

March/April 2008

THE HARMONICER

OFFICIAL PUBLICATION OF THE HARMONY SOCIETY

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INSIDE: **Power Play's last hurrah** • **How Nashville sees us** • **Society Aims** • **Hotel registration forms**

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Power Play, 2003 International Quartet Champion, retired in February in grand fashion, and fans came in busloads from at least 20 states, two provinces and Great Britain. They were far from the only barbershop harmony legends on stage during their retirement.



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Our North Star: chapter development

At a recent meeting, a question repeatedly asked of participants was, "What is our North Star?" The North Star concept is another way of asking, "What is your mission and purpose? Where are we headed and how will we get there?" From ancient times, navigators of ships in the Northern Hemisphere have relied upon the North Star, a star that seems to stay directly above the North Pole, as a fixed point from which calculations could be made to safely guide their ships to their destination. I wanted to share with you in this article the Society's "North Star," as defined by our Mission Statement.



We have made membership and chapter support our highest priority for 2008 and 2009 and expect to continue that emphasis into the future.

Please also see CEO Ed Watson's column in this issue for a discussion of the Society's 2008 Aims and how they are directed at members' satisfaction and fun.

I mentioned in a previous article the importance of each chapter having a mission statement that helps define the chapter and to give it a clear idea of what you all want to accomplish. Certainly, the same is true for the Society. Our Mission Statement is, "The Barbershop Harmony Society brings men together in harmony and fellowship to enrich lives through singing." There are both internal and external components to that statement.

The internal portion of "enriching lives through singing" is how well we provide services and support to our chapters and members so their individual and chapter experience is truly satisfying. The external portion is how we change and affect lives in our schools, communities, and other music entities and organizations by the actions of the Society, districts, chapters, and members.

Individual members, chapters, and districts obviously have an interest in the internal portion of "enriching lives through singing." While I would hope that most chapters also share an interest in the external side of enriching lives, I understand that some members and chapters have lower interest in what happens outside their chapter. There may be a number of reasons why that is so, and everyone should work toward what best meets their needs. The Society on the other hand needs to see the future both for the internal and external effects of enriching lives.

As a membership organization, our first and foremost purpose is to do all things necessary to support our members and their chapters. We do this in a variety of ways, including schools, contests, educational materials, distributing published music and unpublished arrangements, and direct and indirect services. In reviewing the present state of the Society, the Society Board felt we had not emphasized the member and chapter support aspect of our overall mission. We therefore made membership and chapter support our highest priority for 2008 and 2009 and expect to continue that emphasis into the future.

We would be negligent, however, to not think about the larger impact we have, and can have, on others through the magic of performing and sharing the gift of our barbershop style. The youth chorus festival is a great example of one such program. In its inaugural year, we had six choruses compete in San Antonio. We already have one of those groups charter a new chapter as the **Western Washington, Wash.** chapter and the overall winner, **The Marcsmen** of San Marcos, TX, are a newly licensed chapter and I expect by the time you read this also will be a chartered chapter. Yet our emphasis should not only be aimed at youth. Plans already are under discussion of how we target other likely groups to experience the joy of barbershop singing and then, hopefully considering joining the Society. Whether such initiatives always result in added members should not, however, be the measure of success. The value of sharing our love for music, and especially music sung in the barbershop style, is in the way we help change, and enrich, lives.

Okay, sailors, are you still looking for that navigational aid? Do you still need to know more about our "North Star?" Then keep watching for articles and announcements about how we are "enriching lives through singing." Better yet, please share your stories with me or CEO Ed Watson. Where are you making a difference? And how is the Society helping you make that difference?

The full version of our Vision, Mission, Purposes, and Long-Range Vision Description is on the opposite page. Get your own copy at www.barbershop.org/id_057333.



pronoah@comcast.net



Vision & Mission

Purpose

- perpetuates and celebrates harmony in the barbershop style
- promotes fellowship and friendship among men of good will
- provides the opportunity to experience the joy of four-part a cappella singing
- introduces and sustains music in the lives of people everywhere

Values

- The joy of singing and ringing chords in four-part barbershop harmony
- Fellowship and friendship
- Service to others through our music

Mission

- The Barbershop Harmony Society brings men together in harmony and fellowship to enrich lives through singing.

Vision Statement

- To be the premier membership organization for men who love to sing.

Long-range vision description

- Each member experiences a) the joy of hearing his own voice in four part harmony; b) the friendship and fraternity of his fellow singers; c) the personal, social, musical and leadership skills he has attained through his membership in the Barbershop Harmony Society.
- Our quartets embrace and perform music predominantly in the barbershop style, and in a broad range of other a cappella styles. Through the educational and coaching opportunities available in the Society, they continually improve their public and contest performances.
- Chapter meetings are well planned, musically satisfying, and fun. Chapters are a diverse group of men, brought together by the joy of harmonizing in the barbershop style. Each chapter embraces and performs a cappella music, with the barbershop art form as the root of their existence. The chapter enriches and energizes each member through fellowship, fun and the joy of singing. With their performances and their alliances with all other local vocal music groups, our chapters are leaders in the musical life of their community, employing and enjoying the same educational opportunities for improvement available to quartets and all singers.
- Our district and international conventions, festivals, and educational conferences incorporate contests, activities, and training sessions to meet the needs of our membership and their families. We continually strive for improvement in individual, quartet, chorus and Society activities, performances, and events.
- As a Society, we have forged a strategic partnership with other singing organizations to create the premier a cappella musical organization in the world, encompassing and welcoming all, while continuing to recognize and emphasize the unique and prized qualities of the barbershop style. The largest supporter of vocal music education in the world, the alliance has formed strong partnerships with school choral groups, music educators, and their organizations.

Copyright critique, angels of paradise

Copyright laws don't make sense

The Copyright Act of 1790 took a restrictive view of intellectual property and emphasized the importance of free expression and the public domain. For the first 120 years of this Republic, the copyright term was extended once, to 28 years from 14, the effect being the continued enforcement of copyright as a limited monopoly. In the past four decades, powerful media conglomerates seeking to monopolize lucrative properties have extended it 11 times, with the term of protection now being the life of the author plus 70 years, which is effectively a lifetime monopoly!" By Victor Navasky, as reported in *The Nation* magazine.

From the latest *Harmonizer* we get:

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

"Singers may make 'educational, personal' audio 'working copies' (such as

tapes, CDs, DVDs) of rehearsals, performances, shows, if the recordings are for their own personal use."

I have believed for many years the Copyright Laws of the U.S. are far, far too restrictive for the general public. Give me a break, we cannot make "working copies"! At least we can make our own recordings for our own personal use.

DICK KNEELAND
Arlington, Texas

I'm a 20-year member of the Greater Portland Maine chapter, and have my ticket for Nashville Homecoming 2008. I definitely plan to visit the Society's new headquarters. That will be doubly special to me because while attending David Lipscomb College in Nashville (now Lipscomb University), I was associate editor of the school's 1958 yearbook. This entailed numerous trips to McQuiddy Printing Company at 110 7th Avenue North. [The current headquarters building.] I've appreciated seeing the before and now pictures of the building in recent *Harmonizers*, and look forward to quietly recalling memories from some

other days of yore as well as celebrating with fellow Barbershoppers.

WAYNE NEWLAND
Falmouth, Maine

Vive le barbershop!

Here is a nice "rest of the story" of our Denver breakfast with a touring couple from France that was mentioned in the September/October 2007 *Harmonizer*. After returning home, we sent the couple some barbershop tapes and a CD from our collection. They responded with two interesting pictorial books about Toulouse, France, as well as a letter in which they stated: "We hear often this wonderful music at home and in the car. If the angels and paradise exist, we think it is their music." At any rate, we and barbershop have some new friends!

FRED & LORRAIN TELLER
Hastings, Neb.



We didn't have a full-size copy of Cardinal district champs The Edge in time for the last issue. This time you can identify their faces! Peter McCormick (T), Brad McAlexander (Bs), Logan Horn (L), Tony Millsbaugh (Ba)

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The big picture regarding Society dues

What can we do for you?

Here's a question I often get from members: "Just what is it that I get for my dues? I don't compete, I don't go to conventions, and my quartet won't go much farther than the local nursing home to sing. Don't get me wrong, I like to sing in the chorus some, and I like to sing with three other guys, but I don't see what Nashville headquarters does to make my life any better. I don't need to pay dues to sing." Sound familiar? Any of you said something similar?

Well, I can understand the line of reasoning. You can sing, even sing in a quartet or chorus, without paying a dime to anyone for the privilege. There's no sing tax. So, then, why pay almost \$100 a year to the Barbershop Harmony Society? (That's just over \$8 per month, or two trips to Starbucks, but who's counting?) Still, why give even that much? What has the Society done for you?

The big picture

Let's be clear: almost none of us would be singing barbershop harmony right now if there were no Society to which you could pay dues. Perhaps you wouldn't be singing much at all. Our art form was virtually in the dust bin when O.C. Cash and Rupert Hall formed this Society in 1938. Men joined back then because the music was timeless and exhilarating, the company was good, they'd loved barbershop harmony in their youth, *and because they knew that if they didn't get organized, this unique and beautiful art form could die.* Not much has changed. Except that today, the Society is pretty much the only avenue through which men and boys will discover barbershop harmony. The need for our network of Barbershoppers is greater than ever if we and future generations are to enjoy the beautiful music and friendships we now have.



Almost none of us would be singing barbershop harmony right now if there were no Society to which you could pay dues.

Consider this: Would the **Buffalo Bills** have been barbershop icons if they'd had no international contest to win and no chapter shows to sing in? How would the **Suntones** have found each other with no organized Society? Who would have introduced you to barbershop harmony and to what would you have been recruited? Who would have supported your chapter well enough to endure for decades had it been a stand-alone without district and Society support? What groups would have been your model? Would the current members of your chorus and quartet have found each other without Society membership, and would they have created all their own music?

Would that great Aaron Dale chart you're learning exist without a forum where **OC Times** could debut it? Would your favorite groups be as good as they are without the accumulated knowledge shared at Harmony University and other schools? Would those groups even exist had they not first been inspired by other groups at district and Society-wide events? Would *you* know these groups existed? Where would you go to learn a tag if we weren't organized? Where would you get your arrangements? Would David Wright, Burt Szabo, Tom Gentry, et al be arranging for barbershop harmony had there been no Society for them to join?

All other considerations aside, if you have benefited at all from barbershop harmony, you've gotten a return on your dues. If it weren't for decades of our resource-consuming programs, contests, festivals, schools, publications, committees, employees, etc., you'd have virtually no music to sing, no groups to emulate, and no standard to live up to. Without the Society's efforts over the past 70 years, today barbershop harmony would likely be sung both *rarely* and *poorly*, if not mostly forgotten. Our music and friendship would almost certainly not be part of your life today.

Every thriving form of music in North America is organized in some manner and has some model for cash flow and propagation. Groups and styles that don't will fade away. I haven't even gone into the many financial, legal, insurance and other benefits your chapter is getting from the Society, let alone the costs of various programs, functions and jobs that you'd hear a lot of squawking about were we to underfund them. Suffice it to say, staff and leaders are spending your money effectively and keeping your dues as low as possible. (Not to burn any bridges, but have you asked your Sweet Adeline friends what they pay in dues? And I think they're getting a bargain, too!) How grateful I am for all our dues-paying members over the years who, with their time and money, made my own 35 years of musical and fraternal bliss possible.

Society Aims: Greater support for chapters

While what goes on in other corners of the Society most certainly affects your overall barbershop experience, our art form lives and dies upon what happens in your chapter every week. That is why the Society Board of Directors has refocused the strategic Aims of the Society to concentrate on the chapters and the members. They want, and all of us at headquarters want, a strong, vibrant, and healthy membership, enjoying their meetings, rehearsals, shows, singouts, performances, competitions, coaching sessions, TV and radio appearances, or whatever floats your boat.



To that end, the Society Board has crafted four Aims, designating them for 2008 and 2009. This gives us all a chance to work hard on achieving them. Those Aims will be addressed elsewhere in this *Harmonizer*, but while I have your attention, here they are again:

1. Chapters grow and retain members.
2. Chapters are active in community service.
3. Members feel a sense of identity and belonging with the Barbershop Harmony Society.
4. Members enjoy and are actively participating in Barbershop Harmony Society activities.

This means that as a corporate entity, we want these objectives to receive the highest emphasis. See anything there you disagree with? See anything there that is *not* the sign of a healthy organization? The truth is we can and we must do better in all four of these areas. Stronger chapters across town or across the continent are in the best interest for us all.

Free riders in the sky

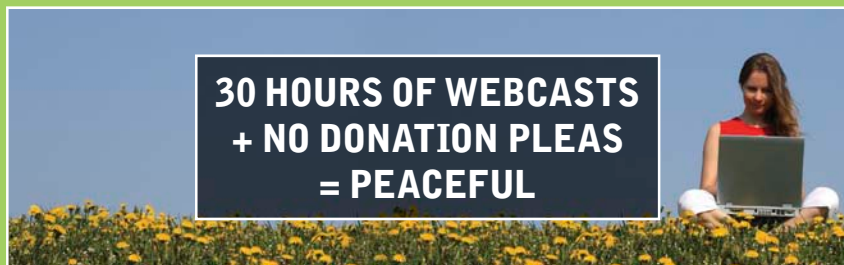
I hope I have helped you to see, at least a little, what the Society is doing for you. There is much more, but I am limited by space and also by the time it would take to detail it all. Let me briefly address two other areas in conclusion. The first concerns the events that districts and the international Society work so hard to create and present to their members. Conventions, competitions and schools all take tremendous effort, including scouting, contracts, production, judging, evaluations, logistics, tickets, programs, housing, etcetera, etcetera. I realize we started this discussion with the premise that some of you didn't care to go to these schools and events. You, then, are really missing something. I freely admit that I did not attend enough Midwinters, Internationals, or Harmony Universities in my 35 years of barbershopping. I look back now and wish I had attended more. Usually your reward is greater than your input, but *you* have to have some input first.

I hope I've shown you that your dues do not even cover all of the wonderful things your Society and districts are doing for you. (Just on an international level, your dues pay only about a third of our total costs.) And, most disheartening for me are those on the risers or in quartets who don't pay dues at all. No, not the life members, but those, like the guys at the beginning of this column, who don't see what's in it for them and don't join, or who let their memberships lapse. They still sing, still enjoy our music and our organization, but they're on a free ride. The rest of us support them. There are more of them than you think. Please, if you know one or come across one, encourage them to join and be a part of keeping Barbershop healthy, strong, and an International phenomenon that never fades.

How am I doing?

ewatson@barbershop.org

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Cutest mascot of all time? Meet Max Q., Jr.

Officially, it's coincidence that Maxwell Quincy Cash, born Feb. 4, appears to have been named after current international champion, **Max Q.** Right. Tell that to any member of the Greater Central Ohio chapter (**The Alliance**), second home to father and self-proclaimed barbershop *über*-geek Carl J. Cash, III. They've all heard the claim that the little guy's name was picked out years before the champs picked their name. They might also point out that years ago, Carl and Max Q bari Gary Lewis sang in their first quartet together, and they still keep in touch.

But no, we'll drop the point for the sake of Max's mom, Jennifer, who deserves a medal of her own after carrying the hefty 9 lb. 13 oz. tyke to full term.

Carl, Jennifer, Maxwell Quincy, and Skylar Cash.



Just don't be surprised in a few years, mom and dad, when little Max Q is old enough to ask what



would have happened had he been born during another quartet's championship year. ("Got-cha!, please leave your sister, **FRED**, alone!")

For the record, Maxwell Quincy or Max Q or what have you is a great name in its own right. Plus, we happen to know that the

quartet was thrilled to learn about their new perma-mascot: "The rules state that quartet names become unavailable after the group wins an international medal," winked Max Q tenor Greg Clancy. "They're going to have to change his name."



THEY MUST'VE DONE SOMETHING RIGHT the first time. The Blue & Gray Chorus of Inwood, W.Va. performed at the White House for the second consecutive year, representing the Society during the holiday season by singing traditional Christmas songs from the society *Yuletide Favorites*. A lot of chorus members had a hard time getting time off work, but it wasn't exactly hard to find Barbershoppers from other chapters to fill up the quota. One came from Colorado for the honor!



New additions to the Nashville staff are already working hard for you!



Our new Library and Licensing coordinator, **Julie Grower**, brings a wealth of experience to the Society, having served as Senior Coordinator of Music and Media Licensing at Viacom/MTV Networks for eight years. Julie has also worked in the publishing and cable industries in business affairs and marketing and as a recording studio music and sound effects librarian and editor and sales executive. As a singer, she has participated in various vocal ensembles, including a female cappella group **Woven Tones** and has sung professionally in studio and live settings, specializing in harmony.

Julie earned a B.S. in Music and Media Arts at the State University of New York at New Paltz. Originally from New York State, Julie and her husband Bruce-jon Brigham live in Nashville. She can be reached at jgrower@barbershop.org or 800-876-7464 x4127.



Sam Hoover is the new Systems Administrator in our IT department. A recent transplant from Los Angeles, where he was a network administrator for Career Colleges of America, Sam is a computer networking and systems repair graduate of Maric College and former owner of his own IT business. Sam keeps our network secure, sturdy and reliable for members and staff alike. Sam can be reached at shoover@barbershop.org or 800-876-7464 x4142.

Sherry Lewis is a receptionist who serves in many administrative areas such as order processing and membership renewals. She holds degrees in psychology and music and currently directs Nashville's 100-voice Sweet Adeline **TuneTown Show Chorus**.



She also sings with regional silver medalist quartet **Fiddlestix** and is an active chorus and quartet coach for Sweet Adeline and Society choruses. Sherry can be reached at slewis@barbershop.org or 800-876-7464 x4114.

Jerry C. Richardson is an Administrative Assistant/Receptionist who provides support for all departments, including word processing, data entry, and internet research tasks. His college career includes courses in music, photography, and graphic design. Jerry can be reached at jrichardson@barbershop.org or 800-876-7464 x4113.



Harmony Marketplace handles double the orders it did even two years ago—more than 300 per week—and Marketplace staff handles about 6,000 calls per month. To handle the increased workflow:

Brittany Byrd has joined the staff to take Harmony Marketplace phone orders as a Customer Service Associate. Her college career includes performing arts and journalism courses. She can be reached at bbyrd@barbershop.org or 800-876-7464 x4144.



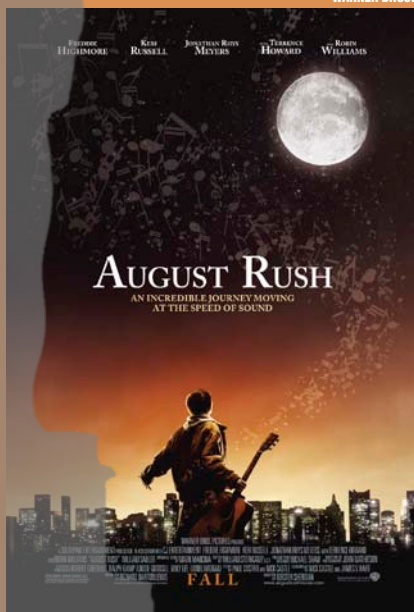
Rusty Lackey assists in all operations of the Harmony Marketplace warehouse and mailroom as a Shipping and Receiving Associate. He had previously worked as a commercial painter since 1994 and for several years managed his own painting business. He can be reached at rlackey@barbershop.org or at 800-876-7464 x4143.



25-year-old past Barbershopper gets Oscar nomination for songwriting

Charles Mack, a past collegiate quartet competitor with **Draw Four** and a founding member of the **Five Towns College** chapter on Long Island, was nominated for an Oscar for best original song, "Raise It Up," from the movie *August Rush*. Only 26 years old, Charles is seen in the movie directing his real-world choir in the song.

Although he didn't win the Oscar, his song was played and his face was seen during the international awards broadcast. Charles stays in touch with some of his barbershop brethren even if he not actively involved in the hobby right now. In addition to his budding (some could say blooming) musical career in the heart of New York City, he is the creator of City Kids, a mix of inner city children singing at a high level.



Uses for baritones: punchlines, completing chords, marsupial extraction

A local news outlet happened to be filming when four members of the **The Music Men** of Dubuque, Iowa showed up for the most reluctant Singing

Valentines victim, er, onlooker they'd ever seen. The quartet had been waiting in their van for a re-



cipient to arrive home from work when she finally pulled up and hit the garage door remote. But she just sat parked in front of the open garage and wouldn't leave her car. The quartet approached to find a hissing, belligerent possum that refused to leave the garage. (In the possum's defence, it was snowing and really cold outside.)

To avoid the endangerment of precious life, the quartet sent in their baritone. At one point, Jim McAuliffe was forced to toss the charging marsupial invader with his foot, but overall he persuaded the critter to skeedaddle without resorting to any form of animal cruelty, such as a baritone solo. Other quartet members were Doug Schmidt, Bill Haxmeier and Bob Summers. See the encounter online at www.thonline.com/multimedia/fullsize.cfm?id=927.



Major improvements coming to www.barbershop.org!

You asked, we listened. Lacking a full-time webmaster since July of 2004, our flagship site has not been providing membership with service and resources in a user-friendly environment. The remedy—the Society has contracted with a Nashville-based web development firm to overhaul our massive, 1500-page content site. Beta testing will begin on May 15 and the new improved website is scheduled to make its debut in mid-June of this year. If you have a suggestion on how to improve www.barbershop.org, send it to twilson@barbershop.org.

Get a time slot to tour our Nashville headquarters

No one would have much fun if all 10,000 convention-goers tried to enter our double doors at the same time. To make for a much more pleasant touring experience, attendees will get to reserve time slots for the period between Saturday, June 28 through Monday, July 7. During certain blocks of time, such as during the Thursday morning ribbon-cutting ceremony, the building will be closed.

Because staff will be busy running the convention, an experienced firm will be hired to keep tours running smoothly. Check your email inbox or go to www.barbershop.org/nashville in coming weeks for developing details about how to reserve slots online or at the convention registration area.

Foundation show moves to Saturday afternoon

The Harmony Foundation Presents ... show has been moved from Tuesday evening to Saturday afternoon at 2, following the collegiate contest. Headliners are Sweden's **The Real Group**, one of the world's top a cappella groups.

Plenty of great rooms still left in Nashville

Registrations are high for Nashville, which is good news for everyone. More Barbershoppers has always equaled more fun, plus we have plenty of room to spread out and a great venue across the street from the rest of the action. The other good news is that even those who didn't register early for first pick of hotels still have great hotels available near Vanderbilt (1.5 miles) and the airport (about 6 miles). Once you take a free bus ride downtown, everything else will be within a short walking distance.

If you're wondering who got first choice of hotels and seats for Nashville, it's the same group that always does—and nothing is stopping you from picking first for Anaheim, 2009! Either register before Sept. 15 this year, join the President's Council (www.harmony-foundation.org) or sing well enough that your chorus qualifies!



CONVENTIONS

2008
NASHVILLE
June 29–July 6
2009

ANAHEIM
June 28–July 5
2010

PHILADELPHIA
June 28–July 5
2011

KANSAS CITY
July 3–10
2012

PORTLAND
July 1–8
2013

TORONTO
June 30–July 7
2014

MINNEAPOLIS
June 29–July 6
2015

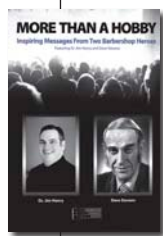
PITTSBURGH
June 29–July 6
2016

NASHVILLE
July 3–10

MIDWINTER
www.barbershop.org/midwinter
2009

PASADENA
Jan. 25–Feb. 1

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



Surprise! ... and you're welcome. Each chapter president received a free copy of the "More Than A Hobby" DVD, available for chapter use. This DVD includes Dr. Jim Henry's "Gold Medal Moments" speech from his keynote address at Harmony University in 2007 as well as Dave Stevens' Harmony College presentation "What Are We Trying to Preserve." This DVD is also available for \$19.95 from the Harmony Marketplace at www.harmonymarketplace.com.

All past international Seniors competitors can get pins. Current competitors all receive a lapel pin, which is a replica of the Seniors medal. Now all past competitors can get one, too. Medalist pins (which include the medal year) are \$30 and competitor pins (no year) are \$20. Download order forms at www.barbershop.org/compete and send in orders by May 15 to Barbershop Harmony Society, 110 7th Ave. N, Nashville, TN 37203-3704 or FAX to 615-313-7619, Attn. Dusty Schleier.

Montreal Chorus advances in national competition. Choral 2008, Canada's largest and longest running choral competition, has returned barbershop harmony to the competition; Montreal's Island City Chorus responded to the opening by recently qualifying for the semifinals in the nationally broadcast competition. The Island City Chorus is the same group that has received repeated high-visibility spots singing barbershop harmony before up to 90,000 attendees at the prestigious annual Mondial Choral Loto-Québec. (July/August 2006, p. 58)

Welcome new chapters!

Chartered

- Western Washington, Wash. (EVG, about 30 men, most under age 21)

Soon to be chartered

- Rutland Vt. (NED)
- San Marcos, Texas (SWD, so far, all students under age 25)
- Grove City, Pa. (SLD)
- Pennsylvania SW, Pa. (JAD)
- Pullman, Idaho (EVG)
- Temecula, Calif. (FWD)
- Germantown, Md. (MAD)
- Parkersburg-Marietta W.Va. (JAD)

- Lyndon, Vt. (NED)
- Hell's Kitchen, N.Y. (MAD, also sub 25 year olds)

Licensed and moving forward

- Wichita Falls, Texas (SWD)
- Alvin, Texas (SWD)
- Victoria, Texas (SWD)
- Greater Cranberry, Pa. (JAD)

In the works

- Kingman, Ariz. (FWD)
- Weed, Calif. (FWD)
- Harrisonburg, Va. (MAD)

Know a city that needs a chapter? Contact Charlie Davenport, Director of Membership, cdavenport@barbershop.org, 800-876-7464 x4130.

Guyton brother—no, neither of those two—barely misses American Idol's 24

He was *this close* to leapfrogging his famous brothers in singing fame.

By all appearances, Chase Guyton inherited as much musical talent as his well-known older brothers, Chad and Brandon of **Four Voices** (2002 international champion) and Voices of Lee. Like his brothers, Chase is a rabid Barbershopper—at age 15 he had been the youngest man ever to qualify for AHSOW, woodshedding on all four parts. Unlike Chad and Brandon, the only group this 22-year-old business major sings in is his chapter chorus, the **Cleveland Scream Machine** of Cleveland, Tenn. While working on a solo career, he's still shopping for his next quartet.

Anyone looking for a lead who out-sang 99.99% of the competition on this year's American Idol?

"Barbershop has definitely given me the tools that have made me the singer I am today," Chase said after making the top 50 among about 100,000 hope-

fuls for season 7 of America's most popular show. "I've got the ear ... as the pesky little brother I learned everything I could while sitting in on countless [Four Voices] coaching sessions and rehearsals. Some of those coaches will never know the effect that they have had on my life."

Chase almost didn't try out for the show at all. Family and friends had been encouraging him for a long time, and his cousin talked him into auditioning the night before. Chase almost quit several times during the grueling 17-hour wait among 15,000 Atlanta hopefuls; he was probably the only member of his family who was shocked when he received one of the nation's 160 coveted golden tickets to the Hollywood elimination rounds.

After an intense week with a camera crew constantly in his face, he was one of the last 50 left standing but not in the top 24 who sing before a national audience of potential vot-

ers. The producers were enthusiastic and encouraged him to try again next year, but Chase wishes judges Randy, Paula and Simon could have given him more input in the later rounds.

"Randy was my favorite because you could tell he had a good ear and is a true musician," Chase said. He also had both respect for and frustration with the judge known for being the most insightful—and most cruel—assessor of marketable talent. "Simon was good at hearing or seeing problems, but not at identifying or conveying how to fix them," he continued. "I guess this is the Barbershopper in me coming out ... he was ill-equipped to give feedback to a lot of people. You would think that would fall under the duties of a judge."

How's that for blunt assessments, Simon? ■

See a photo of Chase's first audition at www.americanidol.com/photos/?set=443&seq=52



Mr. Clarke Caldwell
President and CEO
Harmony Foundation International
110 Seventh Avenue North, Suite 200
Nashville, TN 37203

March 13, 2008

Dear Clarke,

I have said this before, but please accept my thanks in this more formal way for the incredible financial support that Harmony Foundation provides to the Barbershop Harmony Society on an ongoing basis. You know that we could not begin to have the youth program that we do without your support.

The Foundation covers 100% of the youth initiatives that we direct and implement annually. You also help us by providing 125 full scholarships to Harmony University so that front line directors, music educators and quartet members can improve their skills and enrich more lives through singing.

The Society could not operate the programs that we do and operate in the black year after year without Harmony Foundation. If it were not for the support in 2007 alone, dues would have been \$15 per man higher to offset the contribution the Foundation made.

We both know that our organizations are in debt to the generous contributors to the Foundation. Our futures are both challenging and bright, challenging to keep our worthwhile programs going, yet bright because of the growing financial resources available from the Foundation to match and support the Society's vision.

Again, on behalf of the Barbershop Harmony Society, please accept and extend our profound thanks for all you do to support this grand and beloved Society of ours.

Sincerely,

E.D. Watson,
Executive Director / CEO

www.barbershop.org

Barbershop Harmony Society • 110 7th Ave N. • Nashville, TN 37203-3704 • 615.823.3993 • info@barbershop.org

Ed's letter is really directed to the 100's of you who made it possible!

To those who have not contributed yet, please consider a gift this year to further support our youth.

Vote for growth in our Society - now and in the future.

Thanks again - Clarke



How to be a great chapter quartet

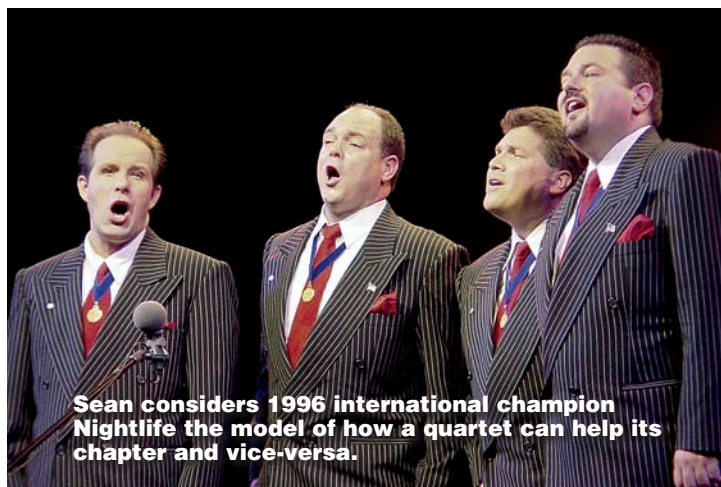
I'll never forget standing on stage with the **Masters of Harmony** on a Saturday night in Salt Lake City in 2005. The chorus contest had been held earlier in the day, and we were performing our acceptance package after winning the international chorus championship. We members of **OC Times** wore our quartet outfits for that performance—in a few minutes we would be the first competitor in our first quartet finals. Later that night we would win our first quartet medal. We were proud to be a *chapter quartet* just like our mentors, **Nightlife**, who in 1996 sang their gold medal-clinching finals set as the first competitor, just after they performed in the Masters' acceptance package.

When OC Times formed in 2003, we were all members of the **Santa Fe Springs Chapter**, the Masters of Harmony, and we were proud to be a chapter quartet. Nightlife had shown us there were certain things a chapter quartet did and did not do. As a chapter quartet, you were there for your chapter *first*. They embodied rules that we believe should be commonplace for all chapters and all quartets, no matter what their performance level. For example:

- **Think twice about missing rehearsals.** *Especially* now that you're busy with your quartet. You're now a visible representative of the chapter—not so easy to hide anymore!
- **Chapter rehearsals and events take priority over any quartet event.** If you happen to get a big quartet offer for the same day as a chorus singout, you don't take the quartet gig.

These were things that certainly did *not* go unnoticed by the guys on the risers—they saw and appreciated their chapter quartets unselfishly choosing to stand with their chapter brothers, which only strengthened that bond and lifts both groups.

Yes, those contest moments are amazing—ones we'll never forget. But what I'd really like to touch



on are those big-picture connections that every chapter quartet can experience on a regular basis.

Chapter quartet responsibilities and opportunities

Being a chapter quartet comes with much responsibility, and a lot of opportunity:

- **You are now an ambassador** at events outside your chapter meeting—at conventions, sing outs, and district events. When you go out now, you're not just representing your quartet, you're representing your chapter!
- **You are a chapter recruiter** more than ever, especially at outside quartet performances and singouts. What a great opportunity to share with others your music and how they can find out more info. You can recruit new members more easily into a chorus setting, which might seem a little less intimidating for some newer people than jumping immediately into the quartet scene.
- **You should learn all you can, then share with the chapter.** Go out as a foursome and learn at coaching sessions, attend Harmony Colleges or local quartet workshops, at contest evaluations and, again, at quartet performance experiences. Take what you learn and give/implement to your chapter.

What you get back

We've tried to carry on Nightlife's example in our other chapter, the **Westminster Chorus**, where we have been section leaders from day one. That journey has been one of the most rewarding experiences of our lives. It's also included some fringe benefits:



Sean Devine
Lead, OC
Times,
Westminster
Chorus,
Masters of
Harmony

- **Performance opportunities.** Whenever the chorus has a performance, as a chapter quartet you can now perform “step outs”—this is a win/win. It adds variety to the chorus performance and it gives the quartet the opportunity for more stage time!
- **Support at conventions.** There’s nothing like knowing you have a built-in fan base waiting to lift you up when you take that stage! You’re not alone, you have your extended chapter family supporting you and cheering you on!
- **Emotional and logistical support,** and sometimes even financial support. I know my quartet wouldn’t be who we are today without everything we receive from both of our chapters.

We feel we have an opportunity to be stewards of this pro chapter quartet approach, and already see it working in some younger quartets like our good friends **The Crush**, 2007 Bank of America Collegiate Barbershop Quartet Contest silver medalists and 2007 international semifinalists. These four gentlemen join the four members of OC Times as all being active dual members of both the Masters of Harmony and the Westminster Chapter.



This Harmony How-to column is based on a speech Sean gave to the Society Board of Directors at the Midwinter Convention this January.

When you look around the Society, it’s become common to sometimes see quartets start out on their journey as active chapter quartets, but as the demands of a competitive quartetting increase their chapter participation drops. We believe this is not acceptable. Our quartet plan makes our chapters a schedule priority. It’s a choice that every quartet has to make. This is what works for us, and has been a huge part of our success. ■

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NASHVILLE HOMECOMING 2008

JUNE 29 - JULY 6TH, 2008 | NASHVILLE, TN

NASHVILLE HOTEL INFORMATION

Free shuttle-bus service will be provided from the hotels to the Convention Center, (site of registration/marketplace/exhibitors) all week. On contest days, there will be some bus routes from the hotels to the Sommet Center. Most hotels will be on one of those bus routes.

HOTEL	Sgl/DbI	ExPer	Suites	Parking
Doubletree Hotel	\$138	-0-	209/na	none/15 (SOLD OUT)
Embassy Suites	\$149	\$10	none	13/17
Hilton Downtown Hotel	\$140	\$10	none	14/20 (SOLD OUT)
Holiday Inn Express	\$123	\$10	none	14/none (SOLD OUT)
Holiday Inn Select Vandy	\$118	\$10	219/none	Free
Loews Vanderbilt Hotel	\$147	\$10	TBD	19/25
Marriott Airport Hotel	\$124	\$10	none/\$315	Free
Marriott Courtyard Dtnw.	\$132	none	none	none/20 (SOLD OUT)
Marriott Courtyard West End	\$110	none	199/none	12/14
Marriott Vanderbilt	\$129	none	250/none	16/20
Millennium Maxwell House	\$116	\$10	232/348	Free
Renaissance Hotel	\$142	\$15	296/596	6/23 (SOLD OUT)
Sheraton Downtown Hotel	\$132	\$10	250/325	18/22 (SOLD OUT)
Sheraton Music City	\$122	\$15	199/321	Free/9
Union Station Hotel	\$136	\$20	300/none	10/20 (SOLD OUT)

The Renaissance Hotel is the headquarters hotel.

Room tax for all hotels is 15.25% per day plus an additional \$2 per night to the city.

The parking fees are shown as self parking/valet parking costs.

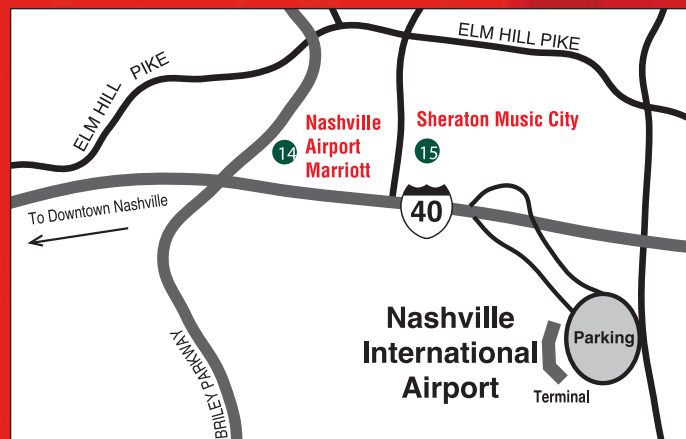
Suites shown are one bedroom and two bedroom suites with a parlor.

ACT NOW!
**HOTELS ARE
SELLING OUT
FAST!**



DOWNTOWN AREA

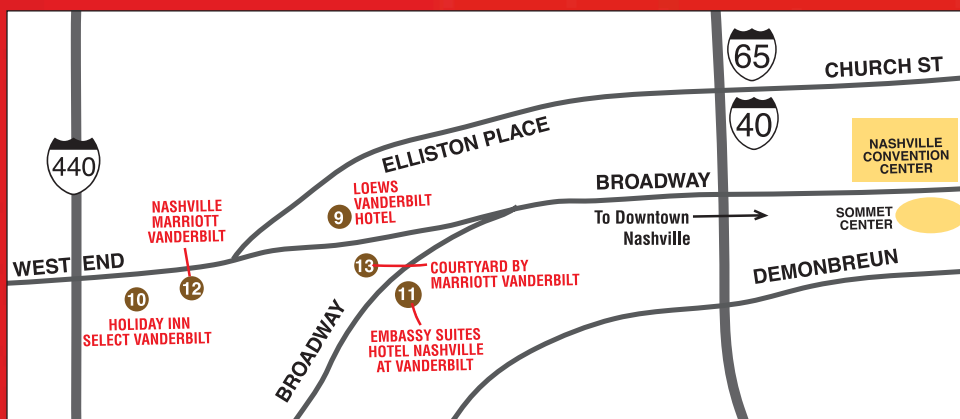
1. Courtyard by Marriott Downtown
170 Fourth Avenue North 37219
2. Doubletree Hotel Nashville
315 Fourth Avenue North 37219
3. Hilton Nashville Downtown
121 Fourth Avenue South 37203
4. Holiday Inn Express Downtown
920 Broadway 37203
5. Millennium Maxwell House
2025 MetroCenter Blvd. 37228
6. Renaissance Nashville Hotel
611 Commerce Street 37219
7. Sheraton Nashville Downtown
623 Union Street 37219
8. Union Station Hotel
1001 Broadway 37203



AIRPORT AREA

(hotels 6-7 miles from Sommet Center)

14. Nashville Airport Marriott
600 Marriott Drive 37214
15. Sheraton Music City Hotel
777 McGavock Pike 37214



WEST END AREA (hotels 1-1.5 miles from Sommet Center)

- | | |
|--|---|
| 9. Loews Vanderbilt Hotel
2100 West End 37203 | 12. Nashville Marriott Vanderbilt
2555 West End 37203 |
| 10. Holiday Inn Select Vanderbilt
2613 West End 37203 | 13. Courtyard by Marriott
Vanderbilt - West End
1901 West End 37203 |
| 11. Embassy Suites Vanderbilt
1811 Broadway 37203 | |

Ph: 800-876-SING (7464)

615-823-3993

Fax: 615-313-7619

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





GENERAL HOUSING HOTEL REGISTRATION FORM

Arrival Date _____ Departure Date _____
Guest Name _____
Share with _____
E-mail _____
Daytime Phone _____ Fax _____
Address _____

HOTEL PREFERENCE (see list at right)

1st _____
2nd _____
3rd _____

ROOM TYPE

Number of guests ☐ 1 ☐ 2 ☐ 3 ☐ 4
Number of beds ☐ 1 ☐ 2

SPECIAL REQUESTS

☐ King Bed ☐ Suite ☐ Non-smoking
☐ Handicapped Accessible
☐ Rollaway (unavailable in 2-bed room)

PAYMENT INFORMATION

☐ Visa ☐ MasterCard ☐ Discover ☐ American Express

Card # _____

Expiration Date _____

Cardholder Name _____

Signature _____

GENERAL INFORMATION

Reservations can be made by the following methods:

Internet: Hotel reservations can be processed online at www.barbershop.org/nashville. This is the quickest and most effective method.

Phone: Call the NCVB Housing Bureau Monday thru Friday, 8 a.m. - 5 p.m. (CST) toll-free at 1-877-259-4716 or 615-259-4700 (outside U.S. and Canada).

Fax: Fax completed form to 615-259-4126.

Mail: Send completed form to Barbershop/NCVB Housing Bureau, One Nashville Place, 150 Fourth Ave. N., Suite G-250, Nashville TN 37219.

Deadline: June 13, 2008. After June 13, please contact hotel directly with all new reservations, changes and cancellations.

NASHVILLE HOTEL INFORMATION

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Marriott Airport Hotel	\$124	\$10	none/\$315	Free	
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The parking fees are shown as self parking/valet parking costs.

Suites shown are one bedroom and two bedroom suites with a parlor.

Acknowledgements: Acknowledgements will be e-mailed or faxed after each reservation booking, modification and/or cancellation. Review acknowledgements carefully for accuracy. If you do not receive an acknowledgement within 14 days after any transaction, please call the Housing Bureau.

Deposit Policy/Cancellation: Credit Card must be used to guarantee room reservation. No charge will be assessed for cancellations made 72 hours or more prior to arrival. If hotel reservation is cancelled within 72 hours of arrival/departure, guest is subject to charge of one night's room & tax by the hotel.

Note: Please send one form per room requested. If sharing a room, send only one form with the names of all adults occupying the room.

NASHVILLE 2008 SCHEDULE OF MAJOR EVENTS

EVENT	TIME	LOCATION	EVENT	TIME	LOCATION
MONDAY, JUNE 30			THURSDAY, JULY 3 (CONT'D)		
AHSOW Room	9:00am - midnight	Renaissance	Quartet Semi-Finals	12:00pm - 4:00pm	Sommet Center
Ladies Hospitality Room	1:00pm - 6:00pm	TBD	Marketplace/Exhibitors/Registration & Ticket Sales/Information	4:00pm - 6:00pm	Convention Center
Competitor Services & Convention Office	1:00pm - 6:00pm	Convention Center	Presidents Council Reception	5:00pm - 7:00pm	TBD
Public Relations Office/Daily Bulletin	1:00pm - 6:00pm	Convention Center	AHSOW BOD Meeting	7:00pm - 9:00pm	Renaissance
Volunteer Office	1:00pm - 6:00pm	Convention Center	AIC Show	7:30pm - 10:30pm	Sommet Center
TUESDAY, JULY 1			FRIDAY, JULY 4		
Society Board Meeting	8:00am - 12:30pm	Renaissance	Founders Club Breakfast	8:00am - 9:30am	TBD
AHSOW Room	9:00am - 7:00pm	Renaissance	Ladies Hospitality Room	9:00am - 6:00pm	TBD
Ladies Hospitality Room	9:00am - 6:00pm	TBD	Marketplace/Exhibitors/Registration & Ticket Sales/Information	9:00 am - 6:00pm	Convention Center
Marketplace/Exhibitors/Registration & Ticket Sales/Information	9:00am - 6:00pm	Convention Center	Competitor Services	9:00 am - 6:00pm	Convention Center
Competitor Services & Convention Office	9:00am - 6:00pm	Convention Center	Public Relations Office & Daily Bulletin	9:00am - 6:00pm	Convention Center
Public Relations Office/Daily Bulletin	9:00am - 6:00pm	Convention Center	Volunteer Office	9:00am - 6:00pm	Convention Center
Volunteer Office	9:00am - 6:00pm	Convention Center	Gold Medal Hour with Max Q (CLASS)	10:00am - 10:50am	Renaissance
Singing for Life (CLASS)	10:00am - 10:50am	Renaissance	AHSOW Room	11:00am - midnight	Renaissance
Copyright, Not Wrong! (CLASS)	10:00am - 10:50am	Renaissance	Chorus Contest Session #1	11:00am - 3:00pm	Sommet Center
Outstanding in Front (CLASS)	11:00am - 11:50 am	Renaissance	Chorus Contest Session #2	6:30pm - 10:30pm	Sommet Center
Entertainment at a New Level (CLASS)	11:00am - 11:50 am	Renaissance	SATURDAY, JULY 5		
Sing a Bunch of Tags (CLASS)	2:00pm - 2:50pm	Renaissance	Competitor Services & Convention Office	8:00am - 1:00pm	Convention Center
Tune It Or Die (CLASS)	2:00pm - 2:50pm	Renaissance	Public Relations Office & Daily Bulletin	8:00am - 1:00pm	Convention Center
Care of the Senior Voice (CLASS)	3:00pm - 3:50pm	Renaissance	Volunteer Office	8:00am - 1:00pm	Convention Center
Song Interpretation for Everyone (CLASS)	3:00pm - 3:50pm	Renaissance	Sing with the Champs	9:00am - 1:00pm	Convention Center
Larry Ajer Benefit Concert	8:30pm - 1:00 am	Renaissance	Marketplace/Exhibitors/Registration & Ticket Sales/Information	9:00am - 3:00pm	Convention Center
WEDNESDAY, JULY 2			AHSOW General Membership Meeting	9:00am - 10:30am	Renaissance
AHSOW Room	9:00am - midnight	Renaissance	Bank of America Collegiate Barbershop Quartet Contest	9:00am - 12:00pm	Sommet Center
Ladies Hospitality Room	9:00am - 6:00pm	TBD	AHSOW Room	11:00am - midnight	Renaissance
Marketplace/Exhibitors/Registration & Ticket Sales/Information	9:00am - 6:00pm	Convention Center	Harmony Foundation Presents Show (NEW DATE & TIME)	2:00pm - 4:30pm	Sommet Center
Competitor Services & Convention Office	9:00am - 6:00pm	Convention Center	World Harmony Jamboree (NEW TIME)	4:00pm - 6:00pm	Renaissance
Public Relations Office & Daily Bulletin	9:00am - 6:00pm	Convention Center	Quartet Finals	7:30pm - 10:30pm	Sommet Center
Volunteer Office	9:00am - 6:00pm	Convention Center	Chorditorium	11:00pm - 1:00am	Renaissance
World Harmony Council Meeting	9:00am - 10:30am	Renaissance	SUNDAY, JULY 6		
Quartet Quarterfinal Session #1	11:00am - 3:30pm	Sommet Center	Church Service	9:00am - 10:00am	Renaissance
Quartet Quarterfinal Session #2	7:00pm - 11:00pm	Sommet Center	THURSDAY, JULY 3		
THURSDAY, JULY 3			Good News Gospel Sing	8:00am - 9:45am	First Baptist Church
Marketplace/Exhibitors/Registration & Ticket Sales/Information	8:00am - 9:45am	Convention Center	Marketplace/Exhibitors/Registration & Ticket Sales/Information	8:00am - 9:30am	TBD
Harmony Fellows Breakfast	8:00am - 9:30am	TBD	Ladies Breakfast	8:30am - 10:00am	TBD
Ladies Breakfast	8:30am - 10:00am	TBD	Director's Seminar (CLASS)	9:00am - 9:50am	Renaissance
Director's Seminar (CLASS)	9:00am - 9:50am	Renaissance	Singing for Life (CLASS)	9:00am - 9:50am	Renaissance
Singing for Life (CLASS)	9:00am - 9:50am	Renaissance	Competitor Services & Convention Office	9:00am - 6:00pm	Convention Center
Competitor Services & Convention Office	9:00am - 6:00pm	Convention Center	Public Relations Office & Daily Bulletin	9:00am - 6:00pm	Convention Center
Public Relations Office & Daily Bulletin	9:00am - 6:00pm	Convention Center	Volunteer Office	9:00am - 6:00pm	Convention Center
Volunteer Office	9:00am - 6:00pm	Convention Center	AHSOW Room	9:00am - midnight	Renaissance
AHSOW Room	9:00am - midnight	Renaissance	Ladies Hospitality Room	9:00am - 6:00pm	TBD
Ladies Hospitality Room	9:00am - 6:00pm	TBD	GRAND OPENING/HQ BUILDING DEDICATION/MEGA SING*	10:00am - 11:30am	Headquarters Building

*All other convention activities and events will be suspended during this time slot.



Schedule subject to change



NASHVILLE TOUR ORDER FORM

For tour descriptions, visit www.barbershop.org/nashville

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ E-mail address _____

CC# (Visa and MC only) _____ Exp Date _____

Signature _____

If you have special needs/disabilities, please describe below so that we may plan appropriately.

DATE	TOUR	TIME	PRE-REGISTRATION COST	# OF TICKETS	TOTAL
Mon., 6/30	Music City Swing	1:00 pm - 4:00 pm	\$48.25 per person		
Mon., 6/30	Hermitage and Opryland Hotel Tour	1:00 pm - 5:00 pm	\$59.50 per person		
Mon., 6/30	Country Music Hall of Fame Tour & Studio B	1:00 pm - 4:00 pm	\$76.25 per person		
Tues., 7/1	Belle Meade and Cheekwood	8:30 am - 12:30 pm	\$74.25 per person		
Tues., 7/1	Oceanway Recording Studio	9:00 am - 12:30 pm	\$168.00 per person		
Tues., 7/1	Art Gallery Tour	9:00 am - 12:30 pm	\$59.75 per person		
Tues., 7/1	Music City Swing	2:00 pm - 5:00 pm	\$48.25 per person		
Tues., 7/1	Hermitage and Opryland Hotel Tour	12:30 pm - 4:30 pm	\$59.50 per person		
Tues., 7/1	Musicians Hall of Fame	1:00 pm - 3:00 pm	\$66.00 per person		
Tues., 7/1	Jack Daniel's	9:00 am - 4:00 pm	\$85.50 per person		
Tues., 7/1	General Jackson	10:30 am - 3:00 pm	104.75 per person		
Tues., 7/1	Grand Ole Opry - featuring Realtime	6:15 pm - 10:15 pm	\$93.75 per person		
Wed., 7/2	Franklin Tour	8:00 am - 12:00 pm	\$72.00 per person		
Wed., 7/2	Music City Swing	8:30 am - 12:30 pm	\$48.25 per person		
Wed., 7/2	Belle Meade and Cheekwood	8:30 am - 12:30 pm	\$74.25 per person		
Wed., 7/2	Nash Trash Tour	12:30 pm - 3:00 pm	\$61.75 per person		
Wed., 7/2	Country Music Hall of Fame Tour & Studio B	1:00 pm - 4:00 pm	\$76.25 per person		
Wed., 7/2	Schermerhorn Symphony Center	1:00 pm - 3:30 pm	\$59.75 per person		
Wed., 7/2	Jack Daniel's	9:00 am - 4:00 pm	\$85.50 per person		
Thurs., 7/3	Music City Swing	12:30 pm - 3:30 pm	\$48.25 per person		
Thurs., 7/3	Country Music Hall of Fame Tour & Studio B	1:00 pm - 4:00 pm	\$76.25 per person		
Thurs., 7/3	Lane Motor Museum	1:00 pm - 3:30 pm	\$49.50 per person		
Thurs., 7/3	Hermitage Tour	1:30 pm - 4:30 pm	\$59.50 per person		
Fri., 7/4	Musicians Hall of Fame	10:00 am - 12:00 pm	\$66.00 per person		
Fri., 7/4	Belle Meade and Cheekwood	8:30 am - 12:30 pm	\$74.25 per person		
Fri., 7/4	Art Gallery Tour	12:00 pm - 3:30 pm	\$59.75 per person		
Fri., 7/4	Lane Motor Museum	1:00 pm - 3:30 pm	\$49.50 per person		
Fri., 7/4	Jack Daniel's	9:00 am - 4:00 pm	\$85.50 per person		
Fri., 7/4	July 4th at the Wildhorse	7:30 pm - 11:00 pm	\$109.00 per person		
Fri., 7/4	Grand Ole Opry - featuring Max Q	5:30 pm - 9:30 pm	\$93.75 per person		
Sat., 7/5	Historic Franklin	8:30 am - 12:30 pm	\$72.00 per person		
Sat., 7/5	General Jackson	10:30 am - 3:00 pm	\$104.75 per person		
Sat., 7/5	Nash Trash Tour	12:30 pm - 3:00 pm	\$61.75 per person		
Sat., 7/5	Corvette Museum	1:00 pm - 5:00 pm	\$60.50 per person		
			TOTAL		

Mail to: The Key Event Group, Attn: Barbershop Harmony Society - 95 White Bridge Road, Suite 500 - Nashville, TN 37205 - F: 615.356.9285 or email mary@nashvillemc.com

By reserving a ticket, you acknowledge that you are able to participate and are personally responsible for your own well-being. It is understood that neither The Key Event Group nor Barbershop Harmony Society will be held responsible in the event of physical injury.

Singing for Life saves lives

On May 10, thousands of Barbershoppers will participate in what could become the largest and most effective blood drive and donor recruitment project in history. At least 156 chapters have already registered for Singing for Life. Society choruses, quartets and other local musical groups will serve as an all-day draw for local potential donors, resulting in a huge shot in the arm (pun intended) to the North American blood supply.

More than a quarter of us will require a blood donation at some point in our lives, and a single donation can save up to three lives.

"Barbershop music has long been about more than music," says Ed Watson, CEO of the Barbershop Harmony Society. "We sing about love, friendship, family, humor, and brotherhood, but we also strive to live it. In that spirit, we hope that the Singing for Life blood drive can ease the suffering and give the gift of life to many members of our communities across the country."



A great side benefit to Singing for Life will be strong local public relations opportunities, and stronger ties with other participating musical groups. You will receive plenty of market and publicity assistance from our co-sponsoring organizations (American Red Cross,

Canadian Blood Services, America's Blood Centers and Hema-Quebec).

Your chapter leaders have been provided with the username and password required for www.singingforlife.org, so register now to make a big difference to those people whose lives depend on blood donations. ■

Visit www.barbershop.org/blood for more information.

Get Singing for Life resources

156 chapters and growing have registered for Singing for Life in 15 of our Society's 16 districts! Register your chapter at www.singingforlife.org.

Chapter presidents have been sent user names and passwords. Go to www.barbershop.org/blood for:

- Radio scripts
- Radio spots available :15, :30 and :60
- Singing for Life flyers and posters that can be customized for local use
- Singing for Life newspaper display advertisements that can be customized for local use

U.S. chapters assigned to an American Red Cross blood center should initiate contact with their local blood center. Chapters assigned to America's Blood Centers, Canadian Blood Services and Hema Quebec are not impacted by this change of plans.



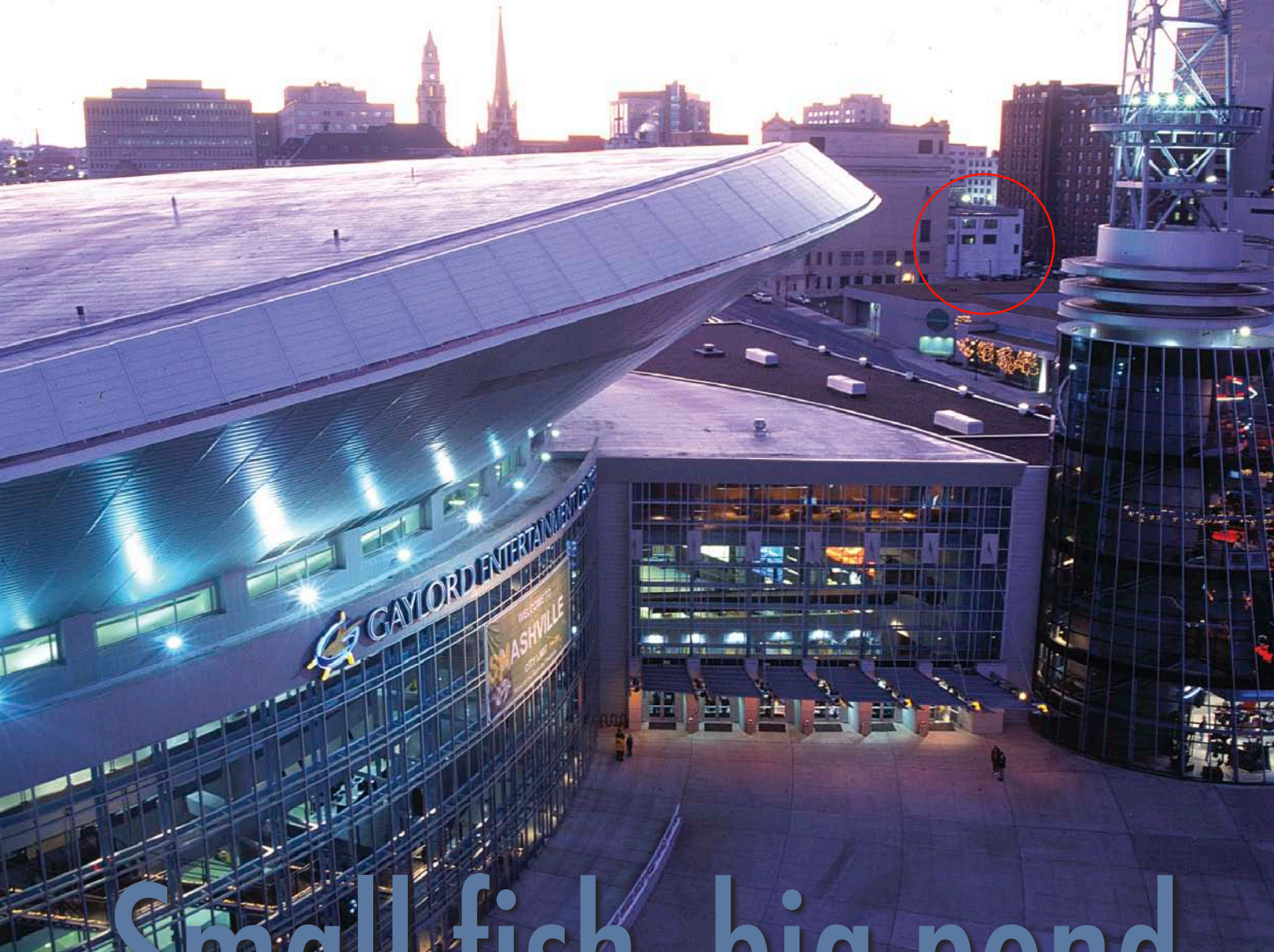
Canadian Blood Services
it's in you to give



American Red Cross

156 chapters have signed up so far!

Boca Raton	Manchester	New Braunfels
Central Florida	Nashua	Northwest Louisiana
Daytona Beach	Pittsfield	Oklahoma City
Metro	Poughkeepsie	Spring
Fort Lauderdale	Providence	Town North Plano
Fort Walton Beach	Schenectady	Tulsa
Gainesville	Scituate	Columbia City
Jacksonville Big O	South Shore	Columbus-Greenwood
Manatee County	St John's	Lafayette
Martin - St Lucie	Waterbury/Derby	Muncie
Melbourne	Worcester	Valparaiso
Naples/Fort Myers, FL	Barrie	Crawford County
Ocala	Hamilton	Mohawk Valley
Palm Beach County	Huntsville	Onondaga County
Pasco County	Kitchener-Waterloo	Oswego Valley
Pensacola	Newmarket	Rochester
Polk County	North Bay	Syracuse
Sarasota	Ottawa	Des Moines
St Petersburg	Sudbury Ontario	Grand Island
Tallahassee	Chapter	Greater Ozarks
Tampa	Colorado Springs / Pikes Peak	Leavenworth
Winter Park	Colorado Springs	Lincoln
Aloha	Metro	Mitchell
Brea	Denver MountainAires	Muscatine
Casa Grande	Grand Junction	Overland Park
Central California	Longmont	Salina
Conejo Valley	Mt Rushmore	Asheville
Fremont-Hayward	Pocatello	Athens
Fresno	Wasatch Front	Charleston
Fullerton	Anchorage	Huntsville Metropolitan
Greater Phoenix	Calgary Foothills	Nashville
Inland Empire	Coeur D' Alene	North East Tennessee
Irvine	Federal Way	Research Triangle Park
Las Vegas Metro	Kelowna	Appleton
North Valley	Kitsap County	Kenosha
Orange (Quartet)	Langley	La Crosse
Palo Alto - Mountain View	Red Deer	Madison
Palomar Pacific	Rogue Valley	St Croix Valley
Reno	Seattle	Stevens Point
Rincon Beach	Snohomish County	Anne Arundel
Riverside	Spokane	Cherry Hill
Sacramento	Spruce Grove	Dundalk
San Diego	Tri Cities	Hunterdon County
Santa Monica	Benton Harbor-St Joseph	Milford
Santa Rosa	Flint	Pottsville Area
Sierra Vista	Macomb County	Western Suffolk
Tucson	Monroe North	Athens Co
Visalia	Muskegon	Cincinnati
Bedford-Sackville	Traverse City	Middletown
Bridgeport	Central Cities	DuPage Valley
Cape Cod	Chordsmen	Rockford
Concord	El Paso	
Greater Montreal	Greater New Orleans	
Kentville		
Lowell		



Small fish, big pond

... and that's a good thing. This is no time for pipe dreams, but it's great to learn that we fit Nashville's plans as much as Music City fits ours

A car wreck on Music Row demonstrated to Susan W. Stewart how Nashville is not like other cities. "About 20 people gathered to see if we were okay," said the South Regional Director of The Recording Academy. "While we were waiting for the police to come, a songwriter in the crowd pitched a song to a music executive who was there. It got produced!"

Nashville, the Third Coast, is thick with talent and all about results—go to New York or L.A. if you like star gazers and paparazzi. About 11 million visitors arrive every year, most to hear top talent. Yet the biggest celebrities roam alone in grocery stores and dine at restaurants that even you can afford. Society CFO Frank Santarelli lives in the same building as Country star Kellie Pickler. Marketing

Administrative Assistant Danielle Cole has run into movie star/musician Jamie Foxx at the gym. Merchandising Manager Liz Cillo has chatted in a line with singer Amy Grant, and Membership Director Charlie Davenport was paired on a golf course with a music industry power broker.

"Music infuses the DNA of this city," explains Michael J. Schoenfeld, vice chancellor for public affairs at Vanderbilt University. In fact, music makes a \$6.5-billion annual impact on the area. Banks here will grant a loan based on a song's chart position. The average high school auditorium couldn't fit all the local songwriters under full-time contract to the studios, let alone the free-lancers here to make it big. Top-shelf singers, producers and musicians

**"We [moved here]
to see what other
people do. We didn't
have access to this
kind of information
when we were just
two hours away."**

**— Dan Hays, Interna-
tional Bluegrass
Music Association**

could fill arenas. The university music-business programs and the industry's support workers could probably fill the Tennessee Titans' Coliseum. Another stadium could probably house the hopefuls here to catch a big break.

Our place in the big pond

Into this high-powered mix enter about 30 staff members of the Barbershop Harmony Society. We are not big fish in this pond, to understate matters. Power in the music business belongs to those who generate revenue, and we're in no position to make anyone here rich. Brad Paisley isn't on the verge of calling **Vocal Spectrum** for his next concert tour. Sheryl Crow and Robert Plant haven't started adding seventh chords to their backup vocals. Nobody is lobbying on our behalf to add a barbershop category to the Grammys.

Society leaders do not entertain pipe dreams about our relocation, but they do expect to find different opportunities from our conspicuous spot in Music

City than were available from a converted store front in Kenosha. Rather than interview our own leaders about what Nashville has to offer an organization such as ours, I thought many of Music City's insiders could do the talking for us. Their consensus was that we're a great fit for Nashville's plans, and the city should be a great fit for our plans, too. They see nothing but upside for the move.

know of and are thrilled about our long-term plans for an interactive, must-see attraction inside our headquarters. They say we're in a great spot to attract many of the well-heeled music lovers who are always downtown to catch a show or to

see one of the 10-15 live acts playing any time, day or night. Our headquarters is a two to three-minute walk from this scene. Moreover, we fill an important intermediate spot in a downtown that relies on foot traffic. "Without you, we would have a gap," said Butch Spyridon, who as president of the Nashville Convention and Visitors Bureau is interested in keeping tourists moving from place to place and spending money as long as possible. He likes that our location is five minutes or less from the Sommet Center, the Ryman Auditorium, the Country Music Hall of Fame, the Schermerhorn Symphony Center and the Frist Center for the Visual Arts, among other attractions.

"Your headquarters fills in a spot that needed filling," agrees Nashville Mayor Karl Dean. That spot happens to be on the same block as the Nashville Convention Center, which Dean says is about to undergo a \$500-million rebuild to greatly expand the current large capacity.

From among the city's constant turnover of tourists, we hope to expose tens of thousands of music lovers to our wonderful harmonies every year. It's hard to imagine another location in the United States that has such a ready-made walk-in audience.

Dan Keen, vice president for ASCAP Nashville, be-



**Text and
photos by
Lorin May**
Editor, *The
Harmonizer*
Photo, left,
courtesy of
the Nashville
Convention
and Visitors
Bureau

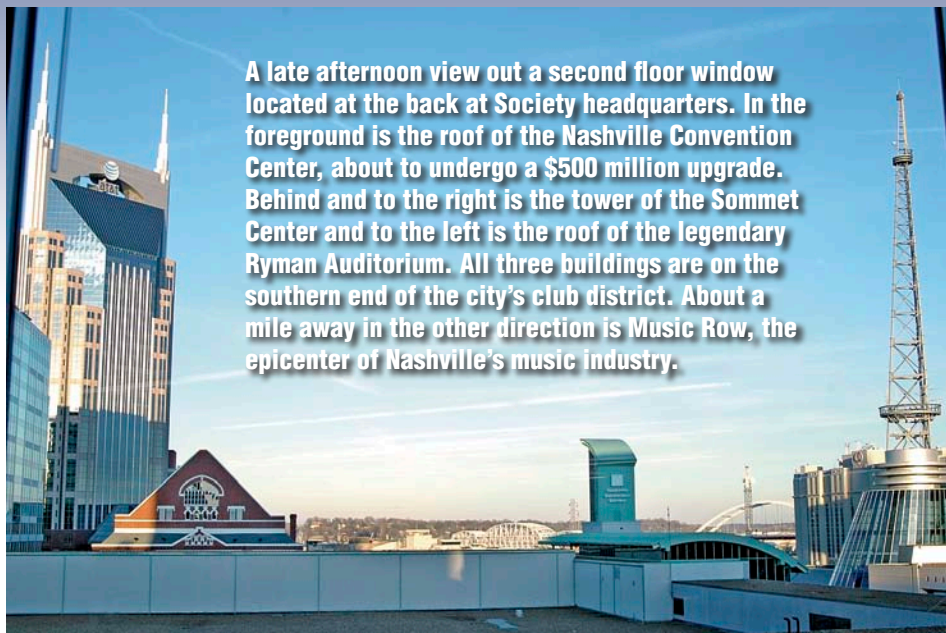
In the middle of the action

Several interviewees mentioned how excited they are about where our building is located. Many

ABOVE LEFT: A stock photo of the Gaylord Entertainment Center (recently re-named the Sommet Center) shows our building in a context easily recognizable to those who attended our 2001 convention.

RIGHT: The same angle from ground level, about a block back. Millions visit this stretch of musical action all year, every year. We plan to draw from this built-in crowd of music tourists by placing a must-see musical experience a short walk away.





A late afternoon view out a second floor window located at the back at Society headquarters. In the foreground is the roof of the Nashville Convention Center, about to undergo a \$500 million upgrade. Behind and to the right is the tower of the Sommet Center and to the left is the roof of the legendary Ryman Auditorium. All three buildings are on the southern end of the city's club district. About a mile away in the other direction is Music Row, the epicenter of Nashville's music industry.

can't help but make some mark on the national consciousness.

A little bit Country, a little bit Rock 'n' Roll

The interviews for this story were conducted the week following the Grammys, yet no one offered a peep about the local Country stars who came home with awards. Everyone was instead buzzing about the Nashville Symphony Orchestra's three Grammys in the classical

believes our mere presence in Nashville will put a dent in one of our Society's biggest challenges: "Nobody knows about you," he said. Even those who do not visit us can learn by our presence that barbershop harmony is still a thriving art form. There's no way to predict how men will build on that knowledge when they return to their respective home towns; however, our higher profile

music categories. Such a non-stereotypical win helps validate the city's long-term vision.

"We want 'Music City' to become a brand like Coke or Kleenex," Spyridon explained—a brand so universally recognized that people will say "Music City" instead of Nashville or when they mean "the center of music for America." For Music City, the

Harmony

Photo courtesy of "Wild Card"

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JULY 27 - AUGUST 3, 2008
HARMONY UNIVERSITY
2008

Full Week Tuition Schedule

Tuition prices in effect	3/16 - 6/15	After 6/15
Member		
Directors of Society Choruses	\$585	\$685
Affiliates & Music Educators		
Non-Member	\$710	\$810
Commuters	\$460	\$560
Non-Member Commuters	\$585	\$685
Next Generation	\$385	\$485

www.barbershop.org/harmonyu
800-876-SING

Monday, Feb. 11, 9 p.m., the night after the Grammys in L.A., so no major events are planned downtown. But it's always Saturday night here to Music City's musical tourists, for whom there is no true off-season. At least 10 high-quality acts were concurrently playing within a five-minute walk of our headquarters. It's like that during the day, too, and weekends are much busier.

ambition is to become recognized as central to every major form of music, not just Country.

That's no knock against America's favorite genre, the 800 lb. gorilla of Nashville's music industry. Heck, the locals would be happier if Country music were a 1,200 lb. gorilla. But everyone I spoke to emphasized that Nashville is also the epicenter of Gospel, Bluegrass and Americana, as well as the top city for classical recordings. It's also the proud home or recording Mecca to historically large and growing numbers of Rock, Jazz, R&B and Hip-Hop stars and hopefuls. To the rest of the music community, our presence strengthens the Music City brand and accentuates the notion that everyone in the music world wants to be here.

"We're not just any place—Nashville is on the ascendancy," said mayor Karl Dean. "The [Society Headquarters] building adds to the dynamism of downtown ... [and] the Barbershop Harmony Society fits into our identity as the center of music. It's a real asset."

**"The Barbershop Harmony Society fits into our identity as the center of music. It's a real asset."
— Nashville Mayor Karl Dean**



Rubbing elbows with the right folks

A lot of organizations really are moving here. Five years ago, Dan Hays, executive director of the International Bluegrass Music Association, moved his organization here from across the border in Kentucky.

While its previous location had a lot of historical relevance, Nashville presented far more opportunities and connections. Because his organization is mostly focused on creating great events, "To do that well we had to see what other people do," he said. "We didn't have access to that kind of information when we were just two hours away."

Two years ago, Bluegrass musicians were among those who helped quickly put together huge benefit concerts to raise money for tsunami relief. Hays cautions that the musical elite don't knock on his door every day to invite participation. More typically, the benefits of moving here "may be as simple as getting together

Nashville
Moving forward



Nashville Mayor Karl Dean busts up in response to the shtick of an improvised quartet drawn from the local Music City Chorus. A news camera rolled as they performed for middle school music students at the invitation of the mayor's office, capping off his tour of the facility. Elected in 2007, Dean wasn't the mayor who helped court the Society to Music City, but he has embraced the Society since its arrival. More than once, he has invited quartets to perform at city events, where he has talked up barbershop harmony. He will also be at the ribbon cutting for the Society's headquarters dedication in July, and proclaimed the week of April 7-14 as Barbershop Harmony week.



Anybody who's a player in the business of music has a major presence in Music City. Folks already think of Nashville when they hear names like Johnny Cash or Reba McEntire. Music City is seeking the same word association for fans of musicians like Jimi Hendrix, Robert Plant and Yo-Yo Ma.



with like organizations to have lunch and pick their brains." Our own staff report doing this regularly with other members of the Nashville community. Hays says those encounters tend to produce mutually beneficial opportunities where "one plus one equals four."

"There is such a critical mass here," echoes John Styll, CEO of the Gospel Music Association. "It's the most vibrant musical community in the world." Compared to his native Southern California, where music vies against many competing interests, he believes the local concentration of talent and resources are the best anywhere. He's also impressed by the Nashville Music Council, where heavyweights from all aspects of the music community meet several times a year to network, to co-ordinate and to create mutual opportunities on top of the relationships already available.

"You'll be rubbing elbows and exchanging ideas more easily here," Keen said. He acknowledges that as an organization of amateur musicians, we're not all about money, and money talks here. But, "by spillover, you'll get more coverage here than in Kenosha," he predicted.

Jody Williams, vice president of writer/publisher relations at BMI, Nashville, describes the city as "a big college campus where we can run into each other at lunch and feed off each other's ideas." Like others interviewed, Williams agrees that mixing with others creates superior results. He didn't venture a guess about what types of opportunities we could expect, but like Keen, he found the best opportunities to result from "serendipitous" encounters that come from rubbing elbows with fellow travelers.

The Society is just starting to get its ten-

tacles into the Nashville scene, but some things are beginning to come into focus. It's clear that groups like the legendary **King's Herald** gospel quartet wouldn't be paying Society dues and appearing at our Gospel Sing if we weren't headquartered here and seen as an asset to them. Likewise, our upcoming international convention falls on the same week as an annual downtown concert on the banks of the Cumberland River, where about 100,000 music lovers will watch a Society quartet represent us and our art form. **Realtime** (2005 champ) and **Max Q** (2007 champ) will also perform at the Grand Ole Opry during the week, an honor not easily granted to groups who haven't already lit up the record charts.

Spyridon treated our invitations as no-brainers, revealing a "you're here, why wouldn't we invite you?" mentality. Several others told me they look forward to our international convention this summer as their formal introduction to our music and culture. They hope it's a launching point for new Society opportunities.



It's hard to miss our gleaming building just off Broadway, near the center of the downtown action. The top floors and basement are dedicated to Society and Harmony Foundation operations, but the first floor will be all about the public. An exciting, harmonically intensive musical experience will be marketed directly to the local musical tourists, who will also be able to purchase our music and connect with their local barbershop chapters.

Nashville
Moving forward

What's next?

What kind of “serendipitous” encounters can we expect as time rolls on? That answer may well depend on a mix of imagination and good timing. Maybe an encounter at an event will uncover a lead on new sources of listeners or revenue. An associate may suggest just the right crowning touch for an upcoming convention. The right man is blown away by what he hears at our interactive exhibits and over the next few years builds the next **Vocal Majority** in his corner of the Society.

Who knows what musical insiders will do when they hear our music and decide they love it? Who knows what relationships will exist five or 10 years down the road and what we will give and take from them? It may still be too early to find the line between the possible pipe dreams of a “small fish” and the real opportunities that we can seize.

The most common mantra of Roger Lewis, the 2002-03 Society president who helped engineer the sale of our Kenosha headquarters, was “Internally focused organizations die. Externally focused organizations grow.” That’s the thinking behind our move to Music

City—we’ve put ourselves where we’ll be anything but a well-kept secret, where we can mix with music’s best and come out better for ourselves.

We may be a new fish in a big pond, but for the first time in our Society’s history, *we’re in the pond*. That’s not to imply that successes in Nashville would spell the end of all our cares. It’s quite apparent to our leaders that Society growth and success depends mostly on what happens in our individual chapters, which will receive the greatest attention for the foreseeable future.

But in terms of what your headquarters can do for you and for barbershop harmony, we like what we see from other folks in Music City, and it appears the feeling is mutual. And that’s something to celebrate. ■



“There is such a critical mass here. It’s the most vibrant musical community in the world.”

– John Styll, CEO of the Gospel Music Association

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Watch the webcast July 2 – 5, 2008.
www.barbershop.org/webcast



When we target the right



We'll reach our Society Aims

Music, contests and other programs are still important, but the primary focus of the Society is officially to help your chapter. Tell us what you need!

The Society's Board of Directors is a group of volunteers who have a fiduciary responsibility and also a strategic policy responsibility. They don't operate the Society—that is the job of the staff, the Executive Director/CEO, and numerous volunteers on committees and such. The Board does set goals for the staff to achieve and for the Society to strive to meet. In our governance system, these goals are called the Aims of the Society. These Aims should require some effort and should lead to a healthier, better organization. Below are the Aims for 2008/2009.

In order to know whether we have fallen short, reached or exceeded our Aims, each must be measurable. We must know where we stand at the outset. Each must also be achievable. And, unless we have some sort of death wish, each must lead to some positive outcome for barbershop harmony.

Chapters grow and retain members. We are a member/

chapter/district organization. In order for the Society to grow, to propagate, to expand, to reach more singers, the chapters must grow. If we have something we love (we do) and that we're proud of (we are) and we think is wholesome, healthy, and good for society (we do) then we want to share it with as many others as we can.

So, how do we measure this? Chapter growth, member retention—both are things we can use our new database to track. How much growth, how high retention? Although I would like to say unlimited, I don't think that is a realistic goal. Remember when I said it has to be achievable? We are currently pulling the numbers for growth right now (negative,

which means we're still shrinking), and the Board will have reviewed those numbers at the end of March and decided what is achievable. But for Joe Barbershopper, the answer is easy. Keep who you've got and bring in a few more. The Society is developing the tools

Aims for 2008/2009

- 1. Chapters grow and retain members.**
- 2. Chapters are active in community service.**
- 3. Members feel a sense of identity and belonging with the Barbershop Harmony Society.**
- 4. Members enjoy and are actively participating in Barbershop Harmony Society activities.**



Ed Watson
Society
Executive
Director/CEO

necessary to help chapters do just that.

Chapters are active in community service. Remember the Institute of Logopedics? How about Harmonize for Speech? When we serve a higher order than ourselves, our members respond with their hearts and their treasure. We no longer raise funds on a Society-wide level on behalf of outside organizations—thank heavens Harmony Foundation International now focuses on strengthening and growing barbershop harmony for future generations. But the point is, giving feels good, and it is good. And giving gives us another thing to be proud of and to brag to our friends about, and to invite them to share. How do we measure this? We measure chapter activity via sample or other method as developed by Society Operations Team (OT).

The OT is currently the committee chairmen of the eight functional committees that help me run the Society:

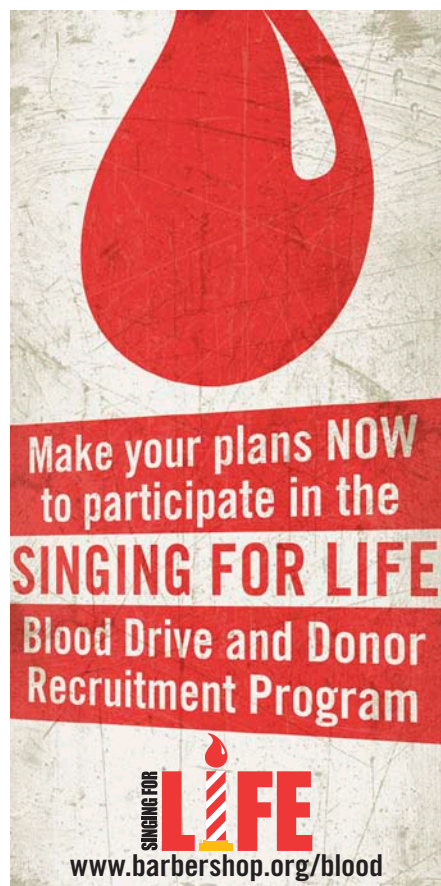
- Events (Murray Phillips, chair)
- Chapter Support and Leadership Training (Bill Hogan)

- Chorus Director Development (Charlie Metzger)
- Contest & Judging (Dwain Chambers)
- Marketing & Public Relations (Bob Ebers)
- Membership (Byron Myers)
- Music & Performance (Bill Colosimo)
- Student Activities (James Estes)

You will hear from them as they survey, measure, and develop baselines from which we will be able to track progress.

What does Joe Barbershopper get out of it? Every performance at a nursing home, every contribution to Harmony Foundation, every activity to serve his community, spreads good will, reinforces our good name, and increases our Society. The Singing for Life blood drive that will happen in May is a fine example of serving our community with song and entertainment, and, well, *service*. And by the way, as a 501 (c) 3 organization, we are founded to be educational and charitable.

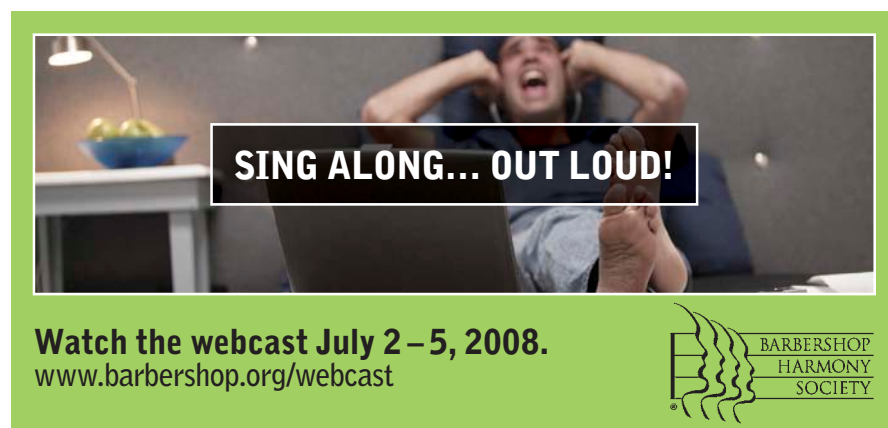
Members feel a sense of identity and belonging with the Barbershop Harmony Society. At first glance, this



A poster for the Singing for Life Blood Drive and Donor Recruitment Program. It features a large red blood drop graphic at the top. Below it, the text reads: "Make your plans NOW to participate in the SINGING FOR LIFE Blood Drive and Donor Recruitment Program". At the bottom, there is a logo for "SINGING FOR LIFE" with a red candle icon, and the website "www.barbershop.org/blood".



A poster titled "CALLING ALL SECTION LEADERS". It says "Have We Got a Class for You" and "JULY 27 – AUGUST 3". The website "www.barbershop.org/harmonyu" and phone number "800-876-SING" are listed. There is a circular logo for "HARMONY UNIVERSITY" with "HU" in the center and "2008" at the bottom.



A poster for a webcast titled "SING ALONG... OUT LOUD!". It features a photo of a man singing into a microphone. Below the photo, it says "Watch the webcast July 2 – 5, 2008." and "www.barbershop.org/webcast". At the bottom right is the "BARBERSHOP HARMONY SOCIETY" logo.

seems to be an easily achievable aim. When I see a member walking down the aisle of a convention, he usually has on buttons, pins, banners, stickers, hats, uniforms, and nowadays even jewelry that beams Barbershop. But even at our biggest conventions, there are probably only 5,000 members with spouses and friends. What about the other 84% of our members?

When we changed our Society logo, we found out that quite a few members identified with the old one, didn't we? But that didn't tell us quantity of members who felt that way—only the depth of their feelings. So, you will see surveys coming to your e-mail from the OT. They want to get a sense of your feelings towards the Society, again to establish a baseline. What does that mean to Joe Barbershopper? Well, someone is finally going to ask his opinion. This is his opportunity to sound off.

Members enjoy and are actively participating in Barbershop Harmony Society activities. Note that we didn't just say participate. We said enjoy and participate. That's important, because if they participate but don't enjoy it, they won't be back. You

can't just bring them in, you have to give them joy to motivate them to return. We are competing with so many other things in a man's life, we'd better give him a reason to return. Again, this is harder to measure, and we don't have a good starting point, so the OT will be talking to as many members as will participate. Got an idea? Put it on the survey. Besides benchmarking, we will be actively seeking reports from chapter secretaries on the health and activities of each chapter. Also, the membership committee has developed, is developing, and will continue to develop tools and ideas for each chapter to use to improve the quality of chapter meetings. Program Vice Presidents? You bet!

So, with the focus of the Aims squarely on the chapters and members, we hope to *hear* from the chapters and the members, because we don't want to tell you *what* to do, we want to help you *do* what *you* want to do in positive, growth-oriented ways. More fun for you, and a tremendous lift for the Society as non-members discover that there is a fun and exciting way to spend their valuable time—their local *barbershop* chapter! ■

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Bank of America financial products offer good value and support for programs of the Barbershop Harmony Society.

Welcome new members! Thank you recruiters!

New members who joined between Nov. 1, 2007 and Feb. 29, 2008. The recruiter's name follows in *italics*.

Cardinal

Paul Myers
Scott Wiederoder
Dutch Maris
Richard
Timmerman
Stephen
Poindexter
Lindle Pogue
Daniel Sauls
Donald Sauls
Kevin Shook
Al Geis
Gregory Franchois
Lonnie LaBaw
Ken Butler
Jay Overmyer
Matthew Lyons
Winton Gibbons

Central States

Dean Griepenstroh
Tim Crook V
Kenneth Lane
Jerry Neeman
Kenneth Talbott
Wallace Carpenter
Steven Johnson
Gene Zeimet
Brian Medinger
Steve Lucke
Chris Medinger
Steve Lucke
Anderson Ott
Edward
Schumacher
Cory Weinschen
Chris Medinger
Bradley Harbaugh
Charles Lammers
Jeremy Harbaugh
Charles Lammers
Scott Popham
David Tingwald
Jake Purdy
William Phelps
Robert Lundgren
Robert Gnuse
Edward Kohel
Marvon Spellman
Brian Waln
Lloyd Marshall
Michael Bass
Matt Suellentrop
Thomas Gassner
Charles Heisler
Charles Heisler
Dennis Wofford
Kyle Horton
Robert
Lauterwasser
Tim Myers
Kenneth Gerke
James Ranson
Steven Knese
Amit Sood
Mark Merritt

Eugene Spilker
Eugene Spilker
Adam Wirth
Matt Suellentrop
Charles Templar
David Miller
Bradley Sellin
Carl Schmidt
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Brian Jenkins
Josiah Powell
Robert Aderholt
Steven Thompson
Robert Ridley
Kevin Hennessy
Wesley Tremmel
Brady Swenson
Marty Williams
Caleb Hazelwood
Tyler Heckman
Jonathan Kitzinger
Boyd Shipler
Brian Medinger
Steve Lucke
Chris Medinger
Steve Lucke
Jason Kopt
Leland Flickinger
John Clark
Bradley Soule

Dixie

Joel Borg
Todd Wilson
Russell Hospedales
Todd Wilson
Jeffrey Pearles
Todd Wilson
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Todd Wilson
Matthew Botnick
Thomas Leonhard
Charles Millson
John Fowler
Ronald Sutton
Laurence Harter
Jerry Binko
Brantly Cox
Joseph Petrovitz
Richard Yochim
Edwin Rinehimer
Bill Mowat
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2007 Recruiter of the Year: A familiar name



Jerry Orloff, a 43-year member who has 186 lifetime Men of Note (top in the Society), with nine new members in 2007 alone. His name will be engraved on the Jerry Orloff Recruiting Plaque at Society headquarters.

However, the strongest contender for 2008 appears to be Gary Logsdon of Alvin, Texas. In the four-month span on this list, he has *nine* Men of Note.

Common traits of top recruiters

by Neil Keihm, 33 year member from Newark, Del.

Common themes develop when you study the tips that come in from the Society's most successful recruiters: All of them have a love of barbershopping that comes out as enthusiasm. Potential members respond to that enthusiasm and accept invitations to come to a chapter meeting or another barbershop event. Here are some other common key traits:

They are persistent and they follow up. Ask everyone you meet, "Do you sing?" or "do you know someone who sings?" Let everyone you meet know that you are a Barbershopper, then follow up with a card or note or telephone call to that person or their referral.

They remember what it was like to be new to barbershopping. Go back to the first time you were invited to a chapter meeting and ask yourself:

- Was that truly the first time I was invited?
- Was the person doing the inviting enthusiastic?
- Did he appear to be enjoying himself?
- Did you enjoy the music and performance?
- Just what was it that made you accept the invitation and attend your first meeting?

They help guests have a good experience. Make sure your guest or anyone's guest is given all of the attention he needs so he feels at home. Be sure he has music, a buddy, and is included in singing a tag, so that he hears his own voice contributing. Once he hears that chord, it will give him a feeling of accomplishment and his enjoyment level will soar.

They follow-up after the meeting. The guest receives a note thanking him for attending and usually a telephone call as well. The call does not need to be from the same person but reinforces the fact that the chapter was glad he came and that he is welcome to return.

Use those thoughts and talk to a stranger. It can be fun!

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Benjamin Zeitler
Jeffrey Dreger

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Michael
D'Andrea
Joseph Servidio
Michael
D'Andrea
Francis Freeman
Howard Burke
Frank Culotta
Winfield Winter
Peter Cafasso
Eric Wickman
Peter Klein
Ari Brafman

New member profile

Name:

Adam Haggart

Hometown:

Magna, Utah

Joined: June 2007

Chapter: Wasatch
Front (Saltaires)

Voice part: Any of the upper three, primarily
tenor

First exposure to barbershop harmony: 1997, at
the influence of 1996 Rocky Mountain District
champion **Spellbound**, who came to his high
school. Went to a chorus rehearsal the next
week and was hooked. However, he didn't join
the Society at the time, but joined a college
quartet. "The distractions of school, wife, kids,
work, kept him away for a few years. I finally
decided not to let those excuses keep me away.
I'm hooked forever."

What hooked him: Hearing his own voice in a
chord.

Best experience since joining: The thrill of
high-level chorus preparation for district com-
petition, then scoring high enough to compete
in Nashville.

Why he keeps coming back. Being able to expe-
rience the release of ringing chords once a week
with his friends gives him the "vent" he needs
to express his love of music and singing.

— Drew Ellis, Manager of Membership Services



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Eric Jorgensen
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Adam Flores
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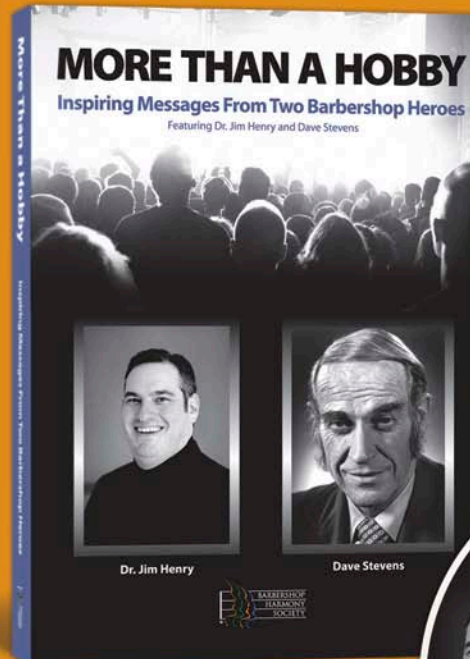
Northeastern

Christopher Jones
Andrew Wheaton
Peter Ferris
C Gerald Flower
Chris Brett
Ronald Swanson
John Mulrooney
Ronald Swanson
Francis Kelliher
Leland Daum
James Kenealy
Ralph Fishman
David Del Dotto
Kim Gross
Armand Daniel
Timothy Giroux
Jasper Farrington
Gary Frosch
Glen Van Deventer
Galen Larrabee
Victor Brandt
Thomas Simmons
Victor Macomber
Robert Minor
Steve Mazeau
Howard Root
Kenneth McClean
G. Ian Ferguson
Victor Ludewig
Lucian Bernard
Matthew Kambie
Earl Snyder
Bill Davenport
Larry Lynch
John McLeod
Ernest Farris
Darren Hanson
Trevor Hanson

Ontario

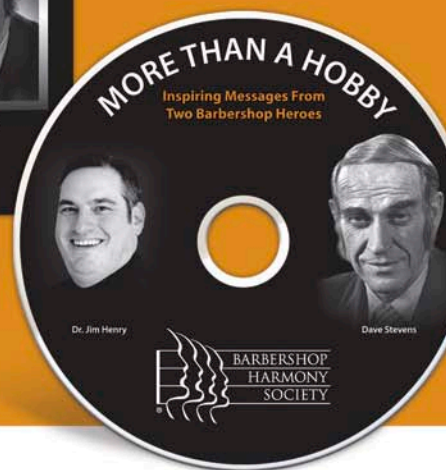
Jack Gow
Robert Sanders
Larry Roach
John Seedhouse
William Paul
Richard Burns
Richard Hubick
Martin Shelley
Ray Winterhalt
Paul Wagg
Robert Craig
Richard Faulkner
Mauro Dicarolo
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Greg Bausch
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WESTMINSTER CHORUS
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"Four quartets came out of retirement to send another one into it"



Power Play's 19-year career came to a close on Feb. 16 with all the unforced grace you would have expected from one of the Society's most beloved quartets. Jack Slamka, sons Mike and Mark and nephew Don were always about family, not just the one singing, but the audience family that never failed to feel the genuine love spilling over the spotlights.

The packed show and afterglow had the 2003 champions bowing out in their own suburban Detroit home and on their own terms for a final show that should serve as a benchmark for retiring champions for years to come. Great music was only part of what made for a great evening dripping with delicious nostalgia.

Each of the many configurations Power Play ever sang in performed on this show—the original bari, the

"Don at college" version, the Mark at lead configuration and others—interspersed with commentary from friends and coaches about their milestone moments. Each Power Play performance was bookended by show sets from **The Gas House Gang** (1993 international champion), **The Ritz** (1991 champ), **Rural Route 4** (1986 champ) and **Uptown Sound** (2002 silver medalist). Quipped emcee Doran McTaggart: "All these quartets came out of retirement to send another quartet into it!" Kitty Slamka, wife of Jack and mother of Mark and Mike, declared this really was the finale for Power Play. "This is our 18th show since we retired," answers RR4 lead Calvin Yoder.

An auditorium filled with honorary Slamkas enjoyed their introduction to nearly every genetic



EXIT



Slamka, all by name. They got to see Mark's eight-year-old perform with his dad and Mike substitute as bass in his three daughters' very talented quartet. And, of course, the "Love At Home" finale with all family and performers was the perfect capstone.

It all added up to much more than a show for the dozens of past coaches, boosters and other friends that Power Play flew in and housed for the weekend. It was bigger than a farewell for the chapters in neighboring states who chartered buses for the occasion, or the attendees from at least 20 states, two provinces and Great Britain who came for the celebration. Most in that auditorium were far from home for the show. But "Love At Home" is not merely a song in this family. Every person in that suburban Detroit auditorium—whether a genetic Slamka or adopted—laid down following the afterglow with a smile on his or her face, having spent a rewarding time with family on this cold February night. ■

— Text and photos by Lorin May, Editor, The Harmonizer



Guest quartets, starting from bottom left: Uptown Sound, The Ritz, The Gas House Gang, Rural Route 4.



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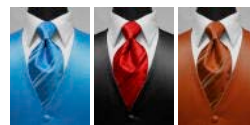
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Normally, Midwinter is a chance to get away from the cold and walk around in shorts and sandals. We did that this year in San Antonio ... in our hotel room. Outside, it was unseasonably cold, but still a lot better than most places in the country! San Antonio is a beautiful city full of historical points of interest and great restaurants. I got a chance to learn about the Alamo, to learn about Texas history, and to learn how many consecutive days I could eat Tex-Mex without getting tired of it (three). Even with the cool weather it was still possible to enjoy the famous Riverwalk (though after a while it felt like the Riverwalk and walk and walk).

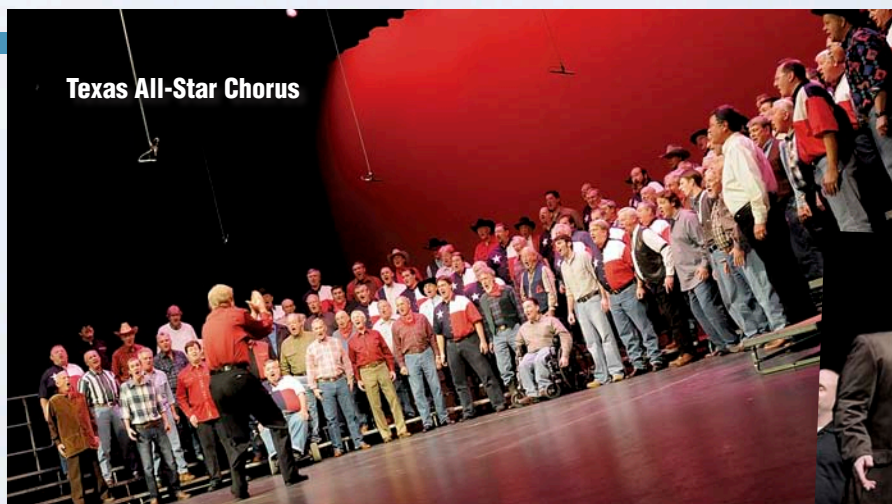


Shane Scott
Tenor, Lunch
Break, 2007
Dixie District
champion

PHOTOS BY MILLER PHOTOGRAPHY



By the standard of active participants in scheduled events, this year's Midwinter convention in San Antonio was possibly the most successful ever. There were 481 attendees at four classes, about 100 members of the Texas All-Star Chorus, more than 200 young men in the Youth in Harmony festival (including six competing choruses), and 100 competitors in the Senior Quartet Contest. That's more than 900 active participants out of 1,600 people who attended the Saturday Evening show!



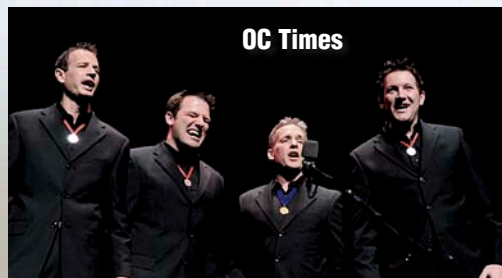
Texas All-Star Chorus



Redline (formerly Flipside)



Max Q



OC Times



Storm Front



Stateline Grocery

But most of all it was a great weekend for barbershop entertainment at its best. Where else in the country could you see the top five quartets in one weekend? We not only got to see their polished contest sets, but also their entertaining show material. Think of this lineup: the exciting new ring of **Redline**; the sophisticated musicality of **State Line Grocery**;

the zany antics of **Storm Front**; the sizzling sound of **OC Times**. **Max Q** was there, too. (Just joking guys!) It was great to see our champs do their thing—high-impact harmony! Plus, our wonderful college champs, **Road Trip**, performed as well. This doesn't even count the many impromptu performances these fabulous quartets put on in the hotel lobby! There is simply no other event that compares in entertainment value!

Midwinter is also a great weekend showcase for our veteran members in the Senior Quartet contest. It was a blast to watch some of our seasoned singers do their thing! This year's champs, **Eureka!**, posted scores good enough to qualify for international, which is now becoming a trend in the Senior contest.



Eureka!



Road Trip



Association of International Seniors Quartet Champions Chorus



However, the biggest buzz of the weekend was generated by the first ever Youth Chorus Festival. If you were not there, it is hard to describe the palpable energy that came off of that stage as chorus after chorus of young men rang chords. To me, the best part of the Festival was seeing kids in the lobby of the hotel ringing tags into the wee hours of the morning. And yes, they were “fifth-wheeling”—maybe even “eighteen-wheeling”! But who could complain about kids enjoying what this hobby is all about—ringing chords with your buddies!



But even more moving was the reaction of the older members in the audience as they cheered on those choruses! In fact, each group got *two* standing Os—one on stage, and then one as they filed into their seats in the auditorium. One of my Nashville friends, Freeman Groat, the very first “life member” of the Society, was literally in tears much of the weekend as he reflected on the contest. There has been some chatter about tension in our Society between older members and the youth movement, but anyone who was at Midwinter saw nothing but sincere unity and togetherness.



Some friends and I happened to eat at the same place (day three of my Tex-Mex gauntlet) where the winners of the contest, **The Marcsmen** of San Marcos (TX), were eating. As I saw the joy on their faces after the win, the genuine friendship they were sharing with each other, and their excitement about barbershop, it was hard not to be a little jealous that I didn’t get the same head start as these kids. Kudos to James Estes, the Student Activities Committee, and the Harmony Foundation for helping this become a reality, and here’s to giving more kids the same head start next year! ■



Look for more information on the Youth Chorus Festival and the youth chorus movement in the next edition of The Harmonizer!

2008 International Seniors Competitors



1. Eureka! (SWD)

Frank Friedemann (T), Art Swanson (L), Brian Beck (Bs), Rick Haines (Ba)
Contact Brian: Bbeckbass@aol.com; (469) 549-1915



2. Resisting-A-Rest (PIO)

Bruce LaMarte (T), Thomas Conner (L), Phil Haines (Bs), Steven Warnaar (Ba)
Contact Phil: phaines@frontiernet.net; (517) 368-5119

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3. Vintage Gold (FWD)

Ron Bass (T), Jim Sherman (Bs), Chuck Landback (Ba), Gary Bolles (L)
Contact Jim: jassherman@msn.com; (408) 265-9034



4. Great Western Timbre Co. (SUN)

Jack Liddell (Ba), Ron Black (Bs), Dwight Holmquist (L), Roger Smeds (T)
Contact Ron: ron@heartoftexaschorus.org; (830) 557-6563



5. Silver Chords (EVG)

Bob Schmitt (Ba), Dick Swanson (Bs), Les Walter (L), David Brasher (T)
Contact David: dnebrash1@comcast.net; (425) 820-1849



6. Over Easy (JAD)

Glenn Siebert (Ba), Kirk Roose (Bs), Carl Ondrus (L), Alan Reese (T)
Contact Glenn: glenn@perspectiveview.com; (440) 572-5558

2008 International Seniors Competitors



7. Revelation (LOL)

Frank Kozlowski (T), Bill Griffith (L), Darryl Cremer (Ba), Gene Keller (Bs)
Contact Darryl: dbcremer@wi.rr.com; (262) 884-4826



8. California Crossroads (FWD)

Buddy Yarnell (T), Les Weiser (L), Larry Thorpe (Bs), Pete Hensley (Ba)
Contact Pete: phensley34@adelphia.net; (760) 723-2294



9. Take Note (JAD)

Ray Henders (T), Ralph Brooks (L), Edward Chapman (Bs), Richard Kingdon (Ba), Contact Ralph: ralphbrooks@juno.com; (773) 282-5023



10. The Rare Event (DIX)

John Wiggs (T), John Devine (L), John Vaughn (Bs), Bob Natoli (Ba)
Contact Bob: drnatoli@sbcglobal.net; (281) 859-9160



11. Village Green (FWD)

Alan Kousen (T), Charles Rose (L), Jon Vickers (Bs), Jim Nappier (Ba)
Contact Jon: sing4parts@triad.rr.com; (336)-768-3348



12. Airborne (ONT)

Rick Ackerman (T), Bruce Marchant (L), Murray Warne (Bs), Dave Streeter (Ba)
Contact Dave: davestreeter@powergate.ca; (905) 852-1548

2008 International Seniors Competitors



13. Test Of Time (SWD)

Glen Spangler (Ba), Mark Stock (Bs), Don Pullins (L), Gary Wulf (T)
Contact Gary: parkave@columbus.rr.com; (614) 793-8864



14. Perfect Timing (LOL)

Ed Boehm (T), Robert Thiel (L), Robert Lemkuil (Bs), Robert Haase (Ba)
Contact Ed: eboehm@new.rr.com; (715) 735-6240



15. Backstage (SWD)

Clockwise from L: Baxter Fullerton (Bs), Jon Smith (T), Jack Ware (Ba), Mike Johnson (L)
Contact Jack: jackware@sbcglobal.net; (214) 351-3964



16. Antiques Roadshow (PIO)

Raleigh Bloch (T), Doug Lynn (L), Lee Hanson (Bs), Roger Lewis (Ba)
Contact Roger: RJJLewisCMC@aol.com; (269) 965-5714



16. Special Occasion (MAD)

Harry Forrest (Ba), Alvin Evans (Bs), Herbert Miller (L), Ed Rounsaville (T)
Contact Ed: erounbih10r@comcast.net; (856) 596-0825



18. Catalyst (CSD)

Dennis Paulsen (Ba), Dale Comer (Bs), James Thomas (L), Gene Lutz (T)
Contact James: jat@iastate.edu; (515) 292-9257

2008 International Seniors Competitors



19. Chordial Celebration (RMD)

Dan Clark (T), Rod Businga (L), Steve Libsack (Bs), Gary Drown (Ba)
Contact Gary: jdrown@kearney.net; (308) 236-2083



20. Easy Days (LOL)

Frank Marzocco (L), Bo Gibson (Ba), Dennis Monroe (Bs), Bill Kilbourne (T)
Contact Bill: bkilbourne@barbershop.org; (414) 423-0393



21. Stage Struck (CAR)

Neil Sweigart (T), Dave Gelb (L), Gary Garitson (Bs), Duane Henry (Ba)
Contact Gary: Gary.A.Garitson@cummins.com; (812) 342-7948



22. Port City Sound (NED)

Jack Baggs (Ba), Mark Lumbard (L), Jim Simpson (Bs), Fred Moore (T)
Contact Jim: jsimpson@gwi.net; (207) 623-3391



23. Play It Again (ONT)

Jim Whitehead (L), Bill Vermue (Bs), Rod McGillivray (T), Andy Carriere (Ba)
Contact Rod: rodmcg@videotron.ca; (819) 778-0973



24. Four Past Midnight (SLD)

Lee DePue (T), Gil Durham (L), Art Williams (Bs), Kenneth Gregory (Ba)
Contact Gil: gdurham@frontiernet.net; (607) 692-4429

STAY TUNED

Success! Readers report what works

Saturn vs. BMW: Guess who won?

Rich Kolar, tenor of 66 West, was recently featured in *Saturn Signatures* magazine for Saturn car owners. When a Saturn official somehow learned he was a Barbershopper who often used his Saturn to schlep the quartet around, they decided to send a photographer and include the quartet in the feature.

Not to be outdone, The two BMW owners in the quartet snuck off and took their picture to submit to *Roundel*, the magazine of the BMW Car Club, and they published that as well.

Sorry Beemer owners—nice cars, but Saturn gets the nod for better acreage!



your Drive
Coast Guard veterans, family chart a fresh course
new tune
AFTER 20 YEARS with the U.S. Coast Guard, 66-year-old Rich Kolar and his family are about to embark on a new adventure. This summer, Kolar, his wife, Linda, and their three children are packing up their 2006 Saturn ION and heading cross-country to leave their Pacific Coast home behind. Kolar, Linda, and their three children are heading to the West Coast to join Kolar's family in the San Francisco Bay Area. Kolar, Linda, and their three children are heading to the West Coast to join Kolar's family in the San Francisco Bay Area. Kolar, Linda, and their three children are heading to the West Coast to join Kolar's family in the San Francisco Bay Area.



Four members of Pacific Coast Harmony Chorus in La Jolla helped kick off a media blitz for an upcoming Valenti International Foundation project to build a facility in Campo, Calif. that helps keep foster siblings together. The entertainer for the upcoming gala, Chubby Checker, was at the kickoff and got a barbershop command performance from Added Attraction. Shown are tenor Don Saba, lead Jim Langford, bass Jim Watt and bari Kerry Witkin.

The real Yellow Pages? We're sold

Here's an advertising campaign that has "winner" written all over it. The **Ambassadors of Harmony** (2007 international silver medalist, 2004 international champion) got one of the biggest local advertising coups available. The cover boys for the AT&T Real Yellow Pages directory, which arrived at every St. Charles, Mo.-area home and business in March, will likely be seen millions of times this next year.

"I love these guys in The Ambassadors of Harmony," said St. Charles Mayor Patti York. "They have represented us across the world, and they deserve a place of honor on the cover of our AT&T Real Yellow Pages, one of the most recognized covers of any book. I congratulate them on this honor. We're proud of them."

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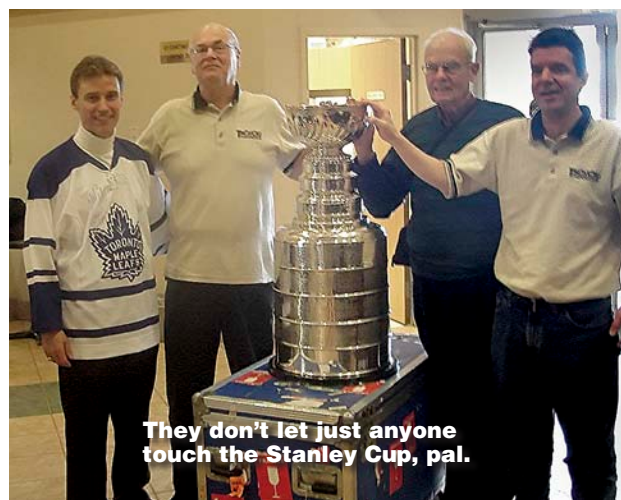
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They'd just won a prize fight when a hockey game broke out

Hundreds of entrants across Canada vied for an Ultimate Hockey Outing courtesy of the Canadian Broadcasting Corporation. Here's a tip to all you runners up: Learn to sing! It sure helped the **Twin City Harmonizers** win the national prize for their Internet video.

Members of the Kitchener-Waterloo (Ontario) chapter already knew the Stompin' Tom Connors song "The Good Old Hockey Game," so they borrowed jerseys from the local Kitchener Rangers hockey team and performed four takes from various angles. Pat Dodsworth put together the winning video cut, then took three members (drawn by lottery) to Winnipeg, Man. for a Hockey Day In Canada event among celebrities that was described as the hockey equivalent of "chatting with John Madden on the 50-yard line at the Super Bowl!" They also won VIP seats to NHL games in Toronto and Ottawa and a Samsung home theater system.

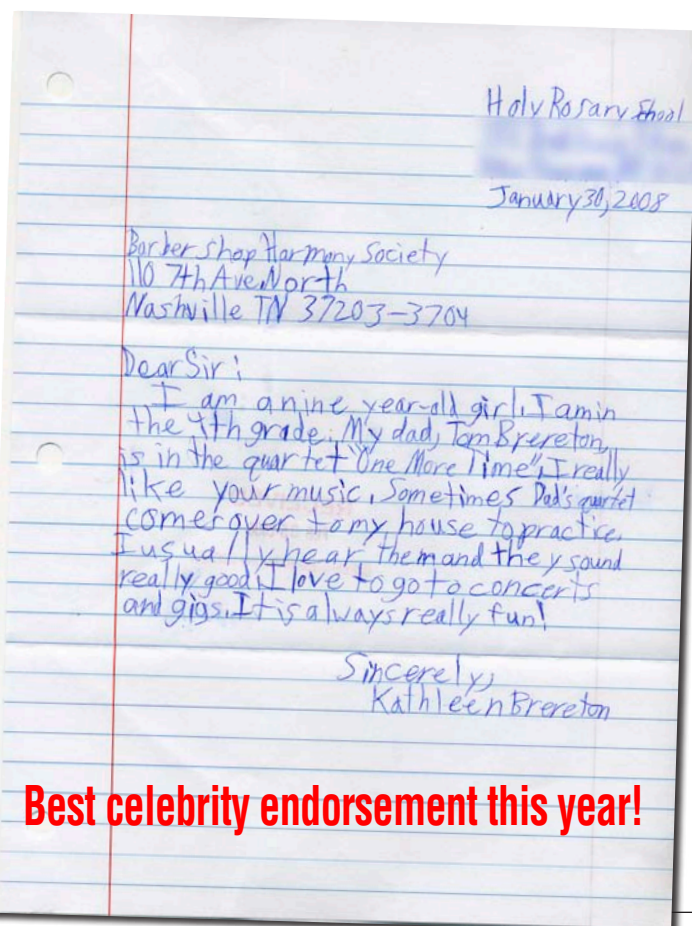


They don't let just anyone touch the Stanley Cup, pal.

Incidentally, the Twin City Harmonizers were in good company. A second group of Barbershoppers, from **Capital City Chorus** in Ottawa, rustled up old hockey jerseys and also submitted a video for the competition. Those four were Alan Hill, Jerome Gobuyan, Ryan Lindsey and Doug Yonson.



IS THIS YOUR QUARTET? UPS employees celebrated the company's 100th anniversary last year, and afterward the company sent its 400,000 employees pictures from various celebrations. Ted Budrow, who sings with the Lancaster, Pa. Red Rose Chorus, was one of the recipients, and couldn't figure out which barbershop quartet was singing and where. If this quartet is yours, please contact harmonizer@barbershop.org and let us know who you are and whether you A) delivered your performance before 10 a.m. guaranteed, and B) got to ride in one of those brown trucks.



Best celebrity endorsement this year!

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THE TAG

Joe Liles, Tagmaster!!



An oldie but goodie from Val Hicks

An “ear-delicious” Dapper Dans original from a Hall of Fame arranger

Val Hicks made a huge impact upon our Society. A member of our inaugural Hall of Fame class, he was a brilliant scholar, historian, college professor, composer, arranger and chorus director, and arranged for and coached the **Osmond Brothers** and the **Lennon Sisters**. Barbershop singers, male and female, all over the world have sung one of his 800+ arrangements or his 90 original songs. Probably his most popular arrangement is the version of “The Star-Spangled Banner” that nearly every American barbershop group sings—I can’t imagine any other barbershop arrangement has been heard by a tenth as many people as that one!



Val was one of our best historians when he wasn’t out making history of his own. He was also an exceptional teacher and long-suffering when working with novice singers. I dare say anyone who had the opportunity to spend some time with him felt his endearing manners and his joy of life. He had a twinkle in his eye and a great sense of humor and loved a good prank as well as anyone.

The tag in this issue was a creation by Val and



was first sung by the **Dapper Dans of Disneyland**. The blossoming effect in the first measure grows from a unison to four-part harmony. In the second measure the baritone has an ear-delicious suspension and swipe at the end of the measure, ending in a barbershop seventh on A^b. The A^b 7th chord is the dominant of D^b,



which is the first chord in the next measure. Then, the D^b chord moves to the F7 chord which is the dominant seventh of the key of B^b, the final chord in the tag. What fun! You’ll want to sing this one over and over, for sure. ■

BACK IN MY HOME TOWN

Musical notation for the song "Back in My Home Town" by Val Hicks, 1962. The notation is for Tenor Lead and Bari Bass parts. The melody is in B-flat major (two flats) and 4/4 time. The lyrics are: "Back in my home town." The notation includes a key signature of two flats, a common time signature, and a 4-measure structure. The Tenor Lead part starts with a treble clef and the Bari Bass part starts with a bass clef. The melody is written in a single staff for each part, with the lyrics written below the notes. The notation includes a key signature of two flats, a common time signature, and a 4-measure structure. The Tenor Lead part starts with a treble clef and the Bari Bass part starts with a bass clef. The melody is written in a single staff for each part, with the lyrics written below the notes.

Val Hicks, 1962

Sung by the Dapper Dans of Disneyland

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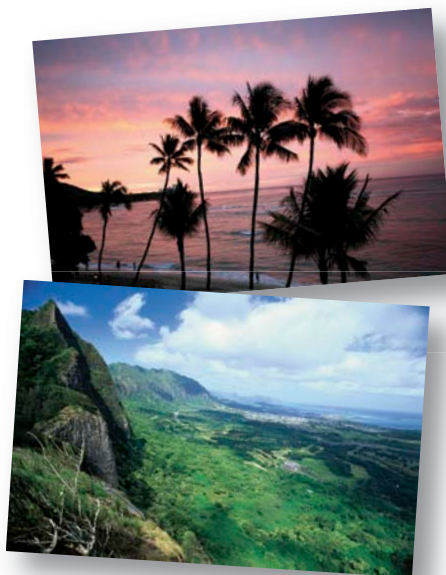


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