

May/June 2008

# THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Northwest Vocal Project  
Bellevue, Washington

## There's a new gang on the corner

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How you can help one grow in your area**

**INSIDE:** Westminster Chorus: the real scoop • Buzz Haeger tribute • Last-minute Nashville information



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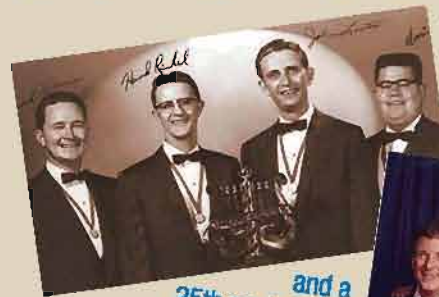
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'99  
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The 2007 international champion Westminster Chorus seems to have as much fun per capita as any chorus in the Society. That's a far cry from the days of disqualifications and petty ego battles that caused virtually the entire chorus to resign. Read about the catastrophe that finally brought them together.



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On the Cover:  
Northwest Vocal  
Project  
Photo by Jennifer Kelly  
[thepicturepic.com](http://thepicturepic.com)

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## Leaving a legacy to our youth

**M**y undergraduate degree is in political science, and I always have enjoyed following politics at every level. There are a lot of similarities in behavior among political leaders irrespective of their level of office. I have observed that in the period immediately preceding their departure from office, they try to refine the legacy by which they will be remembered. I suppose it is in part human ego, but perhaps it also is driven by the desire to think that as a leader you made a difference for something in which you strongly believe.



***Even the smallest chapter or any member can promote youth programming. First, you have to believe it is worth promoting.***

I hoped my legacy as Society president would be to help bring an even more concerted effort in sharing my and your love for barbershop harmony with young men and women throughout the world. It is not important to me that anyone remembers my role in this. It only is important that I might have helped bring about the right circumstances or exert influence during my term to increase those opportunities. A lot has happened in the last year and a half for which I claim no credit. That credit goes to our fine staff. I hope my stated desire to our staff about my interest in promoting youth programming may have helped bring some of those programs to fruition even faster, but creating programs and executing them well is a tribute to the staff. The best news of all is that more program ideas are in the planning stages that have the potential to do even more and greater things.

### **What can you do?**

Just as for political leaders, the reality of creating a legacy really depends on the actions of others. I need your help to make my dream become a part of the Society's legacy. What can you do? Even the smallest chapter or any member, including a Frank Thorne member, can promote youth programming. First, you have to believe it is worth promoting. I was introduced to four-part harmony in high

school when I sang in my high school glee club known as The Warblers. We warbled pretty well actually. We also sang some Society arrangements. The sound was an important part of my memory, but the blending of several voices in a joint effort was just as important. I could sing solos in church, or sing to the radio or stereo, but blending in harmony took a group. And I liked that. I think that same appeal remains today for young men. The question is, who will introduce this opportunity to them?

That is where you come in. Introducing young men, and women, to barbershop harmony will take deliberate action. While our staff is working on new program ideas, the implementation of much of what they design still will depend on the local guy in the local chapter. Here are a few ideas of what you can do for a young potential member:

- Get to know his high school music teacher and give him/her sheet music and CDs.
- Take a quartet to perform at his high school.
- Give him free tickets to a chapter show.
- Give him a quartet CD and some sheet music of a song from the CD.
- Take him to a barbershop performance.
- Invite his ensemble to be a part of your chapter show.
- Teach him a tag.
- Invite him to sing in a quartet if he is comfortable.
- Sponsor him and his teacher to a Harmony Explosion camp.
- Sponsor him and his teacher to Harmony University.
- Teach him that no matter where he is in life, there is always a place for barbershop.

I hope my dream is your dream, and that together we can create a legacy of every young man in every city and town knowing about and having the opportunity to experience barbershop harmony. Let's make it real! Harmony 4 Life for all!



[pronoah@comcast.net](mailto:pronoah@comcast.net)

# Midwinter Convention surprises

## Praise for Midwinter convention

I returned from the Midwinter convention in San Antonio with certainly one of the greatest memories I could imagine. Participating in the **Texas All Star Chorus** was a truly unforgettable Gold Medal Moment for me and the other eight members of our small chapter in Spring, Texas who were there with me.

The thrill of singing under the direction of Jim Clancy is indescribable. Thanks for implementing this fantastic idea. It gave many of us who have never had the opportunity of singing with an international gold medal chorus to experience just that. I hope that this was just the beginning of a tradition that will continue with every Society convention.

JIM HOGE  
Spring, Texas

I was prepared to be a little bored, but went to support friends competing. What a total joyous

surprise the Midwinter convention in San Antonio was for me. Technically, it was my first time attending a Midwinter convention, although several years ago I was at the Midwinter venue in Tampa, Fla. for a Society membership committee meeting; unfortunately, I had to return home before the convention activities started. The Midwinter was more relaxed for attendees than the summer convention and gave me a chance to make many new friends and spend

some quality time with old friends.

The more relaxed schedule also allowed me to get in some woodshedding, tagging, polecat singing, and quality sight-seeing. The Midwinter convention was a true vacation without the hectic pace of running back for chorus rehearsals. The youth group performances were the frosting on an already quality cake, and brought in not only the youth performing but their families and supporters. You can bet I am putting future Midwinter conventions in my calendar!

SAM MCFARLAND  
McLean, Va.

## No 1938 dustbin

In the March/April *Harmonizer*, Ed Watson wrote: "Our art form was virtually in the dust bin when O.C. Cash and Rupert Hall formed this society in 1938." Apparently he has not read Gage Averill's book, *Four Parts, No Waiting*, which is available from Harmony Marketplace, and which I highly recommend.

In 1935, the director of recreation for New York City organized a citywide "American Ballad Contest for Amateur Barber-Shop Quartets." Eighty quartets entered. Borough-wide preliminaries attracted audiences of thousands. The final contest in Central Park drew 15,000. The contest ended with a performance of "Sweet Adeline" by a quartet that included Mayor La Guardia and Parks commissioner Robert Moses.

On August 28, 1936, WNYC broadcast the Barbershop Quartet Finals from Prospect Park, Brooklyn. In September, the New York Times reported that "Rivalry of barbershop quartets for the title of best in town brings out a throng of 20,000."

No, barbershopping was hardly "in the dust bin" prior to the founding SPEBSQSA.

DAN SMITH  
Norwood, Mass.

Ed's response: *Yes, I have read Four Parts, No Waiting, and I, too, recommend it. As to your point, Dan, it is not so much that it was in the dustbin, as it was heading that way by 1938. Regardless, our Society has had over 300,000 members join and leave [or die] since those days, and we are still the largest*



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*all-male singing society in the world. The point of the column was that we provide the kernel (the Society) around which the crystal (the joy of singing barbershop) condenses, and those who do not support us do not preserve or encourage. We do not claim to have single-handedly saved barbershop. We do nothing single-handedly, we are an association of chapters, working together to enjoy the best hobby in the world. Thanks for your letter. It can only make us better.*

### Get the Seniors' districts right

We work for many months to put a quartet together, qualify and are seeded 16th for international seniors competition, go to competition and place 10th. While there, we receive a plaque as the oldest quartet in cumulative years. Then we come home, get our picture in *The Harmonizer*, and they claim we're from the Dixie district. How disappointing it was not to be recognized as someone from the great Southwestern district. I thought we were more famous than that!

BOB NATOLI  
Houston, Texas

*Quartet information provided to The Harmonizer listed the wrong districts for four quartets. We apologize for not discovering the error before it went to*

*print. The affected quartets and their placings are listed correctly below:*

9. Take Note (ILL)
10. The Rare Event (SWD)
11. Village Green (DIX)
13. Test of Time (JAD)

### UPS Quartet identified

I was pleasantly surprised to open up my copy of *The Harmonizer* this month and see a photo of my quartet pictured on page 44. The quartet is called the **Pace-makers**: Jim Hobbs (T), Bob Gulas (L), Mike Drosner (Bs) and Barry Gabler (Ba). All are members of the Harford County **Bay Country Gentlemen** in Bel Air, Md. One of the organizers of the UPS 100 year anniversary event thought it would be perfect to have a barbershop quartet perform at the event. We opened the ceremonies singing the National Anthem. After that we wandered through the crowds singing to small groups of folks a variety of barbershop songs. I am a 20-year employee of UPS in the Information Services division in Timonium, Md. ■



BARRY GABLER  
Baldwin, Md.

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## Outside perspective on sharing harmony

Summer is upon us, the season when kids hide-and-seek or kick-the-can (do they still play that?) until twilight. Another sign of summer is that we know all the quartets and choruses that have qualified to sing at the International Convention in Nashville. Check them out at [www.barbershop.org](http://www.barbershop.org).

When summer comes, I think for a moment what it would be like to be a kid again. Do I really want to hear Mom yell because I let the screen door slam? Of course! After all, I'm a Barbershopper. Every time I hear an old song it has a memory tied to it. I miss Momma, Daddy, and that world where most of the cares of the day didn't amount to much.

Let me cite a few lyrics to make my point:

*"I sometimes wish I was a kid again, down in the old neighborhood..."*

*"I'd give the world to be in my hometown ..."*

*"I know a tear would glisten, if once more I could listen ..."*

*"I stole the gold from her hair; I put the silver threads there ..."*

*"I wish all my children were babies again ..."*

I don't pine and mope for the days gone by—I'm happily looking forward; but sometimes it feels really good to sing an old song and remember.



**Let's all work together to make this the happiest, most successful and growing hobby in the world.**

### Come home this July

So, what's this column all about? Two things, really. The first is about what we can do for you. Forget, for just a moment, the phone calls, the e-mails, the website, Aptify. We'll continue to work through all of those issues to better serve you, the member. Instead, think about the grand show we're about to put on here in Nashville. Hop on a train, skip down the lane, and jump into your mammy's arms, figuratively, of course. See your headquarters, see the Nashville sights, hear some great music and *sing*. Sing with your old pals and new pals, the young guys and the old.

Make them chase you from the lobby, then go to another room and sing some more. I want you to feel like you did when you were just before adulthood, when you had your secret hideout and your best friend, when you didn't need much money and you loved to wrestle. Come get a little of that back again this July. I look forward to seeing you.

If you can't get away or it's too much for this year's budget, how about having a Webcast party? It's a pale substitute for being here, but your party

is legal as long as you don't charge admission, and you can invite as many as you want. The charge for the Webcast is going up, but that's because the features you asked for cost more. We're working to add more shows, make it flawless for Macs, and—this is big—letting you watch archived broadcasts up to a week later, so you don't have to take the whole day off. Please consider the Webcast as an alternative.

### What you can do for barbershop harmony

If you read the last *Harmonizer*, you know that Harmony Foundation International and Sing Canada Harmony fund *all* of our youth programs. We are working hard to share music and the feeling of a good barbershop experience with high school and college youth. This is our mission, to bring men together in harmony and fellowship to enrich lives through singing. Be a part of that; support Harmony Foundation International any way that you can. I do.

I will leave you with a post from the Harmonet, reproduced here without editing, to let you know where we're going with the Barbershop Harmony Society, and yes, we're still legally known as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated:

*Posted by: "Montana Jack Fitzpatrick" mtjack@wildblue.net mtjack77*

*Sun Apr 13, 2008 11:05 pm (PDT)*

*I must apologize to everyone for being so dilatory in getting this posting on the H-Net. I had intended to send something out right after the Midwinter. However, we did a little traveling after that event and my good intentions were lost somewhere between San Antonio, Florida and Tucson.*

*I was reminded by Charlie Davenport's note what I intended to say.*

*The Midwinter was a wonderful experience and I highly recommend you give it a try, if you are able to make it there. 2009, we will be meeting in Pasadena.*

*The experiences that most impressed me was interacting with the wonderful staff from Nashville. They were most gracious and forthcoming. On the job all day keeping things on track, they were all in the lobby every night to unwind, have some fellowship and to sing a whole lot. Where ever they were gathered, when I walked up, I was introduced and asked to sit down and join them.*

*I had a little problem about the room reservation form for the Nashville convention and brought it to Dusty Schleier's attention. He was all over it in a min-*

ute and I had a room form in my hands before I left San Antonio. In fact Dusty was all over everything---all week long (and in the lobby every night singing). Not only Dusty but everyone on the staff, who was there. Teaching, helping, facilitating, singing and just getting things done.

Sit down with them for a minute and ask a question and they had the answer. They had answers to questions you didn't even think about and were happy to help you out or keep you in the loop on any and every issue. There was a very clear air of professionalism from everyone there.

You never got to be in the same room with Ed Watson without getting a big wide smile and a thumbs-up.

About the last thing we did Saturday night was to sing several with Ed. He actually sang baritone with us and did a fine job. He was just a little taken aback when we pitched Sweet Roses of Morn down 4 keys but in a moment he was down there with us. We sang him to the elevator and sent him up to bed. (editor's note - I didn't make it to bed, but to the 2nd floor and more tags!)

What I want our staff and all of our Society to know is that we have a fine, dedicated, capable and hard working staff. They are doing the very best job more than anyone could ever expect. And they are doing all that under the constraints of orders from the Board, a complete relocation to a new city, many new staff members to replace those who did not make the move, a really messed up phone system and, well, you understand.

You should have seen our two IT guys seated side by side in the lobby sharing a laptop and trying to work out a problem---while quartets everywhere around them were trying to bring the ceiling down. They are one fine team and I am certain that our entire IT system will be spinning like a top if we can all give these two \*NEW\* guys a chance to get all the bugs out.

The one single message that I heard expressed in some way or another from everyone on the staff was this:

"We know the problems and we are working as hard as we can to implement and find solutions. Get on

Board with us and let's all work together to make this the happiest, most successful and growing hobby in the world. Have a little faith in us."

The bottom line is this---I AM A BELIEVER! WE ALL SHOULD BE!

It's time to send the staff or someone on the staff a card or an e-mail or give them a call and say thank you for your dedicated service---hope you are having a wonder-filled day! Tell Ed Watson too. You ought to see how bright that smile is when he hears that!

My last memory of Saturday happened at about 2 a.m. I was leaving the lobby to head up and looked back. The entire lobby was jam packed full

\*OF TEENAGERS\*---MALE, SINGING TEENAGERS. All kinds of Barbershoppers had been teaching them tags---like Neil Dingle (who brought a young men's chorus from New York) (there were six choruses there---one from New Zealand, who spent the weekend, not only competing but singing for all kinds of groups.)

In any event, there seemed to be some activity at one side of the room and then all the young folks headed over that way. In the middle of well over a hundred kids was Tony DeRosa, three time gold medalist---TEACHING THEM TAGS (at 2 a.m.)!

Listen here---this is big news---it is working folks---the kids are coming and they love, love, love barbershop. This was the first year for the youth competition and 6 choruses came---mostly at their own expense. This is going to be one big explosion and this year was just the lighting of the fuse. The Kids are coming!! Let's get ready to love them like Tony!

Blessings,

Montana Jack, keeping the faith and keeping it barbershop

Thanks, Jack, for your support.

How am I doing?



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# NOTHING

## MICKEY MOUSE ABOUT IT



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# 70th anniversary inspires double unveiling

**O**n April 11, 2008, the Barbershop Harmony Society celebrated its 70th Anniversary in style with two big events: the opening of the Harmony Marketplace gift shop and the unveiling of a 30-foot tall scrim of Norman Rockwell's classic print of a barbershop quartet, located on the north face of the building.

Not deterred by the pouring rain outside, a standing-room-only crowd gathered indoors in the lobby for the festivities. The 2007 Dixie District Champion Quartet **Lunch Break** opened the festivities with a fitting performance of "There's A New Gang on the Corner." Todd Wilson welcomed the attendees and introduced Society CEO Ed Watson and Nashville Mayor Karl Dean. Mayor Dean read a proclamation designating the week of April 11th Barbershop Harmony Week in Nashville. Harmony Foundation Executive Director Clarke Caldwell honored Roger and Sue Lewis, whose generous contribution to Harmony Foundation made the dream of having this classic artwork adorn our headquarters building a reality.



**First time ever: a space for walk-in customers!**

In addition to area Barbershoppers and Sweet Adelines, the event was attended by representatives from the Nashville Chamber of Commerce, Nashville Convention & Visitors Bureau and other Nashville-based music associations. The festivities also attracted the attention of nine dif-



**Nashville will always remember that Music City is home to barbershop harmony, thanks in part to Sue and Roger Lewis' generous donation via Harmony Foundation. The permanent 30-foot scrim will be seen by thousands daily. From left: Nashville Mayor Karl Dean, Sue and Roger Lewis, Harmony Foundation CEO Clarke Caldwell.**

ferent Nashville media outlets, including three TV stations, three radio stations and three newspapers. Attendees toured the building throughout the remainder of the day.

## Reserve your headquarters tour slot before the convention begins

You won't have to fight the crowds to see our new headquarters building during our international convention in Nashville—you'll get your own reserved time slot! The Key Event Group, a professional tour company, will conduct tours from Sunday, June 29 through Sunday, July 6, 9 a.m. to

4 p.m. Groups of 10 or fewer can sign up for dates and times at [www.barbershop.org/nashville](http://www.barbershop.org/nashville) (click the "Headquarters Tours" button). Groups of 11 or more must instead contact [mary@thekeyeventgroup.com](mailto:mary@thekeyeventgroup.com).

No tours will be offered during the ribbon-cutting ceremonies, Thursday,

July 3 between 10 a.m. and noon. No more than 50 people at a time will be scheduled during each 15-minute interval. The building is located on the same block as the headquarters hotel and nearly across the street from the contest venue, so you'll never be far removed from the rest of the action!



## Planning for 2009 Singing for Life already underway; please take our survey

The Muskoka Music Men of Ontario attracted 404 donors to their event and gathered 323 units of blood!

Our inaugural year of Singing for Life included a lot of success stories along with some first-year jitters. The vision for Singing for Life is to make this an annual event that gets bigger and better each year for your chapter, eventually rivaling Singing Valentines in its marketing/PR value to you.

The next edition of *The Harmonizer* will include some success stories, feedback and other information about Singing for Life, a great way to save lives, give back to your community and raise your local profile.

**Chapters: Please fill out our Singing for Life survey, even if you didn't participate.** To help our marketing/PR team assist you in making next year's drive the



**Capital Sound from the Topeka, Kan. chapter pose with a donor who had just reached the 91-gallon mark in life-time donations. Many chapters attracted dozens of new donors.**

best it can be, please have a member of your chapter answer our online survey as soon as possible. If your chapter did not participate, please tell us what we can do differently to encourage your participation and support. To take the survey, go to [www.barbershop.org/blood](http://www.barbershop.org/blood) and click the survey link. Please complete no later than June 30.



## Society briefs

### Join the California All-Star Chorus for Midwinter.

Based on tremendous feedback regarding the Texas All-Star Chorus that performed at this year's Midwinter Convention, a chorus of California Barbershoppers will perform under the direction of Dr. Greg Lyne at next year's Midwinter convention in Pasadena. California-based members in good standing may apply to sing in this chorus by sending their full name, mailing address, phone number, email address, chapter name, preferred voice-part (and other parts they would be willing to sing) to [CaliforniaChorus@barbershop.org](mailto:CaliforniaChorus@barbershop.org) or to: Barbershop Harmony Society – Attn: Danielle Cole, 110 Seventh Ave. N., Nashville, TN 37203. The chorus is limited to the first 200 applicants accepted. Each will receive learning tracks and all necessary information.

**Great commemorative show print!** If you follow country music or the art and culture of the American South, you've run into the unmistakable look of Hatch Show Print. All the

big names from Hank Williams to Shania Twain have gotten their unique old school treatment. Now you can buy their commissioned print commemorating the Society's 70th Anniversary and the upcoming international convention and contest. The 21-by 13 5/8-inch print (stock# 200873) is just \$7.95 (before shipping) at [www.harmony-marketplace.com](http://www.harmony-marketplace.com) or 800-876-7464 x4144. Or save the shipping charges and pick one up in person this July!

**Bluegrass Student Union "Commencement" CD/DVD set now available at Harmony Marketplace.** The 1978 International Quartet Champions were among the most popular and influential quartets in Society history, and this compilation will remind you why. This career retro-



spective consists of a 2 1/2 hour DVD with 49 performances shot over a 28-year period, plus a compact disc that includes eight previously unreleased audio tracks. Includes great off-camera narration by the four members and footage of some of their own barbershop heroes and influences. The set (item 200948) retails for \$34.95. Order at [www.harmonymarketplace.com](http://www.harmonymarketplace.com) or 800-876-7464 x4144.

### Get your membership applications here.

You asked, we delivered. Copies of the updated Barbershop Harmony Society membership application are available for order at Harmony Marketplace (stock 3010). The normal one-page membership applications include a duplicate yellow carbon. The full five-page application is available for download at [www.barbershop.org](http://www.barbershop.org) > Home > document center. Order as needed at [www.harmonymarketplace.com](http://www.harmonymarketplace.com) or at 800-876-7464 x4144.



## Small chapters: your time to shine in the pages of *The Harmonizer*!

In the November/December 2008 edition of *The Harmonizer*, we will throw the spotlight on smaller chapters (30 or fewer active members) that are overachievers in providing a consistently satisfying experience for their membership.

Whether or not you are a musical tour de force, what is it that keeps your members coming back week after week? Is it the format of your meetings? The way you conduct singouts? An enriching musical experience? A special element of fun or brotherhood? Service in the community? We want to know!



You have 400 words or less to share with the barbershop world what your

chapter does best, so please choose your words carefully. We strongly recommend that submissions be coordinated with chapter leaders to ensure that your chapter is shown in its best and truest light.

### Desired

- Vivid examples of what you do and why it works
- Key elements and principles of success
- Lessons learned (what to do, what not to do)
- Bullet lists and other concise methods where appropriate
- Vivid action shots (digital, please) that demonstrate the concepts in your piece

### Not desired

- Platitudes, nebulous language
- A focus on self-congratulations rather than inspiring and informing other chapters
- Long lists of key players (one or two is okay)
- "Soapbox" lectures, challenges or negative comments regarding other approaches
- Lists of *all* the things your chapter does well (please focus on one or two)
- Contest portraits or other static photos
- Submissions that ignore the 400-word limit

*Chapters with the most compelling submissions may be asked to expand their ideas for a larger piece to run in the same issue or in a future issue.*

Please submit your concise, pithy and informative creation, plus any photos, by Sept. 15, via email only, to [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org). Subject line: "We're little but we're loud" + your chapter name. Within your submission, please include an email address that can be published in the magazine alongside your article.

## Welcome your newest employee



**Michelle Nikolai, media relations manager.** Michelle has worked in the Nashville music industry for more than 10 years as a writer and public relations professional. She garners effective media coverage and helps members better promote their chapters and events. Michelle has worked for [www.cmt.com](http://www.cmt.com) and the Gibson Guitar Corp., was

director of publicity for Skaggs Family Records and was manager of marketing and publicity for Cumberland House Publishing. A native of Minnesota, Michelle has a broadcast journalism degree from St. Cloud State University and is finishing a second degree in music business at Middle Tennessee State University. She lives in Mt. Juliet, Tenn. with her husband John and two small boys. Michelle can be reached at [mnikolai@barbershop.org](mailto:mnikolai@barbershop.org) or at 800-876-7464 x4119.

## Remaining Harmony Explosion camps

Harmony Explosion (HX) camps provide a great opportunity for the high-school singer to meet other students who share similar interests, learn more about singing and vocal technique, experience the thrill of barbershop harmony, ring four-part chords till the wee hours of the morning, and have a ton of fun! It's too late to make the seven June camps (not listed), but there still might be time to make the following:

**Cardinal**, July 9-11  
Indiana Wesleyan University - Marion, Ind.  
Contact Colin Craig  
[R.Colin.Craig@delphi.com](mailto:R.Colin.Craig@delphi.com)

**Dixie**, July 11-12  
Birmingham, Ala.  
Contact Jim Moore  
[Vp-youth@dixiedistrict.org](mailto:Vp-youth@dixiedistrict.org)

**Seneca Land**, July 17-20  
Nazareth College - Rochester, N.Y.  
Bob Coant, [RCoant@twcny.rr.com](mailto:RCoant@twcny.rr.com)

**Dixie**, July 17-19  
Clemson University, Clemson, S.C.  
Jim Moore, [Vp-youth@dixiedistrict.org](mailto:Vp-youth@dixiedistrict.org)

**Evergreen**  
Tacoma, Wash., July 17-19  
Jamie Peterson, [mjnbear@gmail.com](mailto:mjnbear@gmail.com)

**Northeastern**, Aug. 7-10  
Fitchburg State College - Fitchburg, Mass.  
Scott Domaratus, [hxcamp@rcn.com](http://hxcamp@rcn.com)

**Johnny Appleseed**, Aug. 13-16  
The Ohio State University - Columbus, Ohio  
Dave Kracker, [hdpk@earthlink.net](mailto:hdpk@earthlink.net)

**Far Western**, Sept. 26-28  
Pollock Pines, Calif.  
Richard Lunch [rwlund92@gmail.com](mailto:rwlund92@gmail.com)  
or [rlund@innercite.com](mailto:rlund@innercite.com)



### 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](http://www.barbershop.org/midwinter)

**2009**  
PASADENA  
Jan. 25-Feb. 1

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



## Harmony University updates



**Joe Liles to deliver keynote address.** Society Hall of Famer Joe Liles, a legend in all three North American barbershop organizations, will deliver the Sunday night keynote address at Harmony University. A Harmony U faculty member for 35 years,

he is a prolific composer and arranger both inside and outside the barbershop world, and a long-time chorus director, coach, and judge. An employee of the Barbershop Harmony Society since 1975, he retired as the Society's executive director in 1996 after nearly nine years in the job. He previously served as the Society's director of music education and services and as a staff field representative.

**Catch The Music Man while there.** Sign up to take a trip down to Kansas City to see a special performance of "The Music Man," featuring a quartet of KC barbershoppers: David Krause, Jim Bagby, Rick Kready, and Brian Bellof. Be a part of a chorus that will perform the U.S. National Anthem prior to the event.



## No returns on published music

The no-return policy that has been in place for years on unpublished\* music now applies to published\* music as well. This is because our published music is now print-on-demand, just as unpublished titles have been for years. Copyright/licensing fees are paid instantly when a piece of music is ordered, and it is not possible to get a refund on those fees if the music is returned. Because each return negatively affects the Society's bottom line, a change in policy was necessary. Preview copies are still available to help you avoid unnecessary purchases of large quantities of music.

To preview published arrangements, purchase one copy. To preview unpublished arrangements, there is a \$6 processing fee per order (an order equals up to 10 selections). Arranger fees and per copy fees will apply only if copies are later purchased.

Quartets and choruses wishing to obtain and perform music are legally required to purchase one copy for each singer.

*\*Published songs are fully licensed by the Society and sell at fixed prices per copy, with learning tracks often available. Unpublished arrangements require additional and widely varying arranger/copyright fees that are coordinated by our Music Library on a per-order basis. Society-produced learning tracks are unavailable. All music should be purchased through Harmony Marketplace.*

## Society briefs

**OCT, VM win awards.** OC Times won the 2008 Contemporary A cappella Recording Award (CARA) for Best Barbershop Album (*Let's Fly*) and Best Barbershop Song ("Love Me"). **The Vocal Majority** earned runner-up for Best Holiday Album (*Believe*). The CARAs, awarded annually by the Contemporary A Cappella Society (CASA) to the best in recorded a cappella. Go to [casa.org](http://casa.org) for information on submitting your group's album for next year's panel.

**Society Honorary Life Member Gene Puerling passes away.** The legendary arranger and singer with the **Hi-Los** and **Singers Unlimited** passed away on March 27, shortly before his 79th birthday. He is considered by many to be the best and most influential a cappella arranger of all time. Society groups **Acoustix** (1990 international

champion) and **The Vocal Majority** each recorded Puerling custom charts.

**National television for Harmony Sweepstakes?** If Society-wide fame isn't enough for your quartet, how about co-starring in a national television series? Harmony Sweepstakes producer John Neal has signed a deal with Sony Pictures Television, which optioned the rights to create a reality TV series based on North America's biggest non-barbershop a cappella contest. Society quartets have enjoyed strong representation in regional and national contests since the Sweepstakes' 1992 inception, with three winning the championship. (**Hi-Fidelity** in 2006, **The Perfect Gentlemen** in 2002, **Metropolis** in 1998.)

Planning is in the early stages, and it isn't certain the series will

come to fruition; however, it appears the show will be primarily "a behind-the-scenes, road to the finals concept," Neal said. "This is a great opportunity for a cappella groups of all styles and a wonderful way to get national exposure for vocal harmony music." Learn more about the Harmony Sweepstakes at [www.harmony-sweepstakes.com](http://www.harmony-sweepstakes.com).

**Get historical on YouTube.** Historian extraordinaire Grady Kerr has posted several of his barbershop multi-media pieces on YouTube. Go to [www.youtube.com/BarberShopBoy2007](http://www.youtube.com/BarberShopBoy2007) to see his tributes to the **Four Hearsemen** (1955 champs), **Confederates** (1956 champs), **Lads of Enchantment** (1957 champs), plus a tribute to barbershop icon Buzz Haeger and a Salute to Gold Medal Champs (1939-2007).



## Questions? We've got answers

Have questions about barbershop harmony and not sure who to ask? The Barbershop Harmony Society's Music Department is here to serve your musical needs. One email will get you help on things like:

- Song selection
- Barbershop and band/symphony scores
- Director education and training
- Quartetting
- Copyright information
- Permission to arrange
- Contest and Judging
- Youth Chorus Festival
- Youth in Harmony
- Bank of America Collegiate Barbershop Quartet Contest
- Music Teacher Education
- General music/performance items
- Harmony University
- Many, many more

Send your question to [AskMusic@barbershop.org](mailto:AskMusic@barbershop.org) and receive assistance from a member of the Music Department staff.

## Midwinter survey results

Was everything bigger in Texas? Was Midwinter the biggest and best ever? Thanks to hundreds of responses, we have answers from long-timers and first-timers alike, helping us understand what to continue and what to change for next year's Midwinter Convention in Pasadena. Here are the most common answers to selected questions:

*What did you like most about Midwinter 2008?*

- Youth Festival (overwhelming favorite!)
- Texas All-Star Chorus
- Location (San Antonio, Riverwalk, restaurants, etc.)
- Fellowship
- Open schedule
- Top 5 medalist quartets

The majority of respondents thought the classes offered were all "outstanding": Sing for Life with Jim DeBusman; Elements of a Successful Chapter Meeting with Mike O'Neill; Tags, Tags and More Tags with Darin Drown; and Gold Medal Hour with Max Q

73% thought the Saturday Night Show of Champions was "outstanding," and 21% thought it was "very acceptable"

*Most desired state to host Midwinter:*

- Florida (25.5%)
- Texas (18.6%)
- Arizona (16.5%)
- California (10%)

\*One respondent even suggested a cruise!

## The Oak Ridge Boys to become honorary life members ...

"Four-part harmony" and "Tennessee" were synonymous long before the Society moved here thanks to the **Oak Ridge Boys**, country music royalty who have provided some of the most recognizable four-part harmonies ever. They will become honorary members of the Barbershop Harmony Society at the beginning of the quartet semifinals, which begins at noon on Thursday, July 3 at the Sommet Center in Nashville.

"To be recognized among the greatest harmony singers in the world is a huge honor," said Duane Allen, lead singer of the Oak Ridge Boys. "After all, the Barbershop Harmony Society is all about harmonizing, and the Oak Ridge Boys have always said, 'Singing in harmony is great, living in harmony is even better.'"

Since 1943, the revolving line-up has provided a long stream of hits including "Elvira," "Bobbie Sue," "Dream On," "Gonna Take a Lot of River." The Oaks join legendary artists such as Gordon Lightfoot, the Osmond Brothers, Irving Berlin, Dick Van Dyke, Meredith Willson, Mitch Miller, Bill Gaither and many more who have been extended honorary membership.



## ... and these legends walk in the front door!

Members of the legendary **King's Heralds**

gospel quartet are now dues-paying members of the Barbershop Harmony Society, a move that came more than 80 years after they first formed. (Twenty-nine men have belonged to the quartet since 1927.) Considering the group's long history, we aren't sure how to respond to the news that this group, which has recorded 100 albums

and toured 50 nations, has been nominated by the Southern Gospel News as the "Breakout Group Of The Year." The only thing that comes to mind is, Congratulations! And welcome to the Society!

Members of King's Heralds, who sing a wide variety of musical styles, are Don Scroggs, first tenor; Joel Borg, second tenor; Russell Hospedales, baritone; and Jeff Pearles, bass. Hear them at the Gospel Sing at the 2008 international convention in Nashville!





## Merchandising tip: [zazzle.com](http://zazzle.com)

Here's a great new website that you might want to use for chapter promotions. Customization site [www.zazzle.com](http://www.zazzle.com) allows you to create customized products such as t-shirts, buttons, magnets, stickers and hundreds of other personalized items.

One of the most exciting features is the customized postage stamp, which comes in three sizes. You can put your chapter logo, name or photo on the stamp and put a personal hallmark on your chapter correspondence for the same cost as a regular stamp.

Dana Dunlevy, marketing chair for the Sweet Adeline **Hickory Tree Chorus**, created a site for her New Providence, N.J. chapter six months ago. She's had customers from as far away as Alaska and especially sees the benefit of postage stamps.

"Although sales have not been as brisk as I'd like, we have made money and I still love the idea as a way to make the general public more aware of SAI's presence," says Dunlevy. "I especially love the stamps because they travel so far and wide ... Best part, no inventory to carry!"

Zazzle is very user-friendly and the site is easy to navigate, even for a complete novice. The site walks the user through the simple design process step by step.

— *Jacquelyn Taylor*

*Public relations intern, Lipscomb University*

## Free for the cost of shipping

For a limited time, get printer overruns of *The Harmonizer* for free—just pay shipping! Available in minimum lots of 10, they are first come, first served.

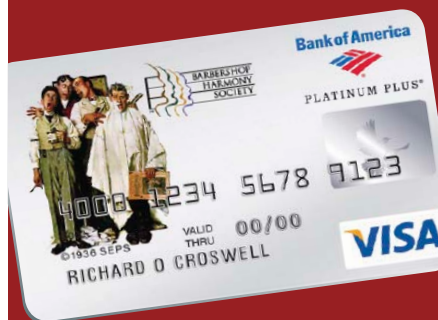
- Staple a promo card inside the cover advertising the chorus and deliver them to dentist offices, doctor offices, etc.
- Donate back issues to the local library
- Hand out to guests at your chapter meeting
- Use them in your PR kits distributed to the media
- Give a copy to any merchant that purchases an ad in your show program
- Leave a copy in the seat back of an airplane on your next flight
- Leave a copy on one of the tables at your local Starbucks
- Send one to a buddy before you invite him to a chapter meeting
- Hand them out to show patrons visiting your membership table during chapter shows



Go to [www.barbershop.org/id\\_112008](http://www.barbershop.org/id_112008) to see which issues are available, then order by calling 800-876-7464 x4144. Shipping & handling cost estimate for 10 *Harmonizers*:

- \$8 for U.S. (\$23 for Alaska & Hawaii)
- \$15 for Canada ■

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## You may be director material and not know it!

**H**ave you ever wondered whether you have what it takes to become a director of a barbershop chorus? Many Barbershoppers possess the necessary skills to direct a chorus and may not know it. Chorus directing isn't all about knowing how to wave your arms. (That is obviously a part of it, and these skills can be enhanced through training). It is also about communication, sincerity, leadership, and, oh yeah ... a little knowledge of music doesn't hurt! Do these skills apply to you? In a time when there are director shortages in chapters around the Society, it is time for a few good men to step up and take on the challenge!

### Good leaders can be good directors ...

Chorus directing demonstrates the powerful communication of musical concepts to others through the use of non-verbal gestures. Success as a director is largely a product of both leadership skills and musical knowledge. A chorus director should have the knowledge of the craft and the ability to communicate what he or she wants. Successful directors know what they want and, more important, know how to get it. Most of the qualities of good leadership are the same, whether applied to coaching a team, running an organization or conducting.

It is most important for a chorus director to have a warm and honest love of people and self-motivation. Think about every group you have ever been in, musical and otherwise. Which leaders did you like? Which ones were unsuccessful? Though you should not imitate anyone else, you can apply basic rules to make yourself the best leader you can be.

A leader is one who directs and models by example what is expected of the group. Other aspects of leading are to inform, enlighten and teach. Teaching by example is one of the very strongest means of communication. When setting an example, it is essential that a director demonstrate a sincere love for the music that the chorus is performing. This demonstration must be obvious and visible not only to the singers but in performance situations as well.

The Society's Chorus Director Development Committee offers several different programs to enhance director education. You can learn the basics in the Outstanding in Front workshop. You can dig much deeper at Director's College. You can learn where your strengths and weaknesses are in our Chorus Director Workshop Intensive program (CDWI). Whatever your needs for director education, we can find a program for you that fits. The time is now to help your chapter grow musically, especially if you feel this article is speaking directly to you.

See a summary of Chorus Director Development programs at [www.barbershop.org/id\\_108310](http://www.barbershop.org/id_108310)

See also:

[www.barbershop.org/id\\_097729](http://www.barbershop.org/id_097729)

[www.barbershop.org/id\\_077041](http://www.barbershop.org/id_077041)

[www.barbershop.org/id\\_082875](http://www.barbershop.org/id_082875)

### ... when there's good musical preparation

To conduct the music properly, it is imperative to "be" the music. To do that, it is necessary to know the music thoroughly. For many, this is a monumental task that involves much preparation and study; basic musical skills and knowledge must constantly be enhanced and revisited. It is important to listen to music, improve the inner hearing, absorb the arrangements internally and convey them externally, and stay current on musical and contest issues.

### Learn basic gestures

Each director's conducting technique is unique and individualized, but all effective

directors utilize the same general techniques to convey the same general message. Singers must be able to read the majority of the basic gestures a director executes including beat patters, cut-offs, dynamics, tempo, phrasing, interpretation and style



The author, directing in Denver last year

**Joe Cerutti**  
Director,  
Alexandria  
Harmonizers,  
vice chair for  
Outstanding  
in Front

## Learn more in Nashville this July!

The following classes held during our international convention in Nashville will help current or aspiring directors:

### Outstanding in Front

*Tuesday, July 1 (11-11:50 a.m.)*

An abbreviated version of a program for anybody to learn about how to not trip over their hands when directing "The Old Songs"!

### CDWI Experience

*Tuesday, July 1 (3-5 p.m.)*

Calling all Joe Barbershoppers (especially directors)! Directors of three of this week's chorus competitors are looking to get feedback in a Chorus Director Workshop Intensive (CDWI). Chorus members are needed to serve as the Joe Barbershopper guinea pig chorus. Any are welcome.

### Directors Seminar

*Thursday, July 3 (9-9:50 a.m.)*

Ask the best directors how they do it! Jim Clancy, Joe Liles and Joe Cerutti will answer questions on goal setting, rehearsal techniques, how to choose and learn new music, what to expect from a coach, and much more.

and intensity levels. The instinctive talent for conducting and use of gestures demands special abilities and techniques within the personality of that person. When combined with proper training, dedication and preparedness set an outstanding director apart from the average. Possessing these abilities is an essential ingredient in the complex formula that results in a great chorus director.

### Good preparatory roles

Not everyone possesses the same experience or ability to achieve this demanding responsibility. If you are not quite ready to take on the responsibilities of a chorus director, there are many different roles that can help you to build the skills of a chorus director.

**Section leader.** Frequently come down front and listen for unity and note accuracy prior to section rehearsals, all the while honing the skills to identify and prioritize the

needs of the section.

**Performance leader.** You can call individuals down front who are best involved in selling a song. This puts the positive models out front and values them for their efforts and in an unstated way, letting the remaining singers know that they have some work to do, thusly demonstrating appropriate leadership skills.

**Music theorist.** Hones in on your musical skills by going over new songs and marking the roots, fifths, thirds, sevenths, etc., that will be difficult to tune, and awkward leaps and intervals. The director can probably do this, but using the skills of other members develops ownership and recognizes the value of skills and talents across the chorus.

**Assistant director.** This position teaches what it takes to be a chorus director on selected songs, You can reinforce everything the director has taught while adding a style and interpretation of your own. ■

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# Last-minute tips for Nashville (and Anaheim)

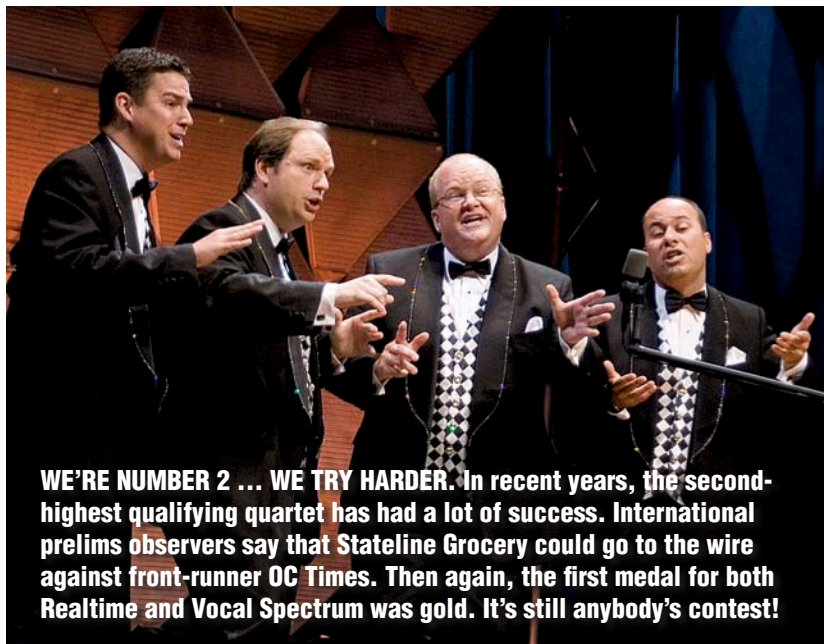
The two main challenges to running a convention among several thousand smaller challenges: (1) getting people to come to the convention; and 2) keeping the costs down so that more people can afford to come. I've often said that we could hold our annual convention in Tupelo, Mississippi, and draw at least 6,000 people. (No offense to Tupelo!) It's getting that extra 3-5,000 people to come that makes it so much more fun for everyone. What do we need to do to accomplish both? I solicit your input at [jschneider@barbershop.org](mailto:jschneider@barbershop.org).

As for this year, we're hoping to counteract some trends that are out of our control and make this convention better than ever:

- **Gas prices too high?** Well, once you get here, you can park your car for a whole week (cost of gas= \$0.00) and we'll shuttle you to and from the contests. Or Southwest Airlines has direct flights to Nashville from all over, then you don't even need your car.
- **Food?** There are many, many cheap restaurants within walking distance of the convention, and the barbecue is sweet or spicy, your choice. Nashville is a very energetic place and we're right in the heart of downtown.

As for changes this year, we have just learned that the legendary **Oak Ridge Boys** from here in Nashville will be made honorary members of the Society at the beginning of the Thursday afternoon quartet semifinals session. We are really excited about this addition to our star-studded Honorary Member Club. The "Harmony Foundation Presents ..." show on Saturday afternoon (note the change from Tuesday night) will feature another outstanding a cappella group, **The Real Group** from Sweden. Add to that the **Ambassadors of Harmony**, youth chorus champions **The Marcsmen** and **Voices of Lee** and you have the makings of a terrific show. Then there's the World Harmony Jamboree, master classes by the best singers in the world, the AIC Show, Sing with the Champs, well you get the idea.

At the convention this year, you should know



**WE'RE NUMBER 2 ... WE TRY HARDER.** In recent years, the second-highest qualifying quartet has had a lot of success. International prelims observers say that Stateline Grocery could go to the wire against front-runner OC Times. Then again, the first medal for both Realtime and Vocal Spectrum was gold. It's still anybody's contest!

that the Harmony Marketplace/Registration/Exhibitors area will *not* be open on Monday but will open at 9 a.m. on Tuesday, July 1. This area will be in the West Exhibit Hall of the Nashville Convention Center which is attached to the Renaissance Hotel, our headquarters hotel. Incidentally, for those who don't like the heat or can't walk long distances, if the windows would open you could spit out the window of the Renaissance Hotel and hit the Convention Center, which is connected. Then, connected by tunnel to that is the contest venue



**John Schneider**  
Conventions  
Manager

- The Registration/Marketplace/Exhibitors area will open on Tuesday, July 1 at 9 a.m. Unlike previous years, it will not be open at all on Monday. Local tours are the only public convention event on Monday.
- **Realtime** (2005 international champ) will be performing at the Grand Ole Opry Tuesday night of the convention
- **Max Q** (2007 international champ) will perform at the Grand Ole Opry the Friday night of the convention
- Max Q will perform the U.S. National Anthem at Nashville's July 4 "Let Freedom Sing Independence Day Celebration" at the intersection of 1st Avenue and Broadway in front of an audience exceeding 100,000 people. They sing at 7:15 p.m., about the same time as the Friday night chorus session.
- There will be a 30-minute intermission taken during the Friday night chorus session from 9:25 to 9:45 p.m. during downtown Nashville's fireworks presentation. The plan is to get an audio/video feed of the fireworks from the riverfront to the big screens in the Sommet Center.

(Sommet Center). You never have to go outside at all the whole week. Meanwhile, at home you'll be saving on your electric bill because you won't have to keep your house cool.

### Easier registrations for Anaheim

In Denver we learned at the last minute that we would have no choice but to go through TicketMaster for Nashville registrations, and they were not ready to handle a convention like ours. For Anaheim next year, we will be doing our own ticketing, which means a streamlined registration process. As early as Tuesday, July 1, when the registration area opens here in Nashville, you will not only be able to purchase your registrations for next year but you will be able to select your exact Honda Center seats for the 2009 convention.

I'm also excited that in Anaheim, we will have

2,100 hotel rooms in two hotels that are right across the street from each other. We will only have to use 7 hotels and the furthest hotel from headquarters (the Hilton Anaheim) is three to four blocks away. Nobody will be able to walk to the contest site, as it is about two miles from the hotel block. Even though busing costs have skyrocketed (fuel and labor up over 40%), we will shuttle everyone to and from each event.

If you purchase Anaheim registrations here at the Nashville convention on or before Dec. 31, you will get "early bird pricing." (The price goes up \$15 on January 1, 2009.) Another great part of buying your tickets early: if you purchase your next year's convention registration on or before Aug. 15, 2008, you will receive an advanced housing form in the mail before the housing opens up to everyone else. This advanced housing is only available to those who purchase registrations on or before Aug. 15, so don't delay.

	Before Aug. 15	Aug. 15-Dec. 31	Jan. 1 - July	At Convention
Registration	Early-bird price	Early-bird price	Normal price	+\$10
Housing	Advanced choice	Normal choice	Normal choice	Too Late!



**Conventional wisdom is that either 2004 champ Ambassadors of Harmony (St. Charles, Mo.) or 2005 champ Masters of Harmony (Foothill Cities, Calif.) will take gold in Nashville. But the days of a predictable outcome at the chorus contest appear to be over, as the top echelon of the chorus contest continues to become more crowded.**



### Cut a record in historic Studio B

Built and leased to RCA Victor in 1957, Historic Studio B is a popular Nashville tourist destination frequently called the "Home of 1,000 hits." During our international convention, take a guided tour and have your group cut your own single for the discounted price of \$600. Daily tours are also available without the recording session.



In its heyday, Studio B produced about half of Elvis Presley's hit records, along with other legendary chartbusters such as Dolly Parton's "I Will Always Love You," and Charley Pride's "Kiss an Angel Good Morning." Recording sessions must be arranged in advance through the Country Music Hall of Fame. Visit [countrymusichalloffame.com/site/studiob.aspx](http://countrymusichalloffame.com/site/studiob.aspx), or call 615-416-2001.

### Ladies get a great Counterfit performance in Nashville.

Johnny Counterfit will be the featured performer at the Ladies Breakfast at the 2008 International Convention in Nashville. Johnny performs an entertaining show that features spot-on impressions of famous singers, actors and politicians of the past and present, all packaged in a "clean comedy and music style" in a live performance. Also performing will be Max Q, 2007 international quartet champion.

Thursday, July 3, 8:30 to 9:45 a.m., Renaissance Nashville Hotel. Cost: \$28. Reserve your seat by visiting [www.barbershop.org/nashville](http://www.barbershop.org/nashville).



# Webcast information



[www.barbershop.org/webcast](http://www.barbershop.org/webcast)

## Audio only — free

Superband video (200 or 500 kbps)	Live	Delayed (no registration)	Delayed (Nashville registration)
All week	\$150	\$100	\$50
Quarterfinals	\$40	\$25	\$12.50
Semifinals	\$50	\$25	\$17.50
Chorus	\$60	\$40	\$20
Collegiate & Quartet finals	\$60	\$40	\$20
AIC Show (free w/ all-week packages)	\$25	\$25	\$25

**Delayed viewing runs Sunday, July 6 through Saturday, July 12.**

There's no substitute for the thrill of seeing our shows live, but this year's webcast will be a mighty nice consolation prize. The higher quality and richer features you asked for cost more, but it will all add up to higher reliability, better sound and video, and the ability for our overseas friends to enjoy the world's best barbershop at a decent hour:

- **Time delay:** This is huge! For the first time ever, paid subscribers can watch sessions *up to seven days later!* Past sessions can also be ordered ala carte, and indexing means you'll be able to jump to the exact performance you want.
- Live, all-week subscribers get delayed viewing as well for no extra charge.
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## Webcast hosts

**Mike Maino:** An experienced radio announcer and a ridiculously experienced and knowledgeable Barbershopper who seems to know everyone and everything about the hobby.



**Steve Stripling:** 18-year Society member, creator of award-winning radio shows and overall funny guy whose winning radio spoof got him onto *The Tonight Show*.



**Debbie Connelly:** If you know anything about Sweet Adelines, you know this two-time international quartet champion has as much barbershop knowledge as she does personality.



**Mike Borts:** Known online as "Beatnick Mike," the long-time VM front row man and Southwestern District Barbershopper of the Year is full of Dennis Miller-like heady and humorous observations.





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# A TASTE of bigger things to come

Proof that if you build it, they will come



Those who attended the first-ever International Youth Barbershop Chorus Festival in San Antonio this January left knowing they had witnessed a turning point in the history of the Barbershop Harmony Society. Those attendees had few questions about where we'll be in 20 years—a major part of the answer was in front of their eyes. They were reminded of why they joined the Society in the first place as the energy, enthusiasm, talent, and skill of six all-youth groups brought tears of joy to the eyes of many grown men. These tears represented a sense of relief and a sense of hope. To quote the famous line from *Field of Dreams*, "if you build it, they will come." To all of my brothers in harmony, we built it and they came.

## Synopsis

The morning of Friday, Jan. 25, 2008 saw our early-rising members wandering the quiet lobby of the Crowne

Plaza Hotel enjoying conversation with fellow Barbershoppers they hadn't seen in months. Amid the clinking of spoons stirring fresh coffee and the smell of the hotel's breakfast buffet, no one heard the large

charter bus approach the main entrance. Like soldiers heading to boot camp, the passengers on the bus exited one by one and entered the hotel, each with a backpack and a garment bag. The lobby of the hotel was suddenly overtaken by close to 40 high school students from Oshkosh, Wis., after almost 30 hours on the road. Tired and beat, they slowly began to check into the hotel rooms that were cleaned and available to catch up on some much-needed sleep.

Throughout the day, other youth choruses made their way to the headquarters hotel. **One Voice,**

## A look at the youth chorus movement



The past few years have seen a flurry of youth chorus activity across the Society. In 2002, the Society saw the creation of the Westminster Chorus we know today. Many saw this as the model for growing our Society younger. Discussion and planning began to take place to replicate the Westminster model on a larger scale.

Could Westminster exist on a Society-wide scale?

Fast forward to the present. The Society is aware of more than 10 active youth choruses, several of which are now officially licensed or chartered Society chapters. The Barbershop Harmony Society held its first International Youth Chorus Festival in 2008, with plans to continue in 2009 and beyond. Westminster showed us that it can be done. The Youth Chorus Festival showed us that there are many ways to do it.

What does the future hold? That depends largely on you! When you look around at your chapter meetings, do you see guys only enjoying the present, or do you see a group of men working to preserve the future? We have all been given many gifts by the men of our Society that have preceded us. While we have the opportunity to pass on their gifts of knowledge, training, and passion, we have an obligation to pass on their generosity. What kind of Society do you want to see 50 years after you've joined the chapter eternal? Remember that the future is not something we enter, it's something we create.

—James Estes, Society Student Activities Coordinator

**Anonymous**  
In the spirit of  
"Uncle Lloyd"  
Steinkamp





MILLER PHOTOGRAPHY

from Bishop Viard College in New Zealand, had arrived in San Antonio earlier in the week and had spent the previous days visiting area schools and doing some sight-seeing. The remaining youth choruses were **Tri-Star**, made up of students from New Jersey and New York, **Northwest Vocal Project**, a now chartered chapter from Washington State, **The Marcsmen**, a now licensed chapter from the San Marcos area of Texas, and the **Young Miamians**, from Miami, Fla.

After getting checked in and registered, the students proceeded immediately into what else? Singing! Tag after tag began to ring in the hotel lobby. Students from each chorus were intermingling and forming informal quartets, as well as larger groups teaching each other new tags, singing old favorites, and enjoying the same wonderful fellowship the rest of us have enjoyed for years. Memories were created, and friendships were formed that weekend, all because of barbershop singing.

What other music festival in existence that gives students—competing against each other the following day—the ability to sing and make music together without the need for constant policing by adults or teachers? The chaperones were largely able to enjoy themselves as no serious discipline issues arose. The youth choruses represented themselves, their schools, and their communities with the highest standards.

Friday evening, the youth choruses had a pizza dinner, followed by a performance and presentation by 2007 silver-medalist quartet **OC Times**, and then a rehearsal of the song “Hush,” which was to be performed as a mass chorus on the Saturday night

show. To hear 200 young singers sing that song is an experience many of us will never forget. The cleanliness and youthfulness of the sound, combined with all of the good singing techniques these young men learn in their own school choirs made the trip



In my travels around the country I was part of some exciting, informative and enjoyable experiences but nothing quite like the Youth in Harmony program. I enjoyed listening to young quartets entertain on shows in which we sang, but nothing prepared me for when I sat in the audience in San Antonio last winter and heard the Youth Chorus Contest. It immediately struck a chord (pun intentional) with Barbershoppers, including me. Composed of choruses from high schools and colleges around the Society, plus one from New Zealand, I was totally captivated. One of the choruses even had a high schooler as director! Shades of **The Vocal Majority**, **Ambassadors of Harmony**, **The New Tradition Chorus** and many more. These kids were good!



I hung around after the contest to talk with these enthusiastic young men to praise and encourage them. I have heard that at least one of the choruses was so intrigued with our singing style that they joined the Society *en masse* just so they could compete—look out Jim Henry, Jay Giallombardo, Jim Clancy, et al. They’re gonna give you a run for your money—and, I admit, I’m on their side to see them walk off with a trophy! Break a leg, kids.

From the old guy in the front row, first to stand and applaud after each performance.

— Marty Mendro, lead, *Mid States Four*, 1949 international champion

worthwhile for many in attendance.

Aside from the fact that the hotel didn’t plan for the appetites of young men in their teens and twen-

## Your generosity made this happen

The words "thank you" are simply not enough to express the gratitude of the festival participants, directors, chaperones, and organizers. To those of you who donate to Harmony Foundation in support of Society programs like this: Know that you made this festival happen. Without your support,

this festival could have never gotten off the ground, much less be the success that it was.

You gave the gift of music to close to 200 kids from around the world, and this was only the first year! You also gave the gift of fellowship, a gift that in this day and age is needed more than just about anything else. These young men will grow into men before we know it. They will forever be grateful for the memories and experiences you gave them. The example you set for them helps to shape them, and inspire them to strive for whatever they want in life. You have helped them to be better people, better workers, better soldiers, and better citizens. All of these things can continue with your support—just how many lives do you want to change?

— James Estes,  
Society Student Activities Coordinator

ties, the fellowship opportunities that barbershop harmony provides were again very evident, and the evening was a large success. Tables where the students ate were a mixture of various youth chorus members, each talking about, well, whatever it is young guys talk about these days.

### The festival begins

The excitement built higher and higher as our first Youth Festival was about to begin. The Northwest Vocal Project sang first and completely wowed the audience with their three songs. (Each youth chorus sang two contestable barbershop songs and one other a cappella song in any style they chose.) They were met by a standing ovation from the best audience in the world! None of us in the audience will ever know the amount of adrenaline running through these young mens' systems, especially after they re-entered the auditorium to another standing ovation!

These kids worked and sang their tails off, and the audience knew it. Many suspected the eventual winner had just finished singing. But not to be outdone by their predecessors, each of the remaining competitors put on performances that no one would have expected coming from choruses with an average age less than the number on most of our membership cards. It was going to be a close contest!

Saturday night, the six youth choruses combined into one chorus

for the opening of the Saturday night show, and blew the audience away with their rendition of "Hush". They were once again met with an unforgettable standing ovation, the memory of which will forever be in their minds. They then were able to enjoy performances by the Medalist Chorus, AISQC Chorus, **OC Times**, 2007 international quartet champion **Max Q**. Following the show, the kids were back in the hotel lobby, singing with each other as though the competition earlier that day didn't matter. There were no egos, or taunting of competitors who didn't "win." There was harmony, glorious four-part harmony being sung in every nook and cranny the hotel could offer until the wee small hours of the morning. The kids sang with each other, they sang with experienced barbershoppers, many even got to sing with quartet medalists—heroes for many of them.

### History in the making

For those of you lucky enough to be at the 2008 Midwinter Convention, you witnessed "history in the making." You saw part of the future of our beloved organization as it began to take shape, and you embraced it openly. The encouragement that you gave to these kids, the songs you sang with them, the tags you taught to them, are memories those kids will never forget. Whether they become life-long members of the Barbershop Harmony Society or just regularly attend their local barbershop chapter shows, you have helped to include barbershop harmony forever in the music history books yet to be written, the music appreciation classes yet to be taught, and all of the songs yet to be sung. You have helped to give barbershop new life, and helped to guarantee that life will continue on for many years to come.

For those of you who didn't get to experience the dawn of our future, we hear California is a great place to visit in January. We'll see you in Pasadena!





## Tri-Star Chorus: Inspiration plus education leads to high interest around town

**Tri Star Chorus** was formed in the mind of Mike D'Andrea at the Festival of Harmony in Rahway last April. When Mike approached Fernando Sicilia of **Reveille** about forming a chorus, a new stone began to roll. Mike directs The RetroMen, an a cappella group based at West Caldwell High School in northern New Jersey, and Fern is director of vocal music at St. Francis Preparatory School in Fresh Meadows, N.Y. The two soon found much in common, and discovered many individuals who would help them realize their ideas.

Mike and Fern looked to their close friends for support, and found in Neil Dingle, Allen Dean, Bill May, Joe Servidio, John Alworth and the Dapper Dans of Harmony, the spirit and desire necessary to begin. The men put their heads

together and started looking for chorus members, first with the RetroMen and St. Francis, but soon found themselves looking outside of the high school world. The chorus that they brought to competition consisted of 14 men from West Caldwell High School, 13 from St. Francis and 19 from colleges including Ramapo College, Duquesne University, NJIT, Fordham University, Vassar College, Philadelphia University, and Lafayette College.

The chorus was formed with core values that all its members would be respectful, responsible and mature adults. No one was forced to join, and for our members it was a privilege to do so. Each member was asked to learn his music ahead of time so that our six (yeah, that's it) rehearsals would really count. Rehearsals were spent learning the art of barbershop, and with the help of Mark Paul, a new understanding of vocal technique and sound production. Time was spent understanding the role of each voice part and how they worked together. The chorus functioned as a unit and the input of each member was valued, together we formed our unique identity.

The contest was beyond words. There was never an audience as warm, welcoming and amazed as that of San Antonio. Each chorus received tremendous applause, as it was well deserved. About 20 minutes before our stage time, Fern finally made it. Neil Dingle had us warm, pumped, and in our best frame of mind. Our set of "When You Wish Upon a Star," "The Flying Sinatra Medley," and "I'll Go Sailing No More" couldn't have gone

better for us. The soft ballads brought people to the edge of their seats, and the smooth rhythm of Frankie had everyone smiling and snapping their fingers. The contest was amazing, with performances by **OC Times**, **Jurassic Larks** (a favorite of ours), and many others,



MILLER PHOTOGRAPHY

but the real fun was getting to know the other contestants.

The night before the contest, all the youth chorus got together to work on our combined song, "Hush." James Estes did a great job of directing an amazing song. Again, it wasn't just the music that made this weekend special. Before rehearsing that night, there was a pizza party for all the choruses. This proved to be a great time where we were able to meet new people. Games were exchanged at the tables, and even a small tournament ensued (Tri Star was victorious in the team battle!). Tags and songs were being sung with and for groups of people that had never met until the convention. Everyone at the convention could tell how wonderful a fraternity we have.

For my quartet and me the best part of the night was after the contest, the tag singing. Fern, Mike and Neil gave us only one assignment for the weekend; to tag sing with as many people with medals as we could, and find out who they are. Tag singing with international champions is fun for everyone, and this convention was by far the best. All the greats were out and about, tagging with the youth. I was fortunate enough to sing with Jeff Oxley, Rich Knight, and Shawn York, just to name a few. But the best for me was getting to sing a song with Chris Vaughn, whose amazing sound with

**Gotcha!** grabbed my interest in barbershop. Everyone who went to the convention could say only positives. Thanks so much to all who were involved in Tri Star, and those who organized an amazing Midwinter convention.





# Starting up a youth chorus

Men who have pulled it off share the basic principles of success

Youth outreach has been a passion of mine for over well over 15 years. The recent phenomenon of youth chorus activity in our Society is welcome and encouraging. I have in the past attempted to introduce young men to our hobby by dragging them to men's chorus with limited success. Last fall, the **Toronto Northern Lights** (TNL) put together a youth chorus called the **Yonge Street Singers**. Their story inspired me to write this article and to pursue additional information from others involved in this movement.

## Why should we bother?

If you have ever sung for young people, you know "why we should bother." When they hear those harmonies for the first time, their faces light up with delight and bewilderment. For many of us, this, too, was our first experience with this wonderful hobby we love. That's where the similarities may end. You and I ran to the nearest chapter, joined up and started enjoying the hobby—for a young man, joining a conventional chorus is not that simple. He may not feel comfortable in a group of men primarily over the age of 55. He may not relate to the chorus' music selection. The level of commitment may not fit his current lifestyle. The list is as varied as the young men that wish to sing barbershop harmony. The answer is the formation of a youth chorus.

A youth chorus' direct benefits to your chapter may not be immediately obvious, but the indirect benefits certainly are. A wise gentleman once told me, "In order to harvest a crop you need to plant

seeds, but you can't simply rely on the wind to blow the seeds around. You need to take the time to plant them properly and nurture them." A youth chorus plants the seed of barbershop harmony in the minds of many young men. No matter what else happens in their lives, they will always have the memory of singing four-part harmony. Not every young chorus singer will join the Society, but many will become life-time members, and many others will return to it later in life.

## What we can offer

**What we can offer.** In a nutshell, we can offer a great environment for young men to hang out and learn to sing (without some old guys hanging around). The environment is critical. If done correctly, these young men will stay and possibly bring their friends out to the experience. Creating a great environment starts with strong planning; we will get into this later in the article. As for learning to sing, maybe this is a biased statement but, in my experience you will not find a more talented and enthusiastic group of musicians prepared to share their knowledge of harmony singing. For a young singer this is an invaluable resource—an absolutely great way to improve his own singing skills.

**Who can help?** As members of a volunteer organization, we tend to think "any warm body will do." That's not the way to approach this particular venture. These young men are very impressionable and their first impression is a lasting impression. A younger-looking man in the communication position



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President/CEO

[ccaldwell@harmonyfoundation.org](mailto:ccaldwell@harmonyfoundation.org)

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## The attraction factor—Branding 101

Young men live in a world filled with flashy advertising and fast-paced Internet surfing. A smart-looking pamphlet and logo may not be as important as the product itself, but the outward image can have a bigger impact than you imagine—positive or negative. Some will say that if young men want to sing they will come, end of story. True, but at this age, many of these young men first judge a book by its cover.

The theme of all communication is “you are invited to an exclusive group”—not stated, but implied. Each published piece of communications, whether it’s a flyer, newspaper or radio ad, or Internet post, should:

- Include rehearsal date, time, location and age requirement
- Contain chapter and society names, logo and website
- Include the name of a “highly informed” contact person, their email address and phone number
- Stress that the ability to read music is not required and that no previ-

ous sing experience is needed

- State that younger singers’ parents are welcome to attend

The information you hand out needs to look professional. Someone with the right software and some true artistic know-how can produce great looking material. Don’t make the mistake of photocopying this great material on white or (worse) on colored paper. Have the work printed in full color, a small investment for a very large impact.

Darryl Marchant of TNL was charged to create the overall look of the promotional material for the Yonge Street Singers. Darryl provides a crash course in what you need to consider in branding (a marketing term that simply means, “how the public perceives and remembers you”):

- Remember where their heads are: American Idol, MP3s, Facebook, MySpace. Theirs is a different world, and you have to speak their language.

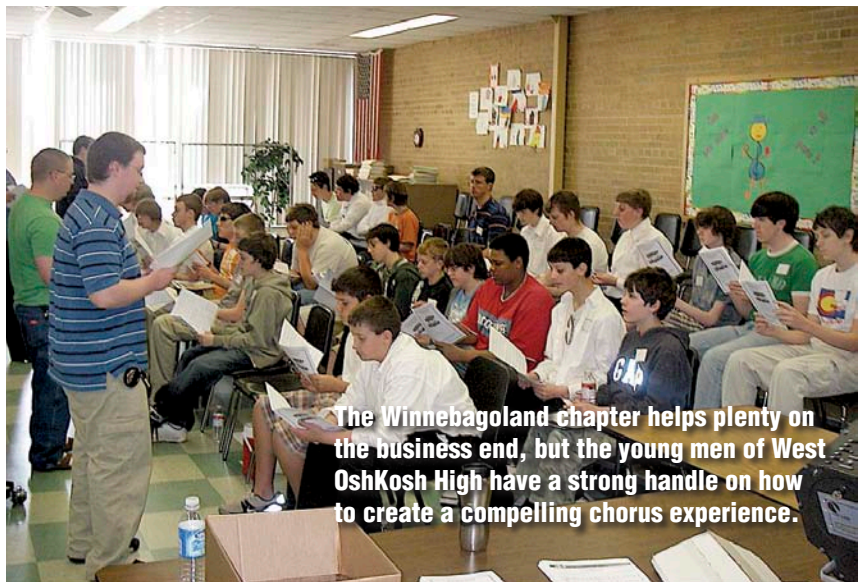
- Young men themselves may have good ideas about what images and words will go over well with their peers. Seek their input! Some young men may never recover from an uncool first impression they got from printed materials or a website that was seen as corny or unprofessional or (even worse), which looked like an “older guy” made an attempt to be cool, but missed the mark.
- Logo design: Like the nose of the BMW, it is what they see first. It has to “feel” right, so be sure it is designed by an experienced designer. See [www.yongestreetsingers.com](http://www.yongestreetsingers.com)
- The chorus name is of prime importance. It has to invoke a sense of “exclusive cool.” Ask yourself, “What about the name would inspire the young men to check out this chorus?” Darryl played with the word Yonge (pronounced young), a street name close to the rehearsal location.

will often be much better received, with some very noteworthy exceptions. But generally, leave the contact/communication to a younger member and let the older members handle other important roles.

Bob Gibson of TNL made an important distinction about his committee’s mandate: their purpose should be to launch this new chorus, not necessarily manage the chorus long-term. They can set up and promote the new chorus but the young men themselves should be eventually responsible for managing the chorus.

### Understand what a youth chorus is about

While conducting interviews for this article one evening, I sat beside a cynical man who did not understand the idea or concept behind the creation of a youth chorus. “This is just an attempt to recruit young men into the chorus,” he told me. This sentiment is too common, and may deter some of us from



The Winnebago chapter helps plenty on the business end, but the young men of West OshKosh High have a strong handle on how to create a compelling chorus experience.

pursuing this worthwhile cause. Here are some rules to help alleviate those concerns:

**Rule 1: This is a stand-alone chorus.** The youth chorus’ sole purpose is to provide young men the opportunity to sing barbershop harmony for the pure enjoyment, with no strings or commitments attached. The idea that these young singers are expected to move up to the men’s chorus after honing their craft is presumptuous and compromises



the young chorus' primary purpose. For example, the **Northwest Vocal Project** (NVP) under the leadership of Michael Kelly has recently chartered as a self-contained Society chapter. **The Marcsmen** of the San Marcos, Texas chapter have done the same.

The young men who belong to the **Young Miamians** and the **Yonge**  
**continued next page**

## OshKosh West High: Self-starters with plenty of chapter support

Our chorus started with Joshua Oxley about seven years ago, and was passed down to his brother, Jacob Oxley, when Jacob was a sophomore in high school. We rehearse Tuesdays and Thursdays from 3-4 p.m. in the choir room at school.

The **WinnebegoLand Chapter** has helped us out immensely with scheduling, availabilities, funding, shows, etc. But, as for teaching, it is entirely student run.

The Midwinter Convention in San Antonio was amazing. The 30-hour bus ride was a roller coaster of stories and good times.

One of the best parts about the competition was the tags. One man we started singing tags with, we found out later that he was the arranger of "Railroad Rag," which we had sung previously. Another man taught a group of us more than 20 tags. It was intense.

The shows were quite an experience. It was amazing to see the best quartets in the world. I got to meet OC Times and talk with them for a while; that forever changed my life!

As for the performance, I felt we did an outstanding job. We had nothing to hold our heads about. I thought it was very neat to see other youth choruses as well.

The chorus benefited immensely from this experience. We learned more about barbershop, it gave us a new desire to become better, and brought us closer as a group.

As for future plans for the chorus, barbershop will still continue at Oshkosh West High School. We hope next year and in years to come that we will be able to be a part of the competition once again.

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**Street Singers**, on the other hand, belong to the same chapter as their traditional-aged sponsors. They are a second, separate chorus, however, and maintain their own repertoire and own culture. (A chapter has always been able to host more than one chorus!) Young men are not pressured to sing with the older men.

**Rule 2: High understanding and patience are required.** Remember that these are young men, sometimes as

young as 12 years old, and they are going to act like it. Years from now, when they are looking for a place to sing, will they remember your kindness and patience or something less appealing?

**Rule 3: Be flexible with schedule and commitment.** Life is busy for many of these young men, who may still be in school or just beginning a career. Add in sports, jobs and other commitments and many may be unable to attend

for weeks at a time. It's not that they don't want to—they just have things to do. Stay in touch, stay positive, don't push and you'll probably see them back soon.

### Take a deep breath before you start

Dreaming of creating a youth chorus is one thing, making it happen is quite another. As always, good planning and execution of the plan is generally the key to success. So where do you start?

Before you form your committee and start making plans, stop to reflect on the commitment involved and the resources required to see it through. As chorus life goes, most of us are stretched to the max in available time. Initially, this chorus will require extensive man-hours to start up—from planning to marketing you can expect to consume the volunteer time of three to five men. Financially, there will be expenses for promoting the new chorus and you will require a place for rehearsals.

To reduce cost you may consider doing what TNL has done for the youth chorus **Yonge Street Singers**. They hold the rehearsal at the same location and evening as a regular chorus night; beginning earlier in the evening to accommodate both chorus' use of the location. The Northwest Vocal Project has had rehearsal space donated to them.

### Now form a launch committee

A committee will help lighten the load for all involved. Key roles should include chairman, communication, program, music, marketing and fundraising. (These roles should already exist within your chapter leadership structure!)

The committee's mandate is to:

- Organize and set up the chorus and rehearsals
- Market the chorus
- Get it up and running
- Help with early retention
- Pass the management to members of the chorus

Then you will need to consider the following:

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## One chapter, two choruses, and Gene Cokeroff at the helm

Our chorus started as a result of the vision, dedication and hard work of Gene Cokeroff and the **Miamians Chorus**.

The biggest highlight for me was the faces of the guys in the chorus when they were in the room with so many international gold medalists that they have looked up to but only heard of in the last few years.

It was a lot of fun because it was the first "without parents experience" for some of these guys. We had a couple of the guys from the Miamians there that made sure the kids didn't get crazy, but the way that they interacted with each other was priceless. Some of the kids got to sing tags with Tony DeRosa and Sean Devine. They were very thrilled to have those guys within reach ... it was quite an experience for them. The shows were great. I heard great comments from the guys and how they wished Cory could be there to sing with **OC Times** and **Realtime** to be there to sing with Tom. Everyone enjoyed taking a walk to the Alamo and taking pictures but mostly the afterglows on Saturday night.

We felt great about our performance. The kids were wonderful. They couldn't have executed the package any better and they did everything they were asked to do. The most memorable part was when they did the call-off. The look on the kids' faces were those of being content and recognized for their hard work.

The chorus has gone on to be a part of the Miamians Chorus in Miami and more than half of the Young Miamians will be competing for the district championship with The Miamians chorus. The plan is to have the Miamians chorus and keep the Young Miamians as an active chorus that will help the young guys recruit more people for this hobby that they love so much.

Having this experience with the **Young Miamians** has been a true pleasure for my quartet, **On Demand**. Even though we've been around for a few years, we have been able to learn so much from spending time with these guys and working with them. Being able to teach them a little more about what we do has made a world of difference in the way they feel about our "sport." I want to thank the Barbershop Harmony Society, Gene and Iris Cokeroff, Ernie De la Fe, Peter McCann and all of the men in the Miamians Chorus for helping make this trip possible for these kids and allowing us to be a part of something so wonderful. We had a fantastic time! Let's get ready for next year.

— Amos Velez



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# One Voice: Parents are a big factor in this New Zealand chorus

The Boys chorus from Bishop Viard College is called "One Voice." Most of the boys in **One Voice** chorus began singing together three years ago when they were year 10 students. They had a lovely voice quality when they sang together and it was a matter of training and commitment from these boys to reach the standard they are now. Vocal teachers, coaches and exposure to top-class barbershop choruses and quartets helped them along their way. In 2007 they achieved third place at the NZABS regional competitions.

I then asked Matthew Gifford, bass in the **Musical Island Boys** (2006 Bank of American collegiate quartet champion) to listen to us see what more the boys could achieve. He was supported often by his other three quartet members Lusa Washburn, William and Jeff

## Highlights

- Singing with the other boys from the other choruses and striking up friendships. This has been top of the list from all the boys.
- Singing with the other men from the Seniors quartets and choruses
- Speaking to and singing with "Famous" quartets like **OC Times** and **Max Q**
- Enjoying the concerts, both planned and impromptu
- Singing for the President's Council Reception
- Being listened to and helped by other winning coaches
- Singing at John Marshall College and meeting students and the music teacher

## The competition

We all felt very happy with our performance as we knew we had done the best we could do. It was a great experience. When the curtain closed and we had a group hug knowing we had given of our best, everyone was very happy! Then, to walk out into the auditorium to find everyone standing and cheering and shaking our hands was something none of us will forget. It was an awesome experience. Everyone was so positive and congratulating us for our hard work. Now whenever we perform, we try to recapture that

special feeling. Each performance is "just like Texas"—or as near as possible!

The boys continue to be a strong unit and are supportive of one another and treat the parents that journeyed with us as their own parents. We are still working to pay off some debts of our trip and the camaraderie is continuing throughout the

school. A large number of boys are currently working to perform in our annual production of the famous Huckleberry Finn musical "Big River." They began work as soon as we got back to school this year. Then on May 23 and 24, we competed in the Wellington regional competitions again and see how well we do this year. New students are joining, including an additional number for our May regionals.

Thank you for the opportunity to let everyone know about our experience in San Antonio. We hope it encourages other choruses to work hard for a great experience!

—Lois Hill



MILLER PHOTOGRAPHY

Hunkin. Peter McGregor from the **Harbour Capital Chorus** also came along to help in preparation for the National Competitions. The result was that we were placed second in New Zealand at the Nationals in Christchurch.

When Matthew told us all about the Youth Festival, we called a "parents meeting" and decided to work very hard to travel to San Antonio. It took us four months of hard fund-raising, with "parents meetings" every week, and we had the "trip of a lifetime" going to Texas. The boys rehearsed five hours a week in our College hall and then helped with the fund-raising whenever there was an event planned. We busked, worked on sausage sizzles, sold chocolates, sang at concerts and generally did everything we could to earn the fares.



**How long will men serve?** Consider the term of the committee/project. Bob Gibson of TNL set up his committee to be a launch committee that would expect a relatively short term of 12 to 18 months.

**How will you be organized?** Bob's committee consists of nine men helping out primarily in music, marketing/communications and fundraising. These three groups are then broken down into smaller manageable areas such as program, school presentations and so on. The idea is that the launch

committee will pass the responsibility of managing the new chorus to the permanent committee, which will consist of members of the youth chorus.

## Where the boys are

This subject is an article all by itself. In fact, it's a manual, the *Youth in Harmony Resource Manual*. (Go to [www.barbershop.org/id\\_047342](http://www.barbershop.org/id_047342) and click the bottom link. An option on the main page will allow you to save the page as an Acrobat PDF file.) Young men have a lot of options when it comes

to recruiting their peers. But older Barbershoppers *must* first understand the principles and methods discussed in this manual.

There are several proven ways for older men to successfully present barbershop harmony to young singers—and a lot of methods known to be spectacular failures. All of the successful methods require that you first earn the trust and cooperation of the current choral directors of young men. That's not an overnight process. The *Youth in Harmony Resource Manual* will help





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Combined Youth Choruses under the direction of James Estes at the first Youth Chorus Festival held in conjunction with the San Antonio Midwinter Convention last January.

and pamphlets.

One word of caution when visiting chapters: while building enthusiasm among the general membership, *curb the enthusiasm of*

you understand how to proceed and how to avoid many potential pitfalls.

### Getting the word out

Getting the word out to young singers is virtually the sole purpose of your marketing.

**The young men themselves:** The pioneering young men will invite their friends and then their friends' friends. This is where most of the eventual growth will occur. They should feel free to try any reasonable method to recruit their peers.

**Word of mouth:** Barbershoppers are notorious for spreading the news about this new chorus. Visit chapters in your area and bring along your posters

*those wishing to go out and make it happen on their own.* You know the ones I'm talking about: too much time on their hands and who may venture out with little or no direction. Let such men know there is a plan in effect and that they are welcomed to help out on the committee. *All* leads for a presentation should be passed on to the appropriate person and coordinated through the committee.

**Direct marketing.** Donny Rose, director of NVP, recalls the effort put into recruitment by way of the telephone. In marketing terms this is "direct marketing." The group made calls to a list of prospective members and quickly grew in numbers. With a list and a little organization, the telephone can be one



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# The Marcsmen: Traditional music fraternity morphs into a full chapter

The idea for **The Marcsmen** chorus started in late October of 2007 when Grant Goulding, Seth Lafler and Brent Dunavant were sitting down for lunch at Logan's Roadhouse. There was discussion of the upcoming Youth Chorus International Contest in San Antonio. After talking for a couple of hours and drinking untold amounts of sweet tea, the decision was made to try to get some guys together from the area to compete in that competition.

After some discussion with our two other roommates, Bryan Pulver (baritone of **Sterling**) and Manny Lopez, we decided that the best place to rehearse would probably be in the Texas State University-San Marcos (TSU) music building. There were risers available for use and since most of our members were students of TSU, it was a good location.

Our chorus consists of primarily music education majors. Before you get the idea that we were loading our chorus with only vocalists, most of the membership was made up of *instrumentalists*. The vocal majors sang so much already that it was difficult to cultivate interest in singing in yet another ensemble.

Our first rehearsal was on Nov. 16, 2007 and there were only 10 guys in attendance. We decided to hold our rehearsals on Friday nights at 7 p.m. because that was the only day of our regular week that most of us did not have another ensemble rehearsal. Then the fall semester ended and rehearsals came to a screeching halt. Everybody left for the Christmas holidays.

When the spring semester began in January, rehearsals recommenced but the first rehearsal we only had six guys in attendance! We all just sat down and decided that we would not compete with fewer than 16 guys. After the Herculean efforts of Manny Lopez and others, we had 17 on the risers at the next rehearsal, mostly members of the Phi Mu Alpha Sinfonia fraternity. What a fun night!

Then we began to grow as the fun and excitement began to spread to other guys in the music building. We were able to put 28 guys on stage at the International competition with the average age being 20 years old.

The **Heart of Texas** chorus has helped us find the solutions to some of the problems that we face. The TSU director of choral activities, Dr. Joey Martin, helped us with some of the finances that we needed in order to compete in San Antonio. We owe a debt of gratitude to these gentlemen for their support and guidance.

## Youth Chorus competition

As the director of the Marcsmen, it was really exciting to see the interaction between the different youth choruses and with each other on Friday night as everyone gathered for the pizza supper

and mass youth chorus rehearsal. When OC Times sang for the guys that night, it was the first time that some of The Marcsmen had ever heard a real live barbershop quartet. Their first taste of quartet was a good one.

Our Friday night rehearsal following that mass rehearsal was the first that we had 100% of the members in attendance. For the first time, we realized what we sounded like when everyone was there. Everyone was pumped when we left.

We were ready later that day when the curtain opened, and we sang our hearts out. We were really not prepared for the standing ovations that occurred after each of our songs. That only served to pump us up more. We were barely able to stand still until the curtain closed and then we erupted with shouts and jumping and started hugging everyone. It was fun to see that much excitement from young men about vocal music.

We were full of nervous energy as we waited for the results to be called out. We were excited when we were announced as Plateau winners. I ran

so was I. Then Max Q came on stage and put on a fabulous display of vocal artistry.

The timing and location of the inaugural International Youth Chorus competition could not have been better. We were able to work to an achievable goal of learning only three songs for the competition and then with the phenomenal support of Harmony Foundation we were able to compete and enjoy fellowship with other young singers for almost no cost. The high quality entertainment they had on the Saturday night show was icing on the cake.

## Marcsmen future

We are still rehearsing every week and have grown to about 41 members and are in the process of getting everyone to fill out their applications and send in their dues to become full-fledged members of the Barbershop Harmony Society. We are also chartering as the San Marcos, Texas chapter. We have had a lot of help with this effort from Charlie Davenport, Dan Fullerton, Russ Shaner, Ron Black, and Sam



up on stage to accept the trophy for the chorus. I could hear the guys yelling as I made my way up there. Then they asked all three of the plateau winners to walk into the wings of the stage to await the announcement of the Grand Champion Chorus.

So, there I was backstage standing with Gene Cokcroft, the tenor of the Suntones (1961 international champion), who had ably led the Young Miamians to a great performance. Just standing next to him made me nervous. Then the announcement came that the Marcsmen had won the contest. I was so excited that now I don't really remember what I did but I remember bounding out on stage and hearing the guys yelling. It was quite an amazing feeling.

When Saturday night rolled around, I found it very interesting that so many of the guys were so entertained by the **Jurassic Larks**. I mean some of them were crying they were laughing so hard, and

Tweedy. Thank you gentlemen. We have also have the good fortune of having a fantastic support group of our female friends who call themselves the MarcAngels. Thank you ladies!

We have been invited to perform on Harmony Foundation Presents show at the International Convention in Nashville. We are in the process of raising the funds to get there with 50 guys. We have also accepted our first chapter show and are planning to try to make it to Pasadena as reigning champions to congratulate the next Grand Champion Youth Chorus.

Thank you to everyone involved with the Youth Chorus competition. It was a fantastic experience. The Marcsmen owe our continued success to you as you were the impetus to build a brand new chorus of young singers and it has blossomed and the possibilities for us are endless.

*Brent Dunavant, Music Director – the Marcsmen*

# Northwest Vocal Project: Young Barbershoppers' dreams become reality

Based on the ideals of the **Westminster Chorus** in California, **Northwest Vocal Project** was formed in the summer of 2007 by three young men (Sam Booth, Ian Kelly, and Matt Schoonmaker) from Bellevue's **Northwest Sound** chorus. Our goal was to bring a youthful energy to a cappella music in the Northwest through excellence in sound—with a lot of hard work and help from our other chorus! The chorus grew from 12 at its first rehearsal to a consistent 25. As our numbers grew, we also grew in organization. NVP really took off with the addition of Michael Kelly, current president and older brother of Ian Kelly. NVP thanks the Northwest Sound chorus, Don Rose (director), Kevin Kelly (district president and father of both Michael and Ian), and many others for helping those three young men's dream become a reality.

## The San Antonio experience

It was a long journey for NVP from the beginning. Run by people who didn't know anything about money, we had to figure out how to

to organize and drum up support for NVP's cause. Ian put together a great variety of performers including a young men's quartet, a Sweet Adeline's quartet, two top-ten district quartets, and an award winning jazz a cappella group by the name of **Groove For Thought**. The show was a major success and ended up raising more than \$2,500.

While in San Antonio, NVP had a blast. It was so much fun to sing with people from all around the country. We really got together well with the guys from New Zealand and from OshKosh. To be honest, the performing was fun but being able to sing with all of our heroes (**OC Times**, **Max Q**) and other "older" guys was definitely the highlight of the trip.

The most memorable time in San Antonio was the time NVP spent with OC Times. We sang tags with them, they came and spoke to our chorus for a little pep-talk, and they hung out with us after the contest. At 3 a.m. on Sunday morning, with no sleep, OC times tenor Shawn York beat a couple of NVP guys in a break dancing competition. Whether it was playing Frisbee with a plate at two in the

morning, walking down the streets of San Antonio singing "Sweet Georgia Brown," or learning from them about Westminster. OC Times became and will forever be great friends of NVP.

I do remember one time I was in the lobby of the hotel after the main show Saturday night. There was a young quartet from our chorus who had just gotten into barbershop. They loved to sing **Acoustix** stuff. I can

remember their singing "Irish Lullaby" with Jeff Oxley. They finished and almost cried.

-Ian Kelly



get 25 young men all down to San Antonio. Ian Kelly took on the role of organizing and putting on a benefit show to raise money for the chorus. Under the guidance of his older brother Michael, Ian began

of the most effective ways of getting the word out. (Keep in mind, this was young men talking to their peers.)

**Internet.** An Internet presence is essential. It's the quickest and often the most used way for a young man to find out more about a chorus. No need to be extravagant: just clear, sharp and informative, with competent design. Have a look at [www.northwestvocalproject.com](http://www.northwestvocalproject.com) and [www.yongestreetsingers.com](http://www.yongestreetsingers.com).

**Media exposure.** It shouldn't be very difficult to get a spot on a morning talk show (radio or television) talking about the youth chorus. If possible, make sure the face on the television is young, enthusiastic and informed. Local stations and newspapers are always looking for stories about youth;

this is a great opportunity to be in the public's eye. The "young guys singing barbershop" is ripe with possibilities. And before all of this, be prepared to make a great first impression.

## Creating a great evening/environment

Make sure you have a young guest quartet and they have had a chance to work with the music you are presenting for the evening. Start the group off in chairs to get them comfortable then make moving to the risers an important event in the evening. Make every effort to get through a complete song that evening, and with the guest quartet being in each vocal part this should be possible. To top off the evening it's a great idea to have

some promotional items, for example: Name tags, give-a-ways such as coupons for free stuff donated by local merchants, t-shirts with the group logo on it and learning CDs.

Here are some general tips and principles:

- Involve a younger quartet in the evening
- Have bottled water available
- Show them "the good stuff," such as clips from convention DVDs
- Work with familiar music
- Have the young quartet sit with their voice part
- Consider recording the chorus
- Prepare a gift bag, containing items such as a chorus t-shirt, part pre-dominant CDs, more information



on the chorus, and maybe even a food voucher from a local restaurant

- Take the time sing tags at the end of the evening
- Help set up car pooling
- Send out a short e-mail within 24 hours thanking them for attending and to set the agenda for the next rehearsal

### What to sing?

Basically any Society arrangement will do. With the age span from 12 to 29, there will be no problem finding voices to accommodate all four parts. The first night for the Yonge Street Singers, Steve Armstrong had the chorus singing "When There's Love at Home" as sung by **Power Play** and arranged by Tom Gentry. By the end of the evening the chorus was singing the entire song on the risers. Steve used the guest to quartet perform the song and then used them to teach the song section by section. Here are a few things to consider when choosing music:

- Some of the younger boys may not be all that comfortable singing heavy love songs.
- "Dead mother" songs, as great as they are for pulling a tear, may not go over well.
- Songs about the "old gang" or "remembering when" may also fall flat.
- There are a number of "Young Men in Harmony" songs that would be great starters.

### Keep them coming back

Retention is always a concern and more difficult than you might think. Here are some tips:

- **The environment:** Keep it full of energy and in a progress state. Keep a light social feel to the meeting; explore the possibility of having a social event after rehearsal, such as pizza or a BBQ like NVP has incorporated into the meetings.
- **The music:** Be sure they can connect with the selected music. Make every effort to get through entire songs. This will create confidence and set the wheels in motion.



- **The communication:** Be sure you have a great website, regular emails to the group and strong telephone skills. Remember that all forms of media are looking for great stories on the youth of the area; use them to help promote the group.
- **The promise:** Do what you said you would do for the group, individually and collectively.

### So what are you waiting for?

Whether you've been thinking about this for a while; or this issue of *The Harmonizer* has inspired you to start a youth chorus, the next step is yours. This could be one of the most rewarding projects you will accomplish in your barbershop life, one that could live on for many years to come in the Society and will live on in the heart of the many young singers it will touch. Now go out and do it. ■

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# Tales of a legendary Barbershopper

Beloved and admired for far more than his 1965 championship, recently departed Buzz Haeger packed a lot behind those world-class eyebrows

I saw Buzz Haeger do something I would never have believed unless I had actually witnessed it.

He was teaching a tag, singing one part while directing a second up and down with one hand and a third with the other hand. Many of us have seen him do this remarkable thing, but this time he was teaching the fourth part as well. How? With his eyebrows! And we all know that Buzz had world-class eyebrows.

And of course, after you learned a tag from Buzz, he would (before you could get away) teach you the preceding line ...then the next preceding line ... and on and on until the entire song was taught.

He had what my friend Joyce Markle calls an “alien brain,” that is, a musical acumen far above and beyond what most of us have. The kind of thing being discussed lately in books like *Musicophilia* and *This Is Your Brain On Music*.

Buzz knew almost every song, for example, that **The Four Freshmen** ever recorded. And not only that, he knew every *part* of every song, and could teach it to you on the spot as you stood there.

Marty Mendro, lead of the 1949 International Champion **Mid-States Four** and close friend of Buzz for 63 years, tells of Buzz’s ability to substitute for any of the four Mid-States parts on a moment’s notice and sing tenor, lead, bari or bass—even play Forry Haynes’ guitar—when needed for a show. “He never missed a note!” says Marty.

Bob Squires says of the days he sang with Buzz in **The New and Improved Industrial Strength Mini Chorus** (doncha love the name? They won the International Seniors contest in 1994), “It quickly became unnecessary to use charts because Buzz would make changes on the fly, even on his own charts, and you were expected to remember them all. He was amazing that way.”

You could fill this page and the next, too, with the titles of all the marvelous arrangements he did - barbershop, modern, 4-part, 5-part and even 8-part. But



**Buzz (far right) played a straight man to the confusion that sometimes erupted on the other end of the Four Renegades.**

you may not know that he also arranged for big bands. You could find him most any Sunday at Fitzgeralds, a jazz venue in suburban Chicago, where, whenever he showed up, the band would call out, “Hey Buzz, did you bring us a chart?” And speaking of bands, he played a pretty mean baritone sax. He organized a saxophone quartet with Randy Loos. They called it “The Sax Maniacs.”

Now there are some extremely musical people—and we’ve all known a few — whose abilities in other areas besides music seem limited; they seem to pay the price of their genius. Even with their amazing talent, for instance, they sometimes aren’t well off financially because they don’t seem to have the “business gene” for success. Not so in Buzz’s case. Buzz ran a very successful industrial real estate business and became wealthy enough to be one of the Society’s top donors.

He had his own twin-engine airplane, too, and flew it everywhere. Plenty of us have stories about that plane. Tom Felgen recalls some of the airpranks Buzz played on his quartet. Like intentionally running one tank dry. Which caused the engine to cough, spit and stop dead. And three barbershoppers to scream. Or allowing the plane to stall and fall into a heart-stopping spin.



**Lynn Hauldren**  
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But as good a pilot as he was, Buzz was not always on the money. He flew my quartet, **Chicago Natural Gas**, to a chapter gig in Montevideo, Minn. But he somehow missed the airport, and we missed the Friday night show. (We made it in time for the afterglow, though, and had a great time.)

It figures that he would organize a barbershop quartet consisting of plane-owning pilots. That group, known as **The Pilotones**, consisted of Austin Combs (Florida), Pete Bement (Oregon) and Jerry Sneddiger (South Dakota). They rehearsed once a year, at the international convention, of course.

And in the area of land-based transportation, he was the world's greatest Cadillac fan. He had three of them in his garage, plus a BMW convertible. Ev Nau tells of being Buzz's passenger in one of them from Sage Lake to Chicago. While Buzz was telling him all about the great gas mileage he got from his Caddy, they ran out of gas and sputtered to a halt.

There was one area, though, where Buzz never ran out of gas. And that was on stage. He was a showbiz



trouper for sure. Joe Sullivan recalls that on an early **Four Renegades** gig Buzz was so sick, he had a bucket next to him, in the wings. When the quartet was announced, Buzz came on stage, sang, did his MC bit, then bowed gracefully, walked off-stage and went right back to the bucket.

The Renegades also tell about Buzz's chewing compulsion. He'd chew his food until it was practically gone before he'd swallow it. The quartet decided to time his jaw action and came up with an average of 62 chews for each swallow. He was a great eater, but somehow managed to stay very slim—almost the weight he was as a Marine in WWII.

I expect there will be a memorial or three to this great personage. And the first one is already being started: Tenor Rick Anthoney of the Illinois quartet **Alchemy**, has formed a new group called **Buzzology 101**. Their repertoire, of course, consists of all Buzz Haeger charts.

Can't go wrong with that. Certainly not if you imagine him coaching you with two hands and a couple of eyebrows. ■

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# The rocky road to gold

The Westminster Chorus almost made it look easy; truth is, the early days were filled with self-inflicted problems that pushed them nearly to the brink

In January of 2002, five young members of the **Masters of Harmony** got together in a sports bar in Fullerton, Calif. and asked, "How much fun would it be to sing barbershop with a group of guys our own age?" This simple question was the beginning of a long and crazy road filled with tribulations most chapters would recognize, along with other challenges that we hope others never duplicate!

We five (Patrick Claypool, Sean Devine, Terry Ghiselli, Jason Halliday, and Russ Squires) wanted to get our singing friends involved in barbershop harmony. Most of our friends did not have the time to commit at the level the Masters required and they wanted to have fun with their peers while singing.

Terry, who had directed a few local chapters, asked the struggling and non-competing Westminster chapter if they would allow young guys to join their chapter and be the competing chorus. Westminster chapter President Phil Ridout and others offered to do anything, from providing the first of many rehearsal locations (see sidebar) to helping with the paperwork or even raising money. Westminster chapter leaders promised Masters director Mark Hale that no current or future Masters member would ever leave the chorus to solely sing with this new group. (A promise kept!) This critical decision established trust with the man who may have influenced Westminster's barbershop experience more than anyone else.





LORIN MAY

Twelve guys showed up for our first rehearsal that March, with Terry as director. We had no more hopes than a couple of months of fun and competing in a divisional contest. Between five and 15 guys every Saturday did a lot of laughing, tag singing, and general craziness. But we also understood that we had a lot of talented young singers and that something special happened when we would lock chords.

Our third-place finish and 70 scoring average with 15 guys on stage was not that memorable, but the audience reaction was! It wasn't only the standing ovations but the immense congratulations and support we each received from audience members. Even the half of us who had competed before were floored. The excitement for the future was palpable, but the immediate reality was very murky at best.

### From lowest low to highest high ...

The following six months were without a doubt the darkest time in our chorus history. The problem in a word? Egos! The traditional top three Far Western District chapters at the time—the Masters, **Bay Area Metro** and **Phoenix**—were all sitting out for

the first time in a decade. We saw a real chance to win district, and what had been just for fun turned into a competitive nightmare. Every guy felt he should be the decision maker. At one point in August, all but four or five guys formally quit. Terry, with his humility and respect for all, was the only reason we were able to form an uneasy truce for the September rehearsals leading up to the contest.

But after the convention's Friday night quartet contest, the usual ego flare-ups happened immediately. Two of us (one was yours truly) butted heads constantly to the detriment of everyone else, our immaturity and egos constantly getting in the way. By the Saturday morning rehearsal of the contest, guys were literally pulling us apart to prevent a brawl. For what? I honestly couldn't tell you, but nothing remotely important.

Then something happened as the chorus gathered backstage to perform. Shawn York asked everyone to gather around and we all put our arms around each other as he said a quiet prayer. I can only say that as we walked onto the stage, something special clicked. We were a group of talented but clueless young men who had everything right happen when we hit that stage. The performance was truly magical, and the au-



**Russ Squires**  
Westminster  
Chorus

**The choreo that nearly cost us the contest.** In 2007, Westminster broke considerable ground with our presentation package on "Strike Up the Band/Everybody Step." Arranger Aaron Dale drew from his percussive roots and created a stomp-only section like one might see in a college performance. However, we wanted to do even more.

Chorus members Patrick Haedtler and Christopher Rutt used their extensive Drum Corp International experience to create choreography never before seen on our international stage—essentially marching band drill formations on the risers. A lot of intricate, blind backwards moves paid off with the now-famous "W." The stomp section that Aaron designed, however, is what will be remembered for years to come. The general movement was created by chorus member Chris Burns, a professional dancer and performer. Resident geniuses Justin Miller and Pat Claypool extended the section into an amazing 16 bars of no singing, making it a huge crowd favorite.

The judges, however, viewed the sequence as essentially an extended drum solo in the middle of a barbershop performance. After the set was over, the judges conferred in the pit and penalized us 30 points for stomping and clapping longer than eight bars, representing the use of "musical instruments." Good thing it wasn't 31 points!



dience reaction was again overwhelming. Probably none of us believed we had a shot at pulling off a win when we walked on stage. Too much drama, not enough practice and almost no fun the previous few months.



2004 rehearsal for Louisville, their first international competition

it turned into pandemonium. The chorus guys were jumping up and down and the audience gave us a huge standing ovation. Everyone was laughing, crying, and hugging; it was simply an amazing feeling.

### ... then crashing back to earth

That lasted for about 30 minutes until it all came crashing down at the start of evaluations. The contest administrator informed us that the chorus had been disqualified for having an illegal member on stage, a member who performed without submitting dual chapter paperwork in time or seeking a waiver. (In the ensuing weeks, it became clear that pretty much every chapter member had been ineligible because we all joined the chorus after the year's contest cycle had begun.)

But at this moment, we thought we'd just lost a championship on a technicality. Mass hysteria again ensued for all the wrong reasons. When the audience was told at the quartet finals that night what happened, loud boos echoed through the hall. It was a shell-shocking experience for all. And it was the greatest thing that ever happened to the chorus.

### A time of transition

At the next rehearsal, all of the bickering and infighting stopped. We upstart kids had proven we could win the contest, and we were determined to prove it wasn't a fluke. We spent a year recruiting new guys, and 27 of us rolled into the District competition the following year wearing "I'm official" t-shirts. But Phoenix and Bay Area Metro were both back, and Kim Hulbert was bringing a new "super-chorus" from the San Diego area. However, under the direction of Terry and our new section leaders (**OC Times**), we delivered a knock-out performance that qualified us for Louisville in 2004.

We were 30 mostly high school and college students and we were dead broke. Then after we made fundraising plans, the generosity of the Farwestern District members was nothing less than stunning. We were invited on several shows to earn money and given a stipend from the FWD of almost \$10,000. This paled in comparison to regular checks from chapters and individuals who wanted to see our chorus succeed. At one "Road Show," a simple pass the hat yielded thousands of dollars. In total, almost \$27,000 was raised and 29 members of the chorus performed in Louisville and finished in the top 10.

**The age and auditions rumor mill.** Let's be clear: no one has ever been turned away because of age, and our auditions are not that intense. In fact, in our first chorus contest, one guy was almost 40 years old. (Shocking, we know!) Older Barbershoppers have dropped by on occasion, and all declined to join because they didn't want to change the unique dynamics of the group. As for auditions: stand and sing with our section leaders in a quartet; if you can hang, you're in, if not, work on it and try again later. Now, as for that rumor about the guy streaking in Louisville ...

**The Society's best homeless chorus.** Among our tribulations, the craziest is that we never had a real home: we've rehearsed at more than 20 different locations. On a good week, we'd know by Wednesday or Thursday where we would be rehearsing that Saturday, and Friday night decisions were common. On more than one occasion, we settled for a parking lot. Finally, in late 2007 a deal was struck with the City of Westminster, Calif. to provide a regular rehearsal facility.

**The 'old guys' who made it possible.** The meeting of the five "Founding Fathers" in 2002 is thanks to the great Farwestern District Youth in Harmony movement. In 1997, after attending a Harmony Explosion camp, Russ and Terry presented a paper to FWD President John Krizek looking for support to start a youth chorus. Men like John and Bufo Strange were instrumental in keeping the ideas moving forward, but by far the greatest influence was the late, great Lloyd Steinkamp, who always knew how to encourage young men to sing and to do it the way they wanted rather than the way the "old guys" wanted. His talks about the Society foundations being on fraternity helped mold Westminster, which adopted a true college fraternity framework from early on.



Lloyd Steinkamp

However, when we walked off that stage, we all knew that the impossible was possible.

The audience buzzed as the chorus waited for the call-off. The incoming favorites had both left the door open and no one knew what was going to happen. When **Rincon Beach** was announced third, the audience gasped. When **San Jose** was announced second, people were visibly shocked. When the **Westminster Chorus** was announced as champions,



By the Saturday morning rehearsal of the contest, guys were literally pulling us apart to prevent a brawl ... Shawn York asked everyone to gather around and we all put our arms around each other as he said a quiet prayer. As we walked onto the stage, something special clicked.

### Sitting out teaches us how to win

The passion and excitement to move forward was there, but that would have to wait. The dual members among us had long ago promised to remain with the Masters, who were beginning their run-up to the Salt Lake City 2005 convention. The rest of Westminster decided to sit out that year, but the Masters were joined by an additional 10 nearly brand-new Society members who had sung with Westminster in Louisville. This year of intense barbershop training from some of the best in the business left Westminster with a large group of guys who now understood what it took to win.

That year, Terry moved out of state, but another amazing opportunity fell into our lap. International quartet gold medalist Royce Ferguson (**Revival**, 1998) was a local guy who often hung out with the chorus guys at shows and afterglows. When he volunteered to take over as director, the chorus couldn't say "yes" fast enough. Royce dove right in and brought a whole new level of musical excellence to the group. Perhaps even more critical, new chapter president Justin Miller took over Terry's vital role as peacemaker and mediator among the chapter leaders.

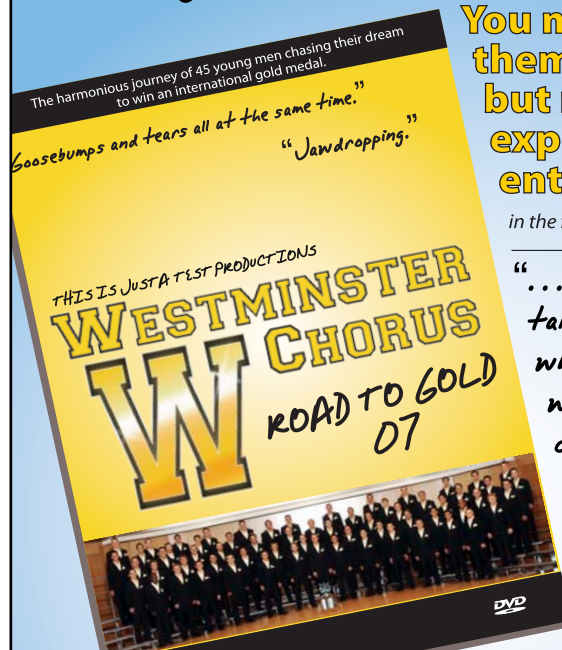
When Westminster returned to the district stage in the fall of 2005, the now 45-man chorus had grown significantly in size and maturity. No longer was this only a chorus of kids having fun, but an organization of young and talented singers with a leader who could take us to the next level. Armed with a powerful new contest set, the chorus averaged 88% and put ourselves in the mix for a possible medal the following summer in Indianapolis.

### A close call in Indy

Several exciting events took place along the way, including a legendary trip to Midwinter. (The legends come from putting 40 guys on a bus for 48 hours!). The chorus also had to

grow up financially. When we were the "cute kids," everyone would write a check. Now that the chorus was a top-notch competitor, all of us had to pay our own way, which limited the number of guys who could go to Indy. Rehearsal attendance had been spotty at best in

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the months leading up to Indy, but legendary director Greg Lyne saved us at the last minute. In the space of 90 minutes, our first-ever session with him—a day before the contest—transformed our contest set from great to simply amazing. (He later said he had never seen a chorus retain what he had told them in such a short period of time, at such a high level, in his entire career.)

When the chorus hit the stage in Indy, we presented two amazing pieces of music: the stunning ballad, “The Way You Look Tonight,” and the barn-



ing and some even crying, knowing without a doubt we had given the greatest performance of our lives. Even more spectacular than the show of love from the audience, we received another thundering standing ovation as we entered the arena after our performance.

We placed second to the **Vocal Majority**, with one of the smallest margins of victory in the VM history—17 points. To win a medal was amazing, but to perform the way the chorus did, and come so close to our icons, was breathtaking.

**Chapter bonding.** Music and brotherhood are the reasons our members keep coming back, because nobody does brotherhood like Westminster. That's probably a good thing!

Our tag contests started very early on, with guys randomly forming quartets and “modifying” some of the most well-known tags. No outsiders are allowed, as R-rated content often ensues.

The scavenger hunts started at the first-ever chorus “retreat”—really just a Friday night rehearsal, crashing at a few of the guys' houses and rehearsing all day Saturday. The chorus was broken up into random quartets and generally sent to some very public locations to perform different tasks and sing a lot of tags. Bonus points were always given to the group with both the hottest and the most girls in the pictures.

**Our secret? Staying up late!** We were lucky to draw evening performances in Indy and Denver. While most choruses rehearse during the day of convention week, the Westminster Chorus only rehearsed once a day, 11 p.m to 2 a.m. This was a huge advantage, as most students love to stay up at night and sleep in during the day.

**New director.** The Westminster Chorus is excited to announce the appointment of a new musical director from within our own ranks, Justin Miller. Justin is one of the earliest members and comes from a great barbershop lineage. Our presentation coordinator since 2002 (also for the Masters of Harmony, where he is now also an assistant director). A Music category applicant, he has sung in two college medalist quartets and is a senior at Chapman University in Orange, Calif., where he is finishing his degree in music education.

Justin will try to fill the big shoes of Royce Ferguson, the best voice teacher the Society has today, bar none. From 2004 until his recent resignation, Royce always gave 100 percent to mold us and is the reason behind the ensemble sound we have today. We owe a huge debt to his patience, talent and vision.

burning “South Rampart Street Parade.” Absolutely everything clicked, and two standing ovations later many members of the chorus sat on the risers laugh-

### Preparing for Denver

At the district contest a few months later, we experienced our first-ever letdown. After such a high in July, it was tough to sing the same set with the same emotions. Although the scores from the district contest were high, we knew we suddenly had champion-level expectations to live up to. The innocence and wild abandon we used to bring to the stage wasn't so easy now that many Barber-shoppers were calling us the chorus to beat.

For Denver, we decided to leave a mark with original creations by Aaron Dale, a favorite arranger for OC Times and others. “Strike up the Band/Everybody Step Medley” was a creation especially for us, but “Their Hearts Were Full of Spring” was a ballad that took on an extra-special meaning for us in early 2007. Society icon Lloyd Steinkamp put his stamp on our chorus with his encouragement and humor from day one and was possibly our single biggest influence. His passing was devastating to us. We sang at his funeral and right there decided to dedicate our contest ballad to Lloyd and Judy. Nothing could have given us more inspiration than our great memories of Lloyd.

In Denver, once again on the week of the contest we were saved by one of our heroes. Many of the young guys were having trouble connecting with the sentiment of

**When the audience was told what happened, loud boos echoed through the hall. It was a shell-shocking experience for all. And it was the greatest thing that ever happened to the chorus.**



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our ballad. Brett Littlefield, bass of **Nightlife** (1996 international champion) had us sing while he took the arms of our mothers, girlfriends and wives and brought them right up front, only feet from the chorus. Finally he brought up Lloyd's wife,



Judy, and there was not a dry eye on the risers. The ballad had taken the next step.

Packaged with one of the most ground-breaking visual uptunes the Society has ever seen (see sidebar), the chorus was ready to go.

Unlike previous years, Denver had not one but two “favorites,” yet we had completely different styles. After the **Ambassadors of Harmony** delivered a great performance that morning, we still believed that our best that evening would be good enough for gold. Our energy and excitement were strong throughout the day.

In a twist of fate, we had drawn the same singing position as the previous year, which put the chorus on stage around 8 p.m., the absolute perfect time of day for a chorus with the average age of 23. (In 2002 our average age was 18, five years later 23.) The chorus could feel the energy of the audience as we walked on stage. In what seemed like a blur, the performance was delivered and a crowd reaction from 10,000 people that was nothing less than stunning left the chorus confident we had done our job.

### “Ladies and Gentlemen, we have a tie”

These were perhaps the most startling words we could have heard. The chorus had been on such an amazing roller coaster to get to Denver, and this felt like it could be the last and cruelest twist. “According to Society by-laws, the tie is broken by the Singing category. Ladies and gentlemen, in second place, from St. Charles ...”

AAGGGHHHHH!! I don’t think anyone in the chorus heard the rest of the announcements. Pandemonium ensued. The greatest joy anyone could imagine. Turns out that having the greatest singing coach in the Society as your director means the highest Singing scores in chorus contest history!

This chapter of the journey was complete, but without a doubt it was just the first of many chapters to be written by a group of young men dedicated to seeing this hobby and musical art form grow and thrive in the generation to come. ■

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## Two slam dunks by Great Northern Union

**H**undreds of music educators and elite choral students got a spectacular introduction to barbershop harmony, thanks to the hard work of the **Great Northern Union** chorus, based in Minneapolis. On March 1 they hosted Luther College and St. Olaf College freshman men's choral students for a joint concert, then a week later were the buzz of an American Choral Directors Association (ACDA) convention attended by hundreds of music educators.

"The wide-eyed look on the face of the St. Olaf director after the GNU finished our warmups with the gangbuster intro to Aaron Dale's, 'Put Your Arms Around Me Honey' chart was worth our entire investment in this weekend," wrote chorus member Jim Emery of the joint concert. Of the ACDA convention, he added, "We're sure that each collegiate director went home to talk to their colleagues about how exciting the confluence of barbershop and excellence can be."

GNU hosts a joint collegiate concert every year, but the joint concert was the first ever to showcase the students from both colleges' elite vocal music programs. The chorus members were also treated to a workshop session with 2007 international semifinalist **Men in Black**. (The quartet spent a total of three days in Minneapolis, during which they presented 11 workshops to more than 630 young men.)

"It's great for these 18- and 19-year-olds to see that there are singing opportunities waiting for them after college," said Dr. Tim Peter, director of the Luther College Norsemen. "GNU is looking to the future. This is the model that all choral groups with adult membership should be following!"

A week later, the GNU performed a 30-minute set for music educators at the North Central ACDA convention at North Dakota State University. That rare and prestigious invitation was thanks to director Pete Benson, who submitted a recording for the convention's blind audition pro-



CONNIE BULTEMA

**GNU director Pete Benson directed all three choruses (approaching 250 singers) in Jay Giallombardo's "Tribute To World Peace"**

cess nearly a year earlier.

All in attendance rose to their feet with a standing ovation, a gesture that is rare at ACDA convention performances. (The only other ensemble to receive such an ovation was guest choral ensemble Chanticleer.)

"Such amazing blend, dynamics, phrasing! Wow! Also, I think the way the choir connected with the audience was exceptional," said Kevin Meidl, president-elect of the North Central ACDA. "Our colleagues were talking about the performance everywhere I went. You all can be very proud of how it was received."

Jim Emery summarized the impact of the two experiences: "I hope many of you are cultivating similar relationships with collegiate choral programs in your area," he said. "You'll not only be promoting barbershop to tomorrow's top singers, but you'll also have some of the best live musical moments of your life."



**In addition to being the featured quartet, Men in Black conducted 11 workshops for more than 630 singers.**



## Only in Hollywood

A quartet from the Santa Monica Oceanaires were on their way to deliver a Singing Valentine in an office building in Hollywood when they were waved down by a Marilyn Monroe impersonator outside Grauman's Chinese Theater. Hank Marting, Tom Laskey, Bruce Schroffel and Aaron Mood exercised all the self-control you would expect from Barbershoppers being tempted away from their duties by a flirtatious bombshell. They delivered a 10-minute package to her, attracting a crowd of dozens of onlookers.

By then, all the costumed regulars wanted a song, and soon they were serenading "Jack Sparrow," "King Kong" and all the other movie star and character impersonators. Who would have thought



that on one of the more outrageous pieces of real estate in the world, four regular guys in bow ties ended up being the most popular novelty!



## STRATOSPHERIC OVERTONES, OR "TIDELANDERS IN SPACE"

Literally no woman in the world is higher up than Peggy Whitson, who works 220 miles above the Earth's surface as the first female commander of the International Space Station. So in honor of International Women's day, the Houston Tidelanders chorus honored her with a rendition of "Peg of My Heart," videotaped and then beamed aboard. Celebrated every March 8, International Women's Day is a global day celebrates and inspires women to achieve their full potential while addressing social, economic and political barriers affecting women. The video was also shown on the NASA.gov website.

## CHAPTER ETERNAL

Society members reported as deceased between Jan. 1 and April 30, 2008. Do you know of men who should have been on this list? E-mail updates to [membership@barbershop.org](mailto:membership@barbershop.org).

### Cardinal

John Bachman  
Lexington, KY  
John Doss  
Greater Indianapolis  
Robert Kallstrand  
Greater Indianapolis  
Walter Salmon  
Greater Indianapolis  
Binx Walker  
Greater Indianapolis  
Frank Wogoman  
South Bend-  
Mishawaka

### Central States

Philip Hassenstab  
Mason City, IA  
Francis Wingert  
Fort Dodge, IA

### Dixie

Philip Petty  
Stone Mountain, GA  
Philip Petty  
Roswell, GA  
Robert Todt  
Grand Strand, SC  
**Evergreen**  
Jesus Lopez  
Roseburg, OR  
Carl Nelson  
Seattle, WA  
Ed Rothwell  
Florence, OR

### Far Western

Bernard Baron  
South Bay, CA  
Floyd Blackwell

Orange (Quartet),  
CA  
San Clemente, CA  
Kenneth Brosius  
Santa Cruz, CA  
John Brown  
Frank Thorne  
John Gurule  
Tucson, AZ  
James Kay  
Waterloo, IL  
William Lipschultz  
Nevada-Placer, CA  
Kenneth Musick  
Carson City, NV  
Bruce Saffery  
South Bay, CA  
James Stanton  
Monterey Peninsula,  
CA

Robert Wise  
Carson City, NV

### Illinois

James Galasso  
Frank Thorne  
James Graham  
Champaign Urbana,  
IL  
Leo Henke  
Waterloo, IL  
George Rowland  
Chicagoland West  
Suburban, IL

### Johnny Appleseed

J Cox  
Greater Kanawha  
Valley, WV

Robert Ellerhorst  
Western Hills  
(Cincinnati), OH  
William Ellis  
Huntington Tri-  
State, WV  
Robert Evans  
Akron, OH  
Angelo Glorioso  
Greater Pittsburgh,  
PA  
Charles Heustan  
Warren, OH  
Dale Rumburg  
Salem, OH  
J. Gilbert Spence  
Alle Kiski, PA  
James Ulrich  
North Olmsted, OH

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Emery Damschen  
Minnetonka, MN  
Philip Hassenstab  
Minneapolis, MN  
W B Bud Hertig  
Minnetonka, MN  
Jay Hoag  
Fargo-Moorhead, ND  
Eric Konkol  
Stevens Point, WI  
William Novak  
Racine, WI  
Greendale, WI  
Duane Olmstead  
Rock Valley, WI  
George Paltzer  
Appleton, WI

John Shea  
Rock Valley, WI  
Millard Stoland  
Minot, ND

### Mid-Atlantic

Mitchell Bradley  
Kilmarnock, VA  
Mauro Cardone  
Wilkes Barre, PA  
Robert Carey  
Wilkes Barre, PA  
Edward Christie  
Lancaster Red Rose, PA  
Albert Clarkson  
Red Bank Area, NJ  
Bill Eaton  
Lansdale, PA  
Douglas Fielding  
Montclair, NJ



## Professional Sri Lankan group loves Tom Gentry bbshop arrangements

Not all Asians who sing barbershop harmony live in Japan. **The Revelations**, a professional globe-trotting, internationally ranked men's a cappella group based in Sri Lanka, somehow discovered some of Tom Gentry's barbershop arrangements last year. Well-known for their gospel and classical pieces, for a prestigious Austrian choral competition they included two of Tom's show-stoppers: "Sound Celebration" and "Dream a Little Dream of Me."

Tom only learned about the group after they contacted him for biographical information to include in a contest program. Of course, they also wanted to learn where to find more barbershop charts. Kind of makes you wonder who else is singing our music that we don't know about!

Learn more about The Revelations at [www.revelations.lk](http://www.revelations.lk), where they proudly list barbershop as one of their main musical genres. Unfortunately, the site includes no sound clips; if their superb taste in music is any indication, we can say without reservation that they're definitely world-class! ■



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110 7th Ave N • Nashville, TN 37203-3704 • 800-876-7464 (SING)  
615-823-3993 • fax: 615-313-7615 • [info@barbershop.org](mailto:info@barbershop.org)  
Office hours: 8 a.m.-5 p.m. Central or anytime at [www.barbershop.org](http://www.barbershop.org)

### Executive Offices

#### Ed Watson

Executive Director/CEO  
[ewatson@barbershop.org](mailto:ewatson@barbershop.org)

#### Patty Leveille

Office Manager/Executive Assistant  
2630 • [pleveille@barbershop.org](mailto:pleveille@barbershop.org)

#### Jerry Richardson

Administrative Asst./Admin. Pool  
4113 • [jrichardson@barbershop.org](mailto:jrichardson@barbershop.org)

#### Seba Hazelitt

Receptionist/Administrative Assistant  
4118 • [shazelitt@barbershop.org](mailto:shazelitt@barbershop.org)

#### Brian Lynch

Business Analyst/IT project manager  
4131 • [blynch@barbershop.org](mailto:blynch@barbershop.org)

#### Sherry Lewis

Administrative Pool/Receptionist  
4114 • [slewis@barbershop.org](mailto:slewis@barbershop.org)

#### Dorene Santarelli

Receptionist  
4114 • [dsantarelli@barbershop.org](mailto:dsantarelli@barbershop.org)

### Music Education and Services

#### Rick Spencer

Director of Music and Education  
4123 • [rspencer@barbershop.org](mailto:rspencer@barbershop.org)

#### Jim DeBusman

Music Specialist/Quartet Development  
4125 • [jdebusman@barbershop.org](mailto:jdebusman@barbershop.org)

#### Mike O'Neill

Music Specialist/Chorus Director Development  
4126 • [moneill@barbershop.org](mailto:moneill@barbershop.org)

#### James Estes

Music Specialist/Student Activities Development  
4124 • [jestes@barbershop.org](mailto:jestes@barbershop.org)

#### Julie Grower

Library and Licensing Coordinator  
4127 • [jgrower@barbershop.org](mailto:jgrower@barbershop.org)

#### Joe Liles

Music Publications Editor  
4121 • [jliles@barbershop.org](mailto:jliles@barbershop.org)

#### Caki Watson

Quartet Registry/C&J/Harmony University  
4122 • [cakiwatson@barbershop.org](mailto:cakiwatson@barbershop.org)

### Membership Services

Charters, licensing, dues, fees, renewals,  
address corrections, officers and rosters

#### Charlie Davenport

Director of Membership  
4130 • [cdavenport@barbershop.org](mailto:cdavenport@barbershop.org)

#### Drew Ellis

Manager of Membership Services  
4120 • [dellis@barbershop.org](mailto:dellis@barbershop.org)

#### Sara Lampkins

Membership Services  
4129 • [membership@barbershop.org](mailto:membership@barbershop.org)

### Marketing & Public Relations

Media relations, PR education, *The Harmonizer*

#### Todd Wilson

Director of Marketing  
4136 • [twilson@barbershop.org](mailto:twilson@barbershop.org)

#### Michelle Nikolai

Public Relations Manager  
4119 • [mnikolai@barbershop.org](mailto:mnikolai@barbershop.org)

#### Danielle Cole

Marketing Administrative Assistant  
4137 • [dcole@barbershop.org](mailto:dcole@barbershop.org)

#### Lorin May

Harmonizer Editor  
4132 • [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)  
4137 • Convention & Harmonizer ad sales

### Harmony Marketplace

#### Jenna Waters

Interim Merchandising Manager  
4145 • [jwaters@barbershop.org](mailto:jwaters@barbershop.org)

#### Brittany Byrd

Customer Service Associate  
4144 • [jwaters@barbershop.org](mailto:jwaters@barbershop.org)

#### Patrick Walker

Shipping & Receiving Associate  
4143 • [pwalker@barbershop.org](mailto:pwalker@barbershop.org)

#### Pam Cervantez

Shipping & Receiving Associate  
4143 • [pcervantez@barbershop.org](mailto:pcervantez@barbershop.org)

### Finance and Administration

#### Frank Santarelli

Director of Finance  
4133 • [fsantarelli@barbershop.org](mailto:fsantarelli@barbershop.org)

#### Julie Cervantez

Accountant  
4134 • [jcervantez@barbershop.org](mailto:jcervantez@barbershop.org)

#### Amanda McCowan

Accounting Specialist  
4135 • [amccowan@barbershop.org](mailto:amccowan@barbershop.org)

#### Nick Fotopoulos

IT Specialist  
4141 • [nfoto@barbershop.org](mailto:nfoto@barbershop.org)

#### Sam Hoover

IT Specialist  
4142 • [shoover@barbershop.org](mailto:shoover@barbershop.org)

### Conventions and Meetings

#### John T. Schneider, Jr.

Director of Events, Staff Counsel  
4115 • [jschneider@barbershop.org](mailto:jschneider@barbershop.org)

#### Dusty Schleier

Meetings Manager  
4116 • [dschleier@barbershop.org](mailto:dschleier@barbershop.org)



## Board of Directors

### PRESIDENT

#### Noah Funderburg

205-348-4509  
[pronoah@comcast.net](mailto:pronoah@comcast.net)

### EXECUTIVE VICE PRESIDENT

#### Bill Biffle

505-246-9090  
[bbiffle@brgcc.com](mailto:bbiffle@brgcc.com)

### TREASURER

#### James Lee

651-484-8030  
[j.lee11@comcast.net](mailto:j.lee11@comcast.net)

### IMMEDIATE PAST PRESIDENT

#### Drayton Justus

770-364-8136  
[drayton\\_justus@yahoo.com](mailto:drayton_justus@yahoo.com)

### EXECUTIVE DIRECTOR/ BOARD SECRETARY

#### Ed Watson

800-876-7464  
[ewatson@barbershop.org](mailto:ewatson@barbershop.org)

### BOARD MEMBERS

#### Lou Benedict

760-747-3736  
[lbenedict@cox.net](mailto:lbenedict@cox.net)

#### Dan Brinkmann

321-259-7953  
[brinktenor@aol.com](mailto:brinktenor@aol.com)

#### Greg Caetano

773-353-3732  
[gjcaetano@att.net](mailto:gjcaetano@att.net)

#### Peter Feeney

702-655-9064  
[PeterFeeney@embarqmail.com](mailto:PeterFeeney@embarqmail.com)

#### Connie Keil

520-219-8575  
[Ckeil@comcast.net](mailto:Ckeil@comcast.net)

#### Skipp Kropp

304-344-2408  
[skropp@jacksonkelly.com](mailto:skropp@jacksonkelly.com)

#### Alan Lamson

860-647-9523  
[janlam314@cox.net](mailto:janlam314@cox.net)

#### Judd Orff

651-439-3108  
[Juddorff3108@msn.com](mailto:Juddorff3108@msn.com)

#### Rod Sgrignoli

720-981-1246  
[sgrig@aol.com](mailto:sgrig@aol.com)

#### Barry Towner

905-473-2424  
[btowner@interhop.net](mailto:btowner@interhop.net)

#### Alan Wile

703-538-6526  
[Alan.Wile@comcast.net](mailto:Alan.Wile@comcast.net)





## Official Affiliates

### AAMBS (Australian Association of Men's Barbershop Singers)

[www.aambs.org.au](http://www.aambs.org.au)

Contact Michael Donnelly: [mvdonnel@bigpond.net.au](mailto:mvdonnel@bigpond.net.au)

### BABS (British Association of Barbershop Singers)

[www.singbarbershop.com](http://www.singbarbershop.com)

Contact Bill Harvey: [chairman@singbarbershop.com](mailto:chairman@singbarbershop.com)

### BinG! (Barbershop in Germany)

[www.barbershop-in-germany.de](http://www.barbershop-in-germany.de)

Contact Roberta Damm: [bing@rdamm.de](mailto:bing@rdamm.de)

### DABS (Dutch Association of Barbershop Singers)

[www.dabs.nl](http://www.dabs.nl)

Contact Lenhard van Ballegooijen: [voorzitter@dabs.nl](mailto:voorzitter@dabs.nl)

### FABS (Finnish Association of Barbershop Singers)

[www.fabs.fi](http://www.fabs.fi)

Contact Juha Aunola: [juha.aunola@gmail.com](mailto:juha.aunola@gmail.com)

### IABS (Irish Association of Barbershop Singers)

[www.irishbarbershop.org](http://www.irishbarbershop.org)

Contact Gunnar Karlsson: [gunnartenor@eircom.net](mailto:gunnartenor@eircom.net)

### NZABS (New Zealand Association of Barbershop Singers)

[www.nzabs.org.nz](http://www.nzabs.org.nz)

Contact Andy Hutson: [president@nzabs.org.nz](mailto:president@nzabs.org.nz)

### SNOBS (Society of Nordic Barbershop Singers)

[www.snoobs.org](http://www.snoobs.org)

Contact Henrik Rosenberg: [henrik@rospart.se](mailto:henrik@rospart.se)

### SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: [adabbott@mweb.co.za](mailto:adabbott@mweb.co.za)

### Sing Canada Harmony Board of Directors

**J.R. Digger MacDougall – Chairman**

613-836-2088

[digger.macdougall@sympatico.ca](mailto:digger.macdougall@sympatico.ca)

**Larry Martens – Vice Chairman**

613-825-6420

[larry@dlmindustries.com](mailto:larry@dlmindustries.com)

**Edward G Manthorp – Secretary**

613-733-7317

[egm@kellymanthorp.com](mailto:egm@kellymanthorp.com)

**Trinda Ernst**

(902) 679-1367

[ternst@waterburynewton.ns.ca](mailto:ternst@waterburynewton.ns.ca)

**Doran McTaggart**

519-948-0637

[doranmct@aol.com](mailto:doranmct@aol.com)

**Charles Metzger**

604-581-1423

[cometzger@shaw.ca](mailto:cometzger@shaw.ca)

**I. Murray Phillips**

902-542-1342

[Phillips.murray@gmail.com](mailto:Phillips.murray@gmail.com)

**Sharon Towner**

905-473-2424

[ssbtowner@aol.com](mailto:ssbtowner@aol.com)

**James Thexton**

403-238-1008

[jthexton@shaw.ca](mailto:jthexton@shaw.ca)



110 Seventh Avenue North, Suite 200 • Nashville, TN 37203

866-706-8021 (toll free), 615-823-5611

Fax: 615-823-5612 [hf@harmonyfoundation.org](http://hf@harmonyfoundation.org)

### Clarke Caldwell

President/CEO

[ccaldwell@harmonyfoundation.org](mailto:ccaldwell@harmonyfoundation.org)

### Sharon Kayser

Managing Director

[SKayser@harmonyfoundation.org](mailto:SKayser@harmonyfoundation.org)

### Ev Nau

Director of Major Gifts

[enau@harmonyfoundation.org](mailto:enau@harmonyfoundation.org)

### Carolyn Faulkenberry

Chief Financial Officer

[cfaulkenberry@harmonyfoundation.org](mailto:cfaulkenberry@harmonyfoundation.org)

### Dixie Semich

Annual Giving Manager

[dsemich@harmonyfoundation.org](mailto:dsemich@harmonyfoundation.org)

### Harmony Foundation Board of Trustees

#### Al Bonney – Chairman

231-223-4064

[AlBonney@pentel.net](mailto:AlBonney@pentel.net)

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210-256-0833

[Hhammer315@aol.com](mailto:Hhammer315@aol.com)

#### Don Laursen – Treasurer

559-733-1496

[monyman@sbcglobal.net](mailto:monyman@sbcglobal.net)

#### Bob Brutsman

612-865-7371

[RobertBrutsman@comcast.net](mailto:RobertBrutsman@comcast.net)

#### Roger Lewis

269-965-5714

[rjlewiscmc@aol.com](mailto:rjlewiscmc@aol.com)

#### Susan Sauls

270-826-5027

[SSauls@bellsouth.net](mailto:SSauls@bellsouth.net)

#### Mike Deputy

801-733-0562

[mikedeputy@utility-trailer.com](mailto:mikedeputy@utility-trailer.com)

#### James C. Warner, General Counsel

901-522-9000

[jwarner@martintate.com](mailto:jwarner@martintate.com)

## Society subsidiaries

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[www.harmonize.com/probe](http://www.harmonize.com/probe)

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#### MENC: The National Association for Music Education

[www.menc.org](http://www.menc.org)

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[www.acdaonline.org](http://www.acdaonline.org)



### General correspondence/ editorial

[www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer)

[harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)

### Advertising

Advertising ratecard:

[www.barbershop.org/ratecard](http://www.barbershop.org/ratecard)

**Editorial Board:** Todd Wilson, Michelle Nikolai, Danielle Cole, Rick Spencer, Charlie Davenport, Ev Nau, Lorin May

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### Lorin May, Editor

**Copy editing:** Doug Yonson (Capital City Chorus, Ottawa, Ont., [yonny@alumni.uwaterloo.ca](mailto:yonny@alumni.uwaterloo.ca))



## THE TAG

Joe Liles, Tagmaster!!



# Learn one of the most popular tags ever!

**Y**ou're looking at one of the most popular tags ever written. It will forever be enjoyed by singers of every age. It was written by Mac Huff when he was a Society field representative working out of the international office back in the '70s and early '80s. Mac was a fine musician, arranger, singer, coach and director. His son, Mac Huff, Jr., is a piano virtuoso, composer and arranger who has hundreds of arrangements being sung in high schools and colleges.

Mac Junior was raised hearing and enjoying barbershop music and was inspired to make music his profession. You can go to any music store and find his music. Typical of Mac Senior's family, many of our barbershop singers like to involve the spouse and kids by promoting and sharing the joy of singing.



Back to the tag ... it's loaded with barbershop seventh chords. The first one is at the end of measure one, a G7, and the lead needs to be sure to sing the B-natural nice and high. I hear it sung sometimes when the lead doesn't quite make it and the chord doesn't "lock in."

Measure two is all C7. The first half of measure three is F7 and the last half is B $\flat$ 7(9). Measure four is loaded with four 7th chords descending in chromatic order from E $\flat$ 7-D7-D $\flat$ 7-C7. Measure five ... F7-C7-F7 ... measure six ... B $\flat$ 7-F $\flat$ 7 (last chord) and an A $\flat$ 7 as the penultimate chord moving to measure eight. Any more sevenths than that could start a riot.

What great fun! ■

## I LOVE TO SING 'EM

Words and Music by MAC HUFF

Arrangement by MAC HUFF

**Tenor Lead**

8 1 I love to sing 'em, 2 I love to ring 'em, 3 love those bar - ber-shop,

**Bari Bass**

I love to sing 'em, I love to ring 'em, I

4 bar - ber-shop chords.— 5 Give me those bar-ber-shop chords! 6 bar-ber-shop, 7 sing-in', ring-in' chords! 8 Oh, give chords! —



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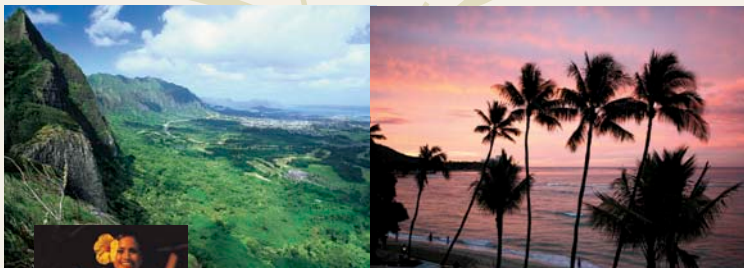
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