Timothy Peters	Larry Victory	Charles Wilson
Greg Reynolds	Craig Schaefer	Damian Siskavich	Ronnie Spann	Larry Miers	Donnie Taylor	Phonse Chiasson	Raymond Stone
Barney Johnson	Brent Johnston	Christopher Giroux	John Polofka	William Stoner	Robert Richardson	Spencer Videon	Mark Winholtz
Larry Rhodes	Andrew Schank	Justin Slack	Kevin Speaker	Bob Pope	III	Terrence Pierce	Daniel Slattery
Jerry Buckland	Jackson Neuell	David Jacobs	Timothy Weitzel	Ryan Story	Wesley Taylor	William Vokey	Bruce Winters
Justin Rhymer	Barry Schloss	Jonathan Sly	Steven Spears	James Pennington	Robert Richardson	John Peach	Gary Van Ekel-
Christopher Street	Dean Tripp	Max Bell	Russell Townsend	Dwayne Stout	III	John Volponi	burg
Stephen Rich-	Brian Schmidt	John Smart	Jason Spector	Charles Hoffman	Ryan Taylor	Reed George	Drew Witt
ardson	Paul Stibor	Mike Wadsley	Noah Morrison	Carl Strausbaugh	John Baker	Felix Vondracek	Matthew Odell
John Richardson	Dean Schober	Donis Smead	Sean Sprague	Richard Camico	Scott Taylor	Curtis Hallberg	James Witt
Jim Rickards	Barnett Solomon				Michael King	David Voth	Kenneth Reish
Thomas Welch	Phillip Schoen				Donald Ternet	David Wegenast	Bruce Witton
Wilfried Riesterer	Robert Wolf				James Geller	Jerry Walker	Arnold Hansen
Dick Zang	Howard Schoen-				Steven Teske	William Heady	Soren Wohlers
Joseph Riggs	holtz				Kenneth Schroer	Dustin Walker	Jesse Turner
William Heady	Michael Bell				Anthony Tesoriero	Donn Smith	John Wojcik
Steven Rimer	Robert Scholl				Frederick Polnisch	Neil Walker	Aloys Pellish
Brent Alger	Howard Sponseller				Robert Tester	Robert Thiel	Gary Wood
Alexander	J.R. Schonbeck				Dave Neely	Hellmut Walter	Gordon Tompkins
Ringeisen	James Witner				Walter Tharp	John Eckenrode	Norman Wood
Paul Wigley	Theodore Schro-				Max Fordyce	Nathaniel Walters	Neil Plum
Bryan Roach	eder				John Thomas	Mark Eichhoff	Frederick Wright
Darrell Tintland	Norman Finn				James Ruisinger	Melvin Walton	Leon Reser Jr
Zebulun Roberts	Duane Schuh				Jeffrey Thompson	Jeffrey Thompson	Andrew Wright
Christopher Street	Loren Paulson				Alan Richardson	Mark Warawa	John Wright
James Roberts	Thomas Schulte				Donald Thomp-	Gordon Harris	Brian Yager
Jerry Buckland	Alvin Bey				son	Daniel Warren	Marvin Hatelt
Joe Rocklein	Noel Schwert-				James Flatley	Robert Hart	Zachariah Yeidel
James George	feger				Stephen Thong	Steven Warzeha	Ryan Killeen
Brian Rodemeyer	James Arnold				D Gordon Braun	Terry White	Mark Yeokum
Ryan Person	Lyle Schwery				Miles Thorson	John Watkins	Don Fuson
Jay Rohlfing	Kevin Schwery				Gordon Nott	Robert Vinciuilla	James Zelm
Patrick Jones	Michael Schwery				Nicholas Timmer-	Randy Watson	Gary Gunstinson
John Romaine	Kevin Schwery				man	Ed Watson	Jason Zelnick
Arthur Ellingsen	Gene Schwilke				Brooks Harkey	Joshua Waugh	Richard Zelnick
Orval Rong	S David Bankard				Nicholas Tinney	Madison Byers	Garry Ziegenhagel
Marc Jantzen	Terry Scott				Jeremy Wong	John Weber	Fred Janzen
Leslie Rosenberger	Thomas Scott				Tim Topczewski	Terry Parker	Allan Zimmerman
Harry Peasley	Steven Seals				Edward Fitzgerald	John Weber	William Grieve
Steven Roth	Fred Wachsmuth				Mike Torres	David Laughery Jr	Eric Zimmerman
David Binetti	Julian Selano				Cody Alvord	Carl Weggel	Brent Alger
John Rotola	Jeff Selano				Paul Touchton	Michael Klein	Steve Zimmer-
Harlan Fretheim	Suranjan Sen				Clyde Perkins	David Welsh	mann
Josh Royce	Jesse Turner				Jim Tracy	Noel Windfeld	Edmund McDevitt
Steven Rimer	James Senchuk				David Huff	Philip Wentworth	
Matthew Rucker	David Dolph				Paul Traite	John Andrews	
Elvin Gudmundsen	Jack Seward				Alan Bone	Bernard Wesseling	
Donald Rudnick	Erling Nerem				Malcolm Travis	Daniel Wilhelmus	

3. "Men, eyes closed? Okay, Ladies, if you are sitting next to a man who enjoys singing, raise your hand! Men, open your eyes. If you are sitting next to a woman with her hand raised, please come up on stage with the chorus. Right now, quickly please, before the chorus forgets the words ..."

4. At this point, split the chorus in the center, with leads to one side of the split and basses to the other.

5. "Men, as you join us, if you believe you can sing the melody line, please stand next to a lead. Leads raise your hands. If you have a lower voice, please stand next to a bass ... basses raise your hands." Get the men in place quickly so as not to drag out the program.

6. "Now, let's sing the entire song!" Do so with enthusiasm and vigor. Don't stop to fix anything. Just sing it.

7. Thank the men for singing with you, point out to the ladies how great they sounded and end with: "Ladies, we rehearse on _____ night at _____. Please send your man out to sing with us. You know he will enjoy it and it will give you a little peace and quiet for an evening ... and, you will know where he is!" Be sure to smile and show them how much you enjoyed them joining you.

8. Finish up your program.

Be sure to have cards they can take home to remind them where you rehearse. If at all possible, after the event, get the names of the men who sang with you.

Thank you Roger Lewis, past Society president, for this great expanded tip!



Small sacrifices mean a lot to vocal students

Quality quartets take a day off for school demonstrations, make a lasting impact

A walk down a high school hall and a small sacrifice led to big-time discovery for **Princeton, N.J. Chapter** member Don Schreiber—and a big barbershop boost for a school choir program. He was consulting at the poorest schools in Pemberton, N.J. when he heard a fantastic female quartet in the choral room. Later that day, the choral director, Gayle Rubenstein, told him the quartet was called the **Soul Sisters**, who were singing the teacher's own arrangement. The teacher was impressed with Don's discussion of the Society's youth outreach programs, and allowed Don's quartet, **Chain Reaction**, to come in on a day off and teach her students about barbershop, a cappella and singing technique.

From that demonstration, everything took off. Gayle sent the Soul Sisters and 16 of her male students to the Youth Choral Festival, where they were coached by **Reveille** and Sweet Adeline quartet **Quest**. The Soul Sisters were such a hit there that they were booked for the Princeton Chapter's show. They later attended Harmony College East under the sponsorship of the Princeton chapter, where they were the only high



The Soul Sisters gained big boosters—and big fans—among Barber-shoppers soon after Don Schreiber walked past the right door.

in high school halls as well. A discussion with the school musical director about the Society's Youth in Harmony program led to a full day workshop with more than 300 choral singers in five classroom settings.

Genetix quartet began their program at 9 a.m. and sang to the last class at 2:30. The quartet dis-

cussed everything from barbershop to other forms of contemporary music. The music director and his assistant, both highly respected musicians in the community, had unending praise in the quartet's harmony and production of overtones. Students had similar reactions, with at least one student quartet forming virtually on the spot.

The vocal teachers gushed about the sounds the quartet

made as the result of proper vowels and target sound production. It probably didn't hurt that Genetix is comprised of two father-son combinations—thus their quartet name. Lead Josh Duwe is the son of bass Dan Duwe, both of whom are members of **The Northern Gateway Chorus**, Stevens Point, WI. Tenor Robb Thiel is a dual member of both the Northern Gateway Chorus and **The Heart of Harmony Chorus**, West Allis, Wis. His father, baritone Gary Thiel, is the Music Director of the Northern Gateway Chorus and Assistant Director of the Heart of Harmony Chorus.



Genetix in action at Wausau West



school quartet to earn spontaneous, extended standing Os. A male quartet is also forming at the school, and a close relation-

ship with the Princeton chapter spells many opportunities for both students and Barbershoppers.

Josh Duwe, a math teacher at Wausau (Wis.) West High School, spends a fair amount of time



The Blue-haired Goddess herself was serenaded by a quartet from the Santa Monica Oceanaires as she left a "Qwik-E-Mart"—a 7-Eleven converted to promote *The Simpsons Movie*. According to bystanders, Mrs. Simpson was left "speechless" by Aaron Mood, Dan Barling, Bruce Schroffel and chorus director Todd Kolberg.

Earlier that evening, by chance the quartet sang to Oscar nominee Tim Robbins—not for the first time, as his theatrical company is a block away from the chorus' regular afterglow. Naturally, their camera was in the car. But as Bruce says, "That's life in La La Land!"

The *Washington Post Express*, a major commuter paper, featured the **Alexandria Harmonizers** in a promotion of *The Simpsons Movie*. Chapter member Scipio Garling was invited to respond to the droll depiction of barbershop harmony presented by Homer's (in)famous quartet, the **Be Sharps**. "Homer's barbershop quartet (is) great exposure to barbershop ... It's a kind of recognition that that kind of male harmony is the basis of a lot of popular music," Scipio told them. "Every boy band is basically an altered barbershop quartet."



CHAPTER ETERNAL

Society members reported as deceased between January 1 and July 31, 2007

Cardinal

Earl Cornelius
Greater Indianapolis
Virgil Crady
Greater Indianapolis
Stephen Ernest
Columbus-Greenwood, IN
Robert Evanson
Lafayette, IN
Robert Hills
Terre Haute, IN
Gayle Lamm
Muncie, IN
Jack Wessel
Valparaiso, IN

Central States

Le Garrison
Keamey, NE
Ronald Guffey
New London, IA
Lawrence Knebel
St Louis Suburban, MO
Melvin Kogele
Omaha, NE
Alvin Kutschinski
Denison, IA
Lyle Peterson
Dubuque, IA
John Reed
Florissant Valley, MO

Ralph Rhoads
Mc Pherson, KS
Rodney Stover
Keamey, NE
Vern Unruh
Sioux City, IA
Robert Wilber
Overland Park, KS

Dixie

Wilmer Arnold
Roswell, GA
Harry Cuthbert
Beaufort, SC
Donald Dingler
Hilton Head Island, SC
Gerald Dwyer
Hilton Head Island, SC
William Hafley
Asheville, NC
Felix Hamill
North East Tennessee
Edward Holzapfel
Nashville, TN
Robert Landon
Beaufort, SC
Ardell Linnerud
Raleigh, NC
John Ribble
Greater Knoxville, TN
W. Russell Scott
Wilmington, NC

Wallace Smith
Blue Ridge Mt Foot-hills, GA
Lee Walker
Marietta, GA
Roswell, GA
Sanford Wolfe
Spartanburg, SC

Evergreen

John Boyd
Anacortes, WA
Bellingham, WA
Harry Brookman
Tacoma, WA
Dana Carter
Canby, OR
Paul Gallagher
Fairbanks, AK
Donald Gay
Anacortes, WA
Wayne Godsey
Federal Way, WA
Kent Lovick
Greater Vancouver, BC
Walter Tymchyna
Cranbrook, BC

Frank Thorne

Henry Diettrich
Robert Fraley
Emil Franz
David Saunders
George Viehe

Far Western

Donald Cole
Aloha, HI
Manny Duarte
Stockton, CA
Richard Esposito
San Diego, CA
La Jolla, CA
Michael Fajack
South Bay, CA
Robert Fraley
Aloha, HI
Bill Harper
Riverside, CA
Allen Jaeger
Frank Thorne
Harold Knecht
Placerville, CA
Fred Koch
Tucson, AZ
John Majzler
Orange (Quartet), CA
Howard Mc Fadden
Sun Cities, AZ
Otto Mielenz
Sun Cities, AZ
Arthur Morgan
Frank Thorne
Robert Morgensen
Irvine, CA
G Don Royer
Palomar Pacific, CA

Wm Seibel
Sacramento, CA
Folsom, CA
Lloyd Steinkamp
Greater Phoenix, AZ
Palomar Pacific, CA
Fred Stemmler
Las Vegas, NV
Philip Sterling
San Francisco Bay Cities, CA
Robert Wardell
South Bay, CA
Jack Wheatley
Pasadena, CA

Illinois

Peter Brandt
Chicagoland No., IL
Chicago Metro, IL
Edwin Corzine
Peoria, IL
Jay Driskell
Frank Thorne
Henry Ehrlinger III
Hamisburg, IL
Carbondale, IL
Donald Isberg
Aurora, IL
James Lipe
Carbondale, IL
Neal Nuss
South Cook, IL
Joliet, IL
Kankakee, IL

George Russell
Springfield, IL
Hal Wolfe
Sandoval, IL

Johnny Appleseed

Chad Anderson
Pittsburgh North Hills, PA
Emil Bajus
Lonain, OH
Eugene Baringer
Salem, OH
William Boros
Cleveland East, OH
Cleveland West Suburban, OH
Mathew Maffessanti
Mc Keesport, PA
Thomas McCune
Mc Keesport, PA
Charles Neugebauer
Cleveland East, OH
George Paul
Pittsburgh South Hills, PA
David Powers
French City, OH
Athens Co, OH
Raymond Roth
Pittsburgh South Hills, PA

Keith Thomas
French City, OH
Alex Young
Pittsburgh North Hills, PA

Land O' Lakes

Robert Galbraith
Brainerd Area, MN
Duane Lundgren
Polk County, WI
Donald Milton
Minneapolis, MN
Roy Palmer
Oshkosh, WI
Ripon, WI
Carl Pearson
Minneapolis, MN
Bert Ward
Saskatoon, SK
Lawrence Zahrt
Wausau, WI
Mid-Atlantic
Raymond Crane
Red Bank Area, NJ
John Cunningham
Anne Arundel, MD
Perry Darby
Dundalk, MD
Ralph Delaplane
Wilmington, DE
Leo Donnellan
Milford, DE

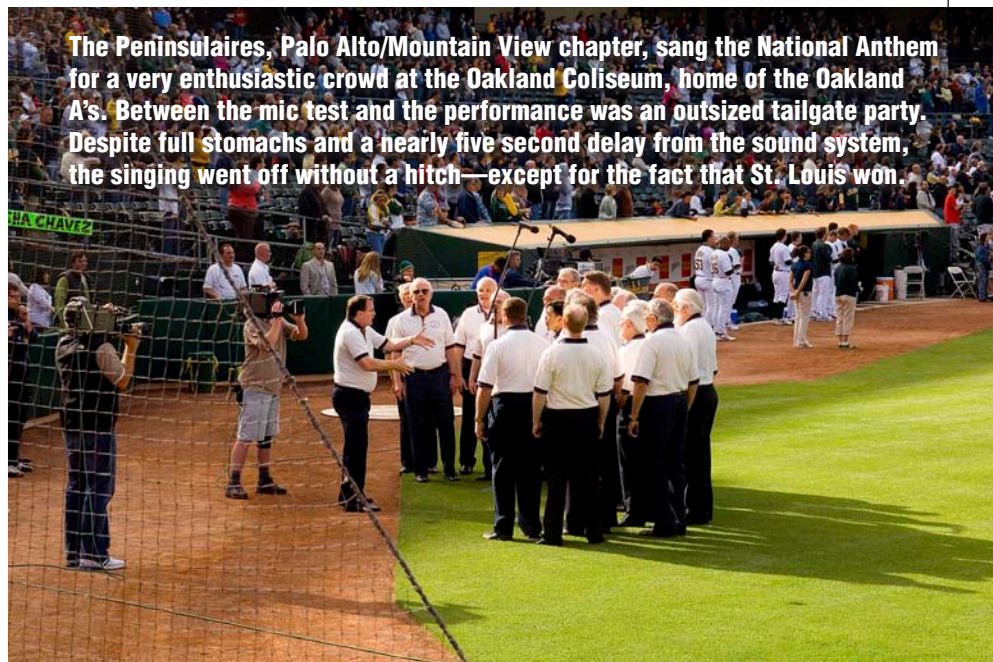


California Crossroads, the Southern California East Senior Champs, entered the June 2 San Diego County Fair A Cappella contest on a whim. They never expected to win against a large, talented field that included a gospel choir and a five-man doo-wop group. Much to their surprise, they won Best Small group, Audience Favorite, and the Grand Prize! "My flabber has just been gasted!" declared lead Les Weiser. They received three nice trophies and \$1,500 for their efforts. The six-month-old quartet, with 186 years combined barbershop experience, is Buddy Yarnell (T), Les Weiser (L), Pete Hensley (Br) and Larry Thorpe (Bs).



Some of our favorite baseball National Anthem photos of 2007

Singing “The Star-Spangled Banner” and/or “O’ Canada” may be the biggest audience your group will ever see, and a roaring ovation can be a musical highlight of a lifetime. The more prominent the gig, the more likely a group has to audition by tape or in person. Contact the marketing and PR department of your local professional, school or collegiate team to learn how and when to audition. A good showing often leads to multiple callbacks!



The Peninsulaires, Palo Alto/Mountain View chapter, sang the National Anthem for a very enthusiastic crowd at the Oakland Coliseum, home of the Oakland A's. Between the mic test and the performance was an outsized tailgate party. Despite full stomachs and a nearly five second delay from the sound system, the singing went off without a hitch—except for the fact that St. Louis won.



Gentlemen's Blend did some “double dipping” at the July 1 game between the Baltimore Orioles and California Angels at Oriole Park at Camden Yards in Baltimore. They sang the National Anthem on the grass behind home plate before the game, then returned for the seventh inning stretch, where they climbed on the Orioles dug-out and sang “God Bless America.” Members are Jim Botelle (L), Jeff Liebknecht (Br), John Ensor (Bs) and Kris Zinkievich (T).



The National Baseball Hall of Fame president auditioned **Firestorm** quartet and hired them on the spot for the National Baseball Hall of Fame Game at Double Day Stadium in Cooperstown, N.Y. The quartet sang “The Star-Spangled Banner” and “O’ Canada” On May 21st, 2007 for a sold out crowd of nearly 10,000 baseball fans there to see the contest between the Baltimore Orioles and the Toronto Blue Jays. Quartet members are Keith Cronin (T), Art Zelesnikar (L), Glen Bahr (Bs), Chuck Harter (Br). All are members of the Mohawk Valley Chapter.

BILLBOARD ACT.

Imagine seeing your face plastered on a billboard. In a very non-traditional advertising twist, the Siouxland Barbershop Chorus sprang for high visibility when they promoted their fall chapter show with the 2006 international champion as featured guest. The quartet members were impressed, to say the least, and posed for pictures they'll surely show their future posterity. You'll have to ask the chapter whether they made money off the billboard, but we give them an A+ for thinking outside the box!



Shorelee 'twas magic in the air thut day!

St. Patrick's Day saw a wee bit of Irish music set to barbershop—a very long list from which to draw—and drew quartets and fans from throughout the region. The Fairfax, Virginia Chapter's "Quartet Festival of Irish Song" was such a big interchapter hit that it is now expected to become an annual event.

Quartets "competed" (a word used lightly) in categories like "most spirited performance," "most non-polecat Irish songs," "Irish song with the most verses," "Best costumed performance" and "Best overall performance" category. Others performed in the "pick-up quartet" segment by drawing names from a hat for each voice part. Everyone had corned beef and cabbage, boiled potatoes, soft drinks and a wee bit of other Irish favorites. Chairman Doug Jones advises everyone to keep an eye peeled and the date reserved for St. Patrick's Day March 2008 for another afternoon of fun and camaraderie. And that's no blarney! ■

CHAPTER ETERNAL

Louis Frillmann
Honesdale, PA
Peter Fusco
Jamaica, NY
Charles Glasgow Jr
Harford County, MD
John Gouveia
Manhattan, NY
James Gregory
Smith Mountain
Lake, VA
Kieth Harrison
District of Columbia,
DC

James Henn
Dundalk, MD
Myron Jackson
Delco, PA
Edward Johnson
Milford, DE
Per Lindholm
Alexandria, VA
Dominic Marano
Jamaica, NY
Elwood Mather Jr
Honesdale, PA
Gilbert Mead
Alexandria, VA
Richard Messersmith
Hagerstown, MD
Edward Murrin
Scranton, PA
Jack Oyler
Altoona, PA
Salvatore Petrone
Teaneck, NJ
Rahway Valley, NJ
Herman Reiher
Harford County &
Dundalk, MD
Ralph Rhoads
Pottstown, PA
Charles Ritzel
Frank Thome
Newton Robbins
Frank Thome
Willard Russell Jr
Lewisburg, PA
Robert Seay III
Dundalk, MD
Joseph Siconolfi
Scranton, PA
Ralph Stein
Jamaica, NY
Ralph H. Swan
Bryn Mawr, PA
Paul Taylor
Bucks County, PA
William Taylor
Dundalk, MD
Vincent Vespole
Montclair, NJ
James Washington
District of Columbia
Richard Whitehouse
Alexandria, VA
Mt. Vernon, VA
Harry Young
Harrisburg, PA
Carlisle, PA

Dover, NH
Lawrence Champagne
Haverhill, MA
John Heath
Bedford-Sackville, NS
John Heffernan
New Haven, CT
Anthony Iacobone
Sr.
Concord, MA
Stephen Kramar
Waterville, ME
Robert McCaffrey
Frank Thome
Jean-Louis Nicknair
Concord, NH
Alvin Olson
Frank Thome
Floyd Peronto
Pittsfield, MA
Gaylord Preston
Schenectady, NY
Wesley Rolls
Cape Breton, NS
Robert Seiser
Litchfield County, CT
E Alex Taylor
Dartmouth, NS
James Varno
Plattsburgh, NY
Ray Watkins
Greater Montreal,
QC

Ontario

James Barnes
Oshawa, ON
John Ford
Scarborough, ON
Dave Gaunt
Simcoe, ON
Roy Johnson
St Catharines, ON
Allan Johnston
Hamilton, ON
Ralph McPherson
St Catharines, ON
Hamilton, ON
Raymond Schoneville
Hamilton, ON
Robert Solley
Scarborough, ON
Dennis Tindale
London, ON

Pioneer

John Anglin
Battle Creek, MI
Richard Kelly
Benton Harbor-St
Joseph, MI
Kalamazoo, MI
Ronald Seager
Saginaw Bay, MI

Rocky Mountain

Ronald Achilles
Colby, KS
John LeGault
Montrose, CO
Michael Rogers
Denver Mountain
Aires, CO

Seneca Land

Gary Fisk
Frank Thome
Ronald Gannon
Buffalo, NY
David Saunders
Buffalo, NY
Charles Staab
Venango County, PA
Crawford County, PA
James Todd
Canton, NY
Charles Vanderhoff
Venango County, PA
Merle Young
New Bethlehem, PA

Sunshine

Emil Bajus
Central Florida, FL
Francis Condon
Melbourne, FL
Howard Cross
Frank Thome
Frank Di Pasquale
Palm Beach County,
FL
George Evans
Orlando, FL
C Homer
Zephyrhills-Dade
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Norman Keadle
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Frank Lawson
Sarasota, FL
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James Mowat
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C. Thom Nelson
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Greater Sun City
Center, FL
Bradley Parker
Sarasota, FL
Ronald Seager
Palm Harbor, FL
Melvin Stone
Sarasota, FL
Alan Wellman
Vero Beach, FL
William Wood
Naples/Fort Myers,
FL

Southwestern

Jim Casey
Houston, TX
Dallas Metro, TX
Joe Eddy
Austin, TX
Keith Jones
Tulsa, OK
William Lea
Dallas Metro, TX
Oren Soules
Coleman, TX
Mills County, TX
Robert White
Central Texas Corridor, TX

MEMBER SERVICES DIRECTORY

How can we help you barbershop today? Get answers from your staff

Society Headquarters

110 7th Ave N • Nashville, TN 37203-3704 • 800-876-7464 (SING)

615-823-3993 • fax: 615-313-7615 (fax # effective Sept. 15)

info@barbershop.org • Office hours: 8 a.m.-5 p.m. Central or anytime at www.barbershop.org

Some positions have changed with the move to Nashville. Please call 800-876-7464 or contact info@barbershop.org if you cannot reach the desired staff member.

Phone extensions and additional staff names will be available in the next issue.

Call 800-876-7464 to be connected with the desired staff member or position listed below.

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Official Affiliates of the Barbershop Harmony Society

Our fellow harmonizers worldwide

AAMBS (Australian Association of Men's Barbershop Singers)

www.aambs.org.au

Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

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

BinG! (Barbershop in Germany)

www.barbershop-in-germany.de

Contact Roberta Damm: bing@rdamm.de

DABS (Dutch Association of Barbershop Singers)

www.dabs.nl

Contact Lenhard van Ballegooijen: voorzitter@dabs.nl

FABS (Finnish Association of Barbershop Singers)

Contact Tuomo Ketomäki: tuomo.ketomaki@gmail.com

IABS (Irish Association of Barbershop Singers)

www.irishbarbershop.org

Contact Gunnar Karlsson: gunnartenor@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

www.nzabs.org.nz

Contact David Birdling: dgbirdling@xtra.co.nz

SNOBS (Society of Nordic Barbershop Singers)

www.snoobs.org

Contact Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: adabbott@mweb.co.za

Free online newsletters

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

(partial list)

Association of

International Champions

www.AICGold.com

Association of International

Seniors Quartet Champions

www.seniorgold.com

Ancient and Harmonious

Society of Woodshedders

www.ahsow.org

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Preservation Association

www.bqpa.com

Public Relations Officers and

Bulletin Editors (PROBE)

www.harmonize.com/probe

Allied organizations

Sweet Adelines International

www.sweetadelinesintl.org

Harmony, Incorporated

www.harmonyinc.org

MENC: The National Association for Music Education

www.menc.org

American Choral

Directors Association

www.acdaonline.org



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Curious about what gets printed and

why? Check out *The Harmonizer* Editor-

ial Policy at www.barbershop.org/ID_040210



THE TAG

Joe Liles, Tagmaster!!



A great one from one of the great ones

The tag below was created by one of the most influential arrangers in the history of barbershop. She has extensive experience in jazz, pop and barbershop styles, and is a composer, vocal arranger, conductor/director, soloist and pianist, specializing in both commercial and amateur projects. Her barbershop arrangements for shows and contests are among the most performed by both male and female organizations.

Renee Craig, was born in Detroit, Michigan. Her musical career started almost as soon as she could walk on stage. As a gifted musician, she rose in vocal prominence as Detroit's top singer while affiliated with the radio program *Guest House* on Station WJR. The host for that immensely popular show was Edgar A. Guest, Jr. Renee's voice became a familiar sound to Michigan listeners through the many commercials she wrote and performed.

After moving to New Jersey, Renee began to build another enviable reputation in the commercial jingle field, writing and performing hundreds of radio and TV ads. She was creative

director and writer/singer for two production houses in the commercial advertising field in New York City.

In Sweet Adelines International, Renee has done almost everything musical. She has been active in the planning and implementation of almost every arranger-training function the SAI organization has held.

She served on the International Music Faculty and has been a certified judge in the Arrangement/Music categories. She has served on the International Board of Directors for SAI. Renee's quartet, the **Cracker Jills**, 1957 Sweet Adeline International quartet champion, is acknowledged to be one of the most prominent vocal groups in the history of barbershop. She directed the **Ramapo Valley Spotlight Chorus** to three international championships and many medalist placements.

Renee is truly a musical genius and legend in the barbershop world.

For those of you who remember Dave Stevens, former staff employee for the Society, publications editor, himself a giant in the music area ... Dave once told me that Renee was the only arranger whose arrangements he would publish "sight unseen." He had the deepest respect for her to choose the right harmonies and add creative nuances that few people would ever think of. And that respect reflects all of our thoughts about this remarkable musician and friend. ■



NO MORE HURRYIN', WORRYIN' (DOWN WHERE THE SOUTH BEGINS)

Tag

no more hur - ry - in', wor - ry - in',

be - gins, no more hur ry in', wor ry in', I'm go - in' south.

Tenor Lead

Bari Bass

Renee Craig, 1956
Sung by the **Confederates**

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