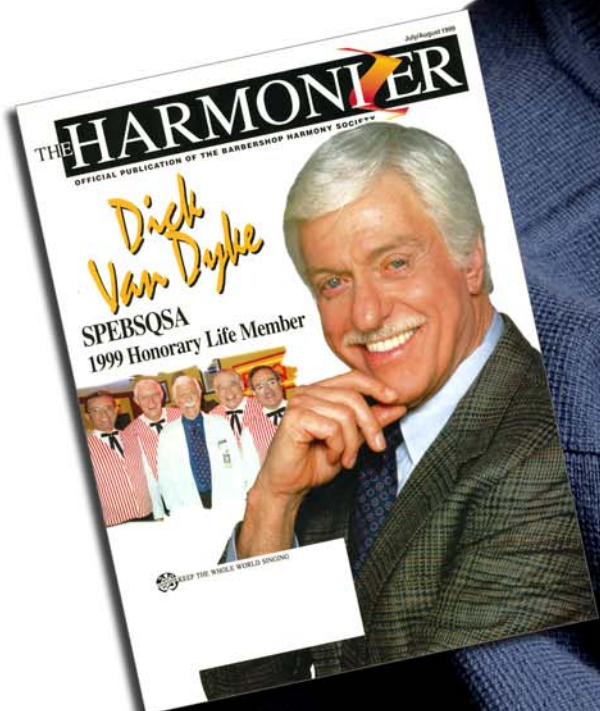


July/August 2009

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Dick  
Van  
Dyke



10 years later, he's  
still quartetting, still  
giving back to youth



**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 —**

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See Dick act. See Dick dance. See Dick sing—in four-part harmony. Is there anything Dick can't do? Ask someone from Great Britain!

*DR. ROB CAMPBELL*

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Formed so that Canadian barbershoppers can support youth programs with tax deductible donations—their first annual report

*J.R. "DIGGER" MACDOUGALL*

### 24 The hallmark 7th chord

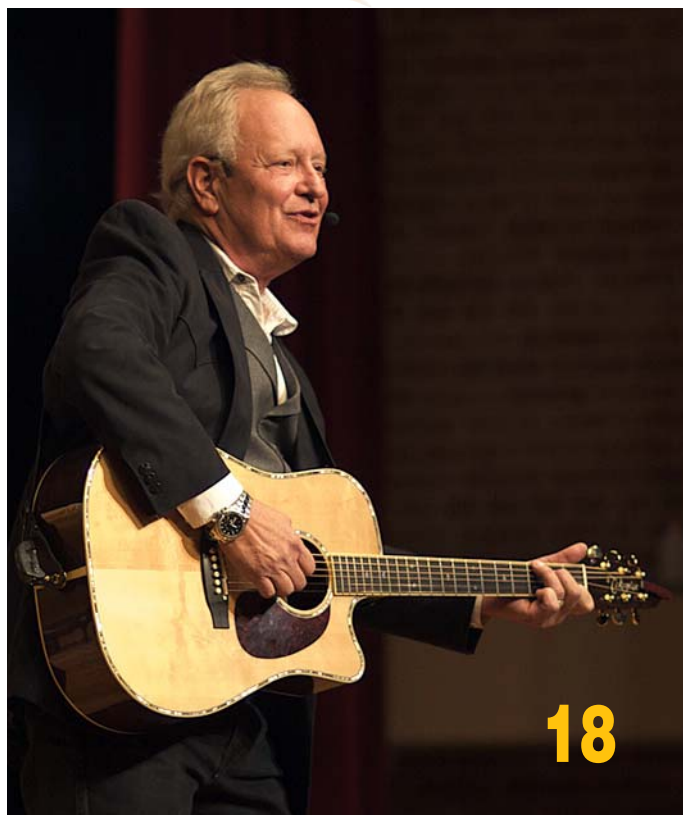
A calculator can tell you whether a song has 33% 7th chords, but not whether it features good barbershop. Music judges propose a new standard

*KEVIN KELLER, MUSIC CATEGORY SPECIALIST*

### 27 New members: Attract more

Thriving chapters have two things in common—learn what they are. Plus a top recruiter's advice for selling men on barbershop harmony

*WELCOME NEW MEMBERS! THANK YOU RECRUITERS!*



18

**Rex Allen, Jr. broke out big on the music scene as the Country Artist of the Year, writing dozens of hit songs over the decades and becoming the star of the top show in country television. Today, the Western music Hall of Famer is also a member of the Barbershop Harmony Society, and has much to say on the music that will attract new fans and members.**

**On the Cover:**  
Dick Van Dyke, revisited  
1999 and 2009  
Trivia, The July 1999 issue with Dick Van Dyke also marked the roll-out of  
The Harmonizer's new logo and design

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## Want to grow your chapter? Help is available

**A**s I hope you know by now, as your president I'm focusing on ways we can reverse our decades-old membership decline. While many factors affect our ability to grow, most folks agree that what happens at the chapter every week is the most important piece of this puzzle. If we are going to get growing again, our chapter meetings must satisfy the multiple needs of the men who choose to spend their time there each week. And the key to being rewarding to all sorts of men is diversity in the types of chapter meetings we hold—and variety within each chapter meeting that's held.

We must begin by acknowledging that there are many ways a chapter can be successful—that there are many kinds of valid barbershop fun. Our new champions, the **Ambassadors of Harmony**, are certainly having fun. Just ask one of them.



***If your chapter is not growing, ask yourself—and your chapter's leaders—why not? What other activities can you do each week that will make your meetings more compellingly attractive?***

from Ohio, directed by the president of JAD, is having fun. Just ask them. The **Minneapolis Commodores** are having fun. Read their bulletin, as I did, and you'll see why. We're having fun in Albuquerque, too. Just ask me! Across this great Society a great many chapters are having loads of fun each week. And you can see this by their membership statistics. Are you having fun at your chapter meetings? Really?

That's great! Send me an email and tell me what you're doing each week to make your meetings fun. I'll share it with the folks who are working to spread the culture of growth across our Society and we'll get more chapters into the fun—and the growth—mode.

But, if your chapter is *not* growing, I believe you must ask yourself—and your chapter's leaders—why not? What other activities can you do each week that will make your meet-

ings more compellingly attractive? What ways can you do the activities that you are doing to make them more enjoyable—more rewarding—for more men? There are a number of guides to this. The Eight Points to Fun we've talked about before (see my column in the Jan/Feb issue) can be found at [www.barbershop.org/8points](http://www.barbershop.org/8points). Check it out. It's not new, but it's effective!

### People who are ready to help

Your district leadership has a wealth of ways to help, too. Check out your district website. One of the things you will find there is the name of your district VP for Membership. He has a lot of tools you can use to help your chapter meetings improve and get your chapter growing again. While you're there, check out your district VP for Chorus Director Development. This guy can point your director toward a wealth of opportunities for personal growth that will make the rehearsal part of your meetings more musically rewarding and more fun, too. And the Compellingly Attractive Chapter Meeting training that is sweeping the continent can be had by contacting Chuck Greene at <http://21stn7th.com>.

In short, there are loads of ways you can reinvigorate your meeting nights and get growing again. If we all do something to improve the product we have to share with the men of North America, the Barbershop Harmony Society will grow, and our grandchildren's grandchildren will have a chance to have their lives enriched by this wonderful hobby as ours have been. So do yourself, your chapter, and the millions of men who haven't discovered how barbershopping can change their lives forever a huge favor. Make some changes; make them now. *Tempus fugit!*

What are you doing to make our Society grow? Let's share our successes. I'm at [bbiffle@barbershop.org](mailto:bbiffle@barbershop.org).

*Bill*

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







## Vital questions about what *you* can do!

**W**ith all due respect to the men and women who have transformed their lives and others' lives through barbershop harmony, remember that at its basic level, barbershop is a hobby. Not a religion, not a lifestyle, not even a profession. (At least for most.) The definition of a hobby is: *an activity or interest pursued for pleasure or relaxation and not as a main occupation. For pleasure or relaxation.* Another word for pleasure is *fun*, right? If a member, new or veteran, is having fun each week on meeting night, then he'll come back next week if he's able. So fun, or *pleasure*, is a large component in each chapter's membership numbers. O.C. Cash nailed the relaxation aspect of the hobby when he invited the original group of singers to the rooftop in Tulsa in 1938:



*"The writers of this letter have for a long time thought that something should be done to encourage the enjoyment of this last remaining source of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club ... What could be sweeter than ten or twelve perfectly synchronized male voices singing 'Dear Old Girl!' Just thinking about it brought back to your Committee fond memories of a moonlight night, a hay ride and the soft young blonde visitor from Kansas City we dated on that occasion years ago."*

**Who is most responsible for your chapter's fun, camaraderie, fellowship, forward motion and enrichment? Your future, your success, your failure, your attitude, your preparation, your growth, your demise?**

Oh, baby, I'm right there! That's something most men would strive for with gusto. Is that what your chapter meeting night is like? No? Why not? If not, whose fault do you think that is? No, I'm not trying to blame anybody, nor am I trying to tell you what is fun for you. I'm trying to illustrate a point, and do so in a way all of us will understand.

Some motivations are nearly universal—such as french fries or a frosty mug of something. I have also yet to find three other faces react with less than a laugh or a smile after ringing a four-part barbershop tag, and then say, "One more time!" Money is also a pretty universal motivator, as are love, friendship, security. These things, or the promise of them, motivate men to do it again, whatever "it" is.

### Surveying former members

Four or five thousand of you subscribe to the Harmonet, an Internet group on *Yahoo!* where barber-

shoppers of all genders, locations and level of activity post issues, rumors, requests, opinions (lots of those) and occasional surveys and advertisements. The Harmonet can be fun, frustrating, boring, penetrating, stupid, happy, sad—all the things that this hobby can be, without the singing.

Recently, Montana Jack Fitzpatrick (who has appeared before in this column) conducted a couple of surveys via the Harmonet. Like many of us, Jack is concerned about the decline in membership, so in one survey he asked former Society members what had demotivated them. He got 562 responses! The results were very interesting, even if unscientific, and many pertain to unfulfilled universal motivators. We'll discuss these results in a future issue.

After presenting his findings, Montana Jack asked three questions of all Harmonetters regarding member loss, fun, responsibility—the point of this whole column. Here they are, including his own caveats:

*\* Do not criticize or respond to another person's opinion. Just give us yours and let everyone else give theirs.*

*\* Keep your answers in the first person, i.e. about you.*

*Now the questions:*

- 1. You have read the results of the surveys. What do you think we, as individuals and all of us together as a Society, have done or not done to cause this situation?*
- 2. Let's assume for a moment that Nashville has taken a direct hit and that all the administrators above the chapter level have been taken out by hostile fire. What can you REALISTICALLY do, all by yourself, to help correct and/or solve the situations you suggested in your answer to question #1?*
- 3. Starting today, what do you propose to do about your answer to question #2?*

That's it. I would ask you to consider these questions yourself, and to consider what they *say* as much as what they ask. Who is most responsible for your chapter's fun, your meeting, your rehearsal, your words and notes? Your camaraderie, your fellowship, your forward motion, your enrichment? Your future, your success, your failure, your attitude, your preparation, your growth, your demise? You, you, you. It's all about *you*. I'm not saying Society leaders have no responsibility to help you, I'm just pointing out an obvious fact. And that's all I have to say about that!

### Get radio time for your chapter, no charge!

One last observation: For several years, we have posted audio Public Service Announcements at [www.](http://www.)



*barbershop.org*. These are professionally-created sound bites, 30 and 60 seconds long, customizable to your chapter, formatted for radio so that when you have a singout, a show, a holiday performance, a Singing Valentine, or a guest night, you can download (or request a CD of) these radio spots, add your chapter name and details, and take them to your local radio station for *free* air play. (We're a non-profit, remember!) Give the local DJ ten or 20 comp show tickets or a free Singing Valentine or whatever to give away on air, and your PSAs will definitely get played. Why aren't they used more often? Now *you* know about them. You, you, you. You didn't have to create them, you didn't even have to think

them up, but *you* have to use them.

### Looking forward

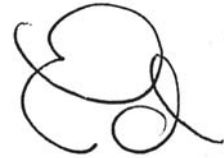
So, you have taken step 1—you've read this far. If you continue through this issue, you'll find Dr. Rob Campbell's interview with every barbershopper's favorite celebrity; an interview with a member of the Western Music Hall of Fame, a big star and Society member whose daddy was also a big star; a request for discussion about the 33% barbershop 7th criterion by Kevin Keller; tidbits on **The Dapper Dans**, Conan O'Brien, **Vocal Spectrum**, Sing Canada, and the "anatomy of a key change" by Joe Liles; tips from top recruiters; and much, much more.

For some reason, this tune keeps

running through my head: "*You, you, you, I'm in love with you, you, you, no one else will do, do, do, I'm in love with you, you, you.*"

To the fabulous Dr. Jim Henry and the rest of **Crossroads**, thank you, your performance gave me the answer I needed. To the **Ambassadors of Harmony**, the **Vagrants**, and **Crossroads**, you have raised the bar. Congratulations!

To all Barbershop Harmony Society members, how am I doing?



ewatson@barbershop.org

## LETTERS

harmonizer@barbershop.org

# Phil Ricks' legacy, marketing, copyright

### Phil Ricks' legacy even larger than stated

**T**hank you for your article honoring Philip Ricks. It was very well done and an appropriate tribute to a great man and barbershop ambassador.

I had the great pleasure of getting to know Phil over the past four years and I have been tutored in his passion for youth barbershop festivals so we could pattern the Boise Valley Youth Barbershop Festival after his program in Rexburg. I chanced upon his high school festival while working in Eastern Idaho and sat with my jaw unhinged while 500 young men and women and quartets performed. Every one of them had a huge smile on their face—like nothing I had seen or experienced before in my 30 years in the Society.

I owe a great deal to the inspiration of this unassuming, quiet, giant of a man. He has left a significant legacy for barbershop that I believe will reach far beyond what we can now see.

CON HOBSON  
Boise, Idaho

I finally got to read the article about Philip all the way through. It was such a delight. There are only a

couple of small errors ... not important. You have done a masterful job with the article. You are right that Philip would have been embarrassed, but

nonetheless the information is correct. The festivals have been an amazing thing to watch.

Our daughter, Marie, recently married Jason Postma [son of festival clinician Tori Postma]. We are all grateful for the barbershop connection that introduced these fine people to each other. It is like the frosting on the cake.

KARLA RICKS  
(WIDOW OF PHIL)  
Rexburg, Idaho



Although I had never heard of Phil prior to this article, I have personally benefitted from one of the seeds he planted. A couple of years ago I started a VLQ at church and am always looking for new members. (As VP of chapter development for the

**Ambassadors of Harmony** four of the last seven years, recruiting is in my blood.) A terrific lead singer moved into our area and I quickly got him involved. It turns out that, although he never met Phil Ricks, he did sing with Kyle Ricks of the **Carousel Chorus** as well as in one of the choirs at BYU-Idaho. Although my friend is not a Society member yet, when his family responsibilities allow he will very likely join us. I salute all of you who, like Phil Ricks, work so tirelessly to "Keep the Whole World Singing."

STEVE KNESE  
St. Louis, Mo.

Truly a masterful job of reporting upon the amazing Phil Ricks in the last *Harmonizer*. I didn't know Phil well, but after reading this piece, I felt that I did. You captured what Phil was all about.

One thing you forgot to mention: Phil had been serving our Rocky Mountain District as YMIH VP for several years. His articles for the district *Vocal Expressions* magazine were usually short and to the point. When he had photos to send, they came complete with captions and a short story; he was so professional in his approach.

STEVE JACKSON  
RMD editor, PROBE President

### Basic marketing nets two dozen new members in two years

Page 27 of the last *Harmonizer* included a photograph and caption about a bumper sticker to promote a chapter. The **Sacramento Capitolaire**s have had bumper stickers for several years and we have created handouts and

buttons with our chapter logo and slogan "Where Singing Happens!" on them. We also manage information booths at all our singouts. If success can be measured in new members, our chapter has gained more than two dozen new members in the past two years. Promotion must be done frequently and in different ways, and eventually the chapter will grow in size and talent.

JOE SAMORA  
Sacramento, Calif.

### The silver lining of a silver anniversary error

Regarding an aside on page 9 of the May/June *Harmonizer*. For your info, my father Leo Sisk was the Ptenor of **The Town & Country Four** and not the lead singer.

All members of the quartet are deceased, as my father was the final remaining member to pass away the day after New Years of '03. The Town & Country Four were the first Society quartet to win at a convention held



outside of the U.S. and the first to win a gold following three consecutive silver medals. (Max Q was the second.) With their win coming on the Society's 25th Silver Anniversary, it seemed appropriate that T&C would win their gold and still have silver associated with it!

In Toronto in 2013, I and other T&C family members will represent our fathers with pride for what should be a spiritual experience, as we honor their accomplishment of greatness in 1963 that we'll carry with us our entire lives.

MIKE SISK  
Pittsburgh, Penn.

[Mike, that error was caught during the proofing stage but unfortunately still made it to print. At least that error led to the opportunity for the rest of us to better remember a great man and a great quartet! – Ed]

### Who tracks quartet copyright records?

Regarding quartet music licenses (page 8 of the May/June *Harmonizer*): The question referred to quartets singing songs from the chapter library. The answer indicated that the chapter should maintain original purchase records on behalf of the quartet in case

questions arise. I would think that if a quartet is singing chapter music and we (the chapter) have paid the royalty for those copies, shouldn't everything be okay? Also, must the chapter keep records for the non-chorus music that chapter quartets perform as well?

WALT LEVE  
Lexington, Ky.

Response from Julie Grower, Society Library and Licensing Coordinator, Music Services:

*My answer somehow got re-worded in the publication. My original words:*

*"Additionally, as long as the music was purchased through the Society or legally from any other source, it may be re-used from year-to-year, or passed from person to person, as long as no additional unauthorized copies are made. However, any individual who is currently performing the arrangement must have a legal copy of it. It is always a good idea to get copies of the original purchase records from the chapter to keep on file for your quartet in case a question ever comes up."*

*In other words, although the chapter will keep the records on file anyway for their chorus, the quartet should get copies from the chapter to keep in their files as well. The quartet keeps copies of the original records on file. They do not need originals. Chapters are not responsible for tracking a quartet's clearances—the quartets are.* ■

## THE HARMONIZER

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# Check out the Society's new face to the world

The new *barbershop.org* is far more than a face lift—it has been rebuilt from the ground up to be the world's front door to barbershop harmony. With a strong outward focus—filled with videos and other upgraded content for potential members and fans—the site will continually be populated with increasingly powerful info and tools for Society members as well.

The fresh design only scratches the surface of planned changes. Content will be sharper, more focused and easier to find, and all Society resources will be better integrated. Future plans for *barbershop.org* include:

- Full integration with current *eBiz* functions, with powerful new tools for members and chapters on the horizon
- Harmony Marketplace integration, with easier, faster and more exciting ways to find the best music and merchandise
- New and more refined music and educational resources
- Online versions of *The Harmonizer*, including better search functionality
- Tight integration with *Livewire*, *barbershopHQ.com*, and other Society newsletters and communications

These are big projects for Society web developer Eddie Holt, and Rome won't be built in a day. But check out the new features already at *barbershop.org* that will only get better with time, including:

- A new and improved Document Center—improved and fully indexed and fully searchable
- Easy-to-navigate sections and categories
- New video, audio and PR offerings
- A new calendar system with month-by-month



snapshots of all Barbershop-related events, or only categories of events like affiliate conventions, district competitions, upcoming chorus concerts, etc. Easily add your own chapter's shows and events!

**Tell us what you think.** Visit [www.barbershop.org](http://www.barbershop.org) and leave comments on the Society's blog at [www.barbershopHQ.com/?p=1004](http://www.barbershopHQ.com/?p=1004). Your feedback can help shape further ideas and developments!

## Hall-of-Fame pioneering barbershop educator Bud Arberg passes away



An inaugural member of the Barbershop Hall of Fame, Harold W. "Bud" Arberg exerted great musical influence both in the Society and as a musician of national fame. He passed away on August 4. In October, he will be interred in the Arlington National Cemetery.

Director, composer, arranger, teacher and expert pianist, Bud's excellent craft-building sessions in the 1950s as the **Alexandria Harmonizers'** director became the foundation for the Society's music teaching programs and materials, a legacy

that continues today. Outside the Society, he was best known as a music professor who once headed the music area for the U.S. Army, where he made "The Army Goes Rolling Along" the service's official song, including his own introductory verse.

- Read the *Washington Post's* informative obituary at <http://tinyurl.com/arbergobit>.
- Read about the Army's June concert tribute to Bud at <http://tinyurl.com/arbergmil>.
- Watch video tributes to Bud (complete with Bud's singing and piano playing) at <http://tinyurl.com/arbergtrib>.



## Westminster wins “Choir of the World” in Llangollen, Wales competition

After 4,000 performers finished a week-long competition before an audience of 50,000, one group came out on top with the Luciano Pavarotti trophy—our 2007 international champion **Westminster Chorus**. Under the baton of 25-year-old Justin Miller, the group of 16- to 30-year-old men was the best of the field at the prestigious 60th annual International Musical Eisteddfod in Llangollen, Wales. They also won the Folk and Barbershop subcategory competitions earlier in the week.

The win came only a week after the Westminster Chorus appeared briefly at the Society’s international convention in Anaheim. In Llangollen, the chorus performed not only barbershop but delivered jaw-dropping performances of *avant-garde* classical pieces. The win was a great honor for the chorus and for barbershop harmony around the world.

Catch the Westminster Chorus in Philly as they take on the last chorus to beat them in international competition, **The Vocal Majority**, who proved in Anaheim that they are better than ever, silver notwithstanding. For now, congratulate Westminster as the holder of two prestigious international championships!



Victory was sweet and unexpected for director Justin Miller, who faced well-known choirs led by directors twice his age.

## Congratulations to our newest champions—much more in coming issues!

In competitions full of excitement and incredible talent, three very-deserving groups were crowned champions at the 2009 International Convention in Anaheim. Watch for the full recap of the convention in the next issue of *The Harmonizer*.

Gold medals are becoming an annual habit for this year’s college champions, **The Vagrants**, who won chorus gold medals the past two years with the **Masters of Harmony** and the **Westminster Chorus**. Joey Buss (T), Jonny Tillery (L), David Meyers (Bs) and Colin Plain (Br) dazzled with inspired renditions of “Carolina Mammy” and “You’re the Girl I Love.”

Past quartet gold medal winners Fred Farrell (T), Mike Slamka (L), Jim Henry (Bs) and Brandon Guyton (Br) said they would have left Anaheim just as happy with a 50th-place finish for **Crossroads**, as long as they got to sing together. Feeling no pressure to win helped them

appear perfectly relaxed on stage, and the quartet ran away with the gold while delivering the magical song of the contest, “Lucky Old Sun.”

With the help of glittery gold trombones, inspired choreography and instant costume changes, the **Ambassadors of Harmony** posted the highest scoring set (97.5%!) in contest history with “Seventy-Six Trombones.” That topped the previous record that **The Vocal Majority** (96.3%) posted only hours earlier! Both groups’ seemingly flawless performances earned perfect

100 scores from some judges, prompting discussion that

this year presented a new benchmark for future score calibration. In other words, scoring 100 points in the future may require topping what we saw in Anaheim! (How is that possible?) You can bet competitors will try to do just that next year in Philly!





## How one chapter is promoting itself via *American Harmony*—what about yours?

With the best movie about barbershop harmony coming to town, the **Lincoln Nebraska Chapter** has pulled out all the stops to make it a great publicity and recruiting event. What can your chapter learn from their example?

The Ross Film Theater in Lincoln Nebraska will be hosting *American Harmony* Oct. 2-15. The Lincoln, Nebraska Chapter is organizing a Grand Premier starting with *hors d'oeuvres* and cocktails in a visitors center next to the theater for their major donors and chapter members. A member will be present at each screening to invite prospective members to a special Oct. 19 guest night.

On Oct. 9-10, the Central States District will also hold its convention in Lincoln during *American Harmony's* local run, presenting the movie's audiences with the chance to also catch a very public show the Saturday evening of the

convention, featuring the 2009 chorus champions **Ambassadors of Harmony**, 2009 Quartet Champion **Crossroads**, the 2006 champion **Vocal Spectrum**. Crossroads will also

perform as part of The Abendmusik Series at First Plymouth Congregational Church, a major series frequented by the community's serious art patrons. Lincoln's mayor has declared October "Barbershop Harmony Month" and will be part of the festivities.

That's what one chapter managed in an active community of 250,000. See what a little planning can do? For information on *American Harmony*, visit [www.barbershop.org/americanharmony](http://www.barbershop.org/americanharmony).

See the trailer and the latest info at the movie's official website: [www.americanharmonythemovie.com](http://www.americanharmonythemovie.com).

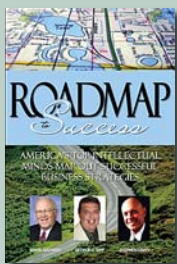
Read *Variety's* review of *American Harmony* at <http://tinyurl.com/ahvariety>.

## AMERICAN HARMONY

### Society briefs

**Allow enough time for copyright clearance.** New arrangements take between 30-60 days to process. Exceptions for contest deadlines require special handling and will incur a \$50 charge above the standard permission/copy fees. Download the "Arrangement and Reproduction/Permission to Arrange" form from the Document Center at [www.barbershop.org](http://www.barbershop.org).

**Buffalo Music Hall of Fame to Honor Buffalo Bills.** Add one more item to their illustrious resumé. Our world-famous 1950 international champion will be recognized as one of 10 inductees on October 8.



**Help yourself, help Harmony Foundation.** George G. Gipp, a 30+ year barbershopper and Presentation judge/coach recently released *Roadmap to Success*, featured with internationally recognized authors Dr. Stephen Covey (*The 7 Habits of Highly Effective People*) and Dr. Ken

Blanchard (*The One Minute Manager*). "Roadmap" is a mini motivational seminar in print, helping increase personal performance by creating an individual success plan. When ordered through Harmony Marketplace, George donates \$2.50 to Harmony Foundation for Youth in Harmony programs.



### Discussions at *barbershopHQ.com*

Here are the latest samplings of recent posts from the Society's official blog. Don't miss the chance to share your views with Kevin Keller regarding the 33% criterion page 24-25, this issue. Read and comment on these and other posts and help shape the future of the Society!

- **A Renaissance.** Bill Biffle discusses how youth are changing the face of everything.
- **Music we hear in contests.** Bill Biffle's thoughts on the good and bad from yesteryear and today.
- **Questions answered on American Harmony.** Danielle Cole discusses everything about where it's showing and how to get it shown in your town.
- **Change personnel or just change directions? For a chapter that's seen better days.** Long and lively discussion about how and if a chapter can reverse a musical decline, and how to define success.
- **What 2009 contest performances would you like to see on YouTube?** Members give Rick Spencer suggestions on which performances should get legal Internet clearance first.
- **Before it's too late: who needs to have an official Society interview?** Members suggest men the Society needs to talk to before these icons pass away.
- **What do you want discussed in the convention issue of *The Harmonizer*?** Members share input on the upcoming convention spread.
- **Q&A on *The Harmonizer* magazine.** Why's it late? How do I get published? Lorin May answers these and many other questions.
- **2010 International Convention in Philly—tell us what you want.** Members share what they're looking for in an international convention—lively discussion ensues!

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## Society's best bulletins and PR

PROBE (Public Relations Officers and Bulletin Editors) has announced its 2009 winners. Congratulations to the best of the hundreds of men and women who excel at keeping barbershoppers informed and keeping their local media informed about barbershopping!

### International Bulletin Editor of the Year

1. Linda Williams, *In Tune*, **Hunterdon, N.J.**,
2. Bob Miller, *Chordsmen Chronicle*, **Mansfield, Ohio**
3. Jerry Troxel, *The Score*, **Greater Indianapolis, Ind.**

### International Electronic Bulletin Editor of the Year

1. Ken Steffen, *The Score*, **Ft. Wayne, Ind.**
2. Karen Nanninga, *Incider Press*, **Manhattan, Kan.**
3. Bruce Smith, *Squeezins*, **Hemet, Calif.**

### Public Relations Officer of the Year

#### Year-Long Activity

Jack Teuber, **Pontiac-Waterford, Mich.**

(Honorable Mention: Dennis McCook, **Philadelphia, Penn.**)

#### Single Event

Doug Yonson, **Ottawa, Ont.**

(Honorable Mention: Roberta Miller, **Portland, Ore.**)

## Catch your district convention!

Links to all district websites with info are at [www.barbershop.org/about/districts.html](http://www.barbershop.org/about/districts.html)

CAR	Oct. 2-4	Columbus, IN
CSD	Oct. 9-11	Lincoln, NE
DIX	Oct. 2-4	Chattanooga, TN
EVG	Oct. 30-Nov. 1	Whistler, BC
FWD	Oct. 9-11	Sacramento, CA
ILL	Sept. 25-27	Peoria, IL
JAD	Oct. 16-18	Lima, OH
LOL	Oct. 23-25	Rochester, MN
MAD	Oct. 2-4	Lancaster, PA
NED	Oct. 23-25	Manchester, CT
ONT	Oct. 16-18	Brantford, ONT
PIO	Oct. 16-18	Kalamazoo, MI
RMD	Sept. 25-27	Cheyenne, WY
SLD	Sept. 25-27	Rochester, NY
SUN	Oct. 2-4	Jacksonville, FL
SWD	Oct. 23-25	Little Rock, AR

## Paul Wietlisbach new leader of Society's Education Department



Director of Education Paul Wietlisbach now leads the Society's education and training programs. Paul brings many years of experience as an accomplished professional educator and creator of multimedia training programs.

Paul discovered barbershop harmony in 1971 with the **Southern Gateway Chorus** and has competed with four Society choruses and six quartets in four districts. In the 1970s, he toured the country eight times with the **U.S. Naval Academy Barbershop Quartet** as a part of the recruiting efforts of the **USNA Glee Club**. Paul has also played the leading role in eight community musicals and has directed or helped produce seven others, most recently as director of *The Music Man*.

During his decades of training hundreds of fighter pilots, Paul created and maintained extensive multimedia fighter training systems. Career highlights include duty as Chief of the Pentagon Combat Support Center after the 9/11 attacks and spearheading the Air Force logistics efforts for the Katrina/Rita relief operation.

Before his move to Nashville, Paul was a driver for both Meals on Wheels and Disabled American Veterans, and he ran a food pantry that fed more than 800 people per month.

## All-new convention experience coming to Philadelphia 2010!

If you attended the 2006 international convention in Indianapolis, you remember the off-stage electricity that came from having everyone and everything in walking distance—more tagging, more impromptu performances and more fun. Everything will be even closer together in Philly—and with big savings for families, too. Get early-bird pricing until Jan. 15, 2010 at [www.barbershop.org/philly](http://www.barbershop.org/philly).

### Chorus contest to showcase 26 competing Society choruses plus affiliates.

Feedback from our 2009 Convention surveys indicates we may have found the correct formula for the number of chorus competitors for next summer's chorus contest:

- 16 district representatives (top scoring chorus from each district for the fall chorus contest).
- 10 Society Wild Card choruses (10 highest scoring non-district reps Society-wide).
- Affiliate choruses invited by the Society CEO on behalf of the Society Board of Directors. ■



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

midwinter

**2010**  
TAMPA  
Jan. 26–31

**2011**  
TUCSON  
Jan. 18–23

**HARMONY UNIVERSITY 2010**  
St. Joseph, Mo.  
August 1–8, 2010



## Changing keys: The up and up on modulation

I heard it said, “Don’t worry about the high tag, we’ll be down a half-step or two by the time we get there.” Although there are those who subscribe to the popular belief that upward modulations are necessary in order to get the performers back into the key in which they almost started, there are a few who think upward key changes, well placed and well performed, can be a real satisfying kick in the pants. I’ll confess, I’m leaning more toward this latter notion the older I get.

So, how can we consummate modulations that provide instant gratification to both listener and performer? Most modulations are constructed with a harmonic highway that leads through the dominant seventh of the new key, though there is an occasional incidence of a direct move to a new key. Almost without exception, changing keys will require an understanding, vocally and aurally, of chromatic half-steps. If you are consciously involved in the performance of half-steps, you’ll soon realize that upward intervals seem to be much larger than downward intervals.

Here’s a four-part exercise to help with upward intervals. It should be sung a cappella. When the chromatic move at the end is made, hold it and check the result with a pitch pipe or electronic



**Just a small piece of the “Tune it or Die” class that Joe Liles teaches at Harmony University. Check it out at Harmony U 2010!**

keyboard. If you didn’t make it, start at the beginning again. Don’t move to the next key level until the right pitch is accomplished. This will help awaken the senses to just how high an upward half-step really is. Use good posture and vocal technique. Don’t tilt the head back (i.e. no chin up) or sing louder. That would not be a good thing.

### *Chromatic Accuracy Exercise*

Joe Liles

**Tenor Lead**

1 2 3 4

doh doh doh doh doh doh doh doh

Repeat up half-step

**Bari Bass**

doh



**Joe Liles**  
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The next elements to consider are tuning and volume relationships of the notes in the chord and who has the leading tone going into the new key. If you are a little short on your knowledge of chord structures and over-tones, you may need a little assistance from a friend, but we’ll try to make it understandable. The modulation exercise (next page) is an example of two common patterns for modulations.

*If you are consciously involved in the performance of half-steps, you’ll soon realize that upward intervals seem to be much larger than downward intervals.*



# Modulation Exercise

Joe Liles

Tenor Lead

1 2 3 4 5 6

Sing my song. Sing my song. Sing my song.

Bari Bass

bass and tenor sing large notes 1st time through exercise  
then small notes 2nd time through, or alternate at discretion

repeat up to the key of  
E $\flat$  or F area

## Modulation exercise tips

There are optional notes in the bass and tenor parts. Both parts should co-ordinate the choice: All singing the large notes or all singing the small notes.

**Basses:** When singing the large quarter notes at the end of the odd-number measures, you will be going up to the third of the chord and *must* sing with less volume relative to the other parts and sing as high as the ear will allow (high, not loud).

**Baritones:** Make those upward half-

steps really huge. In the modulation chord you are the root of that chord, becoming the fifth in the new key. You need to provide pitch and volume support!

**Leads:** Make those upward half-steps really huge. In this exercise you have the leading tone into the next key. Keep on top of it! When going from sharp keys to flat keys in this exercise, we've chosen not to correctly spell the major third in the lead part. This makes it a little easier to read. This occurs in measures 2 and 6.

**Tenors:** You are going to the fifth of the chord when the basses move to the third, so tenors, bring up your volume a little here. Following that, though, you will be dropping to the 7th of the chord and you must tune the 7th lower than you may think and back off on the volume, relatively.

A short treatise like this just doesn't allow room to cover all the aspects of modulation. Come to Harmony University next year and take the "Tune it or Die" class! ■



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# Celebrating Dick Van Dyke



PHOTOS BY DAVID MEYE



Mary Poppins

10 years after his last *Harmonizer* interview, Dick is quartetting now more than ever!

Dick Van Dyke is naturally a funny guy, like the many famous roles he has played over the years on television, Broadway, movies and radio. His humor is quick, spontaneous and witty. He is also down to earth, caring, humble, thoughtful and a consummate gentleman. Sitting down for an hour with him was a thrill of a lifetime for me since Dick has been one of my heroes for many years. Like many other Americans, I treasured the moment when he would appear on that little black-and-white TV, tripping over the footstool to start another episode of *The Dick Van Dyke Show*.

Joining in the interview were members of his quartet **The Vantastix**, who were preparing for their performance that evening on the AIC show: Eric Bradley (bass), Bryan Chadima (bass) and Mike Mendyke (bass). All are accomplished musicians with a wealth of a capella background in various styles and ensembles. And

of course, Dick sings bass.

As the three quartet members settled into couches in the Hilton suite, Dick Van Dyke pops his news of the day: "Hey guys, did you hear the news? We're going to be on *The Tonight Show*!" Welcome to Dick's world.

*Rob Campbell: How did you get started in barbershop?*

Dick Van Dyke: I've always loved to harmonize, but didn't get into quartetting until you all invited me to the Anaheim convention in 1999 and made me an honorary member. Around that time I met the quartet **Mutual Fun** through Les Weiser, who was my wife's stockbroker. He mentioned barbershop and what a great hobby it was, and soon his quartet Mutual Fun came over to the house and started ringing chords. Dave Briner stepped out and let me sing bass with them. They started singing "Java Jive" and I started singing "Wait 'Till the Sun Shines,



I've been promoting youth programs for many years. Some of my biggest fans have been children, and I love being involved with material that is good for the kids.

Nellie." Some interesting harmonies there!

[At this point a phone call came in from Rob Hartley of **Metropolis**, making arrangements for later that day.]

*You also met Metropolis, right?*

Yes, they were at the convention and we hit it off. What a funny group! Knowing I liked barbershop and was an honorary lifetime member, they came over to the house one night and let me sing bass. What a thrill! Later we had them on a *Diagnosis Murder* episode singing barbershop, and I sang "Java Jive" with them. Got it right that time!

*How did The Vantastix get started?*

I ran into Mike at the Starbucks in Malibu. Mike was a barbershopper and we got to talking about a cappella harmony. He suggested an evening of quartetting. Bryan and Eric knew Mike and each other from singing in various a cappella groups in the Los Angeles area. We got together for an evening of pizza and harmony at the house and it clicked!

*When you formed, was there a goal or mission for the quartet?*

No, not at all. We got together for the fun of singing, and realized we liked each other.

[Quartet members chimed in here: "We do it for the fun, we don't need an audience."]

*That's the best way to start, and that's the way many barbershop quartets begin.*

That's how it was; pizza and harmony on Tuesday nights with our buddies.

*Where did you get your music?*

Bryan is an accomplished composer and arranger, and he sat down and wrote ten charts that have become the core of our repertoire. We sing lots of Disney stuff and also songs from Sesame Street—great for the kids. And we do a Gene Puerling chart and some doo-wop. We do the old **Boston Common** version of "What'll I Do?" Some of our stuff has percussive vocal rhythms in the bass part, so there are lots of different styles—we don't sing strictly barbershop.

*I see your recent album Put on a Happy Face is basically kid's music. Why is that?*

I've been promoting youth programs for many years. In fact, I wrote a children's book back in 1970. Some of my biggest fans have been children, and I love being involved with material that is good for the kids.

*What kind of shows do The Vantastix do?*

Our first show was the "wrap party" for *Diagnosis Murder* when we ended our eight-year run in prime time. And then word spread around and we started singing benefits and galas. We've done the Sinatra Benefit in Palm Springs for several years—he built a hospital there for abused children. We've sung the national anthem on four different occasions for LA Lakers games including the NBA finals, *Larry King Live*, the first annual TV Land Awards.

*I heard you had an interesting time at a nursing convention.*

Oh yes, that was something else! We were in Anaheim for a nursing convention and there were 800 white-haired ladies. I said "Guys, these are *my* groupies" and it turned out to be true. They rushed the stage, and we had to run for it! We just barely got out the back door.

*I understand The Vantastix have been regulars on the Conejo Valley Chapter's youth benefit shows.*

For nearly a decade, Dick has headlined/emceed/performed in the Conejo Valley, Calif. Chapter's High School Benefit Show, featuring literally dozens of performing groups every year, plus The Vantastix for the past several years. Over the past 12 years, the chapter has distributed more than \$100,000 to local high school choral programs.



**Rob Campbell**  
Masters of  
Harmony  
Chorus  
robcampbell@  
aya.yale.edu



Look at OC Times, the Westminster Chorus, Ringmasters. There's lots of good young talent—they're getting into it. I think a cappella has a great future. It seems to be getting stronger.

I started out as the emcee, then the quartet has been singing it for eight years straight. The kids are so talented and have such enthusiasm! They put boxes in the lobby, and you put your stub into the high school your kid goes to, so the money is channeled to the right place. All proceeds go to local high school music programs.

*How do you see the state of music with the youth today? Obviously you encourage it with your charity work ...*

Well, look at these guys here (indicating David Meye and Joey Buss, photographers for the interview and one half of the **Vagrants** quartet). Look at **OC Times**, the **Westminster Chorus**, those kids from Sweden (**Ringmasters**). Why, I just met some kids from England called, let's see, Monkeys—

—**Monkey Magic.**

Right, and they're good. There's lots of good young talent—they're getting into it. I think a cappella has a great future. It seems to be getting stronger.

*Let's go back in time now and hear about your musical upbringing and early years. Was there music in the house when you were growing up?*

My mother played the piano, so we did have music. My father played a C melody saxophone—badly. And he also tried the Albert system clarinet, again without much luck. But my mom played and sang songs of the day.

*Tell us about your early singing experiences.*

My voice broke in the 6th grade to a full bass, can you imagine? So I had to go up to the 8th grade choir, which

had basses. I was in all the shows, but in those days schools did not do Broadway musicals. All we had were those old operettas by Victor Herbert.

*Tell us about your training.*

I didn't have any!

*What?*

I never studied voice, I never did anything. So I feel so lucky... I never

took acting lessons; the idea was simply to keep working! I had a family of young children at the time, and I was just trying to keep getting roles and working. And now I'm a great-grandpa. Singing and dancing have been the most enjoyable activities for me, though in those early days, I lived in fear that somebody was going to find me out.

*How did you get your start in show business?*

Well, my first job was as an announcer on the local radio station. In Danville (Ill.), the older boys were going off to war, and I was hired to do the announcing after school and on weekends. I started to travel and did some early TV work, including *The Phil Silvers Show*. Then I did a musical revue with Bert Lahr (the Cowardly Lion in *Wizard of Oz*) and Shelley Berman. It only lasted two weeks, but I got a good personal review out of it. That led to the audition for *Bye Bye Birdie*, which went for a year on Broadway and got me the Tony Award.

*A Tony Award for your first Broadway show?*

Yes, and that was my lucky break. That led to *The Dick Van Dyke Show*. I have always been blessed by being in the right place at the right time, which in this business is everything.

*Barbershoppers are interested in the old times, and we have some of our roots in Vaudeville. Was that a part of your early review with Bert Lahr?*

Oh yes, and of course Bert came from Vaudeville and even the earlier burlesque. Quite a mix of jokes, songs, duets, slapstick, you name it.

*I saw you live in the revival of The Music Man in the 1970s, both at the Pantages Theatre in Los Angeles and later on Broadway. That was the first time I saw a lavalier mike used. What was that like?*

When I was first on Broadway we didn't have any of that. Sure, there were floor mikes by the footlights, but that was it. You had to project. And of course we made comments under our breath about the audience and so forth. So that was the main problem with lavalieres, which picked up everything. Never could break that habit.

In 1999, Dick sang bass on his hit show *Diagnosis Murder* with **Mutual Fun** quartet (see inset on this issue's cover) and became a Society Honorary Life Member at the 1999 international convention in Anaheim. For years he's had his own quartet, *The Vantastix*, participating in a July interview in Anaheim with Rob Campbell (back to camera).





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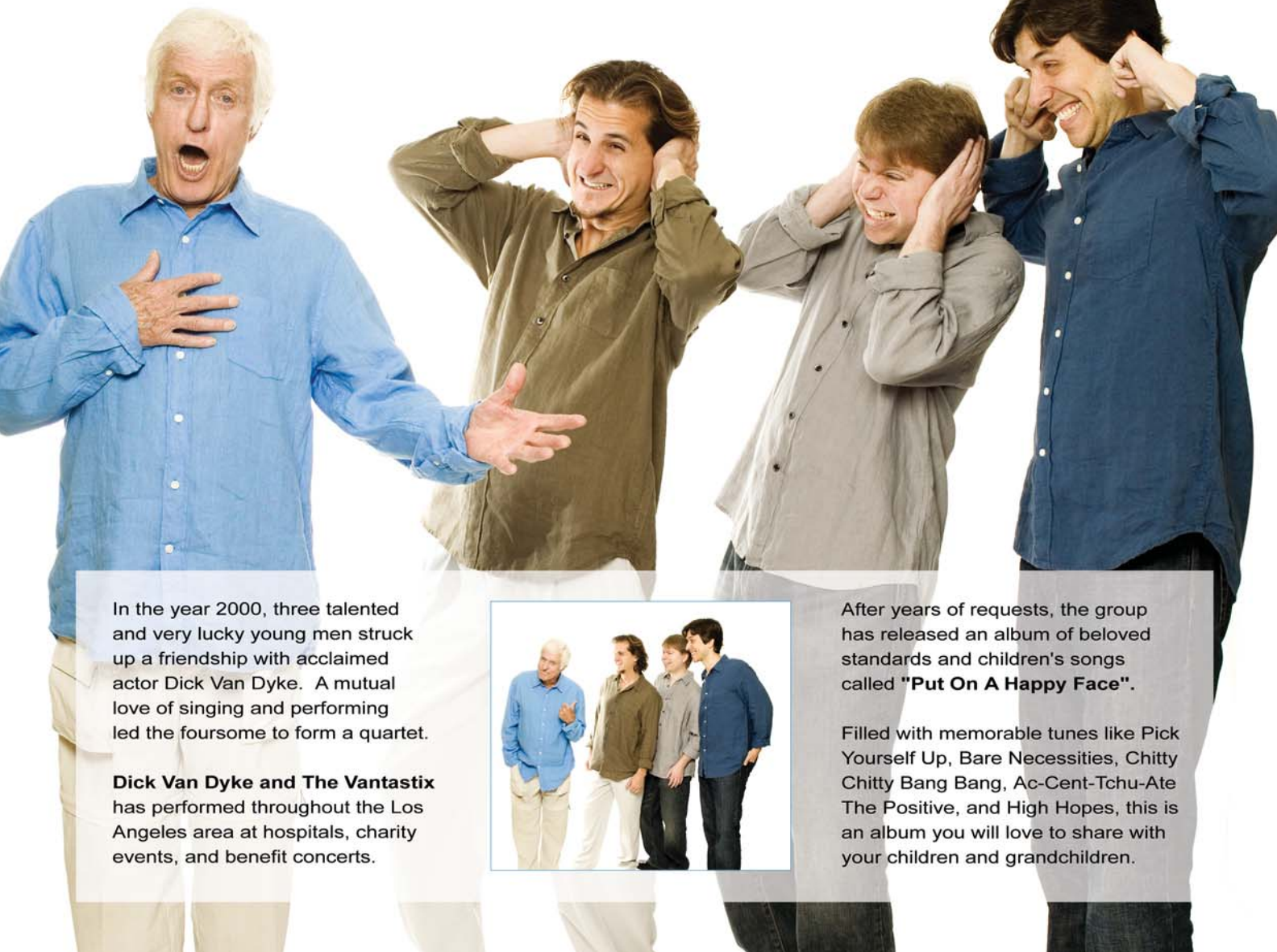
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 **Dick Van Dyke** & The Vantastix  
*Put on a Happy Face*



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.





# Old Fashioned Christmas

Words and Music by MIKE MENDYKE & BRYAN CHADIMA Barbershop Arrangement by Dave Briner

**Intro** ♩ = 65

**Chorus** *a tempo*

Tenor Lead

Bari Bass

1 Jin-gle, jin-gle, jin-gle, oh 2 I can e-ven feel the snow. 3 Oh, how I wish for an

Free bonus arrangement: Go to [www.vantastix.com/christmas](http://www.vantastix.com/christmas) to download free copies of "Old Fashioned Christmas," written by Vantastix members Mike Mendyke and Bryan Chadima and arranged by barbershopper Dave Briner. It appears on the quartet's CD, "Put on a Happy Face," an album that has great production values and is filled with well-known Disney songs and other tunes beloved by children and adults. Go ahead and learn this track with your quartet or chorus for Christmas performances—all copyright clearances have been granted!

*Do you have a favorite Broadway show?*

I think of all the shows I've done, it has to be *The Music Man*. It is the American musical, and there is something about that show you just never get tired of. And of course, Harold Hill is on the stage all the time, so it's a very full performing experience. I was always singing the bass part to the quartet while waiting in the wings, and every night I'd ask the bass: "How do you feel? Sure you're okay?"

*Many of us remember you from the 1960s in all those good shows you did.*

Those earlier days were like the golden years. Get up every morning and can't wait to get in there, enjoying every moment of it, kind of like otters at play.

*Yet you got a bad rap for the cockney accent in Mary Poppins. What was the story there?*

They gave me a vocal coach who was Irish! His cockney accent was no better than mine. I've really taken it on the chin for that over the last 40 years. A British magazine did an article on "The Twenty Worst Dialects in the History of Movies." Sean Connery was first, because no matter what he played it always had that Scottish burr. I was number two for *Mary Poppins*! Somehow I've got to vindicate myself ...

*I see you are singing "Lida Rose" with the AIC tonight.*

Yes. We just recently did it for Disney with Carol Lawrence singing the descant; boy, did she sound good. Funny; we've met Shirley Jones several times in the last few years and kicked ourselves for not knowing "Lida Rose" so we could sing it with her. So we learned it, and the AIC performance will be our third public performance of it. Still haven't sung it with Shirley, though.

Bryan Chadima, Eric Bradley and Mike Mendyke didn't have to worry about Dick keeping up with them in Anaheim. Dick is 84 going on 30, so keeping up with him is work enough!

*You still seem so active and vibrant at age 84. Why do you still quartet?*

Because it's fun, and that's the only reason. It's not fun I won't do it. And this quartet is a ball, helps keep me young. And I also want to stay involved in life and not stay at home day after day, lifting my feet every time the vacuum cleaner goes by.

*What are your future plans?*

I'm developing a one-man show to perform, 90 minutes of singing, dancing, film clips and some talk about interesting things that have happened. I've been in this business for 60 years!

*Anything else?*

Well, I'm also writing an unauthorized autobiography called *Any Way the Wind Blows*. As soon as it comes out I'm going to sue myself.

*Do you still fall over the hassock when coming into the living room?*

Well, I used to do a lot of physical comedy, but I don't do that anymore. Falling down is still easy, but getting up is the hard part. ■



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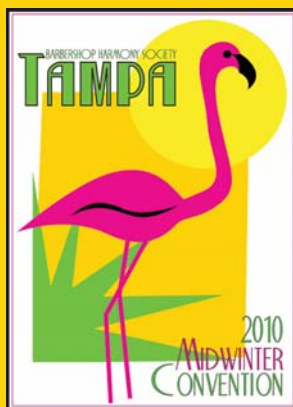
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# Rex Allen

The Hall of Fame performer followed up on his father's fame with dozens of hit songs and a long career in television and movies. He's also a card-carrying Society member who has a lot to say about the tension between traditional and newer barbershop songs and what may attract new barbershop fans and singers

**R**ex Allen, Jr., a member of the Western Music Hall of Fame with nearly 50 hit records, is also a television, film and recording artist. In 2008, Ted Sayle introduced Rex to the Spirit of Phoenix Chorus. Rex appeared on a chapter show in 2008 and became a card-carrying Society member in 2009, singing on the risers for some numbers as well. The following is a condensed version of an interview with chorus member Jerry McElfresh that took place on Feb. 20, 2009 in Phoenix, prior to his appearance on the Spirit of Phoenix ' annual show.

*Jerry McElfresh: Rex, can you tell us when you first learned about barbershop – was it from Ted?*

Rex Allen, Jr.: Oh, no, no, no. It was in about 1972 and I had just moved to Nashville and I was struggling. I had a recording contact, but I was struggling. My wife and I were living in a duplex and the guy living

next to us was a barbershopper. He heard me singing in the house and that sort of stuff and he knocked on the door, John was his name, and he said "You know, I sing barbershop. Why don't you come down?" I went down and I went three or four times and sang a little, not much, but maybe more than anything watched. About that same time was when my career started and I was working so desperately hard on that, that I had to go to John and say "I can't do this because I can't invest the time that's necessary."

I think that barbershop to a lot of people, it's thought of as nothing but old school music and they do everything out of the 1890s. It wasn't until I went down there and listened to these guys and one of the groups was trying to take what were popular songs of that time period and put them into the barbershop harmony format. Which opened my eyes to it.

So, a lot of times when people say to me ... "Well, I really don't like barbershop." And I'll look at them and say to them "Have you ever really heard barbershop?" I say forget about *The Music Man* for a minute and go take a look and a listen to the quality of what people are doing. I tell people "I'm working with the **Spirit of Phoenix Chorus**, they are a 100-man barbershop chorus," and they say,

The music usually speaks for itself, but potential fans and members don't just invite themselves in the door. Rex's discovery—rediscovery is probably more accurate—of barbershop harmony started with a simple invitation from a barbershopper for Rex to add some Barbershop 7th chords to his vast collection of Western 6ths. Rex heard one chorus song from the director's position and he was hooked.





# n, Jr.

"Oh Rex, barbershop?" And I say, 'Boys, you need to come and listen because it is a whole different kind of experience and a real joy to be around. It's like being in a pop symphony chorus.'

I don't know any other way to describe it. I work with symphonies and I've worked with symphonies that have choral groups, never as large as this, of course. And this is, for my money, much better than you get with a symphony orchestra.

*Now, you generally, yourself are more of a soloist aren't you?*

Oh yeah, I sing parts and if you go back and listen to my music over the years, all the albums that I've done, probably 80 percent of the harmony work on all my records is me. I'm doing all of it.

*Now, you spent quite a bit of time with the Statler Brothers and that certainly is harmony. Did you have an opportunity to sing with them on some of their numbers?*

I did. I had left Nashville and married a girl from Tyler, Texas. There weren't too many people who knew how to get in touch with me down there. The phone rang one day and [my wife] said, "I think you need to take this call." I said, "Who is it?" She said, "Well, they claim they are the Statler Brothers," and sure enough it was. To this day I've never found out how they found me.

Harold [Reid, of the Statlers] said, "Do you know a song called 'Arizona Waltz'?" and I said, "Of course, my dad wrote it." Harold says, "Look, when we first got together as the Statlers back in the early '50s one of the first things as a group we happened to go see your father's movie, *Arizona Cowboy*, and we heard the song, 'Arizona Waltz.' We went back to see the movie several times so that we could all learn the words properly." They specifically wanted to do 'Arizona Waltz' with me as well as two or three other songs that we did over the years.

The Statlers are a more of a, well they are, a gospel quartet, not to be confused with barbershop. Barbershop uses a lot of 7th and Western music uses a lot of 6ths. But, I think that the wonderful thing







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Spirit of  
Phoenix  
Chorus  
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about barbershop harmony is one, it is unique—very, very unique. Two, it is transferable to all forms of music which is very, very nice—which, as an example, gospel is not. Gospel you can't really do what something like the Spirit of Phoenix chorus can do or a barbershop harmony quartet. If you had to ... I look at barbershop quartet harmony similar to the way the a capella groups—the **Four Seasons**, the Detroit groups that came out during the Motown days—were basically spin-offs of what barbershop harmony is. They are very similar to barbershop. And so barbershop to me is its own genre, but yet I also think it has a broader appeal.

*When you were just a kid—now we call them barbershop brats because their parents are barbershoppers and that's how they've grown up in the hobby—weren't you kind of a Western music brat?*

I grew up in Southern California, and Country music was out in Nashville, and then there was a whole section of County and Western music that was based in L.A. It wasn't until I moved to Nashville

The record companies so desperately try to appeal to the 14-to-22 market. That's a shrinking market.

The growing market is the 50-plus market, the Baby Boomers. When somebody who was born in 1955 started listening to music, that's Lennon and McCartney.

that I understood how they're radically different.

*Of course, your dad, Rex Allen, was basically Western music.*

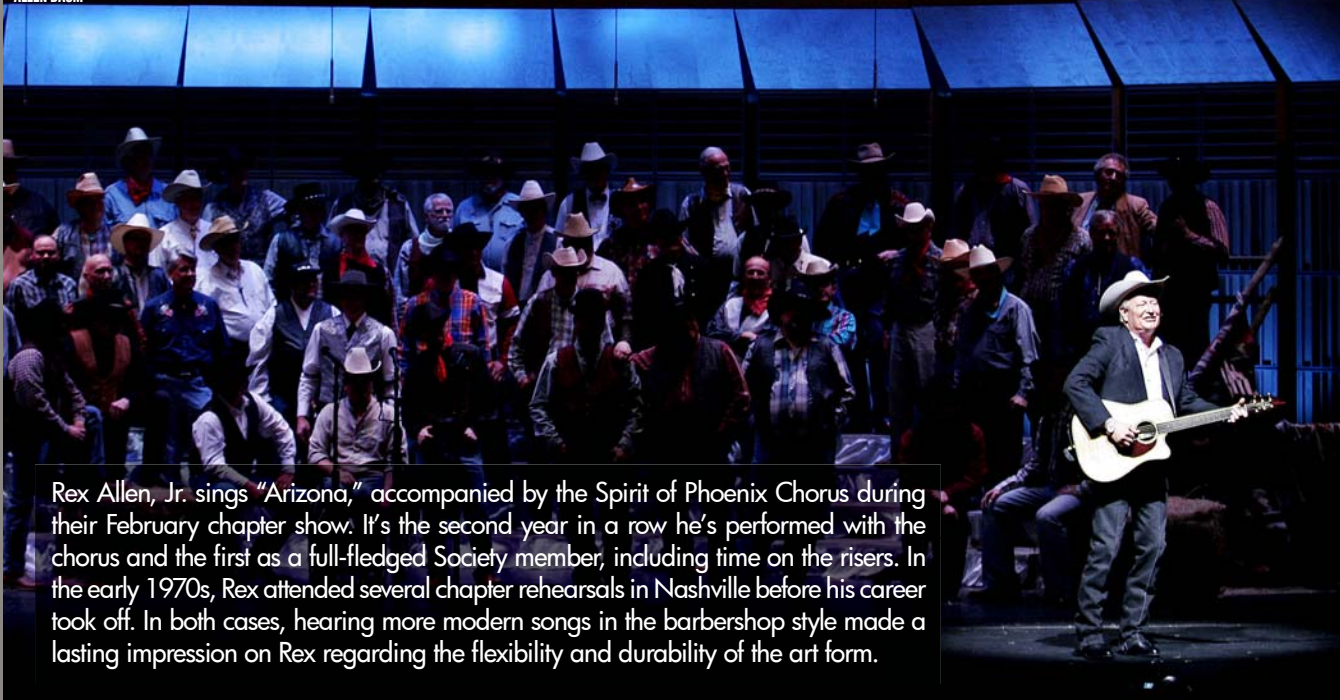
I started on the road with my dad when I was eight years old. Every summer when I wasn't in school I was on the road with my father—fairs, rodeos, that's probably where I first heard barbershop. That's

back in the days when the June Taylor C Line would work the fair. So, then there would always be a barbershop quartet. I watched them build those kinds of harmonies and I took that kind of music into my recording career. If you listen to my songs, the harmony you hear is Western music harmony—not gospel harmony, not barbershop harmony. And it is different just like barbershop is different from jazz.

*Is there Country music and Western music and then Country-Western? Three different styles of music or somehow two, or is there an overlap?*

Western music normally deals with man's ability to deal with his natural surroundings in one way or

ALLEN BAUM



Rex Allen, Jr. sings "Arizona," accompanied by the Spirit of Phoenix Chorus during their February chapter show. It's the second year in a row he's performed with the chorus and the first as a full-fledged Society member, including time on the risers. In the early 1970s, Rex attended several chapter rehearsals in Nashville before his career took off. In both cases, hearing more modern songs in the barbershop style made a lasting impression on Rex regarding the flexibility and durability of the art form.

Blessed with a golden voice and a true dedication to his music and career, Rex Allen Jr. is the consummate actor/singer/entertainer. A member of the Western Music Hall of Fame and a past Country Music Magazine "Entertainer of the Year," he has recorded more than 50 hits during his career, including "It's Over," "Lonely Street" and "Two Less Lonely People." His song "Arizona" is the state's alternative anthem. For eight years he starred in TNN's popular programs Yesteryear and The Statler Brothers Show and narrated "Me, Myself and Irene," the Farrelly Brothers comedy starring Jim Carrey. The Los Angeles-raised son of Rex Allen, Rex, Jr. lives in Las Vegas as a show producer and headliner at major area venues. Hear Rex sing "Arizona" at <http://oldfortyfives.com/arizona.htm>.



the other. Very rarely do you hear a, quote, "love song" in Western music.

*Now, that's why your song, "Arizona," that we love to sing, is so much in that category—you're talking about the mountains, the streams, the Superstition Mountains ...*

"Arizona" is about a woman, gentlemen. I wrote it with the intention of it being a love song. And I think that's why it became so popular, because it's not a—it's a waltz, yes, but it's a love song about a state.

*Yeah, "Arizona" is considered the state's alternate anthem because apparently somebody got there first. "Arizona" was the song you performed with the chorus backing you last year and we're going to be doing it again this year. The type of music that we are singing in the first half, "How the West Was Sung," do you feel that's appropriate as Western music and yet still in the barbershop style?*

I think greatly so. I would love to see it expanded.

*During an earlier conversation, it came up that you seem to feel that maybe we should be a little more progressive in the styles and types of music that we sing. There is a big movement within the Society to do more of that, and there's an equal and opposite group that kind of wants to, as they say, "Keep it Barbershop."*

Ricky Skaggs once walked off stage at the Country Music Awards because he had just come off a #1 record, and his new single was out and radio stations were refusing to play it because they claimed it was "too Country." Ricky Skaggs said, "How can a Country music radio station say that a record is 'too Country'?" I've often said they need a traditional Country chart and then a progressive Country chart. I think the same thing applies to Barbershop.

There's nothing wrong with being a traditional Barbershopper. And there's nothing wrong with being a progressive Barbershopper.

The record companies so desperately try to appeal to the 14-to-22 market. That's a shrinking market. The growing market is the 50-plus market, the Baby Boomers. When somebody who was born in 1955 started listening to music, that's Lennon and McCartney.

There's nothing wrong with the traditionalists, that's fine. But in order to appeal to a broader market, why aren't [barbershoppers] doing more songs from the '60s, '70s and '80s and popular culture?

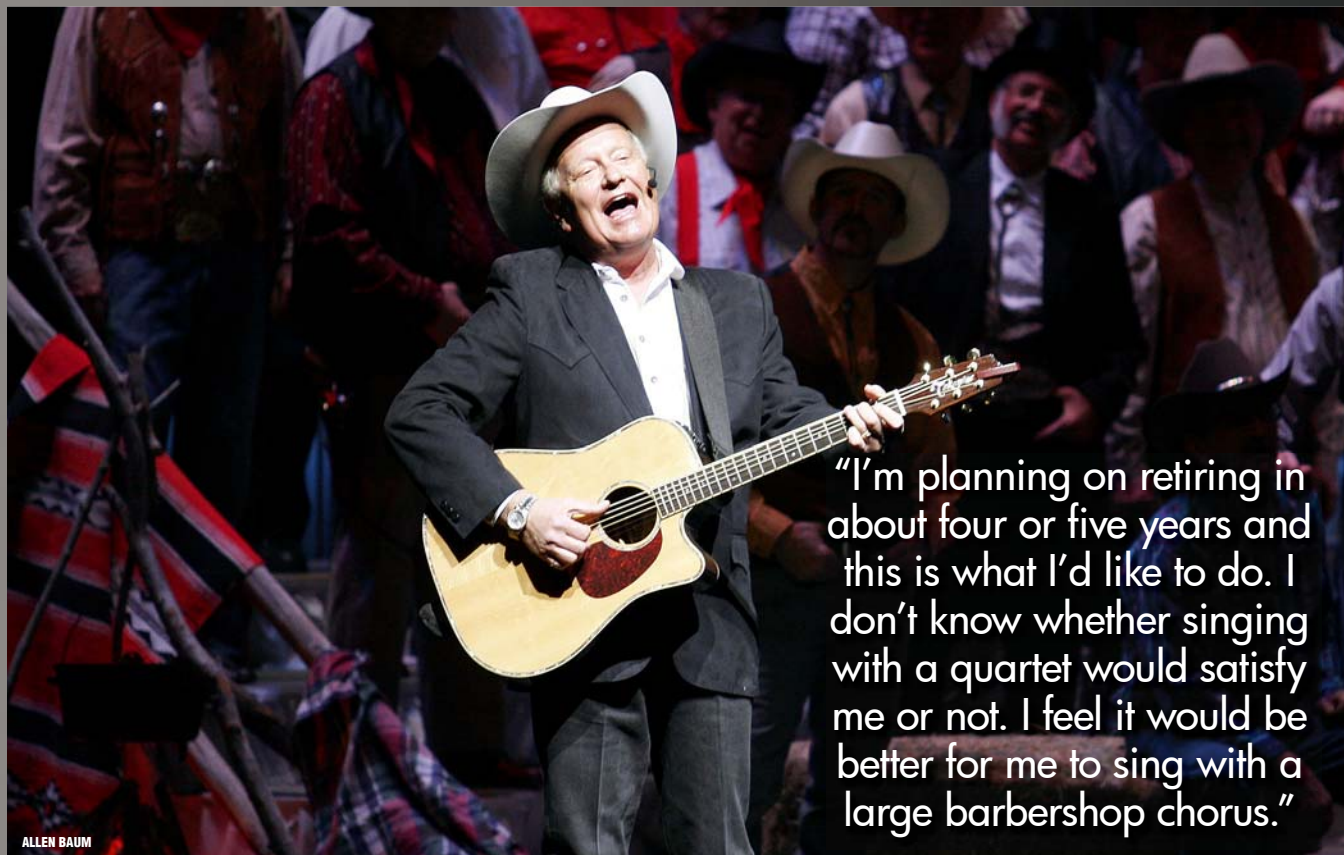
There's nothing wrong with holding on to your roots. That's great, keep the traditions, please! But, why argue about it? Would you rather have 500 people at your show or five? And you can expose your market to this young lady over here who's our waitress, and she says, "Well, I had no idea that was barbershop," because you're doing a song that she knows and members and appeals to her. I think it's important that we do that.

*On this year's show, I understand that you also are also going to take a little stronger step into barbershop.*

When Ted first talked to me last year about coming in and emceeing and doing "Arizona" on the show, I said, "Yeah, I'd love to," so I went down to one of

You can expose your market to your waitress, who says, "Well, I had no idea that was barbershop," because you're doing a song that she knows and remembers and appeals to her. I think it's important that we do that.





"I'm planning on retiring in about four or five years and this is what I'd like to do. I don't know whether singing with a quartet would satisfy me or not. I feel it would be better for me to sing with a large barbershop chorus."

the rehearsals and I said to him afterwards, "You know, I'm planning on retiring in about four or five years and this is what I'd like to do." I don't know whether singing with a quartet would satisfy me or not. I feel it would be better for me to sing with a large barbershop chorus.

What I find so wonderful about the organization is that I haven't met anybody who isn't nice! I don't want to ever stop singing. But, I don't want to be a front liner—I want to stand in the back with Ted and you.

One of the most wonderful experiences of my life was the first time I worked for the symphony orchestra when I was 16 years old. The director said, "You need to come and stand in the middle of the symphony and listen." I was blown away! Well, the same thing applies to the Spirit of Phoenix. I walked down in front (of the chorus) and stood there and sang "Arizona" and I listened and it was like standing in the middle of a symphony (orchestra) again.

We all have goals and things that we want to do in life—and barbershop has moved from "Lida Rose" to doing "Ghost Riders in the Sky," as an example, What I find so wonderful about the Barbershop Harmony Society, is that I see musical growth and, to be quite candid with you, in Country music I don't see any growth at all. I see growth in barbershop, because you have a heritage of going back and doing things old school, but yet you can go right on

and take the same arrangements and do them with current material and blow people's doors off. I think that's cool! ■

#### Proof that it never hurts to ask!

While attending a camping rally in Willcox, Ariz., I discovered we were in the middle of "Rex Allen Days." We watched the parade and visited the Rex Allen museum, then attended a concert by the parade marshal (Rex Allen, Jr.) in honor of his father. Wow! He not only reached past the footlights but reached the back row of the 1,200-seat auditorium. His voice was spectacular and his personality was a joy to watch.



I sent him an email describing our Phoenix chapter of singers and suggested we meet to see if there were some mutual musical opportunities. Rex responded favorably, and the rest became history. It was one of the finest shows our chapter has ever put on, mostly because everyone loved Rex and our Western music song selections, especially our State anthem "I Love You Arizona", written by Rex. I guess Rex enjoyed the time together also, because he joined our Society and chapter. Guess who got the Man of Note?"

— Ted Sayle, *Spirit of Phoenix Chorus*

# Sing Canada Harmony's first annual report

Sing Canada Harmony believes that vocal music, particularly four-part a cappella harmony in the barbershop style, plays a vital role in the development of healthy, creative and responsible members of society. This belief results in a commitment towards ensuring equal access to vocal music arts for people of all ages, but particularly the children and youth of Canada, and the men and women who facilitate their learning to enrich lives through singing.

## Message from the chair

If ever you're in search of a silver lining during the current economic crisis, you need look no further than the faces of the youth, men and women scholarship recipients who were able to achieve training and education goals to benefit themselves, their communities and their schools. Even in the face of ever-gathering clouds on the fiscal horizon, 2008 was an illuminating time for those of us working with the men, women and chapters who give and those who sing on the risers bringing spirit and song to Canadian communities and schools. And while the financial "doom-and-gloom" was tightening its grip on the world in the latter part of the year, it was especially inspiring to see the innovative ways in which the Barbershop community's generosity rose to the challenge "to ensure someone will sing tomorrow."

We are happy to share that the numbers of our donors is rising in this our first year (10 months) of operation as a registered charity. Thus, in the end, the Sing Canada Harmony Scholarship Fund was able to distribute close to \$5,000 in 2008 to deserving applicants. At the beginning of 2009 we announced that we are moving to a position to award scholarships up to \$15,000 or more in our second year.

As we strive to ensure that deserving Canadian boys, girls, youth, men and women have the means to learn about barbershop harmony and pursue their education, training and learning goals in vocal music, we are also actively rising to the challenge of playing a more visible role as the official charity in Canada for all three Barbershop Harmony organizations (BHS, HI, SAI). The e-newsletter is reaching more chapters, choirs, choruses, districts, areas and regions each month and the readership numbers continue to increase. Our revised website is frequented by more and more Canadians seeking information about scholarships while learning about Barbershop Harmony and how their communities and schools can benefit. If you haven't done so recently, please

visit us at [www.singcanadaharmony.ca](http://www.singcanadaharmony.ca). Canadians and others are learning about our chapters, choruses and districts, Harmony, Inc., and Sweet Adelines International through Sing Canada.

Donors will note changes in our website and increases in the amount of electronic correspondence from Sing Canada as we move to refining our paperless operation. Therefore, please ensure we have your current email address at [singcanada@sympatico.ca](mailto:singcanada@sympatico.ca) and please get family, friends and fans to send us their email addresses as well. We can help you let them know what your parent body, district, area, region, chapter, chorus or choir is doing.

As always, we welcome your feedback and any suggestions you might have for future improvements.

Despite the challenges of establishing and growing a new charity, the all-volunteer members of the Board of the Sing Canada Harmony Scholarship Fund are

invigorated by the possibilities of continuing to meet our mandate and remain committed to serving our donors and supporting vocal music in all provinces and territories for generations to come. ■

*This Message from the Chair and the full Annual Report may be accessed through the Sing Canada Harmony web site at: [www.singcanadaharmony.ca](http://www.singcanadaharmony.ca)*



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MATT BOSTICK

# The Hallmark

# 7<sup>th</sup> Chord

Music judges recommend a new standard to measure its prominence

One of the hallmarks of the barbershop style is the barbershop 7th chord. Beginning in the early 1970s (see history sidebar), Arrangement judges would penalize songs that contained fewer than 33% barbershop 7th chords. When the three-category judging system was created in 1993, this criterion was maintained in the new Music Category Description.

For some time, this 33% criterion has been in question, and not because most barbershop songs do not indeed contain roughly 33% 7th chords. The practice of using the 33% figure as a preeminent factor to judge what constitutes barbershop carries inherent challenges:

1. Songs and/or arrangements that previously would have been significantly penalized or disqualified prior to 1993 have for some time been acceptable in competition. For most of these songs/arrangements, the 33% criterion still works as a reliable measure, but for others it does not. Among some songs/arrangements that fall short of the 33% mark are great examples of the barbershop style, including “What’ll I Do?,” “Once Upon a Time,”

“Smilin’ Through,” “Love Letters,” “Don’t Blame Me” and a number of other popular arrangements. Barbershoppers find value in performing these, and virtually any audience would conclude these are solidly in the barbershop style. They deserve their rightful place on competition stage without reduction.

2. No one can really judge the quantity of 7ths in real-time during a performance. Even though a judge can identify the musical pillars of each measure, actual counting is subjective due to a variety of causes. As a result, assessing this criterion often

## Let your voice be heard!

Here is your chance to read and comment on the proposed change *before* official consideration begins. See the position paper at [www.barbershopHQ.com/p=1038](http://www.barbershopHQ.com/p=1038), then share your perspective in a public dialog with Kevin Keller and other Society leaders. We want your feedback!

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led to judging errors (thinking an arrangement was fine when it fell short, or reducing the score when it actually met the criterion).

3. We have seen efforts in the past to shoe-horn or engineer 7th chords just to make the 33% count. This is unnatural and not good music. In these cases, the 33% criterion was being misused to justify arrangements for contest that otherwise may not have been strong vehicles to showcase the hallmarks of the barbershop style. This sort of practice is not one we wish to encourage. On the flipside, we have seen competitors take some of the songs mentioned earlier and distort them to get the perceived 7th count higher. These are also bad musical practices that we do not wish to encourage.

### Recommendations

Earlier this year, all Music category judges were solicited for their concerns and feelings about the 33% criterion. Additionally, Music category judges spanning a variety of perspectives were assembled to look at the criterion and see how it could be improved to reflect the current view of the style without compromising one of the hallmarks of the style. At the beginning of March, they delivered their report to me. The Music Board of Review and I reviewed and approved these two report recommendations:

1. *Remove the single statement concerning the 33% guideline. This recommendation was based upon the strength of the Category Description before and after the 33% statement. Statements concerning the requirement of a predominance of major triads and barbershop 7ths still exist. Most importantly, the requirement of circle of fifths movement still exists, which promotes the frequent use of the barbershop 7th.*
2. *Create a position paper to describe the history and intent of the 33% criterion and how the Music judge's score can be impacted by arrangements with low 7th count.*

**Recommendation 1.** Recommendation #1 could cause undue alarm among the most conservative among us. Here is how the category description would read with that recommendation:

*Other than the major triad, the most prominent chord should be the barbershop 7th chord. Songs that favor the use of any other chords over the use of dominant 7th chords and major triads may result in a lower Music score, even forfeiture in extreme cases.*

*Chord progressions in the barbershop style*

### History of the 33% criterion

Prior to the early 1970s, there was no judging quantification associated with the frequency of the barbershop 7th. During the early 1970s, Joe Liles, Dave Stevens and Val Hicks were charged with attempting to codify the style. In order to accomplish this task, they took *core* barbershop material and characterized different aspects that they observed. One of the ideas they investigated was counting the number of beats that barbershop 7ths occupied. For their stack of arrangements, they found a minimum of 35% barbershop 7ths. This finding was then incorporated into the Arrangement category. This was reduced a few years later to a minimum of 33% barbershop 7ths.

For both the Arrangement category and the Music category, the Category Description has been clear that the two most frequent chords should be major triads and barbershop 7ths. All judges and barbershoppers agree that we favor songs/arrangements with a high frequency of these chords. When the Music category came into existence, many of the Arrangement category criteria were incorporated, including the 33% criterion.

**What is a 7th chord?** The barbershop 7th chord is built on scale tones 1-3-5-b7 (e.g. G-B-D-F). Songs that have frequent circle of fifths motion will likely exhibit a high count of barbershop 7th chords, especially songs that go far out on the circle and resolve around the circle of fifths. Songs that feature other resolutions may or may not feature the barbershop 7th as prominently. In these cases, the melody will often determine whether or not barbershop 7th chords can be featured prominently.

*are based on the harmonic practice of dominant 7th (and ninth) chords resolving primarily on the circle of fifths, but making frequent use of other resolutions.*

What is key in this section is the mention of circle of fifths. When a song has circle of fifths motion, it should provide ample opportunity to feature barbershop 7ths characteristic of the barbershop style. In addition, the statement that forfeiture could result in extreme cases reinforces the importance of the barbershop 7th. Music judges intuitively follow circle of fifths motion and have no problem determining whether 7th chords are prominently featured.

**Recommendation 2.** Creating a position paper is the heart of this change. Rather than having a single statement buried in the Music Category Description, we can articulate how much all barbershoppers value one of the defining hallmarks of our style in an entire paper. All of us want songs that have a lot of barbershop 7ths. However, we have examples of great barbershop literature (cited earlier) that do not meet this criterion, as well as poor examples of barbershop literature that meet this criterion at the expense of others. If the texture of a song is arranged in the barbershop style featuring our hallmarks, then it should likely fly in contest, regardless of the count of 7th chords.

As much as objective criterion measures are desired, we judge art. Each piece of art is unique unto itself and should be judged on its own merits. When math trumps artistry, we risk entering the territory of the "Pritchard Scale" so savaged in the movie *Dead Poet's Society*. This proposed change to the category description will allow for Joe Barbershopper to sing material that is clearly barbershop without fear, yet expresses the importance of one of the hallmarks of our style in greater detail. ■



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Music  
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Specialist  
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# Welcome new members! Thank you recruiters!

New members who joined between April 1, and August 1, 2009. Each recruiter's name follows in italics.

## Cardinal

Dale Adams  
*Stephen Poindexter*  
John Bagby  
Ray Briggs  
Von Bixler  
Max Bell  
Zac Bohannon  
Randy Roccia  
Chris Cassidy  
*Kenneth Hatton*  
Jeffrey DeMuth  
*Murry Drury*  
Clark Evans  
*Eric Pope*  
James Farrell II  
*Bart Lovins*  
Darrell Graham  
*David Schroeder*  
Corey Henkle  
*Dwight Nash*  
Brock Jarrett  
*Daniel Tusing*  
Phil Majors  
*John Stegner*  
Louis Meier  
*Richard Seifert*  
Brian Meldrum  
*Walter Anderson*  
Whitney Naal  
*Ronald Brumleve*  
Kristofer Olson  
*Bryan Olson*  
Stephen Pollard  
*Ed Hardman*  
Eric Pope  
*Bart Lovins*  
Michael Robinson  
*Troy Lovett*  
Chuck Unger  
*Don Nobles*  
Charlie Vanderhoof Jr.  
*Zac Bohannon*

## Central States

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*Dean Beckman*  
Charles Berryman  
*Roger MacNeill*  
Greg Bosshardt  
*John Ford*  
Tyler Cossel  
*Dean Doyle*  
Trey Cossel  
*Dean Doyle*  
George Darnell  
*Gayle Edmondson*  
Jeff Davis  
*Dean Doyle*  
Christopher Detrych  
*Dale Penner*  
John Driscoll  
*David Miller*  
Max Fillmore  
*John Erwine*  
Jason Fink  
*Jim Griffith*  
Jason Fountain  
*Roger Lusk*  
Jonathan Garland

*Gilbert Nussbaum*  
Christopher Gugel  
*Bob Roth*  
Philip Gurt  
*David Gurt*  
Eugene Hall  
*Jim Bagby*  
Philip Hedtke  
*Ted Bey*  
Larry Hixson  
*Albert Yanke*  
Dakota Hoecker  
*Edward Schumacher*  
Eric Holyoke  
*David Latham*  
Jim Keck  
*Dean Doyle*  
Dylan Kendall  
*Scott Spilker*  
Duane Koenig  
*Stacy Williams*  
Barry Lahann  
*Bill Tubbs*  
Gary Lindsey  
*Larry Aspleaf*  
Terry McCameron  
*Rodney Mehlberg*  
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William Potter  
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*Michael Petry*  
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*Gayle Edmondson*  
Michael Watson  
*Jeff Carlson*  
Kevin Wilkison  
*Paul Kelly*

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*Dan Coleman*  
Bob Biccum  
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Paul Bright  
*Robert Paciocco*  
Jackson Brunger

*James Barr*  
Edward Burdick  
*Bob Clark*  
Chester Burdick  
*Jack Martin*  
Kenneth Butler  
*Roger Meisenbach*  
Mason Cadwell  
*Charlton Nussmeyer*  
Ivan Cottrell  
*Jack Martin*  
Alfonso Dampog  
*Toney Norton*  
Heath Dunkel  
*W Gilbert Oxendine*  
Tom Eck  
*Jack Martin*  
Dave Engen  
*Wayne Derrick*  
Tom Erickson  
*Donald Wigent*  
Zachary Foster  
*Stephen Foster*  
Jerry Frank  
*Jack Martin*  
Terry Gillim  
*Jack Martin*  
David Haas  
*Jack Martin*  
Robert Hitch  
*Jack Martin*  
Evan Hoover  
*Ken Hoover*  
Duane Hunter  
*Jack Martin*  
Christopher Jacobs  
*William Shireman*  
JW Jones  
*Jack Martin*  
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R.L. Lail  
*James Coble*  
Lee McNeil  
*James Sams*  
Ernie Miller  
*Charles Murphy*  
Thomas Moak  
*David Carter*  
Ken Moody  
*Jim Fernstrom*  
William Moore  
*George Williams*  
Eugene Pearson  
*Jack Martin*  
George Piegols  
*Robert Paciocco*  
Gerry Purgason  
*Jack Martin*  
Tom Riggle  
*Jack Martin*  
Richard Schiff  
*James Warner*  
Dave Sundman  
*Ronald Sickenger*

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*Kenneth Leonard*

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*Joseph Massey*  
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Noah Gonzalez  
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Jonathan Hansche  
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*James Simmons*  
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*Johnny Weigel*  
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Eugene Allen

*Johnny Miller*  
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*Johnny Miller*  
Craig Anzelmo  
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Philip Chang  
*Zig Palagyi*  
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*Norman Bernier*  
Oscar Galay  
*Kep Keplinger*  
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*Paul Mooney*  
Lamont Hales  
*Wayne Knight*  
Andy Hensel  
*Walter Nicholas*  
Thomas Hickey  
*Don Dittmann*  
Stephen Huggard  
*Bob Cathaway*  
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*Robert Hartley*  
Gary Kippur  
*John Haggard*  
Jon Kubokawa  
*Henry Harrell*  
Dan Lauteret  
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Chris Livermore  
*Luther Wheat*  
Mark Logan  
*Jordan Johnson*  
Jim Lowerre

## Two things all thriving chapters have in common

There are many types of chapters and many definitions of what "successful" looks like to these varied chapters. However, the chapters that are thriving and growing all seem to have two things in common:

1. Chapter members agree on who they are and where they are going.
2. The chapter has a plan for how to get there, and they follow that plan.

Yes, most of the time, it's that simple! Conversely, chapters that struggle generally have not done this!

Here are the words of one of our newest, youngest (average age) chapters in the Society, one that is growing and thriving! The below is copied from an earlier version (since modified) of the Northwest Vocal Project's website ([www.northwestvocalproject.com](http://www.northwestvocalproject.com)), Used with permission:

*Take a look at this unique fraternity of male vocalists. We are a group of 35 young men that love to sing and harmonize. We're not just a vocal group for hire, but a fraternity of young men committed to developing vocal skills, interacting meaningfully with audiences, and simply having a good time. We enjoy the friendship and unity that come from coming together in perfect harmony.*

*Founded in February 2008, Northwest Vocal Project, or NVP, got our real start in the Summer of 2007 following the footsteps of the outstanding young Westminster Chorus and the barbershop quartet OC Times. With the help of the Northwest Sound, an experienced local chorus, three young men got together on a Saturday afternoon to hold the first NVP rehearsal.*

*NVP has since organized and blossomed under the direction of Donny Rose, a local jazz trombonist and accomplished music educator/director. We have been embraced by our musician brothers all across the Northwest and have been blessed by volunteered coaching in musicianship, public performance and vocal training.*

*We are excited for the future and invite all those interested to come visit and support us!*

Define your chapter, know where it is going, and then invite people of interest to check it out! Yes, it's simple, and simple doesn't always mean "easy." But the thriving and growing chapters out there will tell you that it works!



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## Illinois

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John Berry  
Toby Beachy  
Craig Blucker  
Adam Berey  
Adam Ehrenpfort  
Harry Breighner  
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Christopher St.  
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James Michael  
Lane Bushong  
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Keith Hinshaw  
Jake Tolliver  
Tom Hawkins  
James Warner  
Bruce Tolle  
Bryan Waters  
Daniel Nichols  
David Webster  
James Wells  
David Wright  
George Telle

## Land O' Lakes

Kelly Aschebrook  
Bill Albrecht  
Monte Berend  
Daryl Haerstick  
Jason Boehm  
Edward Boehm  
Orien Colmer  
Aaron Dale  
Wayne Elsenpeter  
Roger Bosmoe  
Wayne Erickson  
Ron House  
Ruwal Freese  
William Mont-

gomery  
Kent Kuhn  
Bob Kuhn  
Wayne Large  
J. William Ehrhardt  
Vince Miller  
Raymond Luc-  
ivansky  
Matt Nagel  
Ashley York  
Mark Opsahl  
Chuck Speer  
Royal Paquette  
Thomas Butch  
Donald Pollard  
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Johnathon Purvis  
Andrew Howell  
Bill Reynolds  
John Geidel  
Harvey Sandahl  
Loren Nelson  
John Shelby  
Robert Gall  
Jeff Soroka  
Eric Neufeld  
Charles Thompson  
Carol Jaeger  
David Wanek  
Ron Krupski  
Clayton Yurkoski  
Victor Goertzen

## Mid-Atlantic

Larry Augsbarger  
Jay Nowak  
Philippe Ayoub  
Christopher  
Granger

Nathaniel Barrett  
Alfred Kiley  
Joseph Burda  
Joe Stangl  
Luke Busch  
Paul Harris  
John Casper  
Robert Sternberg  
Douglas Danley  
J. Michael Edison  
Ronald David-  
heiser  
Larry Moyer  
Ariel Estrada  
James Nickerson  
Phil Ferguson  
Dan O'Brien  
Ralph Gillespie  
Jerry Cookus  
Richard Graybill  
Ronald Hoke  
Jared Heisey  
Fred Womer  
John Helland  
Don Albanese  
Kellen Hertz  
Kyle Blomgren  
Hunter Hill  
Clyde Kreider  
Erik Johnson  
Donald Reckenbeil  
Alfred Keebaugh  
Ken Ake  
David Kelly  
Robert Eppinger  
Dylan Klein-Denk  
Chuck Denk  
Joshua Koch  
Ken Bender

Jim Korman  
David Korman  
Dale Lage  
Melvin Barbee  
Emmet Ludington  
Brian Humm  
Vince Lynch  
Virgil Kempton  
Pete Magee  
Thom Faircloth  
Colin Mathiot  
Jerry Schwebel  
Michael Mitchell  
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gomery  
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William Mann  
Joe Pleva  
Robert Sternberg  
Michael Popovsky  
Tom Malesic  
Edris Qarghah  
Kellen Hertz  
David Reinecker  
Ronald Hoke  
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James Nickerson  
James Ruddick  
George Hobart  
Bill Sansalone  
William Dobson  
Robert Shefner  
William Floyd

## Tips from a top recruiter Mark Clark



San Angelo, Texas chapter  
Director, Twin Mountain Tonesmen  
48 years old, 37-year Society member  
**Men of Note: 29**

The most important aspect that has worked for me is what most of us already know but overlook—*enthusiasm!* Obviously, if you believe in what you are “selling,” your excitement should be automatic, right? Too often we forget to “let ourselves go” and use the gestures that naturally accompany our excitement (what the heck, let’s call it “Presentation”) when we are talking to someone about barbershopping.

Remember that they go to work, go home, go to church, go to work, go home ... you get the drift. They have their ruts, just like us, except it has never included barbershopping, so they don’t have the foggiest about anything pertaining to something they have never experienced! *So get excited!* Many guests will never show up to chapter meetings on their own. They are waiting to be invited. Invite, pick up, and follow up.

Arrange to speak at: Rotary Clubs, Lions Clubs, Kiwanis Clubs, Jaycees, etc. Most, if not all, of these organizations sing at every meeting! Tell them you need their experienced voices in your chorus! *Get excited!*

In summary, just do it! Get out there and talk it up with sincerity, excitement and energy! *Get excited!*





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Lee-kai Wang  
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Eric Wengrowski  
Alfred Kiley  
Richard Widmann  
Robert Sternberg  
Devren Yener  
Jeffrey Snowman

### **Northeastern**

Douglas Almanzar  
Lou Hebert  
John Andrew  
Paul Offer  
Jack Arnold  
Jack Richards  
Mark Bachiochi  
Daniel Allison  
Donald Campbell  
John Peach  
Daniel Chase  
Louis Jacob  
Mark Crowell  
Roger Menard  
Michael Durocher  
Alvin Buskey  
Rich Dziura  
Chris Dziura  
Pete Filjalkowski  
Harvey Beetle

Dennis Gillis  
F. Gillis  
John Lewis  
Ted Kanellakis  
Elwin Lilley  
Richard Roberge  
Yves Martin  
Bob Ellis  
Timothy Mason  
G. Ian Ferguson  
Alan McGuire  
Arthur Godburn  
Richard Munn  
Victor Ludewig  
Greg Olzerowicz  
Daniel Monahan  
Jared Palardy  
Neil Schell  
Pierre Richard  
Stephen Le Clair  
James Rock  
Randy Collins  
Clifton Rogers  
Daniel Signor  
Robert Sarty  
Bob Ellis  
Wayne Sarty  
Colin Macdonald  
Cliff Saunders  
Daniel Signor  
Richard Schaeffer  
Peter Sajko  
David Sekula  
Daniel Signor  
David Speir  
Joe Holmes  
Michael Tosches  
Gary Simpson

Peter Traisci  
James Hopper  
Geoff Tucker  
John O'Halloran  
Paul Wernick  
Corbit Larson  
Chester Williams  
Jonathan Watson

### **Ontario**

Ian Crapper  
Kent Parr  
Timothy Healey  
James McMurray  
Donald Kavanagh  
Richard Hutcheson  
Geoff Laskey  
Bill Robertson  
Douglas Robinson  
Joseph Lobsinger  
Keith Van Oostrom  
Roswell McPherson  
David Wilson  
James Wilson  
Mark Yung  
Donald Foster

### **Pioneer**

Steven Bess  
Ralph Kuenz  
Aaron Bouwman  
Patrick Ryan  
Carter Brown  
James MacDon-

ald  
Ron Chaffee  
Kenneth Smith  
Christopher Cordle  
Gerald Bennett  
David Davis  
James Hall  
Chad Hengesbach  
Kevin Lenneman  
Harold Keys  
Rudolf Breiling  
James Macdonald  
Jim Claffin  
Chris Ogren  
Harold Ogren  
Charles Perry  
Robert Greenwood  
Jim Peterson  
Donald Horton  
Greg Piorkowski  
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Roger Riddle  
Michael Marble  
Bryan Schmidt  
Kevin Collar  
William Sova  
Robert Arsenault  
Douglas Stocker  
Gary Daniel  
Kenneth Strohm  
Jim Quin  
Zachary Taylor  
Matthew Root  
Tanner Ward  
Ethan Hughes  
Silas Westers

Peter Westers

### **Rocky Mountain**

James Campbell  
Norman Shute  
Virgil Christophersen  
David Hein  
Vance Christophersen  
David Hein  
VJ Christophersen  
Virgil Christophersen  
Jonathan Craig  
Darin Drown  
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Richie Lawson  
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Jim McClanahan, III  
Pete Boldrin  
Nelson McNulty  
Pete Peterson  
Dave Ring, III  
Maurice Sheppard  
Lee Rutledge  
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Erik Skaalerud  
Mark Palmer  
Gerald Stednitz  
Jim Gogolin  
John Taylor  
J.C. Preston  
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### **Seneca Land**

Fritz Bish  
Boyd Crawford  
Gerald Danaher  
Loyal Canning  
David Jervis  
Tom Sopher  
Daniel Kemery  
Robert Brinker  
Carl Leathersich  
Ward Votava  
Michael Mattocks  
Christopher Knapp  
Norbert Sulecki  
John Chandley

### **Sunshine**

Ironman Abernathy  
Charles Minyard  
Leonard Cohen  
James Eustice  
Nick Collins  
Bryan Hevel  
Cliffon Jorgenson

Harvey Fleming  
Tom Kahre  
Keith Hopkins  
Andrew Kelly  
Timothy Stevens  
Jim McWhinnie  
Charles Lingo  
Richard McWhorter  
Paul Whittlesey  
Michael Metz  
James Kastler  
Richard Moyer  
Richard Condit  
J. Mark Rigdon  
Gene Butterfield  
Adam Schaubert  
Alfred Lundgren  
Albert Sousa  
Harley Pegues  
William Stetzler  
David Lester  
Charles Stringham  
Farnsley Peters

### **Southwestern**

Nathan Barry  
Tom Burson  
Nick Caswell  
Bob Navarro  
Ferdinand Cavitt  
Peter Gilbert  
Terry Chapman  
Bill Ragan  
Peter Cunningham  
Jonathan Swayne

Steven Dalton  
Tim Lowrance  
Bill Dunklau  
Anthony Lumpkin  
Matt Evans  
Harvey Cross  
Tim Garden  
Barry Stringer  
Sergio Guillen  
Gayle Hageman  
Jorge Guzman  
Frank Laverpool  
Worth Holmes  
C.L. Barlow  
Brooks Harkey  
James Latimer  
Richard Howell  
James Postlewaite  
Charles Hanna  
Luis Rascon-Antillon  
Paul Kern Baker  
Frank Schneider  
Joe Cullen  
Ed Shuman  
Andrew Harris  
Andy Solari  
Lew Sitterly  
Rick Spurr  
John Debes  
Brandon Vaughn  
William Niles  
Colby Woods  
Harvey Cross



# 100 million Chinese get a taste of barbershop

**O**n May 16, the day after I told my wife I had always wanted to visit China, I opened an e-mail that explained that the Chinese government needed a quartet in less than a month to represent our art form at a major international festival in celebration of famed Chinese composer Nieh Erh. I contacted the rest of **Vocal Spectrum** and Society headquarters immediately. Within two hours of that email, our trip was confirmed!

When we landed in China after a nearly 15-hour flight from Chicago, we learned that we could be quarantined days for the swine flu if even a passenger seated near us had a fever. Luckily, everyone on the plane was healthy. We later learned that because of the swine flu outbreak, we were the only invited international group allowed into China, and then only because of the diligence and determination of our host, Song Yang.

But for the next few days we got to explore Shanghai, a crazy place with more than 20 million residents and everything under construction. Through the miracle of Facebook, we discovered Mark Zenk, a barbershopper who works for IBM in Shanghai, and he gave us a tour of the city with almost no prior notice.

On June 15, we flew to Yuxi, in the foothills of the Himalayan Mountains. We felt like rock stars! Our first concert was in a beautiful hall built specifically for the festival. After the show, we were mauled by the other performers, all wanting autographs and pictures. We visited for an hour even though we spoke no Chinese and none of them spoke English; we communicated through the language of music.

The next day we showed up for the closing ceremony dress rehearsal in street clothes. A 10,000-resident audience had gathered to watch; all of the performers, including the Beijing Symphony Orchestra, famous Chinese pop stars, opera singers, government officials, etc, were dressed in their concert attire!

We felt a little intimidated and underdressed to say the least. We ran back to the hotel to change just in time. Our mic test alone was one of the biggest productions we've ever been a part of. On top of all the grandeur, we had been asked to sing Nieh Erh's Chinese National Anthem—which we had learned in a



SONG YANG

week. (Before we left for China, Eric made a comment on Facebook that we were looking for an arrangement. Australian barbershopper Linda Glenda sent a brand new one the next day. Talk about a global community!)

The performance itself featured a *live audience of 20,000 and 100,000,000 watching on television* (you read that correctly!), complete with fireworks! After the show, we met famous Chinese performers and took loads of pictures. We left early the next day for a 36-hour voyage home. We got in at 1:00 a.m. and had an **Ambassadors of Harmony** show that day!

What I'll take back from this experience was an amazing, eye-opening trip that allowed us to represent our Society in a multi-cultural event that none of us will ever forget.

—Chris Hallam, bass, 2006 international quartet champion Vocal Spectrum



Tim Waurick (T), Eric Dalbey (L),  
Chris Hallam (Bs), Jonny Moroni (Br)



# How Grand Rapids became an instant Super Chorus for its 70th anniversary show

Harmony Brigade to the rescue! Frankly, a barbershopper needs nothing more than the most self-serving motives to join a Harmony Brigade, where a lot of hard work pays off with the most indulgently satisfying weekends many barbershopper have ever experienced. But the **Indiana Harmony Brigade** and the **Grand Rapids, Michigan Chapter** found a new way to show off the power of Extreme Quartetting, when men from all over have mastered the same great repertoire and then come together in song.

Great Lake chorus member and Presentation judge Mike O'Donnell first participated in a Harmony Brigade experience in 2007, both as an invited judge and as a participant. (There was no way he'd stand on the sidelines after the contest while all the prepared Brigaders had so much fun mixing it up with such high-level repertoire!)

Mike didn't have to do a lot of convincing to encourage the entire chapter (plus five past members) to learn the an entire 10-song Brigade repertoire for



their anniversary show. Over the course of four months, chorus members learned largely on their own with the

purchased music and learning tracks. When 26 Indiana Harmony Brigade members—and five former Great Lakes members—joined them just in time for the show, they discovered they were an instant high-level chorus! They never sounded better for their anniversary show. And props to the Brigade members who traveled to Michigan to join in the celebration of a proud, long-standing chapter.

## CHAPTER ETERNAL

Society members reported as deceased between April 1 and August 1, 2009. E-mail updates to [membership@barbershop.org](mailto:membership@barbershop.org).

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Max Bendor  
Fort Wayne, IN  
Paul Pfister  
Fort Wayne, IN

### Central States

Thomas Engelhardt  
Hastings, NE  
Earl Erlander  
Greater Ozarks, AR  
Joe Hale  
Florissant Valley, MO  
Karl Lenggquist  
Joplin, MO  
Roger Wyatt  
Leavenworth, KS

### Dixie

Samuel Jones  
Chattanooga, TN  
David Walker  
Pinehurst, NC

Dwayne Zimmer  
West Jefferson, NC

### Evergreen

John Bassler  
Anchorage, AK  
James Chesser  
Eugene, OR  
David Evans  
Centralia, WA  
Tacoma, WA  
John Floyd  
Portland-Mt. Hood  
A.A. Hayward  
Vancouver, BC  
Larry Miller  
Seattle, WA  
Robert  
O'Shaughnessy  
Frank Thorne

Charles Pickett  
Salem, OR  
John Pratt  
Portland-Mt. Hood,

### OR

Larry Pulliam  
Centralia, WA  
August Storkman  
Centralia, WA  
Tacoma, WA  
Bellevue, WA

### Far Western

John Baker  
Apple Valley, CA  
Robert Barnes  
Crescenta Valley, CA  
Arthur Bush  
Walnut Creek, CA  
William Cockrell  
Frank Thorne  
George Davis  
Frank Thorne  
Richard Olsen  
Palomar Pacific, CA  
Mike Dorman  
El Cajon, CA  
Donald Feely

Hemet, CA  
Thomas Howe  
Apple Valley, CA  
Tom Keehan  
Palomar Pacific, CA  
Chuck Killen  
Ventura, CA  
Robert Larson  
Yuma, AZ  
Robert Lindstrom  
Las Vegas Metro, NV  
C Stanley Locke  
Crescenta Valley, CA  
Charles Lyman  
Sedona, AZ  
James McKee  
Frank Thorne  
Gordon Mullins  
Mesa, AZ  
Alfred Olsen  
Stockton, CA  
Scott Sievert  
Greater Phoenix, AZ  
Arthur Smith

Frank Thorne  
James Stackhouse  
Aloha, HI  
Alan Stoddard  
Palo Alto-Mountain View, CA  
San Francisco Bay Cities, CA  
Leon Williamson  
Fullerton, CA  
Chuck Wurr  
El Cajon, CA

### Illinois

Eugene Ciprian  
Northbrook, IL  
Charles Feuillan  
Northbrook, IL  
Jack Goodner  
Danville, IL  
Harold Holmes  
Belleville, IL  
Collinsville, IL  
Kris Moore

Macomb, IL  
Carl Porter  
Greater Alton Area, IL  
Russell Smith  
DuPage Valley, IL  
Denis St Denis  
Northbrook, IL

### Johnny Appleseed

Charles Abernethy  
Frank Thorne  
Steven Ahrens  
Clarksburg Fairmont, WV  
Hal Engel  
Northcoast, OH  
William Johnston  
Wheeling Metro, WV  
Timothy Leary  
Shenango Valley, PA  
John Madoni  
Tuscarawas County,

OH  
Buck Parrish Jr.  
Newark, OH  
Dan Richards  
Akron, OH  
Frank Sepesy  
Salem, OH

### Land O' Lakes

Doniver Bjorklund  
Delta County, MI  
Robert Brown  
Stevens Point, WI  
Joseph Dingeldein  
La Crosse, WI  
Clem Gronfor  
Minneapolis, MN  
Richard Holzhauer  
Stevens Point, WI  
Richard Holzhauer  
West Allis, WI  
David Maunders  
Frank Thorne  
Don Olson



## Thanks to Realtime and some magic, 100 orphans are sleeping better

Realtime (2005 international champion) has been busy outside of their day jobs lately: Performing at chapter shows, putting final touches on their third album, and producing an upcoming concert with gospel a cappella legends Take Six and just a portion of their activities. But there's more on their minds than their growing stature in the broad world of a cappella: Orphans of Romania, India and Nepal, for starters.

Kidstown International has long been a favorite charity of Realtime lead Doug Broersma, as 100% of sponsor funds go directly to the orphans. The quartet contributed a lot of time and money to produce and promote a May 14 benefit show in Bellingham, Wash. The quartet performed along-side popular award-winning magician Sterling Dietz, who helped draw a large crowd. The concert



raised enough money for 50 bunk beds, giving 100 orphaned children a better night's sleep.

[www.kidstown.org](http://www.kidstown.org), [www.realtimequartet.com](http://www.realtimequartet.com), [www.magicsterling.com](http://www.magicsterling.com)



**TAKING BARBERSHOP HARMONY BACK TO ITS BIRTH-PLACE.** Barbershop harmony got its name from the chords that rang in 19th Century barbershops, and the Nassau Mid-Island Chapter is doing its part to bring that tradition back. Last October they launched a "Barbershop For Barbershops" program, where members of the Long Island Harmonizers chorus brush up on their skills in short performances for patrons and others while building awareness about barbershop harmony and their chapter. The inaugural foursome and an unidentified patron at Phil's Barbershop in Bellmore, N.Y., stand with owner Joe Scaduto. Quartet members are Hal Verity (T), Bob Miraglia (L), Bernie Genzer (Bs) and Maurice Debar (Br).

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**"New director" ads are free in *The Harmonizer*** (first 50 words) to Society chapters. Uniforms, risers and other chapter merchandise ads are \$25 per column inch. Send to [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org). Find director search resources at [www.barbershop.org/directsearch.aspx](http://www.barbershop.org/directsearch.aspx).

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Oshawa Chapter of Ontario District looking for a current chorus or assistant chorus director to take over. Small but growing Chapter anxious to improve and move forward. Music Team in

place and three assistant directors. Remuneration—yes. Contact Rick Faulkner at [rick-joke@rogers.com](mailto:rick-joke@rogers.com).

The Hernando Harmonizers Chorus (Florida Chapter P047) is seeking a director with at least one year experience who is willing to accept the task of leading and improving a group of about 25 dedicated singers. We have two annual shows and compete once a year, generally at a C+ level, and desire to improve to a "B" level chorus. A modest salary is offered. Contact Jay Gettig, Music VP, at 352-684-5267 or [jgettig@tampabay.rr.com](mailto:jgettig@tampabay.rr.com)

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 Scofield, [jan\\_marcy@juno.com](mailto:jan_marcy@juno.com).

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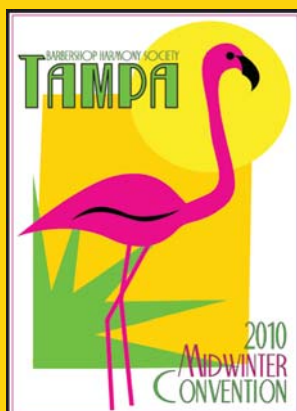


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#### Mission

- 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.



## THE TAG

Joe Liles, Tagmaster!!



# Now gone a year, Freddie still lives on in music

**T**he late Freddie King left us many, many great memories. He excelled as a teacher, coach, quartet singer, chorus director and entertainer. His arrangements are still being sung by barbershop singers, male and female, all over the world. One of his most famous arrangements was of the song "That's What I Call a Pal." The **Chorus of the Chesapeake**, with Freddie as their director for their 1971 international championship, performed it for many years. The tag is one of my favorites, and I'm so happy to have the opportunity to place it here in *The Harmonizer*. You'll hear a few variations of it running around, but this is how the master created it. Fred the "King" will live on forever through his music. ■



## THAT'S WHAT I CALL A PAL

### TAG

Words by HARRY PEASE and HOWARD JOHNSON

Music by ED G. NELSON

Arrangement by FRED KING

Tenor Lead

8 Who will give or de - ny for you, live, fight and

Bari Bass

8 die for you, that's what I call a, that's what I

4 5 6 7 a pal, \_\_\_\_\_

a a pal, \_\_\_\_\_

a pal! \_\_\_\_\_

8 9 10 call a pal!





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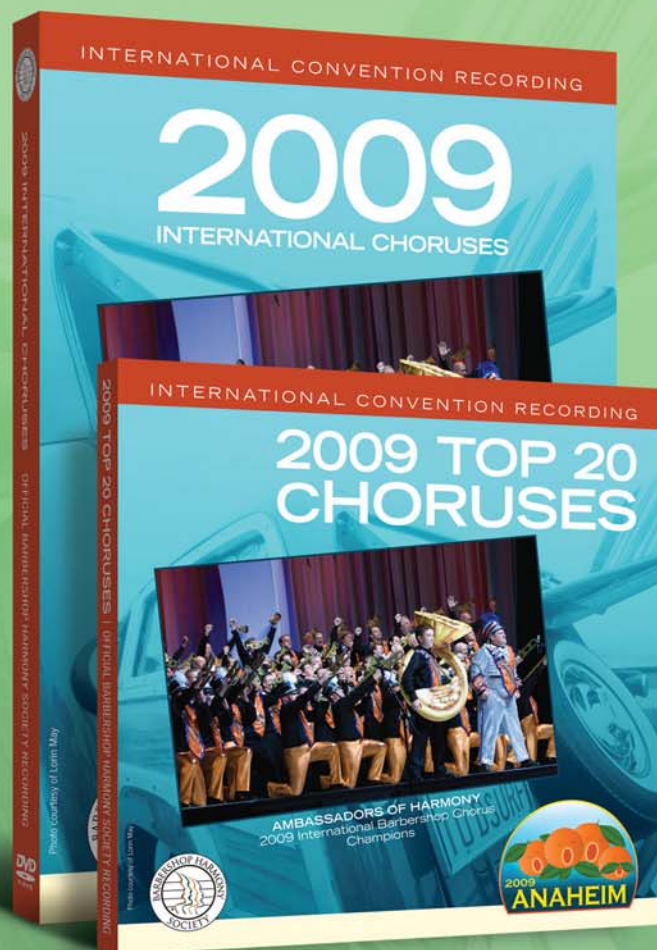
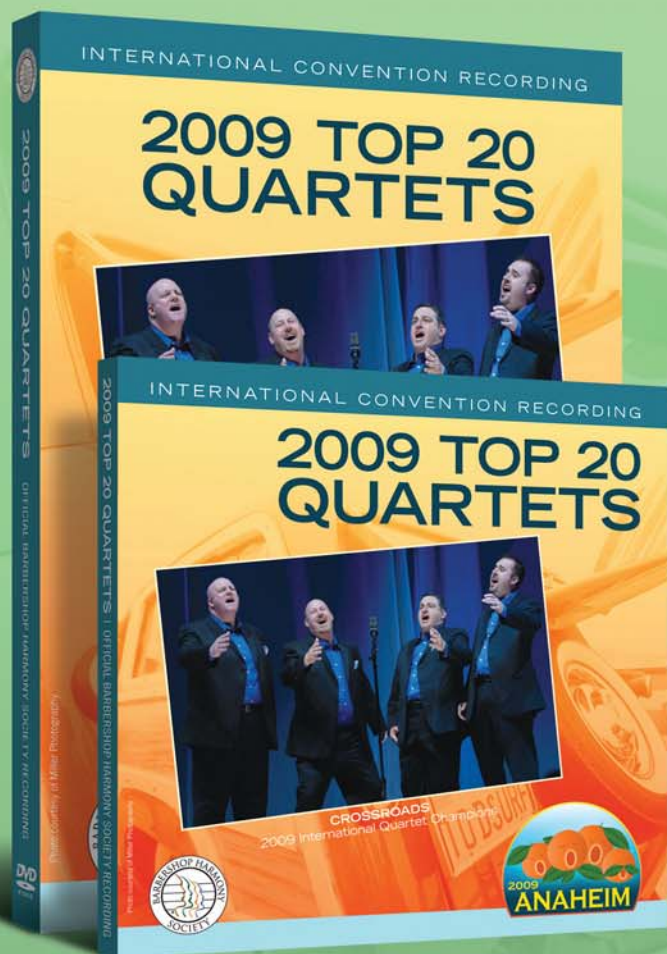
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