

March/April 2010

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

WILD about barbershop

Youth in Harmony: Easier than you think,
making a big impact on the Society right now



INSIDE: Develop musical leadership • Midwinter Convention recap • Barbershopper in Chanticleer

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If you missed Tampa you missed a great time. In addition to seeing all the 2009 medalists perform show packages, we experienced a great Seniors contest, an electric Youth Chorus Festival, and much more.



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This online tool suite makes management and communication quicker and more powerful—and Society chapters get it for 20% less.

KEITH ECKHARDT

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LORIN MAY, EDITOR, THE HARMONIZER

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The 505 practices in Tampa
Photo by Lorin May

We have a fertile field for the seeds of success

All across this great continent, barbershoppers are focused on causes and cures for the decades-long loss of membership that threatens the future of this Society and this musical style. We're thinking about it. We're writing about it. We're talking about it. And we're working to reverse it.

And conditions in our Society and in the larger world are right for us to win this battle. We have thousands of dedicated, passionate members who realize how important winning this fight is—and who are telling this story to hundreds of others every day. We have hundreds of leaders who are putting in thousands of hours each month to create the conditions necessary for victory. We have a highly skilled, professional staff working to create



the programs we need to succeed. And we have a committed staff of professionals at Harmony Foundation and Sing Canada Harmony working hard to raise the funds we need to fuel these vital efforts.

There are men who make your chapter a success every week. Thank them, join them, support them. If your chapter is not growing, work to be one of those “energizers” every chapter needs.

We also have a fertile field in which to sow the seeds of success. Young men *love* to sing our music. If you doubt that, come to Las Vegas next January for Midwinter. It will simply change your life. And in the next few years, 37 million—*million!*—men will reach retirement age in North America, many thousands of whom will have the time and resources to join with us in singing our songs. While we will continue to work hard to attract and retain men of all ages, I believe these two groups will prove to be the cornerstones of our future success.

We're working on real-world solutions to this problem. To paraphrase our founder, I'm simply aglow with anticipation to see the final report of the Membership Growth Task

Force in July. But we're not waiting. Our headquarters staff has created two exciting new programs to help solve this problem, one to get effective, “on-the-ground” help for our chapters, and another that will put young, dynamic quartets on the road full-time singing for schools and community and chapter functions. Pilot programs for these will be started very soon. More funding will be needed to

fully implement them, of course, and I'm confident that when you hear more details about them you'll want to be a part of that. Stay tuned!

So, we have the resources. We have a ready market. We have the plans. We have the programs. What more is needed? Read on, MacDuff!

Be one of the “energizers”

We know that all growth happens at the chapter level: In satisfying, engaging, varied chapter meetings that attract and retain men every week. And we know that this happens in a lot of different kinds of chapters: Competition chapters, performance chapters, “quartet only” chapters, “Harmony for Lunch Bunch” chapters, traditional “old songs” chapters, youth chapters, and more. And we know that these chapters are started—and prosper—when a few good men decide to work together to make it happen. If your chapter is growing, I know there are a few—maybe more than a few—men who work to make your chapter a success every week. If so, thank them, join them, support them in this vital work. They are the “energizers” that every successful organization needs and they need your help.



If your chapter is *not* growing, you can change that. Get together with the other leaders in your chapter and talk about what's going right, and what can be improved. Work together to make a difference in your chapter. Ask how—and work to become—one of those “energizers” every chapter needs to succeed.

If we continue to attack this issue on all fronts—staff, fund raisers, Society leaders, district leaders and (most important of all) involved, committed men in every chapter every week—we will succeed! I guarantee it! And our grandchildren's grandchildren will have the opportunity to have their lives enriched by this wonderful hobby as ours—yours and mine—have been. We owe them that.

As always, I can be reached at bbiffle@barbershop.org. (And remember, to quote the Great Clancy, I'm talking to you.)

Bill

bbiffle@barbershop.org



The purpose of the Barbershop Harmony Society

I'm borrowing this column's theme from, of all places, my home and car insurance provider. *USAA Magazine* (from the military-affiliated United Services Automobile Association) recently featured a column by its president, Joe Robles, Jr., who explained why USAA's customer service makes them such a formidable presence in the insurance/banking/investments industry. The column was titled "*You are our purpose.*"

I started mulling how that notion applies to our Society and to you. I realized my column couldn't begin with that phrase, because the honest answer is "you are *not* our purpose," and I wouldn't want to offend anyone before I had a chance to explain. Sure, we train and try to practice great customer service at headquarters. (And if some believe we're slow to answer or seem to ignore voicemails, remember there are 26,000 of you and only 28 of us!) We never forget that we are the employees of our members and associates,



For our founders, it was always about preserving the barbershop style, not about you or me.

but let's be clear that we serve an even higher purpose—and you should, too.

Go to <http://tinyurl.com/BHS-vision>, which redirects you to the Society's Vision and Mission document on www.barbershop.org. It begins with our Purpose and ends with our Long-Range Vision Description. Here you find that our purpose (yours, mine, and all members') is:

- to perpetuate and celebrate harmony in the barbershop style
- to promote fellowship and friendship among men of good will
- to provide the opportunity to experience the joy of four-part a cappella singing
- to introduce and sustain music in the lives of people everywhere

The *first, prime, premiere* statement on our Mission and Vision document is to *perpetuate the barbershop style*. I like that. I can understand that, I believe in that and I want to do that. I think most of our members, if asked, would agree with that as well. Sure, they'll have opinions on what that means, how much we should spend to do that, and so on ... *but that is our purpose.*

Why did you join?

Chances are, you didn't join the Society for exactly the same reason that O.C. Cash or "Molly" Reagan did. I joined because I wanted to sing in a quartet and learn to harmonize better. Many, probably most, of us joined to *get* something more than to *give*

something. That's okay, that's normal, that's valuable. It's also valuable that so many of our members and associates understand the altruistic aspects of the hobby: The "Gold Medal Moments" mentality championed by Jim Henry, service projects like Youth In Harmony or Singing for Life or Harmonize for Speech, combined with the joy that you feel when you ring a chord or get a standing ovation. Many of our members recognize we have something here that's bigger (and far more rewarding) than "what's in it for me?"

There are *thousands* of Society members giving far above the dues they pay: In the Presidents Council, or in service to the Society on countless conference calls, weekend meetings, planning of conventions, singing for their communities, and celebrating harmony in the barbershop style. They are *getting* far more because they are *giving* far more. Thank you all for that.

Benefits of Society membership

Go to <http://tinyurl.com/BHS-benefits> to download from www.barbershop.org a large (6 MB) PDF regarding Society membership. Under "Benefits of Membership," note that most items are available whether or not you pay your dues. They are provided by the Society, and they consume resources to produce and maintain, but they are available to all. Many of our non-competing barbershoppers take advantage of that by not renewing their memberships, or renewing late, because most of the benefits remain *for them*. Some chapters even let them sing on the risers (except in competition), they can get music, buy merchandise, sing in an unregistered quartet, and generally get many of those "what's in it for me?" benefits because someone else is paying the freight.

Now, look again. What if there were no Society to provide those benefits? If the Society goes away, *none* of those benefits will be available. If enough people don't renew, don't pay dues, take without giving, there will be *no* Society to preserve, propagate, and encourage barbershop. And that is our *purpose*.

Wisdom from our founders

On the following page, you will find the first of many coming excerpts from early issues of *The Harmonizer*. It is a refreshing insight into the spirit and mindsets of those who founded the Society, and the early years of their sacrifice and dedication to a certain style of music. Sure, the world was different then, but these snippets help illustrate that for them it was always about preserving the barbershop style, not about you or me.



The short excerpt on the right comes from page 5 of the March/April 1943 issue, which also happens to be the very first issue of *The Harmonizer*. (From November 1941 to this time, the publication was called *Barber Shop Re-Chordings*.) As many of you know, we reimburse our Society Board members now for expenses only during board meetings. They still donate much of their time, money and effort in support of the Society. The giving spirit and the sense that barbershop harmony is a worthy cause is alive today, but I believe it is most evident in the early *Harmonizer* articles like this one. Enjoy!

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

ewatson@barbershop.org

ANYONE WANT TO BE A MEMBER OF THE NATIONAL BOARD?

Of the thirty-one members of the National Board, scattered over the country from West Los Angeles, California, to Wilmington, Delaware, and from Atlanta, Georgia, to Muskegon, Michigan, twenty-three found it possible to make the trip from their homes to Peoria on January 16th for a one day business meeting of the Board AT THEIR OWN EXPENSE.

What other fraternal order or service club can beat—or even tie—that one! Each member of the National Board pays all of his own expenses in connection with attending the annual Convention in June and the winter business meeting in January each year—pays for his own postage, wires, long distance telephone calls, and other expenses in connection with his membership in the Society.

Out of curiosity during the Peoria meeting, your editor asked eight Board Members, picked at random, “What does it cost you per year out of your own pocket to serve on the National Board?” The eight answers were averaged and the amount, per man, was in excess of \$200.00. We know of one other man on the Board who in 1942 spent nearly \$600.00 of his own money in performing his duties as a Board Member and as Chairman of one of the 1942-1943 National Committees. While you are at it, try to guess what O. C. Cash, O. P. Erickson, and several others spent in getting our Society started.

So, when you’re tempted to criticize Board Members for what they do or don’t do, at least give them credit for their zeal and loyalty and their devotion. They deserve that credit, and lots of it.

LETTERS

harmonizer@barbershop.org

Inspiration from “Thinking Big”

I couldn’t have been more elated in how you captured the essence of the **Cape Breton Chordsmen**. Singing, keeping to a schedule, tags, quartetting, Barberpole Cat and fun are in all meetings. I can add, you have to believe in your product, in this case, barbershop-style

harmony. If you do not believe in what you are doing, how are you going to make someone else believe? With those two new men who were the first to join just over a year ago (now 28 new members), we started to believe again and remember why we joined in the first place. Everyone is now a recruiter using “Sing it Fourward” as his motto.

TOM ANDREWS (CHAPTER SECRETARY)
Sydney, N.S.

Thanks again for giving our guys in Cape Breton such a fantastic article in *The Harmonizer*. The message for the Society was important, and the boost for that chapter and its men was beyond description. A great piece of work on your part.

WALT LANE, IMMEDIATE PAST PRESIDENT, NED
Johnstown, N.Y.

Correction: The correct spelling of the collegiate quartet twice featured in the Sept-Oct. 2009 edition of *The Harmonizer* should have been listed as **Blend Tech**.
www.blendtechquartet.com ■



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2010

INTERNATIONAL CONVENTION

PHILADELPHIA

JUNE 28TH - JULY 4TH

Don't miss it!



Register today at www.barbershop.org/philly
or call (800)595-4849



Long-time icon Marty Mendro passes away

Gold medalist, Society Hall of Famer and 60+ year barbershop icon Marty Mendro passed away on March 15th, 2010 at the age of 95. Continuously prominent and influential in Society affairs since the mid-1940s, he won his gold as lead of the 1949 champion **Mid-States Four**. He strongly influenced the Society's more formalized judging system while he served as Judging Chairman between 1954 and 1960. For many years, he was also editor and publisher of AIC's *Medallion* magazine.

More than 300 family, community members and barbershoppers attended a memorial service March 22 near Marty's home in Twisp, Wash. The celebration of life included a ragtime band and a barbershop quartet.

The Mid-States Four were well known for their ability to combine smooth styling of currently popular songs with madcap comedy and serious barbershop ballads. One of the most popular and entertaining show quartets of all time, they were featured on chapter shows throughout the Society and appeared with many big-name entertainers on commercial shows. They performed in all but three



PATTY LEVEILLE

states and traveled throughout Canada, The Bahamas, Korea and Japan, including a 33-show Korean USO tour in 1950 for more than 52,000 U.N. troops. They left the show circuit around 1966 but came out of retirement in 1982.

Marty is survived by two sons, five grandchildren, eight great grandchildren, and thousands of friends and fans worldwide.



GREAT NEW PRESENTATION ON WWW.BARBERSHOP.ORG. See, read and hear the history of barbershop harmony, from the earliest European and African-American roots, through Tin Pan Alley and Vaudeville to the present day. See and hear some of the top pre-Society quartets, the formation of SPEBSQSA, and many other influential male and female groups throughout the ages. Created by Society Historian Grady Kerr and Society Webmaster Eddie Holt, a few minutes at www.barbershop.org/about/history.html is worth your time!

Staff welcomes new Music Specialist/ Music Publications Editor Adam Scott

A gifted composer and director and a barbershopper since the fifth grade, beginning May 1, Adam Scott will fill the void left by retired (or retiring) Society staff legends Jim DeBusman and Joe Liles. The St. George, Utah native grew up watching his father and brothers perform with Val Hicks in the **Color Country Chorus**, and has been hooked on barbershop ever since. Adam received a bachelor's in music with an emphasis in composition from Utah State University, where he earned high accolades as a composer of piano solos, operatic arias, symphonies, multiple choral works, and (of course) barbershop songs. A public school music educator, he has been directing both a church choir and the Color Country Chorus while continuing to sing, coach, compose and arrange. Adam is published through Music House Publications (<http://musichousepublications.com>). After May 1, he can be reached at ascott@barbershop.org or 800-876-7464 x4125.



Society briefs

Full-tuition Harmony U scholarships for music educators. Harmony Foundation is funding a limited number of scholarships for music educators ready for a full barbershop immersion experience. Contact your district Youth In Harmony VP  to nominate a music educator who is ready for total barbershop immersion. Nominations must be submitted in writing by May 1. Get more info at www.barbershop.org/harmonyu.

PROBE reinstates the Outstanding Achievement Awards.

This PR and marketing award from PROBE (Public Relations Officers & Bulletin Editors) previously ran from 2000-2005. The awards will cover the 12 months prior to each international convention. Districts, chapters, quartets or individuals can receive these awards for outstanding creativity, impact, exposure or results. Members of Society affiliates are also eligible for these awards. This is not a contest, nor is it only for "the best." It is recognition for those who provide outstanding examples of PR that others can emulate. Submit nominations to Grady@GradyWilliamKerr.com.



Fred Farrell joins Harmony Foundation Board of Trustees. International champion tenor of **Crossroads** (2009) and **Second Edition** (1989), Fred's parents and six siblings are likewise all barbershoppers. From Fort

Myers, Fla., Fred started his three-year term on Jan. 1. Once a Series 7 licensed financial broker, he is co-founder and vice president of North American sales for Interop Technologies, a software development and wireless technology firm. Fred and his wife, Kimberly, have five children.

How does our chapter post music legally on a password-protected website? Check out the revised "Copyright Basics for Barbershoppers" article in the Copyright/Legal section of the Document Center. (<http://tinyurl.com/copyrightbasics>.) Groups that use the Society-endorsed Groupanizer web-based chapter management tool suite will find that Groupanizer now solves this issue. (www.groupanizer.com)

Society hosts top arrangers of past and present. The Society is now handles the arrangement collections of Buzz Haeger, Val Hicks, Freddie King, Earl Moon, Roger Payne, Lou Perry, Scott Turnbull and Ed Waeche, as well as the top barbershop arrangers currently creating new material. The Society's music catalog (<http://tinyurl.com/bhs-arrangers>) lists only those arrangements that have copyright clearance. If you don't see a known arrangement by one of these arrangers, contact library@barbershop.org about its availability.



AN OLYMPIC PERFORMANCE FOR THE THUNDERBIRDS. A huge sea of red and white spectators watched as the Vancouver, B.C. Chapter, The Thunderbirds, performed on Feb. 22 in downtown Vancouver at the BC Pavilion in Robson Square as part of the 2010 Olympic Winter Games Cultural Olympiad. The warm weather may have vexed the games organizers, but the chorus was thrilled to give the raucous crowd, which included a zip line carrying screaming passengers immediately above their heads, 30 minutes of great barbershop. All thanks to chapter "gigmeister" John McBain's relationships with talent managers of the Pacific National Exhibition (where the chorus sang last summer), and who wanted the chorus back for an even bigger gig.

On Valentines Day, chapter quartet Eclectic (in the bobsled), got a preview of the world welcome the chapter would get, as they were continually stopped for photos even when they weren't singing—simply because they were wearing tuxedos!



Philly: How high we can go?

We've already exceeded our registrations total from Anaheim, and to see how big the party will be in Philly, help us guess each week's registration total. Grand prize is two free front row tickets for the entire week in Philly, and weekly winners get a \$50 gift certificate to the Harmony Marketplace. For rules and to chart progress, go to www.barbershop.org/philly to play!



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

2011

LAS VEGAS
Jan. 25–30
2012

TUCSON
Jan. 17–22

HARMONY
UNIVERSITY 2010

St. Joseph, Mo.
August 1–8, 2010



“Two-year chorus rotation? What’s your opinion?” Join the discussion and take the poll!

Read a lot of insightful member feedback that came when Society CEO Ed Watson discussed a “what if?” change to our chorus competition schedule. Hundreds of members took a poll and shared their reactions, pro and con, to a hypothetical system in which half of approximately the 56 best Society choruses would compete on alternating years (an equal top-down mix of still roughly 28 per year). They would also qualify roughly 20 months before the international contest, to give them more time to financially and artistically prepare. Read the whole post and comment at www.barbershopqh.com/?p=1310

Where do we put all these awesome media clippings? “Chapters are constantly sending me clips and links from news coverage they get, mostly from their local newspapers, and sometimes in local and even national magazines,” says Lorin May, Editor of The Harmonizer. “What these chapters are doing is awesome but I have no idea what to do with most of these clips or how to share them. We already put some of the best on the front page and news section of barbershop.org and also in Livewire. Is that enough?” www.barbershopqh.com/?p=1304

Audience behavior at contest: Cheer and holler or simply applaud? Society Director of Operations Rick Spencer reacts to audiences that applaud only after each group’s full name is announced versus audiences that applaud and/or chant the group’s name over the emcee’s introduction then go wild when the group is announced. Which audience are you a part of? What do you prefer as an audience member? What do you prefer as a competitor? www.barbershopqh.com/?p=1307



Hang out and chat at Nashville’s water cooler

Poll: Membership card makeover. Your thoughts? Membership services manager Becca Box discusses member feedback leading to a possible change in the style of membership cards to something more colorful and durable—a permanent membership card that would not be replaced each year. What information should go on such a card? Hundreds took the poll and participated in the discussion. www.barbershopqh.com/?p=1288

Copyright: Giving members more music and more options. Music Librarian Julie Grower discusses Society member Tom Goldie’s suggestions regarding copyright laws and how the Society can get music into members’ hands more easily. www.barbershopqh.com/?p=1278

What did we once do that we should never have stopped? Harmonizer Editor Lorin May asks what historical relics from our past should have survived to the present day but have not. www.barbershopqh.com/?p=1269

Singing for Life a great service; registration now year-round

One of the Society’s Aims is community service, and one of the best opportunities is the Singing for Life program. This Society-wide blood drive collected more than 4,500 units of blood for our American and Canadian blood partners in 2008-2009. The media coverage was equal to, or in some cases better than, the coverage markets get during the Singing Valentines campaign. In addition, many chapters experienced their first cross-promotional opportunity with other performing arts organizations, and some reported new member prospects as a result.



The 2010 project targets the month of May but other months can be used, depending on your chapter’s preference. This provides more flexibility in scheduling your event. There are already more than 50 chapters signed up for 2010, and that number is sure to increase. Please discuss this all-important project with your chapter leadership and let SFL contribute to your community and bring new potential growth for your chapter. For more information, visit www.barbershop.org/blood or e-mail info@singingforlife.org.

“American Harmony” moves to four-wall theatrical phase—get it in your town!

The “four-wall” phase of distribution has begun whereby local chapters can bring the best full-length barbershop film ever made to their town for one-night-only screening events at either traditional or non-traditional screening venues. This removes many hurdles surrounding the traditional week-long theatrical release distribution model. Chapters need only estimate the number of expected attendees for a screening in their town and pass that information to info@tijat.com, and the filmmakers will explain the next steps from there.

Any chapter contacts who had already expressed interest during the traditional theatrical release but who haven’t yet had a screening scheduled will be rolled into the “four wall” release efforts. If your chapter has expressed interest but has not been contacted yet, please be patient as the distributor processes all requests.

American Harmony is centered around our quartet contest and features **OC Times**, **Max Q**, **Reveille**, and **Vocal Spectrum** (among many other barbershoppers), and has received highly favorable reviews from barbershoppers and non-barbershoppers alike. ■

www.americanharmonythemovie.com

Menu

We offer:

Moxie Ladies
2009 International
Quartet Champions of
Sweet Adelines.

Ringmasters
2009 International 4th
place medallists from
Sweden.

A cappella pops
A high-energy chorus of
men and women from the
East coast.

Vocaldente
Germany's most
successful a cappella
export. The Harmony
Sweepstakes A Cappella
winners 2008.

Investigators
The very first quartet from
Spain!

and more.....

WORLD HARMONY JAMBOREE DINNER SHOW

**Do not miss the chance to attend one of the greatest successes
- the World Harmony Jamboree Dinner Show**

You'll get a full dinner served while you get to see all the best acts from around the world. Bring your friends, relax, and have a meal while being entertained by the best!

Venue, ticket price and where to buy will be available shortly at
www.worldharmonycouncil.org or www.barbershop.org

More entertaining and outstanding groups will be added over the next months... keep your eyes open for additional info.

Make a mark in your calendar: Thursday July 1st, 4:30pm-6:30pm
- a perfect break from everything else!

Don't miss the most versatile and relaxed show in Philly!



THE 2010 AIC SHOW SO YOU THINK YOU CAN SING?



TICKETS:

CALL: 1-800-877-6936
OR BUY ONLINE

\$80 - PLATINUM

\$45 - GOLD

\$30 - SILVER

\$20 - BRONZE

\$2.00 S&H Per Order

PHILADELPHIA CONVENTION CENTER

THURSDAY JULY 1ST 7:30PM

In honor of the legendary Philadelphia-based TV Show

American Bandstand

We will honor our champions with a "competition" from within...

Contestants:

OC Times

Max Q

Vocal Spectrum

Realtime

Happiness Emporium

FEATURING:

2009 Quartet Champion, Crossroads

25th Anniversary, 1985 Champion - The New Tradition

With a special tribute to our 50th Anniversary Quartet,

1960 Champion - The Evans Quartet

www.AICgold.com



Develop strong chapter musical leadership

Chapter growth and success can be traced to the excellence and depth of both the musical and administrative leadership teams. In successful chapters, leaders are willing to share the spotlight, encouraging and empowering others, realizing that a team approach achieves more success than one leader alone. Leaders can be found on any row of the risers. New leaders are identified and developed only when current leaders willingly step back, observe, create space and take risks. Even the most talented, energetic director can benefit from sharing the spotlight. Each of us has the responsibility to cultivate and develop leaders for the future.

Developing the full potential of many leaders in the chapter is an essential goal to achieve and sustain chorus excellence. Multiple strategies exist for showcasing potential new talent during the chapter night. For example:

- Ask volunteers to accept simple tasks that are clearly defined and of short duration. "Bob, would you please help find the most active face in the chorus and invite him down to demonstrate?" or "Jim, you are singing that line so well, would you please demonstrate for the rest of the section?" Always thank them for their contribution and observation skills.
- Survey a section to name a section leader. Being selected by fellow singers is an honor, developing trust and confidence.
- Invite a member of each section to come down front and listen to the section in rehearsal, identifying positive values that singers are bringing to the chorus. A director can then identify those who can encourage men to be better singers.

Learn to recognize the traits of leaders in your chapter:

- An assistant director, who can direct a phrase while the director listens. *Those who can work with others to achieve a common goal can lead.*
- Section leaders can invite a

These concepts were taught by Dr. Paul Tamblyn, past chair of the Chorus Director Development Committee and long-time Harmony University instructor, who passed away in February, 2010. Paul's Leadership class was required for all first-year Director's College attendees, and, for many of us, a must-see event, year after year. Paul's kind, supportive, unassuming and inspirational approach was the very model of quiet leadership.

singer to prepare to demonstrate a difficult key change. *Those who accept challenges can lead.*

- Chapter presidents can invite an individual to organize a workshop for quartets, a Chorus Director Workshop Intensive, an Outstanding in Front workshop or an inter-chapter meeting. These high impact events yield positive results and celebration. *Those who can plan and organize can lead.*
- The program VP can invite a strong lead to sing an unfamiliar song next week for a woodshedding session. *Those who prepare in advance are those who can lead.*
- A chapter president can invite a member to monitor the length of time he spoke during the business meeting. *Those who can give clear feedback can lead. Those who seek feedback are great leaders.*
- A director can invite each man to listen to the voices around him and then be prepared to tell those two or three what he liked about their voices. *Those who can resist the desire to be critical are those who can lead.*

Leaders can only grow if we send them to the best training opportunities in our divisions, districts and Harmony University, where outstanding programs are available. Find your hidden gems, bring them into the light, and then polish them!

Practical rehearsal strategies that help develop a strong music leadership team

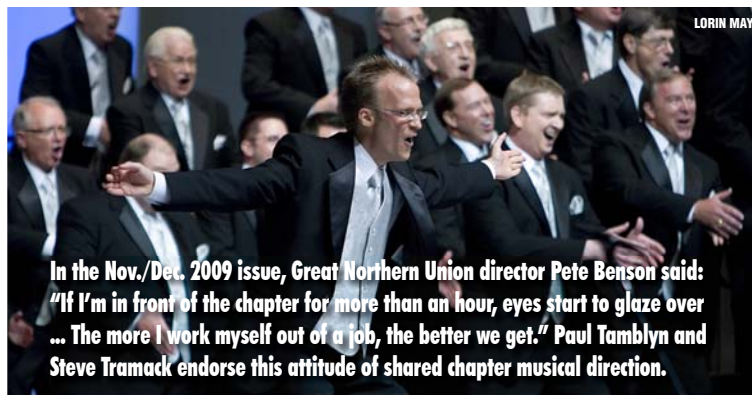
Effective chorus directors facilitate the development of an active, strong musical leadership team. Active leadership team participation helps directors avoid burn-out. What if it were possible to have the director do the things that he loves best and find people to lighten his load? How could this take place in a chapter where the director is "the man/woman"? Here are some strategies, and



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In the Nov./Dec. 2009 issue, Great Northern Union director Pete Benson said: "If I'm in front of the chapter for more than an hour, eyes start to glaze over ... The more I work myself out of a job, the better we get." Paul Tamblyn and Steve Tramack endorse this attitude of shared chapter musical direction.

LORIN MAY

the team members that can play a leadership role during the evening's rehearsal component:

1. Section leaders come down front, listening for unity and note accuracy prior to a section rehearsal. This:

- Allows them to identify and prioritize the needs of their section
- Demonstrates to the section leaders that they are important and have responsibility
- Frees the director from having to fix everything
- Avoids one section rehearsing and three sections standing.

2. Assistant directors direct a song; the director listens for the biggest issues. This allows him to prioritize and teach more effectively.

3. Performance leaders bring down individuals who are best selling the song, facing the chorus while continuing to perform. Continue until 1/3 of the members are down front. This values the positive models for their efforts, and, in an unstated manner, sends a subtle message to those left on the risers. This also builds more independent singers.

4. Trained assistants can deliver vocal coaching lessons. If the director listens, he/she may hear candidates for sections moves and models to use for the chorus sound during the evening.

5. The director can identify two members to record talking and singing time during the night. At the end of a rehearsal segment the numbers are given to the director for consideration and planning purposes.

6. A director's "consigliere" can be a sounding board, a trusted advisor and one that helps remind the director to deliver positive reinforcement to the chorus.

7. A quartet in the chorus, or even four independent singers, can be invited to be a teaching quartet. Once they have learned the notes and words, the director coaches them on the musical delivery. The song is then taught using the quartet method, with the director facilitating. This values the quartet singers in the

chorus and puts them in a leadership role, modeling for others. It also gives the chorus singers a known resource for trouble spots.

8. Use quartets in the chorus to determine the level of difficulty of songs that are being considered for introduction to the chorus.

9. Ask your best music theorist to go over a new song and mark the roots, fifths, thirds, sevenths, chords that will be difficult to tune and awkward leaps and intervals. Even if the director possesses this skill, valuing the skills of another member builds a stronger leader. ■



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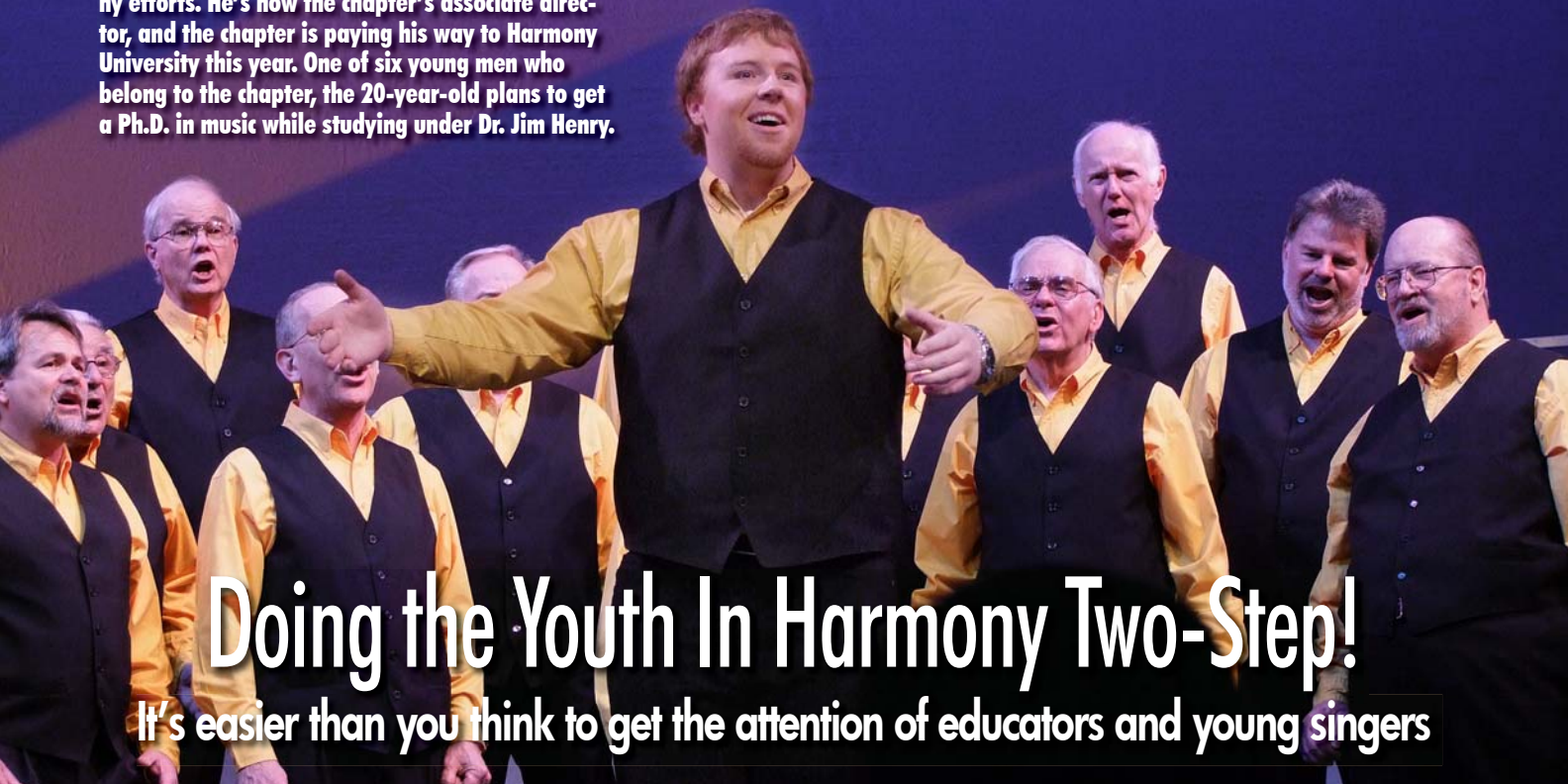
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Jason Dyer fell in love with barbershop harmony thanks to the Placerville chapter's Youth in Harmony efforts. He's now the chapter's associate director, and the chapter is paying his way to Harmony University this year. One of six young men who belong to the chapter, the 20-year-old plans to get a Ph.D. in music while studying under Dr. Jim Henry.



Doing the Youth In Harmony Two-Step!

It's easier than you think to get the attention of educators and young singers

It is really easy to start a chapter Youth In Harmony (YIH) program—the **Placerville, Calif.** Chapter has found you can do it in two easy steps. These two steps recognize that music educators have three big needs for their vocal music programs: (1) More public exposure, (2) more money, (3) more students involved. This two-step process gets the educator's attention by filling the first two needs right off the bat.

Step 1: Make your *very first* contact with a music educator be an offer to showcase their main choir in a 12-minute segment at your chapter's next concert, and you'll pay them a \$350 performance fee. Do a little research in advance to locate a high school with a good vocal program. Don't use this conversation to tell music educators about the advantages of including barbershop harmony in their choral programs—soon enough, they'll see the advantages on their own. *All you need to do is present what many music educators consider a pretty attractive offer: A local public performance, needed cash for their program, and very little extra work for them.*

Step 1 includes a few critical elements that make a big difference:

- During the initial contact, explain that you'd like their choir to participate in a mass song with your group as the concert's grand finale, and that you'll need to schedule two visits by your director to teach them one barbershop song.
- Schedule the school choir early in your concert, then seat them in the auditorium for the rest of the show. Between their early number and the

finale, students will get to hear a lot of barbershop harmony. (Bonus: Many of their parents will likely come to watch their kids on your show. That means both a bigger audience and more ticket sales, which will likely offset the cost of the school's performance fee and then some.)

- Ensure they hear a lot of *high-quality* barbershop harmony by inviting a quality guest quartet as headliner, in addition to good chapter and local quartets. Ask all performing quartets to engage students in singing tags after the show. (Most would do this without being invited, but ask them anyway!) *See it—Hear it—Sing it.* That's what sells barbershop.
- Plan to deliver the \$350 check a short time later during the school choir's rehearsal. Ask the principal to be there. School newspaper reporters and photographers are welcome too.

How much work is that for your chapter? All you've done is pay a teacher and some students to sing and to listen to barbershop. They'll be happy you asked, and even happier once they've done it.

Step 2: Oops, actually there is no Step 2. The young singers and music educators will take it from here.

Congratulations, you now have a successful chapter YIH program! If there is a Step 2, it's to simply repeat Step 1 with different schools that have good choral programs. Then watch what happens in the intervening weeks. Assuming the music educator had a positive experience with your chapter's contact and director, and assuming you put on a quality show for the stu-



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dents, your results may be similar to the Placerville Chapter's results:

- Don't be surprised when the music educator calls you because some students want to start a barber-shop quartet and they need help.
- Don't be surprised if some students show up at a rehearsal to ask if they can sing with you.
- Don't be surprised if the music educator calls to see if they can be on your show in the future.

Selfish reasons for taking a selfless approach

Many chapters that don't already have a YIH program ask: *Why should we do this?* We've all heard that *someone* needs to be singing barbershop when we're gone, and that's absolutely true. But a YIH program's benefits are not all for the kids, and they're not all down the road—there are great current-day reasons to have a youth program:

- When teens show up at a chapter meeting they bring "electricity" with them.

Running a successful Youth In Harmony program is not rocket science, and almost any chapter can duplicate Placerville's common-sense approach with a little time and planning. Learn about this and other approaches in the *Youth In Harmony Resource Manual* from the Document Center on www.barbershop.org (Direct link: <http://tinyurl.com/yih-manual>)



Ron Murray (with Forte Four) was the originator of Placerville's YIH approach and continues to direct chapter efforts.

- When teens join a quartet, it encourages other students, both boys and girls, to get involved in singing and the school choirs gain members. The music educators really like this part.
- When teens get enthused about barbershop, they start looking into careers in music.
- When teens bring barbershop home, their parents get excited that hip-hop fades as it takes a back seat to a house full of teens singing four-part harmony.
- When teens get involved in barbershop, their fathers sometimes become barbershoppers.
- It's one thing to *hope* our grandchildren's grandchildren will be singing barbershop harmony. It's another thing to *know the names and faces* of some of the local youth who are committed to perpetuating barbershop harmony long after we're gone! Once you catch the Youth in Harmony bug, you won't be able to stop!

Seven Youth In Harmony myths that need to bite the dust!

Myth: *The Society is diverting resources to youth at the expense of serving established members.*

Fact: Less than 5% of our Society budget has any connection to youth outreach efforts. Most youth outreach is funded by generous donors to Harmony Foundation and Sing Canada Harmony who believe that our future is every bit as important as our present.

Myth: *Teachers don't have time for us.*

Fact: This is only true if what you do creates additional work for them. The trick is knowing how music educators want to be approached—knowing how to ensure your chapter is viewed as a *resource* to lighten their load, increase their funds, or help them get more kids excited about singing. They always have time for that!

Myth: *It's hard to develop a Youth in Harmony program.*

Fact: Chapters that follow the principles outlined in the *Youth in Harmony Resource Manual*, which shows how to approach educators and design programs, are amazed how quickly and easily a successful Youth in Harmony program can evolve. Once started, your YIH program can be as big or small as you want it to be.

Myth: *Youth in Harmony involves BIG events, and we don't have the resources.*

Fact: YIH *can* involve big events, but it doesn't have to. If it does, funding and clinicians are available to assist you, thanks to generous donors to Harmony Foundation and Sing Canada Harmony.

Myth: *Our chapter has enough challenges already—we don't need one more thing to do.*

Fact: If you don't think about your future, you will always have challenges. Many chapters report that starting a YIH program has given members a meaningful common purpose, which has in turned strengthened their cohesion, retention and recruiting.

Myth: *Youth won't join our chapter, so there's no point in having a program.*

Fact: Most youth *shouldn't* join your chapter—they're too busy! Between school, friends, a job, homework, sports, plays, concerts, etc., you're not there to give them one more thing to do. Plant the "barbershop bug," and it will impact these youth now and in the future. Which brings us to the most puzzling myth of all ...

Myth: *The focus on youth as "our future" distracts from urgent needs the Society is facing right now.*

Fact: Yes, YIH is a "cathedral building" mentality and not a recruiting program, but look no further than the stats in Rick Spencer's keynote address on pages 15-16 to see how past YIH efforts are impacting our Society *now!* Beyond raw numbers, do you realize younger barbershoppers are already some of the Society's high-impact leaders? Past and current collegiate competitors not only dominate our quartetting ranks, they're beginning to dominate our choral directing ranks—many Society chapters are led by men who are a product of relatively recent YIH efforts. That's primarily men from collegiate quartets—the higher numbers now joining youth choruses may one day have a bigger impact. We already see the momentum building from past efforts, but we can only build on past successes with the time and financial resources of more established barbershoppers.

If that's not a meaningful impact for less than 5% of our resources, e-mail me and tell me what could have more impact. I challenge you!

James Estes, Society Music Educator
jestes@barbershop.org



A giving mindset changes lives

The Placerville chapter started our YIH program a dozen years ago with the technique outlined in this article. Now the whole chapter has caught the YIH bug, and giving back to youth is one of the most satisfying and sustaining aspects of chapter life. One thing has led to another, with results over the last 12 years that include:

- \$53,000 donated to youth vocal music programs.
- 18,000 youth have heard our 30-minute school program that shares this unique American art form.
- We paid 1/3 of a music educator's salary to introduce a music program at a local grade school.
- We've provided major financial and personnel support for an annual Youth Harmony Camp.
- Two years in a row, both a men's and women's quartet sponsored by our chapter has competed in international collegiate competition.
- We supported many other boys and girls youth quartets in other levels of competition.
- A youth chorus that we sponsor has competed in



THE STUDENTS BECOME THE TEACHERS. You'll find no better examples than Elizabeth Randolph and Jason Dyer. Elizabeth fell in love with barbershop harmony the day she saw Placerville's presentation in her sixth-grade class. Her passion for barbershop has inspired her to pursue a music education degree, she is now serving as Placerville's assistant director, and they're sending her to Harmony University this year. Elizabeth also owns an international medal as a Sweet Adelines Rising Star. Her ambition is to someday lead a men's chorus to international gold and to win international gold as a Sweet Adeline on all four voice parts!

As for Jason, well, you can see the extent of the Placerville associate director's ambitions in the caption on page 12. But here's the fun part: Elizabeth and Jason later met at a barbershop event, and they're getting married this August. Imagine the length of the barbershop shadow they'll cast as music educators—and as parents—over their lifetimes. They both found the two loves of their lives thanks to a smallish chapter that cared enough to look outside themselves and pass the torch of harmony to another generation. How cool is that?

the Youth Chorus Contest at Midwinter.

- Two chapter shows each year feature both school choirs and youth quartets.



GIVING BACK TO TEACHERS WHO GIVE BACK. Mark Bidelman (center) of Soquel High School was one of three teachers honored this year by the Far Western District. On the left is principal Ken Lawrence-Emanuel and on the right is Gold Standard Chorus representative Jerry Orloff holding pictures of chorus activities, while surrounded by a chorus class. Included with the award was a \$250 check for the school's music department. Bidelman's active support of barbershop among youth includes six consecutive years directing the Soquel Concert Choir in the Gold Standard Chorus-sponsored Sing for Your Life annual school benefit concert. He has also coached student quartets and sent his students to Youth Harmony Camp.

- Currently, six youth members belong to the chapter.
- Our Student Intern Director program is training youth to be directors. The first two graduates are now our Associate Chorus Director and an Assistant Chorus Director. A third student has just been accepted as an intern.
- Five teens from our program have chosen music education careers as a direct result—imagine the impact they'll make in their lifetimes!
- Two fathers joined our chapter because their teens got involved in barbershop.

In Placerville, teens are not waiting 25 years to get involved in barbershop harmony. ■

Big results today: YIH's impact

Our present efforts, present results, & future ambitions

I am especially proud of our Youth in Harmony (YIH) efforts. When I was hired in 2002, I was given the opportunity to work very closely with awesome volunteers at all levels with the Young Men in Harmony (YMIH) program. Two of the best moves, I believe, that were ever made with respect to YMIH was (1) Changing the name to Youth in Harmony—we help more young men when we're also helping the young women—and (2) Harmony Foundation making the decision that they were in the business of supporting the Society, which ultimately led to the full support of the YIH program, among other priorities. I feel the latter was the most significant because it helped to align the Society across all levels.

Before I came on staff, YMIH events

the International Youth Chorus Festival.

Here are some highlights from our YIH program in 2009:

- 39 Youth Harmony Workshops were reported, where more than 7,000 students across North America had the opportunity to experience barbershop harmony.
 - 16 Harmony Explosion Camps were reported, where approximately 1,500 students experienced barbershop in a multi-day camp setting working with some of the best clinicians and teaching quartets the Society has to offer.
 - A record number 70 quartets competed in the collegiate quartet contest preliminary rounds, with 29 of those qualifying for the international contest. We had to move the start time of the collegiate contest to 8 a.m. in Anaheim to accommodate the contest.
 - Tomorrow morning, 11 youth choruses hailing from Alaska all the way to right here in Florida will be singing in both a competitive, but also educational, environment. About 325 competitors will cross the stage and have the time of their lives. Six of these choruses are brand new to the Festival. One of the choruses has competed all three years. The largest chorus has 53 singers, the smallest has 12. In 2008, we had six choruses with 187 competitors. In 2009, we had nine choruses with 267 competitors.
 - Along with all of these Society and District-level programs, there is the immeasurable support happening at the chapter level, all across the Society. Based on reports from the YIH District VPs, our Society chapters expose close to 20,000 students to barbershop harmony, each year. Can it be more? *Yes.*
- Here's the kicker, however: Our YIH program is *not* a recruitment program. It is a cathedral building process where we all know that what we're doing today is part what will be something superb years from now. That said, here are a few more facts. I am excited to report that in 2009:
- The average age of new Society members was 48.5 years old. (In 2008 it was 50.7; in 2007, it was 51.2)



This article is excerpted from the keynote address to the Society Board of Directors at their January meeting during the Midwinter Convention, delivered by Rick Spencer, the Society's director of operations. A summary of his non-YIH remarks appears on the next page.

took place across the Society, but with virtually no common vision and certainly no common focus and support system. When the Foundation changed their mission, we were all able to come together. We branded different facets of the YIH program (Harmony Explosion Camps, Youth Harmony Workshops, etc.) to have accountability and "quality control" for each event with our feedback forms, recommended clinician list, etc. And, of course, financial support from the Society because of Harmony Foundation and its very generous donors. We have been able to expand some of these efforts and even launch a new initiative three years ago in



California's Gold Standard Chorus has raised \$34,250 for 10 Santa Cruz County high schools over the past seven years—an average of \$878 each time one of them performed on the chapter's Sing For Your Life benefit shows, which are hosted by Dick Van Dyke.



- 625 of our 2,851 new members (about 22%) were age 25 or younger. (In 2008, it was 369 of 2,319 new members, or about 16%)
- Our single most recruited age was 19 years old. (In 2007, it was 68)

I think the Midwinter convention is a fantastic example of what the barbershop experience is all about. It is cross-generation city out there in the hotel lobbies. Young singers, first-time barbershoppers learning from the more experienced guys, singing tags with medalists past and present. And for the more experienced folks ... well, having this much youth around instills new found energy and rejuvenates them. We've found the fountain of youth, and it is barbershop!

As a quick aside: Last year at approximately 3 a.m., three young boys approached Jim Henry and asked if he would sing "Bright Was the Night" with them. He said, "sure." Just to be sure, they asked him, "Do you know it?" How's that for perspective? [The Gas House Gang's 1992 rendition, with Jim at bass, is remembered as one of the all-time top ballad performances in international competition. - Ed.]

Exciting possibilities, if we can capture them

To really expand our youth outreach programs, Harmony Foundation *must* play an even more significant role. We have a fantastic program designed titled "Four on the Road" where the Society will hire a youthful barbershop quartet to spend almost a year traveling and visiting schools, colleges, universities. They'll be available for high-exposure media gigs. This will generate so much

Grass roots: Youth Enrichment Program's high ambitions

From its humble beginnings as a project started on the Harmonet, the Youth Enrichment Program is expanding throughout the United States and Canada.

The Youth Enrichment Program is not a recruitment program, but instead encourages all barbershop singers to contact music educators in their local high schools with an offer to assist in any capacity, with any task needed to support and encourage their vocal music program. Chapters are also urged to offer financial assistance for the purchase of needed



supplies such as music and costumes, and offer pro bono appearances at and for the schools they are supporting. The goal is to touch the lives of 100,000 high school students in at least 500 schools by June 30, 2011.

All participants will be eligible for a prize drawing that will include the opportunity to sing a song or tag with, and receive a free CD from, a Society medalist quartet or one of several other fine participating

"Montana Jack" Fitzpatrick (upper left) during the wee hours at the Midwinter convention in Tampa, singing tags with young barbershoppers.

international level quartets. A very special grand prize will also be announced soon.

The program is co-chaired by its originator, "Montana Jack" Fitzpatrick and by Jennifer Perry-Edwards, lead singer of 2009 Sweet Adelines quartet champion **Moxie Ladies**. Standing together to support this program are Sing Canada Harmony, Harmony, Inc., The Association of International Champions (AIC), the Association of Senior International Quartet Champions (AISQC), the Barbershop Quartet Preservation Association (BQPA) and the Ancient Harmonious Society of Woodshedders (AHSOW), and all current Society international medalist quartets.

For information about resources and for more details, contact Montana Jack at 406-777-0759 or mtjack@bresnan.net.

awareness, so much exposure outside the organization, and generate quite honestly some of the most excitement inside the organization than we have experienced in years. Just think of the excitement we generate throughout the year at our YIH events and certainly what we've experienced with the last two Midwinter conventions and we will experience tomorrow ... and realize that we have *barely* scratched the surface. Of course one of our biggest obstacles is finding the money to support this program and grow our other efforts. ■

Summary of the non-Youth in Harmony topics in Rick Spencer's keynote address to the Society Board

New Chapters and accountability. The fastest way to change Society culture for the better is to create new chapters—but chapters in which we invest more to guarantee their success. New chapter guidelines might help them better identify and train their leaders; increase the number of members needed to charter; include requirements to participate in director training, conventions and Leadership Academy every X years. It should also be easier for groups with current Society members to charter—but with new accountability requirements for the new chapter and programs to assist affected chapters. Teams for Accelerated Growth (TAG Team) is a program

to plant new successful chapters, which is only awaiting adequate Harmony Foundation funding.

Learning from our affiliates. BABS (Britain) is growing—up nearly 500 members, or about 20% from five years ago. Their strong leadership constantly explores new and creative ways to keep their members engaged. They outgrew their old Harmony College location, changed director education based on director input, and put many resources into a highly successful "Learn to Sing" free voice lessons program. SNOBS (Sweden) has just over 200 members in nine choruses. On my trip, I was fortunate to visit seven of the nine. Despite the recent

successes of their choruses and quartets in international competition, SNOBS is starving for information and other resources and hopes to possibly become a Society district. We should look toward expediting this opportunity for all affiliates interested in such an opportunity to grow and learn together.

Conclusion. Membership numbers may get scarier before we start to turn the ship around. But we cannot let fear block our vision. We must solidify our priorities and stick to them, even when it hurts, and long-term we will see growth like we've not experienced since the early days of the Society.

Meet barbershopper, Chanticleer tenor Matthew Curtis

*Matthew Curtis, a barbershopper from La Crosse, Wis., moved to San Francisco last summer to begin singing tenor with Grammy-winning ensemble Chanticleer, a group *The New Yorker* magazine called "the world's reigning male chorus." The professional 12-man ensemble, frequently mentioned in the same breath as *The King's Singers*, performs more than 100 concerts a year world-wide. They are known for their astonishing sound and artistry as they present both the male and female parts of a wide variety of classical and modern works.*



Chanticleer, 2010

When did your love of singing begin?

I sang for eight years in a boy choir in La Crosse, Wis. starting at age 7, and then high school was filled with voice lessons and choral experience. In ninth grade I became tenor section leader at the Cathedral of St. Joseph the Workman Gallery Singers. I reluctantly majored in music education and vocal performance in college, as I was looking at other choices. I quickly learned that it was the right decision.

When did you begin singing barbershop? When I was 20, I started singing tenor with the college quartet *4th Floor* (10th in 2006 international college contest, 12th in 2008) and with the *La Crosse Coulee Chordsmen* in La Crosse, Wis. I also sang tenor then lead with *Main Street Station* (43rd place in international competition in 2008). I started out of a love of choral singing and as a social avenue. I was drawn to it because I immediately knew it would refine my choral skills.

It took me a good couple of years to learn the subtleties of the barbershop craft. Unfortunately, I have little time or vocal energy for barbershop anymore with our grueling schedule, but I still actively listen to barbershop CDs and follow competition scores. I also record learning tracks for choirs at www.chanttracks.com and would love to venture that business into the barbershop community.

Had you always wanted to belong to a group like Chanticleer?

It really has been a lifelong dream come true—I had been a fan of Chanticleer since the boy choir. I knew I had the type of voice they were looking for, and between the age of 19 and the point when I was working on a masters degree at the University of Minnesota, Twin Cities (focusing completely on opera), I auditioned three times. Chanticleer was interested, and it was a very real possibility should a spot open up. I finally got the call last year, when I was singing for the Santa Fe (N.M.) Desert Chorale over the summer.

Did your barbershop experience give you any kind of edge in your tryouts? Barbershop played a crucial role in my acceptance into Chanticleer. I always had a good ear, but I listened in terms of intervals with my own part; with barbershop, I learned to listen in terms of a tuned chord. It made me a much smarter musician, overall. The biggest difference it made was the ability to get up on stage and perform the music while trying to achieve the maximum emotional involvement. This is not something that I had done much

before singing barbershop, and it has helped with my opera experience in addition to what Chanticleer does.

How is barbershop

different from your other vocal training? Opera and barbershop techniques span opposite extremes of vocal placement and intent. With Chanticleer, I would say I generally use technique similar to barbershop. However, it was the diversity in technique throughout my studies that has made me a flexible singer. I owe where I am today to my experience singing barbershop, and I doubt I would be here without that experience.



Main Street Station, 2008

"Barbershop played a crucial role in my acceptance into Chanticleer. It made me a much smarter musician."

How is singing in a classical music ensemble different? How is it the same? It is actually very much the same. The

differences are the diversity of styles we do in Chanticleer, which requires much more vocal flexibility. The sheer amount of singing is much different—our concerts are a 2+ hour experience night after night, where a quartet only gives a 35-minute show or sings two pieces on the contest stage. We spend a ton of time working with languages, both foreign and English. This includes all the same diphthong and word stress work as barbershop. Chanticleer's harmonies and tuning are much more complex in most pieces. When my fiancée first saw me with Chanticleer, she was amazed at how similar we look entering and exiting the stage as I did with my quartet. The Barbershop Harmony Society should be commended for the professional etiquette promoted on stage, as it is a very real expectation.

Has your barbershop background influenced the way you approach music with Chanticleer? There is very little barbershop experience among the other guys. It is a topic that is brought up when I might relate my experience to an artistic decision. Chanticleer has sung some barbershop style before, and is always open to singing something if it fits into our concert program. I definitely use my experiences to shape some of the music that we sing. The guys respect barbershop a lot, although they don't know very much about its subtleties. It is nice to share my experiences. ■

www.chanticleer.org

What did my contributions to Harmony Foundation accomplish through the Barbershop Harmony Society in 2009?

Program	Description	Program Expense	Indirect Program Cost	Program Cost
Harmony University Scholarships	Music Educators 75% (15 on scholarship, 20 attendees) Directors College 42% (73 on scholarship, 175 attendees) Quartet College 36% (22 scholarships "Bring Your Baritone for Free") Harmony College Lou Perry Arrangers Scholarship awarded to two individuals	61,450	18,346	79,796
Youth Harmony Workshops	39 events 7034 students, 190 teachers	30,970	17,421	48,391
Youth Chorus Festival	2009 Midwinter Convention 2009: 267 students in nine choruses (two youth choruses have unofficially "chartered" with sponsor chapters)	90,000	34,107	124,107
College Tour	2009 College Quartet Tours Ringmasters San Diego, CA Prescott, AZ Los Angeles, CA 870 students, 69 teachers and 260 society members participated	5,000	3,960	8,960
CBQC	27 Quartets competed - Vagrants won gold	56,500	21,000	77,500
MENC Convention	Exhibit/Present seminars	10,000	5,696	15,696
Harmony Explosion Camp	16 events 1457 students, 38 teachers	80,950	8,600	89,550
Music Educator Packets	Marketing materials for Music Educators	5,000	1,000	6,000
Total		\$339,870	\$110,130	\$450,000

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Harmony means
the world to us.

**Harmony Foundation distributes \$628,000 to
Barbershop Harmony Society, Chapters and Districts in 2009!**

\$450,000 was distributed by Harmony Foundation to support the total youth education and outreach programs of the Society and scholarships for Harmony University. As you can see, your support makes an impact!

In addition, Harmony Foundation distributed **\$178,000** to chapters and districts to be used to support local efforts. This occurs through the generosity of Harmony Foundation's Annual Giving Donors who use the Donor Choice option to designate up to 30% of their gifts to be used for chapters and/or districts.



Arrrrr! Good times in Tampa!



Too good for their own good? Nobody could complain about the quality of the Seniors contest—probably the strongest field yet, top to bottom. Enroute to a 74.2 scoring average, this year's champs, **Resisting-A-Rest**, set themselves apart with a sound built around a great lead. But the other medalists were only a rounding error behind. You had to go all the way to 12th place before you found a group that didn't finish in the 70s. Last place averaged only 12 points fewer than the champ!

Okay, one petty complaint: After watching one quartet after another where everyone seems just as good as the last one, after a while you start hoping someone will butcher a tag or drift off tune, just to change things up. Alas, no auditory pitfalls this year to clear the palette.

A veteran observer said that seniors are just getting better at choosing songs they can sing well. Bingo! Who's game to attempt some **Vocal Spectrum** sets in 2011?

Ahoy, mateys!

We had our biggest Midwinter convention ever (close to 2,000 attendance), but we weren't even close to the biggest show in Tampa. Scheduled the same weekend was Tampa's biggest annual party, the Gasparilla Pirate Festival, which draws an estimated 250,000 attendees each year. The forboding rain and wind scared a big portion of the partiers away—just ask **Riv-erblend**, which ended up performing for sparse crowds on the big stage.

All the same, we barbershoppers had the time of our lives, and there ended up being plenty of room for both big parties. It's just that we're just not used to sharing our Midwinter festivities with a town full of drunken revelers and scantily-dressed wenches cavorting in the streets at all hours. Good thing our next Midwinter convention will be in Las Vegas.

Text by Lorin May

Photos by Lorin May (LM) and Miller Photography (MP)

BACKGROUND PHOTO: LORIN MAY



Tampa's biggest ham? Was it (A) Tony DeRosa pretending to be put-upon by his two choruses ; (B) Keith Hopkins pretending to turn a tin ear to audience groans for the dozens of "Spam Haikus" he pretended to take seriously; (C) Eureka tenor Frank Friedmann pretending to be the world's most over-the-top sex symbol when performing "Only You"; or (D) Doug Madcox pretending to be caught off guard in increasingly convoluted pre-show announcements?

ate Fest Stage



Joe Liles directs the AISQC Chorus

You couldn't swing a set of Mardi Gras beads while in Tampa without hitting a champion or celebrity of the barbershop variety.



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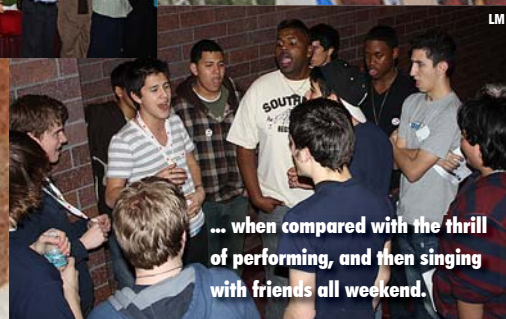
... were well-earned.



But ovations paled ...



... when compared with the thrill of performing, and then singing with friends all weekend.



That's why the youth gave a big cheer to Harmony Foundation donors who paid for their Midwinter registrations and hotel rooms, and for making possible this unforgettable experience that they will want to repeat throughout their lives.





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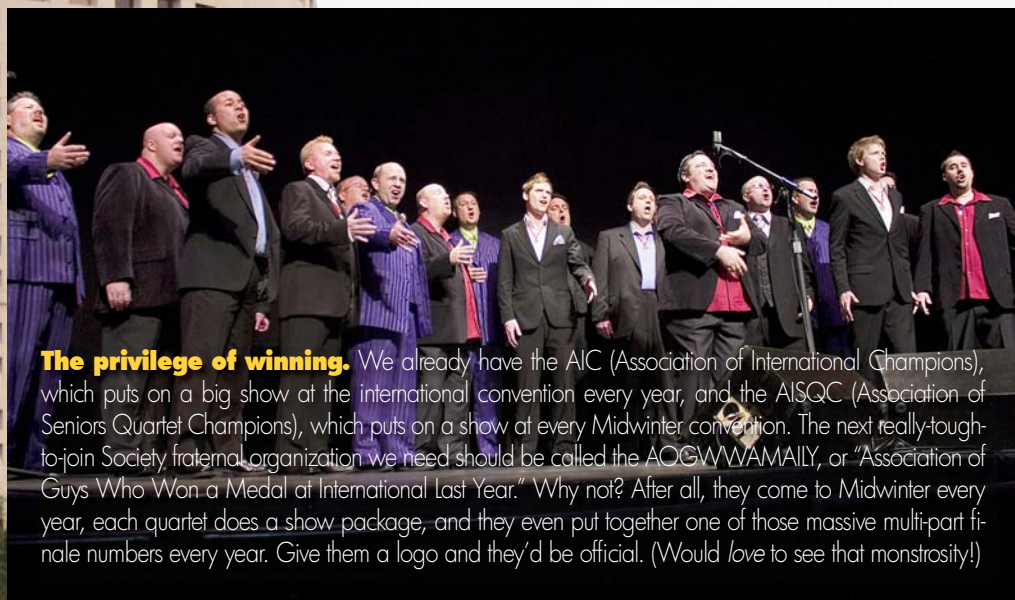


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The privilege of winning. We already have the AIC (Association of International Champions), which puts on a big show at the international convention every year, and the AISQC (Association of Seniors Quartet Champions), which puts on a show at every Midwinter convention. The next really-tough-to-join Society fraternal organization we need should be called the AOGWWAMAILY, or "Association of Guys Who Won a Medal at International Last Year." Why not? After all, they come to Midwinter every year, each quartet does a show package, and they even put together one of those massive multi-part finale numbers every year. Give them a logo and they'd be official. (Would love to see that monstrosity!)



Laid back. Bag the pirates. Midwinter is the kind of environment where you feel free to catch a class ... or skip it and just hang out in the bar with friends, tagging and debating whether the song **Old School** had just debuted a song that would snag Joe Connolly a fourth gold in Philly. Speaking of Philly, can't wait for the more Midwinterlike pace in July!



BACKGROUND PHOTO: LORIN MAY



The penalty for winning. Here's the deal: It's technically feasible for a group to win a gold medal in the Seniors or Collegiate contest with a quartet repertoire consisting of no more than two songs—in fact, it's happened. (Hello, **Road Trip!**) So if you get a great group together to compete in one of these contests, be aware that when you agree to compete in the contest, you've already agreed to appear at the Midwinter convention if you win. And when you're there, you're going to be on *everyone's* show, and performing at every function. Just ask **Audacity** and **The Vagrants** how many times they sang in Tampa. (Not that they were complaining!) Glad there weren't a lot of repeats!

Catch a map watching Storm Front at a show near you!

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Richmond, VA—06/11

Denver, CO—06/25

Bass Auditions—07/02

Tenor Auditions—07/03

Baritone Auditions—07/05

Lead Auditions—07/06

Alto Auditions—07/07

Soprano Auditions—07/08

Clarinet Auditions—07/09

Ballet Auditions—07/13

www.stormfrontquartet.com



Behind-the-scenes Gold Medal Moments. The man who coined the term "Gold Medal Moments" was Jim Henry. On Sunday morning, he saw Society staff lugging equipment and supplies into a waiting rental truck. Jim joined in, trip after trip. He probably barely remembers it, but it made a big impression on staff. The man walks the walk.

Only a lucky few were at the President's Reception when **52eighty** and **The 505** combined for a performance of "Ave Maria." After the astounding rendition earned a huge standing O, I turned to the person next to me and said something like, "Wow, those guys could be getting those ovations in concert halls." Then I thought about what I had just said. These groups *did* fill a concert hall earlier that day, and they *did* get that kind of ovation.

It's easy to forget that what we do as a Society is actually a pretty big deal. After watching chorus after chorus exit the stage in Tampa, I can tell you, the youth who are joining the Society in record numbers think it's a big deal. Watching young veteran barbershoppers tag into the night with their newly smitten peers, here's to hoping that more of us old guys share this art form with our own peers and with the youth. It's a big deal—never forget it! ■

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MAXX FACTOR



OLD SCHOOL



MUSICAL ISLAND BOYS



THE CRUSH



THE EDGE

2010 International Seniors Competitors



ALL PORTRAITS BY MILLER PHOTOGRAPHY

1. Resisting-A-Rest (PIO)

Bruce LaMarte (T), Tom Connor (L), Phil Haines (Bs),
Steve Warnaar (Br)

Contact Steve: swarnaar@yahoo.com, (517) 646-8878



2. Vintage Gold (FWD)

Ron Bass (T), Jim Sherman (Bs), Gary Bolles (L), Chuck Landback (Br)

Contact Jim: jassherman@msn.com, (408) 265-9034



3. Take Note (ILL)

Steve Coon (T), Ed Chapman (Bs), Ralph Brooks (L), Dick Kingdon (Br)

Contact Ralph: ralphbrooks@juno.com, (773) 282-5023



4. Social Insecurity (EVG)

Bob Martindale (Br), Marty Anderson (Bs), Don Kileen (L), Gary Raze (T)

Contact Bob: btmj@aol.com, (541) 942-0489



5. Lightly Seasoned (JAD)

Greg Batchelor (Br), Darryl Flinn (Bs), George Alcorn (L), Joe Fraley (T)

Contact George: GSAIcorn1@yahoo.com, (330) 833-1686

2010 International Seniors Competitors



6. Airborne (ONT)

Dave Streeter (Br), Bruce Marchant (L), Murray Warne (Bs), Rick Ackerman (T)

Contact Dave: davestreeter@powergate.ca, (905) 852-1548



7. Benchmark (AAMBS)

Paul Roussell (Br), Derek Cosburn (L), Tom Percy (Bs), Ray Smyth (T)

Contact Ray: benchmark@adexio.com.au



8. Great Western Timbre Co. (SUN)

Ron Black (Bs), Jack Liddell (Br), Dwight Holmquist (L), Roger Smeds (T)

Contact Ron: ron@heartofexaschorus.org



9. Hit Parade (MAD)

Hal Kraft (T), Brad Brooks (L), Tom Felgen (Bs), Mark Sanders (Br)

Contact Mark: bbsharmony@aol.com, (610) 385-7166



9. Youth Reclamation Project (MAD)

Hardman Jones (T), Mike Wallen (L), Vic Owen (Bs), Roger Tarp (Br)

Contact Mike: isingbs@yahoo.com, (804) 751-0814



11. The Rare Event (SWD)

Don Kahl (T), John Devine (L), John Vaughn (Bs), Bob Natoli (Br)

Contact Bob: drnatoli@sbcglobal.net, (281) 859-9160

2010 International Seniors Competitors



12. Test of Time (JAD)

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



13. X-Men (NED)

Tony Daniels (Br), Mike Maino (Bs), Jerry Xavier (L), Fred Kingbury (T)
Contact Tony: qtel1@comcast.net, (781) 447-6894



14. Adirondack Harmony Co. (SLD)

Lanse Laraway (L), Ron Prutzman (T), John Hamilton (Br), Stan Smith (Bs)
Contact Stan: ssmith46@twny.rr.com, (315) 386-3608



15. Play It Again! (ONT)

Rod McGillivray (T), Bill Vermue (Bs), Jim Whitehead (L), John Wilkie (Br)
Contact Rod: rodmcg@videotron.ca, (819) 778-0973



16. Over Easy (JAD)

Glenn Siebert (Br), Mark Hannum (Bs), Carl Ondrus (L), Alan Reese (T)
Contact Glenn: glenn@perspectiveview.com, (440) 572-5558



17. Riverblend (JAD)

John Byerly (Br), Dutch Speidel (Bs), Thomas Rouse (L), Don Gray (T)
Contact Don: dongray@cinci.rr.com, (513) 421-2413

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2010 International Seniors Competitors



18. At Ease (LOL)

Frank Kozlowski (T), Dan Krueger (L), Bob Wozniak (Bs),
Darryl Cremer (Br)
Contact Bob: rpwoz@att.net, (414) 427-0592



19. Perfect Timing (LOL)

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



19. River City Rhythm (CAR)

Paul Gabriel (T), Dan Johnson (L), Carl Sipe (Bs), Tom Schaden (Br)
Contact Dan: rcr_qt@verizon.net, (260) 749-5636



21. Port City Sound (NED)

Clockwise from L: Jack Baggs (Br), Jim Simpson (Bs), Fred Moore (T),
Walt Dowling (L)
Contact Jim: jamesreasimpson@gmail.com, (207) 623-3391



22. High Mileage (CSD)

Jim Bagby (Br), Dale Comer (Bs), Gary Drown (L), Lyle Wyly (T)
Contact Jim: jbagby3@kc.rr.com, (816) 737-0308



23. Four Keeps (RMD)

David Waddell (T), Doug Norman (L), James Curts (Bs), Jim Cole (Br)
Contact David: jdwad@msn.com, (303) 678-9967

2010 International Seniors Competitors



24. BlackJack (DIX)

Jim Nappier (Br), Bryson Ley (Bs), Larry Reinhart (L), Kirk Binning (T)
Contact Larry: lgreinhart@aol.com, (910) 842-5912



25. Solstice (ONT)

Morgan Lewis (T), Ken Fisher (Bs), Mark Kiely (L), Barry Towner (Br)
Contact Barry: btowner@interhop.net, (905) 473-2424



26. The Royal Males (BABS)

Michael Webster (T), Bob Walker (L), Richard Skilton (Br), James Dubois (Bs)
Contact James: James@bodydubois.co.uk



27. Chicago Times (ILL)

Clockwise from L: Ray Henders (T), Dave Boo (Bs), Bob Squires (L), Dave Cowin (Br)
Contact Dave: davidcboo@comcast.net, (815) 838-7950

Giving back in a small way to a big giver: The story of the HD Chorus

In May of 2009, a man who affected the life of so many people throughout his teaching career had a vision. Harold G. Bradley wanted local collegiate quartet **Fortissimo** to help him create a young men's chorus to compete at the Society's next International Youth Chorus Festival. He called this vision his "one last great musical experience" that would enable him to leave the world without any regrets.

Harold was Forest Hill (Fla.) High School's "Music Man" for almost 30 years. Though not originally a barbershopper, he fell in love with the style when he was asked to direct a group of Florida's elite barbershoppers (the All-Florida Singers) in the early 1990s. Since then, Harold was highly instrumental in the spread of barbershop singing in Florida's school districts. Harold influenced many barbershoppers in Florida, including Dan and Alex Rubin, Keith Hopkins, Ken Thiboult

(Humdingers), Amos Velez, Juan Amarilla, Daniel Cochran and many more.

Harold fell ill last August, and died in December without seeing his vision come to fruition. The boys in Fortissimo decided to finish what he started. With the help of Alex Rubin, director of the **Fort Lauderdale** chapter, they drafted an additional 22 boys into the chorus. After three full rehearsals, the HD Chorus finished third, with an 81% average score that would put the chorus among the top 20 internationally.

The chorus had had a tough time coming up with a catchy but meaningful name. The idea to name it after Harold's beloved "Dimension 20" honor choir didn't quite click with the guys who had no connection to Forest Hill High School. "The Vocal Minority" honored both a great chorus and our chorus's racial diversity, but wasn't serious or meaningful enough. We settled

on "Harold's Dimension Chorus," or HD Chorus, as a tribute to Harold's legacy.

Our goal is to have 80 members for the 2011 festival, and in the meantime taking part in youth music workshops and getting involved with our community. "We are counting on the support of the local school district and the support of the HD Chorus' home in the Barbershop Harmony Society, The Sunshine District," said HD Chorus director Alex Rubin.

Anyone willing to lend a helping hand please go to www.hdchorus.com and ask what you can do to help.

— Amos Velez



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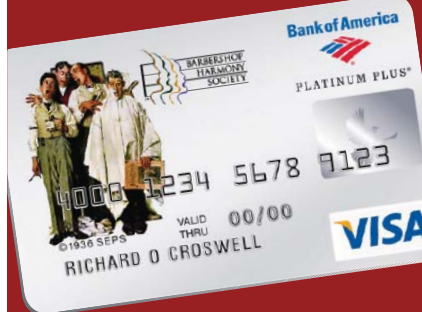
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2010 Youth Chorus Festival Participants

52eighty is just a clever way of expressing Denver's elevation in feet. All but about 10 chorus members also belong to perennial international medalist chorus **Sound of the Rockies**. Co-director Chris Vaughn sang lead with 2004 international champion **Gotcha!**, and Matt Swann was bari of 2003 collegiate champion **Heat**.

The final performer at the festival, they had their work cut out for them after three prior choruses had already posted 80+ average scores. Their final song, Franz Biebl's seven-part "Ave Maria," was so ethereal and perfect that the audience remained in breathless silence for a few moments before erupting into endless wild applause.



1. 52eighty
Chris Vaughn, Matt Swann

LORIN MAY

Plateau AA champion
Overall 2010 champion



2. Vokal Kombat
Tony DeRosa
Debbie Cleveland

Plateau AAA Champion

LORIN MAY

HD Chorus. (See details of this Florida chorus on page 30.) Daniel Cochran (second row, second from left), soloist on "It is Well with My Soul," has gold medal-caliber pipes and was arguably Tampa's top tagger.

Plateau A: Average age less than 19

Plateau AA: Average age 19-21

Plateau AAA: Average age 22-24



3. HD Chorus • Dan & Alex Rubin

Presented by
HAROLD G. BRADLEY
1911-1985
"Harold's Dimension Chorus"



MILLER PHOTOGRAPHY

4. The 505 • Ivan Miller, Michael Stokes

Cross Canada Chorus is exactly what their name says—young men from four provinces, Ontario to British Columbia. The biggest chorus of the festival by a considerable margin, they were amazingly smooth and cohesive, particularly considering that the assembled group had never been all together before arriving in Tampa. Led by the co-director of Toronto's perennial international chorus medalist **Northern Lights**, the chorus is anchored by some of Canada's best young barbershoppers, with significant leadership coming from members of past collegiate and current international competitor **Chameleon**.

The 505, like 52eighty, is an established chorus that shares a common district (Rocky Mountain), some common repertoire (see "Ave Maria") and a name inspired by a locally-significant number (505 is Albuquerque's area code). What they don't share is Michael Stokes, the lead soloist (and perhaps tenor, alto and soprano soloist as well) for their non-contestable song, "Somebody to Love" by Queen. Freddie Mercury himself would have stood and cheered for Michael's passionate, energetic vocal fireworks—hands-down the best individual performance of the convention.



MILLER PHOTOGRAPHY

5. Cross Canada Chorus • Jordan Travis

2010 Youth Chorus Festival Participants



6. **SLAM** • Richard Lewellen

SLAM. These guys got to be the first group out of the gates—lucky us. There was a collective gasp from the audience while the intro from their opener, “Bare Necessities,” was still ringing in the rafters, as if to say, “Wow, this is going to be a great show!” Led by an A-lister who used to direct the **Alexandria Harmonizers**, it was an auspicious sophomore leap for this group from all around the Seneca Land District.

Savannah Storm. Call them the overachievers of the festival; their ranks are largely made up of high school students and younger college music fraternity members with limited choral and barbershop experience. (Could have fooled us!) A young but experienced director got great sound and performance values from young men who can’t get enough of their new-found 7th-chord high.



Plateau A Champion

7. **Savannah Storm** • Jeremy Conover



8. **Tri-Star** • Neil Dingle

Tri-Star. The only chorus to participate in all three Youth Chorus Festivals. Even if you didn’t catch the identity of “Da Real Pookie” leading out front, you could not miss the fun-filled nurturing influences of the **Big Apple Chorus**. Educators Mike D’Andrea and Fernando Sicilia (think **Bigtime!**) were a major influence in getting this chorus established and off the ground.

Georgia Spirit. They’ve only just begun—in their second year, they’re bigger but still one of the youngest choruses of the festival. But with the backing of **Atlanta Vocal Project** and two of its most notable members, you won’t find young guys who love harmonizing more than these—or anyone with a greater ability make us feel old when they sing about what they consider “The Old Songs”!



9. **Georgia Spirit**
Clay Hine, Tim Brooks



10. **Ambassadors of the North** • Chelsea Asmus

Ambassadors of the North. From Anchorage to Tampa! The brainchild of Society Associate and Sweet Adeline Chelsea Asmus. To reach the festival’s 12-member minimum size, the chorus was joined by Society Music Educator James Estes (third from right).

Raider Men. The men’s chorus from Navarre High School in the Florida panhandle gained their appreciation for barbershop harmony largely apart from Society influences, and it made for one of the most genuinely entertaining performances of the contest. (We could have just as easily said that theirs was the “cutest” package of the contest, but they would never forgive us.) Like kids in a harmony candy store throughout the weekend, they stood agape upon learning that Midwinter is less than a quarter the size of our “big” convention.



11. **Raider Men** • Chris Brown



Membership thrives in daytime chorus

"Barbershop Bucks" motivates recruiters, chapter membership reaches 80

Everyone wore a badge labeled "80" at a recent rehearsal of the **Mount Vernon, Va. chapter** to celebrate a record-breaking high of 80 members. In approximately two years, Mount Vernon, also known as the **Harmony Heritage Singers**, gained 24 members: 12 in 2008; eight in 2009 and four in January 2010.

As with traditional evening chapters, the major draw is the chapter meeting itself. Chapter members claim to have found a virtually perfect combination of entertainment and business, grounded in solid leadership and the fun, energetic style of director Bob Wachter. A lot of chapter growth is also credited to membership chairman James Coulter, who has found a fun way to keep recruiting in the forefront of chapter life. Members can earn "barbershop bucks" if they bring a visitor (\$50) or if the visitor joins (\$100). There are even drawings for "cash" prizes so all chorus members have a chance to win whether or not they've recruited. At quarterly chapter meetings, "barbershop bucks" can be spent at an auction of various donated gifts.

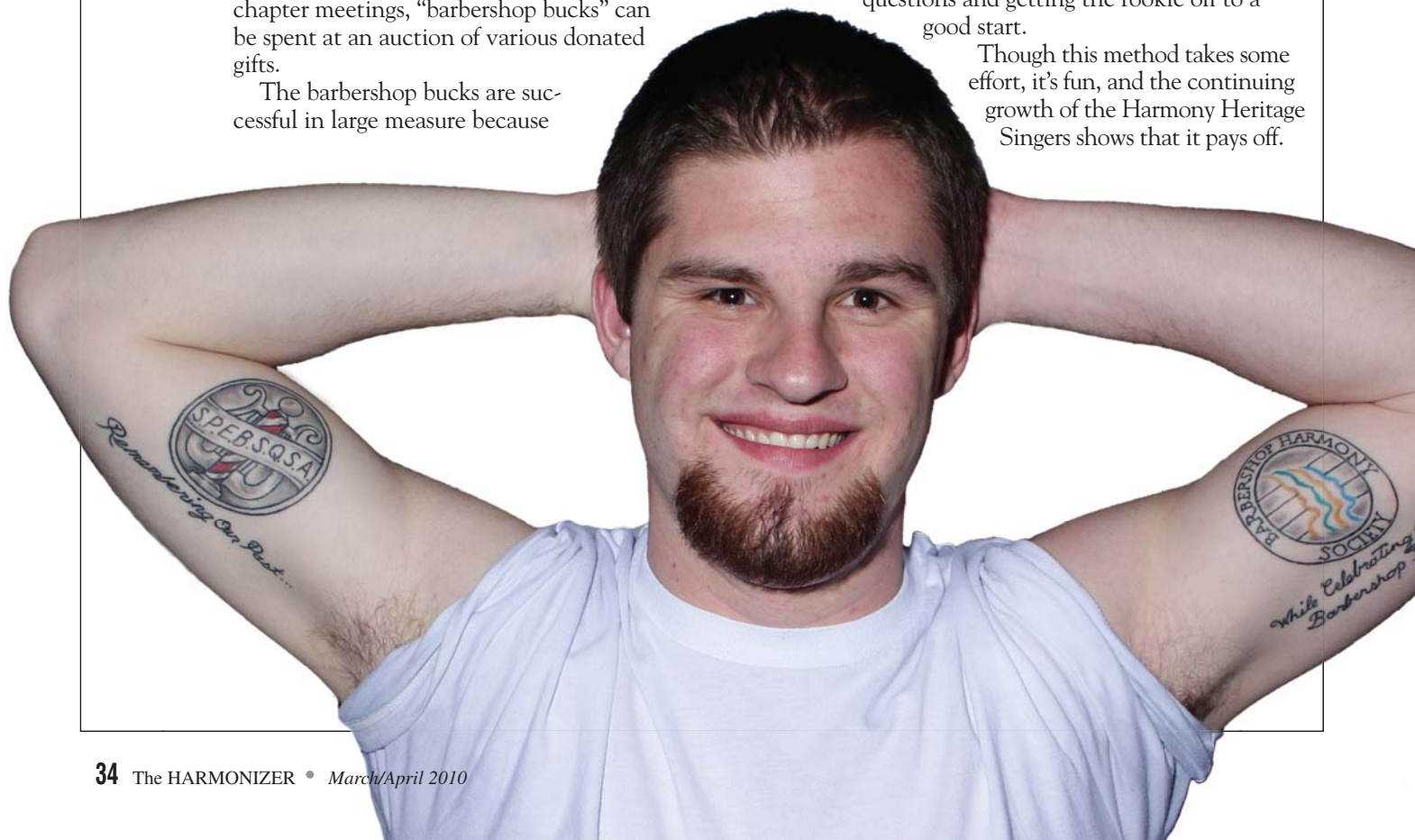
The barbershop bucks are successful in large measure because



The chapter at a recent Mid-Atlantic District competition. The chapter also performs about 20 times a year, with an emphasis on the types of retirement communities that constitute a major recruiting base

of a well-organized membership program. Each guest is greeted with a friendly welcome, receives a guest book with copies of all songs in the current repertoire, a business card and a brochure spelling out the road to membership; and told what he can expect as a member. Following the visit, a member follows up with him and invites him to return. He is then offered a membership application on his third visit. If he joins, he gets a personalized binder with complete information about the chapter and the Society, and is assigned to a current member (of the same voice part) who acts as his mentor, answering questions and getting the rookie off to a good start.

Though this method takes some effort, it's fun, and the continuing growth of the Harmony Heritage Singers shows that it pays off.



Unlikely bass makes Audacious rescue



Huge sound from novice bass Gary Steinkamp (third from left)—with two hours practice!

Audacity quartet learned an unexpected lesson on why it pays to have great coaches. The 2009 international seniors quartet champ (tenor

John Fynmore, lead Byron Bennett, bass Greg Dodge, and bari Fraser Brown) had just finished headlining the **Spirit of Phoenix** chapter show on Saturday, Feb. 20, and were getting ready for two more shows the next day, headlining the Sunday **Sun City Desertaires** chapter show.

Disaster struck Saturday night when bass Greg was taken to the emergency room with chest pains. Though not heart-related, Greg would be out of commission for a few days. The quartet scrambled Sunday morning to find a replacement quartet, but none of the five they had performed with Saturday night were available. John called their coach, Gary Steinkamp, also the new director for Spirit of Phoenix, desperate for ideas. As a joke, he asked the famous tenor, "Want to sing bass?" Having stayed up late tagging the night before, Gary's low notes were in rare form, and he accepted without reservation. By this point they had two hours to put everything together, including outfits—Gary is nowhere near Greg's height!

Gary was quite familiar with the quartet's repertoire, and the new quartet wowed the audience with **Realtime's** arrangement of "Come Fly With Me," while the tag to "Over the Rainbow" earned them a standing ovation. With his audacious bass performance, Gary amazed the barbershoppers in the audience who had only heard the long-time international quartet veteran sing tenor.

Gary sang so well and got such high marks from the audience and quartet that Greg showed up at the chapter meeting two nights later, recovered, to protect his position in the quartet.

Their "blood disease" is happily permanent

"I tell my friends that barbershop harmony is not really a hobby, it's more of a blood disease," explains Dustin Thomason (left), a 20-year-old student who sings with **Sound of the Rockies** and **52eighty** choruses, as well as **Lights Out!** quartet.

Dustin went through a bad break-up earlier this year, which caused him to reflect on his long-term future. "I was trying to figure out what's important, what's going to be there for me the rest of my life," said the barbershopper of three and a half years. Dustin realized that harmonizing would be no passing fancy. His indelible commitment to barbershop is plainly spelled out on his right and left biceps, which say, respectively, "Remembering Our Past ..." and "While Celebrating Our Future" as well as "Barbershop For LIFE."

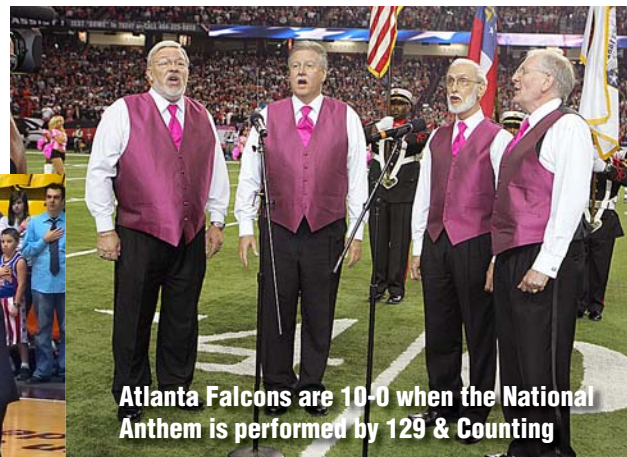
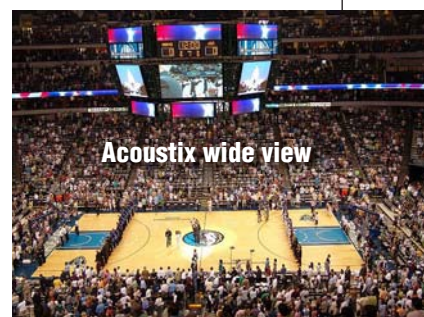
"No matter how far you get away from barbershop," Dustin said, "once you hear those chords ringing, it brings you right back."

Sharing the lifetime commitment to harmonizing is Brian Fox (right), also a member of Sound of the Rockies and 52eighty, as well as tenor with 2009 international quartet semifinalist **McPhly**.



TWO GREAT ORGANIZATIONS GO GREAT TOGETHER. As the Barbershop Harmony Society gets ready to celebrate its 75th anniversary in 2013, another iconic organization is celebrating its centennial. The Boy Scouts of America celebrated their 100th anniversary on Feb. 8, and singing the national anthem at the organization's Irving, Texas, headquarters were representatives of another organization noted for being trustworthy, loyal, helpful, courteous, kind and all that. The Arlington Goodtimes Chorus sang *The Star-Spangled Banner* at the National Boy Scout Museum while several chorus members wore their old scouting uniforms and displayed identifying memorabilia. Prayers were followed by the Reading of the Colors, an interpretation of the intrinsic meaning of the red, the white, and the blue: hardiness and courage; purity and innocence; vigilance, perseverance and justice, in a truly memorable ceremony.





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Tis the season for the biggest gigs of your group's career. You don't have to be a big-name group like **McPhly** or **Acoustix** (we promise that's them up top!). Here are the keys to getting a big gig for your group, as outlined by gig-master Bob Sutton in the Nov./Dec. 2003 issue of *The Harmonizer*:

1. Master a good arrangement *before* you contact the team!
2. Make an anthem recording; you may have the inside scoop if you know both the U.S. and Canadian anthems.
3. With recording in hand, contact the team. Your chances are best if it is months before the season starts.
4. Introduce yourself, mention "barbershop" (it helps!), offer your audition recordings.
5. Follow their audition rules—don't seek special treatment.
6. Be prepared and flexible when they want you.
7. Be consummate gentlemen and entertainers.



AND YOU THOUGHT YOUR QUARTET COSTUME WAS EXPENSIVE! Ever notice how many barbershoppers are married to other singers? Sometimes they even get to sing in a quartet together, as Taylor and Michael Ditchfield (left side) did at their Feb. 12 wedding reception. Michael sings lead with *My Three Sons* (2006 international quarterfinalist), a father and three sons who are the male half of *The Ditchfield Family Singers*, a high-demand professional octet. Taylor became a non-family substitute in December of 2007 when Nathanael's wife, Regina, was expecting a baby. When she was ready to return, Michael *insisted* that Taylor continue with the group, for motives that in hindsight appear to have not been strictly professional. It's a moot point now that Taylor has officially joined the family! www.ditchfieldfamilysingers.com

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.

The **Color Country Chorus** is a small but growing chapter located in sunny St. George, Utah. We are now accepting candidates for the position of Chorus Director. Qualified candidates should contact Nate Holden at NatenJan@msn.com for more information. Deadline: May 31, 2010.

The West Towns Chorus is seeking a new music director. We are located in Downers Grove, IL, about 20 miles west of Chicago. The chorus is a recent district champion with a long history of excellence in international contests, including one gold medal and seven top-five finishes. It is a habit we wish to continue. Our goal is to have 85 men on the risers for every show and contest and an 85% score at every contest. Send resumes to search@westtowns.org.

Women of Note Chorus seeks a dynamic director to continue the momentum established by our commitment to barbershop excellence. As a motivated, energetic, high-achieving chorus, we require an enthusiastic, progressive director to help make our goals a reality. If you have a desire to direct exciting performances with members accustomed to thunderous applause, in sunny Florida, contact us today! Go to www.womenofnote.com to download application; directorsearch@womenofnote.com; 877-WON-SING (966-7464); P. O. Box 22908, West Palm Beach, FL 33416.

The Pride of Mobile Chorus (Alabama Gulf Coast) is seeking a director who is looking for a fun and challenging position in growing with us to competition quality. Many training/education opportunities exist. More details available at: www.prideofmobile.com.

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The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (DBA Barbershop Harmony Society) is a non-profit organization operating in the United States and Canada.

Mission

The Barbershop Harmony Society brings men together in harmony and fellowship



lowship to enrich lives through singing.

Vision

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



THE TAG

Joe Liles, Tagmaster!!



This time, 100 percent original Joe Liles

I was wandering through my files and found a song I wrote in 1986. I don't think anyone has heard it before, but here's the tag. The song lyrics are:

*Some people have their friends, others trust in might.
Some have luck that never ends, for some, there's nothing right.
Some hold on to pleasure, ev'rything is fine.
Each one has a treasure. I have mine.*

Mem'ries, I have my mem'ries, here in my private afterglow.

Soft lights and sweet romancing, I hear a love song being played and we are dancing.

Mem'ries, a glowing ember; remember the flame I knew.

Mem-ries of love to keep within my heart, only mem'ries of you.

In singing the tag, you can shorten it by starting with the pickup at the end of measure four, or at the downbeat of measure seven. Hope you enjoy singing this one. ■

MEMORIES OF YOU

JOE LILES

Tenor Lead

8

1 2 3 4

Mem - 'ries of love to keep in my heart, on - ly

Bari Bass

keep with - in my

5 6 7 8

mem - 'ries of you, of

mem - 'ries of, mem - o - ries of you, of

you, mem - o - ries, mem - o - ries

9 10 11 12 13 14

you, mem - o - , mem - o - ries of you.

you, mem - o - ries, mem - o - ries

mem - o - ries,

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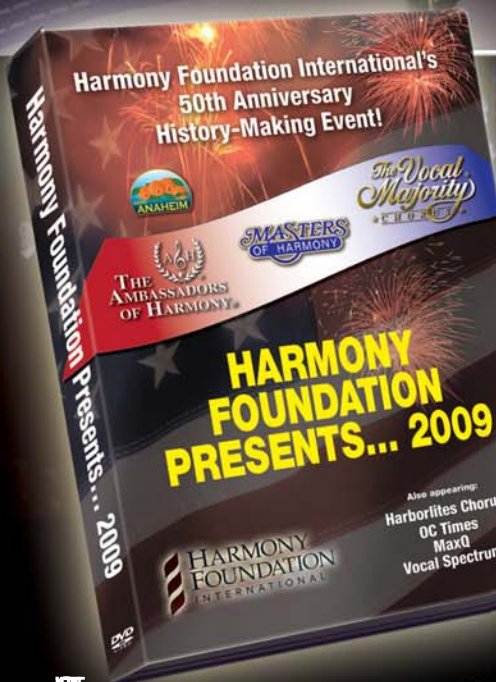
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