

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



IN THE MIDDLE OF THE ACTION



Celebrating our new Nashville headquarters

INSIDE: **Jim Henry's Gold medal moments** • San Antonio • Singing for Life • Singing Valentines

Harmonious Relationship of the Year
The Barberbershop Harmony Society & Music City



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YOU'VE COME A LONG WAY, BABY! The Daniel Boone Chorus' journey from dead-last in district to becoming the inspiring Ambassadors of Harmony impressed two important lessons upon Jim Henry (behind his father, director Bob Henry): 1) this is *not* just a hobby, and 2) there's a type of gold medal that's much more valuable than the one that pins on your lapel.

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Make it “Harmony 4 Life!”

The title of this column is not a misspelled version of my “Harmony for Life!” motto. The numeral “4” is intentional. For 2008, I have revised my motto a bit to emphasize four-part harmony sung by quartets. I love singing in my chapter chorus, but the greatest perfection of our art is in the blending of just four voices to find that correct balance and ring to make a song our special brand of music. We also should continuously celebrate the “four-some-ness” that is our root heritage.

Some of my happiest moments in barbershopping have been as part of a quartet. Singing in my first novice quartet, the **Fourcasters**, with JP, Henry and Jimmy. After that was singing in my first registered quartet as one of the many baritones to sing with my Rocky Mount, N.C. friend Charlie Rose along with Bobby and Jim in **After Six**. (It is alleged that After Six has had more members go through it than any other registered quartet!) I later sang in a registered quartet in 1999 named **Why2K?** with Ken, Jim and Tom. The quartet members wore shirts bearing the parts of the quartet's name with me being the “?”—which still gets laughs from my grandchildren. Equally important have been opportunities to sing in unnamed quartets in chapter shows or chapter performances. Each performance is a treasured memory. And on top of all the rest, there were those late-night quartets in hallways, bathtubs, stairwells, and hospitality rooms where the sound varied between sublime to sub-par.



For 2008, I issue a challenge to every member of our beloved Society. No matter where or when you may have sung or performed with a quartet before, this year I encourage you to sing in a new quartet.

thrill of sharing a chord as a quartet is just as present and as valuable as it was when O. C. Cash and company first rang chords back in 1938.

Throughout 2008, I encourage you to take a chance. Ask until you find three other men who will sing with you and be that new quartet. Who knows, it might be a habit you will maintain for life.

So let's Harmony 4 Life!

Start a quartet in 2008

For 2008, I issue a challenge to every member of our beloved Society. No matter where or when you may have sung or performed with a quartet before, this year I encourage you to sing in a new quartet. (I'm not encouraging you to give up a quartet that you already have!) You may have already been trying to form such a quartet for competition, or it may be a novice quartet that you hope will introduce men to the thrill of singing before an audience, or it may be singing in a push-out quartet or as part of an octet in your chapter meeting as part of a weekly chapter program or . . .

I suspect there are various reasons some of our members never have sung in a quartet. The number one reason may be because no one else ever invited them. All of us can help solve that problem. Simply start asking guys to sing with you in a quartet. Chapter Development or Program VPs, here is your chance to make a difference in your chapter. Create quartet singing activities on a regular basis. You invite men to sing in foursomes. Yes, it takes a little courage for some; and yes, it takes a little bit of musical talent. But the

A handwritten signature in black ink that reads "Noah". The signature is written in a cursive, flowing style.

pronoah@comcast.net

Convention coverage, debates rage on

As always, superior work on the layout and presentation of the Sept./Oct. *Harmonizer*. May I suggest that the small white type on most of the photos should go away! It's very hard to read and I still have fairly young eyes (I hope).

Great coverage on the Denver convention, ably co-hosted by **Denver Mile High** and the **Denver MountainAires**. While we acknowledge the fantastic contribution of our brother chapter both in performing and volunteering, I submit that our chapter, 60 members strong, were also there in force, along with family and friends. Our co-hosting was a noteworthy example of the brotherhood and camaraderie that *should* prevail among Barbershoppers from different chapters in the same town. We had a heck of a party the following week to celebrate the success of our joint effort, and Mile High offered their profound thanks for our work and support during the entire week, especially during the times when they were rehearsing or competing (which helped make possible their third place medals).

STEVEN JACKSON
Golden, Colo.

Accidentals: Steve was one of many who caught an unusual number of errors in the September/October edition of *The Harmonizer*. Maybe it was the lingering effects of the high temperatures (yes, we already knew how to spell it!) in Denver, but we can't let the following errors pass:

- The 95% scoring average for **Westminster Chorus** and **Ambassadors of Harmony** in Denver was not the second highest score in contest history. The 1996 **Masters of Harmony** and the 2000 **Vocal Majority** both averaged 95.5% in their respective wins.
- **Masterpiece** quartet, mentioned on page 51, currently has no plans to compete in Nashville.
- The correct name for the presentation super-coach mentioned on page 29 is Cynthia K. Hansen Ellis, or Cindy Hansen Ellis for short. (no hyphen)
- It was not 1977 champion **Most Happy Fellows** that performed on the AIC show but 1975 champion **Happiness Emporium**.

- Corbin Beu, the para-athlete lead who appeared on page 46, performed in Denver with the **Spirit of Phoenix Chorus**. The chorus name was missing from the photo caption.

— ED

It was with great interest that I read both the page 30 article describing **Max Q's** nine gold medals and another that discussed two quartets composed entirely of past gold medal winners. This certainly does not seem to encourage other quartets. We currently have a two-year sit-out rule for choruses, but none exists for quartet gold medal winners. I dare say that many great singing Barbershoppers would love to sing in a quartet with a gold medal winner, but these champions join with others to increase their medal collections. Somehow this just does not sound right nor a good thing for the Society. Lets look at the possibility of a rule change before the entire quartet competition gets out of hand.

MIKE MILLER
Sarasota, Fla.



Harmonizer giveaways could boost membership

What would happen if each Barbershopper took each issue of *The Harmonizer* when he was through with it and put it in a library; gave to a business colleague, a church choir singer, a music educator, a music student; or used it as an ice-breaker when talking to a

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stranger? Think of the possibilities if a well-written magazine being given to non-members when we're through with it six times a year. That's 174,000 possible prospects, and what would happen if we only recruited 1% of them? Why 1,740 new members, with a total budget expense of zero dollars. Someone else, such as my friend Casey Parsons, might say "This is a good group to belong to."

BROOKS HARKEY
Dallas, Texas

FARBs can cause CARBs

We have been informed that the "FARBs" (Fairfax Association of Rookie Barbershoppers) noted on page 61 of the last issue has had an offspring! The Cincinnati, Ohio Chapter has formed their very own group of novice Barbershoppers called the "CARBs," Welcome to the fold! An idea that well merits spreading throughout the Society as a whole.

IVAN HALFOND
Fairfax, Virginia Chapter

Last comments on last issue's letters

I agree thoroughly with Burt's comments. Burt is a tried and true barber-shop devotee. I also am considering why I retain my membership. In my own chapter, only chorus performance is emphasized and I no longer attend meetings. Is it any wonder that only wealthy choruses are competing and further that quartets are following suit? I joined the Society in 1983 and have watched the steady change in our music. Many of our "old pros" have passed on. I wonder what the future holds.

GEORGE TREUSCH
Ashville, N.C.

We may well be entering the Golden Age of four-part harmony. Once upon a time, our singing techniques were, for the most part, not well enough developed to gain much credence with the musical education crowd. The potential was always there, but raw and too often not very artistic. Then, in the zero arrangement days, contests were just plain boring, thank you. Now, with the shackles removed, we are seeing

a flowering of our style and its attraction to a wider and younger audience. We are also witnessing (much to my chagrin as a competitor who has never quite made it, yet, to the international quartet stage) a cadre of very talented and vocally gifted quartet men who have demonstrated the power, appeal, and emotional range our style of singing can generate, and who are forming and reforming in various combinations, creating immensely entertaining and attractive music which should impress musicians of all stripes. And our top-notch choruses, I'll put them up against any others in any choral genre.

Given all of the above, we continue to debate the pros and cons of changes that are, frankly, inevitable. As a degreed music educator, long-time Barbershopper and quartet man and a church music director, I believe there is room under the four-part, barber-shop style, unaccompanied singing tent for all of us. There must be, or we will, indeed, repeat history and fade away until the overtones are no longer ringing throughout the land. That eventuality is, I am sure, desired by none of us. There will always be those who push the envelope on the contest stage, and the resultant lower scores will reign them in. That is the responsibility we have ceded to those in control of that portion of our society's activities.

So whether one is an old-fashioned style proponent, new-fangled music champion, avid chorus man, seniors quartet enthusiast, wood-shedding devotee, as long as the basic stuff is still in play, i.e., tenor above the melody, circle of fifths, dominant seventh voicing, vowel and placement matching, quality singing technique, it's time we had some friendly debate without rancor, more honest discussion without anger, analysis without bias, and continued growth made possible by men singing with men and enjoying all the benefits available to us through friendship, relationship, love, and respect.

JOHN EBY
El Paso, Texas

Having first joined SPEBSQSA in 1950, and participated heavily as I witnessed much of the history of the

Society, I have a good sense of how the organization works.

Things I like: The more capable singers I see and hear compared with the distant past. The better song arrangements I see. The much improved recordings of contests. The renewed emphasis on attracting young singers.

Things I don't like: The loss of the old specific judging categories of Balance and Blend, Harmony Accuracy, Arrangement, etc., replaced by the fuzzy singing and presentation categories with emphasis on showmanship rather than style and accuracy. The shift to jazz and doo-wop (or whatever that stuff is). The arrangements that push the envelope well beyond the style that the Society claims to preserve. The non-singing antics on stage. The vanilla-bland Society name. The assumption that younger singers cannot be attracted to real barber-shop music.

I appreciate the fact that the Society is trying to curtail the membership losses we have seen and the declining attendance at contests. And I am not critical of all the changes that have been made. But we might be getting close to 'throwing the baby out with the bath water.'

CHET WHITNEY
Sioux Falls, S.D.

It's heartening to hear the pride of **Waterloo, Ill.**, member Derek Heise that his chapter has improved to the point that "The positive responses from our sing-outs and annual shows have been overwhelming." If that's the case, contest audiences would respond equally enthusiastically—or better, since there are no more encouraging audiences in the world! The point is, the chapter needs to know that our C&J system ran off the last shredding judges several years back, quoting Derek again, "in every possible category." So it's not only safe to go back in the competition water, but probably advisable, to show off this new improvement. If the Trails Chorus is "embraced and appreciated" by the Waterloo community, the barber-shop crowd will love 'em! ■

SHREDLESS PRES. JUDGE JIM BAGBY
Kansas City, Mo.



Looking over the barbershop horizon

On the Horizon ...

When it comes time to write this column, literally hundreds of ideas go through my head. I want it to be interesting, perhaps a little exciting, certainly encouraging. I don't want to be the perpetual cheerleader, and yet that is an integral part of encouraging. When I was competing in a quartet, I always tried to separate the cheerleading (garnish) from the constructive criticism (meat and potatoes). It isn't easy to separate, and even the garnish has some value. So, here goes ...

There *are* many encouraging things that have recently happened or will happen in the months to come. Of course, having our own Harmony Hall again is a huge boost. It is not only a professional office building, providing staff with a great place to support you, but it will house our interactive museum/exhibit



hall, our Harmony Marketplace and our gift shop. There is plenty of room for expansion, even with the Harmony Foundation moving in next spring, so when membership hits 50,000 and we have to add to the staff, we'll have room to do so. How's that for encouraging?

Not to be a perpetual cheerleader, but there are many encouraging things that have recently happened and will soon happen.

A Webmaster ... finally! Speaking of adding to the staff, the Society Board of Directors just met in Nashville in their new board room. They approved the budget for 2008, and with that budget they approved the new staff position of webmaster. That's right, we're actually going to completely revamp the Society's aging website, to include a new page for the Marketplace and a new primary content site. These will then be kept up to speed under the watchful eye of a dedicated webmaster, so that we won't get into the position again that we find ourselves in now, of not being able to update and improve the website incrementally, as change is needed. Standby, but you'll soon see a better and more up-to-date *Barbershop.org*.

About time, isn't it?

Director of training. Coming later in 2008, this position will coordinate our training (formerly known as COTS and now called Leadership Academy) as well as training the staff and training the Board. Whether your chapter is looking for a new orientation syllabus for new members, the latest secretary manual, or a tutorial on how to use Aptify, who you gonna call? The Director of Training.

Money, money, money...

Who is going to pay for all this? Simple: Your dues are now \$600 a year. (Okay, not really!) Of course, we try very hard to keep dues as low as we can. But, honestly, have you looked at the price of everything lately? It's not cheap to provide the structure that makes this obsession of ours what it is today. (Currently, it's \$195.27 per member annually!) So let's briefly talk about money.

First, believe me when I say Society leaders don't view you as "revenue units." We're well aware that we work for you, and not the other way around. But realize that every member provides income from one or more of our main revenue sources: dues, events, and Harmony Marketplace. (Harmony Foundation additionally funds many special programs like Director's College and Youth In Harmony, but I'm speaking of earned revenue.) Each time you buy something from the Marketplace or go to a Society event, you are multiplying your revenue effect. But the inverse is also true: each time we lose a member, we lose dues at the Society, district, and chapter level; we lose revenue from events as attendance wanes, and Harmony Marketplace as the available customer base diminishes.

Fewer members not only equals less fun, it equals less money. Remember, we are a non-profit corporation—all Society funds go to further barbershop harmony throughout North America and the world. Interest in barbershop is growing around the world. We need to grow it here at home as well.

For love of barbershop harmony

This is the best job in the world. I've loved barbershop harmony since high school. The ring, the songs, the arrangements, the performers, the fellowship, the performances, the shows, the chance to sing "White Christmas" at the mall. I have been blessed with the opportunity to help solidify our future prospects. Good news for me, but also good news for all of us, because we will succeed. It's not a boast, it's a promise. With your help and with the help of so many great volunteers and well wishers, how can we fail?

We're getting lots of good press in Nashville as well as around the country, and that won't hurt our cause. The Board has decided to concentrate on the aims of member and chapter enhancement, and that will help as well. We have an opportunity to help ourselves and others with the North America wide blood drive next May, and that is sure to elevate our Society, because we will be serving our community while doing the thing we love the most – singing! The Harmony Foundation is constantly seeking ways to ensure our financial future and spread the word of Barbershop to all, and with their help we will have an attraction in



Nashville that will continuously educate and update thousands of visitors as to who we are and what we do.

Kenashville

I've said that a few times, but that will likely fade as new memories are made in Nashville. We're working now on the logistics of getting you all through the building when you visit during our international convention this July, and we hope there are too many of you for us to handle. Won't that be nice? Y'all come, all y'all, and we'll find a way. Incidentally, I am writing this in the London, Ontario, Canada airport as I return from the Harmony, Inc. International Convention. I also represented you in Calgary at the Sweet Adelines International Convention. Both conventions were splendid – many thanks and well done to Pat LeVezu, Sweet Adelines, International President and Kath Morgan, President of Harmony, Incorporated.

Priceless...

An e-mail I received before the international convention in Denver:

Having been in Barbershop for 6 years I am amazed at how much it costs this year for Internationals. I understand the need to have big shows and draw attention to this hobby but you won't get new people by pricing them out. Here I am with my two sons competing in the chorus competition, paying dues for all of us and then having to pay \$145 per for registration? This is ridiculous. I have a family of 5 and this trip to Denver is going to cost a couple of grand. Airlines, registration, hotel, food, car rental, etc. As a Society you have got to find better ways to make this more affordable or you will lose us young guys.

You're even pricing the choruses out of competitions when the choruses have to pay for the youth because they can't afford to spend this kind of money and neither do most of their parents. I know you probably get tons of mail like this but the Society needs to be better stewards. If nothing else at least get people who know how to negotiate. If the costs keep going up I am going to have to give it up. Even now with having bought airline, car, registration and hotel I still have dues for three of us which are coming due in June. Unfortunately this just might be my last year which is too bad as I love this hobby. To be honest I don't think Internationals needs to be such a production.

Divisions and Districts aren't and they are well attended and just as much fun. I think the Society really needs to check priorities and be good stewards of the hobby, time and money put into the Society.

My reply::

I'm now at 35 years. Where did that time go? A cup of coffee at Starbucks costs \$4! Yet that hasn't hurt Starbucks, because the perceived value (worth) of the cup of java is greater than the price paid. That is an important principle to remember in this discussion. I agree, that international is pricey, and we do what we can to keep the costs down. For a few years we were operating in the RED, but that doesn't help anyone in the long run, especially the health of the organization.

I envy you, singing barbershop with two sons on the contest stage. I only have 1 son and 4 daughters, all singers. That's 5 children and a stay-at-home Mom. I understand a budget that is strained. How old are your sons? What is the worth of the experience of going to international with a father who loves his sons enough to want to share his passion? What's the value? Believe me, hip-hoppers and rappers would love to get your sons' money, passion, and allegiance. What will your sons carry with them the rest of their lives, in memories, in a bond with Dad? You'll have that memory for a lifetime, and they'll have it after you're gone. What's the value of that? Ask Todd Wilson, son of a Suntone and a gold medalist himself. Sometimes being an integral part of something with loved ones is – priceless. Only you can answer that for yourself. I understand how much it costs, but singing on the international stage with two sons is something few EVER experience.

We attempt to get the lowest prices ALL the time. We even included some value priced hotels in the Society block this year, because we wanted to do everything we can to encourage attendance and the camaraderie that comes with staying with other Barbershoppers. Please don't take this next bit personally, because it's not meant about you. I don't know you, and I don't know what you value. I know that things can add up quickly and that when a family is counting costs our hobby can seem to be too expensive. But I often notice folks smoking, and cigarettes are hugely expensive now. Why do they smoke when they can't afford it? Because that's where they choose to spend precious resources. They get a perceived value out of smoking that overcomes their desire to save money. Well, you are teaching your sons how to spend money on something good, wholesome, and rewarding. How much is that

worth? What value do you place on that? I have watched John Schneider negotiate with hotels for hours just to make sure that Joe Barbershopper gets a superior rate on a downtown hotel, and our hobby is well served and respected by the host cities.

I hope you and your sons stay barbershoppers. We value every member. You write to me to complain about costs. I do not mean to be flippant, but have you written to the airlines, the rental car company, the hotels and the oil companies? Why not? They all contribute to the expense of a vacation. We are looking at ways to make dues payment easier. Have you asked about monthly autodraft from a credit card or checking account? The monthly total for International dues would be less than \$10.00 (3 cups of coffee a month) and then you wouldn't have a huge bill to pay all at once. Ask your chapter secretary. Incidentally, the cost-to-serve per member, that is the amount of money International must pay to provide our membership with the services they ask for, is \$195.27/member, and international dues right now are \$92.00/member. Interesting, huh? And are your sons students? Do they get the student rate? That is a support mechanism the Society Board added to aid younger members. As I said before, I hope you value us enough to remain a member. I hope you can find the value that will keep you around, like I've been around for so long. Many of my years in membership I got nothing out of the hobby because I was deployed with the US Navy, but I felt it was worth supporting. I am now supporting the Harmony Foundation as well with charitable donations because I believe this is the best hobby ever. I understand where you come from. I hope you will find me at International this year when we both have a few minutes to talk. And for sure, let's sing one. You, me and your 2 sons. Wow, I look forward to that. Makes it all worth it.

Respectfully sent,

Now, my friends, please do me one small favor as I sign off until the next issue. Ask yourself a couple of questions, and then do something about the answers. Are you happy with Barbershop? What can you do to help? Is it worth supporting? And, as always:

How am I doing?

ewatson@barbershop.org

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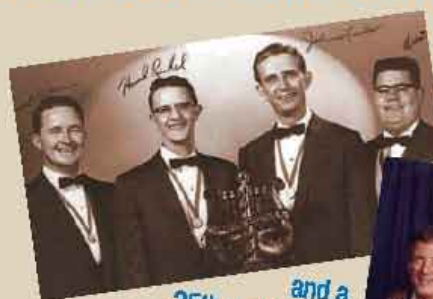
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Max Q the smart choice for NASA as they help launch the Harmony node

When NASA prepared to launch the Harmony node for the International Space Station, there was no better choice for entertainment than a group already known for its stratospheric harmonies and a name any rocket scientist could love: 2007 international quartet champion **Max Q**.

The name of the group is an aeronautical term for the point of maximum dynamic pressure from the atmosphere experienced by an ascending spacecraft. Their televised Oct. 23 performance helped the Space Shuttle Discovery on its latest flight, at the invitation of NASA's Kennedy Space Center last Oct. 23 aboard Space Shuttle Discovery.

"We are humbled and honored to represent "harmony" and the Barbershop Harmony Society at NASA's launch of the Harmony node," said Max Q lead Tony DeRosa before the performance.

"We are honored to have the world champion barbershop quartet Max Q perform at Kennedy Space Center Visitor Complex for thousands of guests from around the world in honor of the Harmony module" said Tom Olson, Kennedy Space Center Visitor Complex's director of marketing.

Harmony is the next piece to be added to the International Space Station. The Harmony node was named by U.S. school students in a competition that included 2200 students ranging from kindergarten to high school from 32 States.

"This module will allow international partner pieces of the station to connect together, so it is really wonderful that kids recognize that harmony is necessary for space cooperation," says Bill Gerstenmaier, NASA's associate administrator for space operations.

Take advantage of the 2008 Society "Homecoming" theme

The theme honors three major Society events for next year: our international convention in Nashville, the dedication of our Society Headquarters, and the 70th anniversary of our Society's founding.

Think what kind of Homecoming themes could benefit your chapter or district:

- Reunions
- Award /recognition dinners
- Annual shows (homecoming chorus segment)
- Past presidents recognition
- Social nights with pictures, slide shows, old movies, etc.
- Interchapter activities like those from the old days
- Homecoming Weekend (Friday night/ Saturday w/planned activities, special room rates, brunch, dinner with quartet and/or chorus entertainment)
- Hall of Fame homecoming
- Decade Reunions '30s, '40s, '50s, '60s, etc.
- Anniversary Homecoming 10 years, 15, 20, 30, 40, etc.

Go to www.barbershop.org/id_107634 to see the outstanding toolkit of ideas and programs that your chapter can use to give gold medal moments to former, current and future members.

Improve your chapter by improving your director—free!

Directors College 2008 promises to be an incredibly educational, inspiring, life-changing event, and your director could go for *free*! Directors who have never before received Director's College scholarship could receive one of about 100 scholarships funded by the generous donors of Harmony Foundation.

Anyone who has never before received a scholarship to Director's College is eligible to apply. Applicants must precisely and completely fill out the document at www.barbershop.org/id_082866 and mail it to Society Headquarters between Feb. 1 and March 1. For more details, contact Mike O'Neill at moneill@barbershop.org or 800-876-7464 x4126.



We haven't seen 'em, but we recommend the soundtracks!

Did you see *Good Luck Chuck* this summer? Neither did anyone else we know. If staring at Jessica Alba for 90 minutes wasn't worth \$7 to you, when the DVD comes out you can catch a glimpse of 2006 international seniors champ **Antique Gold**, who make an appearance in this wide-release film. 2005 champ **Realtime** (above, with Antique Gold) originally tried to get the gig, but the casting director was looking for a more distinguished group. (At least they kept the gig in the family!)

On the other hand, consider yourself forewarned that the movie was nearly universally panned by critics and was considered one of the raunchiest of the recent crop of raunchy comedies. So if sex-filled gross-out flicks aren't your thing (Antique Gold would've appreciated advance notice!), check out the quartet on the movie sound track instead.

Also be forewarned that if you love to talk Amway, you might want to skip *Going Great White*. Otherwise, get the DVD for a lot of laughs and to reward the filmmakers on their superb taste in music. The DVD features an entire performance of "Flim Flam Man" by LOL district quartet **Easy Days** in the scenes taped at a fictional marketing convention. Liner notes: "In the tradition of *Best in Show* and *A Mighty Wind* comes a mockumentary that looks at the oversized dreams and harsh realities of pyramid schemes and multi-level marketing businesses. www.goinggreatwhite.com



Arrangers: prepare your best for the Lou Perry Harmony U competition

Get pre-paid tuition to Harmony University 2008 by creating the best original arrangement. One of the adjudicators, Dennis Driscoll (chair), Mel Knight or Burt Szabo, will also prepare a detailed review of each arrangement.

Before March 15, 2008, send three copies of *one arrangement only*, the published sheet music for the original song (preferably a piano/vocal score), and a one-page outline of your arranging experience, performance of your arrangements, and any other relevant information. Contestants need not be Society members. No original songs, no submissions from prior years, and all arrangements must be contestable versions of published songs that are not based on prior barbershop arrangements. Previous winners and published arrangements are ineligible, and preference goes to songs less known to the barbershop style. Send electronic files like Finale by email. Otherwise, send by regular mail to Dennis M. Driscoll, 213 Redmond Drive, College Station, TX 77840, driscoll14@cox.net.

AIC News Association of International Champions (AIC) announces new officers for 2008



- President: Brian Beck
- Secretary: Rob Menaker
- Treasurer: Bob Dowma
- VP Marketing: John Devine
- Endowments: Joe Clay
- Youth in Harmony: Tom Metzger
- Quartet Development: Jim Kline
- Events: Dave Kindinger
- Show Producer: John Miller

Don Clause honored. This AIC Unsung Hero and super coach to the AIC was presented the very exclusive award of Judge Emeritus by the Society. The special recognition was announced during the recent 2007 Sunshine District convention held in Jacksonville, Fla. on October 6.



CONVENTIONS

2008
NASHVILLE
June 29–July 6

2009
ANAHEIM
June 28–July 5

2010
PHILADELPHIA
June 28–July 5

2011
KANSAS CITY
July 3–10

2012
PORTLAND
July 1–8

2013
TORONTO
June 30–July 7

2014
MINNEAPOLIS
June 29–July 6

2015
PITTSBURGH
June 29–July 6

2016
NASHVILLE
July 3–10

MIDWINTER
www.barbershop.org/midwinter

2008
SAN ANTONIO
Jan. 20-27

2009
PASADENA
Jan. 25-Feb. 1

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



Society Briefs

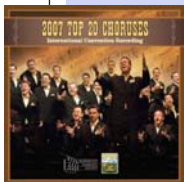
Rewards for your Nashville advertising ideas. A number of smaller ads for Nashville can be found in this issue. Think of similar headlines for an upcoming ad, and Marketing Director Todd Wilson will ensure you'll be rewarded. Send ideas to twilson@barbershop.org.



Learn the right lesson from the DQ. Ignition was spectacular in Denver, finishing 12th while

performing songs never before seen on the international stage. However, they were later disqualified for breaking a rule that ensures all songs performed in Society contests have received prior copyright clearances. The quartet had requested permission from a songwriter to arrange one of the songs that they performed at the Rocky Mountain District spring preliminary contest. However, the songwriter had not granted permission by the time of performance. The quartet was retroactively deemed ineligible to compete in Denver.

The disqualification was not a punitive measure but was a necessary enforcement of long-standing contest rules and copyright law. It would be unfortunate if the disqualification had a chilling effect on the type of onstage originality that Ignition exhibited. The lesson is simply to ensure you purchase legally cleared music (all music purchased from the Society is legal); or, when creating your own arrangements, ensure that you obtain clearance from *all* copyright holders before you or others perform a song.



Expect delays in Denver DVD orders. Denver CDs will be ready for Christmas and the DVD production is complete, but unusual synchronization license issues

must be resolved before the DVDs can be duplicated. Unfortunately, they will not be available until 2008.



A base for basses, leads on leads. Got your bass, bari and tenor slots filled but need one more part? You might find a good lead on a lead at www.quartetbuilder.com (not affiliated with the Society). John Francis of the **Masters of Harmony** has taken the technology used for dating and social networking and applied it to quartet hunting. The free site is just getting started, but he's hoping for some great harmonious matches.

New barbershop queens crowned

At the Sweet Adelines international contest in Calgary, Alb.,

Four Bettys from Illinois were crowned Queens of Harmony.

The winner of the chorus contest was 2004 champ **Harborlights of Anaheim, Calif.**, directed by Pam Pieson with 130 women on stage.



At the Harmony, Inc. international convention in London, Ont., **Mystique** became the 2007 Harmony Queens. The **Village Vocal Chords of Chicago** were international champions.

A nearly ironic Labor Day Jamboree

As if springing from the mind of a reality show producer, the 2007 Labor Day Jamboree was scheduled at the same time and in the same Orlando hotel as a karaoke convention. Ahead of the event, amusing story ideas were tossed about and *Sunburst* co-editor Ron Hesketh was ready with pen and camera to capture the possible mayhem for *The Harmonizer*. Bart Van DeMark and Burt Szabo were armed to the teeth with tags. Attendees showed up anticipating evenings filled with playful irony.

They got the irony, all right. The karaoke event was cancelled. However, the Jamboree was an unqualified success. Several night-time shows, a pool-side afternoon show was a big hit, and the Dave LaBar Memorial Almost Classic Classic Golf Tournament was another success. Feature quartets included **Wise Guys**, **Men In Black**, Sweet Adelines medalist **Jackpot**, 2007 international finalist **Rounders**, and 2007 gold and silver international medalists **OC Times** and **Max Q**.

THE ULTIMATE BUCKEYE CHAMPION? That's ultimate as in "final." Unless the Singing Buckeyes change their minds, 2007 Buckeye Invitational quartet champs The Summit will be last in a nearly a two-decade run. Along with a bevy of headliners, the Invitational was loved for its very entertaining competition format among up-and-comers who were on the cusp of international qualification.





ARRRGH! If you don't already know why Freddie King is one of the most beloved men in the Society, all you have to do is (A) spend one minute in the same room as the guy, or (B) take a look at this photo. It was snapped on a cell phone less than a week after Freddie had part of his leg amputated last October, the only option left to stop a very dicey infection. The ever-sunny Freddie is reportedly mobile, recovering well and stumping for barbershop harmony at his regular chapter meetings and other barbershop gatherings.

Power Play ready to hang 'em up.

Far-away chapters are already chartering busses for the 2003 champion's last concert after a 19-year run. The Slamkas' February 16 farewell concert will also feature performances from legends who have already retired: **The Gas House Gang** (1993 champ), **Uptown Sound** (2002 silver medalist), **The Ritz** (1991 champ) and **Rural Route 4** (1986 champ).



In passing



Buzz Haeger, a member of the Society Hall of Fame, tenor for the 1965 international champion **Four Renegades**, and a highly influential Society pioneer in the Chicago area, passed away on Nov. 3 at the age of 82. He joined the Society in the 1940s and became one of the Society's

youngest judges and directors. He also sang with 1994 Seniors champion **New and Improved Industrial Strength Mini-Chorus**.



F. Richard Ellenberger, 1975 international Society President, passed away on Oct. 22 at the age of 89. A 53-year Society member, he was

also a successful, multi-patent mechanical engineer and management consultant.

New job opening at Society HQ

The Music Library Administrator reports to the Director of Music and Education and Coordinates operations of Old Songs Library music, Published and Unpublished Arrangement Library, recordings, symphony scores, database managements and licensing operations.

The candidate will work with all staff, Society members, and officers and with publishers and other copyright holders, vendors and the general public.

Qualifications: Bachelors degree in Music or Music Education, prior work experience in a music related field, computer skills (Word, Excel, Finale, etc.), superior writing skills, extensive music theory and barbershop arranging skills.

Specific responsibilities: Classify, maintain and archive all music libraries. Select music for review by the Music Publications Subcommittee. Edit music publications. Prepare background information on new publications for inclusion in promotional materials and performance notes. Negotiate contracts and agreements between Barbershop Harmony Society and copyright owners. Review and evaluate Old Songs Library arrangements for inclusion in the catalog of unpublished, legal arrangements. Oversee computerization of manuscripts in the Old Songs Library/unpublished arrangements. Manage Permission to Arrange process. Answer member/arranger requests for review of their arrangements. Answer member questions on copyright issues. Serve as staff liaison to the Music Publications Subcommittee. Review and edit Society promotional and educational materials concerning copyright issues and acquisition of music for repertoire and performance. Manage mechanical and synchronization licensing for Society produced recordings. Other duties as assigned by the Director of Music and Education.

Please send cover letter and resume to rspencer@barbershop.org. ■

25 SENIOR QUARTETS TO COMPETE
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TEACH YOU A THING OR TWO**



January 22-27

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Get the most out of quartet rehearsals

So you're in a regularly performing/competing quartet. All of your members believe the group has the potential to achieve some level of success in our wonderful hobby. Who knows, maybe the go-to quartet for shows and corporate parties, maybe a district championship, international contest appearance or even a medal is in your future. But how do you get to that next level? The path to success can be confusing at times. There's so much to do and so little time! How can we keep our show repertoire fresh while incorporating all of the details contest songs demand?

I'm sure anyone who has ever stepped on a contest stage with a foursome will be able to relate. It's not easy, even if you have tons of talent in your group. Hopefully the suggestions contained in this little article will shed some light on how to help you take that next step. The ideas are not mine. I have "preserved" the wisdom from a near and dear gold medalist friend of mine with whom I used to sing: Tom Pearson, Bass of the **Innsiders**; 1976 international champions. His approach is systematic, efficient and extremely effective. Tom's motto: *work hard and work smart!*

Appoint a rehearsal leader. Who? The most organized person in your quartet. He must be able to evaluate which songs need most attention, schedule all activities at rehearsals including warm ups and breaks, track which songs have been worked on and when. He keeps schedule on track and doesn't let activities get bogged down.

Get organized. Schedule four to six weeks in advance. Do not go from rehearsal to rehearsal deciding each time when to get together next. One rehearsal per week maintains the status quo. Two or more per week will allow improvement and time to learn new songs.

Rehearse regularly and sacrifice occasionally to get together. It is the responsibility of the person who cannot make a rehearsal to reschedule. If someone can't make a rehearsal, trio anyway!

Follow rehearsal etiquette. Show up on time! Don't cut out early! Don't waste the other guys' precious time. Don't drink, smoke or eat until after rehearsal. Don't goof off during rehearsals. Sing your best each time, with moves.

Bring music and pencil to every rehearsal. Mark down all note changes, word changes, and interpretation on all your music. You won't remember it at the next rehearsal if you don't write it down. "A dull pencil beats a sharp mind."

The rehearsal schedule. Rehearsals need to have clearly defined start and end times. Arrange your schedule in time blocks of five to 30 minutes. General categories

of work for schedule: Warm up, familiar songs, contest songs, new songs, show songs.

Prioritize all rehearsals according to what songs need rehearsing most. Allot songs that need more work more time; up to 30 minutes per song depending how much work time is necessary. If there is a problem with a song, schedule time for it at the next rehearsal rather than ruining the schedule for this one.

Sample rehearsal schedule

- 7:30 Warm up
- 7:45 Sing through four familiar songs—no stopping
- 8:00 Work contest song #1
- 8:10 Work contest song #2
- 8:30 Work contest song #3
- 8:45 Break
- 8:55 Work contest song #4
- 9:10 Learn new song (Make learning track)
- 9:30 Work show song #1
- 9:45 Work show song #2
- 10:00 Rehearsal Concludes

Sing through familiar songs. Some repertoire songs only need to be touched upon. Put three to four of these right after warm up to get things rolling. This will help you keep your entire repertoire fresh. Sing these through without stopping. Build on this feeling of accomplishment the rest of the rehearsal. If you find areas that need more extensive work, schedule time for this at another rehearsal.

Work those songs! Pull them apart then reassemble them. Sing each song through first. Then use some of the following rehearsal techniques to improve each performance.

- Lead/bass duet. Singers sitting out provide feedback on correct notes and lyrics, tuning, vowel matching, word inflection, dynamics, how well the lead is telling the story, and visuals. Jot down opportunities for improvement.
- Lead/tenor duet, lead/bari duet
- Sing song on unison note or single chord
- Sing melody in unison
- Everyone record a performance of a song after rehearsing it. Listen on your own between rehearsals for specific areas to improve for next rehearsal.
- Write these areas down so you don't forget them.

Chart your songs / track your progress. Create a spreadsheet to track when you have sung a song in rehearsal: *New* (song still in learning mode), *Run* (sang through familiar song without stopping) and *Worked* (spent extra time on song using rehearsal techniques). Make sure all repertoire songs are at least touched upon every



Mike Borts
Lead,
Dallas Knights,
The Vocal Majority
dallasknights.com

two or three rehearsals.

Work visuals – or do we really look like that?

Perform in front of a full length mirror. If this is not available, bring in hand held mirrors to spot check facial expressions periodically. You can also try the following:

- Video your performances. Critique.
- Work in square looking intently at one another's faces.
- Silently perform song in square looking *intently* at one another's faces
- Guys not duetting can critique visuals as well as musical performance when they are sitting out.

Learning new music. Strive not to be the slowest man in the quartet to learn new music. Learn new music by making your own using learning tracks. They do not have to be fancy nor studio produced but can be made if each quartet member brings an audio recorder. Simply rehearse the song eight bars at a time and record those bars once you're comfortable you have all the right notes and lyrics. Repeat this process until you have recorded the entire song.

Add the interpretation plan. The lead is responsible for teaching the interpretation plan to others in the quartet. He should start by singing the song as a lead solo. That interp plan can then be transcribed onto a lyric sheet. All four parts then record the song with the interp plan. (Lead, use your hands to "direct" as necessary to get your musical points across for learning track recording and teaching.) Use this recording as a reference tool.

Use lyric sheets to help you implement interp & coaching. Type song lyrics into document for all songs. Double space all lines. Write coaching suggestions or interpretation markings such as dynamic plan, breaths, visuals, accelerando, ritardando, rhythmic variation directly above lyrics where these events occur in RED. Distribute to all members of quartet so everyone has the plan for reference. Sing the song reading directly from the lyric sheet until interp/coaching plan is cemented.

5 (SMILE BIG!) 7
Sweet Sweet Roses of Morn'
(Move phrase) 3 (Make it dreamy!)
You're the ideal of my dreams'
5 6 7 (Cover Lead on pickup)
My heart's all in a whirl'
8 (Show love in face) (Match "er" vowel) (Carry phrase to end)
I could love forever it seems'

Get coaching! Either video or audio record all coaching session. Someone (more than likely, the rehearsal leader) *must* transcribe coaching suggestions onto lyric sheets as soon after a session as possible or many ideas will be lost and all your valuable time will be wasted, including your coach's time! A dull pencil beats a sharp memory—you'll never remember it all! Rehearse with the lyric sheets as reference until coaching changes become permanent.

Dress rehearsal for contests. Work with a local school to borrow their stage for an evening. Invite family and friends to be your audience. Simulate the contest conditions as closely as you can including MC introduction, stage entrances, bows and exits. Sing your contest sets just as you plan to. Gather audience feedback. Use the smaller, sensible ideas that you can easily implement without totally messing up the set.

Identify your strengths and weaknesses. What are you particularly good at? More important, what do you need help with most? Find vehicles that feature your strengths and downplay your weaknesses. Work those weaknesses until they are at least comfortable and less apparent.

Don't live in denial. If you can't get something to work in rehearsal, more than likely it won't work on the contest stage either. If something doesn't work, *change it!* Chords, rhythms, key changes, voicings, tags, try swapping parts if a note is too high or too low. Don't keep hitting your head on a brick wall when you can easily go around it! There are *no plus points* for difficulty of music!

Other helpful tips

- Strive to have common goals. Discuss goals often.
- Spend a few minutes each day thinking about the quartet: New song ideas, new stage presence, new com-

edy routines, new outfits, ways to get sing outs, ways to interpret a present song better, coaching.

- Practice deference wherever possible. If a member is interested in pursuing one aspect of the quartet experience, don't fight him; let him go for it! Examples: accounting, marketing, new music, choreography, clothing, image, arranging, etc.
- All four men agree on every song in the repertoire. Anyone can veto a song he doesn't like.
- Decide that you are in for the long haul. Don't break up just because you lose a contest.
- Work hard to get better. The fun comes when you're doing a good job and people are enjoying your singing.

"No fun!" you say? Ask anyone who has won the district trophy or a gold medal if it was fun. As Tom would tell me "Smart and hard work will beat raw talent every time!" Parting haiku from Beatnik Mike, man:

*Work hard to improve,
Work smart and progress faster,
Success can be yours! ■*

IF YOU PLAN TO ATTEND ONLY
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ARE YOU?**



June 29 - July 6

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Half blood drive, half PR coup

These chapters are preparing for a spectacular community experience—prepare yours!

The **Northwest Louisiana Chapter** has made arrangements to hold its Singing for Life event at the Louisiana Boardwalk in Bossier City, an upscale, outdoor retail shopping and dining center along the banks of the Red River. We worked closely with LifeShare Blood Centers in selecting this venue. They have had prior blood drives there and have found it to be an excellent location. As a popular destination for locals and tourists alike, we anticipate a high turnout for our event.

Louisiana is rich in musical talent and we anticipate hosting a very successful event for Singing for Life.

The **Tulsa Number One Chapter** and the **Founders Chorus**, is proud to be registered to participate in the “Singing for Life” 2008 International Blood Drive on May 10. As the Barber-shop Harmony Society began in Tulsa, we feel that it is only fitting that the Founders Chorus coordinate a day of giving blood to save someone’s life with a song from our heart.

We will have our chorus and quartets at the American Red Cross Blood Donor Center throughout the day, and will be coordinating participation from the International Sweet Adeline organization here in Tulsa and its chorus’ and quartets. We also will work to

involve the young singers from area schools and churches to sing songs of praise to the donors while they are giving blood.

There is no better way to be in harmony with our community than by giving blood to save a life. ■



Northwest Louisiana Chapter

In addition to LifeShare, we have had discussions with other local healthcare organizations who are very interested in joining us as partners for this event. With the location determined, we are now able to approach various musical groups to participate in our event. In particular, we are talking to our local youth symphony, high school bands and choirs and college groups. We believe that Northwest



Tulsa Founder's Chorus

On Saturday, **May 10, 2008** your chapter can participate in the largest blood and donor recruitment drive in North American history. With our partners, your chapter can both save lives and raise your prominence within your community. The project is called Singing for Life, where hundreds of individual chapters will host a well-publicized blood drive while singing barbershop music for audiences.

You are strongly encouraged to have your chapter invite others groups to participate as both donors and entertainers: community or church music ensembles, school bands, choirs and orchestras. Ask your chapter president whether your chapter has registered. (Each has been sent a user name and password.)



American Red Cross



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Canadian Blood Services
it's in you to give

Use these Singing for Life milestones for your planning

December

Society

- Promotion via Livewire, Society website and *The Harmonizer*
- Endorsements from top quartets and choruses requested

Districts

- Promotion on district websites and electronic newsletters

Chapters

- Chapters appoint their SFL project manager
- Chapters create project plan with timetable and budget

January

Society

- Promotion via Livewire and *barbershop.org*
- Collateral materials created in collaboration with Blood Community partners
- Radio PSAs produced
- Endorsements from top groups

Districts

- Promotion on district websites and electronic newsletters

Chapters

- List of potential sites identified by chapter
- List of potential barbershop performers from the community identified
- List of potential non-barbershop performers from the community identified, visits made by chapter members to rehearsal/meetings of these groups
- Project plan, timetable and budget approved by chapter board

February

Society

- Promotion via Livewire, Society website and *The Harmonizer*
- Collateral materials distributed by blood community partners

- Collateral materials available from Society website for chapters to download
- Chapters sent Radio PSAs on CD with an electronic copies of collateral materials as well as printed posters and flyers.

Districts

- Promotion on district websites and electronic newsletters

Chapters

- Select blood drive sites
- Barbershop performers committed to perform at Blood Drive
- Non-barbershop performers committed to perform at Blood Drive

March

Society

- Promotion via Livewire and *barbershop.org*
- Collateral materials available from Society website for chapters to download

Districts

- Promotion on district websites, via electronic newsletters and at district conventions

Chapters

- Begin distributing posters and flyers
- Distribute PSA CDs to local radio stations
- Meeting of leaders of all blood drive participants held, performing and non-performing duties assigned

April

Society

- Promotion via Livewire and *barbershop.org* and *The Harmonizer*
- Collateral materials available from Society website for chapters to download
- Beta version of web portal for reporting chapter activity launched

Districts

- Promotion on district websites, via elec-

tronic newsletters and at district conventions

Chapters

- Continue distributing posters and flyers
- Distribute PSA CDs to local radio
- Conduct site visits

May

Society

- Promotion via Livewire and *barbershop.org*
- Collateral materials available from Society website for chapters to download
- Society urges chapters to report activity
- Final version of web portal for reporting chapter activity launched

Districts

- Promotion via district websites, electronic newsletters and at district conventions
- Districts urge chapters to report activity

Chapters

- Continue distributing posters and flyers
- **Blood Drive held**
- Reports due by May 31
- Goal: 1695 local news stories generated across North America

June

Society

- Chapter reports reviewed by Committee and Staff
- Chapter activity summarized for distribution through all Society communications channels

July

Society

- Recognition at international convention to peak performers—most media coverage, most blood donated, most community groups involved, most members recruited as a result of the Singing for Life program

SHOULDN'T IT BE CALLED THE SEÑOR QUARTET CONTEST?

WHO WILL BE THE NEW AISQC CHAMPS?



January 22-27

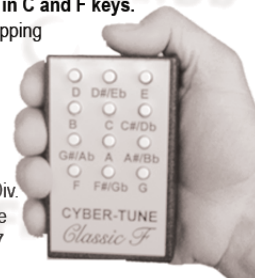
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Gold Medal Moments

It's just a hobby, right? To some it is just that, but to many of us it's far more.

But is "hobby" a fair name for a near obsession that can change the lives of even mere spectators?

Here's the Harmony University 2007 address by Jim Henry that many are calling the speech of a generation.

First, I want to express how honored I feel to be standing here this evening. I was 12 when I attended my first Harmony College back when Bob Johnson stood in this same spot. Like most students in those days, I was completely evangelized by him and scared to death that he would carry through with his threat to send home anyone that he caught singing a modern tag (which, I now admit, I did do on occasion). As a matter of fact, singing modern tags at Harmony College in '70s involved five people: four to sing the tag and one to look all around for Bob Johnson like a terrified meerkat.

But we became very adept at shifting instantly from any major-7th chord to "My Wild Irish Rose" whenever we saw Dr. Johnson coming our way.

I also learned from some of the Barbershop Society's most revered icons like Dave Stevens, Lou Perry, Mac Huff, Val Hicks, Greg Lyne, Eric Jackson and others through the years at Harmony College, and from fellow (albeit adult) students who took me under their wings—men like Chuck Lower, Bill Heyer, David Krause, Bob Landry, Gordon Lankenau, Ron Black, Rick Taylor, Dwain Brobst, and countless others. I can

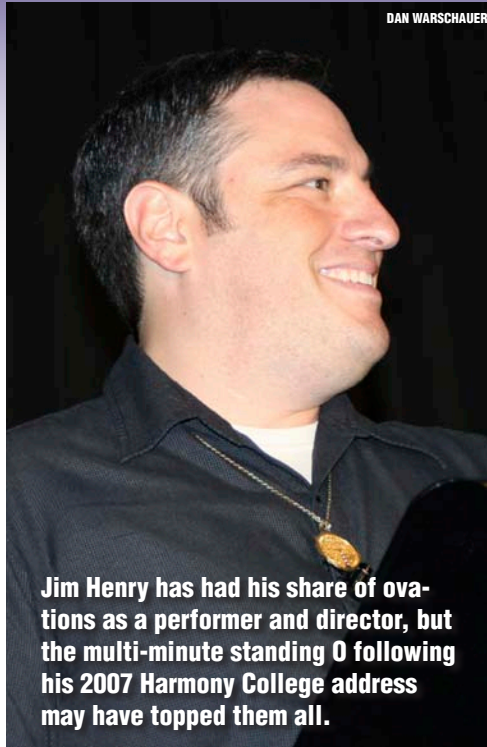
honestly say that this is the setting that really put me on the path that has led to my being invited to speak to you tonight. I am overwhelmed and deeply humbled.

Some things never change

In the introduction to his 1925 *Book of American Negro Spirituals*, James Weldon Johnson, a towering figure of the Harlem Renaissance—author, lyricist, composer, lawyer, civil rights leader, and founder of the NAACP—recalled a scene from his boyhood memories of Jacksonville, Fla. in the 1880s. See if it doesn't sound familiar to you:

In the days when such a thing as a white barber was unknown in the South, every barber shop had its quartet, and the men spent their leisure time playing on the guitar ... and 'harmonizing.' I have witnessed some of these explorations in the field of harmony and the scenes of hilarity and backslapping when a new and rich chord was discovered. There would be demands for repetitions and cries of, 'Hold it! Hold it!' until it was firmly mastered. And well it was, for some of these chords were so new and strange for voices that, like Sullivan's Lost Chord, they would have never been found again except for the celerity [i.e., swiftness] in which they were recaptured. In this way was born the famous but much abused 'barber-shop chord.'

In these days when controversies about what does and what does not constitute barbershop fester incessantly (is "Surfer Girl" barbershop?), it is reassuring to read an account from 125 years ago that describes exactly the same scene that takes place in nearly every corner of every barbershop harmony gathering around the world today. Never mind that these poor ignorant souls from the last millennium didn't know that they weren't supposed to use a guitar, or be unashamed about finding new chords with strange voicings—after all they didn't have the contest rules or the sages of the Harmonet to set them straight—and, truth be told they certainly would not have possessed the clean, polished sound of a **Max Q, OC Times, Vocal Spectrum** or **Realtime**. They weren't singing for anybody but themselves, and they



Jim Henry has had his share of ovations as a performer and director, but the multi-minute standing O following his 2007 Harmony College address may have topped them all.

were loving every minute of it. A lot of things have changed, but that spirit that gripped those singers from two turns of the century ago is just as fresh and palpable today. It is that timeless spirit of barbershop, and music in general, that I want to talk about this evening.

Life-changing musical experiences

I bet that every singer in the room is here because at least one time in our life a musical experience changed us in a significant way. I am blessed to remember several.

I was in junior high when

the high school choir sang for my school at an assembly. I wasn't singing in the choir at that time because I wanted nothing to do with the teacher who I considered to be ineffective and uninspiring (or as I described her in junior high school-ese, "A tone deaf witch"). But I was in the audience when the high school choir came to sing for us. I don't remember anything they sang except for one song: "Search Me O God." The lyrics came from Psalm 139:

"Search me, O God, and know my heart / try me, and know my thoughts / And see if there be any wicked way in me, and lead me in the way everlasting."

The music was not at all fancy or complicated, and the singers were your average high school students. But for me it was as if I had heard the Beethoven 9th Symphony for the very first time, played by the world's finest orchestra. Their music, especially the heart they poured into it, overwhelmed my spirit. To paraphrase the great choral musician Weston Noble, my spirit then inspired my soul—my emotions and my mind—and my soul effected my body, creating chills and a rush of adrenaline. For a moment every part of my being—body, soul, and spirit—was filled to overflowing. I was only about 13, but for a few minutes I was complete. Music did that, and I determined then and there that I would devote my life to trying to experience that completion again, and maybe even inspire it in others.

I was only about 13, but for a few minutes I was complete. Music did that, and I determined then and there that I would devote my life to trying to experience that completion again, and maybe even inspire it in others.

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Thankfully, the good Lord has put me in the path of many more life-changing musical experiences over the years, and most of them have been related to barbershop. Most of us in this room know the gut reaction that accompanies latching on to a really ringing chord. It hits you like a drug, and it is addictive. You have to re-experience it over and over again. It is timeless—the quartet in James Weldon Johnson's memory felt the rush as strongly as we do today—and it does not discriminate based on race, religion, wealth, or age.

Some of you found it later in your life. Others, like our friends in Vocal Spectrum or the wonderful **Westminster Chorus**, find it early. I found it early as a second-generation Barbershopper with two extremely active barbershop parents. While still in single digits, I accompanied my dad every week as he went to rehearse with a small bunch called the **Daniel Boone Chorus**. In 1975, at the age of 11, I was allowed to join as a full-fledged member singing tenor (a feat that I will not try to recreate here tonight or at any time this week). Neither I nor anyone else in the chorus at that time could have imagined that 29 years later I would be directing the chorus, now known as the **Ambassadors of Harmony**, to our first—and thanks to the Westminster Chorus, so far our only—international championship.

Though it was formed before I was born, the chorus I joined was small—maybe 25 men on a good day—and struggled to keep a respectable performance level through several director changes. (I know none of you can relate to that dilemma.) We hit our lowest point in about 1979, when we came in last place in the small chorus contest. In other words, of all the choruses in our district that chose to compete that year—and the small ones, to boot—we were deemed to be the worst.

Then something incredible happened that changed everything. It stirred us like a tornado. Its name was David Wright.

David came to us with a vision that the Daniel Boone Chorus could actually become a great singing ensemble, and immediately began to raise the level of expectations. He made the chorus stand up to rehearse. A few guys quit in protest. He instituted auditions in order to become a member. A few more guys quit in protest. For every change David made, people quit. And yet within a few years we had more than tripled our size and found ourselves competing in our very first international competition.

Only a hobby, or is it more?

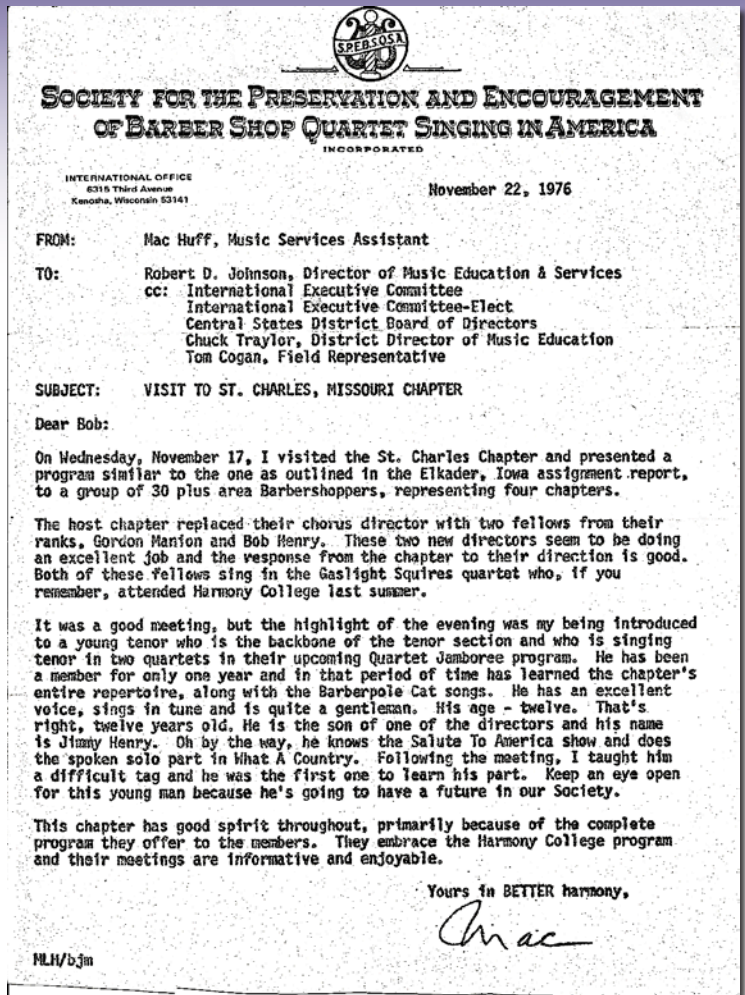
Now you don't really care to hear about the history of my chorus, but I tell you about these events because I associate them with a phrase that I heard repeatedly from men who disagreed with David's initiatives. It is a phrase that I think all Barbershoppers, male and female, have heard and possibly uttered on more than one occasion. The

(Right) Mac Huff's auspicious letter about a talented 12-year-old.



phrase: "It's only a hobby!" Several of us chuckle because we know that the word "hobby" doesn't begin to describe our obsession. But here's what I find troubling: for many of us, there is mingled with our laughter a measure of guilt—guilt for letting our "hobby" subsume our lives to such a degree.

I have an *American Heritage Dictionary* at home that defines hobby as "an activity or interest pursued at one's leisure for enjoyment." Certainly barbershop can be categorized as such an activity. But in my 32 years as a Barbershopper, I've come to discover that barbershop is infinitely more, and it is time for us to stand up and state proudly that barbershop is not just a hobby. It doesn't just fill your leisure time. It feeds your spirit. It changes your life and the lives



of everyone for whom you sing.

This was made very clear to me not long ago. Many of you are aware that my brother and the man I stood next to for 16 years in **The Gas House Gang** died of esophageal cancer in 2003. Not long after that I found myself in the office of a dear Christian counselor as I was dealing with my depression over losing my only brother, concern over how our family dynamic had changed, and a desire to discover how God wanted me to proceed with my newly redefined life. (There are several Californians in the audience

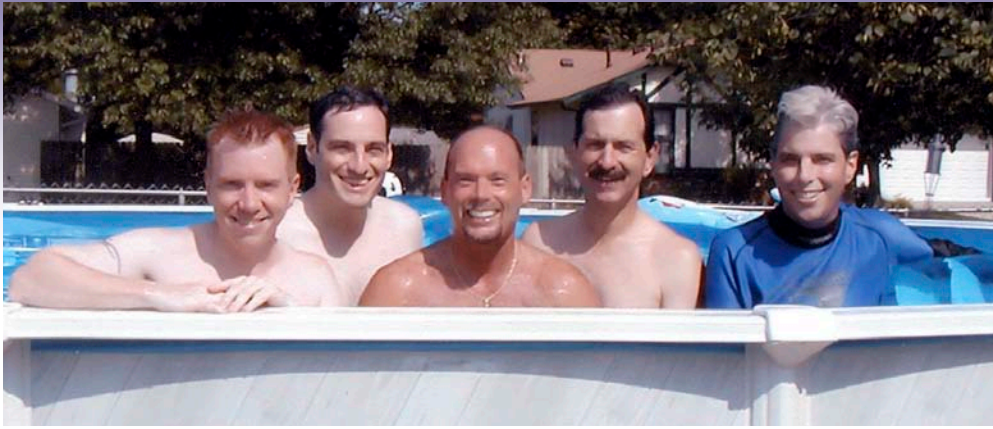
WEATHER OR NOT TO ATTEND?
**IT'S WINTER AND ALMOST
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Rob Henry (right) at his last birthday, party shortly after his diagnosis with terminal esophageal cancer, with the members of **The Gas House Gang**, including original tenor Joe Fink (center). The diagnosis came shortly after the quartet finished recording what turned out to be its final CD. In the face of death, quartet members realized that virtually every song for *The Gas House Gang's Fifth* was chosen almost as if Rob had known he was singing his departing words to family and friends.

tonight, so I thought I'd make them more at home here in Missouri by talking about my counseling sessions.)

During one meeting, I mentioned to him that I had for years been carrying around a gnawing feeling that I had let God down. You see, when I was in high school, I was sitting in church as the preacher started talking about how God calls us to His purpose. All of a sudden, I was overtaken with the feeling that God was calling me to be a music minister. I even mentioned it a few days later to the preacher, who informed me that, yes, he had happened to catch my face from the pulpit and could tell from

my expression that God was working on me. But I didn't follow through with any training for the music ministry. I went to college to get my public school teaching certificate. Then I went to graduate school. Then I started singing with the Gas House Gang. Then I started directing the Ambassadors of Harmony. Then I became a college music professor. Before I knew it my call from God was 20 years in my past, never pursued. I mentioned this to my counselor. He listened to my lament and then asked me, "How long has your quartet been singing together?"

"Eighteen years," I replied.

"Where did you sing?"

"All over the world."

"Did you change people's lives through your

music?"

"I hope so. I kind of think maybe we did."

"Did you sing for the Lord?"

"I didn't always sing about Him, but I always sang to Him."

"Were you a witness for God during your travels?"

"I really tried to be."


Then he looked me in the eyes and said, "Jim, you've been a music minister for 18 years. And you've reached more people through your ministry than most church musicians ever see."

His words engulfed me—"your ministry"—and I started to cry. I have not called barbershop my hobby since that day. It isn't a hobby, it's a calling, a ministry. A full eight months after The Gas House Gang's final concert, we got two emails within about a week that drove this point home for me. The first one reads, in part:

I was born and raised in Berlin Germany, my mother is German and my father American, they are divorced, I live with my mother while my Father resides in Australia, trying to escape the debts he has here in Germany to the Government and my mother. I'm nineteen now and just finished my German School Degree. I learned to sing Barbershop (at my school) here in Berlin from our vice-principal, who has his own quartet and whom you might know from when he sang with you once a while back. It is one of his fondest memories and he speaks very highly of you. He is like a second father to me, and it means a lot that you made him so happy and gave him such a fond memory. His eyes shine when he speaks of that occasion. I have had five quartets, which were all not very successful, but I plan to try again in Newcastle. Your music has been an inspiration and something to look up to for me in the last couple of years and one of the main reasons I want to continue singing Barbershop in college and forever after that. Especially "Hold On" has carried me through the last couple of years and is partially the reason I pulled together the wreck that I was due to alcohol, crazy nights and smoking up, and

"OLD SCHOOL"
TO COMPETE - WITNESS HISTORY

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AWESOME JOE
GET #4 GOLD?**



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got my High School Diploma and my Abitur and have the opportunity to start over and make something of my life. Recently a friend of mine called and her boyfriend had left her for another. She was a wreck. I played "Hold On" for her, she felt so much better afterwards, and I knew you guys had made magic. Thank you Gas House Gang, thank you all so much.

And here is a bit of the second email:

You're music helped me with some personal healing just now and I wanted to let you know.

I have been working late tonight and had live365.com (Barbershop channel) playing as background music as I reviewed some documents. A few moments ago your song "Lullaby" came on. The combination of words and music came together in such a way that I had to stop what I was doing and listen.

As the music tuned me in to the bond between the father and son in the song it was as if an arrow shot straight into my heart, and I began to weep. It was a "good" kind of hurt ... one that helped me to grieve. You see, although I know my own dad has loved me, I haven't experienced the kind of emotional connection expressed in the song. My dad was never very expressive with his emotions, and even though we often enjoyed each other's company, we never really had that kind of bond, even though I have tried to make that kind of connection happen between us. Now, for the last few years, the man my dad was has been slowly drifting away due to Alzheimer's, and I doubt I will ever

Because of these ensembles' magnificent performances, hearts are tweaked, precious memories are created, people muster up the courage to sing in a quartet, and husbands are compelled with tears in their eyes to call their wives and say they love them.

enjoy that connection in this life – though I have the sweet assurance that I WILL enjoy it in the presence of my Heavenly Father. Your song helped me get in touch with the wound I carry and gently coaxed me to grieve and heal a little.

All this to say, you guys had (still have via your recordings) a healing message in your music. Many of the songs have a musical formula that just plain fits the story of the words so well, that, when sung with the heart you guys have, is movingly powerful.

Thank you for your gift. It made a difference to me – again – tonight. Thank you.

And here are some other short comments I've read recently:

"My wife and I come to your shows and leave better than when we came."

"You brought tears to the eyes of the man I love on Valentines Day. He was so moved that he called me up

and told me how much he loved me. Thank you so much."

"WOW! I had the chance to see you last night in Melbourne Fla. and I enjoyed every single note that you guys sang. Now, I know I'm only 16 but I have a passion for barbershop (quartets especially) and I know when I see the best. (The best being you.) Thank you for singing Mam'selle to me. I know I was as red as red can be and I had a grin from ear to ear, but it was by far the best birthday gift ever."

"I truly enjoy hearing your voices ring. I have become a huge fan. Thanks for bringing a smile to my face! Your group has been instru-

ANOTHER CLOSE CHORUS CONTEST?

RIGHT NOW WE'RE ALL TIED FOR FIRST PLACE

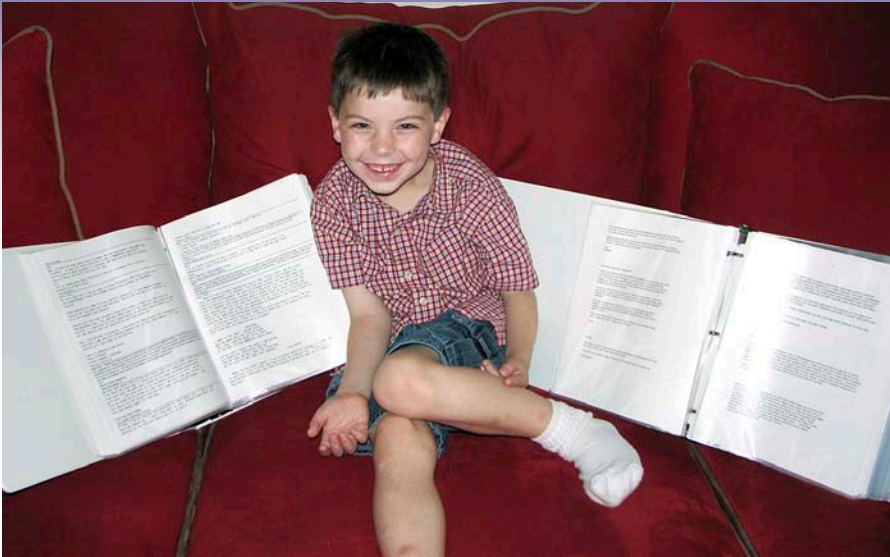


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Seven-year-old Ryan Henry, nephew of Jim, lost his father, Rob, to esophageal cancer in 2003. Here he sits with two extra-thick binders filled with emails that his father's friends and fans sent shortly after the terminal diagnosis became public. His father read every single email. Rob Henry warmed up slowly to barbershop as a child, but Ryan is already an encyclopedia of barbershop trivia. Conventions are big events for him; there, Ryan connects not only with the music that binds him and his father together, but he meets scores of Barber-shoppers who knew and loved his father and who make Rob's life and memory come alive.

mental in bringing my voice out of the basement and into a quartet! Thanks for the push!"

"Thank you for reminding me, and all of us, why we take part in this art form, where it's headed, and just what's possible when everyone can be committed to excellence and artistry. Unfortunately, words cannot possibly begin to convey what it is I want to express. You touch lives, inspire, and thrill with all that you do. I suppose only two are really needed: THANK YOU!"

These last testimonials weren't sent to my quartet. I found them on the website guest books of various quartets and choruses across the Society. Because of these ensembles' magnificent performances, hearts are tweaked, precious memories are created, people muster up the courage to sing in a quartet, and husbands are compelled with tears in their eyes to call their wives and say they love them. And who knows how many thousands, or even thousands upon thousands, of other lives have been changed for the better because you guys are so obsessed with your "hobby."

It's not about the medal

How many gold medals are those testimonials

worth? You'll see several men this week wearing gold medals. But when we go home we will take our medals off and put them away in a drawer or up on a shelf. They're just things. Inanimate objects. Of less monetary value than our cell phone, and less useful to our needs or, even more significantly, the needs of our fellow man than a simple glass of water. They come to us because out of the six-and-a-half billion people in the world, a whopping 15 men decide that our seven-minute performance on a single day was better than every other chorus's seven-minute performance at a barbershop convention that most of the world doesn't even care about.

(Just ask "America's Got Talent.")

Is that really our sole reason for being? Are we so wrapped up in the competition that winning a gold medal is all we care about? It's a serious question, because for some people, it is. I mean, for some people, just one point from some judge, any judge, would be all it would take to break a tie and make their life complete again. (sniffle)

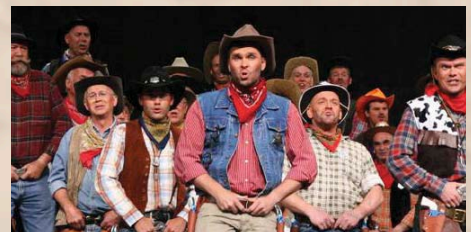
I went through a low period as a director when that was all that mattered to me. And little by little, I started losing my joy. And the chorus suffered for it. Then one day the apple fell off the tree and conked me in the head. I had a revelation: It's the journey, stupid, not the destination! To paraphrase one of the Ambassadors baritones, Michael Kunz, it isn't the gold medal that you need in your life, it's the gold medal moments, the little gold medals you win every time you stand with your friends and master a new skill, or finally ring that bear of

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a chord, or first receive that brilliant David Wright or Aaron Dale arrangement that you know is going to knock people on their butts, or rejoice at the birth of one of our fellow chorus members' children, or weep at the death of their spouse or child.

How many gold medals do we win even before the warm-up is over on an average chapter meeting night? The gold medal is awarded for a seven-minute performance. How many gold medals do we win the other 31,535,580 seconds of the year? Thousands? Hundreds of thousands? Millions?

Giving away gold medals

But the great thing is that we not only receive these gold medals, we have the power and privilege of giving them away to the people we sing with and the people to whom we sing. How many lives have we changed? How many souls have we fed? How many men have we made vulnerable enough to call their wives and whisper to them "I love you?" How many troubled teenagers have been stirred to make a better future for themselves because of a song they heard us sing? And to what extent do the actions that we inspired in one of those people impact all the other people that are a part of that person's life? Really, have you ever tried to fathom how great is your impact? I'm not talking to the Barbershop Harmony Society, or your chorus, or your quartet; I'm talking to you—your impact.

I'm sorry; this isn't just a hobby. We're not collecting stamps here. We are creating art in an age when art is being systematically shoved out of every school in the country. And we are making a positive difference, one life at a time, to a world that is in desperate need of it. Music does that. Now, you see, we have a viable reason to sing well. For the better we perform, the more gold medals we give to our audience members and, in turn, the more we receive ourselves.

And, yes, along the way, if we keep getting better and perform well enough at a barbershop contest, we win a shiny gold medal to pin on our coat or wear around our neck. Only now it has a real value because it is a tangible representation of the innumerable gold medals that have poured into us and out of us all year long. It represents the lives of every person that has

"Jim, you've been a music minister for 18 years," he said. "And you've reached more people through your ministry than most church musicians ever see." His words engulfed me and I started to cry.

talent and passion, and who want to sing with you. Still better, you have been given musical and administrative leaders who not only know how to make you and your soul mates better, but dedicate themselves to it. You are so blessed.

Giving back

Some of you in this room were at my brother Rob's funeral—for which, by the way, I am still deeply grateful—and you may have seen the collection of emails that poured in from around the world during the three months that he was sick. It took



The Gas House Gang with the Nightingales quartet in Russia. They later helped host the quartet in the United States.

been changed, including your life, because you worked so hard and devoted so much of your self to be great at your craft.

And what is particularly magical about singing in a good chorus or quartet is that there isn't a single one of you that could by yourself impact people as profoundly as all of you can together. You are so blessed. You've been given the ability to sing at a high level. Better than that, you've been given a spirit that drives you to improve your ability. Better yet, you have found in this life other good, quality gentlemen who share your

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JIM CLANCY

two three-inch, three-ring binders completely full of paper with multiple emails per page, front and back, to contain all of them. Rob won only one physical gold medal in his life—he didn't live long enough to receive the chorus medal that the rest of us got and that he helped prepare us for—but those emails represented a small percentage of the thousands of gold medals that one baritone stuck at the end of one barbershop quartet gave to people around the world, and the gold medals that he got in return.

Rob gave me many gold medals in the last weeks of his life. One of the most significant was the day we celebrated the 10th anniversary of our championship. We had bottles of champagne that were given to us the night we won, and the plan was to open them at the International contest a decade later. As it turned out, Rob, was too ill to go to that contest. So we popped the corks and celebrated at his house. At some point in the day, someone asked us to sing a song. Rob didn't know if he was up to it, and he was too weak to stand up. So Rich, Kipp, our original tenor Joe, and I sat around him and sang one of the first songs we ever learned, "Old St. Louie." His voice was weak, but it was clear and beautiful, and he slotted every note perfectly, just like he always did. I got to sing with Rob when he sang his last notes on this earth. A few short weeks later, I held his hand as he took his last breath.

And that's the way it is for all of us. We're only given so many notes to sing in this life. So many people go to their grave with their music still in them. But not you. That is why you must embrace the gift of music you've been given, and this great organization that has provided you an outlet for it.

Don't squander your notes. Sing every one of them with care and beauty and craftsmanship, as if it were your last. Don't take your chorus for granted. Go to every rehearsal, prepared, in the moment, and ready to find greater

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*VIP status must be attained/retained in the year of the convention, not necessarily in the year during which you purchase your registration.

TicketMaster will NOT accept a check in payment for registrations/tickets. If you do not have a credit card, you will need to get someone to buy the registrations/tickets for you and reimburse them with a check.



heights of artistry. Directors, spend as much time learning how to conduct as you spend on your golf swing, and use every resource to make your chorus a great singing ensemble. Singers, build on your craft. Work that craft every time you sing, be it in a shower, your car, or a stairwell with a bunch of tag singers.

Don't take a half-hearted effort to audiences and proclaim "this is barbershop." Don't just sing as if it were a hobby, sing as if it were your life. Sing with the fullest measure of your intelligence and spirit. For, you see, it isn't just a hobby; it is a ministry. You might not consider it a Christian ministry, but it is a ministry nonetheless. You are making a positive difference in people's lives. And your own. You're bringing beauty and art to the world. Don't value barbershop over God or your family as many have done, but don't minimize it either. And don't you dare be ashamed of it. As a matter of fact, anyone I find not singing as skillfully and from the heart as he possibly can this week will be SENT HOME! (I just wanted to see what that felt like.)

In 1513, Machiavelli wrote to a friend, describing how he found consolation from the cares of the world:

I go to the library, and as I cross the threshold I cast off my everyday clothing, covered with filth and mud, and put on the costume of the royal court.... Thus honorably clad, I enter the classical court of the Ancients. They welcome me warmly, and I feast on the nourishment for which I was born. And there I make bold to speak to them and ask the motives of their actions, and they, in their humanity reply to me. And ... I forget the world,

remember no vexation, fear poverty no more, tremble no more at death; I pass indeed into their world.

This is what our barbershop music making can be for us—not just a hobby or a sport to win, but an opportunity to cast off our troubles, if only for a while, put on our royal clothing, and come face to face with our predecessors: The Flat Foot Four, The Buffalo Bills, Val Hicks, Lou Perry, Mo Rector, Ed Waesche, Lloyd Steinkamp, and that quartet of nameless African American men from the 1880s who we would never know about except for the impact they made on James Weldon Johnson—the gold medal they gave him, if you will—as they gathered in a non-descript Southern barbershop

latching on to a chord that filled their spirits, souls, and bodies to the point that they had to cry out "Hold it! Hold it!" and repeat it over and over again as they attempted to relive that glorious moment of absolute musical, spiritual, and fraternal synergy.

And our modern day master composers, arrangers, and directors like David Wright, Jim Clancy, Freddie King, Tom Gentry, Aaron Dale, Clay Hine, Joe Liles and so many others. To listen to what they have to say to us through their music; to respond to them by magnifying their music with the music of our own souls; and then to offer this glorious new creation to others, each of whom will receive it in their own unique way, wrapping it inside their own sensibilities, and finding a place in their hearts and minds to keep it for the rest of their lives. This is our calling. It is our ministry. And it is an awesome one. ■

Don't take a half-hearted effort to audiences and proclaim "this is barbershop." Don't just sing as if it were a hobby, sing as if it were your life. Sing with the fullest measure of your intelligence and spirit ... You are making a positive difference in people's lives. And your own.

Swipes 'n' Swaps

Classified ad bargains for Barbershoppers, published as a service to members of the Barbershop Harmony Society for non-commercial purposes. All copy subject to editorial approval.

Director wanted

Smoky Mountain Harmony, a 9-year-old B+ chorus of 60+ women located in Knoxville, Tenn., is seeking a director dedicated to continuing the level of performance that has earned three regional championships. Knoxville is nestled in the foothills of the Great Smoky Mountains, enjoys four beautiful seasons, has a major university, and supports the fine arts. For more information, please contact Anna Miller at (865) 482-3167, or send an e-mail to msbari@bellsouth.net.



THIS IS NOT YOUR DADDY'S INTERNATIONAL



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A proud new headquarters designed for our next 50 years

The mansion on the lake was an impressive home that became a lavish headquarters building in 1957. Expensive needed repairs led to a sale in 2003, but there were greater concerns than office space—Kenosha's obscure location provided few opportunities for external exposure or for forward-looking relationships.

In Nashville, we suddenly belong to an impressive network in a city where music is front and center. And in the center of Nashville's busiest tourist area is a new headquarters destined to become a music tourism draw to tens of thousands every year.

Future issues will cover what our arrival means to Nashville's movers and shakers. For now, here's a preview of our new headquarters until you see it in person this July at our international convention!



ALAN POIZNER



ALAN POIZNER

When people entered the old Harmony Hall, they were struck mainly by the fine woodwork and craftsmanship. In the new headquarters, you're struck by a dedication to barbershop harmony. The architecture and artwork are harmonious yet far from ostentatious—like our music and performers, one might say—and grounded both in our past and proud future.

The wall behind the spiral staircase will soon be filled with portraits of all past international champion quartets. Another wall will include chorus champions. The wall to the right is completely covered by a mural (detail, left) dedicated both to the everyday members and to many great groups who have never won championships. (Or at least not yet—no message intended, Metropolis!)



Exterior upgrades on the old Mc-Quiddy printing building include a much spruced-up facade. Note that the new windows are separated by a five-bar musical staff. The four barberpoles are adorned with the four voice parts.



ALAN POIZNER



The Society Board of Directors sings "The Old Songs" at the beginning of their first meeting in the training room at the new headquarters. Behind the men on the right is a glass wall overlaid with the Society logo. The view from outside the room is below left.



ALAN POIZNER

Right, a barber chair adorns the space that is about to become the Society's first-ever walk-in Harmony Marketplace gift shop.



ALAN POIZNER

BRINGING HARMONY TO MUSIC CITY

WALTZ ON DOWN TO TENNESSEE

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Nashville
Moving forward

The front gate features the old and new Society logos. The space between the gate and the doors is a "tag chamber" designed to match the acoustics of the old tag chamber in Kenosha.



In this atrium view, the soon-to-open gift shop is to the left of the receptionist desk. To the right is space for a planned audio/video barbershop and a cappella experience expected to draw tens of thousands annually.



The top two floors and basement are dedicated mostly to staff functions, including Harmony Marketplace. Many experienced Kenosha employees have now joined many new Nashville native staff. A picture list of current employees is on page 30.



A CLASH OF CULTURES

THE SWEDES ARE COMING TO NASHVILLE - ALERT THE AUTHORITIES!



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and impressive portfolio, which includes the nearby Country Music Hall of Fame and the Frist Center for the Visual Arts. Renovation was completed by renowned contractor R.C. Mathews, who also renovated

The 36,000-square-foot building is no castle but is an impressive facility, especially when considering the limited budget. One of the region's premier architectural firms, Tuck Hinton, added our headquarters to their large



the historic Ryman Auditorium and the Hermitage Hotel. The building serves not only as a great working space for staff but as a highly visible symbol to the music community and tourists that barbershop harmony is a thriving and exciting art form for both past and future generations.

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Other classes mailed through USPS	0	0
Free dist. outside mail	1,246	955
Total free dist.	1,085	955
Total dist.	31,944	32,772
Copies not distributed	362	131
Total	32,306	32,772
Percent paid and/or requested	96.64%	97.09%

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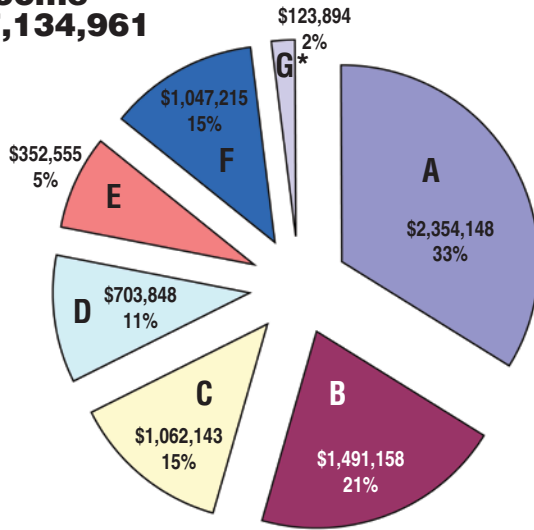
Barb DeBusman
Merchandising Assistant

Barbershop Harmony Society & Harmony Foundation annual financial report

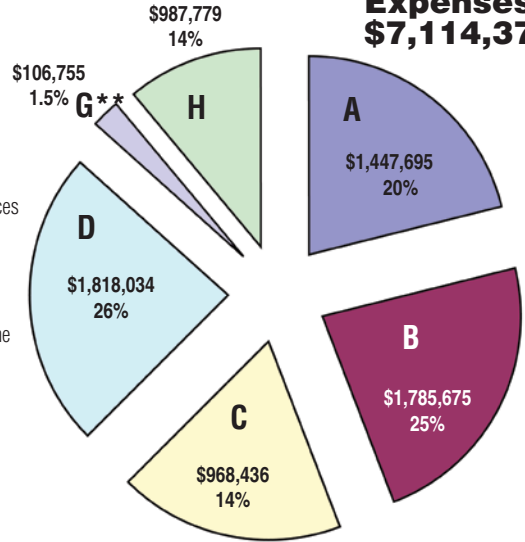
Year ending December 31, 2006

For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (\$2.33) self-addressed envelope to the headquarters office or visit www.barbershop.org.

Income \$7,134,961



Expenses \$7,114,374



- A Membership & Support Services
- B Events & Image
- C Sales Revenue
- D Musical Experience
- E Contributed Services, Chapter Programs & Investment Income
- F Contributions
- G Miscellaneous* **
- H Finance and Administration

* Misc. income: Governance and management, World Harmony, net assets released from restrictions


** Misc. expense: Governance and management, Foundation & corporate, recruitment & training, communications, fundraising


Net income prior to investment income	\$20,587
Investment income	<u>\$571,050</u>
Net income after investment activity	\$591,637

In addition, the Society holds \$11.4 million in assets, including cash on hand and investments.

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Zachary Hayden
Gary Brown
Barry Ryser
C. Burkhart
Francis Geis
James Haston
Zachary Hayden
Joshua Korkhouse
Shawn Harrington
Daniel Placke
Lyle Pettigrew
Jerry Ramsey
James Brady
Tim Shirley
Jon Nicholas

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Kyle Ferden
Jeffrey Ariens
Harold Ariens
Bill Benne
Robert Nichols
Ralph Bowers
Don Bay
Steven Cornwell
John Cornwell
Michael Dunlap
Brian Marston
Jeff Dyer
Ronald Morse
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Thomas Gray
Rodney Rivard
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John Ford
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William Rose-Heim
Nathaniel Rose-Heim

Nathaniel Rose-Heim
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Don Bay

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Jim Gordon
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Howard Wilson
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Mark Cary
Jim Collier
Mike Hathaway
Wiley Deason
James Hickman
Mike Difranza
Richard La Spisa
Bruce Haines
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Paul Jacobson
Rev Robt Peeples
David Johnson
John Oxendine
Harold Kline
Robert Kaltenbach
Keith Nyland
Russell Wallace
Gaines Parker
Mark Parker
Adam Powell
David Powell
Ken Raynor
Donald Hall
Joe Simpson
Mitch Stewart
Marvin Snyder
Don Campbell
C. Sutherland
Robert Keys
Clayton Wise
James Hickman
Glean Zahn
John Oxendine
Robert Zobel
Jerry Wood

Evergreen

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Roy Boad
Jody Carman
David Brown
Andrew DeMulling
Andrew Osterhout
Laurie Dye
Ray Fallan
John Foltz
Dan Pierce

Daniel Frerichs
Bob Wilkie
Darryl Goulet
Thomas Needham
Donald Hoem
John Fry
Barclay Jennings
Spencer Flegel
Corey LiaBraaten
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Jake Lombardo
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Homer Zuver
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HOW TO REGISTER

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*VIP status must be attained/retained in the year of the convention, not necessarily in the year during which you purchase your registration.

TicketMaster will NOT accept a check in payment for registrations/tickets. If you do not have a credit card, you will need to get someone to buy the registrations/tickets for you and reimburse them with a check.



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Chuck Nicoloff Mesa, Az.	Richard Johnson Norwich, Conn.	Carl Swanson Sandwich, Mant.	Thomas Flint Warsaw, N.Y.	Gilbert Lefholz Ft. Worth, Texas
Conrad Keil Tucson, Az.	Robt Krodell Norwich, Conn.	Ray Dorey E St Paul, Mant.	Thomas La Motte Bedford, N.Y.	Joseph Borosh San Antonio, Texas
Donald Butzen Prescott, Az.	Steven Petrilak Milford, Conn.	Arthur Rounds Silver Spring, Md.	William Hauck N Tonawanda, N.Y.	Richard Houts Ben Wheeler, Texas
Emmet Sullivan Fountain Hills, Az.	Charles Johnson Vero Beach, Fla.	Edward Crusse Baltimore, Md.	Alvin Pfaff Lorain, Ohio	Richard Lengel Corpus Christi, Texas
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John Pritekel Tucson, Az.	Edward Ryan Debary, Fla.	James Hackman Glen Burnie, Md.	Daniel Degler Defiance, Ohio	Richard Jones Pearland, Texas
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Harold Fidler Goleta, Calif.	Alan W. Brown Moline, Ill.	Stanley Crawford Westport, Ont.	Errol Wright Locust Grove, Okla.	Clarence Becker Duncansville, Pa.
Milton Rhea Palm Desert, Calif.	Carl Missele Elgin, Ill.	James Ferguson Eugene, Ore.	Errol Wright Locust Grove, Okla.	Douglas Fielding Honey Brook, Pa.
Neil Keefer Salinas, Calif.	Edward Hobbs Poplar Grove, Ill.	Alden Wilcox Montgomery, Pa.	Errol Wright Locust Grove, Okla.	Edward Murrin Clarks Summit, Pa.
Peter Hensley Fallbrook, Calif.	Edward Hoover Huntley, Ill.	Clarence Becker Duncansville, Pa.	Errol Wright Locust Grove, Okla.	John Knerr Harrisburg, Pa.
Peter Monzo Poway, Calif.	George Brien Arlington Hts, Ill.	Douglas Fielding Honey Brook, Pa.	Errol Wright Locust Grove, Okla.	John Power Monroeville, Pa.
Richard Hickman Walnut Creek, Calif.	Gerald Carroll Franklin Park, Ill.	Edward Murrin Clarks Summit, Pa.	Errol Wright Locust Grove, Okla.	Leo Sisk Pittsburgh, Pa.
Robert Beers Riverside, Calif.	James Stahly Normal, Ill.	John Knerr Harrisburg, Pa.	Errol Wright Locust Grove, Okla.	Philip Steel Philadelphia, Pa.
Robert Donald Newport Beach, Calif.	Jim Foley Oswego, Ill.	John Knerr Harrisburg, Pa.	Errol Wright Locust Grove, Okla.	Philip Tuhy Wilkes Barre, Pa.
William Cain Escondido, Calif.	Ken Haack W Chicago, Ill.	John Knerr Harrisburg, Pa.	Errol Wright Locust Grove, Okla.	Phillip Brown Shavertown, Pa.
William Dostalek Pomona, Calif.	Leonard Schlak St. Anne, Ill.	John Knerr Harrisburg, Pa.	Errol Wright Locust Grove, Okla.	
William Nielsen Temecula, Calif.	Phillip Schwarz Buffalo Grove, Ill.	John Knerr Harrisburg, Pa.	Errol Wright Locust Grove, Okla.	
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Singing Valentines

How and why we do it

What says, "I love you" more than chocolate, flowers, romantic dinners, or champagne? Singing Valentines! We have almost reached the time of year when Barbershoppers turn into cupids and sweep your sweetheart off their feet. This also gives members a chance to display their barbershop harmony talent while gaining publicity for future events.

Where do I begin?

There is ample information on www.singingvalentines.com and www.barbershop.org/valentines to guide you. Hear samples of Singing Valentines by downloading radio spots. Also, check out our quick tips for singing valentines along with our *Successful Singing Valentines* manual.

Why we do it.

It's fun for everyone! The Barbershoppers are given a warm welcome as they have a chance to create another



Members of the Cotton Country Chorus of Monroe, La., and some of their favorite Singing Valentine recipients ever.

memory the recipient will cherish for a lifetime, while getting their members involved and making a profit. The recipient's reaction often involves tears of joy as they listen to the beautiful lyrics being delivered to them in a matchless four-part harmony. This combination of happiness is one that's sure to enrich lives!

Enjoy some warm, heartfelt stories from a few members of the Barbershop Harmony Society that are sure to give you goose bumps!

From Karl Davis of the Cotton Country Chorus in Monroe, La.: We hate saying goodbye to Valentine's Day, but treasure the memories with those in the greater Monroe area. Even with a small chorus (a mere 11 on our roster), we had 100% participation in delivering Singing Valentines. We get numerous calls every year to sing to teachers throughout our community.

Singing Valentines can be a recruiting bonanza—just ask these guys!

We all know the financial and emotional rewards for performing Singing Valentines, but some rewards can even last a lifetime. I asked 16 district presidents and VPs of membership to help me find someone who joined the Society due to the Singing Valentines program. They didn't have to do a lot of digging. Several dozen responses filled my inbox in the next few days.

Not only were Singing Valentines successful at bringing new members, but *very active* new members. Chapter officers, district officers, quartet singers, participating, leading, doing:

I bought my wife a Singing Valentine and the quartet told me to come the next Thursday to rehearsal. I haven't missed any show or rehearsal since. My first performance was on the international stage in Denver. It's great to be a Barbershopper!

— **Pete Moxley, The Vocal Majority, Dallas**

About six years ago, the husband of one of my employees bought a Singing Valentine for his wife and arranged for them to come to my business at lunch hour. After they sang, I learned that a chorus show was coming up in two months and they offered tickets. After seeing the

show, both my employee's husband and I joined.

— **Jack Gibbon, St. Thomas, Ont. Chapter**

I purchased my first Singing Valentine in 1992 for my wife because I have been a fan of barbershop since the early '60s. A friend was soliciting valentines at a professional organization luncheon, so I bought one. After delivery, the friend called and asked, "Did your wife like the Valentine?" I was ecstatic about it. He said, "You ought to be doing this." Short story: I attended the next chapter rehearsal, passed audition, co-chaired the chapter picnic within



Danielle Cole
Marketing
Admin. Asst.



**Want to make a tough guy cry?
Stand up and sing!**

The chorus swings into action at approximately 6:30 a.m. with one quartet and another very large quartet. The last delivery may not be until 8 p.m. that evening!

The chorus was resurrected about five years ago, and Singing Valentines have proved to be a significant source of revenue. However, it's so much more than that. The chorus will deliver 50-60 of the singing delights each year. Even with the long hours, all who participate walk away with a great blessing from sharing the, "Heart of our Heart" in such a positive and special way. Everyone is very excited for next year!

From Mo Trudel of the Lemon Bay Chord Co. chapter in Englewood, Fla.: On

March 4, I received a phone call from a man whose wife had been the recipient of a Singing Valentine by a quartet from the Lemon Bay Chord Co. chapter in Englewood, Fla. He was calling from Kansas City, Mo. After a brief introduction, he broke into tears, saying he wanted to thank the singers for their generous and heartfelt delivery. He continued to tell us that his wife suddenly passed away five days later. He said, "she talked about that gift of music

for the next three days, and I will hold the memory of those precious minutes of song for the rest of my life. Thank you. Thank you."

Without a doubt, the most poignant and uplifting delivery of more than 500 Singing Valentines by chorus quartets in our 10 year history. Oh, the power and



The Lemon Bay Chord Co. was one of six Englewood, Fla. quartets who delivered 87 Valentines to net \$4,000 for music scholarships. Here is Diane Tippen after a surprise from her now husband, a Singing Valentine covered by two newspapers.

my first year, was a board member for a year, then was membership chair for eight years. I participated by arranging sales of Valentines to scads of friends, sang in quartets and ended up recruiting about 40 members (with a concentrated effort from members) in a three-year period—even won a medal from the district for it. I gave the guys the man-of-note if they brought me the prospect. I ended up with 15 men-of-note from my own contacts and soliciting.

– Barry Liker, Director Emeritus, Rincon Beach, Calif. Chapter

I was in a restaurant and saw the table tent for a Singing Valentine and contacted the Website and became a member. I had been interested in barbershop for quite some time, but had no idea where to find a group until the table tent. I will be in competition this weekend.

– Ken Klein, Macomb County Chapter, Mich., joined January 2007

I learned several barbershop songs in a college quartet in 1960. My travels, marriage and children, career, etc., didn't seem to permit time for singing! And then these four guys showed up in

tuxedos ... I was recently elected Music VP of my chapter for 2008.

– Walter Sullivan, Wilmington, Del., joined 2001

I was doing a morning radio program at the time and saw an ad in the paper for the local chapter's Singing Valentines. I tracked down the contact guy and arranged for him, his Director, and a VLQ to come on the program and sing Valentines at 7 in the morning, live on the air. [Persistent invitation to rehearsal] I've been there ever since and, ironically, been the Chapter President for the past 3 years.

– Chris Baker, Chapter President, and past Marketing VP, Daytona Beach, Fla. and current Sunshine District VP Marketing and PR

So, As you are bidding adieu from each job and you spot someone who seemed interested, ask them: "So, who do you know that might like doing this?" Smile, wait for their answer, and write down their answer.

*— Charlie Davenport
Director of Membership*

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Singing Valentines success checklist

For many chapters, Singing Valentines is the biggest fundraiser and the most rewarding day of the year. Don't let your Singing Valentines program get into a rut! Regular review will keep the program fresh, fun and away from an auto-pilot approach that misses opportunities to provide the highest quality product.

- Be sure the chapter has a copy of the Singing Valentines Manual (stock no. 4058).
- Register your chapter at www.singingvalentines.com.
- Send flyers to your previous givers and recipients, to patrons of your annual shows mailing lists, and to advertisers on your program. At least to weeks in advance, be on the calendar of services clubs such as Rotary, Lions, etc. to promote Singing Valentines. Offer a free Valentine as a door prize to the meeting. It will likely generate other orders.
- Offer to send quality quartets to radio stations and television programs. Many will bite!
- Alert the media in advance if you have a delivery to prominent member of the community or to a child or a recipient with an interesting back story. Again, many will bite!
- Re-establish contact with florists and candy suppliers.

- Order any other supplies needed for the program.
- Arrange for special phone lines for orders, if needed.
- Be sure you have a cell phone number for each quartet and that each phone is on all day. (Except during performances!) on at all times except performances. Communication is vital on delivery day.
- Determine reimbursement for mileage and gas for drivers.
- Plan a post-delivery party for all the people involved.
- Audition quartets. All quartets must attain a certain standard by a pre-selected January date if they are to sing. Spend some time mixing and matching voices for optimum blend. Members who don't make the singing cut can still be valuable workers behind the scenes on Valentines Day!
- Appearance matters! Dress in formal, matching outfits, smile for the entire performance, and be sure your last performance is as energetic as the previous 20!
- Do walk-throughs. Show singers at your chapter meeting how to enter, what to say, what to do, and how to leave. Ensure that he recipients' co-workers will view the performance as a welcome interruption rather than an overly-long annoyance.

long-lasting effects of our barbershop songs!

Singing Valentines help create memories that people can relish in for a lifetime.

But the benefits don't stop there! Barbershoppers attract attention from all different media outlets.

From William Cox of the Charleston Barbershop Chorus in Charleston, S.C.:

Some members from our Charleston Chapter went to a COTS session in November and learned about the valentines idea from other members in New Bern, NC who did Singing Valentine's last year for the nearby Marine base. They must have made a good impression on them because the base fully endorsed their effort, causing New Bern to bring in additional quartets from a neighboring chapter to satisfy each request.

Most of our Singing Valentines were delivered to working spouses in the workplace. The media loved the idea! Radio stations gave us support, and we got several TV spots for our quartets to appear in support of Singing Valentines. A TV crew covered one military delivery, and the local paper even produced a front page story on another delivery!

Most of the Valentines (more than 100) were delivered on Tuesday and Wednesday by four quartets as that was

all we could muster. I'm hoping for an influx of additional voices before next year or we'll be in big trouble!

From Geoffrey Hunter of the Saltaires Show Chorus in Salt Lake City, Utah:

I wanted to share our recent advertising success of Singing Valentines. Our marketing and public relations team contacted Channel 2 News (a local news station in Salt Lake City) and asked if we could feature our Singing Valentines on their program. Channel 2 News not



only invited us on as part of their morning news, but we actually were featured periodically throughout the program. **Time Out** quartet sang for the traffic report, sang a "tease" before and after the commercial break and we were formally featured twice (once for one-and-a-half minutes and the other for two minutes) on the morning news.

We love bringing people joy when we sing to them on such a special day, but it never hurt to bring a little publicity to the Barbershop Harmony Society! Everyone should know what we do and what we're about! It's too

good to miss out on!

February 14 is right around the corner! How will you make this special day unforgettable? ■

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What's happening

Preparing for the move to Nashville. We are often asked about when the Foundation will move its offices from Chicago to Nashville. The answer is next March. All the contact information remains the same through March 31, 2008. We will give you more specific contact information as the time comes closer to the move.

President's Council. The President's Council continues to enjoy growth. There are more than 450 members, many of whom are increasing their levels of contribution.

Ambassadors of Song. There are increasing numbers of contributors choosing to support the Foundation with monthly memberships in Ambassadors of Song. Just \$10 a month will send two young people to Harmony Explosion Camp where they learn to sing barbershop.

Founder's Club. You become a member of the Founder's Club when you have made a current or a deferred commitment to the endowment program. There are more than 500 individual members of the Founder's Club. These are people who want to ensure the future of the Barbershop Harmony Society with a contribution to the Harmony Foundation endowment. This can be done with a current gift of cash, stock or real estate. You can also designate some future gift such as a bequest, life insurance beneficiary, retirement program or some form of trust, etc.

Keep a Melody Ringing. This program provides one with the opportunity to memorialize someone and have that name placed on a permanent plaque that is displayed in a public place at the Society headquarters. When the memorial reaches \$1,000 the name of the individual being memorialized is etched in bronze and attached to a large walnut wall panel.

Friends, families and chapters often choose to assure that someone receives the honor that is due. These gifts are placed in the endowment fund and so the investment will be a permanent reminder of the life.

Building relationships in Nashville. We have been intentional about taking some steps to become known in the community and we have found it to an incredibly welcoming experience. Whether it is the mayor, the chamber president, convention and visitor's bureau president, the downtown partnership president, or a university president, the channels are all open for us to become actively involved citizens in the community. The initiative is ours to take and we look forward to participating fully.

Website. We have moved our website to an external host and we hope that it will serve our donors and friends well. We will also be making some major design and content changes next year all in an attempt to provide better and timely information and easier navigation. Thank you for your incredible patience.

Midwinter plans. Two Harmony Foundation events are planned at Midwinter Convention. There will be a Founder's Club Breakfast held on Saturday morning at 8:00 a.m. and a President's Council Wine and Cheese reception on Friday evening at 5:00 p.m. Watch for your invitation and please RSVP when you receive it. We look forward to seeing our members there.



News and events

Youth testimonials

We are certainly grateful for your investment in the programs that are funded through the Foundation. As you write those checks, picture these faces, hear their words and listen to their hearts.

Dear supportive sponsor!

Thank you so much for this wonderful opportunity to join together and make beautiful music. This experience could not have been made possible without your help! The memories here will last a lifetime! Thank you so much for everything! With much thanks and gratitude,

– Brian

Thank you for making this wondrous experience a possibility for me to enjoy. I am hooked on barbershop (as a result of HX camp) and will always sing for the rest of my life. I look forward to next year's camp with great anticipation.

– A very thankful student

Dear sponsor,

I can't really tell you how much I appreciate coming to this camp every summer. It's my 5th year this time, and I'm still loving every minute of it. I've learned so much this particular year especially. You've really given me something special.

– Branden

To whom it may concern,

Thank you from the bottom of my heart. This was an unforgettable experience and so much more than I expected. I have grown as a musician and had the time of my life. Hopefully I will be able to attend in the future.

– Travis

To the sponsors:

Thank you so much for your time, money, and effort. Thanks to you I was given the opportunity of a lifetime. I truly enjoyed my time at this camp. I was truly inspired to pursue music in my life. Thanks again so much.

– David



How do we invest your contributions?

Harmony Foundation International has made a \$450,000 financial support commitment to the Barbershop Harmony Society to fund the following projects in 2007:

Scholarships to:

- Harmony University
- Directors College
- Quartet College
- Arrangers
- Harmony Explosion Camp
- Youth Harmony Workshops

Collegiate Support

- College Quartet Tours
- Sponsor the Collegiate Quartet Competition

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Making a bequest is easy

Over the years, bequests large and small have come from both members and friends of the Barbershop Harmony Society. They want to strengthen and preserve the barbershop tradition and answer the question, "Who will sing tomorrow?" A bequest may be made by preparing a new will or by adding what is called a codicil that amends your will. While you should consult your legal advisor to make such changes, we have provided the following language as a guide:

I give and bequeath to Harmony Foundation International, A not-for-profit corporation located in Chicago, Illinois, the sum of _____ dollars, or a specific asset or _____ % of the remainder of my estate.

New board member elected. Mike Deputy of Salt Lake City has been elected to the Harmony Foundation International Board of Trustees for a four-year term. Mike is owner and President of Utility Trailer Sales of Utah, Carrier Transcold of Utah and JMC Investments, LLC, a real estate holding company.

Mike joined the Society in 2000 and is currently president of the Rocky Mountain District.

He has served on the Board Executive Committee of Utah Trucking Association and is on the Board of Westminster College Foundation, National Kidney Foundation of Utah-Idaho and World Presidents' Association. He is also a member of Rotary.

New treasurer elected. Don Laursen of Visalia, Calif. has been elected treasurer of Harmony Foundation International. Don is financial director for an 11-school district with a \$76,000,000 budget.

He graduated from California Polytechnic State University in business administration, Phi Kappa Phi academic honor society. He is a Healthcare Financial Management Associations' Fellow, a certified financial planner, and holds a Chief Business Official certification.

New program to launch

Three years ago, Harmony Foundation started planning a program that supports a man or woman who has experienced the loss of a life partner. Some key volunteers started to test the program and the response has been overwhelming. Look for a feature article in the Foundation section in the next issue. ■



Innovative celebration of 60 years of innovation

In the 1960s, the **Southbay Coastliners** were the largest chapter in the Farwestern District, and today they remain among the most active, innovative and respected chapters in the Society. (They host a Harmony Sweepstakes regional contest for example, and *everyone* in their chapter belongs to a quartet—their competition chorus has as many tenors as basses!)

So it's no surprise that the Coastliners had no interest in a quiet private dinner to celebrate their 60th anniversary as a chapter. Instead, they hosted an over-the-top party and homecoming on the deck of the SS Lane Victory in San Pedro and seemingly invited every a cappella singer in Southern California to join them. And it seemed like they all showed up, too!

Many top quartets and a cappella groups, along with several men's and women's choruses, put on a casual show where the groups each got no more than 15 minutes

and the singing never stopped for four hours, while singing in smaller groups went on throughout the ship. Below deck was plenty of eating and smaller scale performances. Tag contests were being held and trophies awarded on other parts of the ship.

Older Barbershoppers used the occasion as a reunion of sorts, and many commented that the occasion was a grand reminder of the interchapter activities that seemed more common in prior decades.



Here's Central Alabama's Voices of the South at Birmingham's City Stages, a weekend-long musical fair held in downtown Birmingham with 100 acts on six stages. It was a reprise of the same 45-minute set from several years ago, this time being video-taped and featured on the Internet by the Birmingham News.



One way to accidentally start a YIH program

1. Get yourself elected as the chapter Youth In Harmony Vice President. This makes you a board member with a vote. It also makes you responsible for a budget, and you want one.
2. Get in front of your chapter and tell them that you can't possibly meet with every music educator in your area. Besides, the teachers are so busy it's hard to find a time in their schedules. Instead, tell your members that you need them to be spies for the chapter. Ask every member to take his wife to the next high school concert nearest his home and to report on the program's strengths, needs and numbers. Be sure to tell them to greet the Music Educator after the show and to point out as Barbershoppers how much they enjoyed the students' singing. And this is absolutely not the time to discuss a potential working relationship.
3. Choose a choir with a lot of students and at least (hopefully) 10 young men. Call the music educator to hire the choir for your next chapter show (e.g. \$250) for 10-12 minutes of music. Invite them to sing their normal repertoire, but to learn "Keep The Whole World Singing" for the finale. Provide the music and a director to teach them.
4. Don't be surprised when the students account for a significant increase in show ticket sales to their families and friends. (Only 17 tickets at \$15 covers a choir fee of \$250.)
5. Before the show, ask your headliners to look for student singers after the show and to engage them in singing tags.
6. Have the students perform early in the show so they can hear the great sound of your group and your headliners before they have to return backstage for



- the finale.
7. When the students join in the mass choir, they will be immersed in the barbershop sound.
8. Be sure to invite the students to your afterglow.
9. Make an appointment to visit the school choir to thank them for being on the show and to deliver the check for the school's vocal music program.
10. Wait by the phone for a week or two, after which the music educator will likely be calling to ask for help for students looking to form a quartet.

Be prepared to offer free music, learning tracks and coaching.

11. Be prepared for the men that attended a school concert to be excited about a youth program and want to help.

Now you have the beginnings of a YIH program. Start planning for a different school choir to be on your next show. Don't be surprised when Music Educators start calling you to ask to be on a show again.

— Keith Eckhardt, Placerville, Calif.

Note: When a high school quartet gets going, wonderful things happen. The school choir starts growing, the boys become campus heroes, and they get standing ovations on chapter shows! Because the Farwestern District has a high school quartet contest, the quartets want to compete. This past spring, **BOGG** (Bunch Of Goofy Guys) from Ponderosa High School near Placerville came in second. The Placerville chapter paid this quartet's way to attend Harmony College West for coaching in August and they grew their skills. Then they attended our Youth Harmony Camp in September for more training. Now they are planning on competing next Spring as a College Quartet in the hopes of an invite to Nashville.

In August, Mid-Atlantic District quartet AirPower appeared on the live national broadcast of "Daily Cafe" on the Retirement Living TV Network, aimed at a 55+ audience. The quartet sang several songs for the broadcast, and each of the quartet members were able to discuss barbershop harmony and aspects of the lifestyle. With co-hosts Felicia Taylor and Mary Alice Williams are Bob Wilson (T), Brad Jones (L), Vince Tepe (Bs) and John Hohl (Br).





Chapter finds a lot of true barbershop harmony in the land o' blarney!

As they say in Ireland, “the craic was mighty”—a great time was had by all. **Pacific Sound**, the Rincon Beach Chapter of the Society, represented the Society at the IABS Convention in Cork. Also traveling from Southern California was perennial medalist **Metropolis**, who were everywhere at the convention and for hundreds of high school students.

The chorus took second in the International Chorus Contest, just behind women’s chorus from the Netherlands. Choruses from Finland, England, and Ireland also participated. Following the competition, the chorus provided the music for a Mass on Sunday morning in the Augustinian Church.

The group provided the entertainment in pubs in Killarney and Kilkenny, and sang in a number of other places. They managed a number of impromptu performances, including in a pub in Dingle, at




the Rock of Cashel, in the Kilkenny castle, at the Waterford Crystal Factory, and in St. Patrick’s Cathedral in Dublin.

The trip ended up in Dublin, where the Pacific Sound Chorus joined with the **Mellowchords**, a Dublin Barbershop chorus, to help an enthusiastic crowd discover Barbershop music.

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THE TAG

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Those of you who subscribe to the Music Premiere Program know what fabulous arrangements are being published these days. Each package of current offerings contains six new arrangements plus a demo CD, usually the voice of the renowned Tim Waurick. Tim also makes our CD learning tracks.

The most recent edition contained "Nevertheless," "Sentimental Gentleman from Georgia," "Who Will Buy?," "A Little Street Where Old Friends Meet," "Only You (And

You Alone)," and "Shaking the Blues Away." Next issue will have "Love Me and the World is Mine," "Dixieland One-Step," "Don't Be A Baby, Baby," "There Goes My Heart," "It's A Good Day" and "Son Of The Sea."



The tag below is from "Son of the Sea," another great arrangement from the pen of Ed Waesche. Ed's legacy lives on through his music. This arrangement was beautifully sung by the 1997 international champion **Yesteryear**, from the Johnny Appleseed District. ■

A SON OF THE SEA

Words and Music by LUD WORSHAM

Arrangement by ED WAESCHE

Tenor Lead

Man - y brave hearts are a - sleep in the deep, and a

Bari Bass

son, and a son of the sea

son of the sea am

am

am

am

Detailed description: The image shows a musical score for the song 'A Son of the Sea'. It consists of two staves: Tenor Lead (treble clef) and Bari Bass (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into 12 measures. The lyrics are: 'Man - y brave hearts are a - sleep in the deep, and a son, and a son of the sea son of the sea am am am am'. The Tenor Lead part has a melodic line with some grace notes. The Bari Bass part provides a harmonic accompaniment with sustained notes and some melodic movement. The piece ends with a fermata over the final note.

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