

INSIDE: Barbershopper stars in #1 box office hit • Membership Growth Task Force • Philly Convention

November/December 2009

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERS

## Taking care of BUSINESS

How Marty Monson and Pete Benson  
turned up the heat in Hilltop, Minnesota



Missouri Western State University in St. Joseph, Missouri

AUGUST 1-8, 2010

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or call 1-800-876-SING (7464)





## Features



**PARANORMAL PUBLICITY.** Micah Sloat, a member of Westminster Chorus, has been busy promoting "Paranormal Activity" with Katie Featherston, his co-star in the \$100 million fright movie sensation. He's had little time to sing lately, but has managed to fit in a few good words for four-part harmony along the way.

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## THE PRESIDENT'S PAGE

Bill Biffle, Society President • [bbiffle@barbershop.org](mailto:bbiffle@barbershop.org)

# Thanks for your efforts in 2009—let's keep it up!

*"Whatever you can do or dream you can, begin it. Boldness has genius, power and magic in it."*

As the end of my first year as your president approaches, I'm moved to take stock a bit. We worked hard in 2009 to start the process of reversing our decades-old membership decline. And it's starting to work! Donations to Harmony Foundation in support of our outreach and chapter support programs are up. Recruitment is up. Many chapters have examined what they do every week and made changes for the better. For that—on behalf of a grateful Society and the men who will follow us here—I thank you!

But of course, as Karen Carpenter sang, "We've only just begun." As I've said in these pages before, we didn't get into this situation overnight, and we're not going to start to grow again—real, sustained growth—overnight either. More of us need to join Harmony Foundation's great programs in support of our future. Go to [www.harmonyfoundation.org](http://www.harmonyfoundation.org) and click on "Donate Now" at the top of the page. Or call 866-



***While recruiting is up, while donations are up, while many chapters have made changes for the better, we need to do more.***

706-8021 and ask how to get involved. We have some great, new programs to help our chapters grow—and to attract even more young people to our hobby—but we can't put them into place without more financial help from barbershoppers and barbershop supporters who care enough to get involved. Who care enough to back their passion for this hobby with their money.

### **Recruiting's best motives**

While recruiting is up this year, it's not up enough. We—all of us—need to do more. If we are going to reverse this deadly downward spiral, we need to introduce even more men to the life enriching music and fraternity we share. If you're like me, you've been

thinking of inviting that neighbor, relative, co-worker, fellow church member to a meeting, but you just haven't gotten around to it. Let's make a pact. I'll do it if you will! Okay? After all, you're not really doing it for you, your chapter, or even your Society. You're doing it for him—for the prospect! Has your life been changed by this hobby? Shouldn't he have that opportunity, too?

And, as we all know, recruiting isn't enough. We need to retain more men. Bringing them in is only the first part of the equation. Keeping them is the other. And—again, we all know this—what happens every week at your chapter meeting is what brings them

back. We love to sing. Let's show it more. We love each other. Let's show it more. We love to have fun. Let's have more of it. If you'll become the "energy" guy at your meeting, I'll do it, too. If you'll decide to greet each man warmly each week, so will I. If you'll smile more and complain less, I will, too! If you'll gently—lovingly—encourage your chapter leaders to add more variety to your meetings, to allow a little more laughter in, I will, too! Let's agree to make even more of a difference in 2010! Okay?

At the top of the page is a quotation from a lead singer named Goethe. (He must have been a lead singer; he was a man of action!) Action—bold action—does have genius in it.

Let's begin anew in 2010. Let's be bold. Let's create magic. Let's make 2010 the year we—you and I—turn this thing around, guaranteeing the future of this organization that has so enriched our lives. Let's put both oars in the water and row together toward that distant shore.

Toward the same goal: Assuring that this organization we love so much will survive us on this earth.

Will you join me and thousands of others in this crucial effort? Together we can grow again. In Harmony.

I'm at [bbiffle@barbershop.org](mailto:bbiffle@barbershop.org) for another year.

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



## THE HARMONIZER

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## Where to start: Chapters Helping Chapters

Many of you know that 2009 was the “Year of the Chapter,” and the slogan we used was “It’s your Chapter...”—implying that the solution to chapter problems was in your hands. There were sporadic and scattered inputs from around the Society that showed some people understood what we were trying to encourage, but for many it was simply business as usual. The entry point for new members, and the exit point for former members, is the chapter. While new chapters form and others grow and thrive, the Society continues to lose members faster than it gains new ones. There are many chapters struggling to succeed, or even to have four parts at each meeting.

So, we have decided to carry the “Year of the Chapter” theme forward, but the 2010 slogan I want to use is “Chapters Helping Chapters.” We hope that each and every chapter around the Society will look to strengthen itself, to have more fun, to be more vigorous, and to engage at every level of competition, singing, performing, tagging, community involvement, and all those things that make barbershopping the most enriching and rewarding of pastimes. How?



### You can seek help

**Help with shows:** Use the Standing Ovation Program, the scripts available in the Harmony Marketplace and at Harmony University, the coaching available from all manner of coaches and judges, and advice for your show from other chapters who have put on successful shows. Ask around, e-mail the Harmonet, talk to your District leaders. *Chapters Helping Chapters.*

**Help with competition:** Use the Music Mentor Program, the Chorus Director Workshop Intensive (CDWI) program, the Chorus Director Development (CDD) committee, help from coaches and judges, and advice for your competitive package from other chapters who have been successful in competition.

*Chapters Helping Chapters.*

**Help with making meetings more fun.** Use Society resources at [www.barbershop.org](http://www.barbershop.org), ideas delivered at Leadership Academies, ideas from our Society Chapter Support and Leadership Training (CSLT) committee, from manuals, from other chapters who have more fun at their meetings. *Chapters Helping Chapters.*

**Help with your community involvement.** Start with the Singing For Life program, an easy and very effective way to help others less fortunate—already organized for your chapter to get involved. Ask Harmony Foundation for information on various charitable giving avenues they have available, including their

Donor Choice program that can help your chapter with funds! Find out, through communication, what other chapters in your area are doing to perform, to give, and to educate. *Chapters Helping Chapters.*

**Help with Youth In Harmony.** Contact our Youth In Harmony committee (includes all the YiH reps in each district), and ask what you can do on a community, a district, and even an International level to encourage barbershop in our schools and to our younger generations. I guarantee that the most jaded, curmudgeonly, crabby, ghastly old Grinch will be affected when he sees a quartet of teens singing “Kentucky Babe.” It brings tears to my eyes just thinking about it. Ask “Montana Jack” Fitzpatrick. And ask the chapters that have put on YiH Harmony Explosion camps or sent a youth chorus to Midwinter and the Youth Chorus Festival how they did it and what it was like. *Chapters Helping Chapters.*

I know, some of you are thinking that other chapters won’t help you, that you’re the competition. Or you’re thinking, “We’re out here in the boonies, there aren’t any chapters around to help.” *Wrong!* Hear of the Internet? Cell phones, Facebook, Twitter? When the Beatrice, Neb. chapter won the 2006 “You Can Sing Too” award, were they any closer to another chapter than you are? Unlikely! But the **St. Joseph, Mo. chapter** was watching over them as they did it. I know, I was kept up to date by then-Central States District President Byron Myers.

Ask **Westminster** where they would be without the help of the **Masters of Harmony**. Ask the chapters near **The Vocal Majority** if they aren’t helpful, gracious and help others be successful. Get help from **Sound of the Rockies**, ask the Evergreen District and the **San Antonio Chapter** ... the list goes on.

You can, and may, always drop me an e-mail if you don’t know where to turn. Sometimes the help you need is just a nudge in the right direction to get information. I am here to serve you, not to do it for you, but to help you do it for yourself. But before it gets to me, try your local chapters or your district leadership. They will also be a valuable resource. Try [www.barbershop.org](http://www.barbershop.org) and other Internet resources. And then take the advice or not, but do something or get out of the way, because there are others who will. And we must succeed.

To all Society members, how am I doing?

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

**2009’s “Year of the Chapter” focus will continue on in 2010 as “Chapters Helping Chapters.”**





# Barbershopper stars in #1 box office fright movie

Micah Sloat promotes barbershop harmony while promoting *Paranormal Activity*

**W**anted: male actor to star in low-budget, improvised film. Must be willing to work late nights without knowing what next scene will entail—no script has been created.

Micah Sloat answered that L.A.-area Craigslist advertisement in 2006. He beat 150 other aspiring actors for the co-starring role by the way he immediately slipped into character in response to first-time director Oren Peli's opening question: "Tell me why you think your house is haunted." After seven days as co-star and cameraman, filming improvised dialog inside the director's own house, Sloat collected his \$500 paycheck for the ultra-low budget production. He returned to his computer programming day job, hoped *Paranormal Activity* would lead to something, and continued to audition for other roles. In 2008, he discovered barbershop and some really cool new friends in the **Westminster Chorus**, while he continued to work for a big break as an actor or musician.

Would "The #1 Movie in America" be considered a big break? After great reaction at horror film festivals, a copy of *Paranormal Activity* made its way into a big-studio producer's hands. Paramount Pictures picked up the movie, a new ending was filmed, and some of Sloat's original songs were added to the movie sound track. Through brilliant marketing and great word-of-mouth, the thriller exploded with a huge October opening weekend, and the \$11,000 movie made more than \$100 million domestically. Westport, Conn. native Sloat and his co-star Katie Featherston soon found themselves working full time to promote the movie, appearing on magazine covers and as guests on the talk-show circuit. The movie is now widely available on DVD and BluRay.

The R-rated thriller focuses on a young couple—the characters are also named "Micah" and "Katie"—who

recently moved into their first home. Katie is disturbed by nighttime events that remind her of haunting childhood experiences. Micah at first refuses to take these events seriously, but leaves his video camera running at night to capture what is happening while they sleep. (The entire film is recorded from his camera's perspec-



Micah Sloat with co-star Katie Featherston

He also sings in a barbershop choir, which he promises isn't as dorky as it sounds. "Someone who has no musical background might see it as overly zealous men singing in harmony," he laughs. "But I get really into it. I'm bringing it back. Justin Timberlake can have sexy, I'll have barbershop."

—Entertainment Weekly

tive.) Increasingly unsettling events captured on video prompt them to call in a medium, who is of little help but who offers ominous details regarding spirits and demons. Tension builds to unbearable levels as the couple desperately tries to make sense of the increasingly disturbing and violent events they experience or discover while reviewing video. Critics have applauded the actors' convincing performances and Peli's masterful use of minimalism to build forboding and dread while delivering many truly frightening moments.

Micah attended Skidmore College in Saratoga Springs, N.Y., where he was involved in theater and ran the campus TV station. He graduated from the Musicians Institute in Hollywood, where he was studying acting when the *Paranormal Activity* role came available. He's been too busy promoting the movie to attend Westminster rehearsals lately, but he hasn't hesitated to promote barbershop harmony in the media as a great outlet for hip, good-looking young guys like himself. We couldn't agree more, Micah! Let's hope this is only the beginning of a long, successful career, both in movies and in four-part harmony!

## Society briefs

### Submit Spring contest permission applications ASAP.

Society Library and Licensing Coordinator Julie Grower needs permission applications for new arrangements at least two months prior to your Spring contest date. Clearance submission does not guarantee publisher approval. Visit <http://tinyurl.com/permissionform> for the Arrangement and Reproduction Permission form. Contact [library@barbershop.org](mailto:library@barbershop.org).

### Midwinter 2011 changes to Las Vegas.

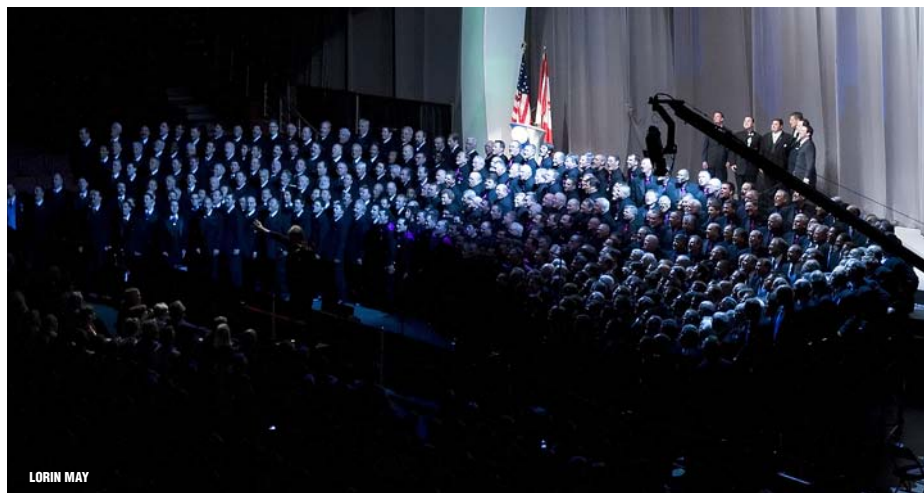
Tucson, Ariz. will instead host the 2012 Midwinter Convention. For details, visit [www.barbershopHQ.com/?p=1210](http://www.barbershopHQ.com/?p=1210). Register at [www.barbershop.org/midwinter](http://www.barbershop.org/midwinter).

### Book hotels now for BQPA

**Festival.** The Barbershop Quartet Preservation Association (BQPA) Spring Festival will be April 8-10, 2010 at the Embassy Suites in Tempe, Ariz. (\$95/night all two-room suites). Book by March 9 so the BQPA will receive complimentary meeting space. Visit [www.embassysuitestempe.com](http://www.embassysuitestempe.com) or [www.bqpa.com](http://www.bqpa.com) or contact convention chairman Rex Touslee at [rmtous@msn.com](mailto:rmtous@msn.com).

### Check out Barbershop Harmony Time radio program.

Dennis Driscoll recently completed the fourth season of his weekly radio broadcast, originating at the local NPR station in Bryan-College Station, Texas. (KAMU, 90.9 FM) Each half-hour show from late September to early December features male and female barbershoppers. Hear a sample at <http://kamu-fm.tamu.edu>, click on "Local Radio Shows" and look for "Barbershop Harmony Time." Contact Dennis at [driscoll14@suddenlink.net](mailto:driscoll14@suddenlink.net).



**2009 "Harmony Foundation Presents ..." show now on DVD!** Relive what many called the best barbershop show ever, featuring **OC Times, Masters of Harmony, Vocal Spectrum, Ambassadors of Harmony, Max Q The Vocal Majority,** and the **Harborlites Chorus.** DVDs ordered before Feb. 1, 2010 are just \$24.99. (After Feb. 1, \$29.99 + shipping and handling.) Order at [www.harmonyfoundation.org/presents](http://www.harmonyfoundation.org/presents).

## Register for Singing for Life by Jan. 31, 2010

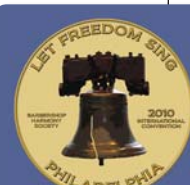
Chapters planning to participate in the 2010 Singing for Life project must register by Jan. 31 so they can be paired with the correct blood collection agency. Help save lives during May 2010 while getting great chapter PR and building relationships with other area groups!

**To register:** Get detailed information about SFL at [www.barbershop.org/blood](http://www.barbershop.org/blood), click the sign-up button and enter BARBERSHOP (all caps) for the user name and HARMONY (all caps) for the password. Upon registration, instructions will be sent in a confirmation e-mail. A Society Marketing & PR Committee member will contact you within 24 hours. In most cases, the blood collection agency will contact you within two business days. (If your chapter was paired with the American Red Cross or Canadian Blood Services, you may have to initiate the project with them.)



### To make your blood drive successful:

- Promote the event by using free materials available at [www.barbershop.org/blood](http://www.barbershop.org/blood) (logos, PSAs, ads, posters, flyers), and share them with the blood agency, too.
  - Schedule entertainment throughout the day: divide your chorus into VLQs and quartets; invite women's barbershop choruses, quartets and other local choral and instrumental groups to perform.
  - Make it a fun day for those who donate their time performing and/or in the donors chairs!
- One of the continuing aims of our Society is to have chapters involved in community service. Every minute of every day, someone needs blood. Register your chapter in the 2010 Singing for Life Program and help save hundreds of lives!



### CONVENTIONS

**2010**  
PHILADELPHIA  
June 27-July 4  
**2011**  
KANSAS CITY  
July 3-10  
**2012**  
PORTLAND, ORE.  
July 1-8  
**2013**  
TORONTO  
June 30-July 7  
**2014**  
TBD  
**2015**  
PITTSBURGH  
June 28-July 5  
**2016**  
NASHVILLE  
July 3-10  
**2017**  
MINNEAPOLIS  
July 2-8  
**MIDWINTER**  
[www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)  
**2010**  
TAMPA  
Jan. 26-31  
**2011**  
LAS VEGAS  
Jan. 25-30  
**2012**  
TUCSON  
Jan. 17-22  
**HARMONY UNIVERSITY 2010**  
St. Joseph, Mo.  
August 1-8, 2010



## Harmonizer cover dates coming back in sync by summer 2010

Excerpts from "Sept/Oct *Harmonizer* in December? What gives?", a Dec. 14 post found at [www.barbershopqh.com/?p=1241](http://www.barbershopqh.com/?p=1241).

**Your *Harmonizer's* information hasn't been old, it's just that the cover dates have been out of sync.** You've still been getting six issues per year, every two months on average, with info that was up-to-date in the weeks before each issue was sent to the printer. (How did the dates get out of sync? See [www.barbershopqh.com/?p=976](http://www.barbershopqh.com/?p=976).)

**Issues will be noticeably more in-sync by summer.** Skipping no issues, you'll get the July/August 2010 issue by end of July 2010.

**There's a small price to pay for getting issue dates back in-sync.** Catch-up issues will be no larger than 28 pages each, but it balances out because you'll receive seven *Harmonizer* issues during 2010.

**There's one price you won't pay.** We won't release lower-grade editions. We still need plenty of story ideas, authors and submissions to the magazine. Please submit ideas, suggestions or questions to [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org).



**NITRO quartet traveled all the way from Toronto to participate in American Harmony's Detroit promotions. They also performed on stage before the last Detroit screening.**

## Another successful *American Harmony* screening, this time Detroit. Who's next?

The Detroit screening of *American Harmony... the Movie* was an outstanding success thanks to creative marketing by Detroit-area chapters. After committing to selling 500 tickets and securing the prestigious Detroit Film Theater (adjacent to the Detroit Institute of Arts), chapters contacted local high school musical directors, **Right On Q** quartet promoted it on the radio, and co-producers Aengus James and Colin Miller conducted live phone interviews. Quartets conveniently scheduled performances in the DIA while approximately 5,000 people shopped for "Target Family Sundays."

*Detroit News*, *Detroit Free Press* and the *Metro Times* each gave the film three out of four stars. More than 700 tickets were sold for an estimated value of \$5,000. Proof that with a little sweat and tears and going the extra mile, some extra marketing can make a huge impact.

## Dozens of Harmony University scholarships available for 2010—don't delay!

The following scholarships are available for Harmony University, all thanks to your generous support of Harmony Foundation. All scholarships include full tuition and board, none include travel costs. To those interested in applying, please first read the full rules for each scholarship at <http://tinyurl.com/HUScholar>.

**Director's College.** For front-line directors, assistant directors or aspiring directors who have never attended Director's College on scholarship. Applications must be post-marked no earlier than March 1 and no later than April 1. Download applications at [www.barbershop.org](http://www.barbershop.org) and send to Education Department, Attn. Director's College Scholarship, 110 7th N, Nashville, TN 37203. (Please do not e-mail.) For more info, contact Mike O'Neill at [moneill@barbershop.org](mailto:moneill@barbershop.org) or 800-876-SING x4126.

**Bring your baritone free.** If you sign up for the quartet track at Harmony U, it's four for the price of three courtesy of Harmony Foundation and the Larry Ajer endowment. Scholarships are

limited: Inquire immediately! Contact the Society Education department at [slewis@barbershop.org](mailto:slewis@barbershop.org) or 800-876-SING x4122.

**Earl Moon.** Sponsored by the Whittier, Calif., Chapter, pays tuition for first-time barbershopper attendees who might not otherwise have the opportunity to attend. Download an application at [www.choralaires.org](http://www.choralaires.org). By May 1, 2010, submit your application to Norm Bernier, PO Box 482, La Mirada, CA 90637 or [nbullet@verizon.net](mailto:nbullet@verizon.net).

**Larry Ajer.** For a successful, active, com-

peting quartet wanting to reach the next level. Get rules and applications at [www.barbershop.org](http://www.barbershop.org) by April 21, 2010. Mail completed applications to the Education Department, Attn. Larry Ajer Scholarship, 110 7th N, Nashville, TN 37203. For more information, call 800-876-SING x4122 or e-mail [slewis@barbershop.org](mailto:slewis@barbershop.org).



**Lou Perry.** Goes to the creator of the best original arrangement. Young arranging talent especially welcome to apply. Deadline: March 15, 2010. Send electronic files by e-mail (preferred, Finale or PDF) to [RobCampbell@aya.yale.edu](mailto:RobCampbell@aya.yale.edu) or send by regular mail to Don Gray, 9 Filson Place, Cincinnati, OH 45202. ■



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# How to have the experience of a lifetime!

“**B**ut Joe, I have a job ...”  
 “Well, this one will pay less, but there’s a lot more adulation.”

Those words from Joe Liles have stuck with me for more than 24 years as a member of your Society’s music and education staff. Words can not express the honor I have felt throughout these years and the thrill it has been to serve.

Much has changed. When I arrived, the Society office had a secretarial pool to type our dictations. Today, I walk around with a Blackjack II on my hip and a laptop in my office and home. Everyone who was on staff when I arrived—except Joe Liles, who will be joining me in retirement—has either moved on, passed on, or remained back in Kenosha.

Some things are the same as they’ve always been. We’re still addicted to ringing chords, we still can’t agree on what belongs under the umbrella of barbershop harmony. I still can take my three grandsons to a show and not worry about what they see or hear. Men keep joining us and wondering where we’ve been all their lives.

I’m happy to report that as a Society, we’re sounding better and in far better vocal health than we were 24 years ago. (I like to think I shared a role in that.) More young men are discovering barbershop harmony than ever before. We’re also smaller, which presents big challenges; but we’re hopefully wiser than before in some ways, and we seem headed for better days ahead if enough members catch the vision and make their corner of the barbershop world the best it can be.

## **My philosophy: What’s most important as barbershoppers and as human beings**

Along my 24-year journey, I continually challenged myself to learn the craft so I could be the best I could be. I’ve sometimes smiled when Barbershoppers were unhappy about something our Society had done, only to have them be smiling with me after I’ve had the chance to speak with them about it. There were also those times when I cried with my brothers, and that was all right, too.

I’ve also learned a thing or two about what makes us tick as an organization and what matters most. Over these many years, I’ve put together a philosophy (if you will) about why we are a part of this style called barbershop harmony. This philosophy comes from a lifetime of experiences. It starts with all the many friendships we all have made as members of the Society in our chapters and quartets, where we may not know what our fellows singers do for a living, but we certainly know what part they sing and how well.

**Never lose the thrill of singing four-part harmony.** It’s

what brought us together, after all. Don’t let anything get in the way of enjoying the music.

**Stay positive.** I know I could not have gone through all the ups and downs of this incredible career without being a positive person. It certainly has made me much stronger and wiser for it.

**Be honest and forthright** with everyone you meet and they will respect you for that whether they agree with you or not.

**Let people know you care** at every opportunity. I just never wanted to wait until it was too late.

## **The most important thing of all ...**

### **Make a difference in the lives of everyone you know.**

There is no question that the joy of singing makes a difference in your life and your loved-ones lives. You have the ability to say “I love you” more easily and with more feeling than many out there who don’t know how because they have not reached down into their inner feelings. You also make a difference in the lives of the audiences you sing for every time you perform from your heart ... your very best. You can bring a tear to an eye of someone because of a wonderful ballad or a smile to a face just because of the way you performed the song.

Joe Liles was wrong when he said, “This one will pay less.” Barbara and I are the richest people in the world. No one could have prepared us for all the long lasting friendships we would make and will keep for many years to come. Thank you for the privilege to serve. ■



**Jim DeBusman**  
 Retired 24-year  
 employee of the  
 Barbershop Har-  
 mony Society  
 jdebushman@  
 comcast.net

**A storied career.** Before joining the Barbershop Harmony Society staff in June 1985, Jim had served for 19 years as a choral music educator in Oregon colleges and public schools, where his choirs—particularly jazz groups—were widely honored for their excellence.

As a Society staff member, Jim has conducted thousands of barbershop harmony presentations at schools and colleges all over North America. He has served as head clinician for countless barbershop youth workshops and camps, helped state music education conferences attendees understand how and why to include barbershop school music programs, and helped develop and coordinate the Collegiate Barbershop Quartet Contest. He’s an expert voice teacher, coach and director who had helped countless choruses improve their performing skills and train their musical leadership.

It is estimated that **Jim has come in contact with more than 150,000 “students”** in 40 years of teaching. Jim’s presentations often end with him saying, “Please commit yourself now to keep music in your life ... all your life.” Few have better practiced what they preach!



# Presenting the Hall of Fame class for 2009!



**Gene Cokeroff** has made an indelible mark as performer, arranger and song writer. An active quartet man continuously since grade school days, Gene was the incomparable tenor of the 1961 international champion **Suntones** (one of four Hall of Fame quartets), who worked closely with producers, directors and writers for major organizations outside our Society to extend the recognition and acceptance of our art form. Gene has distinguished himself as a tireless supporter of, and contributor to many facets of the Society's activities at all levels. He has excelled for decades as an arranger, chorus director, judge, clinician, Youth in Harmony mentor, and a member of numerous committees. In short, he has devoted a lifetime to "giving back" to an organization he feels has given him so much.



**Hugh Ingraham** made an unforgettable impact on the Society beginning in 1949 in Calgary, when 12 singers responded to his radio appeal to form a chapter that's still active today, and ending in 1987 when he died as the Society's executive director. An accomplished judge, quartetter, Stage Presence judge and outstanding emcee and show producer, he served on the international board and joined the Society staff in 1962 as the first administrative field representative. He served as the Society's public relations director (1963-68), director of communications (1968-1977), and executive director (1977-1987). He led in the development of AHSOW, the "We Sing That They Shall Speak" project, the development of affiliate organizations throughout the world, Chapter Officer Training Schools, Young Men in Harmony, and the list goes on.



**Roger Lewis** began an illustrious career of barbershop singing and service after discovering barbershop in a youth outreach program in 1954. He joined

the Society in 1961, and has sung with the USO-touring **Harmony Hounds** comedy quartet from 1962 until today. Roger has held every chapter office, served as Pioneer District President and served on the Society Board of Directors in 1994-95, later became Executive Vice President in 2000, President in 2002-03, and Interim Executive Director in 2005. A Presentation judge and member of the O.C. Cash Founders Club, he is a trustee for Harmony Foundation.



**Richard Mathey** has been a key mentor for many of the Society's most prominent singers and leaders—including members of 32 international medalist quartets such as **Acoustix**, **The Ritz**, **Interstate Rivals**, **Marquis**, **Yesteryear**, **Platinum**, and **Max Q**. Countless prominent Society members credit Richard for hooking them on barbershop harmony. A tireless barbershop harmony booster as past director of choral activities at Bowling Green State University, Richard has influenced the lives of hundreds of young men. Richard has also enjoyed a distinguished career as a barbershop competitor, director, teacher and coach. His many BGSU choirs (all featuring barbershop quartets) toured widely and were highlighted at MENC and ACDA national conventions. Professor Mathey's sensational operatic tenor voice has been heard around the globe.



**Jim Richards** has excelled in barbershop leadership for more than 50 years as an influential judge and administrator. In the Society's judging system he served as a Sound and Singing judge, created and implemented the judges' scoring analysis, and served as a category specialist and chairman of judges. He also served as Society vice president, treasurer and Society president. Having pursued a Ph.D. in physics at Northwestern University, Jim taught the physics of sound for over 35 years at HEP schools and Harmony University.

He was also a member of 1990 senior quartet champion **Grandma's Beaus** and continues ongoing leadership within the Association of International Senior Quartet Champions.



**Burt Szabo** had made a huge impact as a prolific arranger and composer of hundreds of barbershop songs and as an educator, tagger, judge and fierce guardian of the barbershop style. A Society member for more than 55 years, a quartetter since age 14, Burt plays violin, viola, string bass, piano, trombone and baritone horn in a variety of ensembles. He has taught music at universities in three states and has composed music for many instrumental and vocal ensembles. Burt edited all Society music publications as a staff member from 1983 to 1995. As an Arrangement judge, category specialist and as international contest and judging chairman, Burt judged 25 international contests. He has taught music theory, arranging, woodshedding and related subjects at countless district schools since the 1960s and at every Harmony University but one since 1970. ■

## Class of 2004

Caroll Adams\*  
Dr. Harold "Bud" Arberg  
The Buffalo Bills Quartet  
O.C. Cash\*  
Floyd Connett\*  
Phil Embury\*  
Rupert Hall\*  
Val Hicks\*  
Freddie King\*  
C.T. "Deac" Martin\*  
Geoffrey O'Hara\*  
Maurice "Molly" Regan\*  
Dean Atlee Snyder\*  
Dr. Sigmund Spaeth\*  
Wilbur Sparks\*  
Frank Thorne\*

## Class of 2005

Jim Clancy  
Joe Stern\*  
Dave Stevens\*  
Dr. Robert D. Johnson\*  
Jim Miller

The Suntones Quartet  
Ed Waesche\*

## Class of 2006

Don Amos\*  
S.K. Grundy\*  
Warren "Buzz" Haeger\*  
Walter Latzko  
Marty Mendro  
Lou Perry\*  
Hal Staab\*

## Class of 2007

Larry Ajer\*  
Confederates Quartet  
Joe Liles  
Lloyd Steinkamp\*

## Class of 2008

Gas House Gang  
George L. Shields  
Dan Waselchuk\*  
David Wright  
\*deceased

# Welcome new members! Thank you recruiters!

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

## Cardinal

Ron Atwood  
*Lewis Kelly*  
Ronald Bailey  
*Marc Hagn*  
Chris Bateson  
*David Zimmerman*  
James Beining  
*Waldo Leimer*  
John Bowers  
*Michael Lantz*  
Jason Bray  
*Dale Ehrisman*  
Steve Brodersen  
*John Stegner*  
Steve Burke  
*Steve Brodersen*  
Gregory  
Emmanuel  
*Daniel Grant*  
Dave Fackler  
*Phil King*  
Doogie Fackler  
*Phil King*  
James Farrell  
*James Farrell II*  
Kevin Fulk  
*Shelby Damron*  
Kyle Goode  
*Branigan*

## Lawrence

Steven Harris  
*William Chisler*  
Shawn Johnson  
*Allen Hatton*  
James Lavy  
*Dwight Gabhart*  
Dale McKibben  
*Barry Ryser*  
Rod McMillin  
*Dwight Gabhart*  
Mark Norman  
*Larry*  
*Cunningham*  
Michael Pugh  
*Brook Jarrett*  
Chad Roscoe  
*Matt White*  
Jordan Stroup  
*Ken Steffen*  
Roy Williams III  
*James Farrell*  
Dom Zicari  
*Bart Lovins*  
**Central States**  
Matthew Bentz  
*Glen Larsen*  
David Bruxvoort  
*Mike Kabala*

## Steven Bryan

*Paul Stibor*  
David Carlon  
*Erling Nerem*  
Joel Collins  
*Alexander Brandt*  
Thomas Cook  
*George Wheat*  
Andrew  
Eisenman  
*Jonathan Dolan*  
Charles Ford  
*James Silvers*  
Isaiah Friesen  
*Dean Doyle*  
Aaron Smith  
*Edward Churchill*  
Jason Frye  
*Doug Smith*  
Robin Gaslin  
*Cecil Shade*  
Jesse Gilpin  
*Tom Phillips*  
Zachary  
Hagenson  
*Michael Petry*  
Scott Haines  
*Vince Perry*  
Joel Hart  
*O. Joe Looper*

## Christopher

Hecker  
*Byron Myers Sr.*  
Donald Kroese  
*David Doeschot*  
W. Glen Kunkel  
*Howard Schoene*  
Nathan  
Meendering  
*Jerald Forbes*  
Brent Michels  
*Aaron Burkland*  
Stuart Perryman  
*James Nugent*  
Steve Ptacek  
*Aaron Smith*  
Sean Ransonette  
*James Nugent*  
Blair Remmers  
*Monte Knepper*  
Shawn Resser  
*Harvey Kiser*  
James Rorstrom  
*Steve Miller*  
Roger Sandelin  
*Brad Willman*  
James Sanks  
*James Berglund*  
David Schaefer II  
*Jon Peterson*

## Randy Schott

*Rob McWilliams*  
Zach Schroeder  
*Chris Medinger*  
Mike Sellner  
*Klaus Becker*  
James Skinner  
*Larry Poisner*  
Thomas Smith  
*Dan Monahan*  
Richard Smith  
*Dan Monahan*  
Kyle Soat  
*Larry Sils*  
Lane Sorenson  
*Donald Goodrich*  
Theo Talley  
*James Nugent*  
Jonathan Thomas  
*Shaun Whisler*  
Harrison  
VanBose  
*James Nugent*  
Elijah Wolf  
*Gerald Peterman*  
Marvin Wollen  
*James Silvers*  
Brian Wood  
*Walter Hardin*

## Dixie

David Box  
*Rick Asberry*  
Russell  
Brickhouse  
*Warren Fieffer*  
Phillip Bush  
*Larry Bush*  
Richard Carey  
*James Fannin*  
Tony Counts  
*Clyde Jackson*  
Don Davisson  
*Thomas*  
*Kilpatrick*  
Barry Elliott  
*Douglas Parker*  
John Estep  
*Steve Estep*  
Barry Faile  
*Lonnie Manus*  
Ed Gash  
*Marvin Woodall*  
Ronny Griffin  
*Warren Bowen*  
Steve Griswold  
*Donn Irmiter*  
Wayne Hagenbuch  
*Brantly Cox*  
Henry Hudak

## Brian Giersch

Jon Lanctot  
*Michael*  
*Richardson*  
George Lane  
*David Lorenz*  
Matthew Martin  
*Danny Brew*  
Bruce McGee  
*Robert Paciocco*  
Aaron McNeely  
*David Box*  
Sam Medders  
*Dan Coleman*  
Austin Pickens  
*Hugh Burford*  
Ronnie Ransom  
*Herman Hester*  
Gerald Rhoads  
*Duane Leet*  
Eliot Smith  
*A Wayne Hickam*  
Doug Smith  
*Larry Rollins*  
William Smith  
*Hugh Burford*  
Kevin Summers  
*Del Smith*  
Adam Wachob  
*David Yoder*

## Evergreen

Jeff Anderson  
*Albert Anderson*  
Michael  
Bonebrake  
*Troy Robinson*  
Tom Coble  
*John Condon*  
Ken Curtis  
*David Durfee*  
Ross Dabrusin  
*John Smith*  
Stephen Dugdale  
*Steven Kelly*  
Scott Erlwein  
*Gary McRoberts*  
Randy Hulet  
*Steven Kelly*  
Darin Huston  
*Sean Huston*  
Richard Melendy  
*Bob Howard*  
Ralph Oggelsby  
*Guy Bird*  
Dale Preedy  
*Donald Tipke*  
Ryan Rees  
*Jon Powless*  
Edward Ross  
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# Welcome our newest 50-year members

New members: We'll see you  
in this spot in the year 2059!



**Howard Johnson (center) was one of dozens of new 50-year members honored at the Harmony Fellows breakfast in Anaheim.**

Aleshin, Eugene	Farrell, James	Henry, Duane
Allen, Bo	Felt, Lloyd	Henry, Marty
Baker, Robert	Finger, Larry	Hugel, Geroge
Ball, Ron	Finklea, Hugh	Johnson, Howard
Baumgartner, Dick	Fitzgerald, Edward	Jones, Robert
Beard, Carroll	Florence, Dwight	Justus, Drayton
Beard, Donald	Fohner, Jack	Kean, Robert
Benoit, Raymond	French, Stanley	Kenney, Chas
Bertelson, Marvin	Frisbie, Robert	Ketcham, Bruce
Bihl, Robert	Gable, Jack	Killen, Chuck
Bounds, G. Noman	Gansar, David	Kinateder, Larry
Christensen, Milt	Garrison, A.D.	Knutson, Everett
Cluett, Waldron	George, Lawrence	Kovalaske, Harold
Cooper, Ray	Gillespie, Donald	Krizek, John
Crawford, Boyd	Glaeser, Ronald	Lamka, Fred
Curry, Kenneth	Gowans, Alan	Lanzano, Gabriel
Davis, Dick	Greenlee, Wayne	Lawrence, Jack
Dorsey, Wesley	Griffiths, Robert	Layton, Beryl
Eaton, Ernie	Hebert, Howard	Lehman, Charles
Elkins, Al	Henley, Don	Leighton, Richard

Litwiller, David  
Mack, Daniel  
Martel, Clement  
Martin, Stuart  
Mayer, George  
McCullough, Robert  
McDougal, Earl  
McElroy, Lenny  
Miller, Clair  
Miller, Randy  
Moore, Harris  
Morgan, Tom  
Murphy, Robert  
Nash, Dwight  
Noble, Tom

Oxendine, W. Gilbert  
Padgett, John  
Paton, Lawrence  
Patterson, Jack  
Pepper, Al  
Plaskoff, Lee  
Plescia, Bart  
Roberts, Bud  
Saltee, Robert  
Schoen, Ted  
Schreiner, George  
Schuenemann, David  
Schuman, Sidney  
Scott, Mervyn  
Simons, Edwin

Smellie, George  
Smith, Arthur  
Sterling, Earl  
Stutzman, Leon  
Suver, Rodger  
Svozil, Robert  
Taylor, Ted  
Tieberg, Bill  
Traver, Jack  
Truhn, Kenneth  
Tweddle, Howard  
Tyree, Neel  
Veitch, Robert  
Wade, John  
Walbert, Robert

Weiss, W. Miller  
Wells, Dick  
Welsh, Gordon  
White, Robt  
Whitehead, Richard  
Wiegand, Roe  
Wiley, Darl  
Williams, Ward  
Williamson, Harry  
Wind, Ernest  
Woody, Gene  
Word, Bill  
Worden, Bernard  
Ziegler, Harold

Scott Sand  
Mark Thoreson  
Brian  
Schoenemann  
Fergie Ferguson  
Brian Thibodeau  
Renee Walrafen  
John Viglo  
William Esworthy  
Gene Williamson  
James Blokzyl  
Jim Wilson  
Gordon Ross  
Tom Wynn  
Winston Wong  
Roy Lentz  
Fred Field

## Farwestern

Trent Bass  
Timothy Martin  
Bill Bates  
Al Leuthe  
Albert Carter  
A Leroy Lapp  
Allwyn Chao  
Philip Chang  
Ray Cooper  
Tencil Scott  
Roberto Cruz  
Sherman  
Baughman  
Paul Dillon  
John Dillon  
Timothy Dunvan  
Michael Frazer  
Austin Eliante  
Jeff Browne  
Isaac Ellis

Wesley Jackson  
Doug Gochman  
David Erickson  
Marshall  
Goldman  
Irv Engel  
Lee Goodman  
Richard Reed  
Richard  
Greenberg  
Martin Mitnick  
Stephen Harmon  
Paul Godwin  
Andrew Hawley  
Jeff Browne  
Andy Hockman  
Robert Hartley  
Kenn Holt  
Steven Young  
Benjamin Jones  
Kenneth Burns  
Tim Kessler  
Joe Nagle  
Ben Lowe  
Bruce Schroffel  
Alexander Lugo  
Robert Hartley  
Fred Mac Donald  
Bryan Epps  
Damian Massey  
Don Franklin  
Michael  
McDonald  
Paul Eastman  
Richard Melendy  
Bob Howard  
James Peterlin  
Donald Hunter  
Dave Pfenzenmeier

Kenneth Baker  
Alvin Redman  
George Smith  
Bruce Robin  
Mark Freedkin  
Steven Sandy  
Antone Rodich  
Robert Schilken  
Michael Murphy  
Robert Schirlls  
David Smith  
Colin Soong  
Rudy Moreno  
Fred Speckman  
Ted Petersdorf  
Richard Stanford  
Dean Waters  
Jesse String  
Edward  
Schackman  
Daniel Tillinghast  
Dennis Lawrence  
Bob Weaver  
Al Leuthe

## Illinois

Robert Bassett  
Charles Bassett  
Casey Brant  
Donovan Davis  
David Cochran  
David Freyling  
Wally Farris  
Donovan Davis  
Michael Fischer  
Robert Cearnal  
Truman Gilbert  
Chris Schuneman  
Ronald Hawkins

James Roll  
Corey Howell  
Richard Howell  
Sany Khabbaz  
Ray Monroe  
Bob Larson  
Michael Kaas  
Roy Lentz  
Fred Field  
John Morris  
Bernie Esbemer  
Jeremy Pease  
Donovan Davis  
David Thompson  
Anthony Tumea

## Johnny Appleseed

Timothy  
Argabrite  
William Decker  
Jim Bishop  
Daniel Nichols  
Joshua Bodner  
John Harmon  
David Box  
Rick Ashberry  
Marvin Breeding  
Mark Reedy  
David Breen  
Raymond Stone  
Jim Browning  
Roger Matzke  
Lonny Claypool  
Harry Kaloydis  
Jim Davis  
William McVeagh  
Adam Davis  
Billy Edwards  
Ralph De Stefano

Frank Halstead  
Karl Fultz  
Gerald Thomas  
Thomas Hackett  
James Vonder  
Haar  
Robert Harn  
Chas Harn  
Chas Harn  
Don Cain  
Eric Jolly  
Daniel Nichols  
David Kuck  
Richard Baker  
Paul Kulik  
Ken Harris  
Chris McKown  
Chas Harn  
Aaron Mild  
Dennis Price  
Trevor  
Montgomery  
Fred Schaefer  
Michael Moore  
Eric Jolly  
Mark Morris  
Keith Kirkwood  
Devin Randall  
Allen Waite  
Colton Randall  
Allen Waite  
Devon Roberts  
David Calland  
Taylor Ruiz  
Joe Dove  
Christopher  
Sarandou  
Adam Eastly  
Gabriel Shaner

Dale Dicus  
Allan Swager  
Walter Lorence  
Nate Wahl  
Matthew Hopper

## Land O'Lakes

Zack Armstrong  
Ben Noteboom  
Caleb Berge  
Paul Fladland  
Steven Brantner  
Thomas LeCleir  
Don Caldwell  
Robert Sundberg  
Michael Connor  
J. William  
Ehrhardt  
David Dreyer  
Joe Blanco  
Kenneth Due  
Robert Pringle  
Patrick Ganswindt  
Scott Ganswindt  
Mark Gawron  
Roger Wiste  
Jason Goetsch  
James Goetsch  
Brody Halverson  
Ben Noteboom  
Anthony Heiberg  
Ben Noteboom  
Royce  
Helmbrecht  
Richard Ahern  
Ray Jacquette  
Tom Morgan  
Ryan Lindekugel  
Mark Lindekugel

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Don Gray  
J.J. Mosher  
Dan Schroeder  
Pat Mulheron  
Thomas LeCleir  
Nathan Olson  
Lauren Johnson  
Michael Parnow  
John Geidel  
Patrick Peplinski  
Michael Peplinski  
Jr  
Greg Ritzema  
Clark Koechel  
LeRoy Smit  
Michael Anthony  
Gerry Spiewak  
George Byrne  
Alec Thicke  
Adam Steiger  
Heath Walker  
Corey Hanson

## Mid-Atlantic

Armand Albaret  
Michael  
D'Andrea  
Robert Arndts  
Gary Wilson  
James Bassett  
Wayne Carbaugh  
Terry Bergeron  
Paul Boris  
James Capen  
Jere Richardson  
Herb Coyne  
Chuck D'Angelo  
Walter Deneen

Joseph  
DeGiovanni  
Adam Dorfman  
Jay Dorfman  
Bob Eamigh  
Thom Faircloth  
Tim Elliott  
Robert Patterson  
Jared Elton  
Thom Faircloth  
Samuel Elton  
Thom Faircloth  
Frank Fedarko  
Jere Richardson  
Joseph Formica  
Anthony Previti  
Frederick Frayer  
Daniel Meyer  
Jeff Garelik  
Michael Nahill  
Donald Goodrich  
Stephen Sagrestano  
Lawrence Gordon  
Lowell Holloway  
Thomas Guterbock  
Gary Highley  
Ray Hawn, Jr.  
Donald Sweigart  
Rod Heckman  
Daniel Endy  
Samuel Levine  
Lee-kai Wang  
Matthew Long  
Matthew Menard  
Philip Long  
Matthew Menard  
Peppino Lynas  
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William  
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Andrew Plocher  
Dan O'Brien  
Joseph Quattrochi  
Norm Brown  
Cliff Shoemaker  
Roger Lemieux  
Robert Stanley  
Edgardo Jolson  
Lawrence Stroud  
Paul Boris  
Mark Taylor  
Jere Richardson  
Ian Tellis  
Steve Delehanty  
Kenneth Urmston  
John Stamm  
David Van Vorst  
Stuart Collins

## Northeastern

Roger Balderston  
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Danny Anderson  
Kenneth DeLoria  
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Craig Seaver  
Andrew Evancho  
Michael Evancho  
Steve Flint  
John Turner  
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Jeff Forman  
Edward Gifford  
Bill Palmer  
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Hennessey  
Glenn Drodge  
Gary Jones  
Lionel Parsons  
Eric Lawseth  
Robert Inglis  
Henry Manseau  
Richard Roberge  
Jerrid Marshall  
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Jason McCann  
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Ken McClean  
Bryan Michael  
David Hentchel  
Gregory  
Obuchowski  
David Geikie  
John O'Connor  
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Anthony Palmieri  
Alan Coffey  
Lionel Parsons  
F. Gillis  
James Partington III  
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Scott Perkins  
Gerald Crouth  
Norm Raupp  
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Brian Riggs  
David Hentchel  
Ian Saunders  
Cliff Saunders  
Peter Silverman  
Richard Labrecque  
Alan Skinner  
Wilf Butler  
Jonathan Smith  
Lionel Parsons  
Robert Toperzer  
John Nelson

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Roger Wiens  
Lynn Brown  
Mac Dallman  
Howard Chambers  
Fred Chambers  
Ken Hebbard  
Langille  
James Doyle  
Jeff Holt  
Bill Hawken  
Leslie Hope  
Peter Maitland  
Stewie Irvine  
Geoff Laskey  
Chris Jansen  
Ross Kirkconnell  
Christos Kaldis  
James Murdoch  
Kruppy Krupp  
Hugh Bryson  
Bruce Little  
Keith Rumble  
Steve McEown  
Eric Herdman  
Philip McKinstry  
Terry Brinklow  
Bill Merry  
Gordon Tompkins  
Dave Remian  
Steven Leadbeater  
Glenn Warnock  
Brian Wherrett

**Pioneer**  
Franco Attanasio  
Kenneth Demick  
Cameron Charron  
Josh Rorick  
Brandon Ciesielski  
Dan Winer  
Richard Frye  
William Robbins  
John Gustafson  
David Gillingham  
Sidney Helder  
Donald Lucas  
Dustin King  
Ron Lutz  
Matt Loyselle  
James Hall

Matt Neier  
Aaron Bouwman  
Richard Osmond  
Dennis Wissinger  
Stephen Rutti  
Jon MacLeod  
Jimmy Sebring  
Dave Bechard  
Nathan Shami  
Robert Shami  
Todd Smith  
Allan Smith  
Brian Steele  
Dave Bechard

## Rocky Mountain

Rodney Beacham  
Eugene Mills  
Gary Cable  
John Taylor  
Dave Colby  
Robert Labig  
Kevin Dixon  
Floyd Trail  
Daniel Hicken  
F. Edward  
Hayward  
Sean Kite  
Matt Swann  
Tyler Lanam  
Robert Melvin  
Myles Martin  
Mitch Martin  
Mac McKinney  
John Megow  
Dick North  
Jan Vanderhoof  
Christopher  
Tatum  
Geoff Quelch  
Mark Torres  
Woody Woods  
Chris Tran  
Donald Reimer  
Donald Weiszbrod  
Lee Erven

## Senecaland

Dennis Biggins  
Laird Stevenson  
Brett Huther  
Ed Rummier  
Eduardo Leon  
Donald Ehrenreich  
Timothy  
Matthews  
Milton Moyer  
Marcus Miller  
Jamie Bell  
Michael Richards  
Bob Statt  
Fritz Richardson  
Harold McDowell  
Howard Van  
Buren  
Todd Horton  
Jason White  
David White

## Sunshine

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Elbert Ford  
Merle Banek  
Richard Percy  
Ronald Blewett  
George Breedon

Jerald Carter  
Frank Nosalek  
Gene Detwiler  
Harry Vickers  
Joshua Doyle  
Daniel Brinkmann  
Ted Empson  
Bill Ross  
David Fischer  
Howard Dobson  
Jack Gibson  
Wayne Page  
Jerry Glattfelt  
Ron Carnahan  
Dave Gogal  
Wayne Hart  
Paul Hutcherson  
Frank Thomann  
Kevin Johanson  
John Johanson  
Richard Klempa  
George Mason  
Edward Lasoff  
William  
Quesenberry  
Donald Lindsay  
Jack Rickert  
Richard Marrotti  
C. Richard Bame  
Doug Martin  
R Bruce Bickley  
Daniel Parker  
R Bruce Bickley  
Mark Penzenik  
Andrew Reid  
Dale Pflung  
Jim Thompson  
Alvin Pierallini  
Wayne Page  
Howard Porter III  
Richard Shaw  
Dave Riches  
Richard Ricker  
Matthew  
Scammell  
Jason Lee  
Bryan Shaw  
Ironman  
Abernathy  
Mike Smith  
George Norton  
Harry Vickers  
Donald Anderson

## Southwestern

Danny Addington  
John Matthews  
William  
Addington  
John Matthews  
Richard Allen  
Thomas Jackson  
Philip Anderson  
Janet Burnett  
Bruno Barbosa  
Robert Black  
Robert Bauhs  
Kenneth De Young  
Casey Bennett  
Dennis Devenport  
Jeremy Boaz  
Greg Holt  
Shawn  
Bustamante  
Harvey Cross  
Adam Coen

Carl Watson  
Joe Crane  
William Penn  
Trevor Crawford  
Matthew  
Woodward  
Austin del Castillo  
Jason Gallardo  
Matthew Fonken  
John Sugg, O.D.  
Roger Haak  
Bob Scott  
Michael  
Harrington  
Gary Hannah  
Andrew Harville  
Jeffrey Reifsnnyder  
Michael Heath  
John Sugg, O.D.  
Michael Hood  
James Latimer  
Stephen Kumor  
Roger Morton  
George Lohmann  
Harvey Cross  
Nicholas Lopez  
Manny Lopez  
Michael Lutz  
Roger Haak  
Steve Mattick III  
Robert Warfield  
Jack Mazy  
Harvey Cross  
Austin Minor  
Bill Ragan  
Tyler Moore  
Bob Scott  
Madison  
Pennington  
Bob Scott  
Brandon Perry  
Bryan Pulver  
Ryan Pinkerton  
Matthew  
Woodward  
Benjamin Price  
Brooks Harkey  
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Roger Haak  
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Roger Haak  
J Dale Terry  
Arnold Oliver  
Kevin Tucker  
Wilmon Brannen  
F. Gerald Wheeler  
Robert Richardson  
Robert Ziegler  
William Penn



# Golden anniversary marks a higher vision

Harmony Foundation International has been through many changes during the past 50 years, none more than today. A major upgrade in vision is underway because the stakes have never been higher.

Harmony Foundation launched its Golden Anniversary year at the 2009 International Convention in Anaheim and will wrap up at the 2010 convention in Philadelphia. We'll use this year in part to understand and honor the past—so much has changed in our world during the last 50 years. But since the early days, Harmony Foundation's commitment to giving through music has remained the foundation of our existence. The belief that music had power to ultimately improve the lives of young adults evoked a passion that still inspires us today.

We are using this historic time to reset and recommit as an organization to an even deeper and more passionate service to the core of why we exist. We will be hard at work strengthening and solidifying relationships with friends like you, as well as extending an invitation to many new donors to come on board.

Special thanks and recognition go to **Warren Capanos, Gayle Edmondson and Ev and Mary Nau**, our first three 50th Anniversary Sponsors. I invite others who are interested to discuss this \$50,000 commitment to contact me directly.

The future demands a dramatically different level of leadership, vision and rigor than ever before. The stakes are high for both the Barbershop Harmony Society and Harmony Foundation. Our vision must be clear, with hope and inspiration. We need to step it up, operate at a higher level of engagement and make the bold moves necessary to move us toward our full potential. In short, this must be a transformational year!

*trans.formation—a complete change, usually into something with an improved appearance or usefulness.*

I look forward to celebrating this milestone with you and hope you are as committed and optimistic as my staff and I about the 50 years to come.



**Clarke Caldwell**  
CEO, Harmony  
Foundation  
International



## Ways to give

**Donor Choice.** Direct up to 30% to a specific chapter or district—more than \$150,000 was returned to chapters and districts this year alone. Donor Choice designations may be given each time a gift is made or it may be set up once to apply to all Harmony Foundation annual giving. Contributions are sent out to chapter or district presidents twice each year, including donor's name (but not confidential donation information) to use where they see fit. What a way to put the Foundation, the chapters and the districts on the same page!

**Corporate matching gift.** Your company may match your gift to Harmony Foundation with an equivalent gift of its own—participating companies may even double (or even triple) your gift. The Foundation received more than \$68,000 in matching gifts last year. More than 8,000 companies offer corporate matching gift programs for which the Foundation is eligible. Often even past gifts, and gifts from retirees and spouses, are eligible for a match.

Check with your human resources office to learn whether matching gifts are available from your company—they will provide the forms. Either submit your donation online at [www.harmonyfoundation.org](http://www.harmonyfoundation.org) and send the donation separately, or send the donation with completed form by mail to Harmony Foundation offices. Questions? Contact Dixie Semich, Annual Giving Manager at 866-706-8021 x107 or [dsemich@harmonyfoundation.org](mailto:dsemich@harmonyfoundation.org).

**Gift of stock.** In addition to providing a significant gift, donating long-term appreciated securities enables you to avoid potential capital gain taxes and receive a charitable income tax deduction.

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**Bequests.** The official bequest language for Harmony Foundation International is: "I, [name], of [city, state, ZIP], give, devise and bequeath to Harmony Foundation International, 110 Seventh Avenue North, Suite 200, City of Nashville, County of Davidson, State of Tennessee, 37203 [written amount or percentage of the estate or description of property] for its unrestricted use and purpose."

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# Task force outlines member growth objectives

In May 2009, Society President Bill Biffle announced the appointment of the Membership Growth Task Force (MGTF) to create an overall strategy to achieve sustained growth of the organization. Their charges pertaining to membership growth included:

- Survey affecting societal and cultural changes
- Review barriers to growth and recommend strategies for the elimination of these barriers
- Survey past Society growth strategies
- Survey the challenges of individual chapters
- Recommend programs and policies showing high likelihood to achieve sustained growth
- Recommend changes to existing programs and policies necessary to achieve sustained growth
- Recommend changes in current staff resources and alignments, if necessary, to sustain growth
- Suggest measurements, goals, and milestones for assessing progress and success in sustaining growth
- Estimate budgetary requirements of proposed policies and programs and suggest possible revenue streams

Biffle and the MGTF later agreed that some of the above charges must first be addressed at a strategic level, which would establish the broadest objectives and the ability to address multiple issues simultaneously. In their first report to the Society Board of Directors in November, 2009, the MGTF recommended the following:

1. The overall strategic plan for increasing membership in the Barbershop Harmony Society must be based on helping chapters become successful, in whatever way they choose to enjoy barbershop harmony, in providing a consistent, high-quality experience each and every week.
2. The Society should implement a plan that would systematically provide direct support to all chapters desiring support, rather than promoting a Society-wide membership program or drive.
3. The Society should implement a plan for providing the strongest possible support mechanisms for individual chapters. A systematic review should be conducted of how this best could be achieved either within the current district configuration or by creating new subdivisions or districts.
4. The Society should develop a strategic plan for developing new chapters.
5. The Society should develop specific plans for how to appeal to and attract members of all ages, and how to serve them better to increase retention.
6. The Society should implement a clear strategy for an external focus.
7. The Society should examine whether changes to the contest system might enhance growth.

Read the full report at [www.barbershop.org/mgtf](http://www.barbershop.org/mgtf). ■

## New task forces to examine/develop strategies for four aspects of growth

President Bill Biffle's first formal reaction to the above report came in December, 2009, when he created four task forces to address the following:

### **Develop an effective, sustainable delivery method to systematically and consistently provide support to all chapters that desire support.**

- Review the most effective ways to integrate of staff, Society committees, district leadership teams, and chapters in this process.
- Assess the effectiveness and value of existing programs, including their elements and characteristics that allow them to be effectively delivered and supported.
- Explore new programs, systems, and methods of delivering effective help to chapters.

Task force: Alan Lamson (chair), John Donehower, Ben Geesa, Steve Morris, Paul Wietlisbach

### **Develop a strategic plan to create new chapters, including:**

- How to determine potential new chapter sites

- What minimum requirements are needed to ensure a new chapter will have a reasonable chance to be successful
- Methods to provide continuing support particular to new chapters

Task force: Alan Wile (chair), Drew Ellis, Ev Nau, Rick Spencer

### **Develop strategies to attract and retain members of all ages and exploring elements of chapter programming that will appeal to:**

- Identifiable age groups:
  - Late career/retired—born before 1946
  - Baby Boomers—born 1946-1964
  - Generation X—born 1965-1977
  - Generation Y—born 1978-1990
  - Millennials—born after 1991
- Explore strategies to allow a chapter to attract and retain men of more than one age group

Task force: Shannon Elswick (chair), John "Montana Jack" Fitzpatrick, Casey Parsons, James Estes

### **Develop a strategy for effective external focus, including:**

- A marketing strategy to enhance the overall reputation of barbershop harmony and the Barbershop Harmony Society in the outside world
- Development of ideas for providing services and products to other music organizations
- A plan for creating and supporting sub-groups within the Barbershop Harmony Society to encourage non-traditional barbershop singing:
  - A cappella
  - Gospel
  - Mixed-group
  - College-aged barbershop quartets
  - High school-aged barbershop quartets
  - Others
- Coordinate with the Society Board Task Force on Affiliates to develop a plan to encourage and facilitate their involvement, and possible integration, with the Society

Task force: Gary Parker (chair), Roger Lewis, Tom Metzger, Rick Spencer

# Power principles

**"Decide what kind of chapter you want to be, then make a plan to get there." It's basic enough to overlook—and more essential than you can imagine**

The Great Northern Union's successful formula had become too routine, and member excitement and numbers were sagging. Pete Benson and Marty Monson envisioned a chapter future as bright as its past. Learn how the chapter reinvented itself to become better than ever

Many barbershoppers would give their left arm to have the challenges the **Hilltop, Minnesota Chapter** faced in 2006. ("Oh no! We dropped to eighth at international with our A-list director and only 66 guys on the risers! Whatever will we do?") Get past the chapter's historically high performance level—you just might relate to their predicament and learn from their way out.

The **Great Northern Union** chorus was smaller and older than they used to be, and generally getting a little smaller and older every year. On the surface, the chapter was providing the same quality experience it always had, but old-timers sensed that the mood had changed. For lack of a better term, the chapter was gradually losing its "mojo." The formula that had once motivated chapter members and attracted new men was no longer delivering the same sense of purpose and momentum. The last thing they needed was the perception that the chapter's best days were all behind them.

## **A winning formula had lost its sizzle**

Past chapter leaders had known exactly what kind

of chapter they wanted. The Great Northern Union was designed as a competitive chapter from its 1985 inception, and they soon made a big splash on Society stages with their youthful energy. Under the baton of Dean Haagenson and Roger Williams, the chorus competed at every international contest between 1987 and 2002, never placing lower than ninth and earning six international medals. Despite widely fluctuating membership numbers, the competitive formula appeared to work well.

Pete Benson took over as director in 2003 and added four more top-10 finishes, including an additional medal in 2005. By the 2006 contest cycle, Benson and then-chapter president Marty Monson sensed that the chapter's competitive brand had been delivering diminishing returns for quite some time. "After 20 years, it had lost its sizzle," Monson said. "It was same old, same old ... We'd go every year, finish in the seventh to fourth ranking ... what difference does it make?"

It wasn't that chorus members suddenly disliked competition—in fact, nothing unified members better



LORIN MAY





**CHAPTER BOARD MORE THAN DIRECTOR'S BATON.** In 2006, Pete Benson led 66 Great Northern Union singers to an eighth-place international finish and a 87% score. The chapter skipped the next two contests then returned in 2009 with 86 men, a strong third-place finish, and a chapter record 92% score. Benson traces the competitive leap to administrative victories: A complete three-year overhaul of the chapter's mission and annual format that has put the sizzle back in chapter life, week after week.

Anaheim was one of only five high-pressure competitive events for which the chorus had prepared during the prior 12 months. Hilltop, Minn. chapter members now compete year-round—to be one of the best and best known vocal groups in their own back yard.

or motivated improvement more than preparing for a contest. There simply weren't enough competitions to go around. Weekly attendance would often sharply decline after contests, only to build back up during the next competitive cycle. "Two-song syndrome" had crept into chapter culture. The once-winning formula had become a repetitive habit, which in turn dampened their competitive edge. And then there was the state of their own back yard.

"We were better known outside the Twin Cities than within them," said Benson. Unless you happened to be on the chapter's mailing list for annual shows, GNU was a Minneapolis/St. Paul best-kept secret. Younger singers, especially, rarely heard them at all. Benson and Monson suspected that the waning competitive spirit and the chapter's default inward focus were two sides of the same coin.

#### **A vision of what they could become**

The chapter's "competitive" definition now appeared too narrow to satisfy even the most hard-core among

them. Pete and Marty believed change would be welcome ... but change to what? What would a "community focus" look like? What alternative to the current reality could capture the imagination of men who loved to set high competitive goals and stretch to achieve them? Where would they find new audiences? More youth? How would they grow in the future? How would they pay for all this?

**They started with a realistic view of what they already had:**

- A high-quality musical product
- Their director was a skilled music educator who has experience in various musical forms
- A history of unity when tackling competitive challenges
- Membership more or less ready for positive change
- Strong leadership and members with various talents

**They also looked at their challenges:**

- Limited recognition in a community with many popular vocal groups



**Lorin May**  
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**"We were better known outside the Twin Cities than within them." Unless you happened to be on the chapter's mailing list for annual shows, GNU was a Minneapolis/St. Paul best-kept secret.**

- A static, aging local fan base
- Time and money limitations
- Chapter members who were too competitive to embrace a local focus if it came at the expense of contest success and/or Society mystique
- Two-song syndrome—their contest sets were stronger than the rest of their repertoire
- Work with other organizations, make their fans into fans of barbershop and GNU
- Move from hosting one annual chapter show to hosting four major collaborative concerts each year
- Connect with area youth
- Learn 10 new songs each year while maintaining current repertoire (since revised to eight songs)
- Get greater exposure in the community, take better care of potential members, and increase active chapter membership to 100 (about a dozen men to go)
- Make more money through development programs and profit-making concerts
- Make Society competitions more alluring to chapter members
- Apply the competitive spirit to every concert so they

#### **Aiming high, then planning the path there**

Pete and Marty went back and forth for a couple of months as they tried to envision a chapter format that would capitalize on their strengths and mitigate their challenges. They developed a vision of what they could become and wrote some goals:

- Be the best chorus in their own back yard
- Be viewed as a top arts organization by other area arts organizations and patrons

## **Share audiences, but always present the art form at its very best**

Since changing their concert series to include four annual concerts featuring other popular groups, GNU has collaborated with 23 ensembles featuring more than a thousand singers. For most of those singers and their imported fans, it is a great first exposure to barbershop harmony. The sound, the choreography and the faces that most barbershoppers take for granted often take these groups and their fans by surprise.

GNU members view each of these first impression opportunities as a competition—competing to win over performers and audiences. "The more performing we do in those elements, the more we need to be on top of our game—to realize that we're preparing ourselves to respectfully represent our art form," said Benson.

"Honor barbershop harmony, and expect it to be respected," he advises other Society groups. "But be very good at what you do in your own backyard. Even if it's the high school choir, or maybe a VLQ or a quartet on stage, we've got to make sure we're on [the visiting groups'] level. Why would you want to do anything less?"

**Right: Sharing audiences with the locally famous Twin Cities Community Gospel Choir and with famed singer/director Robert Robinson (seated) and 4Given gospel quartet.**

**After a collaborative concert with GNU, professional classical ensemble Cantus added a break-out barbershop quartet number to its concert repertoire**





# After the vision: Share the workload—and especially share the recognition

Pete and Marty believe that their initial vision couldn't have been formed by a committee—great ideas rarely gain momentum when too many opinions come together too early. But it took a committee of leaders to catch their initial vision and run with it, sell it to the membership, and turn general ideas into specific realities.

Because Pete and Marty chose to lead by persuasion—rather than impose their vision by virtue of their respective leadership positions—they were able to depend on rather than compete with the leadership and ideas of others. They learned several lessons along the way.



**A quality chapter experience requires vision, planning and coordination. Behind-the-scenes workers deserve ample support and frequent recognition.**

**Develop a strong and growing core of leaders.** Current chapter president Tom Semple was already fully invested in the vision and details when Monson's term ended one year into the three-year plan—he'd

been a key player from the beginning. Shared responsibility and succession planning were key to ensuring that ideas could be bigger than one leader or one term.

**Give behind-the-scenes workers due credit and prestige.** Chapter leadership has worked hard to infuse a mystique into vital board and committee roles. They work hard to ensure there are plenty of meaningful roles to go around, and that less visible contributions are regularly showcased and honored.

**Encourage informal leadership roles.** Not every important contribution requires a job title.

For example, chapter member Daryl Mortek, a professional videographer, created an emotionally stirring recap of the chapter's run-up to the Anaheim competition—a big boost to chapter mystique and cohesion.

would be sharper for Society contests

- Increase their buzz in the community and within the Society

They knew they couldn't expect board or member buy-in unless their goals included a realistic map to bridge the distance between dreams and present realities. They developed a three-year plan that addressed five mutually-reinforcing elements: *money*, *music*, *marketing*, *membership* and *mystique*. Then they went into full persuasion mode—Power Point presentations, and they thought through every question they'd likely encounter. Board backing would be vital before they could try to sell members on the plan: It would be no small thing to ask members to sit out from international competition until the 2009 cycle while they learned to turn their competitive drive toward their own back yard.

## **MONEY—big ideas are not cheap**

For 20 years, the chapter had spent most of its \$50,000 annual budget on competitions. The chapter's new ambitions needed to be paired with higher financial resources—more

like \$100,000 a year. Money was such a key element to the success of all chapter goals that Monson immediately moved into a development role upon vacating the chapter president role.

The chapter has actually spent little time pursuing grants. They've spent more time ensuring that they invest funds well enough to turn each of their four annual concerts into a money-maker, generating more revenue to do things the chapter had never done before.

"We have surpassed the 'hobby' chorus title and elevated ourselves into the professional level of arts organizations," boasted chapter production manager Wally Brink after the chapter's recent three-day concert tour, paid entirely by chapter funds. "It puts the GNU in an elite class of arts organizations that are able to financially and organizationally pull this type of tour off."

## **MUSIC—their reason for existence**

The chapter's competitive spirit always had less to do with scores than with the reward of preparing songs for a live audience to a level near perfection. With four major annual concerts in addition to Society com-



**"Chorus directors—even professional music educators like Pete Benson—need significant support from other chapter leaders so they can focus primarily on directing and artistic results."**

— Marty Monson



**CONNECTING WITH YOUTH.** The chapter will soon host its seventh annual Collegiate Concert. Young singers get ample musical and social exposure to GNU musical leadership and chapter members, who ensure youth are exposed only to quality barbershop. (For example, Men in Black quartet was a past visiting performer and clinician.)

The chapter honors this vital Youth in Harmony principle: That they are there to expose singers and educators to the power of our art form for the music's sake alone, and never as an overture to recruiting. (Nevertheless, exposure to quality barbershop has inspired some of these young singers to form quartets, and several young singers have joined the chapter on their own.)

A high quality barbershop product and lack of a hidden agenda has reassured and inspired many prominent music educators from among the Midwest's most elite vocal programs. Many of their groups now incorporate barbershop arrangements and performance styles into their concert repertoire.

More than a dozen Midwest collegiate male choruses have expressed interest in attending the 2010 concert. "We are getting the indication that we've started a trend and expectation within our own community," says Monson, "which is what we set out to achieve."



petition, chapter members now feel that satisfaction far more often.

"It's established a renewed confidence level," Monson said. "The chorus is more consistent with its performing levels from concert to concert."

"That's the goal, every performance is just as important as the other," Benson added. "The same chorus shows up for everything. It's fun to go out there and sing when you've been on top of your game all year."

## MARKETING—built into the calendar

Marketing isn't something the chapter starts on after it's schedule is set—the collaborative Concert Series is an external marketing strategy at its core. GNU started adding a lot of new names to their mailing lists and has had a lot more to discuss with local media since they started inviting other popular local groups—and therefore their fans—to perform in their Concert Series. It's easier to sell their own tickets when a well-known name is helping headline the show, and new audience

## If a chapter does nothing else, it must ...

In September, we asked [barbershopHQ.com](http://barbershopHQ.com) readers to complete the above sentence, thereby telling Society and chapter leaders where to put their main focus. The following is a small sample of more than 90 insightful answers, many of which parallel GNU's own conclusions. (Full comments can be found at [barbershopHQ.com/?p=1083](http://barbershopHQ.com/?p=1083). All comments represent their authors' views only.)

**... engage the next generation of singers in barbershop quartet singing.** It's about survival. We need to engage (not just expose) the next generation of male singers currently in high school and college to barbershop

quartet singing. It needs to be attractive to them so they can justify their time to the pursuit. Making our chapters attractive and engaging to them may potentially increase engagement among current members. (Matthew Cherry)

**... strive to engage new audiences at every opportunity.** In my own chapter, there are so many opportunities we are not taking—a local orchestra we could help, local professional groups we aren't inviting to our shows or asking if we can sing for them, city events we could sponsor. We must perform more. We have to get the chapters out there as often as we can, or at the very least the chapter

quartets. If we want our hobby to grow, we must be bold and do things we would not normally do. Our best form of advertising our hobby is by utilizing our hobby. (Jeff R.)

**... obtain an effective music director.** ALL of our successful chapters have one. I am aware of the excellent efforts of headquarters to address this through Directors College, and CDWIs, but I feel a priority should be a Society program to help chapters find effective music directors through their association with ACDA, MENC, and local educators, with special training and possibly with financial incentives through Harmony Foundation. With an effective



**"If I'm in front of the chapter for more than an hour, eyes start to glaze over," Benson said. A variety of warm-up leaders, visual specialists, section leaders and others regularly take their share of riser time during chorus rehearsals. Benson acknowledges it is difficult for directors to trust others to use their time in front effectively. But sharing the musical workload does more than develop other musical leaders—it's improving the chorus.**

**"It makes my time in front the chorus that much more important," Benson said. "The more I work myself out of a job, the better we get."**

members frequently show up as well.

Benson emphasizes that whenever a barbershop chorus shares audiences with another group, it's only a good marketing opportunity when the barbershop groups on the show compare favorably with the guest group. "The audience is going to build on negative stereotypes if the music isn't great," he said. He believes a quality barbershop chorus or invited quartet can do much to reset the public's perception of barbershop harmony.

### **MEMBERSHIP—growth, but no silver bullets**

The 25 men added to chapter rolls in the past three years tells only half the story. When the chorus was putting 66 men on the international stage a few years back, that was "competition size"—the functional size throughout the year was significantly smaller. Competitive shows every three months have mostly eliminated the incentive for a post-contest drop-off. But GNU's growth has been difficult to tie to any particular chapter membership growth initiative. New members come from a variety of places: Friends of members, a few of Pete's high school students, men who discovered them on the Internet.

"We don't have a silver bullet," Monson said, contrasting Hilltop's more organic results with the formal growth initiatives that have worked in other chapters. But he said that a dynamic membership VP ensures



**Chapter leaders direct members in their typical high-energy callisthenic warm up at the beginning of rehearsal**

chapter members offer guests a positive experience and that guests go through a smooth transition from first contact all the way through new member orientation. "We don't want to leave much up to chance," Monson added. "Membership growth is part of our planning."

### **MYSTIQUE—conscious development of internal and external "chapter buzz"**

What do members tell others about the chapter when no one else is listening? What either excites and motivates them or turns them off? What do their audiences tell others about the chorus? What about their Society peers? Internal and external mystique are closely related—few things excite chapter members more than hearing positive buzz about themselves coming back through the grapevine.

Benson emphasizes that mystique cannot be left to chance. "Manipulation" may be the wrong term, with its connotations of cynicism and insincerity; however, Benson declares that chapter leaders must plant the seeds of positive buzz at every opportunity.

music director, musical growth fraternity and personal fulfillment will follow. *(Jim Moore)*

**... do whatever is necessary to sing the [scoring] equivalent of a 60 or better.** And until they reach that goal, they don't sing in public. *(Allan Webb)*

**... conduct chapter meetings that always include multiple facets of fun.**

When it comes to scratching one's itch at chapter meetings, everyone's "itch factor" is different. *(Dave Cowin)*

**... find clarity among its members about what kind of chapter they want to be.** Some guys want to serve the community, others want to compete, others just want to hang out together. Whatever it is, define and live it. It's REALLY hard to be all things to all people. *(Kevin Kelly)*

**... make itself into a "Learning Organization."** Such a chapter is capable of determining the needs of its

members, prioritizing those needs, creating action plans to meet those needs, measuring progress and adjusting plans based on that feedback. Giving chapters the tools to become learning organizations is why creating the Education Department was so important. *(Bruce Smith)*

**... be known in the community.** It must market and advertise itself to the community as a fun hobby, a recreation, and a valuable member of the performing arts. Men with the predisposition to get involved in a singing group cannot do it if the opportunity does not present itself on a constant basis. *(George Doyle)*

**... encourage and promote a sense of volunteerism.** When the work load falls on a few of leaders of the chapter, they soon begin to burn out. The vitality of a chapter depends on sharing the workload and not leaving it for "someone else to do." When the work is shared, many of the small details that make a chapter meeting better will

begin to happen. That, in turn, will tend to draw the interest and enthusiasm of the older members as well as the newer. *(Brian Gordon)*

**... find clarity among its members about what kind of chapter they want to be.** Follow Kevin Kelly's advice. I see many chapters that are rudderless because they have too many rudders (if that makes any sense). The most successful chapters don't fit one mold, but the ones that clearly KNOW who they are and who they serve seem to have the best success rate at whatever they choose to do. *(Alan Gordon)*

**... work together.** Many small chapters simply do not have the resources to solve their problems, while many larger chapters have resources to spare. All chapters must realize that they all have strengths that they could share with others, and that when they struggle and need help, there is a huge barbershop world out there. There is no single answer to what a chapter must do to become stron-



# Deal makers, deal breakers: Successful chapters fill universal emotional needs

Consciously or not, GNU in large measure exemplifies principles taught by chapter leadership coach Chuck Greene. (Learn more about Chuck's "Compellingly Attractive Chapter Meetings" workshops at [www.21stn7th.com](http://www.21stn7th.com).) Chuck says wide research proves that most if not all of the following attributes can be found in successful and growing fraternal/member-ship organizations:

## Members are

- appreciated, sought for talents\*
- approached about their needs
- given a high, efficient return on their investment of time, energy and resources\*
- Welcoming to diversity in membership

## Members receive opportunities in

- Creativity—participation in "imagineering" new or improved results\*
- Participative leadership—power

to influence the pace, content and direction of the organization's life\*

- Skill, talent and knowledge growth\*
- Social circle development

## The organization has

- Astute and trustworthy managers with leaders and succession\*
- Upbeat ambiance—interwoven fun, humor and positive attitudes\*
- A Value-driven mission—the opportunity to transform society
- Variety
- Visual appeal

## \*Blue text=Deal Maker/Deal Breaker.

Deal makers are particularly potent in attracting and retaining members. Conversely, if even one of the Deal Makers is missing, it becomes a Deal Breaker, and people will likely fail to join or remain with that organization.

"We've adopted a very celebratory atmosphere," he said. "Finding leaders in the chorus and appreciating them gets everyone else pumped up and coming back for more. Recognizing new members, first-time competitors, celebrating well the collegiate concerts—we ride them, it helps them succeed. It's always, 'Let's get better. Look at what you've done.'"

External mystique can be influenced as well. After sitting out from two international competitions, chapter members were highly motivated in division and district contests to post high scores and garner great audience buzz in advance of their return to the international stage. Seeing folks discuss GNU's third-highest qualifying score going into Anaheim boosted member

confidence and motivation.

"When you're confident about something, you go out and promote it because you're so excited about it," Benson said. "This whole energy just started to take over again. We're riding every ounce of that we can. The challenge is to continue that kind of momentum."

How do other chapters create great internal and external mystique? "I won't give away any of our special sauce," Benson said. "Some of our mystique is unique to our personality, to what we are ... Everyone has to create their own."

## Getting chapter momentum back

For every chapter that has neglected its own back yard by focusing too much on competition, there are other chapters who have created the reverse problem.

"You won't be the best you can be if you don't compete," Benson said. "And then you won't be taking care of your back yard."

"A lot of chapters get caught up in, 'This is just what we do,'" Monson said. That's where GNU was three years ago—following a vision and format that was no longer delivering forward momentum. "Eventually, people just go through the motions. You need to develop a plan, stick to it, and execute. Then after that, create a new plan. The journey never ends."

To paraphrase an old axiom, "Do what you've always done and you might get *increasingly worse* results than you've always gotten." At some point, someone must stop the cycle and inspire chapter members to follow a plan that delivers increasing motivation and rewards.

"You have to stop repeating patterns that don't work," Monson declared. "Choruses need to have strategic planning. Go through it. Just do it." ■

ger. Whatever chapters decide to do, they should not do it alone or in isolation. (*Bill Vermue*)

**... have a clear idea of who they are and ensure everything they do supports that in some way.** Some activities may only indirectly impact this, some will impact it directly, but all activities should be traceable as contributions to the specific goals of the chapter. (*Steve Nester*)

**... go through the exercise of developing and writing down their mission statement and their long-term goals.** The shorter-term goals and plans will then become a lot simpler. Also, create the right balance between fun and work. Even if you have decided to be a competitive chapter, "drill, drill, drill" is boring! (*Lee Daum*)

**... ensure that every man participating in chapter activities realizes personal enjoyment from the**

**activity and shares this realization with others.** If a guy is not having fun, he won't have anything to do with us. (*Mike Banish*)

**... define who they are based on what their members want out of the chapter, and fulfill those needs every week.** Generally, there are two types of choruses: Affiliation and Achievement. Pick one and run with it. We should strive to have at least one of each in a market and not be afraid to send members to the other. We have 30,000 boats to float. Let's see if we can float them all, and find many more boats to add. (*Steve Skolnick*)

**... create an unprecedented level of excitement at every rehearsal.** Members must arrive at a rehearsal excited about what is to take place and depart with a sense of accomplishment and a desire to share those feelings

with others. This will reduce the number of members lost to attrition and help our current members better share the love and excitement this great hobby can bring. If a chapter does not generate such excitement, review your culture and see what needs to change. (*Randy Rensi*)

**... create a "Mountain Peak" experience for members and guests every week.** That may be ringing chords, feeling that they are making a worthwhile contribution to a worthwhile cause, feeling as if they "belong," feeling as if they are learning, growing, improving in some meaningful way. The mountain peak may be different for different chapters, but each chapter should learn what it is for them, go after it, assess the buzz at the end of each meeting, learn from what worked and what didn't, fix it and do it again better next week. Wheeeee! (*Connie Keil*)





**Bob Madigan, a top personality at Washington, D.C.'s top radio station invited Fairfax Jubilaires quartet Downtown to sing for former congresswoman Connie Morella. Then he replayed the performance several times to help with their promotions! Singing Valentines promotions are easy pickings for radio and television. Watch what happens when you ask!**

## Ready for magic on Feb. 14?

This is a family publication, so we must choose our words carefully: We barbershoppers do indeed bear *some* responsibility for the small spike in the birth rate that occurs every year on or around November 14—but only in the most morally upstanding way.

We plead guilty to our uncanny ability to make women weak in the knees. Showing up in a tuxedo has always had an interesting effect that way. We confess that we've got our act down cold—we can make eyes go wet like clockwork. It's just what we do. All it takes is some simple old melodies and the kind of heartfelt lyrics they don't know how to write anymore. Is that so bad?

If you had this kind of power over women, wouldn't *you* use it at every opportunity?

We would, and we do. And we're proud—proud to tell the whole world what we do. Proud that she's still thinking about us long after we've shut the door. But don't envy us. It's a labor of love for us, if not also a darn good fund-raiser.

Just remember that we rarely get so much as a hug out of the transaction, buddy, and we doubt you could say the same. (Which is why we suppose you keep calling us back.) Yeah, we're way better than flowers—but please remember that we include a dozen roses in our deluxe package, so this year, why not show her that you mean it?

### Register and do more at [www.singingvalentines.com](http://www.singingvalentines.com)

Register your chapter or your quartet at [www.singingvalentines.com](http://www.singingvalentines.com)—you never know who will have a special delivery for your quartet(s) to fill! Use [www.singingvalentines.com](http://www.singingvalentines.com) yourself to order a Valentine for a far-away sweetheart. The process is quick, easy and *free*.

New to this whole thing? Read the press kit to answer your questions. The website is complete with videos, audio samples, PSAs that you can localize and send to nearby radio stations, logos to add to your website, and banner ads to help you promote your event. Happy singing! ■

## Swipes 'n' Swaps

**"New director" ads are free in *The Harmonizer*** (first 50 words) to Society chapters. Other ads are \$25 per column inch. Send to [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org).

The Charleston, WV, chapter is looking for a good deal on 45-50 used top hats. Please contact Dave at 304.205.4803 / [AdnilEnaid59@yahoo.com](mailto:AdnilEnaid59@yahoo.com), or Ron at 304.345.3005 / [marbears@aol.com](mailto:marbears@aol.com).

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## Contest quartetting for quartet-less singers

### Pioneer quartetters show up solo, still get to sing for audience and judges

If you've quartetted on a district stage before, you know the rush: The anticipation, the thrill of being introduced and walking out from behind the curtains, hearing your voice blend with others amplified over a great P.A. system as you put your best out in front of an audience and judges before bowing to well-earned applause. A surprising number of barbershoppers, even highly experienced ones, have never experienced the thrill of the quartet contest stage, or have had a hard time finding a full quartet with which they can return to the experience. Thanks for **Chordiology** quartet, many Pioneer district singers got the three back at their fall district convention.

With the district's blessing and ahead of the convention, quartet members sent out notice that anybody wishing to sing two of four set songs with the quartet could sign up and perform during the contest—scored for evaluation only. One, two or three men looking to complete their quartet could get the music and learning tracks ahead of time, then rehearse with them ahead of the contest while at the convention. Singers considered the experiment a rousing success.

"This experience has left me with the feeling of wanting more," says bass Frank Adams, with the **Harmony Town Chorus**. After having sung with a number of casual quartets on other stages, singing on the district quartet stage was an entirely new level of experience. "I have made a vow to myself



**Cliff Dake (Chordiology, T), Paul Ellinger (Chordiology, L), Frank Adams (Bs), and Jeff Spires (Ba)**

that I will be in next year's competition for real with my own quartet."

Chordiology members Cliff Dake (T), Paul Ellinger (L), Dave Spizarny (Bs), and Rob Pettigrew (Ba) brought the idea to the district after seeing similar success with a variation on the theme during their chapter's 2009 annual show.

"We want to see more people enjoying singing and quartetting at a convention than ever before," said members of the quartet. "This will be a great way to get that started; an opportunity for all of us to have a great time singing together and bring our joy of song to the stage."

## CHAPTER ETERNAL

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

### Cardinal

Carl Bauman  
Fort Wayne, IN  
Angola, IN  
Phillip Miller  
Greater Indianapolis, IN  
Bloomington, IN

### Central States

Eddie Bridges  
Mason City, IA  
Lee Huddleston  
Overland Park, KS  
Raymond Reinbolt  
Denison, IA

### Dixie

Frank Ballingall  
Rocky Mount, NC  
Andrew Borash  
Research Triangle Park, NC  
Charles Gilleland  
Wilmington, NC  
Rocky Mount, NC  
John Little  
Stone Mountain, GA  
Jay Locke  
Macon, GA  
Conrad Schubert  
Asheville, NC  
Donald Schussler  
Stone Mountain, GA  
Charles Toth

### Charlotte, NC

**Evergreen**  
John Bachmann  
Boise, ID  
Michael Brown  
Greater Portland, OR  
Portland Metro, OR  
Richard Chapman  
Tri Cities, WA  
Richard Clark  
Bellingham, WA  
Chester Colpitts  
Greater Vancouver, BC  
Abbotsford, BC  
James Dickson

### Tacoma, WA

Joseph Durland  
Canby, OR  
Martin Esau  
Langley, BC  
Ted Grosvenor  
Bellingham, WA  
Don Harris  
Centralia, WA  
Olympia, WA  
Bellevue, WA  
Harry Joy  
Rogue Valley, OR  
Ian McGillivray  
Greater Vancouver, BC  
Robert Meisinger  
Tri Cities, WA

### William Montgomery

Boise, ID  
Roy Oppie  
Olympia, WA  
Duane Redfield  
Canby, OR  
Robert Tober  
Tacoma, WA  
John White  
Vancouver, BC  
Carl Wills  
San Juan Island, WA  
Randy Workman  
Juan De Fuca, WA

### Frank H. Thorne

Hugh Putnam

### Far Western

Jim Adams  
Frank Thorne  
Rich Hasty  
Bay Area, CA  
Irvine, CA  
Rich Hasty  
Santa Fe Springs, CA  
Michael Martin  
South Bay, CA  
Everett Meier  
Sun Cities, AZ  
James Ohlin  
Greater Phoenix, AZ

### Darwyn Olsen

Davis-Vacaville, CA  
Don Renz  
San Diego, CA  
Chris Skov  
Walnut Creek, CA  
San Fernando Valley, CA  
Lewis Wilber  
Rohnert Park, CA

### Illinois

Walter Martin  
Northbrook, IL  
Elgin, IL  
Alfred Thode

### Bloomington, IL

Champaign Urbana, IL

### Johnny Appleseed

William Boyle  
Shenango Valley, PA  
Frank Buchholz  
Beaver Valley, PA  
William Businger  
Fostoria, OH  
Leonard Edwards  
Zanesville, OH  
Donald Flory  
Fostoria, OH  
Lionell Lyle





### Love connection at Harmony U.

We know a lot of barbershoppers who are wild about their chorus directors, but Bob Lappin of the **Rohnert Park Calif. Chapter** takes that to a whole new level. While attending the 2008 Har-

mony University and Director's College, Bob and his director, Jan Young, learned that they had far more shared interests than improving their craft.

At the 2009 Harmony U, they approached the bench where romance first blossomed. Bob asked her to sit, while some nearby barbershoppers joined him in "Heart of My Heart." As they sang "say you'll be mine forever," Bob dropped to one knee and presented the diamond ring. (She said yes!) Their wedding date is July 31—a day before Harmony University 2010 begins. (Not likely a coincidence.) Any guesses as to where they'll be spending their honeymoon?



### Going the extra 2,019 miles for a friend in need

After learning that his father had terminal cancer, NaVon Rickertsen of Tacoma, Wash. hurried back with his wife, Maureen, to his childhood home of Charlotte, Iowa to spend Easter with his family. He also ended up spending it with barbershop friends—all the way from his **Tacoma Chapter**.

Knowing the love that NaVon's father, DaVarro, has for traditional American music, Glenn Barnhart (**South Sounders**), Jerry McCarthy (**The Country Squires**), and Bill Thurmon (**Friendly Advice**)—to NaVon they're just "the guys"—immediately flew to Moline, Ill. and drove to NaVon's family's house the next morning.

NaVon, his younger brothers Nathan, Kent and Neil, and "the guys" were finally all together, and spent the time warming up, eating, praying, story telling, and driving in between songs to give NaVon's family, friends, and neighbors within a 20-mile radius what they later called an "all star barbershop harmony experience of a lifetime!"

At one point, NaVon's mother, Brenda, joined the four brothers in singing, "You are my Sunshine." Suddenly, the sadness and regret of illness was overwhelmed by the joyous voices of friends and family celebrating the words of a song. ■

**Back: Glenn Barnhart (T), Jerry McCarthy (L), NaVon Rickertsen (Bs), and Bill Thurmon (Ba). Front: NaVon's Uncle Terry Pretz and Terry's wife Lori**

## CHAPTER ETERNAL

*Buckeye Colum-  
bus, OH*  
Earl Maxfield  
*Maumee Valley,  
OH*  
Paul Padrutt  
*Marion, OH*  
Stephen Pastrick  
*Alle Kiski, PA*  
Raymond Reinbolt  
*Buckeye Colum-  
bus, OH*  
John Repper  
*Middletown, OH*  
Ed Schulz  
*Dayton Metro,  
OH*  
David Stock  
*Cleveland West  
Suburban, OH*  
Charles Thomas  
*Dayton Metro,  
OH*  
Xenia, OH  
William Wagner  
*Lima Beane, OH*  
*Fostoria, OH*  
Don Winiesdorff  
*Wheeling Metro,  
WV*

### Land O' Lakes

Gerald Glapa  
*Rochester, MN*  
Martin Hauser  
Frank Thorne  
Douglas Lofdahl  
*Bloomington, MN*  
Dale Loucks  
*Saskatoon, SK*  
John Thomas  
*Duluth-Superior,  
MN*  
Tom Witt  
*Milwaukee, WI*

### Mid-Atlantic

Bud Arberg  
*Alexandria, VA*  
Cesar Carvalho  
*Ridgewood, NJ*  
*Rockland County,  
NY*  
William Corey  
*Tunkhannock, PA*  
Edward Crusse  
*Dundalk, MD*  
Herbert Federhen  
*Arlington, VA*  
Carl Greiner  
*Lancaster Red  
Rose, PA*  
Forrest Hetrich  
*Reading, PA*  
Richard Kilmer  
*Pottsville Area, PA*  
Frederick Lewis  
*Virginia Peninsula,  
VA*  
Robert Miner  
*Winchester, VA*

Francis Rodgers  
*Montclair, NJ*  
Thomas Steel  
*Winchester, VA*  
Sheldon Stump  
*Hanover, PA*  
Gar Tough  
*Lancaster Red  
Rose, PA*  
Raymond Tucholski  
*Ocean County, NJ*  
Frank Valenzano  
*Cape May County,  
NJ*  
Jim Wahler  
*Winchester, VA*  
Charles Town, WV  
*Inwood, WV*

### Northeastern

Arsenno Ben-  
evides  
*New Bedford, MA*  
Terry Dunkle  
*Danbury, CT*  
Edwin Jud  
*Portland, ME*  
David Klocko  
*Bangor, ME*  
Oren Lane  
*Burlington, VT*  
Bob Morrissey  
*Manchester, CT*

### Ontario

Ronald Butt  
*Newmarket, ON*  
Wayne Drewitt  
*St Thomas, ON*  
Harold Flaherty  
*Etobicoke Missis-  
sauga, ON*  
Robert Loughrey  
*Brockville, ON*  
Gordon Nisbet  
*Strathroy, ON*  
Ken Smith  
*Seaford, ON*  
Bev Walden  
*Etobicoke Missis-  
sauga, ON*

### Pioneer

Robert Butcher  
*Pontiac-Water-  
ford, MI*  
Raymond Konas  
*Detroit-Oakland,  
MI*  
Reese Olger  
*Lansing, MI*  
Gordon Ross  
*Lansing, MI*

### Rocky Mountain

Bruce Mehlhaff  
*Mt Rushmore, SD*  
**Seneca Land**  
George Cook  
*Syracuse, NY*

Richard Devey  
*Grove City, PA*  
Donald Pfohl  
*East Aurora, NY*

### Sunshine

Harvey Baird  
*Manatee County,  
Sarasota, FL*  
Charles Blouin  
*Manatee County,  
FL*  
Adrian Bourgeois  
*Daytona Beach  
Metro, FL*  
Milton Decker  
*Greater Pinellas  
Chapter, FL*  
Robert Ellems  
*Sarasota, FL*  
John Foster  
*Greater Pinellas  
Chapter, FL*  
George Herbert  
*Pensacola, FL*  
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*Sarasota, FL*  
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*Tampa, FL*  
Jack Newcomer  
*Daytona Beach  
Metro, FL*  
Richard Nickel  
*Jacksonville  
Big O, FL*  
Al Smith  
*Vero Beach, FL*  
Burt Taylor  
*Sebring, FL*  
William Taylor  
*Melbourne, FL*  
Irv Wells  
*Polk County, FL*

### Southwestern

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Tom Bamford  
*Dallas Metro, TX*  
Frank Black  
*Big "D", TX*  
Town North  
*Plano, TX*  
Michael Darkoch  
*Tulsa, OK*  
Big "D", TX  
Rodger Fields  
*Central Texas  
Corridor, TX*  
Martin Hauser  
*Spring, TX*  
Paul Holland  
*Permian Basin,  
TX*  
Michael Hunter  
*San Angelo, TX*  
Michael Men-  
denhall  
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**MENC: The National Association for Music Education**  
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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!!



# Sweet Adeline exemplifies her tag's title

**S**weet Adeline MJ Mortillo is a dynamic leader in music. She grew up in a home filled with harmony, her mom also a Sweet Adeline, and she has continued that tradition with her own family. MJ seems to find a song for every occasion and is always singing. An SAI Regional Team Coordinator who sings with the **Crosstown Harmony Chorus** in suburban Milwaukee, she has made an impact on the lives of all who know her.



She says, "I had the joy of directing a group of special education students at an area high school. They

were learning to play the keyboard for a Christmas concert and each student played with one finger or was helped by an assistant to play with one finger. The true joy of making music with others was realized that day and I dedicated my life to passing this joy on to others."

That is barbershop harmony—one note by each singer, making beautiful sounds, sharing the "excitement" of ringing a chord. I'm working to help keep this American art form alive so next generations will be talking about their mother, father, brothers and sisters—always singing." ■

## CATCH THE EXCITEMENT

*adapted from Sweet Adelines Region 22 Tag*

Words by MJ MORTILLO

Music and Arrangement by JOE LILES

Score for Tenor Lead and Bari Bass:

**Tenor Lead**

**Bari Bass**

1 Catch the ex - cite - ment, 2 catch the ex - cite - ment,

3

4 on, and on, and on, and

5 and pass it on, on, and on, and on, and

6 (b)

7

8 on,

9 and on!

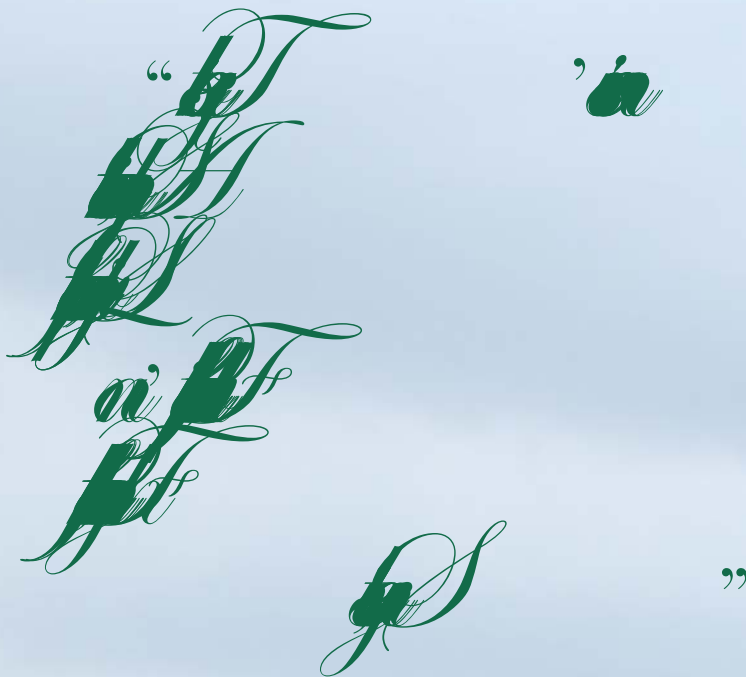
10

11

12

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— Seattle, sung by Perry Como/lyrics by Ernie Sheldon and Jack Keller

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- Bob Flanigan, founding member  
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