

HARMONIZER

OFFICIAL THE BARBERSHOP HARMONY SOCIETY

Ode to a different kind of champion

(Or how Phil Ricks single-handedly got Eastern Idaho music educators hooked on barbershop harmony)



For Immediate Release
June 29, 2009

**Peery Products Company, Inc.
Announces New Partnership**

*Peery Products Company, Inc. Partners with
the Barbershop Harmony Society*

Portland, Ore. — June 29, 2009 —

Peery Products Company, Inc. and the Barbershop Harmony Society have formed an exclusive partnership. Peery Products Company, Inc. is providing, exclusively, its own Peery branded Standing Choral Risers on the Main Stage at the Barbershop Harmony Society's International Event each year. Peery Standing Choral Risers made their debut at this year's International Competition at the Honda Center in Anaheim, California.

For more information:

Kat Traver, Pres & CEO, 503.658.2355,
Info@PeeryProducts.com

**For more information on Peery Products
Company, Inc.:** www.PeeryProducts.com



we're all about
providing good
support

Peery has an exclusive partnership with
the Barbershop Harmony Society.

**Did you know? All main stage
performers are standing on
the new Peery risers!**

- Easy set-up with a gas-spring assist
- 15-year product warranty
- Variety of options to choose from



Peery

Contact us today!

Visit us at www.peeryproducts.com
Toll-free: 1.800.336.0577

Since 1945



THE

HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June
2009
VOLUME
LXIX
NUMBER
3

You may think of OC Times as a quartet built for the stage. Get to know them, and you realize they were built for the afterglow. Their favorite part has always been the singing and interaction that goes on after the show—and it was that way before they got together as well.



Features

- 12** Making big things happen
Philip Ricks saw what needed doing and did it. His life was a lesson in how to combine method, motive and faith to get things done
LORIN MAY

- 21** ... an assist from the Society
The big performance at the ACDA convention was a long time in coming; Society leaders made the most of the VM's time in front of music educators
RICK SPENCER

- 19** A slam dunk for the VM ...
Believe it or not, the 11-time champs do get nervous, especially when its an educated audience that's judging barbershop harmony
GARY HENNERBERG

- 22** Learn from our outgoing champs
You don't have to be aiming for gold to learn some lessons about successful quartetting as lived and learned by 2008 international champ OC Times.
MARK HALE, AS INTERVIEWED BY DOUG YONSON

Departments

2
THE PRESIDENT'S PAGE
Who will grow our Society? We will, you and me

4
STRAIGHT TALK
Barbershop and landing a plane on a carrier

5
LETTERS
Words are never enough for Harmony University

6
TEMPO
Singing for the President and Supreme Court
Answers to the staff's most common questions

10
HARMONY HOW-TO
Using private voice lessons as a chapter benefit

27
STAY TUNED
The Spy he is not, but watch out for Gordon
KISS and no makeup

30
MEMBER SERVICE DIRECTORY
Where to find answers

32
THE TAG
"Ten Baby Fingers" by Paul Olguin

On the Cover:
Phil Ricks, rest in peace
Phil Ricks by Lane Sorensen,
Sorensen Photography
BYU-Idaho Men's Chorus by Lorin May

Who will grow our Society? We will, you and me

Brothers in song,
If you've been reading my columns in these pages, you know that I've been working to appoint a task force that will create an overall strategy to create sustained growth for our Society. I'm delighted to report to you that the Membership Growth Task Force (MGTF) has been appointed and charged. To view the charge, go to www.barbershophq.com/?p=826.

Under the exceedingly capable leadership of Society Immediate Past President Noah Funderburg, eight good men and true will tackle this important—no, crucial—task. Their job is to discover the changes necessary to save barber-



shopping for future generations. They will be calling on many of you for help in this important effort over the next several months—we all have a “dog in this hunt.” I know you join with me in pledging your help with this process, wishing them the best of luck, and cheering them on to eventual success!

***Keep smiling,
keep singing,
keep believing,
keep selling
this wonderful
hobby to others.
Together we
can make this
life-enriching
thing we call
barbershop last
for many gener-
ations to come!***

they can't get new members. And they can't retain the ones we have now. We—you and I—must do that. Membership must be every member's job. It must, in fact, be *job one* for each of us.

Look at the first item on the Code of Ethics on the back of your membership card. “We shall do everything in our power to perpetuate the Society.” *Everything* in our power! Wow! Are we—you and

I—doing that now? “Everything in our power”? We have an obligation to pass this wonderful hobby on to subsequent generations in excellent condition. To do that we must grow. There has never been a greater need for all of us to rise to this challenge!”

You can change a lot with this one tip

What can you do, you ask? You've invited everyone you know, you say? You're not the “recruiter type,” you mutter? Well, allow me to tell you how you *can* help make membership happen in your chapter. Smile. Yep, just smile. Be a generator of positive energy at every meeting. Say “Hi” to every man you encounter. Shake a few hands. Ask them how their week went. Create an atmosphere of family, warmth, fraternity, friendliness at your chapter meeting every week. *Every week*. Your mother was right—“brighten the corner where you are.” Cheer up, Charlie!

I hope it's obvious how this will help. Everyone wants to be

a part of something good. Everyone wants to be noticed. Everyone wants to be appreciated. We all need strokes. So, you be the guy that starts this in your chapter. *This week*. Create a better feeling around you at every meeting and then “watch what happens.” It won't happen overnight, but it will happen. If you'll join me in making this our personal, private goal, I guarantee you that we'll look up in a year and have more men to sing with. Men who wander in to get out of the rain will want to stay. Guests the other guy brings will want to join. And the men who are there now will come back next week. We—you and I—*can* recruit and retain members. Start it this week. Please!

And, guess what? You'll feel better, too.

Keep smiling, keep singing, keep believing, keep selling this wonderful hobby to others. Together we can make this life-enriching thing we call barbershop last for many generations to come!

Membership Growth Task Force

- Noah Funderburg, chairman
- John Donehower
- Drew Ellis
- Roger Menard
- Tom Metzger
- Steve Morris
- Brooks Harkey
- Gary Parker

But don't wait for them—do your part now

Now for the hard truth: The Task Force can't reverse our membership decline. It can determine society issues (our Society and society in general), ferret out the barriers to membership growth, determine activities and policies that need changing—do all the work necessary for us to create an overall strategy for membership growth. But



Bill

bbiffle@barbershop.org

TWO GREAT HARMONY AT SEA OPPORTUNITIES FOR BARBERSHOPPERS IN 2010!



INVITING ALL SENIOR VOICES & QUARTETS
Join Us After the 2010 Midwinter Convention in Tampa

JAN 31-FEB 7, 2010

On the Carnival Legend

Share Four-Part Harmony On This Exotic Caribbean Cruise



Join Don Clause, George Gipp,
David Ellis & Cynthia Hansen Ellis
For This Fantastic
Harmony At Sea Experience
with the Sarasota Chorus of the Keys

**BOOK BY AUG. 15, 2009
AND RECEIVE A \$50 PER PERSON DISCOUNT**



After the 2010 Int'l Convention in Philadelphia
JOIN OUR HARMONY AT SEA TO GRAND TURKS & BAHAMAS



JULY 4 -11, 2010

on the *Carnival Pride*
departing from Baltimore, MD
with Ron & Jo Black



**Call Travelex Int'l and ask for Gwen at 800-882-0499
or Email: gwenc@travelexonline.com**



“206, Tomcat, Ball, 6.7 ...” “Roger, Ball”

The year 2005 was big for me. I retired from the U.S. Navy after 29 years, 9 months of service and became the executive director of the Barbershop Harmony Society, an organization to which I had belonged for 33 years. At that time, there were just under 30,000 members and a long history of slow decline in membership. There was also *a lot* of unrest among the remaining members, bred by quite a bit of change sweeping across the Society. But for me, it was all good. (Isn't that really how it is for all of us—things are good or bad not because of what they are, but because of how we perceive them? Our attitudes?)

I came following two Navy command positions and a stint as the Chief of Staff for the Naval Air Reserve Force, some 27,000 strong, serving the needs of all the



I was always more nervous on stage than in the landing pattern. The vulnerability I felt singing for fellow Barbershoppers and friends, and the exposure of my innermost feelings and private abilities, was always more overwhelming.

Reservists and a Two-Star Admiral with a staff in New Orleans. I expected the experience to transfer well to the Society, and it has. Let me point out some of the areas where we can capitalize on similar experiences. (That's *similar*, not same. I've said before that Barbershop parties are much

better than Navy parties because at Navy parties you eat, drink and talk. At Barbershop parties you eat, drink, talk, and *sing*! Similar, but better!)

Singing is a bit like landing on a ship

Like so many human endeavors, barbershop singing can be much more complex than it appears to an outsider. Have you ever had a friend unfamiliar with Barbershop listen to several quartets and then declare “I couldn't tell them apart?” The depth of tiny distinctions is so deep and the scoring points are so many and varied, and the differences often so minuscule, that a novice cannot always distinguish one from another. Our judges have many years of experience plus specific training to be able to distinguish excellent from good, A from B from C, and then

to explain their scoring to our singers and help them to improve for the next contest.

In the Navy, landing an aircraft on the ship, day or night, is also a complex task. Aircraft carriers use a system developed so that ordinary men/women can

execute it without dying. One element is the Landing Signals Officers (LSOs), who watch and evaluate every landing pass on every carrier every day and then hold a session with the air crew—complete with learning points and grades.

An optical landing system (we call it a “ball”) gives visual cues to keep the pilot on glide path for a perfect descent to touchdown. This column's title is the short verbal exchange in which a pilot tells the LSO his aircraft number and type, that he has acquired the visual landing system, and how many pounds of fuel he has in thousands. The LSO acknowledges that transmission with a “Roger Ball,” letting the pilot know he's being watched. I can tell you that on many a rainy, cold, dark night, the sound of the LSO's calm voice has a wonderful effect on a pilot.

The quartet signals to the judges with a tune up and breath prior to the first note, and the judges in our hobby are always ready. Of course, basic safety and risk are not factors in quartet singing, but our judges' grades are very similar to the LSO system. The aviator's score is displayed in the ready room for all to see, just like a competitor's score sheet. The object of grading is the same for both: to help aviators and singers improve for the next contest—the next pass at the back of the ship, a contest between training and nature, or the Saturday night finals!

More than 5,000 men and women work behind the scenes to land and launch these aircraft, just like there are so many “below deck” who help prepare everything for our conventions and contests. The cat and arresting gear crew report to the air boss (responsible for all aspects of aviation on the ship) and keep the catapults working and the arresting wires lubed, in tension, and properly positioned for each aircraft. The lighting, sound, and house people report to the contest administrator (responsible for all aspects of the contest), ensuring the sound and lighting and house circumstances are the same for each competitor. There are people who keep the “pattern” flowing, people who clear the deck for the next event, people who monitor the progress of each quartet or aircraft, and while the magnitude of an error may be different, any error can turn a good day into trouble. That's why in both organizations quite a bit of time and energy is spent reviewing errors and events, looking for better optimization and looking to avoid errors in future events. We're never quite there, but we're always trying.

We can tell those pilots a bit about nerves

There is a great and solemn history of men (and lately,

a few women) who did not meet the challenge of bringing a 60,000-pound, fully loaded, fuel-laden metal aircraft safely aboard a 95,000-ton aircraft carrier made of steel and concrete, with a 4.5 acre flight deck. Night or day, the carrier is indifferent to whether you land on it, or fly over it, or crash into it. The consequences of a bad performance can be as light as missing the arresting cables and going around for another try, or as heavy as a flaming fireball and instant death.

A bad singing performance can cause only embarrassment and low scores; and yet, I was always more nervous on stage than in the landing pattern. *Much* more

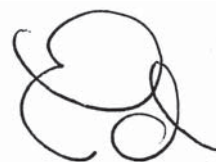
nervous. Was it training? Preparation? Personal pride? I think it was the latter. The vulnerability I felt singing for fellow Barbershoppers and friends, and the exposure of my innermost feelings and private abilities was always more overwhelming than “trapping” aboard a carrier, even at night with a student in the front seat. Weird, huh?

Ah, well, I don’t do much of either any more. Although I’m much more likely to sing on stage again than fly aboard a carrier—those days are just memories now.

That’s my trip down memory lane. Singing, flying, winning, they’re all about the same thing: the desire to be

the best you can be. As Jeff Oxley says in the movie *American Harmony*, the goals is not to beat down the other guy, but to be the best *you* can be. That’s what makes us successful, and will make us successful in the future. I’m humbled to share in that pursuit of growth, service, success, and fun. Roger, ball.

How am I doing?



ewatson@barbershop.org

LETTERS

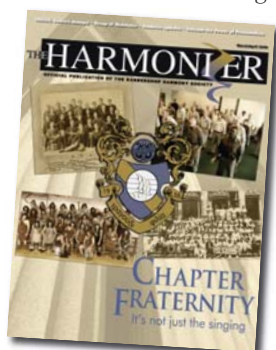
harmonizer@barbershop.org

Words are never enough for Harmony U

Another dandy *Harmonizer*. The highlight was Lance Lubin’s captivating description of his first Harmony University experience. It’s *so* difficult to explain to anyone who hasn’t been there. When I got back from my first one more than 30 years ago, I remember trying to make my wife understand. She did her best: “You were laughing and crying, and you got no sleep, and you’re going to do this every year, forever!”

Lance is right: Harmony University is a magical, life-altering experience. The only thing that comes close is attending our International Convention. If I don’t do both every year, I know I’ve missed getting and giving a lot—especially being able to say with Lance, “Barbershop don’t get no better than this.”

JIM BAGBY
Kansas City, Mo.



Great barbershoppers, but not a barbershop group

Thanks for the coverage of Harmony Sweepstakes. Although **Ready, Willing & Mabel** is composed of Society members (Pete Neushul and Jim Campbell) and Sweet Adelines (Caroline McLean and Kate Walker), the music they sing is decidedly *not* barbershop. I’d call it sort of retro **Pied Pipers, Hi-Los, Four Freshmen**, etc. You can get a good feeling for their

style at their web site, www.readywillingmabel.com. Interestingly, I’d say over 95% of their arrangements are written by Barbershoppers, including Chuck Brooks, Ruby Rhea, Larry Wright, Ken Potter ... and they even do one of mine! They’re *very* good!

WILL HAMBLET
South Bay Chapter,
Los Angeles Regional, Harmony Sweepstakes

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY
May/June 2009
Volume LXIX Number 3
Complete contact info: page 30

The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., dba Barbershop Harmony Society. It is published in January, March, May, July, September and November at 110 7th Ave N, Nashville TN 37203-3704.

Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters.

Advertising rates available upon request or at www.barbershop.org/rate card. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Addresses to: Station A, PO Box 54, Windsor ON N9A 6J5. E-mail: cpcreturns@wdsml.com)

A portion of each member’s dues is allocated to cover the magazine’s subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only).

© 2008 The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. dba The Barbershop Harmony Society.

Printed in the USA

Barbershop for President, the Supreme Court

Rivertown Sound and Alexandria Harmonizers do the honors in separate performances

Rivertown Sound quartet didn't go home from the Central States spring convention as one of district representatives for Anaheim, but none of those five quartets got to sing for the president, and on national radio, either.

The quartet almost didn't get the gig, with the invitation coming in the middle of the convention. The host chapter chairman, Charlie Snider of the **Sho-ME Statesmen**, had been desperately trying to reach the quartet all Saturday of the convention. His wife had worked on the local representative's campaign and believed they'd be perfect for the coming gig. Failing to contact them all day (they secluded themselves to prepare for the quartet finals), another quartet was given the high publicity April 29 Town Hall Meeting gig in St. Louis, where President Obama would be celebrating his 100th day in office.

That Monday, they learned they were somehow back on, and were suddenly getting phone calls from the White House advance team. By Wednesday morning, they were singing "Only You" for the assembled media while waiting in line, later for the Secret Service, and meeting Governor Jay Nixon, Senator



would soon be speaking. But they sang "The Star-Spangled Banner" without a hitch before more television cameras than they could count. Portions of it were played by many television stations and National Public Radio. Lead Dan Monahan was the only quartet member who managed to get to the front of the pack and shake the President's hand!

A Supreme performance

The **Alexandria Harmonizers** recently appeared at the U.S. Supreme Court at their annual Historic Society Dinner. Six of the Justices were in attendance. Performing a series of patriotic and upbeat songs, the Harmonizers were well received by an enthusiastic crowd. In response to the performance Kathy Shurtleff of the sponsoring Supreme Court Historic Society wrote:

"It was a superb performance and as you saw, more than well received. Doesn't get much better than getting a standing ovation in the Court! ... I gave the name of the group to a number of people on my way out, too. If we aren't being too greedy, we would love to have you back again and again!"

It's been a busy spring for the international top-10 Harmonizers, who in addition to preparing for the international convention in Anaheim are contestants on NBC's America's Got Talent (www.nbc.com/americas-got-talent), although they can't tell us how they're doing until their segment airs. They're also contestants in the Forever Plaid Internet video contest. (<http://foreverplaid.fathomevents.com>) in which they sang "Lady of Spain" while performing the entire Ed Sullivan Show in two minutes, 57 seconds.

Go to the links to see how they're doing!



Claire McCaskill, Secretary of State Robin Carnahan, Attorney General Chris Koster, State Auditor Susan Montee and many other local politicians.

Following an invocation and the Pledge of Allegiance, the quartet was announced and standing at the presidential podium where President Obama

Check out and join the discussions taking place at *barbershopHQ.com*

Here's a sampling of the latest posts from the Society's official blog. Read and comment on these and other posts and help shape the future of the Society!

- **Bring Back the Good Old Songs ... of the '70s, '80s, and '90s?** What newer songs lend themselves to barbershop and could attract newer barbershoppers?
- **Accentuate the positive!** The Society is doing a lot of great things!
- **Bright minds discuss what our Society has got and how to market it.** Deep conversations between Membership Growth Task Force member and commenters.
- **Human behavior and the Society's new female Associates.** Subtle but interesting attitude changes from women who are now official with the Society.
- **Quartetting: why it matters to make it official.** Mike

O'Neill discusses the direct and indirect benefits of registering your quartet.

- **Convention DVDs ... Your input please.** Reader input helps shape the length and content for the 2009 International Competition DVDs.
- **A new chapter is forming nearby—OH NO!!!** Nobody's worst fears came true: how adding a second chapter in a small community benefited all barbershoppers.
- **It's official: The Membership Growth Task Force, its members and its charge.** The official announcement, with additional details.
- **Can barbershoppers help fill the holes in public school music programs?** These British Columbia barbershoppers did!

barbershopHQ.com

HANG OUT AND CHAT AT NASHVILLE'S WATER COOLER

Interested in working for the Society? Here's your chance!

Applications for the Director of Education position close on July 20, 2009 with a hire date of August 1, 2009 expected.

Opportunity:

- Serve as Director of Education of the 26,000-member, non-profit Barbershop Harmony Society
- Lead planning, Board, District, Chapter and Staff training and education functions
- Develop and monitor staff expertise and execution in music and education areas
- Train and motivate 30+ person staff, directly supervise staff of 5
- Report directly to CEO

Requirements:

- Bachelors degree, advanced degree is a plus
- Membership in the Barbershop Harmony Society
- Superior skills in business administration, management, writing, and knowledge of barbershop style
- Knowledge of multi-media educational program development and delivery
- Willingness to travel

Up to the Challenge? View Position Description at www.barbershop.org/DofEdsearch.aspx. Submit confidential resume to Edmond Watson, CEO, by e-mail to ewatson@barbershop.org.



New convention pricing structure in Philly for 2010!

Everything will be within walking distance in Philly, the hotels, the performance venue—everything. Get ready to see what staying close together every waking hour does to our waking hours and to the convention experience! And for the first time, we have special pricing to help make this a vacation for the whole family!

www.barbershop.org/philly

Member/Associates/affiliates

(up to two registrations per member number or Associate number)

Before Jan. 15, 2010: \$139

After Jan. 15: \$165

Non-members

Before Jan. 15: \$159

After Jan. 15: \$179

Youth (25 & under):

Before Jan. 15: \$69

After Jan. 15: \$89

Family Four Pack

(two adults, two youth from same household)

Before Jan. 15: \$349 (\$67 savings)

After Jan. 15: \$379 (\$129 savings)

Additional household youth: \$25

Tampa 2010 Midwinter registration

All registrations: \$85



CONVENTIONS

2010

PHILADELPHIA
June 27–July 4

2011

KANSAS CITY
July 3–10

2012

PORTLAND
July 1–8

2013

TORONTO
June 30–July 7

2014

TBD

2015

PITTSBURGH
June 28–July 5

2016

NASHVILLE
July 3–10

2017

MINNEAPOLIS
July 2–8

MIDWINTER

www.barbershop.org/midwinter

2010

TAMPA
Jan. 26–31

2011

TUCSON
Jan. 18–23

HARMONY

UNIVERSITY 2009

St. Joseph, Mo.
July 26–Aug. 2



Aptify: check out some of the new things that our Society database can now do

Aptify, the society's membership management system, is churning out a lot of useful data—at least as good as the input from local chapters and members. Members and especially chapter secretaries: Don't miss the report at www.barbershopHQ.com/?p=803. The report by Society CEO Ed Watson covers:

- **Chapter Officer Reporting for 2009**
- **Dues Renewals via eBiz.** (Hint: If you're worried about contest, the fastest way to renew is on-line.)
- **Chapter Secretary Dues Payments.** Here's a quick way to view, select and pay for any member who intends to pay but always forgets.
- **Find Member Proximity Search.** Find Society members who might have moved to your area but have yet to visit.
- **Update to Record.** Every member

can update his own record, or now his chapter secretary can do it for him.

- **Chapter Dues Changes.** Officers can now change their chapter dues automatically.
- **Reporting Deceased Members.** Can now be done automatically, without waiting for input from the Society's membership department.

Answers to questions commonly asked of Society headquarters staff

Can our chapter quartet perform any song in public or in contest as long as our chorus owns legal copies of the music?

Yes, as long as your chapter library contains legal copies of that piece for each chorus member. (Quartet members who belong to other chapters must purchase their own legal copies.)

Copies purchased through the Society or other legal sources may be re-used from year to year or passed from person to person as long as additional unauthorized copies are never made. Any individual who is currently performing the arrangement must have a legal copy of it. Your chapter should maintain original purchase records on behalf of your quartet in case questions arise. Contact library@barbershop.org for further information.

How do I know if a song is contestable?

Ask the Education Department! Call 800-876-7464 to reach Mike O'Neill, Jim DeBusman or James Estes.

How does a past Members Only user log in to eBiz?

Instructions are as follows:

1. Go to <https://ebiz.barbershop.org>
2. Enter your member number in the User ID spot.
3. Enter the password that you had in Members Only. (If you have forgotten your password, click the "Forgot your Password?" link.)
4. On the next page, enter your 6-digit member number and click "submit."
5. The next page will ask for your activation code. This is not the same as your password—it's a randomly generated set of numbers and letters that unlocks the page where you can make or change your password. The activation code comes on your membership dues invoice—enter it and click submit. If you don't have it, click the link below it and we will e-mail you a link to change your password directly. (Remember, passwords are case-sensitive.)

When will the Society start producing professional PR and marketing tools to help us promote our chapters?

We already have, and the chapters that use them have found the following to be quite successful:

- **Audio.** Go to barbershop.org/audiopsa.aspx to download free radio public service announcements plus instructions on how to get free air time. The new 2009 Radio Toolkit's professional audio files will help you promote membership, shows, community service and activities, and build awareness for barbershop in your community. You may also order the \$5 CD from Harmony Marketplace.
- **Video.** Visit barbershop.org/videopsa.aspx to download promotional barbershop videos to embed on your website.
- **Print.** Go to barbershop.org/documents.aspx and go to the Marketing and PR section to download newspaper ads, posters and flyers.

What can I give music educators to help them learn more about barbershop?

The free Music Educator's Resource Packet! Request it at freemusic@barbershop.org. This is not yet available at barbershop.org due to legal issues, but hopefully we can change that soon!

Why should I pay dues? What does Society headquarters do for me, my quartet or my chapter?

For two useful sources, visit barbershop.org/Membership.pdf or barbershop.org/membersBenefits.aspx.

Where do I find info on dues?

Go to www.barbershop.org/membersBecome.aspx and click "How much is membership?" to see a breakdown of Society and district dues.

Have other questions you'd like to see answered on these pages? Send them to harmonizer@barbershop.org.



Meet our new CFO.

Heather Verble recently joined our staff as our new Chief Financial Officer, fully assuming the role

upon the retirement of Frank Santarelli this coming Oct. 1. A native Tennessean, Heather is a CPA with a bachelor's degree in accounting from Tennessee Technological University and a master's degree in accounting (summa cum laude) from the University of Tennessee. She worked in a Big 4 tax practice in Nashville and was most recently controller for a school fund-raising wholesaler. She is an avid baseball fan and an amateur cook. Heather lives in Hendersonville, Tenn. with her husband Andy and their children, Zoey and Drew.

Just 10 percent of found money helps Keep the Whole World Singing!

The **Heart of Florida Chorus** noticed that with all the unexpected \$250 stimulus checks coming from the IRS. They thought, why not donate at least 10% (\$25) to Harmony Foundation? The great Scott Werner, the multiple-gold director of the **Alexandria Harmonizers** who now directs Heart of Florida, came up with the great idea. Chapter member Keith Mullen pointed out that if only 10,000 members did the same thing, that would be an extra \$250,000 to benefit Society youth programs, director training and more. He said the chapter has raised \$1,400 for the Foundation so far based on this idea, with many more members pledging to add to that number.

Society Briefs

Please take the Singing for Life survey.

Thanks to all the chapters who participated in the 2009 Singing for Life program—you've helped save lives and built your stature in the community at the same time! Did you participate in the Singing for Life program? If so, we'd love to hear how your chapter did! What worked? What didn't? Will you participate next year, too? Please take a few minutes to fill out the survey to help us improve your experience for next year! Go to <http://tinyurl.com/kw5c5g>.

75th anniversary planning is underway!

The celebration will be held in Toronto in 2013, same city as our 25th Anniversary convention in 1963. (**Town and Country Four**, Leo Sisk, lead!) The 75th anniversary committee will make it a whopping good convention. Here are the committee members, plus their chapters and districts:

- Chair: Roger Lewis, **Battle Creek** (PIO)
- Grady Kerr, **Dallas Metro** (SWD)
- John Miller, **Santa Fe Springs** (FWD)
- Rob Arnold, **Greater Toronto** (ONT)
- John Schneider, **Nashville** (DIX)

Convention recordings now back to 1993 and beyond. Society partner Naked Voice Records has posted online every international quartet

and chorus performance going back more than 15 years, all available for legal digital download. They also have many of the Society's top quartets and choruses, the AIC Masterworks series and much more! Search their selection at www.nakedvoicerecords.com or simply visit iTunes.com or other legal download sites to preview and purchase a great variety of current and past barber-shop favorites.

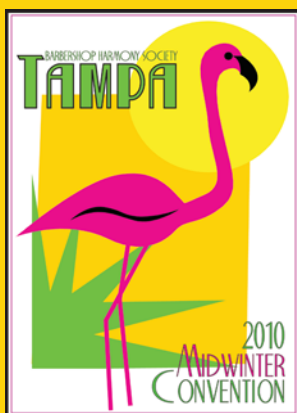
Check out the new PROBE blog.

Go to <http://bhsprobe.wordpress.com> to visit this new but growing resource for chapter PR officers and bulletin editors. Direct comments or questions to VP for Web designers/masters Patrick Thomas (patrick@randasolutions.com) or to John Elving (leadermanje@gmail.com).

Lou Perry Scholarship winners.

The winners of this arranging scholarship:

- Steve Hardy, a 31-year Society veteran with the **Greater St. Paul Area** chapter. An experienced quartet man who has arranged more than 20 songs in a variety of styles.
- Jack Schievelbein, a 20-year barbershopper from the **Portland Metro Chapter** (Ore.) who has arranged close to 100 songs.
- Steve Sturgis, a nine-year Society member in the **Reading and Lancaster Penn.** chapters who has limited prior arranging experience. ■



Beaches, Barbershop and a Gulf Breeze,
What's Not to Love?



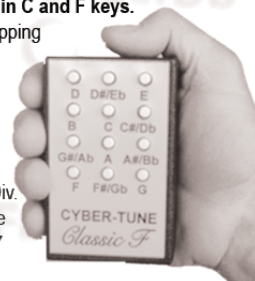
JANUARY 26-31, 2010
www.barbershop.org/midwinter



Cyber-Tune Classic

The New Electronic PitchPipe

Maintains pitch with computer accuracy, but still delivers that familiar "reed pipe" sound. Measures 1" x 2-3/8" x 3-3/4". Uses 9-volt battery, comes with belt clip. Available in C and F keys. \$59.95 + \$5.00 Shipping



INDEMAC, Inc.
Computer Products Div.
10615 Monroe Drive
Keithville, LA 71047
318-925-6270



Private voice lessons as a membership benefit

One of the things we barbershoppers love most about our passion is the joy of watching our knowledge and skills grow over time. Just think of the many things you've already learned as a member of your chapter, or as a chorus or quartet singer at your weekly meeting, district school or convention, Harmony University, or wherever else you may find opportunities for personal growth. We have so many resources available to us as members of the Barbershop Harmony Society!

Learning and growth are important to the men and boys who are trying to decide how to spend their free time. These potential members—and current members, as well—are evaluating whether the time put in is worth it. The question of “Am I learning and growing enough for the time I put in?” is a bigger factor now than it has ever been in the history of our Society. In response, chapters are seeking new offerings to their members in hopes that the answer to that question is a big, fat yes!

In many chapters, it's common to find quartets and individuals taking the initiative to improve their voices through private vocal lessons. But while many barbershoppers can attest to the major improvements a vocal coach can make with a quartet or chorus, fewer barbershoppers have experienced the improvement that comes after one-on-one time with a vocal coach.

What if you could get that time? Would you get any benefit if that coach helping your chapter could tell you the two or three things that would help *you* most vocally? What if you've been struggling to “hit that note” but have been afraid to tell someone? How does that affect your overall barbershop experience? Imagine if that coach could share a new technique with you, one that you couldn't get from a whole group coaching session, that suddenly taught you the skill to overcome that challenge? How would that affect your overall barbershop experience?



Rick Spencer
Society Director
of Operations
rspencer@
barbershop.org

How some chapters have succeed with private voice instruction

I recently asked readers of the Society's blog, *bar-*

bershopHQ.com, what kind of private voice instruction (PVI) programs their chapters are running. (www.barbershophq.com/?p=647) I was specifically interested in learning where the chapter finds the expertise to run a program like this, what sorts of costs are associated with it (if any), and how members have reacted to the program. I received some great feedback, much of which I've integrated into this article. To summarize their feedback:

From Bruce Smith, Lansing, Mich. Chapter: The Lansing Chapter contacted the head of the vocal music program at a local university, (Michigan State), and told him what we wanted. He spread the word with the graduate vocal students and we had several who were interested. We were lucky to find a doctoral student in choral music and conducting who had been at international in a college quartet. He was hired to work with the group for one hour a week. He did 30 minutes of warm-ups and the second 30 he worked with a rotating small group, or assisted the director by listening and coaching her and the chorus.

When he graduated we were able to find a replacement from the same source. He didn't have barbershop experience and wasn't quite as effective, but vocal production is not barbershop specific. Using students was great and may have saved money compared to the fee for a full-time professional coach. Several chapter members took private lessons from the student, so that was an additional positive that came about as a result of exposing chapter members to the benefits of vocal coaching.

From Mark Larsen, Medford, Ore. chapter: We have found a local vocal coach who wants to take on our chapter as a project. Five of our members have taken individual lessons from him and we are considering a program where he coaches every member individually. We plan to do it during our normal meeting time. We will be taking three members at a time away from rehearsal. Those three will get a twenty minute lesson with two watching the one getting coached. Thus, we will reach nine people per hour for the three hours meeting. Every member of the chorus will see some individual coaching time (if he wants it) every other meeting or so. We have created a fund-raising group within the chapter, which is finding the money to pay for the activity.

- **Some incorporate it into the chapter meeting night.** Many chapters have found a way to do this. This is important for so many reasons, but especially for not requiring “another thing to do” outside of the meeting night. (Note: Several members have been inspired by the PVIs to schedule sessions with the instructor separate from the meeting night. This is never required by the chapter, however.)
- **Some offer it as a chapter benefit.** In other words, at no extra cost to members.
- **Participation is usually optional.** Members who



feel comfortable participating do. Others do not.

- **The coach may be a chapter member.** Many chapters have access to the vocal coach talent right in their own chapter, which also gives those folks an opportunity to contribute as a leader in the chapter.
- **Local music educators or voice majors might help.** Some chapters utilize the skills of local music educators and/or voice majors at a local college or university. (By the way, this is a good way to introduce barbershop harmony to local schools and communities!) Their prior exposure to barbershop singing matters little: Good vocal techniques are consistent regardless of the style of music you sing.

So where do you start?

Here are some tips to get PVI started in your chapter, or principles you may want to cover with your own chapter leadership if you would like to make private vocal instruction available to your members.

Assess the needs of the members.

Note to chapter leaders: This does not mean, "what *you* think they need." This means, "are *they* interested in such a program?"

Assess the resources available within the chapter:

- Can someone from the chapter be the vocal coach?
- If you need to "hire out," is the chapter willing to commit some of

its Music and Performance budget to this program?

- Will individuals need to pay for this program? (Are they willing?)

Find the right fit. This is vital. If more than one person is available for this program, try them all out and ask your members for feedback. Remember, this is should enhance their chapter experience.

Work with your coach to determine the program that best meets your needs. Some programs start with a group warm-up by the coach and then follow with PVIs for 15-20 minutes per person for the remainder of the evening. Other programs simply offer PVIs for 15-20 minutes per person throughout the evening.

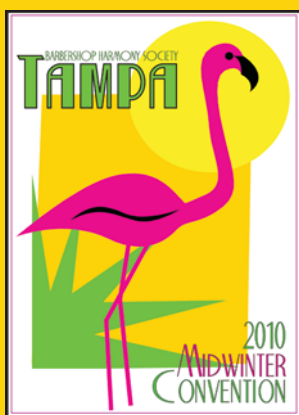
Potential benefits

- Increased enjoyment by members who are getting more out of their hobby
- Increased weekly participation in the chapter meeting
- Individual vocal instruction allows the music team to identify strong singers within the chapter in a matter not possible in group settings. (This could lead to increased skills by those individuals to give back to the chapter: leadership development!)
- More new members, who show up for the free voice lessons pitch at chapter shows or other events
- The chapter could gain a new member (the coach)
- The chapter could gain a new di-

rector if it is in need of one

- Guests will see this as an added value to an already fun and enriching chapter experience.
- Show audiences will notice a difference in the chorus's performance and tell all of their friends about it.

There are countless benefits to a program like this and countless ways to incorporate a program like this into your chapter experience. Feel free to do what works best for your chapter. Always keep in mind that anything you do at your chapter meeting is all about adding value to the chapter experience; this included. That will be the ultimate key to its success. Make sure your members are up for it, evaluate the experience of the program constantly, and celebrate any success that comes along with it. ■



In Tampa, SPF usually stands for Sun Protection Factor.

At Midwinter, it means Seeing Phenomenal Friends.

JANUARY 26-31, 2010
www.barbershop.org/midwinter



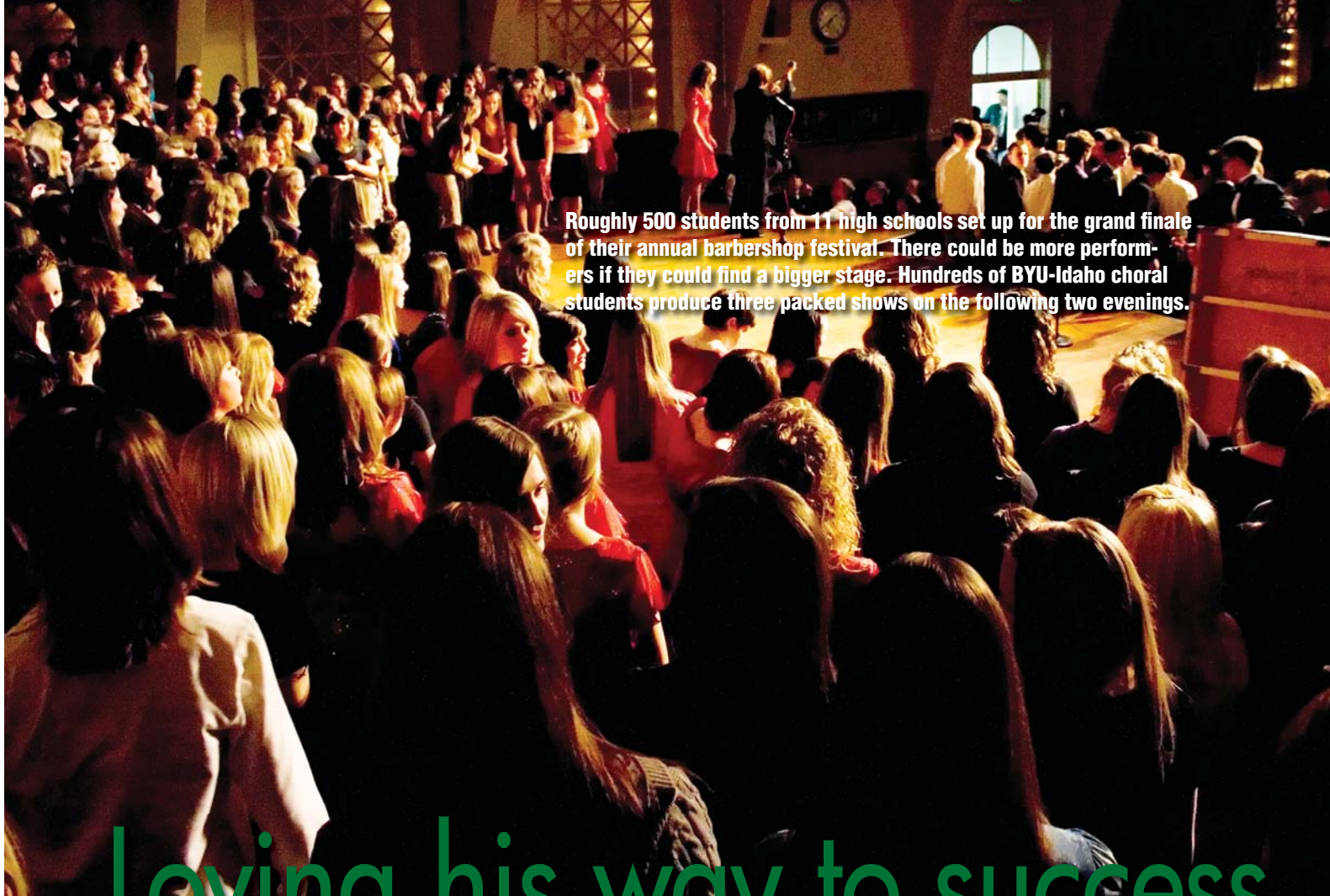
Carry the Barbershop Harmony Society Platinum Plus® Visa credit card!



For details, visit

www.barbershop.org/creditcard

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



Roughly 500 students from 11 high schools set up for the grand finale of their annual barbershop festival. There could be more performers if they could find a bigger stage. Hundreds of BYU-Idaho choral students produce three packed shows on the following two evenings.

Loving his way to success

One of the biggest and best youth barbershop festivals in the world owes itself to the vision, pure motives and the dogged persistence of Philip Ricks

"He was kind of a machine—he just didn't stop, and he was consistent. If there was a book about the qualities of leadership, he had whatever was in it. Phil had both the vision and the follow-through to make this happen."

*— Dr. Kevin Brower, Director of Choral Activities,
Brigham Young University-Idaho*

We don't talk about barbershoppers like Philip Ricks often enough. Maybe some of us have our values upside-down when you consider that Phil wouldn't have even passed the audition for some chapters. Yes, he had some musical skills and he could keep on pitch. But the only place he wasn't self-conscious about his voice was when it was drowned out by his tractor motor—a habit Phil believed caused permanent vocal problems. So bashful was he about his voice that his own wife could barely hear him when he was practicing in the next room.

Phil never sang in a quartet, never directed or coached anyone, never arranged a note and had to work for years before his on-stage charisma exceeded that of a statue. However, Phil loved barbershop harmony and he loved young people, and he couldn't bear to see them apart. Whatever he lacked as a performer, he was virtually peerless in his combination of vision, heart, leadership qualities and people skills. And with those skills, he single-handedly made the 20,000-population eastern Idaho community of Rexburg the densest concentration of young barbershop singers in the world.

Somewhere in the great beyond, Phil probably counts himself lucky for passing away right after Christmas last year, except for the part about leaving his chapter with the final details of a three-day festival coming less than a month later. Friends and family recall a man who was relentlessly unassuming, friendly and humble to the core, a man who loved easily and was easy to love back. It was also very hard to turn down Phil when he had something

“He was afraid that young people were not hearing barbershop harmony. He thought they were being deprived.”

for you to do, and even harder to resent him for it.

Phil got that way by focusing exclusively on God and his fellow man—he was always the last person on his own mind. In fact, Phil had so little love for the spotlight that one can half-believe that his Maker brought him home early simply to spare Phil the embarrassment of having to see himself on the cover of *The Harmonizer*.

• • •

Phil concluded his life exactly the way he lived it: “Exhausting himself in the service of others,” said his wife Karla. He had spent Christmas Eve 2008 clearing his fellow neighbors’ driveways of the day’s heavy snowfall. That night, Phil had a massive stroke. He passed away after a very brief stay in the

ICU, leaving behind Karla, nine grown children, and a community with thousands and thousands of enthusiastic young barbershop singers and fans.

Phil joined the Society in 1992 but he fell in love with barbershop harmony 38 years earlier, in 1954. He had been visiting Salt Lake City as a teenager for a church youth basketball tournament when a quartet performed and “the hair stood up on the back of his neck,” Karla said. He got involved with the nearby Idaho Falls chapter for no more than a couple of years before his life got filled up with college, building a farm and a farm house, and filling it with Karla and their children.

Barbershop harmony remained in the back of his mind even while he got busier and busier. Farming involved long hours for little income, and he helped support the family by becoming a mostly silent business partner with his brother, eventually co-owning five Wendy’s Hamburgers franchises. In 1981, with all nine kids at home, he was asked serve as bishop of one of the student congregations at Ricks College, a nearby two-year college named after his great grandfather. (All Mormon units are run by unpaid lay clergy called for roughly five-year terms. Ricks College is now a 11,000-student, four-year university called BYU-Idaho.) Shortly after being released as the spiritual leader for hundreds of students over the course of six years, he was called as bishop to his own family congregation.

For that 11-year stretch, Phil was concurrently husband and father of a large family, working morning to night on his farm, and running a busy church organization that was practically a full-time job by itself. He was in charge of everything from worship services to counseling couples and families in the brightest and darkest times of their lives, and sending dozens and dozens of young men and women on missions. He’d talk barbershop from time to time with friend and distant cousin Cecil Ricks, who helped form the Rexburg chapter in 1990. Phil attended their early shows but he had no time for singing.

Phil was released from his second round as bishop in 1992. He joined the **Carousel Chordsmen** the very next week. It was just what Phil needed.

“You can’t imagine what he looked like after working 16 hours on the farm,” recalled Karla, “He’d come in 15 minutes before chorus practice, and you could see he was exhausted. But he was the world’s fastest showerer. And then he’d come back from the evening just bouncing!”

His 36-year hiatus had prepared Phil to be at best an average singer—but he was an extraordinary barbershopper. Due to his life experiences, he entered the chapter as an unflappable man of confidence and sunny disposition, a man used to dreaming big and delivering. Over the prior 11 years, he’d perfected the art of building faith in others while asking them to do and succeed in difficult things. He’d been too busy to worry—he knew the value of planning well enough that not a minute was wasted and being thorough enough that he wouldn’t have to do anything over again.

A man like that unleashed on a tiny, budding chapter was a real breath of fresh air ... no, it was more like a hurricane. The chapter became a family affair for all the Ricks family, the whole crew showing up on the front row for shows, which were largely planned by Phil. He recruited men to the chapter, including son Kyle, then 11, and another young nephew. Karla helped with costumes, props and programs, his

Few men shunned the spotlight more than Phil Ricks. He still forced himself to become more of a performer simply because that’s what the chapter needed.



Lorin May
Editor, The Harmonizer
harmonizer@barbershop.org

Photos by Lorin May (excluding photos of Phil Ricks)





A farmer who led congregations in his spare time, Phil had a knack for planting literal and figurative seeds the right way and nurturing them until they blossomed. The father of nine had a gift for getting

others to walk with him over challenging new terrain, whether in barbershopping or his passion for mountain climbing. The approach was the same for both: "There's the peak, we're going to find our way to the top, and we're going to bring along as many as we can to enjoy the view."

daughter directed the chapter for a short time.

Phil was relentless, talking about performances and plans with everyone, analyzing what they just did and what they had coming. He wanted to get top groups to their town and sell as many tickets as possible to better expose the community to barbershop harmony.

Young Kyle at first wasn't at all excited at the prospect of "singing with a bunch of old guys," Karla said, although he indeed caught the bug and formed a quartet with his cousin. Phil wished more young people would join. "That's what really sparked him off. He was afraid the young people were not hearing [barbershop harmony]," Karla said. "He thought they were being deprived."

Several father/son pairs joined the chorus, often with the boys at a young age. As the boys got older and busier, they moved



"The tougher it got, the calmer Phil would be. He always had a smile on his face ... We bonded very easily—he knew how to do that with everyone. There wasn't anyone on campus who didn't know him."

— Jim DeBusman

Society Music Specialist, clinician

away and singing fell to the side. Phil understood how this worked—that was the story of his own barbershop career. But Phil didn't see the point of recruiting a young person here and there—a very small pool of barbershop lovers who were at the revolving door stage of life as it was. He wondered if the idea shouldn't be to just expose as many kids to barbershop harmony as possible. Few would join the Society until their lives calmed down a bit. Why not radically expand the pool of young barbershop fans who could someday return to it?

• • •

A barbershop festival in January made sense in this community, and for Phil it was about the only time of year he wasn't so tied to the farm. December's concert season would be over and the kids would be returning from Christmas break ready for new repertoire. Phil picked a weekend late in January of 2000. He contacted then-Society director of student activities Kirk Young to be a clinician and to get Harmony Foundation's help purchasing sheet music. He contacted Sweet Adeline clinician Beth Bruce from nearby Idaho Falls to help the young women. **Gotcha!** quartet agreed to show up as the featured quartet for little more than expenses. He solicited businesses for donations to pay for the quartet and sheet music, donating generously from his own coffers.

He'd built it, but would they come?

What Phil did over the next weeks and months is what set him apart from most events. Most other successful youth festivals throughout the Society take committees to break up the work into the available talents sets. Phil's

small chapter helped out, but Phil was mostly a committee of one. By force of personality, Phil managed to hit virtually 100 percent capacity on his first try.

Phil had developed a relationship with



"Phil was assertive without being obnoxious. He'd convince you in such a kind way that it was easy to do what he wanted."

nearly every high school teacher in a 50-mile radius. Some had sent some of their kids to the chapter's barbershop workshops for high school singers. But when Phil personally pitched this festival to these teachers, he was asking for more. He wanted these choral teachers to use a little class time to prepare for the festival, then to turn over class time to clinicians during the week of the festival for final preparations. Then he wanted them to bus their students to Rexburg and spend an entire school day practicing with the clinicians and hundreds of other area students, then sing en masse for a Thursday night concert.

Phil knew he was asking for something teachers weren't used to doing, and many teachers clearly weren't sure this event was worth their time.

"Directors at first didn't know they'd like barbershop," Karla said. "They hadn't been exposed to good barbershop."

Phil helped inspire trust through his highly competent planning and thorough communication; the misconceptions about barbershop harmony meant he still had a

sales job to do. Equal parts guileless and relentless, there simply couldn't have been a better pitchman to sway reluctant teachers.

"Phil was assertive without being obnoxious," said Dr. Brower. "Some people are so pushy, they apply so much pressure, the only response is to resist it. But Phil moved gently and assertively with happiness—he'd convince you that everything was fine and right. He had a way of being insistent about things in such a kind way that it was easy to do what he wanted ... and he delivered."

It was hard to say "no" to such a sunny, modest and competent man, especially when it was clear that he had done all the legwork—practically all each teacher had to do was say "yes" and then show up. And perhaps most important of all, there was simply no reason for them to question Phil's motives for the festival.

"He proceeded carefully with the teachers, he didn't want to offend them," said Karla. "He never asked the students to sing with [the Rexburg chapter]. He approached the festivals from the idea he was giving to the young people, he wasn't taking anything."

"At any point, he could have gleaned some of these singers and made a bang-up chapter," Cecil Ricks added. "That wasn't what he was about. He said he always knew that if we planted a good seed in their hearts, they would sing barbershop someplace else as they grew older."

So committed is the university to the barbershop festival that it has made it part of its premium Center Stage concert series, a package with hundreds of local season ticket holders. The university pays to fly in the featured quartet and insists on paying its performance fee as well.

Storm Front's comedy and visuals are hard to beat. So was their Rexburg audience—the most live and appreciative (and youngest) that many of our championship-level quartets have ever seen. When Storm Front decided to produce a show DVD, it was a no-brainer to choose this audience to provide the applause.
www.stormfrontquartet.com



The week of the festival came. Everything ran smoothly throughout the week—the teachers and students were ready, the clinicians knew where to be and what to do. Hundreds of students showed up and were wild about the music; they loved the clinicians, they loved getting to hang out all day with other area singers, and were blown away by Gotcha! The clinicians earned the educators' trust by showing they knew how to work with young voices.

The teachers had been truly spoon-fed the most memorable week of their students' school year. By the time Phil got around to asking the choral teachers whether they'd like to do it again, the teachers had already heard their own students ask the same question dozens of times, leaving no question about their wishes. It was a home run on Phil's first swing.

Never one to think small, Phil started wondering why the local university students couldn't get a regular helping of barbershop harmony themselves.

• • •

Andy Jackson is a fairly typical student at BYU-Idaho—in other words, not your typical college student. He's well into his 20s, married, is attending from out of state (in his case, the Chicago area), served a two-year volunteer proselytizing mission, and adheres to the school's honor code wherein he agrees to be modest in dress and speech and to never drink, smoke, use drugs

or engage in premarital sex. This is a place where moral slackers get filtered out and low achievers can't meet the entrance requirements, so the university is a very different atmosphere indeed. This is a campus where quality gets rewarded, where G-rated fun is cool. In other words, an awe-



"They were just so happy and excited about the choreography, jumping up and down and getting to perform, not just stand and sing. One of the best parts is seeing quartets that would come in, and you'd coach them and were like sponges. They'd come back the next day and would have it all learned."

—Tori Postma, Sweet Adelines clinician

some place for a quality barbershop festival.

Proving just how "smart and cool" they are, an amazing 500 to 750 students are involved in one of the school's six choirs at any given time. Today, barbershop harmony is included in the annual curriculum for the men's and women's choruses, and the program fielded 21 quartets in this year's quartet contest. (That's right—21 from one school alone.)

"The quartets provide a rare opportunity to do something on our own from start to finish," Jackson said. A self-described "music snob" who didn't understand at first what barbershop harmony had to offer, his **Three Good Haircuts** quartet formed for the quartet contest and continued to perform for most of his time at BYU-I. He raves about attending Harmony University last year, an experience he called "eye opening."

"It's so much more rewarding when you hit [barbershop chords], but they're a lot harder to hit," he said. He's now preparing to apply for Ph.D. programs in choral conducting. One of the major factors in his applications will be what kind of Society chapter is nearby.

Students like Andy are becoming lifelong barbershop fans primarily due to the persistence of Phil Ricks. In 2000, the University was just starting up a men's chorus. The curriculum is packed with a high variety of musical styles, and professors were in the process of deciding what would be included in the men's chorus repertoire when Phil approached the faculty.

"It really started with Phil Ricks presenting the idea of having [the Rexburg chapter] join in a concert," said Dr. Brower. Upon listening to their concerns, Phil pushed the joint concert idea even further, suggesting that barbershop needed to be part of their curriculum. Brower's mother had been a Sweet Adeline and he liked barbershop harmony, but he couldn't see a way to fit it into a schedule that ran "like a machine" and was already packed with other musical styles.

Once again, Phil came up with a solution and gently and forcefully pushed it through by making it so easy to follow his plan that it was almost impossible to say no. "He said he was doing this as a service. He would do all the legwork, get the guest quartet, organize the competition, schedule the rooms," said Dr. Brower. Phil found a time at the beginning of the Spring semester, before



A festival participant as a student, Alisa Arnold is now teaching barbershop harmony to her choral students at Shelly High School. "Once my students started having fun, that's when they started to say, 'let's start getting in tune.' Because if it's not fun, it's not barbershop."

"Phil had a very positive feeling about the future. He believed if he did his part he would be helped and guided. And he was."



We've really appreciated the Society and their support. We have felt like we've been adopted into the Society in a way. And Phil, bless him forever. We added barbershop without feeling that we had to make it our whole program.

— Dr. Kevin Brower, director, BYU-Idaho Men's Chorus

the next concert schedule began. (Not coincidentally, the same week as the high school festival.)

All along the way, Phil continued to propose solutions that were so well prepared, and with such gentle persuasion, that he quietly got the results he wanted. When it came to song choices, for example, "He'd come in with a stack of music we ought to be looking at and say, 'You *can* take the time to look at this, but I think you ought to look at *this* one.'"

Phil's persuasive abilities may have been legend, but that persuasion was largely rooted in his reputation for delivering on all the important details. "He worked so hard behind the scenes, he just never stopped," Brower said. "I don't know whether he ever slept."

The first college barbershop festival was a resounding success. "The students just went wild over it," Brower said. "The directors were shocked and didn't know how to react ... but now it's such a habit that we wouldn't know what to do without it"

Phil's second swing was a second grand slam. Ten



From the young women screaming in the audience, you'd think OC Times was performing. Members of the Carousel Chorus tried to do whatever Phil asked them, but were shocked at the size of the workload he'd borne when the burden fell of them after his death.

years after the first festival, the only question is who will be able to pick up Phil's baton and run with it.

• • •

In fairness to Phil, he would go nuts if he were reading how others were lionizing him and his abilities. It's for no small reason that Phil was embarrassed whenever the spotlight shone on him whenever he had success.

Phil clearly followed the school of thought articulated by Jim Henry in his "Gold Medal Moments" keynote address at Harmony University in 2007. As far as Phil was concerned, spreading the music and culture of barbershop harmony was more than a worthwhile thing to do—it was a ministry. He explained his successes in the words one would expect from a man who defined himself foremost as a disciple of Jesus Christ, who grew to be a man others looked to as a model of Christ-like qualities and devotion.

"Phil had a very positive feeling about the future. He believed if he did his part he would be helped and guided. And he was," Karla said. "He said, 'I could have not done everything on my own, because he's directed me through this and I did it the right way the first time. So it must have been an important thing.'"

Or to paraphrase Phil, he believed that what we're doing as barbershoppers is important enough that God will get involved if invited to do so. That's Phil's perspective, take from it what you will. Whatever else you take from this ode to Phil, remember this: Spreading joy and harmony is important, and when men think big and act big, the results can be big, too.

No, we don't talk about barbershoppers like Philip Ricks often enough. There are probably a lot of other Phils out there. A few like Phil will be individual heroes, many more will combine forces in harmony.

All told, we can never give enough honor to the Phils of the Society, to the doers, to the men who make beautiful music without singing a note. One can hope Phil is inspiration enough to a coming generation of other non-singing champions. ■



It's not every university that can host 21 quartets in its own quartet contest. The top quartets got to appear before festival audiences.

EasyDues

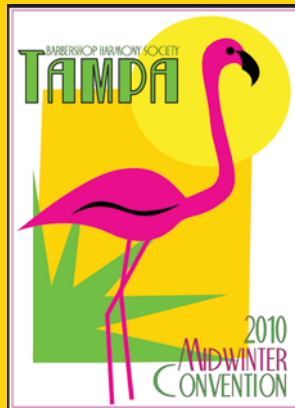
It's easy.
It's convenient.
It's a hassle-free way
to pay dues monthly!

Sign up for **EasyDues**,
the automatic way to pay
your Society, chapter and
district dues. Use a credit
card or bank check/debit
card and your dues will be
automatically withdrawn from
your account monthly.

**No more checks to
write, stamps to buy or
envelopes to address.**

Enroll today!

**Ask your chapter
secretary about
EasyDues.**



Swim All Day, Sing All Night



JANUARY 26-31, 2010
www.barbershop.org/midwinter



**Looks as good as you
sound on OR off the stage**



BLAZERS

\$59 in your new
choice of colors

Royal
Gold
Navy
White
Gray
Black
Brown
Orange
Red
Purple
Burgundy
Kelly Green
Hunter Green

Special Deal
Straw Hats \$49
4 piece min

21st Century,
lightweight year round polyester
fully lined, crease resistant.

Black & Navy \$49
Larger sizes slightly higher
Ladies Sizes Available

BLAZERDEPOT.COM

For personal attention, call Michael Saxon
Tel: 888.322.7469 Fax: 561.278.2790
Cell: 561.414.6400

The Vocal Majority delivers a slam dunk for the Society



2009 ACDA NATIONAL CONFERENCE IN OKLAHOMA CITY
PHOTO COURTESY AMERICAN CHORAL DIRECTORS ASSOCIATION, HOWIE ROCKWIN, PHOTOGRAPHER

8,000 music educators get an amazing awakening to barbershop harmony

They laughed.

It was about 40 seconds into our choreographed show opener, "I'm On My Way," when the front row marched forward and started a kick line.

Some audiences will applaud with the front row's antics at this point, but from the American Choral Directors Association (ACDA) audience, the laughter seemed to be more of nervousness. Perhaps they were asking themselves if this barbershop harmony act was for real. Maybe they were looking at their peers in the audience wondering how they were reacting to this song and dance, wondering if they should laugh us out of the hall for this rousing opener.

But while they laughed during the opening song, as you watch the DVD of the performance you sense the laughter changing from nervousness to enjoying the show.

And on the song's final chord it became official. Their thunderous applause, cheering, whistling, and boisterous reaction told us what we needed to know: that perhaps barbershop harmony had arrived.



**Gary
Hennerberg**
The Vocal
Majority
Chorus

• • •

It was an early Friday morning for all of us to make the three-and-a-half hour trek to Oklahoma

City. The air of anticipation in the warm-up room was intense.

We were nervous about this performance. Even though we knew the stakes, we channeled our energy positively.

"We knew we had one, and only one, opportunity to deliver a strong performance," said Jim Clancy. "It was the Vocal Majority's commitment that after our show, members of ACDA would think positively about barbershop harmony."

Our tech rehearsal in the auditorium was limited in time. But we quickly learned the sound in this auditorium would be friendly for us.

ACDA's schedule was precise. The show would be limited to no more than 30 minutes and we would go on stage exactly at 2 p.m. and again at 6 p.m.

Backstage, while waiting for the University Glee Club to complete their set, we could hear the crescendo of their finale. Their music was stirring and flawless. And the audience rewarded them with their loving applause for good reason.

When it was time for the 127 of us to march onstage, we had to do so without a curtain so they could see us one-by-one come onstage and take our place on the risers. To fill the time as we made our way onstage, there was a lengthy introduction from



View two 100% legal web videos of the Vocal Majority's ACDA performances online at:
www.youtube.com/watch?v=0oiQUbcp8_M
www.youtube.com/watch?v=gLG4SGYC0E4

The ACDA's photographer didn't get a picture of the performance of "Joshua Fit the Battle of Jericho"—this is from another performance. The dramatic, theatrical piece finished with a long, loud standing ovation from all the music educators in attendance. It's a typical reaction for what has become known as the VM's signature piece.

ACDA's emcee. It seemed to take an eternity for us to take our places and get a final riser in position after the last man took his place. But once situated, we were formally introduced.

The audience reaction: polite applause.

Of course, they didn't know what was going to hit them in a few seconds.

During the show we performed "Luck Be A Lady" (long applause – they seemed to appreciate the precision required to pull this song and choreography off). We shared the heartfelt ballad, "What Kind of Fool Am I?" and "Deep River" with a solo by our Associate Director Jeff Oxley.

We gave them a taste of the patriotic "Armed Forces Medley." They heard VM's rendition of "You Raise Me Up," made famous by Josh Groban.

But a VM show for a first-time audience wouldn't be complete without our signature song, "Joshua Fit de Battle of Jericho." Some readers of this magazine may have been in the audience in Atlanta in 1998 when this song debuted for the first time to a barbershop audience. This song combines a spirited David Wright arrangement with Cindy Hansen choreographed theater that gives extra purpose to performing this epic piece.

Before we sang this song, there was an opportunity for VM's emcee to say a few words to the audience. When Nick Alexander told the crowd that it was our hope that choral directors would instill in young people "to make music a part of their lives for the rest of their lives," you could hear an audible "ahhhh" and feel the warmth in the room.

As we closed the show with Joshua, during the dramatic climax when the lighting crew shuts down all the lights in the hall during a loud stomp on the risers to symbolize the walls come crashing down, the ACDA audience went wild. There is blackness, and in the three seconds between the lights having gone out and coming back up, you could feel the audience erupt as they

**Download
thousands of your
favorite contest
performances from
www.iTunes.com**

Search the online library
with the keywords
"barbershop contest"



**Their thunderous
applause, cheer-
ing, whistling, and
boisterous reaction
told us what we
needed to know:
that perhaps bar-
bershop harmony
had arrived.**

The 2009 National ACDA Convention was a success for barbershop harmony!

It has been about 20 years since a barbershop ensemble last performed on a concert at the National ACDA convention. That one took place in San Antonio. The group? ... The Vocal Majority! The 20 years between performances wasn't for a lack of trying, by the way. ACDA is extremely selective about who they choose to perform, and even though we've had groups apply to perform for almost every event, there are limited spots to fill and there are hundreds of groups who apply to do so.

That said, the Society typically exhibits at each of these events (which happen every two years) to be a presence, meet with music educators to speak of the numerous benefits of barbershop harmony in their programs, and promote to them one of the few musical opportunities available after students graduate from school to "keep music in their life, all of their life." We make contacts, collect their data, offer a free starter kit, and take that data home and (as of a few years ago) disseminate it to district leadership for followup.

In many cases we've introduced teachers to local chapters and vice versa, recruited participants for HX Camps, collegiate contests, Youth Chorus Festivals ... some chapters have even gained a director out of it. We've made great strides in this area and, although there will likely always be stereotypes or attitudes to overcome, many music educators—especially the younger/newer ones—are willing to give barbershop a shot because, if anything, they may get more boys to sing in their ensembles.

This year's convention was a huge win from a barbershop standpoint. In addition to the VM performance, both the Society and the Sweet Adelines organizations exhibited, and even co-taught two collaborative choral seminars titled, "Barbershop Harmony Repertoire and Song Selection for Male and Female Choral Ensembles" taught by Rick Spencer, Peggy Graham and Mary Rhea. I also was honored to teach two individual Interest Sessions titled, "The Benefits of Barbershop in the Choral Classroom." The Interest Sessions and the VM performances had been applied for well over a year ago.

On a personal note, let me say to all of you that sitting in the concerts on Friday watching 127 men of the Vocal Majority (who all took a day off of work or school or whatever else they could have been doing) could not have made me more proud to be a barbershopper. They are a champion in every sense of the word, far beyond the contest stage. The Vocal Majority was there to put the Society's best foot forward, not for themselves but for you and me ... all of us. And they did! We are lucky to have a group like them in this fantastic organization.

— Rick Spencer, Society Director of Operations



Maria Guinand teaches a workshop of choral directors. Rick Spencer of the Society co-taught two such sessions and two other interest sessions to introduce music educators to barbershop harmony.

leapt to their feet and applauded on and on, even as one-by-one all 127 of us exited the stage.

This performance, for many VM members, will rank as one of the most

memorable in our singing career. And hopefully, members of the ACDA will be talking about this performance for years to come.

Mission accomplished. ■



Shop online at
harmonymarketplace.com



casualuniforms.com

1-800-591-7063

www.casualuniforms.com

**CASUAL, EMBROIDERED & FORMAL
UNIFORMS FOR BARBERSHOP
GROUPS**

"When OC Times started out, I was impressed that the raw energy they brought to the stage brought thunderous applause. But early on, their unabashed energy actually held them back because it was too much ... Once they got control of that, they got more standing ovations."



14 lessons *any* quartet can learn from OC Times

Doug Yonson talked to our outgoing champs' primary coach Mark Hale and learned principles that can make any quartet better, no matter what their skill level or goals

1 Focus on what comes naturally to you. The things that will define you over time are those things you do easily and naturally. OC Times had a natural acumen and ability to sing songs of a certain style relatively effortlessly, songs from the '50s and '60s era (Rat Pack) with an underlying tempo, even in the ballads. However, singing what we might call freestyle ballads was not an immediate strength of theirs.

As for OC Times' stage presence, they were very natural performers. I would see them doing certain things alike that were very natural, yet were not things they had even talked about necessarily. It gave the audience an overall feeling that there was this common synergy going on. They almost never had to work on their visuals per se, mostly looking at things that were distractors, and their ability to connect

with an audience was never a problem.

2 Work on your perceived weaknesses, but never at the expense of your strengths. When OC Times started out, I was impressed that the raw energy they brought to the stage brought thunderous applause. But early on, their unabashed energy actually held them back because it was too much, it came across as assaultive. As time went by and they worked harder at solidifying their sound, their attention to that cost them a bit in the raw energy they brought. As a result, they were able to score higher, yet actually got less reaction from the audience.

Quartets that sing cleanly in a performance, whose notes are precise and every vowel lights up, often get light applause and poorer marks because audiences feel they were listening to an exercise



Interview with
Mark Hale by
Doug Yonson
Capital City
Chorus (Ottawa,
Ont.)
yonny@alumni.
uwaterloo.ca

or a learning track: Everything is right but nothing is really great. For OC Times, their strength has always been centered around their delivery, their energy and heart, their commitment to their personality on stage, to getting impact. Once they got control of that, they got more standing ovations.

Some champion quartets excel at singing ballads but have a terrible time singing rhythmic songs. Or consider **FRED** (1999 international champion): When they would sing things that were not comedic, just standard good old songs, they were fine performers but they did not bring attention to themselves in a way that was champ-worthy.

3 Special quartets do more than sing well. A champion quartet requires something other than just good singing. There has to be a quality that is gold-medal worthy, and the audience can spot a gold-medal worthy quality in a quartet that is 14th and so can the judges,

and those quartets tend to advance very quickly. It may be the way they line up certain chords, there is a musical lock to their voices that is very exciting, or maybe it is their understanding of rhythms, or maybe it is a virtuoso element, they can hit high notes and low notes, or maybe it is sincerity. Some quartets have a way of being very, very sincere, such as **Power Play** (2003 international champion), who had to work on the singing aspects but had no problem winning the audience.

4 Decide whether you feel vs. think through a song.

When quartets form, they fall into one of two camps. One group is very execution oriented, trying to line up vowel sounds, trying to get precision, and once everything is lined up, they try to make music

out of it, try to make it exciting for the audience. This can work—this is a personality style, not just a decision—and there are quartets who have won international championships who think their way to their results. Then there are quartets who come at it from the other direction, just with reckless passion, and then they start their quest to learn how to harness it, control it, and get a handle on the execution. OC Times is definitely in the second group, and I would say the majority of champs I know come from this group.

5 Discuss and agree on your quartet goals early on. Work out goals, commitment and time demands, work ethic and sharing of duties when you first get together. OC Times early on decided they wanted to be competitive and achievement-oriented, they wanted to work on their sound, and if they could break through they would like to go to internationals. Because of the huge time and lifestyle demands, a competitive quartet needs to be largely compatible in the big areas as they start. It's a lot like a marriage. Individual life goals must be discussed too—if one member wants to have a child, that is not just between him and his wife if you are sacrificing weekend after weekend for a major goal.

OC Times' change of basses was due to the need for compatible goals. The remaining trio knew Cory Hunt as a friend from the Far Western district, but he was based in Reno. So the quartet had to be willing to not just get a new singer but also to adjust to the fact they could only rehearse on weekends and at events, and that it would be okay to have trio rehearsals a lot of the time.

6 Choose music for the quartet you really are. A lot of this champion quality has to do with music choice. Don't choose music for the quartet you



"You will not see OC Times disappear as future quartet champions are crowned. They are true barbershop fans, not just singers, and they will be singing barbershop for the rest of their lives and living the lives of respectable, genuine, good-hearted members of the barbershop community, as deserving of a championship as any winner in the past."

**— Mark Hale, OC Times coach
director, Masters of Harmony**



"The best champs are quite humble and are not fully comfortable with the fact they won because they are painfully aware of the mistakes they made and the things they didn't do. In OC Times's case, they say, 'How could we win when we could hear all the errors we made?' You strive for perfection but never expect to achieve it."

want to be, chose music to fit the quartet you really are. I am going through that with my quartet right now, going through music that doesn't work. It does not take more than a month for us to say, "you know, this doesn't do it."

7 Turn over your original repertoire relatively quickly. Roughly every year for a competitive quartet. This does not mean a total replacement: A beginning quartet will learn early on which songs they sing well or not and should adjust their repertoire accordingly. Don't fall in love with a song. Keep your thumb on those songs not getting the reaction you want and come up with replacements as you go along, and you end up with a wonderful repertoire of hits.

8 Original material is the best way to set yourself apart and gain a unique identity. This is difficult for any quartet, because you either need a competent arranger in your quartet or you have to develop relationships with people willing to work with you. The successful arrangers can be selective, too. Most successful quartets don't sing a wide range of material but tend to sing a certain kind of music very well. Most competitive quartets have three or four arrangers who do the bulk of their work. Aaron Dale, one of OC Times primary arrangers, was an old friend who was just coming into his own as an arranger when OC Times was blossoming. I talked to him about this quartet that needs material that fits a genre that I think he would be good for. Aaron had already done a couple of songs he thought would fit.

Known for their flair on the competition stage and less-than-traditional music selection, outside competition OC Times is known as fun, approachable and incredibly engaging throughout their show. While having fun on the road, the quartet views their travels as a unique opportunity to have a significant impact in the lives of barbershoppers and non-barbershoppers alike—spreading the art form and a little joy to thousands of people at a time.

Well known as a group that sings with anyone willing to wait their turn, OC Times teaches tags to any newcomer willing to try and closes every afterglow with anyone willing to lose a little shut-eye. Rumor has it that the quartet has only left three afterglows early—each time heading straight to the airport to catch their morning flights home. One afterglow (Simcoe, Ont.) even found members of OC Times taking turns directing chorus members scattered throughout the restaurant through the entire polecat song book. Really.

"Not so long ago, we were those kids waiting to sing a tag with the champs," said bari Pat Claypool. "We always try to make ourselves available to sing with anyone that wants to, because we know just what a special experience that can be." Bass Cory

Hunt added, "I definitely remember how nervous I was the first time I sang with a champ quartet—stepping in on tenor with Revival—but I never thought about what a rewarding experience it is to be able to give someone that memory ... I think it's my favorite part about being a champ."



OC Times learned them in the next year and they were complete hits.

It is one thing to sing a new arrangement of a song that everybody in barbershop knows. But one strength of OC Times is that the musical style they adopted allowed them to introduce well-known songs that had not been performed in barbershop style.

9 Don't be afraid to change what isn't working, and there is more than one right way to do things. This can refer to specific songs not working out, or types of songs, or the way you look and move on stage, or it may be time for a different coach. As the saying goes, "if you keep doing what you're doing, you'll keep getting what you've got."

Historically, some barbershop sound specialists have coached as if there were only one correct way to sing phonetics or a set of vowels, for example, and it has led to complaints that quartets all sound all alike. But by the time you get to a championship caliber, that is rare. Instead of teaching everyone to be Arial font, for example, plain and unfettered but practical, we allow the quartets some use of italics, and the flourishes of fancier fonts appropriate to that quartet, as long as their mechanics are strong.



Shawn York (T). Originally from Rescue, Calif., Shawn resides in South Corona, Calif with his wife, Lani, and daughter Kalea. He began singing barbershop shortly after seeing a bumper sticker that read "Want to sing barbershop? Call 1-800-876-SING". Shawn earned a bachelor's degree in music education from Vanguard University and currently owns and operates a Chick-fil-A restaurant in Corona. At press time, the York family was anticipating the birth of a son the week of international. (How's that for timing?)



Patrick Claypool (Br). OC Times' only native to Orange County, Pat was born and raised in Orange, Calif. He joined his grandfather in the Orange Quartet Chapter at age 12. Pat has yet to finish college, although he'll boast about his honors throughout high school. He lives in Huntington Beach, Calif. where he enjoys basking in the sunshine, riding his beach cruiser, and long walks on the beach with the Westminster Chorus.



Sean Devine (L). Sean comes to OC Times via "The Sweetest Place on Earth," Hershey, Penn. Sean moved out west in 2001 to pursue a career in music, performing full-time with a professional doo-wop group, The Alley Cats. In 2008, he graduated from Azusa Pacific University with a degree in organizational leadership. Last July, he relocated to Society headquarters in Nashville to work as a Director of Major Gifts with Harmony Foundation International.



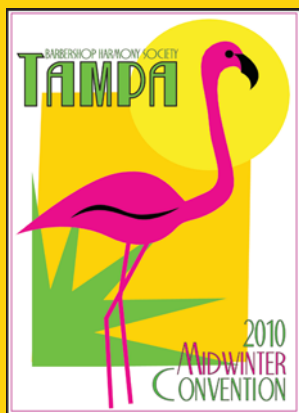
Cory Hunt (Bs). Born and raised in the gem of the Silver State, Reno, Nev., Cory is the "biggest little bass in the Society," and pound for pound, he just might be the best in the business! Cory is a recent graduate of the University of Nevada, Reno with bachelor's degrees in political science and cultural geography. He currently lives in South Lake Tahoe, Calif., where he works for Environmental Incentives, an environmental policy and management consulting firm.

10 Choose your coaches carefully, and apply their advice with wisdom. The way a coach wants something to be done may or may not fit with

how the quartet wants to come across. The personality fit can be just as important: some coaches can be intuitive and laid back, some demanding, and each style can work with some types of quartets. But quartets have to have a clear sense of what they want. Getting a quartet to sing the way the coach wants often leads to disastrous, artificial results. I feel I am both nurturing and demanding—OC Times will say that I am a perfectionist and won't let them move on until I am satisfied that they are going to be able to do what I told them to do.

Sean Devine is a very determined singer, but for a

long time he would listen to every coach and try to do exactly what they wanted. The result was a complete mishmash of different things that did not flow together and were not personality-driven. I was relatively relentless: "I don't want to hear those textbook vowels, I want to hear Sean Devine, even if it is the 'wrong' way to do it." When he started



**Beaches, Barbershop and a Gulf Breeze,
What's Not to Love?**



JANUARY 26-31, 2010
www.barbershop.org/midwinter

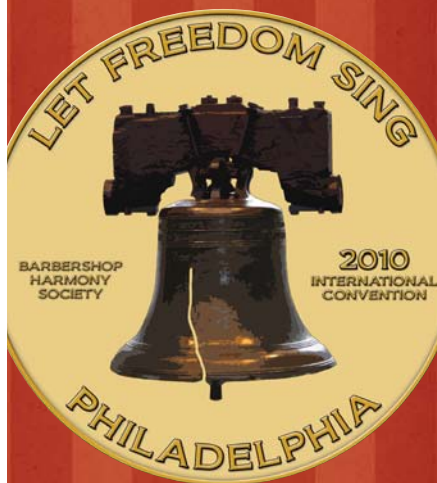


Let Freedom Sing!

JUNE 29 – JULY 3, 2010
72ND ANNUAL
 INTERNATIONAL CONVENTION
 & CONTEST

PHILADELPHIA, PA

www.barbershop.org/philly



E-mail: events@barbershop.org
 Call: 800.876.7464

singing as himself, it was the beginning of great things.

11 Success takes a lot of sacrifice. Being a champion quartet requires a lot of personal sacrifice, more than people have any idea. They sacrifice time away from their families or careers, delay plans to start families, because they do not want to introduce a new element to their lives when they are working so hard. Second place worked just as hard as first place, and it's tough to do all that and not pull off a win that will record that sacrifice.

Each member of OC Times has had some dramatic things happening in their lives, and in 2008 they were also members of both **Westminster** and **Masters of Harmony**, one preparing to do a singaway, one preparing to win the international championship. They were as busy as could be, and all that togetherness starts to get on your nerves. Sometimes it is a matter of enduring and outlasting the challenges and other top-flight quartets.

12 Sing in a chorus. As members of the Masters of Harmony and founding members of Westminster, singing in the same choruses has helped OC Times say words in the same way and learn common vocal technique without further having to start from scratch. Chorus participation also teaches a set of disciplines. It helps to be a student of the art form. I tell young new members of Masters of Harmony to please

get quartet CDs of the past 20 years so you will learn of the art form and become a fan, not just a singer.

13 Accept that not every day will be better than the last. OC Times will tell you that they will have an excellent performance one day followed by an awful performance, including at international. Not every day will be better than the last one, but it's all about overcoming these challenges and keeping your eye on the big picture and your goals—and learning from the bad days without dwelling on them.

14 You will not be able to do everything well ... and it's okay! The best champs are quite humble and are not fully comfortable with the fact they won because they are painfully aware of the mistakes they made and the things they didn't do. In OC Times's case, they say, "How could we win when we could hear all the errors we made?" You strive for perfection but never expect to achieve it. An audience will forgive an awful lot of things, and one step in becoming a champ is producing that overriding feeling in the audience that there is a gold-medal quality to the performance without it being perfect. While most of the top quartets have some championship qualities, there's something special about the quartet that can put it all together to rise above the rest and become a champion. ■



Two-year-old Anna Rogotzke of Sanborn, Minn. was airlifted to Children's Hospital in Minneapolis to begin a long fight with an aggressive form of cancer. Longtime family friends of bass Cory Hunt, OC Times took a diversion from the West Central Connection Chorus show in Willmar to sing for Anna and the other kids on her floor. With the quartet and Anna is her mother, Becky Rogotzke.

The continent is Gordon's chapter, but he's no spy

Does this look like the face of a man with a hidden agenda? A couple of chapters have actually asked Gordon Renfeld whether he is a Society spy sent to check up on how they treat guests. They weren't being entirely paranoid. In the March/April 2004 edition of *The Harmonizer*, we published an eye-opening report by a self-appointed spy (a barber-shopper who is a traveling salesman) who had some interesting things to say about the successful and unsuccessful means that chapters use to help guests feel welcome. We promised to never reveal the identity of "The Spy," but it's not Gordon

Like the aforementioned Spy, Gordon travels a lot and simply visits nearby chapters to get his barbershop buzz. Unlike Gordon, The Spy actually posed as a potential local recruit, fed the spied-upon chapter the name and address of a real person in town for cover, and then adopted a somewhat passive attitude to see what chapters would do. Gordon visits as himself, and his address? You're looking at it. Since retiring in 2001, he and his wife have lived out of this motor home, traveling the continent. For what it's worth, Gordon's experiences have been less mixed than The Spy's.

"Of all the chapters I have visited, I can honestly say that only one did not cordially meet me and make me feel as if I was one of them," he reports from the road. "What an experience to get to quartet with folks you have never meet and make the chords ring and to join three champion choruses on the risers."

If you're traveling, be sure to find the nearest chapter on www.barbershop.org. Yes, The Spy is possibly still out there, but don't mind him—just remember what he and others said about how to treat a guest:



- Get him coffee, wait on him as if he were a guest in your own home.
- Help him sing a tag or a short song with others.
- Learn a bit about him and introduce him to at least five men with potential common interests.
- Personally introduce him to the director—often, this relationship can make or break everything.
- Get him on the risers with a buddy who is charged to help him with the music and other questions.
- Suggest he sing lead or bass in his first meetings—barbershop tenor and bari are foreign to newcomers. (You can find his best vocal part a little later.)
- Give him something to borrow—a CD, video or arrangement—that will give him one more reason to return next week.
- Call him *the next day* after the meeting and ask him what he liked best about the evening—the answer is likely the thing that will hook him fastest!
- After he decides to join, he needs more attention than ever: There's a lot to learn before "the hook" is set long-term: your men, your repertoire, Society culture, chapter expectations, uniforms, Barberpole Cats, membership applications, committees, etc.



Shawn York, tenor of OC Times, famously discovered barbershop harmony after seeing a Society bumper sticker and calling 800-876-SING. It can be cheap and effective—and a conversation starter at the least—to make one for your own chapter. Here's Bob Heim with his bumper sticker for the Nassau Mid-Island Chapter (N.Y.). Many local print shops and online vendors can create bumper stickers for your whole chapter with any design you want. A variety of barbershop-themed bumper stickers are also available for \$2 each at www.harmonymarketplace.com or 800-876-SING (7464).



"It's getting late, Mr. Almost-Became-President, but we'll sing another!"

George McGovern may have lost to Richard Nixon in the 1972 U.S. presidential election—where was the Watergate leak when he needed it?—but he's a winner where musical tastes are concerned. The past Senator and former Society member reconnected with his old hobby at the Sunshine District's recent spring convention. He was no casual spectator—he stayed late into the night chatting and singing bari with the other barbershoppers. Here he is with **Harmonious Hunks**, who sang a couple with him after becoming one of the Sunshine District's five quartet qualifiers. With the Senator are Byron Poore (T), Mark Schlinkert (L), Jerry Johnson (Bs), and Bill Billings (Br). Bill is also the current Sunshine District President.



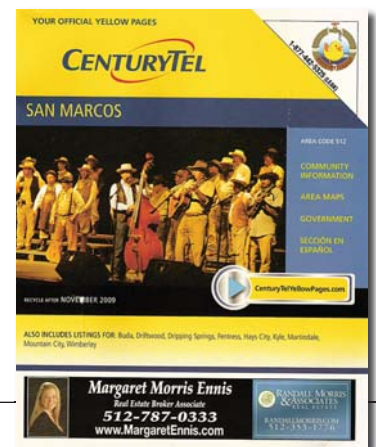
KISS AND NO MAKEUP. If you watch A&E television, maybe you've seen the promotions for "Gene Simmons Family Jewels," a reality show starring the long-tongued front man of the flamboyant '70s rock icons KISS. One promo includes a clip from an episode that features chords from The Perfect Gentlemen—recently voted the "favorite barbershop quartet of male U.S. music icons." (It was only last year that the quartet backed up Justin Timberlake in a musical number on the ESPY Awards national broadcast.)

The quartet is featured in an upcoming new episode called "Rootin' Tootin' Gene" (broadcast date to be determined). The quartet sings an entire tag after Gene says his opening line and blows the pitch pipe. Go to www.aetv.com/genesimmonsfamilyjewels for broadcast times.

Who needs magazines or newspapers when there's year-round exposure!

Talk about a way to build visibility in the community! This isn't the first time we've shown a barbershop chorus photo gracing the cover of a local phone book, and we sure hope it ain't going to be the last. The latest is due to the efforts of Sam Tweedy, promoter extraordinaire for the Heart of Texas Chorus. The most recent Century Tel phone book for San Marcos, Texas reads on the inside: "On the cover: The Internationally acclaimed 'Heart Of Texas Chorus' based in San Marcos, TX. Photographer Jeannine Inbody." The photo was from their original show, "The Great American Cowboy."

This is a win-win for local phone companies, who look to feature local organizations, attractions, activities, etc. on their covers—and what's better looking than a whole bunch of barbershoppers? ■



THE HAPPINESS EMPORIUM



THE GOOD NEWS!



WHAT'S NEW:

Order CDs online and listen to sound clips – visit our web site!

www.HappinessEmporium.com

Swipes 'n' Swaps

"New director" ads are free in *The Harmonizer*, (first 50 words) to Society chapters. Uniforms, risers and other chapter merchandise ads are \$50 per column inch. Send to harmonizer@barbershop.org. Find director search resources at www.barbershop.org/directsearch.aspx.

DIRECTOR WANTED

The Heart Of Texas Chorus is accepting applications for the position of Chorus Director. Qualifications desired include: outstanding musicianship with directing experience, excellent leadership, communication and people skills, and a driving passion for continuous improvement and accomplishment. Contact Jan Marcy, jan_marcy@juno.com.

The Roanoke Valley Virginia Gentlemen is looking for an enthusiastic male or female director to lead this active 40-man B- level chorus to continue growing numerically & musically. The Chapter has been in existence for 40 years in the Mid- Atlantic District. Visit www.vagents.org or e-mail: barbershopper1@jetbroadband.com.

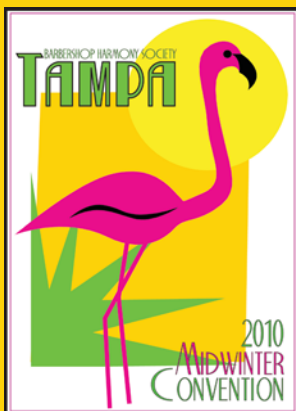


A BRAND-NEW CLASSIFICATION FOR WOMEN

who desire "insider" status with one of the largest singing organizations in the world.



For more information, visit www.barbershop.org or call 800.876.SING (7464)



Come "Down Our Way" in Tampa



JANUARY 26-31, 2010
www.barbershop.org/midwinter



**Your Society
membership
offers you
special
pricing
with Hertz!**

Hertz®

For details, visit
www.barbershop.org/hertz

How can we help you barbershop today? Get answers from your staff

Society Headquarters

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

Executive Offices

Ed Watson

Executive Director/CEO
ewatson@barbershop.org

John T. Schneider, Jr.

Special Assistant, Events
4115 • jschneider@barbershop.org

Patty Leveille

Executive Assistant/Office Manager
2630 • pleveille@barbershop.org

Seba Hazelitt

Member Services - Administration
4118 • shazelitt@barbershop.org

Dorene Santarelli

Member Services - Receptionist
4114 • dsantarelli@barbershop.org

Education and Services

TBD

Director of Education
See job opening on page 7

Jim DeBusman

Member Services - Music
4125 • jdebusman@barbershop.org

Mike O'Neill

Member Services - Music
4126 • moneill@barbershop.org

James Estes

Member Services - Music
4124 • jestes@barbershop.org

Joe Liles

Member Services - Music
4121 • jliles@barbershop.org

Sherry Lewis

Executive Assistant
4122 • slewis@barbershop.org

Finance and Administration

Frank Santarelli

Director of Finance/CFO (thru 10/1/09)
4133 • fsantarelli@barbershop.org

Heather Verble

Director of Finance/CFO (after 10/1/09)
4133 • hverble@barbershop.org

Julie Cervantez

Member Services - Accountant
4134 • jcervantez@barbershop.org

Nick Fotopoulos

Member Services - Information Technology
4141 • nfoto@barbershop.org

Sam Hoover

Member Services - Information Technology
4142 • shoover@barbershop.org

Rick Spencer

Director of Operations/COO
4123 • rspencer@barbershop.org

Membership Services

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

Becca Box

Manager, Membership Services
4122 • bbox@barbershop.org

Jerry Richardson

Member Services - Membership
4129 • jrichardson@barbershop.org

Jacqueline Robinson

Member Services - Membership
4113 • jrobinson@barbershop.org

Events

Dusty Schleier

Manager, Meetings & Conventions
4116 • dschleier@barbershop.org

Communications

Danielle Cole

Member Services - Marketing & PR
4137 • dcole@barbershop.org

Eddie Holt

Member Services - Web Developer
4140 • eholt@barbershop.org

Lorin May

Member Services - The Harmonizer
4132 • harmonizer@barbershop.org

Harmony Marketplace

Jerilyn Evans

Member Services Manager, Retail
4145 • jevans@barbershop.org

Jenna Waters

Member Services - Retail
4144 • jwaters@barbershop.org

Nancy Carver

Member Services - Retail
4117 • ncarver@barbershop.org

Pam Cervantez

Member Services - Shipping/Receiving
4143 • pcervantez@barbershop.org

Music Library

Julie Grower

Member Services - Library/Licensing
4127 • jgrower@barbershop.org

Copy Center

Justin Gray

Member Services - Copy Center
4147 • jgray@barbershop.org

Joe Rau

Member Services - Copy Center
4147 • jrau@barbershop.org



Board of Directors

PRESIDENT

Bill Biffle • Albuquerque, NM
505-246-9090
bbiffle@barbershop.org

EXECUTIVE VICE PRESIDENT

Alan Lamson • Manchester, CT
860-647-9523
janlam314@cox.net

TREASURER

James Lee • North Oaks, MN
651-484-8030
j.lee11@comcast.net

IMMEDIATE PAST PRESIDENT

Noah Funderburg • Tuscaloosa, AL
205-348-4509
pronoah@me.com

EXECUTIVE DIRECTOR/ BOARD SECRETARY

Ed Watson • Nashville, TN
800-876-7464
ewatson@barbershop.org

Clarke Caldwell • Nashville, TN
(Ex Officio, Harmony Foundation)
ccaldwell@harmonyfoundation.org

BOARD MEMBERS

Lou Benedict • Escondido, CA
760-747-3736
lbenedict@cox.net

Greg Caetano • Chicago, IL
773-353-3732
gcaetano@att.net

Ted Devonshire • Port Hope, ON
905-753-2002
cedev@eagle.ca

Shannon Elswick • Clermont, FL
407-648-7851
Shannon.Elswick@orlandohealth.com

Connie Keil • Tucson, AZ
520-219-8575
Ckeil@comcast.net

Skipp Kropp • Charleston, WV
304-344-2408
skropp@jacksonkelly.com

Judd Orff • Stillwater, MN
651-439-3108
Juddorff3108@msn.com

Gary Parker • Dallas, TX
972-980-9893
gwp73@sbcglobal.net

Jim Sams • Collierville, TN
901-488-3128
jimsamsca@bellsouth.net

Rod Sgrignoli • Littleton, CO
720-981-1246
sgrig@aol.com

Alan Wile • Arlington, VA
703-538-6526
Alan.Wile@comcast.net

Clarke Caldwell
President/CEO
ccaldwell@harmonyfoundation.org

Ev Nau
Director of Major Gifts
enau@harmonyfoundation.org

Sean Devine
Major Gifts Officer
sdevine@harmonyfoundation.org

Ryan Killeen
Major Gifts Officer
rkilleen@harmonyfoundation.org

Carolyn Faulkenberry
Chief Financial Officer
cfaulkenberry@harmonyfoundation.org

Dixie Semich
Annual Giving Manager
dsemich@harmonyfoundation.org

Heidi Finney
Financial Assistant
hfinney@harmonyfoundation.org

Caki Watson
Development Associate
cwatson@harmonyfoundation.org

Harmony Foundation Board of Trustees

Bob Brutsman – Chairman
612-865-7371
RobertBrutsman@comcast.net

Hank Hammer – Secretary
210-256-0833
Hhammer315@aol.com

Mike Deputy
801-733-0562
mikedeputy@utility-trailer.com

Peter Feeney
702-655-9064
peterfeeney@embarqmail.com

Roger Lewis
269-965-5714
rjlewiscmc@aol.com

Sharon Miller
818-985-9594
sewmiller@aol.com

Susan Sauls
270-826-5027
ssauls@insightbb.com

Clarke A. Caldwell
Harmony Foundation President/CEO**

Ed Watson, Barbershop Harmony Society Executive Director/CEO**

James C. Warner, General Counsel*
901-522-9000
jwarner@martintate.com

Don Laursen – Treasurer*
559-733-1496
monyman@sbcglobal.net
Ex-officio **
Not board members *

Sing Canada Harmony Board of Directors

J.R. Digger MacDougall, Chairman
613-836-2088
digger.macdougall@sympatico.ca

Larry Martens
Chairman, President's Council
613-825-6420
larry@dlmindustries.com

Gerry Borden
604-850-0789
gborden@uniserve.com

Trinda Ernst
(902) 679-1367
ternst@waterburynewton.ns.ca

Edward G Manthorp
613-733-7317
egm@kellymanthorp.com

Doran McTaggart
519-948-0637
doranmct@aol.com

Dave Pearce
306-731-3267
pearces@sasktel.net

I. Murray Phillips
902-542-1342
Phillips.murray@gmail.com

James Thexton
403-238-1008
jthexton@shaw.ca

Sharon Towner
905-473-2424
ssbtowner@aol.com



Society Subsidiaries

Association of International Champions
www.AICGold.com

Association of International Seniors Quartet Champions
www.seniorsgold.com

Harmony Brigade
www.harmonybrigade.com

Barbershop Quartet Preservation Association
www.bqpa.com

Ancient and Harmonious Society of Woodshedders
www.ahsow.org

Public Relations Officers and Bulletin Editors (PROBE)
www.harmonize.com/probe

Allied organizations

Sweet Adelines International
www.sweetadelineintl.org

MENC: The National Association for Music Education
www.menc.org

Harmony, Incorporated
www.harmonyinc.org

American Choral Directors Association
www.acdaonline.org



Official Affiliates

AAMBS (Australian Association of Men's Barbershop Singers)

www.aambs.org.au

Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

Alan Goldsmith: chairman@singbarbershop.com

BinG! (Barbershop in Germany)

www.barbershop-in-germany.de

Roberta Damm: bing@rdamm.de

DABS (Dutch Association of Barbershop Singers)

www.dabs.nl

Lenhard van Ballegooijen: voorzitter@dabs.nl

FABS (Finnish Association of Barbershop Singers)

www.fabs.fi

Juha Aunola: juha.aunola@gmail.com

IABS (Irish Association of Barbershop Singers)

www.irishbarbershop.org

Graham Sutton: singjudge@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

www.nzabs.org.nz

Andy Hutson: president@nzabs.org.nz

SNOBS (Society of Nordic Barbershop Singers)

www.snobs.org

Contact Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)

Tony Abbott: adabbott@mweb.co.za



General correspondence/editorial:

harmonizer@barbershop.org

Editorial Board: Ed Watson, Rick Spencer, Danielle Cole, Drew Ellis, Eddie Holt, Lorin May.

Lorin May, Editor

Copy editing: Doug Yonson (Capital City Chorus) Ottawa, Ont.



Mission

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

Vision

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



Expect Paul's 7th chords in unexpected places

Paul Olguin started singing barbershop harmony in 1975 at age 14 as part of a high school summer school class taught by departing music teacher and Barbershopper, Larry Triplett, and incoming music teacher and barbershopper, Nick Papageorge.

Paul came to prominence as a writer of barbershop songs in 1988, when his song, "I Was Born Seventy Years Too Late," was awarded Grand Prize in the Society's Fiftieth Anniversary Songwriting Contest. Paul studied songwriting and arranging under such Society icons as Val Hicks, Lou Perry, Earl Moon and Lloyd Steinkamp. He has sung every voice part in many quartets over the years, but his most notable quartet so far has been **Special Feature**, who placed in the top twenty throughout most of the nineties and earned a fifth place bronze medal in 1993, singing many of Paul's original songs.

He is composer/arranger in residence for the **Bridge Town Sound Chorus** of the **Portland Metro Chapter** where he is also associate director. This year Paul is slated to teach a new Songwriting track at Harmony University which includes introductory and intermediate courses in songwriting.



PHOTO BY DAVID GILMORE

This tag was a favorite of the late Tom Shipp. It is packed full of barbershop sevenths, occasionally in unexpected places. The composer's melody on "fin-gers" can prove challenging for some leads. Try teaching the baritone part first and holding "fin-" so that the lead

can hear the barbershop seventh chord in which he sings the chromatic major third. There are also some challenging leaps in the bass line, but once you get the notes down on this tag you can hardly help but ring every chord. ■

TEN BABY FINGERS

(1915)

Words by SAM LEWIS

Music by GEORGE W. MEYER

Arrangement by PAUL OLGUIN

Tag

Tenor Lead

Bari Bass

1 Ten ba - by fing - ers and ten ba - by toes, that's

2 ten toes,

3 my moth - er's Ro - sa - ry.

4





NASHVILLE

Sweet Adelines Will

SHINE

in Music City

**International Convention
and Competition
Oct. 20-24, 2009**

Kick up your heels for a rousing good time. Thousands of singers from all over the world will converge on the river port city of Nashville, Tenn., for the 64th annual Sweet Adelines International Convention and Competition.

We encourage Barbershop Harmony Society members to witness exciting performances by the best of the best in women's barbershop while enjoying the sights and sounds of Nashville — home of the Barbershop Harmony Society's headquarters.

We hope to see you there!

Call 800-992-7464 or 918-622-1444 for more information,
or visit www.sweetadelineintl.org/nashville.cfm.

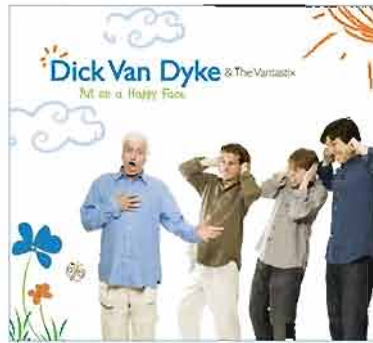


Dick Van Dyke & The Vantastix

Put on a Happy Face

In the year 2000, three talented and very lucky young men struck up a friendship with acclaimed actor Dick Van Dyke. A mutual love of singing and performing led the foursome to form a quartet.

Dick Van Dyke and The Vantastix has performed throughout the Los Angeles area at hospitals, charity events, and benefit concerts.



After years of requests, the group has released an album of beloved standards and children's songs called "Put On A Happy Face".

Filled with memorable tunes like Pick Yourself Up, Bare Necessities, Chitty Chitty Bang Bang, Ac-Cent-Tchu-Ate The Positive, and High Hopes, this is an album you will love to share with your children and grandchildren.

CDs - www.vantastix.com

mp3s - www.acaTunes.com

Thank You Anaheim!

Eric, Bryan, Dick, and Mike

