

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June  
2002  
VOLUME  
LXII  
NUMBER  
3

**THE HUNTERDON HARMONIZERS** of New Jersey are no longer the "best-kept secret in town." They've shown that a smaller group can still have a big footprint in its area when there's a solid chapter public relations effort.



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Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

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## Never forget that we're international

“Boys, we sure have come a long way in the five years since our little group of cronies in Tulsa first decided to ‘perpetuate and preserve’ the kind of quartet singing we had been brought up on. That was April 1938. Look at us now. All of which goes to show that if an idea appeals to the better side of a man’s nature, and isn’t motivated by anything selfish or commercial, it will live and grow.” (*The Harmonizer*, September 1943)

Hello friends ... that quote was taken from the writings of Society founder, O.C. Cash. In 1997, our Heritage Hall Museum and the Society’s Archives Committee undertook the task of compiling the writings of our founder. That work is now complete and resides in the Museum.

“O.C.” continued, “The most delightful of my experiences at the last convention was meeting and visiting with so many Canadian brothers. Establishing our organization among our neighbors to the north has been one of our finest accomplishments.” (*The Harmonizer*, August 1947)

### Oh, Canada!

While we are preparing for a great 2002 convention, we are also busy organizing our 2003 Montreal convention. Steve Wheaton, Montreal’s convention chairman, tells us that the upcoming 2003 convention at the island city of Montreal (represented to the right in the new convention logo) promises to be one of our biggest and best ever. Our last Canadian convention (1993, Calgary) still holds the all-time attendance record! Wow, eh?

We typically think of our 2,798 Canadian members as a part of the great Ontario District. We sometimes forget that five of our Society’s districts include Canadian members. In addition to our all-Canadian Ontario District, with 1505 members, the balance is split up among the Pioneer, Land O’ Lakes, Evergreen and the Northeastern districts.

Because these Canadians are so much a part of what we’re all about, some of us forget that they are a separate nation and deal with some different rules, laws, and a very different economy. We truly appreciate our friends to the north and the extraordinary contributions they continue to make.

Looking back over my 50 years in the Society, I can remember great musical and administrative leadership from several notable Canadian brothers. I’m thinking back to the **Four Chorders** (who were popular in 1949 when I was in my first quartet) and the **Rhythm Counts** and the **Toronto Rythmaires**. Then came the **Nighthawks** (featuring the one-in-a-million lead voice of Jim Turner). The “Hawks” tenor was Greg Backwell (later the bari of the **Gentlemen’s Agreement**). Greg wrote and arranged much of the Nighthawk’s repertoire and was (and still is) a talented artist. Greg gave us the character we know as “Joe Barbershopper” and contributed much of his artwork to *The Harmonizer*.

George Shields has been recognized by the Society, the Ontario District and the Canadian government. It was and still is his undying love, enthusiasm and devotion to Ontario District’s Harmonize for Speech charitable outreach that sets him apart as one of our true heroes.

Then came Ray Danley and the musical dynasty of the **Dukes of Harmony**. They were marvelous level-setters for years. An ever-present and multi-talented leader is Windsor’s Doran McTaggart ... a district and Society level leader who was and is one of our most sought after emcees. Vancouver can brag about the high level of Society leadership provided by the special talents of Charlie Metzger. And just recently, we recognized a new musical dynasty in the making. I’m thinking about Toronto’s **Northern Lights Chorus** and their over-the-top musicality and presentation skills.

Being a senior also brings the onset of senior moments. I hope I’m forgiven for the many great Canadian brothers I’ve forgotten to mention.



*We truly appreciate our friends to the north and the extraordinary contributions they make.*

## It's an "E" thing ...

For our ever expanding e-strategy (doing business via the Society's Web site) to serve us well, we need an ever increasing base of our membership (and the public) checking into our [spebsqsa.org](http://spebsqsa.org) Web site every day. I'm so pleased to report that it's working. In January 2001, we had 321,888 successful page views. That's 10,383 hits per day. In January 2002, we had a 27 percent increase to 13,206 views per day. This suggests that the Society's Web site is being browsed millions of times each year. WOW!!

Our user sessions (getting info or doing barbershop business) over the past year increased by 24 percent, indicating a lot more people are coming to the site and staying longer. A survey of the last 90 days of 2001 shows our most popular information stops to be: 8,553 looks at the new *C&J Handbook*, the *2000 Arrangements Catalog* got looked at 6,324 times.

Other popular hits over the past three months include:

- Chapter Look-Up Wizard: more than 30,000 hits
- Members Only site: 25,700 hits
- The Arrangements page: more than 10,000 hits

Requests for audio files (listening to recorded barbershop music) are also at an all-time high.

Here are a few statistics on how we are effectively and easily doing barbershop business on our Web site: We have recently sent out more than 5,000 e-mail dues notifications and so far have had more than 1450 members choose to renew online. In the past year, Harmony Marketplace has had more than 6,000 Web orders for more than \$250,000 in sales. Our fabulous Members Only site has attracted 500 chapters and thousands of our members, all of whom enter data and keep their personal records up-to-date and correct.

I'm pleased to say that Scott Hoge and Brian Lynch (our two wizards of WOW!) are responsible for all of the above, but are still very early in the deployment of our fabulous e-strategy.

More to come. In the meanwhile, keep on clicking.

Let's Harmonize,



# THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

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## SPEBSQSA Vision Statement

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.



The official charity of SPEBSQSA, coordinating the Society's charitable mission to "preserve our musical legacy through support of vocal music education in our schools and communities." Call 1-800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

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# Chapter variations; preservation vs. growth redux

## Chapter variations

Hallelujah! Finally someone has articulated exactly what I've been feeling about chapter development for years.

Congratulations to Ev Nau for his well-reasoned article, "Not everyone is looking for the same experience." Personally, I feel many struggling or unsettled chapters would find more success if they kept two things in mind:

- You can't be all things to all people
- You can't force people to do what they don't want to do

Decide what kind of chapter you are based on the majority of the membership, and let those of another persuasion start another type of chapter.

TONY SPARKS  
Albuquerque, NM

I take pride in being one of the remaining 20,000 "finger painters" left in the Society. I take exception to Paul Godwin's assertion in "Serious Fun" of the March/April issue of *The Harmonizer* that the Society's goal is to improve the quality of art. O.C. Cash would turn over in his grave! The Society was organized to create a vehicle where men who like to sing could gather and harmonize, and based on this premise, the Society grew to some 38,000 men. Then came the Michelangelos—forget harmonic progressions, balanced chords, overtones and expanded sound.

Perhaps Ev Nau is correct in his suggestion that the "Finger Painters" who are left and like to sing barbershop should pick their own venue. That may require the remaining Michelangelos to start their own a cappella group. I would stop by some time to listen.

ERNIE KRABISCH  
Rockland, Mass.

## Limits to brainstorming

Randy Burnett's "Good Intentions Are Not Enough," was very good, but having the members of a group brainstorm for potential obstacles may not always work. Too many times, people within the group are blind to the obstacles. It is easier to have an outsider ("potential member") come unannounced to a typical meeting and then report his findings to the leadership, and then the membership. Most of-

ten, we discover that what we think we are doing well is either not being done or being done poorly.

After these areas are discovered and identified, it is probably time to bring in another "outsider"—the chapter coach—to help find ways to solve the problem.

JOHN ELVING  
Rapid City, S.D.

## "Asian 7th?"

Being of Chinese heritage, I enjoyed "A foothold in China" in the March/April 2002 of *The Harmonizer*. The table of contents reference to the Chinese story uses the term "Chinese 7th." I appreciate the credit given my forebears ... however, since the term refers to the tune "Chopsticks," the utensil of choice throughout Asia, perhaps we should call this form of chord an "Asian 7th." The Society might consider levying small fines for the "improper" usage of the term, to donate to the Harmony Foundation. Considering all of the other "vagaries" within our hobby, this small change might help to further our goal of Harmony for all! Tongue planted firmly in cheek,

LESTER Q. LEE  
Portland Metro chapter



## The Boy Band connection

Regarding your story about barbershop links to boy bands, we have a link to the boy band \*NSYNC. Justin Timberlake (\*NSYNC member from Millington, Tenn.) is on our show mailing list. Sometime back before he became famous, he attended at least one of our shows and filled out an information card. I don't know if he has attended a show recently, but at least he has not asked to be removed from the mailing list.

RICHARD WERTZ  
Memphis, Tenn.

## Polecat reference kind of stinks

The "Chorus-free chapters" article contained the proper use of the term "Barberpole Cat," which I applaud. Two pages later, in an article about The Phoenicians, the term "Polecat" is used. I know what the author intended, but may I point out that a polecat is a skunk. There is a big difference between a Barberpole Cat song and a Polecat

song (in addition to the smell).

CHUCK WILLIAMS  
Palm Harbor, Fla.

## Preservation vs. growth?

I like the music I am hearing on the contest stage, but would prefer to hear four trombones playing it because dance bands use those harmonies, except with the melody on top. However, these arrangements might "help" us further in getting rid of borderline singers. It would also tend to make us more elite, like the hand-picked choruses. Is that what O.C. Cash had in mind?

The first time I went to a recruiting drive in Montreal years ago, I was convinced the members were too good for me to fit in, so I passed it up until I found a chapter just getting started. When we become too elite, recruiting will become more difficult, and recruiting is the future of our hobby. It's tough enough now to get new members.

ROY KEYS  
Cannington, Ontario

As a relatively new Barbershopper, I am dismayed to read in *The Harmonizer* of the bitter controversy surrounding the singing of "new songs" vs. "The Old Songs." In the days before SPEBSQSA, men gathered at barbershops to harmonize the popular melodies of their day—or at least those melodies that lent themselves to four-part a cappella singing. If those old-timers were alive today, I'll bet they'd be singing the songs they like—not necessarily just the ones written prior to 1930.

Pterodactyls and Dodo Birds were unable to adapt to their changing environments. If you want to see them, you'll have to go to a museum. If we don't want our great grandchildren to learn about barbershopping in museums, we'd better adapt to the changing times. Make new friends and keep the old.

DON HOLLIDAY  
Tucson, Ariz.

Membership decline is a self-correcting situation. Most of us do not have the ability, or desire, to sing a

lot of these new songs and arrangements. When you have heard one ear-shattering, interminable, tag after another, you certainly have no wish to hear more of them. And, just as certainly, there is no wish to learn them.

When the sales of tapes and records falls off, when convention attendance declines, and Kenosha recognizes a loss of income, someone will say a word or two to the judging system. It may take a year or more, but money talks, and lack of money talks loudest.

ARTHUR SABIN  
Falls Church, Va.

We are taking ourselves too seriously. Here are some new trends that hurt Society membership: (1) Some Society choruses exist for the purposes of winning contests and staging Broadway-type shows, turning a hobby into an obsession. The groups that do attract new members are the many chapters whose quartets and choruses sing good down-to-earth barbershop harmony for their hometown audiences. (2) We are also trying to sing arrangements that are too difficult for the average singer to learn in a reasonable time; singing simple, easily learned arrangements of songs is what originally hooked many of us on this hobby. (3) We are trying to do too many things. The founders of this Society charged us with one mission: to preserve and encourage barbershop harmony. Period.

In addition to being a Society member, I belong to an independent barbershop-style singing group. We were struggling for new members, so we decided simply to learn arrangements that are easy to learn, fun to sing, and entertaining to our audiences. We have more than tripled our membership in just three years. We perform for many local clubs and organizations, have a lot of fun doing so, and are accustomed to receiving standing ovations.

Our Society's present policies are leading the organization to eventual extinction. We need enough fortitude to steer back to our original stated mission: that of fulfilling the niche of preserving and encouraging barbershop harmony. ■

CHARLIE BAUDER  
Green Valley, Ariz.

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## We fit the mold—let's break it

**“E***xternally focused organizations grow. Internally focused organizations decline.”* That's the conclusion drawn from a survey of a large group of nonprofit and service organizations, according to an article in *USA Today*. It made me think about our Society, and I realized that we fit the *internally focused* mold. Perfectly.

In the past few years, the majority of our time has been spent in two key areas: (1) implementing the new Society structure—tweaking, changing, and improving it; and (2) improving our performing groups. We've spent countless leadership hours on workplans, committee assignments and tasks, evaluation and change.

On the musical side, our coaching programs, schools, videos, CDs and other performance-improvement programs and products are terrific. Like me, you probably observe that every contest, convention, or show is better than the last. The quality of the music and performance is in a state of continuous improvement. We've done a very good job and should be proud of ourselves.

At the same time, because we have concentrated on improving *ourselves*, our external focus has suffered. As chapters and quartets, we have “responded” to requests for perfor-

mance, rather than aggressively plan our public exposure from a marketing viewpoint. This isn't true of all chapters, of course, but I'd bet it fits the majority. In fact, the chapters that have grown are very likely those with strong community activity programs. I invite you to study your own chapter to see if you “fit the mold.”

Recently, I read a district vice president of marketing & PR report to one of our District House of Delegates. It highlighted about eight key projects or activities. Of the eight, seven were clearly internal, marketing our services to existing members. The eighth may have been a combination of internal/external. This may be quite typical of what we're doing across the Society.

So what can *you and I* do to change? First, some self-examination is in order. What are we really doing to “encourage vocal music in our communities?” What would we like to do? What do we need to change to move us in that direction?

The January/February *Harmonizer* listed 163 great ideas regarding how we could increase our exposure in our communities. Will two or three of those ideas work for your chapter? Are we planning to take advantage of events that might provide opportunities for us, such as Flag Day, Independence Day, other holidays, sports events, and September 11?

Shortly after I write this article, the Society Board will meet to plan for 2003. One of our main topics will be marketing! What can we do to identify and attract more men who like to sing? Your ideas, your concerns, and your success stories are welcomed.

Our Marketing and PR and Member Services committees are both dedicated to providing programs, materials and service that can help chapters with their efforts. The U.S. United We Sing script is available at [www.unitedwesing.org](http://www.unitedwesing.org) with the Canadian script and other components nearing completion. What can UWS do for your chapter, in your community?

I close with the Society's Vision Statement. Could it be that if we do a great job with the “second half” of the Vision Statement, the first half will take care of itself?

*“The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.”*

Singing is life ... the rest is just details.



*Because we have focused on ourselves, our external focus has suffered. Does your chapter fit that mold?*

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## Style is everything— so Tampa's gain is a loss for real prisoners

If you attended last year's international competition in Nashville, you may recall the Tampa Bay **Heralds of Harmony** performed "Prisoners Medley" for which the chorus was dressed head-to-toe in traditional (and outdated) black and white striped prison uniforms. After the competition, the prisoner package was dropped from the chorus's repertoire leaving 110 prison uniforms stored in boxes.

To the rescue trots the Pasco County Florida Sheriff's Department. In January, the sheriff's department decided to convert from bright orange prison uniforms back to the basic black and whites as in the past. The story received statewide and national news coverage. Upon hearing the news, Herald's uniform manager Dick Sipple, faced with many years of useless uniform storage with no hope

for parole, contacted the sheriff's department and a deal was struck.

The result was the department buying all 110 uniforms for a very reasonable price and

the **Heralds** recouping about 75 percent of their investment. Everyone was happy.

Everyone, that is, except the prisoners. It appears that they are complaining about the uniforms because they make them look too much like criminals, and they would rather wear the orange uniforms for image purposes.

What the **Heralds** want to know (by July if at all possible) is, "Which makes you sing better, orange or black and white?"

— Steve Matheson



## Champs inspire new quartets

Our current MBNA America Collegiate Barbershop Quartet champion, Reprise, continues to represent the Society to younger singers. In the Society's first showing at the prestigious Intercollegiate Men's Choruses National Seminar, the champs performed as show headliners and were the highlight of clinics to introduce barbershop singing to male glee club directors and ensemble singers from across the nation. Bill Rashleigh's lecture demonstration with Reprise and Vocal Majority director Jim Clancy's clinic were well received.

Other headliners included m-pact, Concord Ensemble and the U.S. Armed Services Chorus, with other performances by glee club ensembles from across the nation. High schoolers in the audience have contacted Reprise to let them know that the quartet's performances inspired them to form their own barbershop quartets.

## Welcome new chapters!

The Society welcomes its first college chapter: Five Towns College, N.Y. Of the nine districts represented here, four had membership growth in 2001, and two experienced minimal loss. The other seven districts had a combined loss of 282 members for the year. The Society's total loss in 2001 was 338. What does this say about the correlation of extension work and membership growth?

Sedona, Ariz. (FWD)	Licensed 9/11/01
Blue Ridge Mtn. Foothills, Ga. (DIX)	Licensed & chartered 9/17/01
Athens, Ala. (DIX)	Licensed 9/21/01
Linn-Benton, Ore. (EVG)	Licensed & chartered 10/26/01
Portland Metro, Ore. (EVG)	Chartered 11/12/01
Independence, Ohio (JAD)	Chartered 2/11/01
Inwood, W.V. (MAD)	Licensed 2/8/02
Five Towns College, N.Y. (MAD)	Licensed 11/5/01
Monumnet Hill, Colo. (RMD)	Licensed 11/5/01
Ogallala, Neb. (RMD)	Licensed 9/24/01
Bradford, Pa. (SLD)	Chartered 12/28/01
Hernando County, Fla. (SUN)	Licensed 10/24/01 chartered 12/26/01
Stillwater, Okla. (SWD)	Licensed & chartered 10/11/01

## Flag Day upcoming

The U.S. National Pause for the Pledge of Allegiance takes place on Flag Day, June 14, at 7 p.m. EDT. Contact your local mayor's office about performing appropriate patriotic music in your community events. The United We Sing program at [www.unitedwesing.org](http://www.unitedwesing.org) includes a downloadable script with recommended songs your chapter may already know, and which are available from Harmony Marketplace at [harmoniymarketplace.org](http://harmoniymarketplace.org). Get additional Flag Day information at [spebsqsa.org/FlagDay](http://spebsqsa.org/FlagDay).



**VM DOES EVERYTHING BIG.** The Vocal Majority closed its contributions to the American Red Cross with gifts totaling **\$37,343.35**, evidence of only one chapter's efforts at responding to a nation in crisis. At the end of March, Americans have contributed **\$933 million** to the **Liberty Fund**. Here, Vocal Majority Marketing Vice-President Gary Hennerberg presents a

**\$10,179.35 check, representing profits from sales of the CD, "A Tribute to America," to American Red Cross development officer, Anita Foster.**

## Barbershoppers earn CASA honors

Two quartets were winners of the Contemporary A Cappella Society 2002 Contemporary A Cappella Recording Awards (CARA). Best Barbershop Album of the Year was 2000 MBNA America Collegiate Barbershop Quartet Champion **Millennium** for their self-titled album. The runner-up was 2001 bronze medalist **Riptide**, for "Wonderful Life."

The two quartets traded places for Best Barbershop Song honors. Riptide won for "Fit As a Fiddle/For Me & My Gal Medley" (from "Wonderful Life") and Millennium was runner-up for their recording of "Jezebel." To see the complete list of winners, visit the CASA web site at [www.casa.org](http://www.casa.org).

## On the air ...



ABC TV's "The View" featured **The Westchesteraires** March 29 in the group's second visit with Barbara, Lisa, Joy, Star and Meredith. They presented a Singing Valentine on "The View" last year. The chorus also has appeared on "Late Night with David Letterman."

National Public Radio correspondent Jim Wildman produced a feature for NPR's "Morning Edition" that initially aired March 18. It incorporated conversations with Jim Henry, David Wright and Val Hicks. The story is part of NPR's "Present at the Creation" series on the roots of American icons. To hear the program, click on the link from the Society home page [www.spebsqsa.org](http://www.spebsqsa.org)



## Society briefs

### Multicultural Task Force members announced.

The Society's Multicultural Task Force will help the Society better reflect and work with the diverse communities it serves. The members are: Chairman John Krizek, Far Western District president; Ken Hatton, lead, **Bluegrass Student Union** quartet; Dr. Jim Henry, bass of **The Gas House Gang** and authority on the black roots of barbershop; Alan Wile, Mid-Atlantic District Vice President for Member Services; Dan Washington, baritone of **Northeast Connection** and a former NED chorus director. Dr. Greg Lyne will serve as staff liaison and Chuck Watson, Society immediate past president, will serve as Board liaison. Send ideas and concerns to Ken Hatton ([Kinnyray@bellsouth.net](mailto:Kinnyray@bellsouth.net)), the task force's liaison with the barbershop community.

### New-quartet and contest registration online.

Now there are two ways to register new quartets through the Society's Web site:

- Use your credit card to register your new quartet online at [www.spebsqsa.org/Forms](http://www.spebsqsa.org/Forms).
- Download a New Quartet Registration Form as an Acrobat PDF file and submit it by fax or snail mail

For more information, call 800-876-7464 x8551.

### Investment Committee candidates sought.

The Society and Harmony Foundation have a common Investment Advisory Committee that advises the Society and Foundation treasurers and boards on all investments, taking into consideration safety, liquidity and yield. The committee also recommends ratios of investment mixes (equities, bonds and cash) for both organizations' portfolios. The committee will be expanded from three members to five members and is looking for men with professional backgrounds in market analysis and economics. Submit candidates' names to Frank Santarelli at [fsantarelli@spebsqsa.org](mailto:fsantarelli@spebsqsa.org) or 800-876-7464 x8450.

**Grant Subcommittee formed.** The Society Board has approved and funded the formation of the Grant Subcommittee. Work has begun already to locate and train a grant development chairman in each district and provide hands-on grant writing assistance to chapter- and district-level members. Training will take place the weekend before Harmony College in St. Joseph, Mo., and grant writing workshops will be scheduled in the districts soon after.

## Perhaps the only chorus with stealth capabilities, nuclear warheads



North Olmsted, Ohio, chapter director John Wrabel asked if anyone could get a “nice flag” for their March 23 annual show. He got the flag, and a submarine to go with it. Navy veteran John Todd, now chapter president, knew that the Navy would often present a flag or an “ensign”

to people or organizations in recognition of a special event. After some work, Todd got back to Wrabel with the flag—and a proclamation that the **Great Northern Chorus** is now “the official Homeland Barbershop Chorus for the USS Ohio,” an active Navy Trident submarine. No word yet on whether this newly nuclear warhead-equipped chorus anticipate some special leniency from the judges at divisionals.



## Convention Updates

**Post-Convention trip to Seattle and Victoria, British Columbia.** The trip will depart Portland July 7, returning July 10. Highlights include the acoustically perfect “Sky Church” in Seattle, Blake Island’s Tillicum Village, an authentic recreation of a Native American lodge, incredible wildlife and some of the most beautiful scenery in the Pacific Northwest, Royal British Columbia Museum, Butchart Gardens, and the Olympic National Rain Forest. Cost is \$650 per person and a minimum of 20 people is required for this trip to take place. Call 1-800-876-7464 x8462, for more information.

**Milestone:** This will be the 20th year in a row that Art Swanson will have sung on the international stage in quartet competition. He sang with **Basin Street Quartet**, 1983-1992; with **Great Stage Robbery**, 1993-1998; with **Swing City** in 1999; and with **HEYDAY**, 2000-2002.

**Discount rental cars.** Budget Car Rental in Portland is offering special discounts to convention-goers. Make your reservation online (<https://rent.drivebudget.com>) using this discount group identifier: U065104. Full-size car daily rate is \$39 a day; \$179 per week. This discounted rate applies to flights in and out of Seattle as well.

**It’s up for bid.** Give your company a tax deduction for contributing items to Harmony Foundation for its annual Silent Auction during international convention. Items must have an established minimum value of \$300 and typically include travel or resort packages, artwork, consumer electronics, and other items attractive to a broad spectrum of people. Call 800-876-SING x8447 or [lleonard@spebsqsa.org](mailto:lleonard@spebsqsa.org).

**Cruising with Harmony Travel.** There are just a few cabins left on its Portland River Cruise with Saul Schneider and a couple cabins left on the Alaskan cruise with Jim DeBusman. Harmony Travel is also offering a super deal on a European River Cruise this summer. Remember: revenue generated through Harmony Travel stays in the Society. For details, visit [www.harmony-travel.com](http://www.harmony-travel.com).



**King’s Singers master class.** The group’s one-hour master class will be held Tuesday, July 2, 11 a.m., in the main ballroom of the Hilton Hotel. The cost is \$10, or free when you bring your ticket for Tuesday night’s concert. Master class seating is not reserved. For tickets, contact Ticketmaster at 503-224-4400 or click through at [www.spebsqsa.org/Portland](http://www.spebsqsa.org/Portland).

**Tags are it!** Tags Unlimited, a tag-singing event headed by Jim Bagby and John Fisher, will be held Friday, July 5, 9 to 10 a.m., in the main ballroom of the Hilton Hotel. Bagby and Fisher are two of the most prolific tag teachers/singers in the Society.

**That’s the ticket!** Tickets are still available to the Hot Air Balloon ride Tuesday, July 2, and the Thursday afternoon, July 4, performance of *Phantom of the Opera*. To order call 800-876-7464 x8462.

**Host a convention.** The Society is now accepting bids for chapters/cities to host the 2008-2010 International conventions and the 2005-2007 Midwinter conventions. Contact John Schneider at [jschneider@spebsqsa.org](mailto:jschneider@spebsqsa.org) or 800-876-7464 x8444, to obtain a bid packet. ■

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June 27–July 4

2005  
SALT LAKE CITY  
July 3–10

2006  
INDIANAPOLIS  
July 2–9

2007  
DENVER  
July 1–8

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2004  
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# Make coaching sessions more effective

**A**s a long-time coach, I find great enjoyment in working with singers to improve their voices and enhance their musicianship. I also find that singers are almost always thankful for the chance to learn tested tips and techniques that help them achieve a higher level of ensemble. Whether you are a coach or looking for a coach, below are some principles to consider for more effective coaching sessions.

### Expect different types of coaching for different occasions

**One-session coaching.** If a coach is working with a group for only one session (such as in a judging evaluation), his approach must be different from one in which he had an ongoing relationship with the group. First, he'll need to quickly profile the group's personality and level so he can understand what will work in the shortest amount of time. Does the group need a basic change of mindset? Is it mired in an ill-fitting kind of singing or interpretation? Does it need to better understand the arranger's choices? Does it need things explained intellectually, or do the members just want to get up and try some things? Once a coach has answered these questions, he must use his time well to identify the main problem area and provide practical tools the group can incorporate.

**Multiple-session coaching.** Here, the coach can provide truly effective solutions to several problem areas via a long-term plan. The group's strengths can be strongly enhanced as the emphasis shifts to a sustained mindset and approach to music-making that can be applied to different kinds of songs. The coach will often base his approach on helping the group understand the themes of their songs so that the music comes to life.

### Tips for Coaches

**Come prepared.** Good coaches prepare for the coaching session by focusing upon ways he might be able to help the ensemble. A good coach has taken time to think about the group, review notes from the last session, listen to tapes or watch videos as appropriate, study the music, and generally get his mind into the game.

**Find the main strength.** Groups need plenty of praise and encouragement—which must be sincere and earned. Working from a group's strength is not only a good psychological tool, but it helps them work to showcase what they do well.

**Diagnose the main problem area.** Instead of picking through a lot of small problems, concentrate on fixing the global problem. It probably won't get "fixed" in one session, but if the group is aware of a single large issue they can focus on it.

**Provide specific tools.** The able coach tailors a list of exercises or techniques the group can reference to build on their strength and work on their primary problem area.

**Know when to guide the group to the solution and when to let the group discover it.** For example, in a rhythmic song, you may just need to tell them "too fast" or "too slow," speed it up here, hold that chord, etc. However, when interpreting a ballad, singers need to own the lyrics, theme, mood and message, even if it involves a slower process. If you have profiled the group well, you will know when to use each approach.

**Don't dwell on temporary problems.** If the lead is struggling with a cold and can't sing the high notes, he will not benefit much from vocal comments, but he can still work on dynamics, timing and inflection. The coach may concentrate more on the other voices, or the ensemble generally. Similarly in a chorus, if several of the best section singers are missing, don't dwell on overall balance.

**Adjust your personality to the group.** The coach has a great deal of control and should be willing to modulate his personality to be the most effective with the particular group. Don't try to change them; try to understand them. Identify the group's profile and personality mix then modu-



late your personality to have an effective session and improve the group.

### Modulate the coaching session.

Provide a mix of work time, release and fun time, individual work, duets, full run-throughs and sit-and-talk time. Singers should feel a sense of accomplishment when the rehearsal is complete. Outstanding coaching sessions always include a good mix of energized and focused hard work and camaraderie.

### Tips for quartets and choruses receiving coaching

**Individually and collectively, leave your ego at the doorstep.** The coach cannot always take the time to delicately phrase every criticism. Don't feel under attack when he is only trying to provide pointers in an efficient manner. Coaches have different styles, but few can make you feel good while being picked apart. Put aside any feelings of insecurity and seek ways to improve your ensemble based upon your coach's suggestions.

**Make tapes, or take notes, and use them after the session.** You can continue to benefit from a good coaching session by playing your tape, checking notes and following suggestions and instructions. Use a dual-cassette deck to edit the session and save only the coach's most salient comments and the group's best renditions.



**Come well-rested, warmed up and ready to learn.** Know all of your notes and rhythms. If it is a repeat session, review your notes from last time and play your tapes before you get to rehearsal. While in session, get in synch with the coach mentally and do your best to respond to coaching suggestions, even if they might not seem natural to you at the time.

**Be ready to take things with a grain of salt.** Although the coach may be knowledgeable, with a good ear and an objective view. There may be some things that you try that just don't work. Be willing to reject the idea and try something else.

Good coaching sessions are an important part of singing and performing better. If both sides approach it with a solid plan and a good attitude, magic can happen! ■

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## Strike those words from your vocabulary. If your group is a secret, better get to work

# Award-winning PR: a lesson in basics

Reed Roth's barbershop public relations career started almost by accident. In 1995, he didn't even know that there was a barbershop chapter in his town in New Jersey. Then he happened to hear a performance by the local **Hunterdon Harmonizers** and asked himself that single, all-important question: "Why haven't I heard of those guys?"

He even knew several of them! Roth and his wife are both very active in the local arts scene. His wife is the concertmaster for the Hunterdon Symphony Orchestra, so he asked another important question: "Why haven't any of these guys talked with me about singing?"

(Editor's note: This year, part of the Society's PR effort is to remove the phrase "the best-kept secret" from every chapter's vocabulary. If your existence is a secret, then your PR program probably has some serious shortcomings.)

Roth set out to learn more about the Harmonizers and eventually joined the chapter. He was the chapter's "Rookie of the Year" in 1996. Since becoming a member, he's held several offices, including president. He was named Barbershopper of the Year for 2000. He ran the chapter's public relations program in 2000 and 2001.

His body of great PR work got him named the 2001 Public Relations Officer of the Year by PROBE, the association of public relations officers and bulletin editors. There are many little reasons his approach stands out.

Roth wasn't content to do what the chapter had

done before—he wanted to do what worked. So he set about turning things around. He started by making appointments with editors and arts writers to talk with them face-to-face. Then, he made sure there was a good story to be had.

A newspaper writer agreed to do a story about the chapter. The newspaper photographer said he would come to their rehearsal, but could only spend a few minutes between assignments. Roth worked with him that evening. The photographer spent at least an hour and shot three rolls of film. The chapter got a full-page story.

**THE RIGHT SHOT can make all the difference. Roth let the pictures do the talking, leading to great success in a variety of publicity projects.**



**Reed Sampson**  
SPEBSQSA Public  
Relations Manager





PROBE (Public Relations Officers and Bulletin Editors) is open to all. For details, visit them at [www.harmonize.com/probe](http://www.harmonize.com/probe)

the other letters on an editor's desk.

There's no magic touch in any of the above. But it was a lot of common sense and, in some cases, common courtesy. Editors, writers and program managers are people. He treated them with respect because he wanted their help.

In the period 2000-2001, Roth had three major events for which to plan. The committee examined what had been done in the past, kept the things that worked, set some new goals, and found ways to improve the events. Basic planning was the key.

The result of their labor was that all three events got great publicity and coverage in the local media. Newspapers ran color photos with every story. (Quality photos—especially action photos—get printed, plain and simple. A picture of a bunch of tuxedo-clad guys grinning from the risers usually gets buried on page D-18.)

A radio interview about the chapter's Singing Valentines program turned into a weekly show featuring barbershop harmony.

A special project to benefit a local art museum—a coffee table book—featured the Harmonizers and the local symphony orchestra. The chapter has a booth at the chamber expo. The Harmonizers also support youth choral events.

And the list goes on. But the remarkable thing is that there isn't a thing on Roth's outstanding list of accomplishments that any barbershop chapter couldn't do—with the likely exception of the radio show. That was truly a unique opportunity.

But it wasn't luck either. Roth and his chapter have been successful because people have stepped up to do what needed to be done. Besides, the best definition I've heard says that "luck is when opportunity and preparation come together." Nothing could be truer for Roth and the Hunterdon Harmonizers. Topnotch planning, outstanding leadership and a lot of hard work have paid off handsomely for the chapter.

As I looked through Roth's nomination package, some key points leapt off the page at me:

**Organization.** Every PR program absolutely requires organization. Roth knew that and provided it—up front where it belongs.

**Planning.** Lee did plenty of short-range and long-range planning. There's an old saying that applies here, "If you don't know where you're going, how will you

Roth also took photos of all the chapter members and put them on a board with each man's name beneath his photo. The chapter was growing, so everyone got to know one another more quickly.

He developed a press release form that incorporated the chapter logo and used distinctive bright red envelopes to mail his releases. Why? They stand out from all

know when you get there?" Roth had some very specific goals for his program and for his committee.

**A PR Committee.** "Committee?" you ask. Well, of course. Your chapter PRO cannot, and should not, be expected to do it all alone. It's a team effort with several people contributing. And they need a budget, too.

**Creative thinking.** Plenty of that went into the PR program—fabulous ideas that moved the chapter into the limelight.

**Basic PR principles.** Roth isn't a PR professional, but he applied tried and true PR principles rather than just "do what the last guy with the job did." He simply took advantage of his ability to write and talk with people—he's an attorney who was the editor of his college newspaper—and he knows how to use a camera.

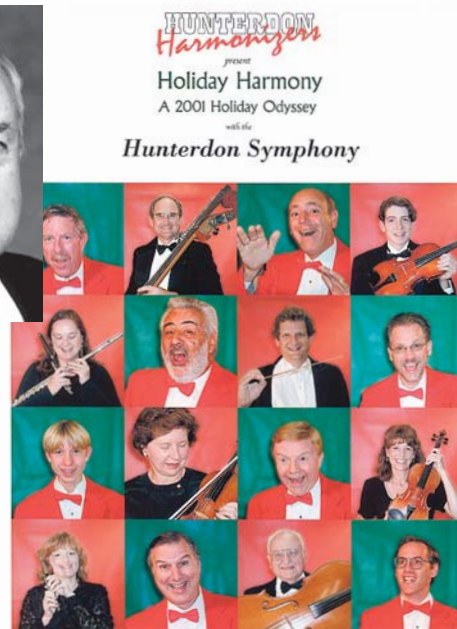
**Quality photos.** Roth understands the value of quality photos when they accompany press releases. Good photos help articles get printed, boring photos ensure stories will be buried. (A rule for all chapters: Hire a photographer or engage a chapter member who knows photography. Don't ask, "Who has a camera?")

**Comprehensive PR.** A chapter's PR program should consist of more than advertising for your annual show. Before Roth got on the scene, come show time, PR consisted of someone writing a press release and mailing it to the local weekly newspaper. It would be edited (read: shortened) and placed (space available) in the back pages of the paper. "Is it any wonder I'd never heard of the Harmonizers?" Roth asked.

Consider adopting the Hunterdon philosophy for your chapter. "Every performance we give, every performance given by one of our quartets, is a marketing and public relations opportunity and event. Every document we produce, every card we pass out, every time we hang our banner anywhere, every time one of us serves on a community organization, we project the image of our chapter and barbershopping." ■



**LEE ROTH used basic PR principles. He met with the media, exploited established channels, and kept the chorus's best image in public view.**



Saturday, December 1, 2001  
2:30 pm, tickets \$7 & \$12  
7:30 pm, tickets \$10, \$15 & \$25  
North Hunterdon High School  
For Ticket information 908•806•NOTE

### Eight keys to PR success

- Set your goals
- Develop your plan
- Get everyone on board
- Use your contacts
- Allow lots of time
- Share your enthusiasm
- Increase your visibility
- Keep track of what works and what doesn't



# Your #1 PR tool: a quality performance

Singing in public is your best chance to find new members. Here's why — and how

According to research conducted among new members of the Society,

- 54 percent joined because someone asked them
- 33 percent joined because they saw or heard a barbershop performance.

Or, to put it another way, only one in eight joined because he saw your print piece or radio or TV placement.

That shouldn't be surprising. Consider: these channels are a combination of images (print, TV), sound (TV, radio) and motion (TV). Public performance adds the

all important element of touch—you can actually reach out and grasp hands with your potential members. In a people organization such as ours, this can make all the difference, because ultimately, you need to make the personal sale: "You can do this, too."

That makes it pretty simple, doesn't it? **You have to touch the people who can join.** And the best way to do that is to sing for them. (Not that you should ignore other media; they serve to raise awareness and positive impression, so a man knows what you're talking about when you say, "I'm a barbershop singer.")

## Do yourself credit—sing well, perform better

Considering public performance is your single best way of recruiting, don't you owe it to yourself to do it well? Before singing in public—any gig, any time—ask yourself these questions:

- Can I/we sing up to my/our abilities? (Adequate manpower, voice parts, soloists, etc.)
- If I heard this group singing for the first time, would my impression be, "That looks fun—I'd like to try it."

Answers other than a resounding "YES!" might indicate room for im-



**YOUR CHAPTER DOESN'T need to have the performance quality and marketing power of the Vocal Majority to make an impact in your own community. No matter your chapter's composition, a quality performance is always your best PR and recruiting tool.**

provement in your public performance package.

## Understand the audience and occasion

Your performance package for a corporate client or a mall performance likely won't be the same as for a chapter show. Compare

- **Venues:** minimal staging and lighting effects
- **Sound system:** widely varying, typically starting at "poor" and going downhill from there
- **Audience attention:** often low, casual, disinterested. A chapter show audience typically consists of fans and friends who paid good money to see barbershop show and know what to expect. Other audiences might consist of people strolling past in a mall or band shell or eating supper at a banquet. Either way, it's unlikely that the barbershop performance is the main reason they are present.

With all these obstacles, it hardly seems as if you'd want to do this gig at all! Heaven forbid you should compound the problem with a poor turnout of chorus members. Yet none of these factors excuse poor performance—actually, they all point toward being even smarter about doing only

## The "B" word

You needn't define it in detail, distinguish it from all other kinds of male, four-part a cappella close harmony—those aren't important in the performance moment. The relevant part: immediately after singing the sweetest, purest barbershop in your repertoire, you **MUST** be sure to say "That's it—the core. We sing all kinds of music, but this is the very heart of our long tradition."



**Brian Lynch**  
Society e-Business  
Strategist

that which you can reliably do very well.

### Five ways to know your show is succeeding

- **Don't sing ballads.** Really. We love them, we practically live for them. Most audiences can't hold the focus, the intensity that listening to several successive barbershop ballads requires. Don't risk losing the enthusiasm of the audience, who really don't care that the next two songs are your contest set. (That's your priority, not their priority, isn't it?)
- **Involve the audience in the singing.** Fast-paced sing-alongs of old familiars, rounds, and patriotic songs remind everyone that singing makes every heart glad. Keep your eyes open for men singing with gusto—potential Barbershoppers!
- **Keep the patter to a minimum.** The first time someone hears barbershop harmony, he needs to hear barbershop harmony, not jokes he could hear on TV, or even worse, barbershop "in-jokes." Accessibility is paramount. Always keep the action moving forward.
- **Tell them about barbershop—but not everything you know.** Excited by our hobby, we sometimes yield to the temptation to let all our knowledge pour out to anyone who will listen. Reserve the

## Resources

### Show packages

- **Harmony Classics:** Five fun, familiar songs, plus easy script and learning tapes are at [harmonymarketplace.com](http://harmonymarketplace.com).
- **United We Sing:** A new initiative celebrating patriotism and national heritage. Script and learning tapes are available at [www.unitedwesing.org](http://www.unitedwesing.org).

### Training

- **Standing Ovation:** Personalized confidential performance advice by a trained evaluator. Details: [jdebusman@spebsqsa.org](mailto:jdebusman@spebsqsa.org)
- **District schools and Harmony College:** Be sure to check out courses in successful performance, emcee/spokesman, from paper to stage.

### Books

- **Successful Performance for the Quartet and Chorus,** Stock no. 4055, \$14.95. Covers all areas of a performance, from choice of material to riser placement. No quartet or chorus should be without this crucial information.

in-depth examination of style for later in life; right now, share the core facts: barbershop is an American musical art form of four-part male a cappella harmony. Do it musically, adding a part at a time to a Barberpole Cat or other recognizable standard.

• **Make the pitch: Barbershop is easy, it's fun, and you can do it, too.** This is the most important message of all—more important than where you meet. (They can read that on the flyer, right?) Your most important mission consists of demonstrating that the guys on stage are average singers individually who sound terrific when singing together. "We can help you be a great performer too—we have all the tools you need."

### Make the pitch personally

Touch! That's the whole point of being in the same room, right? Wherever possible, make it a priority for the performers to come into the audience after the show, to shake hands, accept compliments, and most important, to reinforce the idea that anyone can sing barbershop harmony.

Make sure you have plenty of chapter brochures and business cards on hand, which of course will include a map and directions to your meeting site, phone number and Web addresses for the chapter contacts. ■

status quo *grow*

## PR and membership growth—you mean they're related?

Society leaders agree: Public relations officers should be proactively involved in all aspects of chapter and district activity. This is especially true in the area of membership growth. COTS training has long stressed the importance of putting one's own house in order. If you want guests to become members, the things you do to make them feel welcome and give an insight into your chapter's personality are critical. Here are some areas for making good first impressions with potential members:

- The condition and location of your chapter and meeting place are critical.
- Analyze how guests are treated: do you have a greeter, sign-in book, buddy system, guest music books, name badges? Do you engage guests in the groups, talking with them and singing a tag or two with them.
- Do you have literature available: Bulletins, magazines, fact sheets, business cards, informational material about the chapter, take-away items?
- Do you treat every night as visitor night? Guests need to see appreciation being given for volunteer efforts. Fix what needs fixing. When your house is in order, you're ready for guests. Then think about how to get them through the door.

There still is no substitute for a personal invitation to attend a chapter meeting with you. The majority of Society members—54 percent—joined because they were invited. Another 34 percent saw a performance where an invitation to visit was extended. Personal contact and involvement are the most effective means to bring guests through the door.

Coordinate any advertising campaign or media blitz with the membership VP in your chapter. Plan, coordinate and budget for the membership drive. Here are some additional resources and ideas.

- The Radio Toolkit (stock no. 4203 / \$5) has information and a spot to



## Get more free publicity: A few key pointers on pitching your story to the local media

There's nothing better than getting featured in a prime radio, TV or newspaper story. Here's a secret: it usually will happen when someone has asked for it. If you merely send press release about a concert to "the media" (accompanied by a photo of a bunch of identically dressed guys on risers), expect to see it buried in the back pages, if it runs at all. The secret to pitching a story to "the media" is this: If you know the rules of business-to-business courtesy, you already know most of what you need to know.

**Don't prepare to talk to "the newspaper" or "the station"—prepare to talk to a human being.** People often talk about "the media" as if it's some mysterious all-powerful entity. (To tell the truth, we who work in the media kind of like that perception—it makes us feel powerful!) However, every decision is simply made by a flesh and blood person, usually with a title like "program manager" or "editor." These people may be happy to give you good publicity if you give them a good reason.

### **Send someone who knows how to sell.**

Let your best writer do your writing and get the best action photography you can afford. But when it comes to getting your foot in the door, let someone who's good at face-to-face meetings make the initial contacts. Someone who projects a professional image will be treated as a professional.

### **Your desire for publicity is your problem, not theirs.**

Don't show up to *ask* for something—go there to offer something that solves her need to fill a page or air time with something fun and unique. Be prepared to pitch a story or idea that would appeal to a lot of people, and which

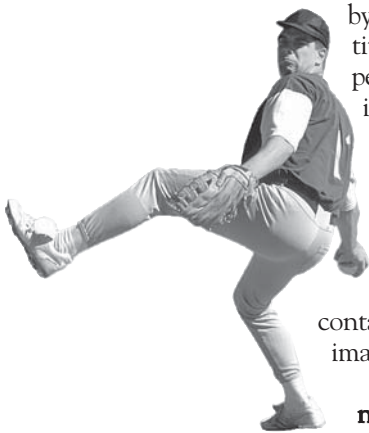
wouldn't use up too many of her resources. It's hard to say "no" to someone who's offering to save you a lot of work.

**Come up with a unique hook.** There are dozens of groups having concerts in town, but how many of them feature an 87-year-old tenor? How many are donating net proceeds to the homeless shelter? How many are traveling to Montreal to compete against to world's best? How many have a show featuring an international champion quartet? Give them a hook, give them some sounds and photos, and get them thinking outside the box.

**Respect their time.** Editors and program managers are very busy people with constant deadlines. To them, time well spent is time spent with people who have equipped them to make a good decision immediately. Know what idea you're going to pitch, and pitch it well in advance of the desired publicity date—otherwise, they'll have something else slated for "your" spot. Prepare a very short presentation and bring some brief press releases and *interesting* photos, and some high-quality audio or video clips. If she doesn't have what she needs to make a preliminary decision in a few minutes time, the answer will likely be "No."

**Be flexible.** The program manager liked your Singing Valentine video and thought your idea has potential. *Yes!* He doesn't want to do live feeds of your best quartet's deliveries throughout the morning show. *Darn!* Okay, how about five minutes in the studio with the hosts? *No?* How about some 10 seconds before and after a couple of commercial breaks, and you can follow the quartet next year? *YES!* Remember: if your first idea doesn't work for him, maybe another one will. ■

— Lorin May, editor of The Harmonizer



use to publicize a guest night or open house. No chapter should be without this valuable resource.

- Morning radio talk shows can be valuable in getting the word out, and there is no cost involved. Send your best quartet to the studio and equip them and the host with the *Interview Guide* available on the Society web site. (Note: Pick your audience. A top-40 rock station is probably not fertile ground for guests.)
- Newspaper advertising, though expensive, can be effective as a part of a well-thought-out plan. However, it generally takes more than a one-time ad placement to be effective.
- Look for other places to advertise that are free. Business marquees, such

as the electronic type often used by banks, are an excellent place.

- If you're going to do mailings, know your target group. If it involves church choirs, you're better off first getting the director on your side before you try to recruit choir members. (If you do a summer church choir replacement program, those churches will be much more receptive to your campaign.) Internal PR is equally important—chapter members need to know what's going on.
- Other PR tips:
- Keep every guest involved throughout the evening.
  - Make sure guests can experience the thrill of singing in a quartet.
  - Be sure guests leave with something in their hand to remind them of the

evening.

- Follow up during the week with an invitation for each guest to return.
- If guests are invited to bring their companions, don't overlook their wives—make sure your ladies auxiliary has activities for them to take part in during the evening. Don't make her sit and listen to the chorus all evening. She will have a major influence on whether he returns and joins.

In the final analysis, PR is not difficult. But it does require planning and coordination to be effective. A well-planned, smooth-running event takes some real effort to appear effortless. But the rewards are worth it. ■

— Reed Sampson  
PR manager for SPEBSQSA



# Marketing barbershop performances

No matter what your group's performance level, you could be performing more often and receiving better performance fees. Here are some proven techniques

ven if a company offered a great product, few of us would invest in that company if it knew little of the market, didn't know how to find customers, and didn't even know how its own product would be used. Okay, so there was the dot-com bust. The point is, most of us are equally careless and clueless in marketing our barbershop performances.

You probably have a tried and true audience for your annual and Christmas shows, but are you reaching all of the potential entertainment markets in your community? Are you receiving appropriate compensation for your brand of entertainment? Could your performances be modified to appeal to a wider range of potential clients?

Take a moment and look realistically at your chapter's performance marketing program, as if it were a business offering a product to prospective customers. No matter the population of your area, the number of other performing arts organizations, and the performance level of your chorus and quartets, any chapter can improve its community prestige and income. Organize your approach to include the following basic steps.

## Find local entertainment buyers

Research the local entertainment market to learn who uses entertainment, for what purpose, and at what expense. Use the Yellow Pages and other performing arts organizations to uncover potential buyers of entertainment:

- organizations with fine arts or entertainment series
  - entertainment agencies
  - theaters
  - retirement or residential complexes
  - convention management companies
  - event management companies
  - organizations that successfully raise funds by marketing entertainment
  - clubs or fraternal organizations who book entertainment
  - any others who typically contract for entertainment.
- Find out why they use certain enter-

tainers, what kind of venues they utilize, the length of their performances, the fees they are accustomed to paying for various kinds of entertainment, whether or not they book entertainment directly or through some kind of agency, and any other information you might be able to use in reshaping your chapter's marketing program.

## Assess your performance level

Realistically assess the true performance value of your chapter's chorus and quartets. Take into account musicianship, showmanship, and the level of your narrative, skit, or other non-singing material. You need to know this so you can compete against equivalent talent. It is difficult to objectively evaluate your own performance level, so involve an appraisal from a well-informed, independent non-barbershop observer.

## Connect with entertainment buyers

You'll find that many potential buyers make arrangements through a talent booking agency, event management organization, or convention management firm. Talk with the agencies in your area about their entertainment needs and offer to audition your work for their clients. You may want to prepare a short, high quality video or audio tape, a promotional brochure, and a professionally designed press kit to make this process easier. If you already have performances scheduled that meet the needs of the agency, offer complimentary tickets to both the agency staff and their clients.

## Package or repackage your group

Consider how you might package your chorus and quartet performances to better meet time, space, and price requirements of each market. For example, a smaller ensemble—somewhere between a quartet and full chorus—may suit more stages and audiences. Other changes may make your performance more appealing to broader audiences. For example, the introduction and narrative material be-

tween songs is a weak link for many chapters—it may give you an amateurish and clumsy image despite an otherwise solid musical performance.

## Develop a marketing plan

Ensure that your plan:

- targets the most realistic prospective performance opportunities in your community
- includes performance packages that best fit your target markets
- sets performance fees according to those charged for competing entertainment of similar merit
- utilizes the conventional distribution system for each market, such as booking agents, event managers, convention management firms, and talent agencies. Include the many civic and charitable organizations in your community that are looking for fund-raising projects, especially the marketing of good entertainment with broad audience appeal.

## Prepare materials

Produce appropriate support materials for prospective clients:

- a brochure
- a good demonstration tape
- some *pro forma* budgets to show fund-raising organizations profit potentials in various local venues

Also, use your own show and performances to show off for prospective clients or agents.

Beyond the financial windfall, a bigger and more diverse audience is one of your most effective recruiting tools. Oh, did I mention that performing more often is also a lot more fun? ■



**Jack Greenfield**  
Sunshine District VP of  
Marketing and PR  
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## The Alexandria Harmonizers Director Search

Contact Gary Bibens at 12569 Summit Manor Dr.  
#304, Fairfax, VA 22033 or email 10r@aol.com



## Our Illustrious panel



**Dave LaBar** is a Singing judge, an international quartet medalist, and is that funny fat guy who does slapstick for the Tampa Heralds of Harmony.

**Rick LaRosa** writes most of the funny bits for the 1999 quartet gold medalist **FRED**, where he sings lead next to the bald guy. He's also with The Big Chicken Chorus.

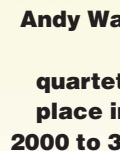


**Lorin May** is editor of *The Harmonizer* and this article is his fault. He fears retaliation by the assistants who had to transcribe the conference call upon which this article is based.

**Matthew Swann** is a 19-year-old Barbershopper and choral music major who's made some interesting comments on The Harmonet. The other interesting guy was unavailable.



**Barry Towner** is a Seniors quartet champ from a district where guys pronounce "about" as "aboot." He's a Presentation judge who sings with the Toronto Northern Lights.



**Andy Wallace** helped mas-termind Freestyle quartet's move from 12th place in internationals in 2000 to 36th place in 2001. Hey, he's funny on paper!



Sports magazines make expert predictions for the Olympics. Entertainment magazines make expert predictions for the Oscars. And now, for the first time, *The Harmonizer* prints expert ... ah ... five guys' predictions for the upcoming international contest. Here's what we learned from an early April conference call.

# Seriously, (sort of) What's going to happen in Portland?



**Lorin:** Who's going to win this year and why?

**Rick:** Oh, no doubt about it, it's going to be **Four Voices**.

**Lorin:** Four Voices, why?

**Rick:** Because I think they have great energy and because one of them looks like Donny Osmond, and they've certainly been working very hard this year.

**Lorin:** Have they got new sets?

**Rick:** They do. Last year they sang "If I Only Had A Brain." This year they're singing "If I Only Had Twelve Arms."

**Matt:** Really, any of last year's medalists has a legitimate shot at this year's title. So does any quartet from the top 10 last year. Still, I give **Riptide** and **Uptown Sound** the best chances, with **Four Voices** and **Me-**

**tropolis** not far behind. **Excalibur** has a shot at it too—it was only four years ago that **Revival** went from ninth to win the next year.

**Barry:** It's between Uptown Sound and Four Voices. Four Voices, as long as their coaches don't mess them up by trying to get them to sound too cookie cutter.

**Rick:** I forgot, Dave LaBar coaches Four Voices, so count them out.

**Barry:** Uptown Sound with the new tenor has a slightly different sound, but at Midwinter they actually stole the show.

**Dave:** At Midwinter, Uptown established themselves as the quartet to beat. There was an inci-



**Rick's favorite: Four Voices**

dent with a gal with a medical problem ... they had to be out on the stage for about 15 minutes and it gave the audience a chance to see them "au natural" playing to the crowd. They handled themselves quite well. They certainly sang well, and in spite of the old man they should do well.



**Silver, silver, silver, gold. Uptown Sound hopes that Don Kahl's golden tenor voice keeps them on their route for gold. Two other 2001 quartet finalists have likewise added a gold medalist this year.**

hears the bass anyway? However, I think it does help with just the experience factor. You get guys up there who can calm the nerves, you kind of keep the group focused in a different way. It's like the group gets a new start.

**Lorin:** Each of those quartets put a gold medalist in this year.

**Dave:** With BSQ, even though their old bass was a fantastic bass, there's not that much of a change in terms of new musical material. New name, new bass, same old songs. I saw Excalibur at prelims at Dixie and it was a refreshing change to see them sing barbershop! Uptown, I've seen an awful lot of material from them that they sang with their old tenor. I realize distance is a challenge. Maybe with some more time in the

### New guys in top 10

**Lorin:** Three of last year's top ten quartets have replaced one of their members—Excalibur now has Jay Giallombardo at bass, **BSQ** [now called **FreeLancers**] now has Gary Parker at bass, and Uptown Sound now has Don Kahl at tenor. Is this going to be an adjustment year for these quartets, or will they move up as a result?

**Rick:** You know, I think it won't change much of their sound. The parts that have been replaced are pretty benign. I mean, who



**Metropolis should scare up points with their tight ensembleship.**

saddle before Portland—

**Matt:** I think the changes just mean that there is the possibility of a lot of flopping around. Excalibur is making a lot of progress with the new lineup. Rick Taylor tells me he's only predicting a top-10 finish for the **FreeLancers**—it just takes time for a new guy to work his way into the blend of the quartet. But I think they could win a medal.

**Rick:** You know, I think the biggest dark horse in changing parts is probably going to come from **Power Play**. Not many people know it, but they've replaced the father of the group with Marty Feldman.

**Lorin:** I did not know that.

**Rick:** Yeah, Marty is going to be singing "When You Look In My Eyes."

**Dave:** And, "I Love The Way You Roll Your Eyes!"



**Them there eyes ...**

### Dark horse favorites

**Lorin:** What are your dark horse favorites for the entire contest—groups that might come out of nowhere?

**Matt:** Dark horse? I just got this mental image of

**Freestyle** bringing a clydesdale on stage with Andy [Wallace] in a suit of chain mail and a sword. Poor Bill Rashleigh, having to clean up after that!

**Barry:** Two guys from **Tulsa Tradition** are singing with **Cheerful Noise**. I did a Top Gun with them a month or so ago and they are taking to heart a lot of things that we've told them.

**Dave:** You know, after Nashville I was kind of hoping that **The Innkeepers** would get a second chance. After their 18-minute warm up, I turned to the guy next to me and said, "That's just how I remember them, 25 years ago." They couldn't win back then.

**Matt:** I see **Phat Cats** possibly coming out of nowhere. They have guys from the **Bay Rum Runners**,

## On an even less serious note ... Andy Wallace of Freestyle made some rather bold predictions.

**Is one of last year's medalists going to win this? Who?**

Yes, I think this year the gold medalists will win it ... silver will probably get silver. I have no idea who will get bronze ... maybe third.

**Do you have any dark horse favorites?**

Secretariat. Not just my favorite—arguably one of the best ever.

**What will be the result of recent personnel changes in last year's top 10?**

Listen, I've gone through a lot of personal changes myself this year and I'm not sure what that has to do with the top 10 ... I'm sorry could you re-

peat the question?

**Who is going to make the biggest climb in the standings?**

I think Bankstreet is going to surprise everyone.

**Northern Lights vs. Masters vs. Alexandria: Who comes out on top?**

The Masters will beat Northern Lights provided Northern Lights doesn't

lose to Alexandria who could beat the Masters if Northern Lights comes out on top.

**Who is the sentimental favorite?**

Of those three ... Big Chicken.

**Audience favorite?**

Sally Fields. I really, really like her.



**Freestyle will try not to do a disappearing act.**

**What quartets/choruses that didn't compete last year are likely to make waves?**

The 1963 Thoroughbreds. Tell me those guys wouldn't light up the place.

**Who are the sleepers of the contest, those mostly likely to come out of nowhere and make a splash?**

I think if Revival showed up, man that would be splashy.

**What trends do you see in the contest over the past few years?**

I think comedy quartets were just a fad that seemed to peak in 1999. Since then, there seems to have been a steady ... actually a very ... uh ... quick declining ... actually, we just stunk last year. There was really no trend at all with regards to comedy

**Expect to hear new music from Northeast Connection and Overture.**



and they've all been on the international stage.

**Rick:** One of my dark horses is **A Wing and A Prayer**.

**Dave:** That's Joe Connelly's new group with his family? They're not going to compete. But another group I hear through the grapevine is **Reprise**. I understand that as a college group they did a wonderful job. I think with the vitality that some of the young groups have, they could be the next Four Voices. They could certainly be a dark horse in the contest.

### Comedy quartets

**Dave:** It seems last year in Nashville some of the comedy groups didn't have some of the hits they were hoping to have.

**Lorin:** That would be, for example, **Rumors** and **Freestyle**?

**Barry:** Freestyle tried to change from what they had gone with before and then they just never came across the footlights.

**Lorin:** Who is going to be the funniest this year?



**SEP's 2000 ... robes?**

**Matt:** I'm not sure about comedy. Since Freestyle wasn't funny at all last year, who knows? Maybe **HEYDAY** or **Gotcha!** will give us a laugh.

**Dave:** There's a group out of the Dixie district called **Overture** that last year did "Pardon My Southern Accent." They've got another song this year called, "I'm A Redneck Kind of Guy."

**Rick:** Isn't Bobby Gray's quartet, **Saturday Evening Post**, competing?

**Barry:** They're not really a comedy quartet.

**Lorin:** I don't know ... in Kansas City, I thought their first-round outfits provided plenty of comedy. Also, **Metropolis** did a lot of funny stuff last year—

**Dave:** Metropolis had three very excellent, energy-filled rounds last year. There's no doubt as to who they are and what image they want to get across. So many times, quartets spend two or three years just trying to figure out who they are, and these guys have a great feel of who they are, what they are, how to present themselves.

**Barry:** Last year, they started off in fourth, dropped to fifth, dropped to sixth, so if they can get some consistency in their performance ...

**Rick:** They remind me a lot of **FRED**. I mean, we knew right away that we were a ballad quartet and we stuck with our strengths.

**Barry:** I didn't know **FRED** had strengths.

quartets. I'll tell you a trend I did notice. It appeared to me that there were far more men than women competing last year than I have noticed in years past. I find that disturbing.

**Based on past contest results, what are your bold predictions for this year?**

I think we are going to see a lot of quartets beginning to use a fifth man in the quartet contest for the first time. We've been heading that way for years and I see it finally coming to fruition this year. I see the number 5 man singing a lot of 3rds, 8ths, 9ths ... 14ths, whatever it takes ... exciting.

**Who will stand out the most?**

Typically ya got your baritone or your tenor on the outside ... In the chorus contest, you're gonna want

your smiliest guys on the ends.

**Who's likely to take the biggest risk?**

Top, back row, smiliest guys ... they're like, three feet in the air.

**Who's going to make people laugh the hardest?**

Dealer's Choice ... those guys kill me.

**Who's going to be the most entertaining?**

Again, I'm gonna have to say Dealer's Choice. I think Oxley is one of the funniest guys on the planet. Nobody does a better Groucho.

**What's the best group of pure singers?**

I gotta go with the Rat Pack. That Sammy Davis ... man, he could dance.

**Who is likely to push the envelope the furthest?**

I'm sorry, ya lost me there ... pushing envelopes ...

**Dave:** I always say, "A fourth place medal in a strong year beats a gold medal in a weak year."

**Rick:** I wouldn't know.

### Up and coming quartets

**Dave:** I know there's a new group, **Phat Cats**, coming out of Mid-Atlantic District. The old saying, "Gold quartet singers never die, they just regroup and go back to international."

**Rick:** **North-east Connection** has sev-

eral new songs for contest this year.

They've got a new, young arranger and they're going to be a little surprising this year.

**Dave:** They were a fine quartet in Nashville, but like many groups they got to international and just blended in with everybody else. It'll be great to see how they set themselves apart. Some groups like Four Voices are still wondering what it is that everyone likes about them. We like the innocence. I think a lot of the college guys coming up through the ranks have a lot to offer. But I also like the old guys who are stepping up on the stage on their way to the retirement home. Guys like Gary Parker and Don Kahl.

**Matt:** **Flipside** will probably make quite a climb—they can bust a chord wide open better than any quartet I've heard in a long time. Saturday Evening Post has also discovered a ringing new sound with Yoda—I mean Brian Beck—on bass. Metropolis is becoming more cohesive every time I hear them.



**Expect a horse race between the Northern Lights, Harmonizers, Ambassadors and Masters.**

### Chorus favorites

**Lorin:** Okay, let's talk about the chorus contest: Most of you guys will be competing in that, but let's get your thoughts

on the matter.

**Matt:** Toronto is probably the one everyone wants to win, because then it'd be VM/Masters/Alexandria in Montreal, and we'd probably have an attendance of, like, 15,000 there! I wouldn't count out the other two, either. In Nashville, Alexandria got higher singing scores than Toronto, so you can't give it to any one chorus yet.

**Dave:** I think **Pekin** is going to come back and kick everyone's hiney. Actually, I think it's a wide-open contest. Last year the **Northern Lights** proved that they can do it. You can't count out Alexandria. I wasn't superly knocked over by the **Masters of Harmony** at Midwinter.

**Rick:** Don't make too much of that. Two months before international, there's always a tremendous transformation in a chorus. But I can tell you from being in **The Big Chicken Chorus** that the chorus is going down. Jared is directing, and Clay is standing on the back row. I'm doing all the arrangements for the chorus, and Joe Clay is the comedy man. They're going down. They're doing the same jokes as they always have—they're making fun of ... you, now, Lorin—

**Lorin:** —I'm sure there's a lot of material there. I detect sarcasm—I think you're saying you're going to win a medal.

**Rick:** No, they're just going down—I mean, like sinking.

**Matt:** There is going to be a Land O' Lakes showdown as well, between the **Great Northern Union** and the **Midwest Vocal Express**, who tied at district.

**Barry:** I can tell you that The Northern Lights are preparing, and we're pretty happy with our sound. The guys are taking a lot of personal responsibility to make things happen fast. But one chorus you can't overlook is **The Ambassadors of Harmony**. Their sound is really, really clean. I don't think it's going to be a three-chorus contest, I think it's going to be four choruses. And then Midwest Vocal Express is doing some great things, and who knows but Big Chicken might learn to sing.

**Dave:** I'm wondering about the groups losing their directors: Tampa, Alexandria, Great Northern Union, and Great

America's already lost Greg Lyne. I'm curious whether the guys in these choruses will "give one for the Gipper" or whether it's just a beginning of a little letdown. Maybe they'll make room for a Greendale or the Ambassadors or somebody waiting to jump into the middle.

**Matt:** Nashville was the cleanest I've ever heard the Ambassadors, and they are capable of pulling low 90s.

**Barry:** I want to see the audience reaction to the choruses losing a director. Really powerful applause at the start may be a kicker that a chorus will need.

### Contest trends

**Lorin:** What are some trends in the chorus and quartet contests?

**Barry:** It used to be that each of the quartets sounded relatively the same, with the odd exception. Today, a lot more quartets are developing their own personalities. But some quartets are allowing themselves to be changed. Four Voices has developed their own sound, and I really hope that their vocal coach from the Orlando area doesn't screw up their sound.

**Dave:** The manufactured sound is long gone.

**Barry:** Quartets are producing an open, more free sound. Of course, they never tried to sound like FRED, but they tried to sound like other quartets.

**Dave:** I don't even think FRED sounded a lot like FRED from time to time.

**Barry:** They do have trouble with finishing tags.

**Lorin:** Rick, that's your cue for a comeback ... Rick? He's gone—should've charged his cell phone.

**Dave:** With choruses, one trend we're getting is more production numbers, great costumes and parodies. That really lights up a long day, rather than having 24 choruses in tuxedos trying to sing a ballad and an uptune and expect to knock everyone off their seats. But some choruses still try that. At least I'm counting they will.

### Best singers, entertainers

**Lorin:** Who is tops as far as just pure



**Riptide scores big in singing, multiple births**

singing ability?

**Barry:** Northern Lights and **The Vocal Majority** are probably the cleanest sounding choruses. Quartet wise, Four Voices tends to be the most ringing, in-tune sound. **Riptide** sings very well.

**Dave:** Strictly singing, it's Northern Lights. But what wins contests is visual excitement and vocal excitement, which includes singing. Alexandria can be very clean. And Masters will be back in it. Riptide's as clean as anyone—their lead singer is the model of the contest. Uptown Sound is gonna be the group to beat, and they can be beat. Metropolis and Power Play could have a spectacular round or two. The unknown will be Four Voices. Can they keep it in control from a singing standpoint?

**Matt:** I'd go with Riptide. They have that tall sound that rings the heck out of every chord, and they move beautifully through phrases.

**Lorin:** From a pure entertainment package, who's gonna be the audience favorite?

**Matt:** I think the big splash of the contest could be the **EntertainMen** of Sweden. They placed ninth in 1996, and now they are directed by the incomparable baritone of Second Edition, Doug Harrington.

**Dave:** Four Voices always managed to rip people up. There's a special magnetism from the family production of Power Play. Riptide, having gone through the birth of triplets last year in Nashville—they have some great new material about kids and families that's gonna be just wonderful.

**Barry:** Four Voices has that natural attraction. With Power Play the applause has often gone up a bit a few moments after they've finished singing, where the emotion has finally caught the audience. Uptown Sound has the capability. Metropolis could come riding through if they catch the fancy of the audience. And there's no telling what the comedy guys will do. Northern Lights seems to have caught the audience last year. You gotta keep an eye on the Ambassadors—they could end up creating a lot of excitement.

**Lorin:** Thanks, guys. Time to cut this interview down to the good stuff, which should leave us with over a postcard full of comments. See you in Portland. ■



**Rick sees a big tumble for the Big Chicken**

# What will it take to get you in a quartet?

**Riptide's new job is to help us have more and better quartets. Here's their plan to hook you, make you better, then get you singing more**

**R**oger Lewis should have known better. When our Society president asked **Riptide** to take the torch from **Revival** as Vice Chairs of Quartet Promotion, we didn't know what that would entail. He told us we'd select the Larry Ajer Harmony College Scholarship recipient and then we could do pretty much anything else we wanted that would encourage people to get involved in a quartet.

Well Roger, you should have known not to let the four of us loose with that kind of freedom. So here is the "official" coming out of the year 2002-2003 Quartet Promotion ideas. These capture the big picture. We hope we'll have an opportunity to write to you again and share some more ideas later on. Anyway, sit back, grab your coffee and let's get to it ...

## **Challenge: Get more people hooked on quartetting**

### **Solution: Raise your quartetting I.Q.**

The idea is to get attendees at barbershop events to do more casual singing and "raise their quartetting I.Q." The following solution was dreamed up on a long ride home from a show weekend, and you should have seen how it took off at the midwinter convention in Riverside.

Here's how it works: We'll put you in touch with the fellows who make "I.Q." stickers. At your next convention or HEP school, you hand out about 100 stickers to each of your quartets. They go find anyone—and I mean anyone—who is not wearing a sticker and get them to sing a tag or a song. Then you

give each of those people a handful of stickers and they go find folks who are not wearing one. And so on. At the last Midwinter convention, we ran out of 2000 stickers in less than 24 hours. Even we couldn't believe it, and we dream kind of big!

So far, we have heard from a lot of districts who want to adopt this program. Way to go. Click on the "SPEBSQSA Quartet Promotion" links at [RiptideQuartet.com](http://RiptideQuartet.com) to find out how to get stickers for your next big gathering. It's fun, easy and inexpensive.

## **Challenge: Help quartets get better, faster:**

### **Solution: Free Internet coaching**

We've had this crazy idea for a while to figure out how to have the Internet be more than just be a place to complain about the judging program or the latest "topic du jour." Check this out: we have lined up a list of certified judges who have agreed to coach you for free via the Internet.

Here's how it works. You practice hard and then record your song. You then convert that song to an MP3 file and e-mail it to the coach of your choice. He then e-mails his feedback. Think about it: No airfares, expenses or fees. Holy cow, this just might work!

Click on the "Internet Coaching" link at [RiptideQuartet.com](http://RiptideQuartet.com) for links to coaches and everything else you need, including software for making MP3s. In the future, visual coaches will be able to coach you via video streaming. (For now, current download times for most of us are slower than Eric's hair growth.) Don't be scared by the technology—the Web site will guide you through it.

## **Challenge: Get quartets to perform more**

### **Solution: Encourage more philanthropy**

We got this crazy idea that if each of our 1500 registered quartets became more involved in their communities, there would be endless opportunities to sing in front of people, practice our skills and show North America that the Society is strong and growing. Think about it: We've got 1500 sets of messengers out there. And with a little support from the active quartets, we could have even more.

It's hard for a lot of guys to get excited about quartetting if their first performance is to be at a chapter show in front of 800 people. But if a quartet has three minutes of face time in front of a highly appreciative



**RIPTIDE WANTS QUARTETS TO sing more, be seen more, and do more good by setting up and inviting less established quartets to charitable gigs. Here's Riptide after doing just that with Loose Change.**

audience, they'll be hooked. That's where we'd like to apply a little peer pressure among active quartets, particularly the more well known ones.

We feel our best representatives need to do a little more work. Does your quartet only blow the pitch pipe when there's money on the table? When was the last time your quartet *arranged* to sing at a charitable event? When was the last time you took a developing quartet with you, to give them experience? We'd like to apply some friendly peer pressure to the more influential quartets to use that influence and proactively offer to sing for a charitable group or hospital. Bring someone along! And if your quartet is just forming, go and do likewise!

A recent experience of ours showed how this could work. The good folks at the Greenville, S.C., Shriners Childrens Hospital couldn't believe it when we said we'd drive three hours to sing for their kids. The members of Riptide and **Loose Change** were probably even more thrilled about the experience than the kids. We were lucky to take our "fifth Beatle" with us: Tim Reynolds' brother Allen, who captured the whole thing on camera and digital video. Can

anyone say public relations?

Next time, we are going to take another Dixie quartet, and then another and so on. This way over the next five years we will have each of Dixie's top 10 quartets involved in this kind of endeavor. Can you imagine what this can do not only for membership, but the quality of our musicality and our "product" that we put before the public. It's good for the heart, good for the hobby.

So, there you go. Like anything else, the more you stay involved the more you get out of it. On behalf of Riptide, a huge thanks to Loose Change for being a part of the inaugural "road trip" and to Allen Reynolds for helping document. Also thanks to Roger Lewis for believing that the four of us could actually pull this off. So far, the early response to these three ideas has been quite overwhelming. So, get on board and get quartetting. It'll raise your I.Q.! ■



**Jeff Selano**

Bass of Riptide, 2001 International bronze medalist and co-vice chair of quartet promotion

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Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 6315 Harmony Lane, Kenosha, WI 53143-5199**. When you receive confirmation, please keep it as your receipt. Registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program. If you register for more than one person, please furnish complete information for each person on a separate sheet and attach to this order form. **All registrations received prior to June 1, 2003 will be mailed.** Those received after that date may be picked up at the convention registration area beginning Monday, June 30, 2003. Mailings will be made during the month of May 2003. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

☐ Check here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

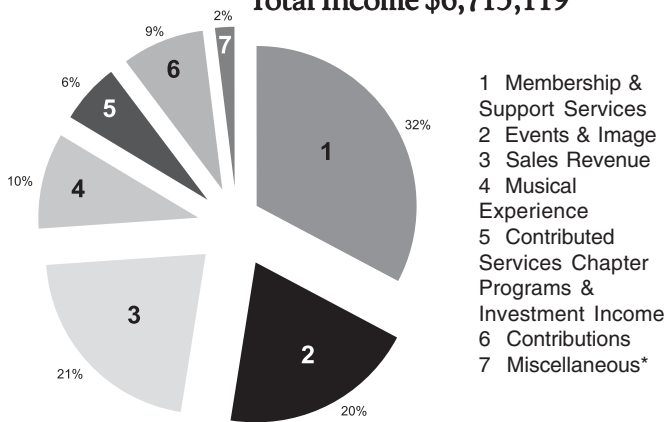
Quantity	Type	Rate	Total
	Adult	\$100 ea	\$
	Jr. (under 12)	\$50 ea	\$
add \$3 P&H for each 8 registrations ordered			\$
TOTAL (U.S. Funds)			\$
Price after Jan. 1 2003: \$115 Adult, \$58 Junior Price at the convention: \$125 Adult, \$63 Junior			

# SPEBSQSA & Harmony Foundation annual financial report

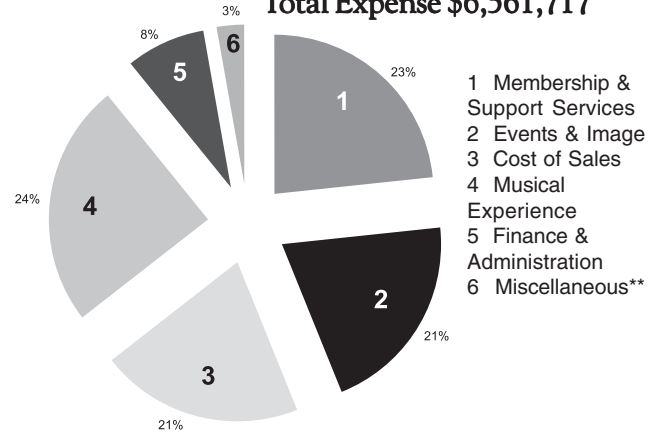
## Year ending December 31, 2001

For a copy of the complete spreadsheet report, including the accompanying notes that are an integral part of the report, send a stamped (\$2.00) self-addressed envelope to the headquarters office or visit the Web site at [www.spebsqsa.org/Operations](http://www.spebsqsa.org/Operations) for a more complete report.

### Total Income \$6,713,119



### Total Expense \$6,561,717



\* Governance & Management, World Harmony, Income on Investments, Net Assets Released from Restrictions.

\*\* Governance & Management, Foundation & Corporate, Recruitment & Training, Communication, Fundraising. Income exceeded expenses by \$151,402, also, investments generated unrealized losses of \$35,496 for total income exceeding expenses by \$115,906.

Gain, before Gains on Investments and Reclassifications	\$151,402
Net Realized Gains (Losses) on Investments	\$-35,496
<b>Net Income</b>	<b>\$115,906</b>

In addition, the Society holds \$7.6 million in assets, including cash on hand, investments and property.

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# You (yes, *you*) can recruit Barbershoppers!

Already talked to everyone you know? *Listen* this time and you just might get a different answer. And what about the people you don't know?

here are only two rules in recruiting:

- **Rule #1:** You must talk *with* someone ... that's "with" not "to."

- **Rule #2:** Practice rule # 1 often—daily if possible.

The best way to get people to talk with you is to ask questions. Then, *listen* to the answers and follow with a question to keep them talking. What do you ask? Ask for help:

- "Do you know anyone who might enjoy singing as a hobby?"
- "Do you know where I can meet some singers?"
- "Do you know where I can find information on barbershop music?"

## Ask questions that give people a chance to talk about themselves

- "Do you have a hobby?"
- "You have a great speaking voice. Did you sing in school?"
- "Does anyone in your family sing?"

**How do you identify who to talk with?** Simple: Listen and look.

## Are you buying these recruitment myths?

Here are 10 of the top myths that have plagued recruitment efforts throughout the years.

- You have to talk to everyone you know
- You can only bring potential members to your chapter on Guest Nights
- No one wants to hear about barbershop
- People will ridicule you if you talk about singing
- "No" means "no" (sometimes it means "not this week")
- You can't recruit kids.
- You have to be a salesman or extrovert to be a successful recruiter
- It doesn't matter if you recruit
- Recruitment is the Membership Guy's job
- Membership will take care of itself
- I don't know any singers

## Listen ...

- to the voices of people around you
- for conversations about music
- for humming, whistling, singing, etc.
- for someone who needs a hobby

## Look for people ...

- who show they enjoy your singing
- wearing apparel or accessories with a music motif
- tapping their toes, snapping their fingers ... just enjoying music
- who might know people



**Ask**

## Where do you listen and look for these people?

Super markets, malls, street corners, restaurants, Karaoke establishments, trains, planes, parks, schools, offices, hummm ... get my drift? They're everywhere!

(Did I mention Karaoke establishments? They are a great place. Go early to see who signs up first. "Hey, you like to sing. I do too. Where else do you get to sing other than here?"')



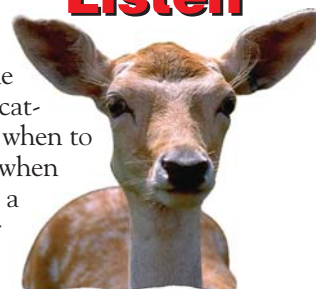
**Look**

## Know when to stop

Once you identify potential member, put on a smile and apply Rule #1. But remember, *the key to success is knowing when to stop!*

People who are good communicators talk 20 percent of the time and listen 80 percent of the time. If you are truly communicating with someone, you will *hear* when to stop. To be more specific, stop when they give you firm information: a name, phone number, a place for you to call, an invitation, what-

**Listen**





### Recruiting Mistakes ...

Here are some of the worst things you can do when talking with people:

- Make statements instead of asking questions.
- Talk to them about how busy you are Barbershopping. Everyone already thinks his schedule is hectic enough.
- Start your conversation by asking them if they want to join. The knee-jerk answer is usually "no!"
- Analyze the barbershop style, chord structures and the real meaning of a minor 7th.
- Talk more than the listener does.

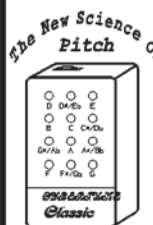
ever. **Stop.** Take this information, act on it: write down the number, establish a follow-up, make a commitment from your end, thank them, establish a follow-up of some sort, and *move on*.

I hope you can take one item from this article and try it. You just might find that recruiting is easy ... it's fun ... and you—yes, *you*—can do it too! ■



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**For further information, go to <http://www.singingbuckeyes.org>**

## CHARITABLE ACTIVITIES

The many ways we Sing . . . for life



# Ask Big Chicken—grant money's out there!

**M**arietta, Ga., chapter member Arthur Brause was looking through the newspaper and saw a notice that Cobb and Douglas counties were looking for submissions for Mini Grants from 501(c) 3 or non-profit status organizations. They were looking for new or existing innovative youth development programs for adolescents, ages 10 to 19. A light went on in Arthur's head, but he saw that the submission deadline was only eight days away.

Arthur immediately consulted with Chapter President Thom Hine, Young Men in Harmony Chair Jim Moore and Chapter Historian Bill Lester to see if a proposal could be prepared in time. Not only did they meet the deadline, but Arthur arranged for a quartet to accompany delivery of the two completed grant requests to Ms. Agnes F. Brown, youth development coordinator for Cobb



and Douglas Counties in the Atlanta, Ga., metropolitan area. With Ms. Brown is the barbershop quintet of Rick French (D), Hal Freshour (B), Arthur Brause (D), Wayne Howard (B), and Bill Lester (D), who also sang for Brown and performed two singing valentines for the women of the office.

## New Founder's Club members leave a legacy for future Barbershoppers

New O.C. Cash Founder's Club members have made a financial commitment of \$1,000 or more to the Foundation's Endowment Program, many with end-of-life gifts in a will, life insurance policy or retirement program. For information about Harmony Foundation and how you can join the Founder's Club, call Larry Gilhousen at 800-876-7464 x8448.



The following joined or updated commitments to the Founder's Club between April 1, 2001 and April 15, 2002. Congratulate these wonderful people for helping

to ensure that future generations can Sing ... for life.

\* = Charter Members;

*Italics* = Deceased Members;

# = Upgrades (District)

### **Gold Medal Members**

(\$100,000 and above)

Anonymous - 1

Ed P. & Kay Bejarana (FWD)

#Jay & Anne Butterfield (MAD)

Tom & Janet Condon (EVG)

#Eugene A. (Gene) Hanover (PIO)

Paul L. Martin (DIX)

#Roger Ross (SUN)

#AIC

### **Silver Medal Members**

(\$10,000 and above)

Sam & Virginia Aramian (FWD)

Louis J. Benedict (FWD)

Richard S. & Karna S. Bodman (SUN)

Robert & Sandra Burdick (CSD)

#Charlie Davenport (MAD)

Bill & Betty Davidson (SLD/SUN)

#Roy M. & Evelyn Frisby (ILL)

Paul Gilman (JAD)

\*#Freeman G. Groat (DIX)

#Bill & Vi Hanna (FHT)

#Joseph Jenkins &

Barbara Bruning (JAD)

\*#Patrick Kelly (JAD/LOL/IABS)

Dave La Bar (SUN)

Jerome H. (Jerry) McCay (CSD)

\*W.A. Fred & Helen Wiese (RMD)

#Alexander & Betty Willox (PIO)

### **Bronze Medal Members**

(\$1,000 and above)

#Anonymous - 1

Stan & Irene Ackers (CSD/FWD)

Donald D. & Virginia Anderson (SUN)

Frank & Rose Astorino (SUN)

Robert J. & Alice Avey (MAD)

Jeffrey A. & Libby Belanger (PIO)

Bill & Jeannette Bernard (SUN)

Len Bjella (CSD)

Warren T. & Pamela M. Bowen (DIX)

Jack C. & Carol Brueckman (SUN)

Robert G. & Betty Buechler (MAD)

Albin L. & Nancy Carter (DIX)

Dwain L. & Connie Chambers (DIX)

Dwayne & Barbara Cooper (SWD)

Matthew G. Crandall (CAR)

Al Crow (DIX)

Leslie E. Cudworth (FWD)

Mark Dahlen (LOL)

Bud & Katherine Deunk (JAD)

Ted & Marilyn Dumbauld (PIO)

Brian E. & Patricia A. Dunkel (PIO)

Owen V. & Delores M. Frisby (MAD)

Jack & Phyllis Greenfield (SUN)

John P. & Janet A. Haley (ILL)

Charles F. & Marjorie Harner (MAD)

Robert D. & Claire Heron (FWD)

Ronald A. & Joyce E. Hesketh (DIX)

R. Stephen (Steve) Janes (NED)

#Randy & A. Christopher Jensen

(NED)

Philip J. & Margaret M. Knapp (PIO)

Robert M. Lanning (SWD)

Jerry L. & Patricia J. Leslie (CSD)

David W. Lewis (SLD)

Richard E. & Kathleen M. Lord (DIX)

David & Joan Maislen (FWD)

Michael A. & Janice Mathieu (CSD)

John F. McEndarfer, Jr. (NED)

Thomas & Nan McQueeney (NED)

Steve & Eloise Mondau (EVG)

James I. Mudgett (PIO)

Herman & Norma Ninneman (CSD)

Ted & Sharon Padzensky (FWD)

Wayne J. & Kathryn Page (MAD)

#John R. & Janene Pence (MAD)

James W. & Mary Jo Phelan (PIO)

Kenneth R. & Marilyn Rose (SUN)

Donald & Mary Rosenkrans (RMD)

John & Joan Scherer (LOL)

Cliff & Shirley Shandle (JAD)

Bruce & Jane Smith (PIO)

Robert S. Spong (LOL)

William & Patricia Stock (ILL)

Glenn E. & Mary Sue Sudduth (SUN)

Harry A. Thompson III (MAD)

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#Richard & Fran Vienneau (SWD)

Charley & Sheila Verba (NED)

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Tom & Marian Watts (ILL)

Jack D. Wentworth (JAD)

Duard (Lee) & Sandra Wolfe (ILL)

#Dr. Stanley & Dorothy Zimmering

(NED)

Ronald H. Zelch (CSD)

#Wilmington, NC Chapter (DIX)

Chordial Connection (MAD)

Twin Cities Lunch Bunch (LOL)

## Keep a Melody Ringing Memorial

Harmony Foundation's *Keep a Melody Ringing* Memorial was created to help keep the dream of barbershop harmony alive for future generations. Gifts to this memorial are invested and the investment earnings are used to support SPEBSQSA programs. Donations to this fund can memorialize a loved one and help future generations Sing... *for life*.

Many names have been added to the memorial, including heroes such as O.C. Cash, Lou Perry, Dean Snyder, Dave Stevens, Randy Chisholm, Larry Ajer, and Hal Purdy. There are also names of many "Joe Barbershoppers" and their wives who loved SPEBSQSA. This issue contains a donation envelope if you wish to remember your hero in the *Keep a Melody Ringing* Memorial.

Below are the names of those who have qualified for the *Keep a Melody Ringing* Memorial between April 1, 2001 and April 15, 2002. These heroes have had \$250 or more donated in their memory, and have been added to the memorial plaque at Harmony Hall. A list of everyone who has been memorialized, and the contributors, is published in the Harmony Foundation Annual Report, scheduled to be mailed late May.

**The *Keep a Melody Ringing* Memorial hangs on both sides of the famous Harmony Hall "tag chamber"—a stone corridor with a concave ceiling, adjacent to the front foyer. For decades, Barbershoppers have gathered in this small echo chamber to "ring a chord" that will resonate throughout the house. How fitting that the memorial is located here—to honor those who loved to Sing ... for life.. ■**



Howard R. Adams  
Robert J. Avey  
Richard S. Blair  
James F. Blewer  
Wayne Boatman  
Gary D. Boldt  
Col. Canfield D. (Bud) Boone  
Murray M. Borck, Sr.  
Arthur V. Boyce  
Ronald G. Browne  
Fred E. Burkle  
Dick Carroll  
W. Douglas Carter  
Roger Cogswell  
Nicholas Constantino  
Richard E. Cooper  
Nick J. Contini  
Mildred C. Courts  
Kathryn W. Crew  
Stanley E. Crossley  
Joe T. Cummings  
Theodore (Ted) Dahlen  
Bert E. (Eddie) Day  
Bill Denton  
Howard (Bud) Deunk  
Kenneth P. Dowd  
Russell & Helen Dubrul  
Leon H. Dunkel  
Russell Edmundson  
Evelyn D. Ellems  
William Everson  
Norm Farber  
James Allen Farrell  
George H. Fisher  
Earl L. Flora  
Larry Forristall  
Betty Gillespie  
Harvey E. Goebel  
Walter R. Greenfield  
James Grooms  
Kelly C. Gross  
Frederick L. Hayes  
Col. Glenn Hollis, Sr.  
Don Hood  
Charles E. & Mildred Ingalls  
Steve & Bob Jacobs  
Paul K. Jacques  
Robert F. Johnston  
Harold T. Jordan  
Dwight F. Kampe  
Richard L. Kelsey  
Charles M. (Bud) Knorpp  
Richard W. Kruse  
Peter C. Lahlum  
Arthur T. Linde  
Kenneth Litzie  
William W. MacArthur

Sarah Catherine Manion  
Floyd McClure  
John P. McCrindle  
Harold H. McDaniel  
Paul W. Mercier  
Cletus G. Minnich  
Nathan Mire  
William H. Mucha  
Robert G. Mullert  
Dennis P. Murphy  
Everett H. Nau  
Earl Neibaur  
Dorothy W. Ohde  
Charles L. Oliva  
Tracy R. Osborne, MD  
Theodore (Ted) Padzensky  
Michael J. Patti  
James W. Phelan  
Theodora Ann (Teddy) Platt  
Clifford H. Post  
Hal & Ruth Purdy  
Harold Robinette  
Dennis E. Roe  
Louis W. Rollman  
Donald Runcie  
George J. Schaefer  
John T. & Norine Schneider, Sr.  
Steve A. Scott  
Wesley Shannon  
Ronald J. Shea  
Harvey A. Sperling  
Donald Sprouse  
Burt Staffen  
James H. Stephens  
Charles Stout  
Glenn E. Sudduth  
Melvin Swanson  
Clyde E. Taber III  
Dennis J. Tanis  
Roger J. Thomas  
Harry A. Thompson III  
Oscar (Doc) Tikander  
Reginald N. Torrison  
Jack P. Turner  
Wesley Van Gilder  
Arthur L. Vos  
Irene Werth  
Dale E. Westbrook  
Alan P. White  
Vernon M. Williams  
Ray F. Wilt  
Fred Witt  
Duard L. (Lee) Wolfe  
Robert H. Woodward  
Don Woodworth  
James Howard Young  
Daniel Zatkalik

## Local charities need more than just cash

The GNU recently donated their used but very usable trailer to the Twin Cities division of Habitat for Humanity. The GNU had used the trailer to cart around their risers and other equipment when they were on the road for rehearsals or performances. Jim Lutz, a member who has been the chorus's trailer resource, arranged both the purchase of a new trailer for the chorus and for the donation of the old trailer. The Habitat people were very eager and appreciative to get the trailer, and planned to put it to work immediately in their program designed to help shut-ins and other people who are unable to care for their own yards. Pictured are Hilltop Chapter members Jim Lutz and John Babbs standing on both sides of Daryl Yankee, warehouse manager for the Twin Cities Habitat for Humanity.



## Marvelous recruiter, even under the knife

**M**ary Spellman of Kearney, Neb. has recruited 108 members into the Society. While many have said that he recruiting is in his heart, the following incident proves how literal that is. In his own words:

My doctor told Roma (my wife) and me that my heart was in grave condition and needed a pacemaker right away. I rolled into surgery the next day. They don't put you out while doing the surgery. They shoot some pain-killer solution into your arm.



It still hurt like crazy, and I could feel him slice my skin below my breast bone to install the pacemaker.



While I was lying there, I could hear the doctors and nurses talking, and a young man, who was the salesman for the pacemaker, was watching the procedure and telling the doctor that he was doing it right. One of the nurses asked him if he was still with his band, and he said, "No." He didn't like rock 'n' roll any more. So I piped up and said, "How's about being my guest at our barbershop practices on Monday nights."

He said, "What's that all about?" So I told him and said, "Write your name and address on a piece of paper and put it on my chest. I'll get in touch."

The next day I got out of the hospital and went home. I called this salesman's wife. I told her who I was and wanted to have him as my guest. She said, "Could my 10-year-old son come also?" I said, "Great." So last Monday, the dad and son came to our chapter meeting and liked it.

## Cleveland arts community just can't get enough barbershop

Cleveland West Suburban's Tower City Chorus and members of Cleveland East's **Suburbanaires Chorus** sang recently with the prestigious Cleveland Pops Orchestra. The men, under the direction of Jason Thompson, made quite an impression, according to the *Cleveland Plain Dealer*:

"Acclaim of a different sort was expressed after the Tower City Chorus, an 80-voice men's choir in the barbershop quartet tradition, moved to the sides of the stage after a lively extended version of Berlin's 'Alexander's Ragtime Band.' Cries of 'Don't go!' and 'more!' prompted Topilow to reassure the audience that the men weren't leaving. They were just moving to the back of the stage to sing selec-



## Navy guys have a different view of barbershop and recruiting

While Society members try to interest young men in barbershop, it's interesting to note that the U.S. Navy is using young men's interest in barbershop to recruit young cadets. The four members of **Clean Shave** are among 76 members of the U.S. Naval Academy's glee club program attracted big audiences on an admissions-related tour of America's heartland. About 700 of Worland, Wyoming's residents packed a middle school auditorium to hear hometown lead Justin Carrell and also Kevin Crowe, Casey Henry and Sam Fletcher perform an hour program.

The cadets are not Society members (yet) but they sing many Society arrangements, including "Hello Mary Lou," which the quartet performed with Society quartet **Gentlemen's Touch** at a Casper, Wyo. performance attended by 800. With the glee club, the quartet has performed on national television and for the president. Normally, the quartet has about 50 performances a year and a repertoire of about eight songs, but they put in a lot of extra rehearsal time to learn 20 songs for their four-day, 22-performance tour. And you thought your quartet had a grueling schedule!



tions from 'The Music Man' with the orchestra."

The orchestra invited the chorus back to sing patriotic tunes at the "Armed Forces Salute" May 17.

## The King's Singers wow California chapter

Five years of dreaming and planning finally yielded the first-ever concert tour stop in Chico, Calif., by the King's Singers, a master class for the North Valley Chapter chorus members, and a special public school event for 1,200 local school students interested in vocal music. All three events were made



**Catch the King's Singers, at the international convention in Portland.**

**Get ticket information at [www.spebsqsa.org/portland](http://www.spebsqsa.org/portland).**

The King's Singers have to be the finest a cappella group in the world. It's difficult to describe the experience of working with them side by side. I'll never forget it."

Mike Harris, chapter president, smiled and shook his head following a rendition of "Lonesome Road," commented simply, "This is unbelievable!"

Just one more way 40 or 45 Barbershoppers can make a difference for their chapter and local students. Keep on singing!

possible through a cooperative effort with California State University-Chico University Public Events, co-sponsors of the visit with the North Valley Chapter. Jack Woodard, chapter music director, explains it this way:

"This visit has been a dream for years, made possible by our board of directors, Pat Lynch's hard work, and the university.



**BARBER-SHOP BRUSHES WITH FAME.** The Knudsen Brothers, famed Society quartetters who are now singing professionally, recorded a song on *The Phonecians'* latest album and have an ongoing relationship with the chorus.

**The Acappella Fellas of Hickory, N.C.,** opened for Mickey Rooney.

**Tour de Force sang the national anthem at a San Bernardino Stampede/Seattle Mariners exhibition game.** Playing shortstop for San Bernardino was actor Kevin Costner.

## CHAPTER ETERNAL

*Society members reported as deceased between January 1 and March 31, 2002.*

### Cardinal

Crosby, Malcolm  
Columbus-Greenwood, IN  
Heatherington, Robert  
Lake County, IN  
Hiatt, Edgar  
Muncie, IN  
Hiatt, Robert  
Lafayette, IN  
Johnson, Doyle  
Columbus-Greenwood, IN  
Pritchett, William  
Marion, IN  
Roman, Kenneth  
Terre Haute, IN  
Tokash, Robert  
Valparaiso, IN  
Wilson, Danny  
Lexington, KY

### Central States

Forristal, Larry  
Florissant Valley, MO  
Kellerman, Charles  
St Louis Suburban, MO  
Schnabel, LeRoy  
Viborg, SD  
Steever, Jack  
Sioux Falls, SD

### Dixie

Anderson, John  
Spartanburg, SC

### Evergreen

Carlson, Carl  
Juan De Fuca, WA  
Lundquist, Robert  
Missoula, MT

Morach, William  
Anacortes, WA

### Far Western

Browne, Ron  
Frank Thorne  
Chang, Peter  
Frank Thorne  
Frederickson, Dan  
Carson City, NV  
Grimshaw, Joseph  
Hemet, CA  
Harvey, Deloy  
Hemet, CA  
Hughes, Harry  
Frank Thorne  
Kiesow, Kurt  
Frank Thorne  
Kujat, Arnold  
Las Vegas Metro,

NV  
Lauruhn, William  
Sun Cities, AZ  
Simonson, E Paul  
Marin, CA  
Soderlund, Charles  
Las Vegas, NV  
Stephens, James  
Tucson, AZ  
Tanis, Dennis  
Visalia, CA  
Voshell, Keith  
Lompoc, CA  
Witt, Fred  
San Fernando  
Valley, CA

### Illinois

Gross, Kelly  
Coles County, IL

McNish, Gene  
Springfield, IL  
Reynolds, Harold  
Harrisburg, IL  
Williams, Donald  
Chicago Metro, IL  
Wolfe, Duard  
Sterling Rock Falls, IL

### Johnny Appleseed

Cochran Jr, Garvin  
Pittsburgh South Hills, PA  
Cochran Jr, Garvin  
Washington, PA  
Etzold, Kenneth  
Warren, OH  
Hambrick, Joseph  
Heart of Ohio-Columbus, OH

MacArthur, William  
Pittsburgh North Hills, PA  
Perry, Charles  
Akron, OH  
Potts, Joseph  
Greater Pittsburgh, PA  
Sherman, Richard  
Mansfield, OH  
Weaver, Glenn  
Akron, OH

### Land O' Lakes

Black, Gaylon  
Winona, MN  
Lawless, Donald  
Minnetonka, MN  
Pankratz, Ken  
Frank Thorne  
Varney, David

# United by Barbershop

Barbershop music can bring people together in unusual ways, bridging cultures and history. Barbershop singer Doug Ades and his wife, Bozena, were on a trip to Wroclaw, Poland, site of a WWII Nazi labor camp. Bozena, who's father had been an inmate in the camp, spent a moving day walking through the camp with Doug, stopping to take in the gallows, the crematorium and other sites through her father's eyes.

Later that evening, the couple was visiting with Polish friends in a restaurant when, from a table in the middle of the restaurant, they heard beautiful music being sung softly by a group of 12—a chorus from the ongoing music festival in the city. His wife approached the group, which then came to Doug's table to sing "Happy Birthday" to him.

It turned out to be a major chorus from Germany. When the birthday song had ended, Doug was shocked when they asked if he knew any barbershop music. They spent the next while singing "Dinah" and "Jada" and several other songs they all knew. Then Doug decided to teach them "Down By The Old Mill Stream." It took the group a while to figure out the melody and harmony parts, but by that time, Doug was caught up by more than the music. In his words:

*"Lo and behold, there I was in the middle of a Polish restaurant, leading a major German chorus in 'Mill Stream.' I'm not sure how or when I got back to the hotel that night, but I certainly didn't wear any of the leather off my shoes in the process, since I was floating about 10 centimeters above the ground. If it gets any better than this, I'm not sure I can stand it!"*



**NO COINCIDENCE.** When Jack Newman of Premium Blend quartet put pen to paper, little did he know he'd have the fortune of writing

a tune that would become an official city song. His song was "Terra Haute—My Hometown," and as luck would have it, there's a town called Terra Haute, Indiana, and they liked the song. (Another interesting coincidence: Jack is from Terra Haute!)

Jack's piece was arranged by fellow quartet member Leon Williams and made the official song by Terra Haute Mayor Judith Anderson. The quartet, consisting of David Landes (T), Jack Newman (L), Leon Williams (B) and Ron Farlin (B), performed the song for Mayor Anderson and the local media and presented the mayor with a framed copy of the original music and a photo of the quartet. All but the mayor are members of the Banks of the Wabash chorus (not coincidentally). However, the mayor has attended numerous functions presented by the chorus and quartet, and has selected the quartet to represent the city on two occasions. ■

## CHAPTER ETERNAL

Stevens Point, WI  
Werth, Robert  
Ripon, WI  
Wood, Roger  
Stevens Point, WI

### Mid-Atlantic

Beichler, Leon  
Hagerstown, MD  
Dundon, Frank  
Rahway Valley, NJ  
Evans, Edward  
Morris County, NJ  
Kirby, Vincent  
Philadelphia, PA  
McLaughlin, Philip  
Carlisle, PA  
Richard Merriam  
Townsend, MD  
Merlino, Mariano  
Reading, PA  
Noll, Franklin  
Reading, PA  
Purdy, Hal  
Frank Thorne  
Rafter, Edward  
Salisbury, MD  
Roth, Alvin  
Frank Thorne  
Scanlon, Michael  
Bryn Mawr, PA  
Snyder, Carl  
York, PA  
Van den Berg, Alan  
Alexandria, VA

White, Alan  
Alexandria, VA  
Yeager, William  
Baltimore, MD

### Northeastern

Brooks, Philip  
Bedford-Sackville, NS  
McLean, Malcolm  
Norway-South Paris, ME  
Mercier, Paul  
Nashua, NH  
Patti, Michael  
Poughkeepsie, NY  
Reilly, James  
Scituate, MA  
Stover, Edwin  
Bangor, ME  
Wicher, Harold  
Scituate, MA  
Young, D A  
Hanover, NH

### Ontario

Figg, Howard  
St Catharines, ON  
Jones, Leslie  
Oshawa, ON  
Pioneer  
French, John  
Wayne, MI  
Kesterke, Bernard  
Alpena, MI

Nisbett, Robert  
Sault Ste Marie, ON  
Stephens, James  
Wayne, MI

### Rocky Mountain

Blosch, Fred  
San Juan County, NM  
Kobelt, William  
Billings, MT  
Oaks, Tom  
Salt Lake City, UT  
Seneca Land  
Cogswell, Roger  
Jamestown, NY  
Cogswell, Roger  
Warren, PA  
Du Bois, Paul  
Frank Thorne

### Southwestern

Lipford, Sonny  
Dallas Metro, TX

### Sunshine

Burkle, Fred  
Sarasota, FL  
Sommers, Wm  
Frank Thorne  
Storrie, John  
Frank Thorne  
Woodings, Eric  
Englewood, FL  
Zatkalik, Daniel  
Englewood, FL

## SWIPES 'N' SWAPS

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second guest name		second guest nickname for badge	
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circle payment method:	VISA	MasterCard	check money order
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## THE TAG

Joe Liles, Tagmaster



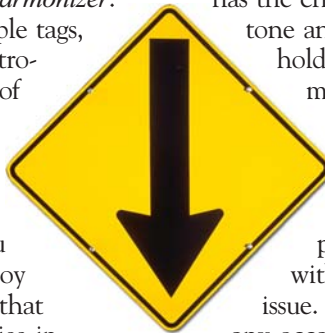
# Go low with bari and bass hanger tags

**O** I hope many of you tried the two tenor and lead “hanger” tags in the last issue of *The Harmonizer*. The idea is to make available four simple tags, one for each voice part, suitable for introducing a novice singer to the pleasure of four-part harmony. To complete the set, here are the other two, for baritone and for bass.

A big thanks to Burt Szabo for contributing these fun tags. Really, you don't have to be a novice singer to enjoy the “hanger” role. You probably know that Barbershoppers have many opportunities in songs and tags where one part sustains a note while the other parts move, tune, adjust their notes and

generally revel in the sound. The part that sustains has the challenge to lay out an accurate, beautiful tone and vowel, becoming the foundation that holds it all together. The hanger-singer just may be the most important of all. Without that solidity and foundation, no one can do what they have to do, right?

You may wish to copy to a single page, front and back, these two tags with the tenor and lead tags of the last issue. Then you will have them handy for any occasion. Remember also, that previous tags are on the Society's website, as are 18 Free 'n' Easy arrangements. Have fun! Make music!



### BARI-HANGER TAG

Tenor Lead

8 1 2 3 4

I love that old quar - tet of mine.

Bari Bass

mine.\_\_\_\_\_

I love that old quar - tet of mine.

### BASS-HANGER TAG

Tenor Lead

8 1 2 3

My sweet - heart Sal, my lov - in' gal. My

Bari Bass

gal.\_\_\_\_\_

my lov - in'

4 5 6

gal, my gal.\_\_\_\_\_

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