

January/February 2008

THE HARMONIZER

PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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process of learning who they are



INSIDE: 2007 District champs • Nashville preview • Harmony University • Young Frankenstein

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2006 SUNSHINE DISTRICT CHAMPS
HotShots were missing their bari for their 2007 fall district swan song. But Mitch Greenberg made both the birth of his daughter and the performance, thanks to the Mitch 3000, delivered on stage by FedEx. Mitch sang from his living room while Chad Bennett did the choreography in a high water mark performance for one of the Society's most innovative comedy quartets. They celebrated their winning year by using quartet funds to purchase a lifetime Society membership for each member. See all of this year's district champs inside.



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STEVE IANNACCHIONE & NAKED VOICE RECORDS

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Youth chorus member: "I am barbershop!"

I am penning this article after returning from our Mid-winter Convention in San Antonio. I am so caught up in what happened this past weekend that I set aside the article I had previously intended to run.

You will be hearing and seeing a lot more about the success of our first-ever Youth Chorus Festival. It was truly a grand event and the culmination of six years of planning and discussion. All of that ground-work paid off. The quality of singing was outstanding and the chorus participants and the audience each were blessed by the experience. The audience



Anyone who thinks young men won't join and become long-standing members should remember how many of our 50- and 60-year members started in high school or earlier.

was delighted by six choruses with close to 200 total singers representing five states, Canada and New Zealand, making this a truly international event. The Society provided three judges who rated the students using a system more akin to high school music, band, and orchestra competitions rather than our traditional scoring system. Four choruses rated "excellent" and two rated "superior." Without question, each of the choruses performed well.

We are indebted to our Student Activities Committee for their vision and insight in planning such an event, and having the gumption to pursue their dream of having younger men sing in a festival. We should offer special thanks to our staff, Rick Spencer, Director of Music and Education and James Estes,

Student Activities Coordinator, and Russ Squires, Vice-Chair for Youth Chorus Development of the Student Activities Committee.

"I am barbershop!"

One of the special moments of the weekend was on the Saturday evening show. A representative of each youth chorus came out to speak a few words. The first started with "I am barbershop," and folks, I tell you, that gave me chills of excitement.

The gradual decline in our total membership numbers often is reported and discussed on these *Harmonizer* pages, at Society, district, and chapter meetings, and among members in general. Declining membership is a primary concern, and reversing that trend is

the primary Aim of the Society in 2008. The Society desires to serve all members, of all ages, equally well.

I once received an e-mail that suggested that perhaps the Society was too focused on youth programming to the detriment of other members. The Society staff and Board certainly do not intend to overlook any segment of our membership, but seeing these 200 young men under the age of 25 singing standard barbershop songs makes me think that creating even more opportunities for young singers is the right and the best place to put our resources to secure the future of our Society. This doesn't mean that we should or will reduce resources to other areas. What it means is that we need to develop more resources to promote barbershop singing among youth.

How can we make this happen? First, we need to recognize that payment of the expenses for holding this Festival, and helping bring nearly 200 singers to San Antonio, largely was provided by the Harmony Foundation. Where does the Foundation get the money to pay those expenses? From Joe Barbershoppers like you and me. In the near future you will hear more about new opportunities for giving to support programs such as this. In the meantime, your support of the Ambassadors of Song, Founders Club, or President's Council will go towards continuing programs like Youth Harmony Workshops, Harmony Explosion Camps and the Youth Chorus Festival.

When the young man said, "I am barbershop!" he was speaking a truth that should ring with each of us. In every aspect of life we are passing down our legacies and heritage to the generations younger than ourselves. Anyone who thinks young men aren't interested in traditional barbershop should have heard the Festival attendees singing tags and polecats in the hotel lobby. Anyone who thinks young men won't join the Society and become long-standing members should remember how many 50 and 60 year members we have. Many started while in high school or earlier. A number of these senior members were in the audience having also enjoyed a tremendous Seniors Quartet Contest won by Eureka! from SWD. What great fun watching teenagers and seniors singing tags together in the lobby.

"I am barbershop." Will we make that young man's statement become true? Will we give him and thousands of other young singers a chance to be a part of what we have and enjoy? I sure hope so.



pronoah@comcast.net

Jim Henry, a stage fright quick fix

Jim Henry's Gold Medal Moments

Would someone please give this man a Pulitzer or an Emmy or a Nobel Peace Prize or something? Jim Henry's speech brought tears to my eyes more than once and left me inspired and full. He reminds us that no matter how big our wings grow at the hands of competitive successes, we all have the same humble roots in barbershop harmony with our first chorus experience, our first evening taggin' in a corner, our first trip to an International convention. I've always been a huge fan of Dr. Jim's, and after reading his words, I'm even more convinced that he truly embodies what barbershop music is really about. I agree that his is a speech for a generation, and I thank you for sharing it with your readers.

CHRISTINA LEWELLEN
Warsaw, NY

Jim's thoughts put my entire barbershop life into focus for the first time. For years, all I wanted to do was win a gold medal. It was my goal in life from the time I first saw an international

champion (**Autotowners**), and every champion quartet after that. When I came so close so many times, I began to become cynical. Finally, I had to face the fact that I would never win. It caused me to lose hope and to become depressed. After a time, I put the feelings behind me and went on with my life.

I now realize that I had the wrong attitude all along. Instead of receiving accolades and praise for my accomplishments, I should have been focusing on the joy I was bringing to the people we sang for. I can remember the joy on peoples faces as we sang our songs. I remember the many people who were our fans. I can see now that I was missing the point. I was doing something and I wasn't aware it was even happening.

This "hobby" has indeed been a calling. My enthusiasm and the joy I got from singing had another result. I was, in my own way, ministering to them. I can now understand something that Lyle Pilcher said to us. He said that winning the contest isn't the thing. It's the journey in getting there and the people we meet that will ultimately mean the most to us in later years.

DENNY GORE
Washington, Mich.

It seems the baby was thrown out with the bathwater. When we dropped the "preservation and encouragement" from our name, we pretty well dropped them from our hobby. As a case in point, the most recent *Harmonizer* contains only one use of the word "encouragement," and that is on a SPEBSQSA letterhead. Then in Jim Henry's inspiring but issue-dominating article, he recounts how a director icon of his ran bunches of guys off to improve chorus performance. Whom are we encouraging? Even if a better-singing chorus attracts more singers (encouragement), what about the less talented or committed ones who are chased out? What are they, chopped liver?

I believe that poor singers or those who can't devote their lives to barbershop, can and do learn to sing passably in choruses and sometimes in quartets. Why don't we encourage these people just as much as we encourage guys with more talent? I'm proud that my chapter does encourage just about any guy who can make a vocal noise, and it pays off for them and for us. We remember "encouragement" and take it seriously.

PALMER MCGREW
Fairfax, Va.

A Far Western District member and many-time quartet medalist told me years ago that barbershop is a great hobby but a terrible religion. For a long time I thought I agreed, but also wondered deep down if he was right. Rehearsals, performances and tag singing have been like church to me for as long

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as I can remember, even on the days when I felt farthest from God. Jim's talk made the lightbulb come on. Barbershop may not be a good religion, but it's a wonderful ministry.

CHUCK HUNTER
(written from Al-Hillah, Iraq)

Perhaps I am being a bit of an alarmist, but I have a growing concern that is the result of extrapolation from Jim Henry's eloquent oration on his ministry of bringing the gift of music to our audiences. I have no issue with his position except that personally, I would prefer to use "mission" in place of "ministry" because it sounds a bit less preachy. Ours is a wonderful mission so long as it is not construed in thought or deed to mean a practice of foisting Christian or any other kind of music identifiable with a particular religion or political position on our audiences. I am not against singing religious music, yet I really feel we must consider our appeal to men of all faiths, color, politics and nationalities to join us as brothers in harmony. If we get too carried away in our ministry of music zeal, I'm afraid that we may encourage singers who are not Christian to refuse to join with us and thus position ourselves on an unsure footing that may result in us having a de facto Christian requirement to be a Barbershopper. Just a thought.

BOB FRANKENFELD
Bella Vista, Ark.

I have said many times, "it's only a hobby" and perhaps that was my way of trying to encourage others who weren't doing so well. I may never win a gold medal to hang around my neck, but soulfully and as your writ reminds me, no one can take away the thousands of gold medal moments it's given me, not to mention the everlasting friendships. I sat reading through this keynote address of Jim's, periodically wiping away a tear from my eyes; I feel thankful for having had the opportunity to meet and work with him.

TERRY WENCE
Terre Haute, Ind.

Singing Valentines

I'd like to submit an additional cap-

tion for last issue's photo on page 37. The caption on the photo says, "Want to make a tough guy cry? Stand up and sing." To which I would add, "If you want to make him weep, sing better!"

PAUL AGNEW
HotShots/The Geri Tones

Freddie King

Knowing Freddie to be the indomitable spirit he is (Nov/Dec *Harmonizer*, page 11), and knowing him to be a lifelong quartet man, I'm sure he has, from time to time, dealt with a missing part. I'm sure he'll take it in stride. God bless him.

PETE HYLAND
Staten Island, N.Y., Denver, Colo.

Quartetting versus chorus?

I read with dismay the letter from a "member" of the Asheville N.C. chapter, which implicitly criticized the group as being anti-quartet and contest-centric. I am a 30-year Society member, and in two years as a member of that chapter, I have never met the author of that letter. I can assure you and the writer that there are a lot of quartetting activities going on before, during, and after the Asheville chapter meetings. There are also small group coaching sessions, sectionals, group vocal lessons, classes on the physics of sound, an upcoming class on how to read music, and a wide array of fast-paced, fun activities that engage every member of the chorus in interesting and innovative ways each week. Yes, we spend much of rehearsal singing as a chorus—it's a participatory hobby, and whole-chorus performance ensures that 100% of those attending get in on the fun.

Yes, we earned "most improved" chorus at the last Dixie District spring contest. But we did so by focusing on having fun, and we declined to compete in the fall chorus contest so that we could better prepare for the three self-produced annual shows we presented at three venues over the course of four weeks this past October and November. We also have an active Valentines Day quartet program, a pre-meeting Polecats bunch, and a Tags at Ten after-rehearsal group. If you can't feed your personal barbershop need in

Asheville, then perhaps you're longing for some Platonic ideal of a meeting night that never existed and never will. The Asheville chapter is a vibrant, growing, fun-filled, exciting place to be.

KEVIN KEHRES
Asheville, NC

Stagefright

As a retired psychotherapist, I was drawn to, entertained and educated by Gary Plag's wonderfully well-written article on stagefright (*The Harmonizer*, Jan/Feb, 2007). I picked up many useful insights and would not alter a word of it. I respectfully offer a strategy that might well be considered a "quick fix" to stage fright.

I once suffered enormously. Most of us know adrenalin as the product of perceived fear that results in the classic "Fight or Flight" syndrome. What to do with all that juice? I have learned to alternately stress every muscle in my body at once—from toes to my jaws, tensing them for several seconds—then relaxing. It works! Hundreds of students and clients since that time have found that it gets rid of excess adrenaline for them, too.

To appreciate the full effects, you must give it a full go. Even on stage you can clench your toes inside your shoes, tighten your calf muscles, thighs, buttocks, stomach, fingers, arms, neck, jaws—whatever you can where you are—hold for 5 to 10 seconds, relax, then do it again. The disclaimer: Check with your doctor first," and, of course, don't overdo it. Passing out might distract the people around you.

DURWOOD LAWSON
Herculaneum, Mo.

Accidentals

The advertisement on page 21 in the last issue listed the Bay Area Metro chapter as one of the Nashville chorus competitors. That chapter no longer exists. The honor belongs to the **Voices in Harmony** chorus, which belongs to the Bay Area Chapter.

Kenneth Hoppe of Crest Hill, Ill. was missing from the list of 50-year members that appeared in the last issue. ■



Extreme Barbershop, extreme eBiz

My first Harmony Brigade experience

Does this make me a Brigadier? I read, and I hope you have read it as well, Lorin May's *Harmonizer* article (July, page 22) on Extreme Quartetting, Harmony Brigades. I had been scheduled for the Indiana Harmony Brigade last November, but had to postpone, so I jumped at the invitation to the North Carolina Harmony Brigade, held in the Southern Pines/Pinehurst area. Since this was my first brigade experience, I read Lorin's article with avid interest. I admit that like him, I vacillated between becoming a full participant and taking up observer status, where I didn't have to put so much of my fragile ego on the line. I diligently worked through the repertoire with learning CD and paper, but while pieces of the arrangements floated through my brain at all times, putting the pieces together into a complete, coherent arrangement, with all pieces in the proper order, seemed an impossible task. Words? These songs have words, too?



Please remember that Members Only was built over the course of many years, and you used to complain about that system, too.

I arrived just in time to *miss* the Friday night seafood buffet, a mistake that would cost me later when I needed protein. Within 15 minutes I was in a quartet and facing a debut on the contest stage in front of all 136 or so members attending. Of course, I carried the added burden of being the Executive Director of the Barbershop Harmony Society. No pressure there ...

Not being one to shirk responsibility, I headed immediately to Larry Triplett, one of the organizers of the brigade, and a member of my random quartet (called Aural Hygiene) to tell him I couldn't do it. I was in full panic mode and so afraid of embarrassment that I was ready to hop in the car and hide in the airport for

two days until my flight back to Nashville. We'd pulled "Sweet Georgia Brown" as our song for the contest, and even though I've been Barbershop-ping 35 years I had never sung that song. I had reviewed it many times in the preceding months but that was really just listening to Tim Waurick sing lead in my ear. While that was fun, I wasn't sure I could remember all the words, hit all the notes, or breathe at all!

I vaguely remember telling Larry (Bari), Carl (Tenor) and Dick (Bass) that I couldn't do it. Larry just smiled calmly and said we had an hour to rehearse and let's just see what we could do. Skeptical but willing, I invited them to my room to at least hear what it sounded like, and how much I could remember. A few times through and I became confident that I wouldn't have a stroke or a heart attack on stage; maybe a memory lapse, but no physical danger. By the time the contest started, I was half convinced that the world would not end when I hit the stage.

Of course, we were early in the competition. No time to back out now! I don't remember much, but I got through *most* of the words, all of the notes, and I still had air left while posting ... the other guys quit before I needed to! Of course, that was probably because my face was so red that they figured I'd pass out if we didn't stop. Going off the stage to the encouraging cheers of the crowd, I reassessed my stage fright. No big deal.

But in a way, it was a big deal. I hadn't sung in a quartet for several years (I've been kinda busy!) and with a little coercion and a lot of encouragement, I found I really enjoyed it. I mean, really enjoyed it. The rest of the weekend was singing around and watching the show. Wow, what a sound a Brigade chorus makes! So that's what happens when 120 guys all know the words and notes. What a great, thoroughly enjoyable and worthy weekend of barbershop quartet fun. *Fun!* If you *ever* get a chance, take it. You'll be amazed at the results. And don't be afraid to lay it out there. It's all about encouragement. Thanks to Charlie Rose, Chuck Greene, Jon Vickers, Larry Triplett, and all those involved or in attendance at the North Carolina Harmony Brigade. And please don't miss *your* chance to sign up for the new *Brigade* forming at Harmony University this year. You'll be glad you did.

Aptify, eBiz and you

Please don't assume that because you were unable to do something on the Society's Aptify database that we're all incompetent, slothful morons at headquarters, and because of that you'll never be able to do those things you used to do in Members Only. *Most* of that is not true. (Wink, wink!) I've been vilified, cursed at, threatened, cajoled, demonized, and much more, and that was only from



the chapter secretaries!

Please remember that Members Only was built over the course of many years, and you used to complain about that system, too. Only spit and bailing wire kept the dead-end, outdated technology behind Members Only from completely melting down—and then it finally did. The company that built the technical foundation for Members Only had stopped supporting it years ago, and we still had to pay to reset the system every 30 days!

We're on much better ground for the long term with the stable and robust Aptify platform (on the Web we call it eBiz), which is improving every single day. Your most desired features are all coming back, along with some new ones you'll love. You may now renew online (please!) and if you do, you will get your membership card much more quickly than ever before. You may find a member, a chapter, a quartet; you may record your chapter officers. And each day the format gets more friendly, the data gets cleaner, and we work out more kinks and redesign reports.

I understand the frustration—you must know that we are feeling it as well. There's a better day a comin', as the **Gentlemen's Agreement** would say. There is now a "Configuration Board" that reviews at least twice a week all the issues the users are experiencing in Aptify, and they will help the IT crew as we farm out some of the creative issues to district computer webmasters and experts.

I'm not blaming anybody for complaining. In fact, most of your messages outlining issues help us to make the final product better. I realize it's a slow and tedious process, and it has been compounded by the death of Members Only. So, we'll keep moving forward and you keep letting us know how to make it better.

How many members do we have?

There may not be as many Barbershoppers as we think, at least not dues-paying members. (In fact,

we may *never* have had as many dues-paying members as we used to think we had over the years.) Aptify gives us data that we once could only dream about, and we are getting more accurate numbers. While I'm not prepared here to say how many dues-paying members there are, it's getting downright scary—remember, I need at least three other members to sing in a quartet! (Joke!) Seriously, what we're learning is that we have a number of otherwise active Barbershoppers who are letting the rest of us foot the bill for the resources that we all enjoy. Please make sure that you have renewed for the year and that those around you have done so as well.

Society Aims

The Society Board has simplified the aims of the Society to make sure singing in this great organization is fun and satisfying. Give us a little time to work on them, you'll be glad and proud that you did.

In conclusion, I want to leave you with the closing stanza of one of the Brigade songs, because it says so much of what I feel about barbershop harmony:

Now before I turn out the light, say goodbye to another night,

'Fore I rest my weary head on my warm and waiting bed,

I'm gonna get on my knees and pray, tell the Lord to give me just-a one more day.

Oh, Lord, hear my plea this music means so much to me!

Good Old A'cappella, words and music by Les Carter and Susan Carter, ©1972 by Max Hound Music

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Eureka! and The Marksmen win at Midwinter

Eureka! topped 24 other quartets in the closely contested Senior Quartet competition at the Midwinter Convention. Members of Eureka! are Frank Friedemann (T) from Tulsa, Art Swanson (L) from New Orleans, Rick Haines (Br) from Plano, Texas and Brian Beck (Bs) from Flower Mound, Texas.

The nine-month-old quartet features major recent names from the international stage. Brian Beck has won international medals on all four voice parts, while Art Swanson appeared 25 consecutive times on the international stage. The rest of the top five in order:

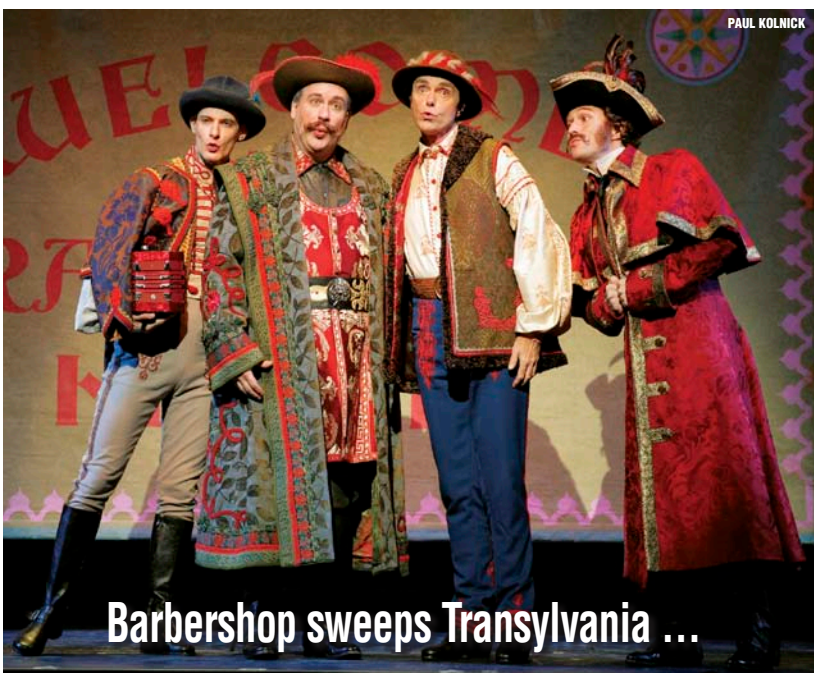
- **Resisting-A-Rest** from Michigan
- **Vintage Gold** from the West Coast
- **Great Western Timbre Co.** from Florida; California and Texas
- **Silver Chords** of Washington and Arizona.

Pictures of all seniors competitors will appear in the next edition of *The Harmonizer*.

First International Youth Chorus Festival winners

The Marcsmen of San Marcos, Texas took home the trophy as the best of six choruses and nearly 200 students participating from six states, Canada and New Zealand. Under the direction of fellow student and accomplished director Brent Dunavant, the winning chorus is comprised of 35 college students from Texas State University. Two other age bracket winners were:

- **The Young Miamians** of Miami, Fla., Gene Cokerof director – (Plateau A under age 19)
- **Northwest Vocal Project** of Bellevue, Wash., Donny Rose, director – (Plateau AAA under age 25)



PAUL KOLNICK

Barbershop sweeps Transylvania ...

... sort of. *Young Frankenstein* is not trying to be *The Music Man*, but this campy classic has at least three things in common with the beloved 1957 musical: Susan Stroman, Broadway and barbershop harmony. Following his success in staging *The Producers*, Mel Brooks has remade his 1974 movie classic into a \$30-million special effects-laden Broadway musical. This time, Brooks has inserted a barbershop quartet and has again partnered with 12-time Tony award winner Stroman, the same director who brought *The Music Man* back to Broadway in 2000.

The Transylvanian Quartet shows up in a scene in which the locals are trying to spy on the strange activities at the castle under the pretense of welcoming the new Young Frankenstein. They sing a welcome song (penned by Brooks) while the police character seen in the movie adds extra notes to the bell chords for comedic effect.

www.youngfrankensteininthemusical.com



JUST ONE PERFORMANCE, BUT A DOOZY! Foresight was created about 10 days before New Years Eve's Insight Bowl to replace the originally scheduled National Anthem act. The Fiesta Bowl, owner and operator of the Insight Bowl, employed the mother-in-law of one of the singers, and she asked them to form a quartet for the occasion. Five paratroopers landed in the football field moments before the performance, and "the rockets' red glare"

came with loud fireworks. About 73,000 fans in the Sun Devil Stadium in Tempe, Ariz. were there for the University of Indiana vs. Oklahoma State game. Their performance wasn't broadcast live but was featured in a tribute to the Insight Bowl broadcast during the BCS Fiesta Bowl on Jan. 2. The four Arizona-based crooners were Ray Estes (T), Eric Bjornsen (L), John Harper (Br) and Cary Burns (Bs).

Fantasy quartet becomes temporary reality.

Barbershoppers have always discussed the ultimate "fantasy quartet" composed of their favorite singers on each voice part. The **Westminster Chorus** and *QuartetBuilder.com* took that one step further—they've actually put that quartet together for one show! Internet voting came up with four voice parts that would be tough to beat: Tim Waurick (**Vocal Spectrum**) at tenor, Joe Connelly (**PLATINUM, Keepsake**) at lead, Tony DeRosa (**PLATINUM, Keepsake**) at bari and Jeff Oxley (**Max Q, Acoustix**) at bass. The quartet will perform on the chapter's spring show in March. www.westminsterchorus.org.



Try QuartetBuilder.com. John Francis of the **Masters of Harmony** has taken the technology used for dating and social networking and applied it to quartet hunting. The free site (not affiliated with the Society) is just getting started, but he's hoping for some great harmonious matches.

Canadian members and international travelers: get your travel documents in order for Nashville!

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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
2009

PASADENA
Jan. 25–Feb. 1

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



New copyright rule: No more working copies!

Judy Galloway, author of last July's copyright article ("Making the Music Come Alive ... Legally," page 18) says there have been some major changes in U.S. copyright law:

- It is not legal to make any kind of a "working copy" of purchased sheet music. Even when the group has been told to make their own originals from the master, those copies are protected as if they'd been printed by the publisher. Individuals cannot make a mark-up copy of their music for themselves; they must use the original piece(s) of sheet music.
- Singers may make "educational, personal" audio "working copies" (such as tapes, CDs, DVDs) of rehearsals, performances, shows, if the recordings are

for their own personal use.

- The allowed minimum for mechanical licensing duplications is now 25 (down from 500!) through www.songfile.com. ASCAP, BMI and SESAC are beginning to license Internet applications that affect Barbershoppers, such as online clips and webcasts.

The more that copyright laws are abused (You Tube, etc.), the stricter the rules will likely become. Please make all copyright decisions as if you were the copyright holder.

The extended version of Judy's July article has been updated to reflect these changes. It is available at www.evg.org under the Communications menu. You can contact Judy Galloway at judy@jgcomputerworks.com.

IT PAYS TO HAVE CONNECTIONS. Nashville leaders haven't stopped courting the Society. Lunch Break, the new Dixie District Quartet Champions, were recently invited by the mayor to perform at the Tree Lighting Ceremony in downtown Nashville. In his speech, the mayor spoke of the Society's recent relocation to Nashville to the crowd attending the festivities. The quartet features two Society staff members. Below are Shane Scott (T), Mike O'Neill (Bs), Nashville Mayor Karl Dean, Drew Ellis (Ba) and Eddie Holt (L).



Enjoy the 2008 Pan Pacific Convention.

Enjoy barbershop harmony in a Hawaiian paradise Oct. 30 through Nov. 2. You don't have to be a competitor to join the choruses and quartets from Australia, New Zealand, Japan, Canada and the U.S. (coastal divisions of the Evergreen and Far Western districts are eligible) for all the tropical fun. Stay another week and enjoy the Sweet Adelines convention, which immediately follows! For more information,

go to www.panpacificbarbershop.org or info@panpacificbarbershop.org

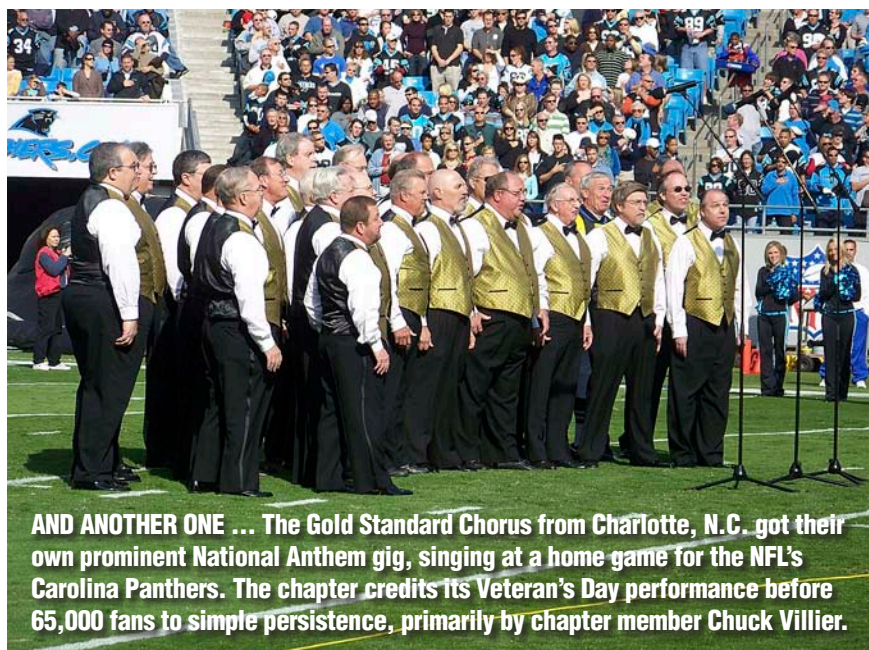
Been to live365.com lately? Listen to barbershop harmony all day in high-quality streaming audio, free of guilt and free of charge. Go to live365.com, search for "barbershop" on the main page, and choose your favorite station. Featured groups receive royalties paid from advertising revenues. (Paid members hear no ads.)



New look for Realtime. John Newell, the Australian-native lead who helped Vancouver, B.C.-based **Realtime** take the 2005 international quartet championship, has retired due to the pressures of a very young, growing family. The permanent new lead is Doug Broersma (top, center), a legendary singer in the Evergreen district, a regular Realtime backup lead, and father to tenor Tim Broersma. According to eye-witness reports, the quartet is more electrifying than ever in the new configuration, with absolutely no compromises to the quartet's other-worldly blend. (When an awesome new lead actually lowers the genetic diversity of a quartet, that's to be expected!) The Broersmas and the Metzgers say that it's full speed ahead with Doug. The quartet is gearing up for more ambitious plans than ever before and is learning new music and accepting new show dates.

www.realtimequartet.com





AND ANOTHER ONE ... The Gold Standard Chorus from Charlotte, N.C. got their own prominent National Anthem gig, singing at a home game for the NFL's Carolina Panthers. The chapter credits its Veteran's Day performance before 65,000 fans to simple persistence, primarily by chapter member Chuck Villier.

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The Barbershop Harmony Society Platinum Plus® Visa credit card offers a low introductory APR and a credit line up to \$100,000. U.S. residents can apply online at www.barbershop.org/creditcard. Canadian residents can call 800-416-6345 and quote priority code OEQC.



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1. Go to <https://ebiz.barbershop.org> and enter your 6-digit member number in the User ID spot.
2. Enter the password that you used for Members Only. (If you have forgotten your password, set a new password by using your activation code at the top of your paper dues invoice or e-mail passwords@barbershop.org with your member number to receive a reply with your activation code. Enter the code in the "forgot User ID or Password" section.)
3. Once signed in, click on RENEW MEMBERSHIP at the top of the page and enter the pertinent information. You'll receive a receipt page that you can print out for your records.

It's as easy as that! Online payment is preferred, but you can still set up payment via e-mail at membership@barbershop.org, by faxing 615-313-7620, or by mail: Barbershop Harmony Society, attn. Membership Department, 110 7th Ave N, Nashville, TN 37203. ■

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10 tips to get your quartet to the next level

No matter what performance level your quartet demonstrates, there is always a next level ahead of you. Some quartets seem to jump levels effortlessly while others struggle to make even a small gain. Here are ten tips to help you break that barrier and move up to greater successes.

1. Define yourself

Most quartets don't think very much about themselves as a group with a specific personality. They just decide to pick some songs they like, get matching socks and away they go. Each quartet is a combination of a unique set of personalities and talents that can lead to wonderfully distinct results. Whether it be through your choice of music or your way of presenting a song, the most successful groups don't blend into the pack. But first you must ...

2. Know what is "gold medal worthy" about you

As much as we'd all like to think that we do everything well, the truth is that most groups have a couple of positive characteristics that stand out above the rest. Discover what your quartet does that is exceptional and build your music around it. This could be the solo quality of your melody voice, the depth of your bass, the quartet's rhythmic ability, comedic delivery ... whatever. How do you know what you do that's exceptional? Easy ... it's what your audience tells you: "I love the way that you ____." Then you must ...

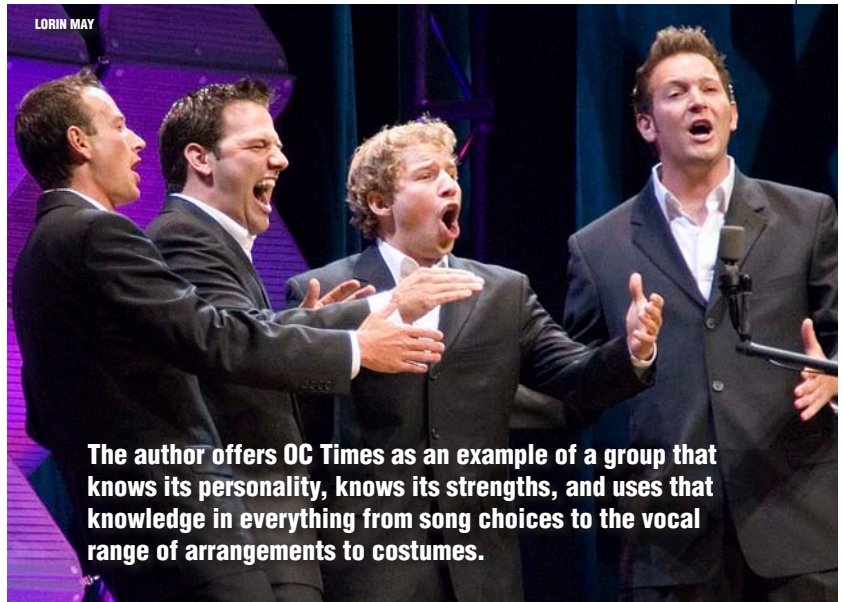
3. Choose the right music for you

Even international champion quartets have a lot of things they don't do well. Maybe the lead or bass isn't very low (or high). Maybe they don't handle ballads well or can't sing a tempo without speeding up. Part of their success is choosing the music that shows off all of their strengths and buries any weaknesses so that the audience has no idea that weakness exists. This usually requires a trial-and-error approach, especially after your quartet first gets started. Be willing to turn over your repertoire quickly during your first year together as you discover what works and what doesn't. And of course, keep in mind that just because a song sounds great when some champ sings it doesn't

mean it's a good fit for the voices and personalities in your quartet. At this point it's time to ...

4. Get coaching

Having a set of outside ears can be invaluable because it allows the singers to focus on their own performance and not have to coach each other from within. Plus, there are always things happening that the quartet members may have no idea about. When choosing a coach, start with one who is close enough for you to meet with on a regular basis. As a good mechanic knows your car or a good barber knows your hair, you need to find someone who knows your voices. It's also important to find someone who shares your quartet's vision for your sound and delivery. You can use multiple coaches if they work different aspects of your performance, but it's easy to have too many people with too many opinions helping you. Stay with only a few you trust. After you find the perfect fit you should ...



The author offers OC Times as an example of a group that knows its personality, knows its strengths, and uses that knowledge in everything from song choices to the vocal range of arrangements to costumes.



Mark Hale
Director,
Masters of
Harmony,
Lead,
Michigan Jake

5. Work the "core" of your sound

One dirty little secret in the judging community is that we usually have a good idea what your score will be by the time we write down the title of the song (plus or minus about five points). Your audiences know this too, sometimes even consciously. The level of the consonance you produce and your overall feel for delivery sends signals directly to the listener, and that level doesn't usually vary much throughout a typical performance. So building the

most solid core sound possible will likely raise your scores and/or your entire performance level. There isn't any magic to it, though. It requires a lot of freedom in the tone, a lot of agreement in vocal colors and as little "fight" as possible. The best quartets I know spend a good amount of time dueting or singing in unison. Building a stronger unison, not just for timing but for the fundamental match, is a big key to better singing and higher scores. Be savvy, though. One place many quartets err is that they don't build their sound around their melody, so it comes across as dull. When working on your unisons, start by having the lead sing a line as it would be sung in a song with a good lyric quality and then have each man match that sound. Ultimately, we are all "Pips" behind that melody and we need to support it. Now, remember to ...

6. Connect with your audience

Before you go on stage, make sure and remind yourself that the people are not there to watch you rehearse. They want to be entertained! Look them in the eye and take a chance on letting them find out a little about you. I know it's scary because if they don't like you it's hard for you to change. It's a gamble worth taking.

7. Resolve non-performance issues

Many quartets have a problem just getting together to rehearse. Or perhaps, they meet frequently but the bass doesn't show up as prepared as the others. Or maybe, the lead won't stop taking cellphone calls or texting throughout the rehearsal. Some quartets have guys who don't even like each other in the first place. Any of these situations will affect your performance negatively. Being in a quartet requires an element of trust and respect so for you to reach your full potential you must address these issues and resolve them. Be choosy when you pick your quartet. A better voice might not be worth the rest of the baggage that comes with it.

8. Study the past and present to help with your future

When I meet a new member who

eagerly wants to learn more about singing, I always tell him to get as many barbershop recordings as possible and become a student of the art form. It's of little surprise that most quartet champions started singing barbershop while in their teens—they learned the "barbershop way" of doing things at a young age. While you may have missed that train, you can still learn more from studying the music of our past. Focusing on the quartets of the past 10 years can help you get a perspective of what's going on now.

9. Build your "unconscious competence"

The primary difference between groups at the B level and the A level has to do with their ability to use the various skills they've developed without thinking about them. The B level can be defined as the "craftsman" stage—where you learn all about vowels, breathing, tuning, delivery, etc. As those skills become more reflexive, you will move toward the A level, defined as the "artist" stage. Think of the trumpet player. An A level trumpeter never thinks about his fingers—he just sees the music and plays. Of course, there's no shortcut here. Every A-level performer had to spend plenty of time in the B level to get there. Build your good habits through solid repetition until they become skills.

10. Join a chorus!

You might have noticed that most of the best quartets are associated with a strong chorus program, often in leadership roles. This shouldn't be a surprise. Singing in a chorus can help you develop vocal discipline, good breathing skills and a similar perspective with regard to word sounds. Also, there's no better way to learn about yourself than to teach others. And as chorus members, you'll get a lot of opportunities to perform for an audience.

Getting your quartet to the next level requires focus and a clear understanding of who you are and where you want to be. Discuss these tips with your quartet and see how they work for you. ■

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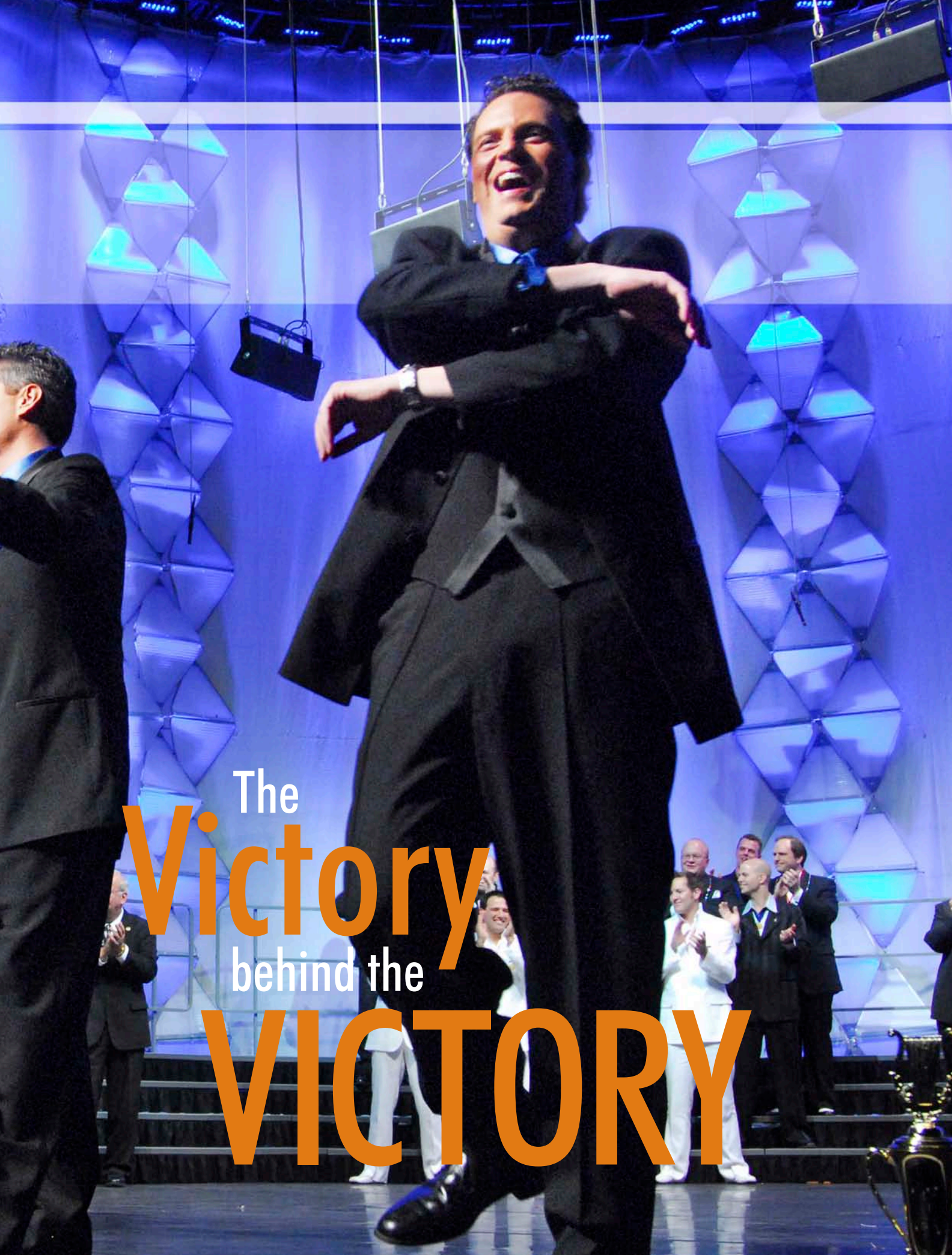


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Max Q, 2007 International Quartet Champion

Few, if any, quartets have started off with such high expectations, but then no other group has a résumé like Max Q's. Yet, while their sound was always impressive, their ovations were not. Something wasn't clicking, and they retired shortly after winning silver in their first contest. With the pressure gone, they started finishing off their show schedule ... and realized they were now having fun. Only then did they start on the long journey of self-discovery that every quartet must take before reaching the next level.





The
Victory
behind the
VICTORY

Max Q ... wow! What is there to say about Max Q? No, really ... what *is* there to say? They were nice enough to ask me to write this article, and as usual, I procrastinated until the last minute, and now I'm looking for any help I can get. Actually, procrastinating has given me a bunch of time to pull together my thoughts about our new champs, so maybe it'll work out okay.

As many of us remember, Max Q formed in 2003. I saw them sing in Montreal that year, and like everyone else who heard them, I thought their path to the gold medal was going to be fairly short. Actually, I think almost everyone who had even heard of them thought that they'd win fairly quickly—except, of course, **Gotcha!**, **Realtime** and **Vocal Spectrum**.

I remember talking with Tony and Jeff at the 2002 international competition in Portland. (Funny how when you're a barbershop nut, you associate when things happened with where our international was that year.) Tony, Jeff, and Greg were talking about starting a new quartet, and Tony suggested that Gary Lewis, who seems to be able to put together a gold medal performance on any part, would be a good choice, and ... ta-da! Max Q was born.

Of course, the route from there to the gold medal took several years and started even many years before that. Max Q may be a relatively new quartet, but the faces are recognizable to many Barbershoppers. I started writing down some details I remember from each of their earlier years in barbershop ... then quickly realized that this could fill an entire issue of *The Harmonizer*. So, I included just a few brief details in the sidebars.

One and done ... and then came the fun

The "these guys could win their first time out" discussion started almost immediately after the quartet had formed. With four of the Society's best voices on the international stage together, it really seemed like it could happen. This is where I think their barbershop lives got a little more interesting (especially if you define "interesting" as "almost winning three years in a row").

Tony had already established himself as a phenomenal singer, but in 2002 told me he was concerned about his ability to bring the heart and personality to the stage that



Disclaimer: Story and bios by Clay Hine.

*The living personification of the word "dignity," author Clay Hine is the baritone of 1999 international quartet champion **FRED** and the musical director for 2007 international 9th place chorus **Atlanta Vocal Project**. A former (and now candidate) Music judge, Clay has written several million barbershop arrangements, some of which*

really aren't that bad. He has coached many men's and women's barbershop groups, including Max Q, although "coaching" Max Q really just meant "helping them not go all mental." Although he has instructed them to deny it, Clay secretly provides musical consultation to David Wright, Jim Clancy, Greg Lyne, Andrew Lloyd Webber, and Elton John. He taught Robert Shaw the famous "super-doooper quadruple fortissandro" and can burp in four parts simultaneously. He is very humble, and in his own words, "barbershop harmony wouldn't exist without me."

makes a gold medal lead. This may sound strange to those of us in awe of Tony's vocal ability, but keep in mind that his previous success had been singing mostly harmony. Turns out that if someone were writing Max Q's story, this comment would have been great foreshadowing.

Fast forward to 2004: Max Q's first international contest, the highest qualifying score leading into the contest, and a clear favorite to win. The contest was over, the dust settled, and the silver medal goes to ... Max Q. What happened? Max Q was good, but **Gotcha!** was great. Gotcha! brought great singing *and* had incredible impact and personality. Heck, any quartet that gets a standing ovation singing "Wait 'Til The Sun Shines Nellie" certainly gets my vote! So what do you do when you don't win your first time out? Break up, of course!

Some of you may remember that Max Q announced their retirement shortly after the 2004 contest. It seemed to some cynics (you know who

2003: Montreal

"Will they win it all first time out?" So many people were talking about the yet-unheard Max Q that they got the "buzz quartet slot" at the 2003 "Harmony Foundation Presents ..." show. Their debut before most of the barbershop world got plenty of applause, but the Goliath many had imagined did not materialize. Soon after, buzz shifted to the "upside" of a quartet that would certainly be the favorite by 2004 after having a full year to gel.



you are) that this might have been due to a disappointment with their second-place finish, but in reality, contest placement had nothing to do with this decision. What disappointed the quartet was that they were spending a lot of time away from their families to produce on-stage results that were less than amazing. They were also quite aware that sometimes four guys make something that's greater than the sum of the parts ... and sometimes it's just four parts. To these dedicated family men, this quartet would have to be something truly unique to justify time away from home.

Max Q announced their retirement and started finishing out their bookings. However, a few shows without the pressure of contest and the need for perfection helped them remember just what made Max Q unique ... and fun. They were enjoying themselves on stage and in rehearsals much more and decided that maybe what they had was worth the time investment after all. Unfortunately, they were so open and honest with the barbershop world that we all got to see this mini roller coaster ride.

The year 2005 rolled around and Max Q was back, again with the highest qualifying score ... and again with a silver medal at the big show. This time, it was **Realtime** who won it with not just great singing, but also with a great ensemble sound and incredible musicality and audience impact.

Over the next year, Max Q focused their time on *For the Children*, their second recording. This time, it was a two-CD set of children's songs. Why? Again, they're all very dedicated fathers, and if they were going to take time away from their families they wanted to have a recording that their kids would listen to and enjoy. The result was one of the best recordings ever produced by a barbershop quartet. (Note to KIBbers: Notice I didn't say "one of the best *barbershop* recordings ever produced.") It comprises many styles outside of barbershop, all done incredibly well. In my opinion, this



not out of disappointment but to congratulate Gotcha! and especially their hero Jim Kline. Shortly after the contest, Max Q announced they were retiring, but by early

2005, an epiphany had reversed that decision.

2004: Louisville

Yup, Max Q was good, but Gotcha! got exactly six more standing-Os than they did. Upon being announced as silver medalists, Max Q lingered backstage

recording is truly a milestone in the history of barbershop quartets.

Finding out who they really are

The Society is filled with many exceptional singers who have never even made it to the international stage. However, one of the great things about barbershop harmony is that it doesn't take exceptional voices to form a great ensemble. What's really key is to figure out who you are—what your personality is, what types of songs fit your quartet the best, and how your ensemble can best impact and affect the audience. In spite of starting with four exceptional voices, this was a path Max Q still needed to take to become a true champion.

Jeff, Greg, Tony, and Gary have always been perfectionists when it comes to Max Q. However, they began to more fully realize that the audience isn't emotionally impacted by "we're here to sing great." They're emotionally impacted by a setting, a joke, or a story that goes way beyond great technique—something that reflects the ensemble's personality and does not have to be faked.

Leading up to Indy in 2006, Max Q began to really identify with some of the key natural elements to their personality. "Key natural elements" sounds like they wrote out an equation and solved for X ... which they did, but since none of them could figure out what X was,

Jeff Oxley. He first made the scene when he competed with the **Rapscallions** at the 1982 international competition in Pittsburgh. I remember being one of the people in the audience who thought that Jeff: (1) had a great voice, (2) was separated at birth from Sylvester Stallone, and (3) had BIG hair (look at the picture if you don't believe me). The Rapscallions went on to win the gold in 1984. After competing with **Class of the '80s** in 1989, Jeff was back on the medal scene with the **Acoustix** in 1990 ... still an incredible voice, still looking like Rocky (the boxer, not the squirrel), and



with less poofy hair. Jeff took a couple of years to sing bass with **Keepsake** (1992 champs) in the late 1990s and took some time out to win a gold medal as director of the **Masters of Harmony** in 1999. And then came Max Q.

Jeff is a first call studio vocalist in the Dallas metro jingle and radio ID market. He and Susan have been married for nine years and are the proud parents of Blake (6) and Lily (2). Jeff also moonlights as a pool boy (not really, but his job description didn't fill enough space).





2005: Salt Lake 2006: Indy

Two years in a row, Max Q finished second to an exciting, newer quartet that enjoyed great audience reaction (**Realtime, Vocal Spectrum**). In all three rounds in Salt Lake City and the first round at Indy, Max Q tried to bring out more personality, but the audience still wasn't fully buying it. Then in Indy's semi-final round, they



debuted "Little Pal," and the delivery was anything but canned. The dominant, goose bump-inducing quartet everyone that had always hoped for had finally arrived. They never looked back.

they stepped back a square and said "who are we?" They came up with:

- They have a certain swagger on stage that comes with wanting to sing great.
- None of them can talk about their kids without starting to get misty.
- They *love* to mess around on stage. Maybe not what you'd expect from four students of singing who have taken their craft to levels that most of us only dream of, but it's what they're really like. In fact, when referring to Tony's antics on stage, a lot of folks have said "just wind him up and let him go!" (Some have also said, "Shut up and sing!" but that's a different article.) While this talent was obvious in Max Q's shows, it hadn't yet transitioned into their contest performances.

So ... some songs where they could have some fun, a tune about kids, some tunes that are musically challenging and fun for them, and that should about do it. They went into their next international contest with a pretty good mix of songs that fit this bill, another first-place qualifying score ... and another silver medal. This time, **Vocal Spectrum** wowed the audience with great singing, and again, great musicality and a great youthful impact. The difference on this third year was that Max Q had greatly improved and had started to hit their contest stride. Also, they decided before the last round that they were going to have fun on stage and not worry about being perfect—and *finally* got the type of audience response that said "gold medal." They won the middle round and were second overall by a mere six points, but the stage was set for 2007.

It finally comes together in Denver

Denver was a great international contest for a lot of reasons, even for those of us who live near sea level and enjoy occasionally breathing oxygen. It was especially great for Max Q because they had found their niche. "Somebody Loves Me," their highest scoring song from the year before, had even more musical fun and playfulness. "Put Your Arms Around Me Honey" is in their musical wheelhouse and they got the crowd involved in watching them play a little. "Little Pal" was, in my opinion, the song of the contest and had me crying (I

also get misty when I talk about my kids). It was great to see the audience give them one of their many standing-Os, but this time for a soft tag. Their "Rhythm Medley" showed off their incredible vocal and musical skill, and again gave them the chance to have fun and be silly with a great piece of music.

"Here's To The Losers" was a great defining moment for Max Q. They made fun of themselves and finally showed that taking yourself too seriously is not what Max Q—or contests—are all about. They also helped



Gary Lewis. I first met Gary Lewis at the international competition in 1995. His college quartet, **The Real Deal**, was outgoing champs that year. I had heard that he had auditioned to sing with the **Voices of Liberty** at Disneyworld by sending in a recording of a song he arranged with all four parts sung by Gary Lewis, and I had to meet this guy. Gary went on to sing with Voices for a few years, during which time he also found time to fill in as bass for **Keepsake** (which seems to be a popular sport in Max Q) and win a gold medal singing tenor in **PLATINUM**. Gary is known as the guy who's not known for anything.

Fortunately for the people who like to conserve trees, Gary's job description uses up much less paper than Tony's. He is the director of Choral Activities at Solon High School in Solon, Ohio. He has two children, Adam (8) and Jenna (6), and in December married the former Joy Makowski.

everyone realize that at the end of the day, these guys are Barbershoppers just like the rest of us. Finally, there was "Somewhere," a great arrangement by the great Jim Clancy that told their story from a different standpoint. With the line "there's a place for us," the deal was done. Winning was a great experience for Max Q, but I really think that the gold medal was just the icing on the cake for the four of them. Figuring out who Max Q is was the real victory.

There you have it. Jeff, Gary, Tony, and Greg are four of the most dedicated and giving Barbershoppers you'll ever meet. Their journey to the gold medal illustrates four things that can be

Recipe to quartet success

Unfortunately, there is no sure-fire recipe. Fortunately, there are a few things about Max Q's approach that will help *any* quartet improve.

Become a student of vocal production. Four great voices aren't necessarily required, even to win the international quartet contest. (I and at least three other guys could tell you that.) More important is to be students of vocal production and to always look for ways to improve your voice. Working at singing well isn't a hobby so much as a lifestyle for Max Q. "Truly exceptional" came after a lot of effort.

Be an ensemble. "Ensemble" means "together" (proof that on at least one day I didn't sleep through French class). "Together" means that some of what makes you a great singer may not work when you put it with three other guys. A *huge* part of being a great ensemble singer—and this is sometimes more important than the singing itself—is listening and allowing your ear to shape your voice and style to add to the ensemble. Sometimes this means taking away some of what has made you a great singer, which can be a tough pill to swallow, or so I've heard. The key is to keep at it,

and when your quartet is block-and-tackling, always allow yourself some time to listen for how your voice can better fit the ensemble.

Find your niche and develop it. You don't really get to pick your quartet personality—it is what it is. You may *want* to be a funny quartet, but that may not be how you really reach an audience. Ballads may not be your most genuine songs, no matter how much you love to sing them. Swing tunes may have limited impact for you. Finding your niche is often just trial and error; the niche may be obvious once you find it, but getting there can be harder than you think.

For Max Q, the "singing machine" personality just wasn't them. Once they relaxed and had fun, and sometimes when things got a little silly, the audience finally felt they were in on the delivery. The four guys were now being natural and had gone beyond acting or simply singing to the audience. When you've put in the technical work ahead of time—so much so that you don't have to think about it on stage—and trust that what comes natural for you is right, the performance becomes an experience for both you *and* the audience. In Max Q's case, is was the difference between silver and gold.

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Tony DeRosa. When he was a baby, Tony's parents thought his cry sounded strange until they realized that he was singing the baritone to "Bill Grogan's Goat." I think he was still in diapers when I saw him sing tenor in the **Cypress Chord Club** at international in 1985. I met Tony at the Midwinter convention in Sarasota in 1987, when Tim Brooks and I "roadtripped" from Atlanta, and ended up singing tags with Tony and Sean Milligan. Clearly, his tag-singing experience with Tim and me was the start of his meteoric rise in barbershop, as from there he went on to win international singing bari with **Keepsake** in 1992 and **PLATINUM** in 2000. Joe Connelly may have played a minor roll as well.



Unlike most people who call themselves "freelance musicians," Tony is actually busy making a living at it. Too busy, in fact. To name a few roles: Tony coaches and produces learning tracks for many men's and women's barbershop groups, he is also the musical director for **Toast of Tampa Show Chorus** (Sweet Adelines), the **Big Orange Chorus** (BHS), the **Voices of Liberty** at Disneyworld, and the shows on Celebrity Cruise Lines. Tony sings with **Regeneration**, is a first-call studio singer for various vocal projects in Orlando, subs with **The Dapper Dans** and **Four for a Dollar** at Disneyworld, and sings with the **Northland Church Worship Team**. He has been married to the very understanding Jodi for eight years, and somehow finds time be a father to Alec (20), Kayla (16), Joseph (4) and Sophia (3).

a model to just about any quartet, whether you're trying to win international or just make a good showing at the local Rotary Club luncheon:

1. Singing well takes work; always be students of the craft
2. Be an ensemble and sing as a part of the ensemble
3. Find your niche. It may not be what you expect, but when you find it, it's where you make the transition from a collection of techniques to art that is truly inspiring
4. Uh ... okay, maybe there were only three things. If I remember a fourth, I promise I'll post it on the Harmonet.

Where will Max Q go from here? Wherever it is, I hope it lasts a long time. I told Jeff Oxley after the 2006 international contest that I thought Max Q could be one of the best champs ever—the only thing missing then was that they hadn't actually won. Fortunately, they've passed that hurdle, and we all get to witness the next steps in the life of Max Q. I know I'm certainly looking forward to it. ■



2007: Denver

Their scores and ovations were some of the biggest in memory, but first place was just a bonus. The prize for Max Q and the rest of us was discovering who and what they really are.



Greg Clancy. Greg has competed with **The Vocal Majority** at every competition since he was six months old, and is the only person in barbershop to have 89 chorus gold medals. Go back and look at any photo of The Vocal Majority, and right in the middle of the front row you'll see Greg Clancy. He's actually easier to spot in older photos, as he's shorter than the guys on either side of him. Greg sang for years with the **Class of the '80s**, cracked the top 10 at international with **Gatsby**, and filled in for several years as tenor with **Dealer's Choice**, and 12 years ago became the Associate Director of the Vocal Majority. I guess you have to know someone to get that job. Oh ... and Greg also used to have very poofy hair.

Greg is the Music Director for JonesTM, a Dallas-based company that creates and produces music for broadcast use. He composes jingles, writes vocal arrangements, and produces and sings in vocal sessions. Greg also co-owns Pro Motion Music, a fitness music company, and since he found he had several free minutes every week or so, also owns a music royalty compliance company. He and his wife Luann were married seven years ago and have two children, McCaa (5) and Jack (4).

The hottest contests we've seen in a long, long time!



Yea, yea, just because these guys sing a little better than the rest of us doesn't mean the sun rises and sets on the results of our international contests. Got it. Nevertheless, thousands of us plan our year around watching and participating in the amazing atmosphere of our international contests. There, our best groups inspire our art and raise the bar for all of us, no matter what our skill level. There's simply no substitute for being there. And it's been a long time since we've had such a wide open contest, combining such high quality with few clear favorites. Anything could happen!

Choruses

Not only has the **Westminster Chorus** changed the way we all look at the "typical" barbershop chapter, they've also mixed up the chorus champion pattern in a big way for years to come. With 2007's win against the returning champion, that leaves the 2004 champion **Ambassadors of Harmony** of St. Louis to compete head-to-head against returning 2005 champion **Masters of Harmony** from Los Angeles. Denver's **Sound of the Rockies**, fresh off last year's third-place finish, hope to ensure neither walks away with gold! Add the fact that the **Toronto Northern lights** (4th place in 2007) will not be competing in



Nashville and you've got a top five that can look so very different than ever before. Whoever doesn't

Harmony



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come away with gold in Nashville will get to go up against the mighty **Vocal Majority** in 2009. All we can say is wow!

Quartets

You don't have to be one of their screaming groupies to think that L.A.-based 2007 silver medalist **OC Times** has a great shot at a championship in Nashville. But plenty of other quartets are also getting gold medal buzz in what's shaping up to be one of the most entertaining shoot-outs in a long time. Expect very diverse vocal styles from a field that includes many retooled and returning groups, the first of which are highly anticipated new quartets:

- **Old School.** Comprised of three-time gold medalist Joe Connelly, top 10 bass Joe Krones, bronze medal bari Jack Pinto, and bronze medal tenor Rick Taylor, they promise to do pride to their name.
- **Crossroads.** Comprised of all gold medalists: Fred Farrell (tenor, **Second Edition**), Mike Slamka (lead, **Power Play**), Brandon Guyton (bari, **Four Voices**) Jim Henry (bass, **The Gas House Gang**), folks can't wait to hear their new sound.
- **Metropolis.** The perennial bronze medalist and audience favorite skipped Denver, but the L.A.-based quartet is rumored to be tanned, buff and primed for its strongest run yet.
- **Storm Front.** The momentum choice, having rocketed from 10th in Indy to 3rd place in hometown Denver. What will Nashville bring?
- **State Line Grocery** (fourth place in Denver) may have the pipes and artistry to take it all someday. Could this be the year?
- **Flipside** (fifth place in Denver) is retired in name only. As if they needed more overtones, lead Chris



Vaughn of **Gotcha!** has joined three Flipside alumni to form **Redline**.

- **Glory Days** (6th place in Denver) will have had three times as much time together as they had before their auspicious debut—imagine improving upon that!

The Allies, Rounders, Wheelhouse, and **SEP** are all hoping to move up this year, and did we mention there are about 30 other quartets that should be in the top 10 each year as well? Just think: only one will win, and the rest will be back (and better) in 2009.

All of these heated competitions will be just across the street from your new headquarters in our new musical hometown of Nashville. If you ever get to one international in your lifetime, make it this one! ■

Meet your Society leadership for 2008



It's safe to say that few other international boards of directors begin and end each meeting with a song. Likely, even fewer blow a pitch before each vote and sing a seventh chord for each "aye" or "nay."

The Board of Directors has final authority on all matters pertaining to the international organization. International Society leaders, with the exception of the CEO/Executive Director who leads the paid staff, work entirely on a volunteer basis. Like many chapter and district leaders, international committee leaders and the Board of Directors put in long hours in what amounts to demanding part-time jobs with

wide-ranging responsibilities and few perks.

Here is the Board that will lead the international Society in 2008, representing a broad spectrum in business, performance and Society leadership roles. Board members typically serve three-year terms, while the Society President and Executive Vice President typically serve either one- or two-year terms. Contact info for each is on page 38.



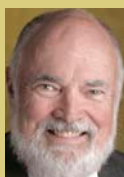
J. Noah Funderburg, Tuscaloosa, Ala.
President through 2008

Senior assistant dean at The University of Alabama Law School. Member of **Tuscaloosa Chapter** in the Dixie District. Has served the Society in numerous volunteer positions including as a member of the ethics and laws and regulations committees.



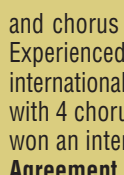
Bill Biffle, Albuquerque, N.M.
Executive Vice President through 2008

President and chief executive officer at BR Gordon Construction Co., Inc. 32-year member of **Albuquerque Chapter**, chairman of the headquarters relocation committee, a faculty member for various Society schools, a committee chair for chorus development, a popular quartet and chorus coach. Four-time district champion chorus director, two-time district quartet champion who has competed on the international contest stage six times.



Drayton Justus, Powder Springs, Ga.
Immediate Past President, through 2008

Retired human resources executive in public higher education and private industry. 47 years Society experience in district and international level quartet



Jim Lee, North Oaks, Minn.
Treasurer, through 2008

Retired former CFO of a Fortune 500 company and a Class 1 railroad. Member of Greater St. Paul Area Chapter, Society member for 19 years including key chapter and district leadership roles. Sings lead in **Tune X 4**, the 2004 LOL district seniors' quartet champion.



Ed Watson, Mt. Juliet, Tenn.
CEO/Executive Director

Retired career Navy captain, F-14 aviator with carrier experience, graduate of the Navy's TOPGUN. 35 years as a barbershop harmony singer and Society member. Has appeared on the international stage with the **San Diego Sun Harbor Chorus**, with whom he served as music vice-president and wrote numerous shows and contest packages.

Continued on next page

2008 Society Board



Lou Benedict, Escondido, Calif.
FWD/EVG rep, 2007-2010 term
Retired, acclaimed secondary school administrator. Contest judge and past chairman of the Society's Contest and Judging Committee, he has coached numerous choruses and quartets. A Society member since 1963, he has earned four international chorus gold medals.



Daniel Brinkmann, Melbourne, Fla.
DIX/SUN rep, 2006-2008
Retired Air Force logistics officer and assistant program manager for the International Seismic Arrays Installation Program of Honeywell International Corp. 13-year member of the Sun shine District and past president and a past international Seniors Quartet competitor, he sings in three registered quartets and is active in district competition.



Greg Caetano, Chicago, Ill.
CSD/ILL rep, 2008-2010
Linux technology engineer for HP. Member of the Northbrook, Ill., Chapter since 1986, has competed internationally four times and has held numerous chapter and district offices including district president. Served as a judge, teacher and coach, and has contributed to the district performance manual. Lifetime Society member.



Peter Feeney, Las Vegas, Nev.
Board Member at Large, 2006-2009
Manager of Financial Analysis for Renewable Energy with Sierra Pacific Resources, owner of two utility companies in Nevada. President of the **Las Vegas Metro Chapter**; sings bass in the chapter's **City of Lights Chorus**. Society member for 15 years, Past president of the Far Western District and has served in multiple chapter and district offices and on a number of committees.



Conrad "Connie" Keil, Tucson, Ariz.
Board Member at Large, 2008-2010
Consultant and independent third-party mediator/advisor for companies involved in mergers and divestitures, prior Federal Trade Commission trustee. 50 years service in many chapter offices, currently member of four chapters in three districts. Popular quartet and chorus coach at Harmony College and abroad. Directed four choruses, including a second place International Medalist chorus. Chorus director trainer, Presentation judge, a Youth in Harmony clinician, author of Fourth Wall articles and seminars. Sang in 15 organized quartets, currently a member of the **Sonoran Sound** and **Cahoots** quartets.



Edward L. "Skip" Kropp, Charleston, W.V.
JAD/CAR rep, 2007-2010
Attorney with Jackson Kelly, PLLC, West Virginia's oldest law firm, providing counsel regarding environmental regulatory matters and litigation to clients on environmental issues. A member since 1971, he has held top chapter and district positions and served on various faculties of Society education programs. Has sung in several quartets and

directs the **Kanawha Kordsmen** chorus in Charleston.



Alan Lamson, Board Member at Large
Manchester, Conn., 2007-2010
President and CEO of FLB Architecture & Planning, a land planning and architectural design corporation in East Hartford. Member of Society's relocation committee and an instructor in education programs. 26-year member holding top volunteer leadership positions at the chapter, district and international levels. Baritone in the **Silk City Chorus** and in **Senior Momentum** quartet.



Judd Orff, Stillwater, Minn.
LOL/PIO rep, 2008-2011
Retired executive/owner of property management company that managed 2,000 properties. Served 10 years in the US Navy (four active duty), with 38 years continuous Society membership. Member of the **Talk of the Town** quartet and member of the **St. Croix Valley** and **Hilltop** chapters. Has held numerous chapter and district offices and has previously served on the Society board. Serves as co-chair for the Society's 2014 International Convention. Competitor on the international stage six times in a quartet and 14 times in a chorus, winning four bronze medals. Society COTS faculty member, coach, Presentation judge, and chapter counselor.



Rod Sgrignoli, Littleton, Colo.
RMD/SWD rep, 2007-2010
An investment appraisal manager for more than \$350 million in annual capital expenditures and currently in charge of 72,000 miles of distribution line in eight states for a publicly traded utility. An ex-Naval officer, a graduate of the Naval Nuclear Power Program and a Desert Storm veteran. Past RMD president, chorus director and coach, worked in YIH and chorus director development, certified Music category judge.



Barry Towner, Zephyr, Ont.
NED/ONT rep, 2006-2009
Consultant in business process improvement and innovation techniques. 30-year Society member owns two international gold and five silver chorus medals, two international seniors bronze medals. Harmony University faculty member, COTS instructor, experienced coach, Presentation judge, VP for Contest & Judging for ONT district.



Alan Wile, Arlington, Va.
MAD/SLD rep, 2008-2011
Retired 40-year veteran of Navy and Dept. of State intelligence. Society member since 1981, former president of the Alexandria, Va. chapter, as well as filled many other officer and committee positions for the chapter over the years. Has served as MAD District president and in many other district positions and on several international committees. Winner of two gold, one silver and six bronze medals in 14 appearances on the international stage. ■

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First time: Harmony U features the Harmony Brigade experience!

A two-day, wall-to-wall quartetting experience that you'll never forget awaits a limited number of Harmony University attendees. Every man will have his music down cold for an experience that will yield tens of thousands of possible quartet combinations. Picture yourself singing not Barberpole Cats, but with ambitious quartetters nailing the arrangements of top quartets:

- "Blue Skies," **Keepsake**
- "Dinah," **Michigan Jake**
- "If I Only Had a Brain,"

Four Voices

- "You're Nobody Till Somebody Loves You," **Excalibur**
- "Lullaby," **The Gas House Gang**
- "Too Marvelous for Words," **Michigan Jake**
- "Mam'selle," **Vocal Spectrum**
- "Louise," **Michigan Jake**
- "When I Lift Up My Head," **Nightlife**
- "One for My Baby," **State Line Grocery**

Harmony University is hosting HUXQB—Harmony University eXtreme Quartetting Brigade—alongside Harmony College and Director's College this summer!

Everyone from internationally-ranked quartetters



to rank-and-file members looking for a challenge participates. You must have the above 10 challenging arrangements down cold and memorized and be ready to publicly perform them without hesitation. Partial preparation is not an option.

Apply by March 31 at www.barbershop.org/ID_107931. Only 35 slots *per* voice part will be available. The cost is \$240 for the Thursday-Sunday only, or for only \$40 above the cost of Harmony U for those attending all week.

For a more full take on the exciting array of Brigade activities, review Lorin May's excellent Harmonizer article (July/August, 2007, cover story www.harmonybrigade.org/hb-harmonizer-july2007.pdf).

Directors College 2008 ... overhauled!

Directors College in 2008 will look very different—you asked for it!

- Three levels of directing techniques instead of four
- Addition of "Choral Methods"
- "On to Rehearsal" is now elective, not required
- "Directors College Chorus" now a class, with music to learn ahead of time and a renowned director (this year, Royce Ferguson)
- More elective opportunities
- Fewer "required" classes

- Much, much more!

2008 Director's College faculty: Steve Armstrong, Larry Bean, Ron Black, Gary Bolles, Dave Calland, Dr. Don Campbell, Joe Cerutti, Royce Ferguson (Director of **Westminster Chorus**), Tom Gentry, Jerry Knickerbocker, Dr. Jay Krumbholz, Mike Louque, Michael Martin, Charlie Metzger, Nick Papageorge, Dr. Chris Peterson, Dr. Paul Tamblyn, Steve Tramack, Kirk Young, Russ Young

New/revamped classes

- Choral Methods
- How to be a Great Section Leader
- The Director's Relationship with the Chapter Leadership Team
- Performance

Director Certification. A total revamp of the system will be in place by the time classes start. Research and feedback have led to changes toward more accountability and accessibility for directors. More info to come!

Harmony U Scholarships

You may get to go free to the most informative and invigorating week of barbershop. Check out all five of the below scholarships at www.barbershop.org/id_064207. Links for complete details are included for each of the below. All scholarships cover everything but transportation.

Larry Ajer Scholarship. Full tuition for aspiring registered quartets that are at least two years old, top 10 in district, and have competed in an international preliminary contest. Application and DVD/video recordings due by April 21.

Earl Moon Scholarship. Available to three-year or longer Society members who are active, have never attended Harmony U, who might never attend without the scholarship, and who can strengthen their chapters by attending. Applications due May 1.

Lou Perry Scholarship. For talented arrangers. Dennis Driscoll (chair), Mel Knight, and Burt Szabo will adjudicate all arrangements, give detailed reviews, and the winner receives the scholarship. Original songs not accepted, and the single arrangement must be contestable and accompanied by the original sheet music. Songs lesser known to the barber-shop world receive greater weight. Applications due by March 15.



Directors Scholarships. As many as 100 front-line, assistant or aspiring directors can take their first trip to Directors College, with tuition paid by your donations to Harmony Foundation! Candidates must commit to becoming certified directors. Applications due by March 1.

Baritone Free Scholarship. The first 20 Society quartets to register will receive a full tuition scholarship for one of their members. This year's coaching roster includes Joe Connelly, Brandon Guyton, Kim Hebert, Mark Hale, Jay Giallombardo, Marty Lovick, Mel Knight and many more. With more than 20 quartet classes available, each member can attend the electives for maximum impact. Early admission ends March 15, and space is available for a maximum of 30 quartets. ■

MELLOW MUSIC

Mellow - adj. - Smooth and rich sound; not strident or raucous.

If you sometimes like a more modern sound in your vocal music, check out the arrangements at:

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Director wanted

Riverport Chorus, a Sweet Adelines chapter located in southeastern Wisconsin between Milwaukee and Chicago, is seeking a director to join us as we continue to strive for musical improvement and membership growth and retention. We are 9-time Region 22 champions and International competitors. Interested? Please contact Lynn at llango@juno.com or 262-697-0163.

Would you like to have a dynamic, energetic, enthusiastic Show and Competition Chorus at your fingertips? The Capitaland Chorus Chapter of Sweet Adelines International is seeking an experienced Music Director to lead our chorus to new heights. If you are a Director with a lot on the ball, you need to inquire about this opportunity. Located in Albany, N.Y., we are four-time Lake Ontario Region 16 Champions and current Regional Mid-size Chorus Champion and representative to International competition. Our Chapter has a great desire to excel and we are looking for a Director who is excited to cooperatively lead us as we strive for continuous improvement, musical excellence, successful competitions and entertaining performances for every audience. For further application information contact: directcapitaland@gmail.com. Or call 518-466-0703.

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Web Exclusive

Society Contest Audio Archive Gets "Naked"

(This article appears in its entirety at www.barbershop.org/ID_107797) Times have changed a lot from the days when my father used to place a tape recorder near our stereo speaker to record barbershop LPs for car trips. Thanks to iPods and other music players, our entire music libraries can now be clipped to our belts!

In 2003, **Joker's Wild** (1994 international champion) was no longer active on the show circuit, but we wanted an electronic means to sell our recordings. With no other realistic outlets available to Barbershoppers, we started selling online versions of our recordings along with those of **The Pittsburghers**. As our tracks began to sell, we saw that we could help other Barbershop artists expand access to their recordings, and Naked Voice Records was born.

Today, many famous and not-so-famous groups use NVR to profitably sell completely legal barbershop tracks online, including **ACOUSTIX**, **The Alley Cats**, **Gotchal!**, **The Innsiders**, **NeXus**, **Power Play**, **The Ritz**, **Rural Route 4**, **Shalimars**, **Special Feature**, **The Suntones**, the **Westminster Chorus**, **You Bet!** and many more. We have 3,000 tracks online and more groups and tracks on the way. We are also the Society's exclusive partner for online international contest recordings, with 1996-2007 all available for purchase.

It took us several years to create relationships with the delivery services and copyright holders and to learn the technology involved in this new method of content delivery. We've spent months designing and developing a new database to handle the vast amounts of information about our 3,000+ tracks to date moving between us, our artists and the copyright holders. But it's been a fascinating and exciting journey as we ride a technological wave through an industry undergoing a metamorphosis.

Many Barbershoppers are still not familiar how to purchase and use online tracks or with how to legally and profitably sell their own barbershop recordings online. A detailed how-to for downloading or selling music is available online at www.barbershop.org/ID_107797. Visit Naked Voice records at nakedvoicerecords.com. ■

— Stephen Iannacchione,
Jonathan Clunies, Steve
Legters, Dave Kindinger

Downloads of Society contest tracks

2007	Contests Available	Monthly downloads	Running total
Jan.	1999-2005	3,346	3,346
Feb.	1999-2006	4,256	7,602
March	1999-2006	4,760	12,362
April	1998-2006	4,554	16,916
May	1998-2006	8,025	24,941
June	1997-2006	5,112	30,053
July	1997-2006	14,302	44,355
Aug.	1997-2006	8,157	52,512
Sept.	1997-2006	6,552	59,064
Oct.	1997-2006	12,749	71,813
Nov.	1996-2007	5,741	77,554
Dec.	1996-2007	5,354	82,908

District Quartet

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Jet Set (EVG)

Wes Yoder (T), Tim Marron (L), Mike Marron (Bs), Jeremiah Pope (Ba)
Contact Tim: marrontm@hotmail.com



The Edge (CAR)

Peter McCormick (T), Brad McAlexander (Bs), Logan Horn (L), Tony Millsbaugh (Ba)
Contact Brad: bradnann@sbcglobal.net; (260) 563-8681



Lunch Break (DIX)

Shane Scott (T), Eddie Holt (L), Mike O'Neill (Bs), Drew Ellis (Ba)
Contact Shane: fullvoicetenor@gmail.com; (615) 210-7764



VocalEase (FWD)

Todd Kidder (T), Scott Kidder (Ba), Rich Brunner (L), Joe D'Amore (Bs)
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VOCALITY (LOL)

Jay Althof (T), Tony Blackwood (L), David Boyd (Bs), Robert Albachten (Ba)
Contact Anthony: tonyblackwood@usfamily.net; (651) 735-7849



New Release (MAD)

Ryan Griffith (T), Shawn Thomas (L), Joe Eckert (Bs), Noah Morrison (Ba)
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TKO (JAD)

Aaron Hughes (Ba), Jonathan Zimmerman (L), David Jarrell (Bs),
Garry Texeira (T)
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Voce (ILL)

Clockwise from left: Jay Giallombardo (Bs), Paul Harris (Ba), Joe
Beets (T), Keith Harris (L)
Contact Jay: gsbMedalMusic@comcast.net; (847) 272-1022



Chordiology (PIO)

Cliff Dake (T), David Spizarny (Bs), Paul Ellinger (L), Rob Pettigrew (Ba)
Contact quartet: info@chordiology.com





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Celebrating a lifetime of Harmony times three

Let's just say that "blend" has never been much of an issue when Anthony, Bernard and Charles (A, B, C—get it?) Harris get together to sing. From their first gig as the 1942 Carnation Milk babies to the chapter show that was interrupted by a loud boom 10 years ago because they fell off a couch while wrestling backstage, they've always been rascals who can't avoid attention.

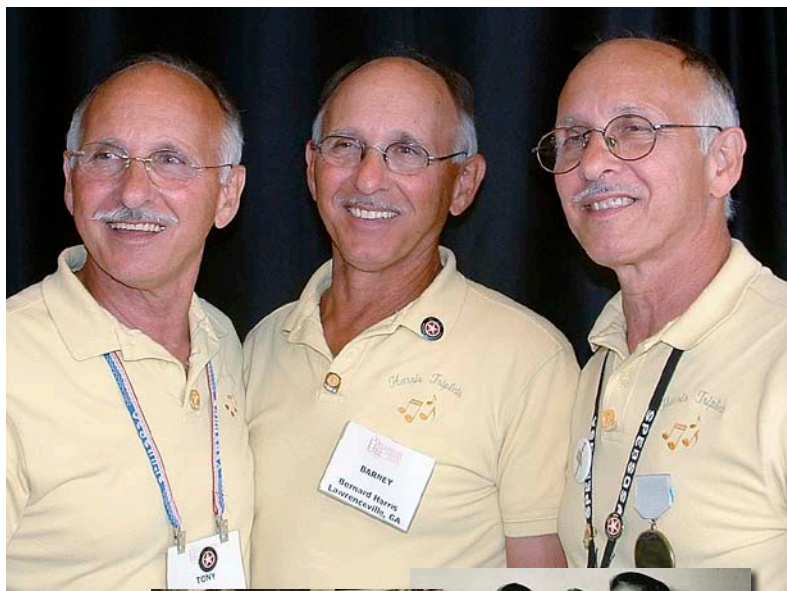
A childhood in front of cameras and microphones still amazes those who know the Harrises, but they take it in stride. Literally thousands of performances and more than 50 years of Society membership later, they're still singing and natural performers.

A long time has passed since the Harrises were the novelty act called **Three Lads and a Dad**, performing at venues like the Radio City Music Hall and on the same bill as acts like the Mills Brothers and Mel Tormé. ("We could have stood up and made faces and people would have gone, 'Yea!'," they demurred to a reporter for the *Muncie StarPress*.)

Barney travelled from Georgia in November to be with Tony and Chuck for the Muncie, Indiana Chapter's "Music for a Lifetime" tribute to the triplets, a major stage production with plenty of local press coverage on a day the mayor declared "Harris Triplets Day."

A photo montage of the boys growing up, set to their old recordings, put the audience into tears in the first five minutes. Then the chorus staged a re-enactment of the moment the boys discovered barbershop harmony at no older than 6 years of age. Their father Joe had been practicing with his quartet in the living room when he heard the boys upstairs trying to copy the sound. Then as the triplets themselves watched from the stage, the chorus re-enacted their young career and lives with the help of period costumes, dancers, a high school jazz band, and a neighboring community's women's barbershop chorus.

About a hundred Harrises were among the packed



The brothers receiving their 50-year pins in Indianapolis in 2006, with dad when they were already veteran poster kids, and performing at a young age.



auditorium and afterglow. After an evening of nostalgia and sometimes tears about years past, fellow Barbershoppers were able to swap plenty of more recent stories about the brothers. Just a smattering:

- As the emcee announced **City Limits** (an international seniors quartet featuring Tony and Chuck) at a district event, Tony turned to Chuck and stuck an open bottle of water down the front of his pants ... and out they walked onto stage!
- In the middle of a chapter show about 10 years ago, there was a tremendous crash off stage. Chapter members looked into the wings to see all Harrises on the floor, having fallen off a couch set piece while wrestling. (They were 55 at the time!)
- A fellow quartetter warming up in the hotel room with the brothers was so nervous about a recent change to their act that they all reached the tag before he noticed that Tony had stripped naked during the song to lighten the mood!



One of many audiences this summer in St. Petersburg



Barbershop harmony still thrives in Russia

North American media don't deliver Barbershop harmony on national television in very big doses, but entire contests have been broadcast across

Russia. Barbershop harmony has a large and growing following there, and one of the men most responsible is Dr. Greg Lyne. Since 1999, Dr. Lyne has traveled with Society quartets and choruses to direct the Russian Barbershop Festival in St. Petersburg. There are often more patrons turned away than in attendance at the concert halls and master classes.



This year, Dr. Lyne and the International Fine Arts institute (organizers of the tours) received a special award from the U.S. Consulate General for introducing and expanding barbershop harmony in Russia. It was the only award given in the field of music and culture.

JUST A LITTLE FURTHER WEST, the Society's newest affiliate is wasting no time training Finland's next generation of Barbershoppers. The first **Harmony Boost Workshop for Youth** was held this fall in Helsinki. **FABS (Finnish Association of Barbershop Singers)** is already planning this year's event.

MASHville





June 29 - July 6

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You can't buy this kind of advertising. On a Cape Cod family vacation, Mike Broderick of the Northern Neck Bay Tones spotted a car at the cottages that bore a Society sticker on the rear window. Hoping to meet a singing brother, he waited by the car. A woman soon appeared and was about to drive off. He approached and asked if her husband was a Barbershopper. "Oh my," she said, "no, I'm not married. I purchased this car from a Barbershopper. I left the sticker on because I meet the nicest gentlemen that way!"



Many chapters make it a point to get in front of the public often, no matter what size the group. Here's a great photo showing the Chattanooga, Tenn. chapter performing at a local nursing home. ■

FOR EVERY MAX Q OR WESTMINSTER CHORUS with all the name recognition, there are hundreds of other Society quartets and choruses who also provide quality performances to audiences numbering in the thousands—or a couple dozen—often with no other compensation than the chance to hand out business cards afterwards. One of these many heavy lifters is Harlequin (above), which performed barbershop harmony for the second time on the main stage of Manitoba's Centennial Concert Hall last year with the Winnipeg Symphony Orchestra. Their first time, in 1999, was for the WSO's Children in Harmony production; in 2007, they got three separate performances with guest conductor Carl Topilow leading full back-up from the orchestra, paying homage to *The Music Man*.



CHAPTER ETERNAL

Society members reported as deceased between Aug. 1 and Dec. 31, 2007. Do you know of men who should have been on this list? E-mail updates to membership@barbershop.org.

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Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

Contact Bill Harvey: chairman@singbarbershop.com

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)

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IABS (Irish Association of Barbershop Singers)

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Contact Gunnar Karlsson: gunnartenor@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

www.nzabs.org.nz

Contact Andy Hutson: president@nzabs.org.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

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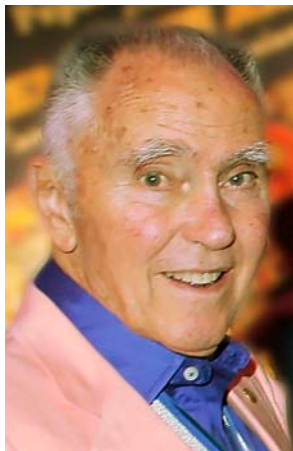
THE TAG

Joe Liles, Tagmaster!!



Aura Lee, by the late, great Buzz Haeger

We recently lost a giant in the barber-shop world. It would be difficult to overestimate the impact that Warren "Buzz" Haeger had on the Barber-shop Harmony Society. While his musical influence and warm personality were well-known throughout the Society and beyond, his most enduring legacy may be the state of barbershop harmony in the Illinois district—he's Chicago's "George Bailey" of barbershop harmony, and it's hard to imagine the area would have been so strong without him. He knew O.C. Cash personally and sang



in a pickup quartet with him and O.C.'s daughter at most of the early conventions.

Buzz sang in a number of notable quartets, but the most famous was the **Four Renegades** who won the international championship in 1965. The gap between their first-place score and second place still remains the highest of the old scoring system—429 points!

He was a chorus director, coach and certified judge as well, but to Barbershoppers who met him personally, we know him as the "man

AURA LEE TAG

Words by W.W. FOSDICK

Music by GEORGE POULTON

Arrangement by WARREN "BUZZ" HAEGER

Tenor Lead

8

1 2 3 4 5

Aur - a Lee, Aur - a Lee, _____ maid of gold - en

Bari Bass

6 7 8 9 10

hair, _____ sun - shine came a - long with thee, and swal - lows in the air.



who loved to teach tags." He was truly a giver, not a taker.

Here is the last part of his "Haegerized" "Aura Lee," he called it. It makes for a fun tag. His arrangements number in the hundreds. He was known for creating clever chord progressions and his arrangements are innovative and memorable.

In the Barberpole Cat series, we all still enjoy singing his "Wait Till the Sun Shines Nellie." Buzz, your music will forever be with us. ■

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