

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP SOCIETY

## Jim Henry

Music is a ministry,  
winning is optional

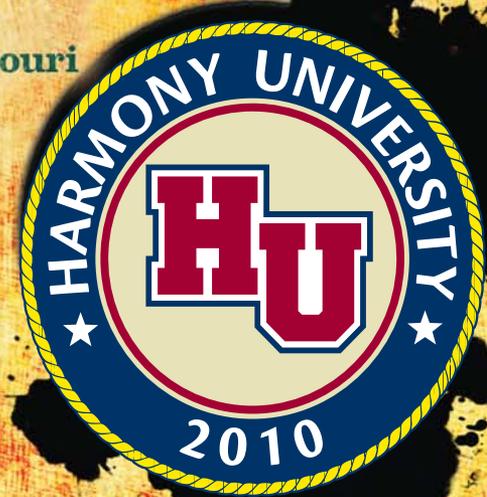
"I tried something else and it failed miserably. It made me a horrible person. Knowing that made me so much stronger in my philosophy. It's been nothing but a joy ever since."

Missouri Western State University in St. Joseph, Missouri

AUGUST 1-8, 2010

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May/June  
2010  
VOLUME  
LXX  
NUMBER  
3

**Chorus of the Comstock in Carson City, Nevada, went from just seven members to 35 in two years, and they had a lot of fun while doing it. In many respects they are different from many Society chapters. In many important ways, however, it seems that every thriving chapter in the Society has a whole lot in common.**



CHUCK HARRIS

## Features

**12** Common attributes of success  
It's time to face the fact that nearly all of the thriving chapters interviewed have possessed nearly all the same attributes. Learn and apply.  
*LORIN MAY, EDITOR, THE HARMONIZER*

**18** The biggest man in barbershop  
As a man owns two gold medals as director and another two golds as a quartetter, you'd think Jim Henry cared about winning. You'd be wrong.  
*JOEL CURRIER, MICHAEL KUNZ*

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Men of the Membership Growth Task Forces hint where their research and strategic planning points.  
*MGTf MEMBERS*

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*MIKE MCGEE*

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Jim Henry accepts Ambassadors' second gold  
Photo by Miller Photography

## Want to grow? Try what's worked for others

If you've been reading these columns the past year and a half, you know that I've kept up a pretty steady drumbeat on the need to reverse our decades-old membership decline. My much better half, Lillian, says I'm writing the same column for every issue, but I call it "staying on message." (We've decided to let you decide.) The need for this repetition is, I hope, obvious. We are losing members, and that bodes ill for the future of any organization. The solutions to the problem are less obvious, but through all the e-mails, phone calls, snail mails, task forces, committees, and informal discussions, a couple of things have come through loud and clear. We—all of us—need to ramp up our support for Harmony Foundation and Sing



**No matter what kind of chapter you're in, the first step to positive growth is to improve the content of every meeting.**

Canada Harmony so we'll have the funds we need to attract and retain new members—and we need to do a better job at our chapter meetings each week (or whenever your chapter meets).

I've written pretty extensively about the first of these—the funding part. If you're still wondering why you should help, how you can help, or what programs your money will support, go to [www.harmonyfoundation.org](http://www.harmonyfoundation.org) or [www.singcanadaharmony.ca](http://www.singcanadaharmony.ca) and browse around. (Or call 866-706-8021 and ask for Clarke. In Canada, call 613-836-9558 and ask for Digger.)

### Chapter development programs proven to work

So let's talk for a minute about the second part of the equation—help for your chapter. We all know that there are a lot of ways for a chapter to be successful, whether it is competition oriented, performance oriented, recreational, traditional, quartet only, youth, Harmony for Lunch Bunch—the list is practically endless. But every successful chapter has one thing in common: The experience at the meeting justifies the time the guys invest to be there. They're having fun, the experience is rewarding, and they want to come back next week to do it all again. When this is present at every meeting, the guys will invite others to come see what it's all about and the men who come in the door will want to stay.

So, no matter what kind of chapter you're in, the first step to positive growth is to improve the content of every meeting. Every successful organization needs energized, creative, committed leaders. Your chap-

ter—and mine—is no exception. Are good things happening at your meetings? Are they fun? Inspiring? Do the guys go home energized, uplifted, feeling warm and fuzzy toward their fellow man? If so, thank the men who are making it happen and ask how you can help make it even better. If not, get a few of the boys together and decide to change it for the better. Working together you can make a difference. And future generations will bless your name for doing it. I guarantee it!

After the content of the meeting is sizzling, you might want to try one of the many membership programs others have tried with success. **Carson City, Nev.** shows their approach in this issue. **Cape Breton, N.S.**, showed us how they did it in the Jan./Feb. 2010 *Harmonizer*. **Hilltop, Minn.** took another tack in the Nov/Dec 09 issue. In my chapter (**Albuquerque**) we have used a program that works too. It relies on making membership growth the most important thing for your chapter, making it Job One for a year. It involves every member of the chapter—everyone is, in fact, on the Membership Committee—and it takes four committed, talented, dependable leaders. Of course, it also takes planning, commitment, and persistence, but it works. We added 23 new members the last time we ran it.



For details on this program, go to the Society's new and growing "Membership Resources" webpage ([www.barbershop.org/membershipresources](http://www.barbershop.org/membershipresources)) and click on "JobOne" under the "Membership Programs" sub-heading. While at the Membership Resources page, check out the other helpful links, materials and documents. Check back often, as we plan to add more and more content in the coming weeks and months.

But don't forget to contact Harmony Foundation or Sing Harmony Canada and ask how you can help, too. We need to attack our membership decline on all fronts—locally and globally—if we're gonna win this fight. Our grandchildren's grandchildren deserve a chance to have their lives enriched by this special hobby as ours—yours and mine—have been. Let's not let them down.

Thanks for reading. Let me know how you're doing.

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



# Why contests, or “Where Do We Go From Here?”

Remember that song by the band Chicago? No? How old are you, anyway? It was not a huge hit, but the title is appropriate to the Society today. Are we going to grow or continue to shrink? Are we going to sing or continue to bicker? Are we going to help ourselves, or look for others to help us? Are we going to preserve the Barbershop style or let it pass into oblivion?

My last column was about the purpose of the Barbershop Harmony Society. I got only a few responses, including an earnest and deeply thought-out reply from a member who felt we needed to stop having annual competitions, stop spending valuable resources on the top talent in our Society, and use the money



to promote grass roots improvement. He felt that if preservation was our purpose, we needed members to make that happen. If we continued to groom only the best of the best, then we would continue to decline in membership until we could no longer sustain ourselves as a Society and we would go the way of the buggy whip.

***Dropping contests would direct resources to what's important? No!***

To a certain degree, I agree; we must focus on improving the quality (administratively as well as creatively) of our chapters so as to regain a position in our individual communities where people want to be a part of us. Think externally. Where men admire what we are learning, creating, and doing so much so that they want to be a part of us. But, would dropping our

competitions help achieve that goal? I say no—an *emphatic no*—and I'll help you understand why.

## **Costs of competitions? Don't you mean income?**

Most of the Society's expenses go to something other than paying for a professional staff, and your dues would possibly be even higher were there not a staff generating other income sources and running our myriad activities as efficiently as possible. We're lean and mean and continue to cut expenses everywhere we can; but what we barbershoppers do to maintain our beloved style costs money—it always has, always will.

For every dollar of dues we collect, we spend roughly \$2. We balance our books, so what makes up the difference? Look at our three primary income sources:

**Dues income.** This is what sets us apart from for-profit organizations and has helped us ride out this latest economic downturn better than many. With lowered income from the Anaheim convention, and corresponding lower merchandise sales (from fewer attendees at conventions and fewer members for catalog sales), our dues were an increasingly important part of our income. A decrease in membership not only means we're keeping less of the Whole World Singing,

it's disturbing from an economic viewpoint as well. A singer who is on the risers but who isn't paying dues costs you and me and is hurting our long-term viability.

**Merchandise sales.** This includes music/publishing, and it's a bright spot for us. Merchandise Manager Jerilyn Rost is always trying to find products that you will enjoy at prices you can afford. We sell a lot of items you can't get anywhere else, and they're products you seem to want, and the selection keeps getting better. The income from this, like that from dues and conventions, goes towards other barbershop-related priorities.

**Conventions/competitions.** We have an unbroken chain of champion quartets since the 1930s and champion choruses since the 1950s. Competitions are an important part of who we are, and I imagine will be with us always. They cost a lot to put on. Philly will cost between \$800,000 and \$900,000, but we expect income of \$1.25 million. Yes, we constantly try to drive expenses down and revenue up, but we also are sensitive to concerns about cost and value. That's why we now have Member/Associate pricing, family value packs, and why we negotiate so fiercely with hotels and convention bureaus. The difference between cost and expense, as with merchandise, keeps dues lower and funds programs to improve our craft and our chapters.

Fact: Competitions *increase* our ability to think externally and to help us better fortify our chapters.

## **So, “Where Do We Go From Here?”**

If we continue to lose members, if we continue to wink at guys singing with us but not paying dues; quartets not registering, and guys who take pride in singing music they did not buy, violating copyrights, not paying bills—doing what is in it for them instead of doing what's right, what's in it for Barbershop—then we will not survive. I don't believe any of us want that.

There is a tremendous wealth of what is good tied up in our Society. The staff, the Society Board, Harmony Foundation International, Sing Canada Harmony and so many good and true volunteers are pushing hard to make it succeed, to preserve the good. We are now working to innovate and create programs that you and your chapter can use to grow. And growth is the key. Next column, I will give you an outline of some of those programs, and how they affect you and your chapter. If you agree, that's where we'll go from here.

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

ewatson@barbershop.org

# Youth in Harmony, Midwinter, and catching up

## Youth in Harmony kudos, clarifications

**W**ow! What a fabulous article and write-up for the **Placerville Chapter**. Well done, President Keith and other contributors. I hope that chapters all over the Society will read the whole thing and try to emulate your achievements. Won't that be great? I smiled when I saw all the photos. I was proud to say "I know those guys."

BERNARD PRICEMAN  
President, Far Western District

On behalf of every member of the **Gold Standard Chorus** (Santa Cruz Chapter), thanks for publishing pictures (pp. 14-15) of the chorus's youth outreach activities. The caption on page 15 contained an error: "Sing For Your Life benefit shows, which are hosted by Dick Van Dyke ..." Although this is a hope devoutly to be wished for, Mr. Van Dyke has not yet hosted any of our shows, but emceed the **Conejo Valley Chapter** shows and sings with a quartet.

LAWRENCE STERN  
Gold Standard Chorus

## Midwinter joke to be taken sitting down

"We're just not used to sharing our Midwinter festivities with a town full of drunken revelers and scantily-clad wenches cavorting in the streets at all hours. Good thing our next Midwinter convention will be in Las Vegas." You slay me, dude. At the risk of oversharing, I should note that I laughed so hard I nearly fell off the potty.

ANONYMOUS THIS TIME

## Growing daytime chapter

We members of the **Harmony Heritage Singers** were pleased to see the article about our chorus in the March/April issue. We strongly agree with the Society's current efforts to attract younger singers; it's unquestionably the way to sustain our great hobby. Nevertheless, we older guys really like holding our rehearsals and performances during the day. Our chapter is prospering, so for choruses like ours, daytime is the right time to sing and have fun.

MIKE EVERARD  
President, Mount Vernon Chapter, Va.

## YouBarbershop section great for groupies

My hat is off to The Harmonizer staff responsible for the last few issues. The articles on the **Great Northern Union** and the **Cape Breton Chordsmen** were excellent as were the articles on comedy and Groupa-

nizer. I would think these will be helpful to those who choose to read and heed.

The biggest plus for me, however, is the content by YouBarbershop ... the gossip page. At last, we don't have to go to international and stand in the lobby eavesdropping to find out who is singing with whom and why our favorite quartet isn't there. Good stuff! Let's face it ... we're groupies!

JACK SCHIEVELBEIN  
La Center, Wash.

## Thanks for catching up

I am very appreciative of your efforts to have *The Harmonizer* more up to date in the events it covers. I know it is a thankless job, but it is still worth the effort to read about an event that happened within the last three months, and not six months ago, which had happened in the past. Keep up the good work! ■

DON CARLSON  
Shrewsbury, Mass.

*Thanks for the kudos. It's definitely been a tough job getting cover dates back in synch. To clarify, whatever is fresh when issues go to the printer is as fresh as it's going to be, even when the cover date isn't fresh. Issues reach your mailbox close to three weeks after they are submitted to the printer, and most stories were submitted weeks or months before that. Many submissions simply take a while to reach headquarters, and many stories are in development or in the queue for months before they are published. Just so you understand that if you've seen six-month-old items in the past, that won't necessarily change when the cover dates get fully in synch. The two issues are not related!*

—Lorin May, Editor



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May/June 2010

Volume LXX Number 3

Complete contact info: pages 34-35

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

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

Advertising rates available upon request at [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org). Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

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

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

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# Philadelphia Webcast



## The next best thing to **BEING THERE**

**Tuesday, June 29th**

Bank of America Collegiate Contest  
beginning at 6pm

**Wednesday, June 30th**

Quartet Quarter Finals  
beginning at 10am

**Thursday, July 1st**

Quartet Semi-Finals  
beginning at 11am

**Friday, July 2nd**

Chorus Contest, first session, beginning at 10am  
second session, beginning at 4pm

**Saturday, July 3rd**

Preshow and Awards Ceremony at 6pm  
Quartet Finals beginning at 7:30pm

(All times shown are EDT)

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# New Carolinas District becomes official in July

The new Carolinas District will begin operations on July 1, 2010, becoming the 17th district of the Barbershop Harmony Society and the first new Society district since the Rocky Mountain District split off from the Far Western District in 1978. Comprised entirely of the states of North Carolina and South Carolina, the new district essentially splits the Dixie district in half, with approximately 28 chapters and roughly equal numbers of members per district. Carolina District members believe the move will allow greater service to their membership, partly by eliminating long travel distances made even longer by the Appalachian Mountains, which divide the two Carolinas from most of the Dixie district.

The proposal had been discussed and voted on at a Dixie District House of Delegates meeting, the results of which prompted Carolina boosters to contact the Society Board of Directors with an official request in November, 2007. The Board referred the matter to its Service Delivery Task Force, which studies Society methods to deliver services to members, including the role districts play in that process.

In April 2008, the Society Board denied the request. Undaunted, Carolinas representatives addressed some of the Board's earlier concerns and



resubmitted their proposal in October, 2009. Thom Hine, then president of the Dixie District, presented the district's response. After much additional deliberation, the Board accepted the proposal. A task force of leaders from the two districts was charged to execute an orderly transition.

The new district's three letter identifier will be NSC (meaning North/South Carolina) to avoid confusion with the Cardinal (CAR) district. The first Carolinas District convention will be Oct. 29-31, 2010.

## Carolinas starting off with an administrative "BANG"!

Even before the Carolinas District begins operations, they've set up a communication and leadership infrastructure more advanced than any other district. All 27 chapters, plus the Carolina's District leadership, will be operating on the Groupanizer web-based management system. Endorsed by the Society and discussed on page 10 of the Jan/Feb 2010 issue of *The Harmonizer*, Groupanizer makes it easy for a chapter to see all pertinent information at anytime, 24/7. Now the entire NSC District leadership will know all sorts of vital information about each chapter in realtime, without having to wait for reports.

"Our leadership team wants all of the chapters in the district connected so we can have a 'push-pull' communications channel, and Groupanizer came along at just the right time," says Bart Franey, communications task force chair for the Carolinas district. Several other Society districts are inquiring about similar arrangements.

The Society endorses Groupanizer because it puts all the tools most chapters need in one spot, and automates many critical but oft-neglected "left-brain" tasks. Leaders and members have access to all the information they need all the time, so they lead and communicate better—and in less time. For more information on Groupanizer, go to [www.barbershop.org/website-tools.html](http://www.barbershop.org/website-tools.html) or [groupanizer.com](http://groupanizer.com).

## New music librarian Erin Elkins



We're sad to see Julie Grower go, but she found us a great replacement! Erin moved to Nashville in 1998 from Cleveland, Ohio to obtain a Music Business degree from Middle Tennessee State University. She joined CMT/MTV Networks (Country Music Television) in 2002. She worked in the Music & Talent and Marketing departments, then in Music & Media Licensing department from 2003-07, acquiring and negotiating licenses for the use of music—precisely the type of work she'll be doing for us. After leaving to work for the Songwriters Guild of America and then Nashville's premiere knitting store (Erin calls herself the world's most avid knitter and crocheter), she longed to return to music licensing. Reach our new Library and Licensing Coordinator at 800-876-SING x4127 or [library@barbershop.org](mailto:library@barbershop.org).

## Society briefs



Read *The Harmonizer* online, old and new. Watch history unfold in the words of the men who made it! Joining recent past issues of *The Harmonizer* online are full versions of all issues from 1941-47, now available at [www.barbershop.org/resources/the-harmonizer.html](http://www.barbershop.org/resources/the-harmonizer.html). The page includes searchable databases to find any author, any topic from 1941-2009. Eventually, all past issues will be scanned and available to Society members. Full versions of recent *Harmonizer* issues can be accessed only after logging on to [ebiz.barbershop.org](http://ebiz.barbershop.org).

**High Definition/Q-Tones/Masters of Harmony win CARA awards.** The annual Contemporary A cappella Recording Awards (CARAs) recognize the best of recorded a cappella music. International competitor **High Definition** (CSD) won Best Barbershop Album for *Entertainment*, and was runner-up for Best Barbershop Song with "Once In a Lifetime." The **Masters of Harmony** (FWD) won Best Barbershop Song with "Good Luck Charm" on their *Portrait* album. Swedish international competitor **Q-Tones** were runner-up for best barbershop album with *Look At Us Now*. If your group releases a high-quality album during 2010, be sure to submit it for consideration. [www.casa.org](http://www.casa.org)



**Get to know O.C. Cash.** How well do you know the man whose wit and wisdom won over the press and launched the Barbershop Harmony Society? Read 36 of our founder's entertaining early *Harmonizer* columns in a 50-page collection, "The Best of O.C. Cash" (#203585), now available from Harmony Marketplace. Proceeds go to the Society Historical Archives budget to help maintain the world's largest collection of barbershop memorabilia, housed at Society headquarters in Nashville.

**BQPA wraps another successful quartet festival.** About 150 members of the Barbershop Quartet Preservation Association enjoyed a successful weekend in Tempe, Ariz. in April. Wall-to-wall informal singing in lobbies, swimming pools and at golf tees was later joined by contests among random-draw foursomes and a Saturday Night show with 15 such quartets. Next festival will be in Chicago in September. Watch for details at [www.bqpa.com](http://www.bqpa.com).



**AN OS-GOOD EASTER MORNING GOSPEL GIG.** A few members of the Westchester (N.Y.) Chordsmen sang gospel for a national audience on the Charles Osgood Show this past Easter Sunday, thanks, oddly enough, to chapter member Erik Contzius' position as a Jewish Cantor at Temple Israel of New Rochelle, New York. Congregant and active "pizza mom" Jessica Frank trusts Erik (to the right of Osgood, center) to help teach her children and also respects his pipes. She also happens to be a director at CBS. On April 1, Erik received what Jessica acknowledged was "a strange and directly from left field request." They were doing a piece on Gospel music and wanted a group of singers to lead them into the segment. Erik quickly put together a VLQ with other chapter members and did the Society proud. Also pictured are Scott Colman, Dan Rendich, Howard Sponseller, Steve Berkwitz and Jim Sotzing. See the clip at <http://tinyurl.com/west-osgood>.



**REALTIME JUST MISSES OUT ON FIRST.** They were featured on the front page of *Singers.com* during April, where they were called "an early favorite" to win the Harmony Sweepstakes, America's biggest a cappella contest that isn't just barbershop. But they came in second to comedy-heavy *Plumber of Rome* in the 26th Annual competition, held May 15 in San Francisco. Better luck next time? [www.harmony-sweepstakes.com](http://www.harmony-sweepstakes.com).



### CONVENTIONS 2010

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



## First gold medal now on display

Thanks to the generosity of the Bob Durand family, the bari's 1939 gold medal for the Society's first champion, the **Bartlesville Barflies** is now on display at Society headquarters in Nashville. Displayed by Society archivist intern Bob Davenport, Society Historian Grady Kerr and Society CEO Ed Watson, the display is one of many valuable historical artifacts recently donated to the Society's archives. The Durand donation includes his name badge (with a caricature of the Barflies), his 1942 bronze medal with the **Mainstreeters** (an offshoot of the Barflies), his miniature Landino trophy and many old photos and newspaper articles. Also included is a photo of the \$50 check they received for winning the first contest.

## Harmony U mini-courses in Philly!

**Tuesday morning, June 29, Marriott Downtown**

- 10-10:50 How to Sing Your Best and Love Every Minute of it (James Estes)
- 10-10:50 Care of the senior voice (Jim DeBusman)
- 11-11:50 Fabulously Fun Chapter Meetings (Mike O'Neill)
- 11-11:50 Tag City (Adam Scott)

**Tuesday afternoon, June 29, Marriott Downtown**

- 1-1:50 Fabulously Fun Chapter Meetings (Mike O'Neill)
- 1-2:50 So, You Want to Be a Judge (Category Specialists)
- 2-2:50 How to Sing Your Best and Love Every Minute of it (James Estes)
- 3-3:50 Facebook for Chapter Dummies (Bob Fichter)
- 3-3:50 Tag City (Adam Scott)



## Lou Perry Harmony University scholarship recipients for 2010.

Look forward to big things from these newer barbershoppers who won Harmony University scholarships based on emerging arranging talent.

Lynn Haldeman is a four-year Evergreen District barbershopper who sings bari with **Bridge Town Sound**. A professional accordion player who has long arranged music for his "squeeze box," he has arranged about a dozen charts for men's voices and has scored two musicals, one which has been produced.

Three-year barbershopper Robert Ryan sings with the **Great Lakes Chorus** in Grand Rapids, Mich. He has also sung with **Vocal Artisans** and **Reverie** quartets. A three-year Indiana Harmony Brigader, he is secretary for the new Great Lakes Harmony Brigade. He studied music performance in college and plays tuba in his church in the orchestra and in the Grand Rapids Symphonic Band. ■

**What's the difference between an A-level chorus and a C-level chorus?** A younger member asks why his old C-level chorus, which could deliver A-level spurts of brilliance, doesn't have the discipline or work ethic to do so on a consistent basis. [www.barbershophq.com/?p=1432](http://www.barbershophq.com/?p=1432)

### 2010 International Quartet Contest order of appearance.

If you didn't get the tweets, you got the news moments later at [barbershopHQ.com](http://barbershopHQ.com). [www.barbershophq.com/?p=1426](http://www.barbershophq.com/?p=1426)

**How are we doing in Nashville?** Nashville got 14 inches of rain in two days, with the Cumberland river rising 12 feet past flood stage. Headquarters and HQ staff fared well in a story largely overlooked by the national

media. Here are Lorin May's photos and commentary. [www.barbershophq.com/?p=1375](http://www.barbershophq.com/?p=1375)

**How can we feature the "common man" in The Harmonizer?** If you'd like some insight into how I select which stories go in The Harmonizer, here it is.

Right or wrong, this is how I see my job as editor of the magazine, and this is how I filter through the many submissions and story pitches I receive. Here's a response to a member's request to feature more common members in the magazine. [www.barbershophq.com/?p=1371](http://www.barbershophq.com/?p=1371)

**Who would have dominated if champs could re-compete?** Champs don't re-compete, and no more than two members of a champion quartet can compete together thereafter. But what if the champs could and

would compete in the years after they won? Take the poll! [www.barbershophq.com/?p=1362](http://www.barbershophq.com/?p=1362)

**Barbershop contests are a "lead contest," aren't they?** Not to take anything away from all the legendary basses, baritones, and tenors, and while it truly takes "four to tango," the quartet's failures and successes overall hinge primarily on the lead's ability to take command of the ensemble during a performance. Isn't it a lead contest? [www.barbershophq.com/?p=1359](http://www.barbershophq.com/?p=1359)

**Social media and social networking; how these tools can help your chapter.** Bob Fichter and Montana Jack have written "Social Media for Barbershop Quartets and Chorus" —how to reach more people and target the younger generations. Tell us about your experience! [www.barbershophq.com/?p=1353](http://www.barbershophq.com/?p=1353)





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# 10 tips for optimum vocal health

**B**arbershop singing is a unique art form, a distinct style, and a history we're quite proud of. Even though we are vocally distinct, we are subject to the same vocal challenges as professional singers. Since the motto of the Society is to "Keep the Whole World Singing," here are some tips to help you keep your voice in peak condition for a *lifetime* of singing.

**1. Sing your voice part.** As tempting as it is to blast tags all night (and a little into the next morning), many singers have damaged their voices by singing out of their range. If you feel vocally fatigued at the end of the night, consider asking the music and performance VP in your chorus to help you figure out which part best fits your voice. You should be able to sing all the notes in all your songs without undue strain.

**2. Don't oversing.** We all love to sing 'em and ring 'em, but if you're singing *blastissimo* or your face has turned a second or even third color, you're probably pushing it. Chords are rung optimally by locking and tuning, not necessarily by volume.

**3. Don't undersing.** Barbershop music tends to use a broad spectrum in dynamics. We often go from very loud to very soft and back very quickly. It takes as much support to sing very softly as it does *molto screamissimo*.

Don't think you can go on autopilot because you're singing delicately. Singing without proper breath support can damage your voice over time no matter what the volume.

**4. Plan your song well.**

Use what one educator calls a musical pre-flight checklist. Before a flight, airlines are careful to check their gear, safety, flight patterns, etc. Make sure that before you begin a new song, you plan when to switch into falsetto, when to get louder/softer, and how you approach each section. Planning ahead generally saves a lot of time down the road. Plus, singing it the right way from the very beginning helps prevent bad habits from forming.

**5. Sit well, sing well.** Whether you rehearse sit-



A die-hard tagger? Try these tips to ensure you still have a great singing voice years from now.

ting down or on the risers for hours at a time, use proper body alignment. When you're seated, try "standing" from the waist up. On the risers, stand tall with one foot slightly in front of the other, your shoulders down and your chin parallel to the floor.

**6. Develop a mixed voice/head voice/falsetto.** All voices, even basses, should develop a "mixed voice." Every singer has a different range and a different place where the chest voice or head voice stops and the *falsetto* begins. Rather than thinking of them as different voices for different occasions, think of them as members of the same relay team. Chest voice learns to hand off to head voice (or head voice hands off to *falsetto*) at full speed without

"dropping the baton"—with no audible "break" or difference in vocal sound or color. This skill can take a lot of work and be very challenging to learn, but it will save your voice. Few leads or tenors (other than maybe Kipp Buckner or Shane "Train" Scott) sing everything at full voice.

**7. Hydrate.** It almost goes without saying that you *need* to drink during rehearsal. Water is best. Since most choruses meet but one precious night a

week to rehearse, those rehearsals can be anywhere from two to four hours long. Find the mug or jug that works for you and use it during rehearsals. For optimum vocal health, stay hydrated all day every day, and not only on days you'll be singing.

## Song selection can help or hurt your voice

Sometimes we push ourselves to the limit because we want to show off or challenge ourselves. Chapter music leaders and quartetters should use the following rule of thumb when selecting their repertoire: "Can I (or my lead section, for example) sing this whole song comfortably with one note on the top or bottom of my range to spare?" This statement should be true in any situation, not only when you are relaxed and in peak vocal health. It only takes a bad day, performance nerves, or a good, strong cold to make you wish you'd chosen something in a lower key.

Keep in mind that the best choruses and quartets often commission custom arrangements that are perfectly suited to their particular voices; unless your bass can *always* resonate that low C, you probably need to choose a different arrangement.



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**8. Give yourself a break.** Colds, laryngitis, and other sicknesses happen to the best of us. Try not to push yourself when you're sick, vocally injured, or tired. If you need a break during rehearsal, take it. Pushing yourself beyond the limits can cause strain and vocal injury.

**9. Avoid abuse.** Keep in mind that yelling can quickly take its toll on your pipes. If you cheer at sporting events or similar activities, exercise caution. Generally speaking, you can feel when you're pushing it. If you speak a lot at work (such as a teacher, a presenter, or a worker in a loud environment) hydrate, use good judgment, and even consider getting a voice amplifier.

**10. Ask for help.** The greatest of singers continue to study by taking individual voice lessons, going to workshops (such as HEP schools or Harmony University), and generally by just asking for help. Don't feel that asking for help makes you a lesser singer—quite the opposite, actually. The best quartets and choruses in the society all have vocal coaches,

which is how they got as good as they are.

I have been amazed by the tips and tricks I've been given by the society's best singers, directors, judges, and international medalists. Speaking broadly, we all want to see each other succeed and grow. We have great, heated contests and I know we compete with our all, but after contest I

have seen a real willingness to grow the craft—even singing tags with those you competed against!

In the end you are your own best judge for the health of your voice. Unlike a clarinet player, we can't just go out and buy a new reed when ours is worn out. Follow these guidelines and you will be more able to sing better and more fully enjoy this hobby we all love. ■

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In November of 2006, Chorus of the Comstock was “just six or seven guys getting together every week, drinking beer and singing poorly.” Two years later, they had 35 active members and were the Far Western District Chapter of the Year. How did that happen?



PHOTO BY CHUCK HARRIS

### Power Principles 3:

# Thriving chapters resemble each other

**Tolstoy: “All happy families resemble each other; each unhappy family is unhappy in its own way.” The same appears to be true for chapters**

Who’s going to argue with the author of *War and Peace*? Not me, but I don’t need 1,000 pages to state how his maxim is true for our 800+ Society chapter families. The list (opposite on page 13) is the product of more than 10 years of talking to barbershoppers who love their chapter experience ... and plenty who were less enthused. The idea for putting the list together came after interviewing members of the **Carson City, Nevada** chapter for the third “Power Principles” article, which follows chapters that have recently experienced dramatic transformations.

Carson City’s situation is unique in many ways, but I was most struck by how similar they were to **Cape Breton, N.S.** and **Hilltop, Minn.**, covered in the Jan/Feb 2010 and Nov/Dec 2009 issues respectively. Not just similar to those two chapters, but similar to just about every thriving chapter I’ve spoken to or that the traveling staff guys have told me about over the years.

On one level, these chapters are often vastly different: Different histories, a wide variety of sizes and demographic varieties, and very wide differences in their performing abilities and ambitions. What these chapters have in common is their members are enthused about their weekly chapter experience, they love to tell people about it, and they aren’t having a hard time attracting new members.

That, and the chapters have most or all of the traits on page 13. Whichever traits you lack, go get them.

#### **Take note of the right similarities and differences**

Let’s briefly review the two other chapters covered most recently, and see if you spot the similarities and differences.

The Hilltop chapter had always been a great-singing, well-led chapter, but they were slowly declining in numbers and enthusiasm. Their once-successful competitive formula had devolved into a lot of guys singing two songs really well every year, with much less “sizzle” and much lower numbers until the next contest cycle. The chapter’s **Great Northern Union** chorus was also virtually unknown in the Minneapolis/St. Paul area. Spark plugs Marty Monson and Pete Benson envisioned and sold a new chapter format that their competitively driven membership rallied around: Learn eight new songs each year and host large concerts with prominent local groups every three months. Chapter mystique and cohesion returned and numbers swelled because the sizzle had come back to chapter life.

Like Hilltop, the **Cape Breton Chordsmen** had spent too much time on contest songs and too little on becoming known in their community. However, the Chordsmen’s biggest problem was a legacy of small thinking that had delivering small returns for decades. They simply had no idea what kind of leadership skills or growth potential they already had within their ranks. In their minds, they were just an isolated chapter that had never been very big or very good, and which had recently



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declined to 12 committed but demoralized members. Spark plug Fred Miles sold them on a new chapter format based on the **Keene, N.H. Chapter**, which promised that guests and new members would become the chapter's best recruiters if the chapter knew what would hook and keep them by the time they returned home from their first chapter meeting. When one enthused new member joined, chapter members believed Fred's idea might just work. They started thinking bigger and then acting bigger. They literally and figuratively "set out extra chairs," and guests liked what they saw and felt. Friends invited friends and the new members transformed the chapter culture.

Then we come to Carson City. You think Cape Breton had problems? At least they were looking for solutions. In November, 2006, Carson City's **Chorus of the Comstock** was, in the words of current chapter member Rook Wetzel, "just six or seven guys getting together every week, drinking beer and singing poorly." *Almost nobody in the community knew about them, they were on the verge of dying, and no one was doing a thing about it.* And yet, two years later, the chapter had 35 members performing regularly throughout the community, had hosted their first chapter show in many years, had an active Youth in Harmony program and had been named the Far Western District Chapter of the Year. Today, they're up to 45 active members and growing and have competed in their first Society contest in 30 years.

What happened? The short answer: Jim Crowley moved there.

### One "spark plug" makes all the difference

In November, 2006, Jim Crowley, a Society member since the early 1960s, retired and moved to Carson City, 45 minutes south of Reno. Jim didn't care for the commute he'd face were he to remain with Reno's **Silver Dollar Chorus**. Reno chapter members also enjoyed their largely competitive focus, and Jim knew he would have to go elsewhere to find an audience receptive to his ideas for a enjoyable chapter experience.

He knew the local chapter was weak and had been for many years, but as an experienced officer in other chapters and in the Far Western District, Jim had seen how chapters like the one he envisioned might work. He approached the tiny Carson City chapter with a proposition: He, with a Master's degree in music education, would provide a major upgrade in musical direction, but only on certain terms: *No more huddling in obscurity and singing only for their own sake. They would have goals and their chapter meetings would have structure and variety. They would be expected to attain minimum musical standards and work to continually improve. They would increase their community profile and do what it takes to attract new members.*

## Common attributes of successful chapters

### Leadership

- Officers lead by vision, persuasion and delegated authority rather than by edict
- Membership includes at least one "spark plug"—a positive, visionary catalyst
- Leaders consider mentoring and developing new leaders to be a high priority
- A large variety of members are engaged in visible, meaningful weekly roles
- Director has solid musical skills, develops musical leadership in others
- Chapter gives priority to increasing its financial resources

### Direction

- Members agree on a clear definition of chapter success
- Goals and vision are significant and pervasive enough to outlast various officer tenures
- Chapter has outward-looking "causes," e.g. community service, youth outreach
- Chapter meetings are well planned, often with hour-to-hour or week-to-week variety
- There is frequent, clear two-way communication among members and leaders
- Chapter strives for high visibility in community, both in performances and publicity
- Focus on competitions is neither too high nor too low
- Members accountable to performance standards, chapter helps individuals succeed

### Attitude

- Chapter leaders/members open to new ideas, positive change
- Upbeat, optimistic atmosphere, sense of "going somewhere"
- Chapter culture focused on giving rather than "what's in it for me?"
- Frequent recognition for individual accomplishments, large and small
- Recruiting succeeds because of overall pride in chapter
- There are true friendships and few personality conflicts among members
- Members' families are integrated in chapter life
- Guests and new members always welcomed into warm, mentoring relationships

Rate your own chapter from 1-10 on these attributes—it could make a great conversation starter among your members. Where did this list come from? Just years of conversations with barbershoppers from chapters that are thriving ... or chapters that are not. See anything here that's missing or incomplete? Comment on this list or add to it at [www.barbershopHQ.com/?p=1439](http://www.barbershopHQ.com/?p=1439).

His pitch was essentially, "Accept me as director and you're accepting my vision, too." Chapter members could take him or leave him ... and they did. Five gladly accepted his offer, while two others left and never returned.

### New chapter format: Lose two, gain 30

Rook Wetzel, then a fellow member of the Reno Chapter, knew of Jim's plans for Carson City, and he was intrigued by the vision: A chapter focused on singing well and singing often in the community, but with a chapter meeting format that would be fun and exciting enough to serve as an end unto itself. They would compete—as a tool to focus themselves and sing better—but chapter meetings would be far more than a chorus rehearsal.

Their primary goal would be a weekly experience that was foremost fun, but also equal parts variety and musical growth, individually and collectively. The chorus rehearsal segment of chapter meetings would focus heavily on preparing for frequent quality performances throughout the community.

Jim and Rook vowed to never pitch the Carson City chapter to members of the Reno chapter: "They do their thing, we do ours," Rook said. So Rook's first recruiting move was to call dropped Carson City members and invite them back. Several were excited about the change in direction, and five rejoined almost immediately. That base of 13 members believed in their vision and thought that other men would, too.

Carson City's numbers at the time of their "attitude adjustment" were similar to those of Cape Breton, and their growth was similar, too. They started singing better and making a name for themselves around town, and proud chapter members started inviting friends who got hooked at well-planned chapter meetings and invited their friends as well. Only a small handful of Reno chapter members joined—none through recruit-



Last fall, Chorus of the Comstock competed in its first contest in 30 years. Nearly all chapter members joined or rejoined after director Jim Crowley started directing the chorus in November 2006.

ment—while membership among new barbershoppers in the community quickly swelled.

### One key to revival: Muzzling the "captain"

A retired U.S. Navy captain, it was always Jim's nature to take charge, refuse to accept incompetence or excuses, and to manage every detail to ensure the job was done right. These were also the last things the Carson City chapter needed from him in order to grow.

"The hardest thing I've had to do with barbershoppers is keep my stripes in the drawer, to stop acting like a navy captain and start acting like a director," he said. "I was a pretty crappy director when I started [in other chapters]. I didn't know how to manage people."

In past chapters, it didn't matter that Jim really did know his stuff as a musician and was an astute commander. Even when he was right, feedback that amounted to "you guys really stink" grew tiresome among all those riser jockeys who were not required to salute when

## The successful chapter: Independent conclusions identify similar attributes

*Note: Just as this article was nearing completion, an expanded version of the following showed up in my inbox, unsolicited. I tweaked some of the terms used in this article accordingly—"spark plug" was theirs, but otherwise, we appear to have arrived at similar conclusions independently. Read the full version of this report at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).*

—Lorin May

Working to develop solutions to membership and retention problems, the All Ages Task Force observed the atmosphere and attributes of many successful chapters. These attributes, contained in their report to be submitted to the Society Board of Directors, provide some great ways to measure and refine the course of your chapter.

The task force observed (in part) the successful chapter to be "an organic, vibrant and coherent organization exhibiting a oneness of purpose, achievable and measurable goals, an atmosphere that fosters individual and group excellence, is proactive in the community, includes families in many activities

and has a membership that is devoted to the welfare and enjoyment of their fellow members ... is always looking for new members ... looks like and acts like a large and happy family ... often has one person (a sparkplug) who acts as the emotional center of the chapter ... The adhesive holding the successful chapter together and ensuring continuing success is a universal adoption of an attitude for success."

Here are some of the hallmarks identified:

**Attitude.** The chapter has agreed on and adopted an attitude for success.

**Goals.** The chapter agrees upon reasonable, achievable and measurable goals that are designed to move the chapter toward success.

**Community Outreach.** The chapter actively seeks opportunities to serve in the community and to create and maintain positive visibility.

**Family Involvement.** The chapter takes advantage of all opportunities to include and involve members' families.

**Singing Excellence (ensemble).** The chapter fuels pride and creates a rewarding of achievement

by constantly striving to improve the quality of the ensemble.

**Personal Excellence.** The chapter involves and supports each individual in his own vocal performance improvement.

**The Chapter "Spark Plug."** The chapter identifies, involves and makes great use of an affable, witty, perceptive and magnetic individual and encourages him to ensure energy, variety and fun in group activities of the chapter.

**Communications.** The chapter understands that effective, reliable and verifiable communications are the lifeblood of success and uses all current means of communication to ensure every member is reached.

**Recruitment.** The chapter has an established procedure for welcoming and involving their guests. There is an effective program to follow, involve and provide continual encouragement of each new member to ensure retention.

—All Ages Task Force: (Montana) Jack Fitzpatrick, Casey Parsons, James Estes, Shannon Elswick

**“If you know what you want to be, just dive in and start *doing*. Be patient, make it happen, one half step every week.”**

Jim entered the room. He had to learn to be patient with people who were learning, while himself learning how to give honest feedback in a way that was “motivational and not disruptive.”

By the time he arrived in Carson City, Jim had long before abandoned the instinct to throw his weight around. “I like to delegate—if someone says, ‘I want to do that job,’ I say ‘Wonderful!’ I’ll watch them to make sure they do it, but they can have it,” he said.

Leaders of new or reviving chapters are like entrepreneurs starting a new business. A would-be chapter spark plug should probably ponder this axiom regarding entrepreneurs: *The same iron will and micromanaging instincts that may be needed to get the enterprise off the ground may—unless the entrepreneur begins to grant others significant authority and autonomy—become the same instincts that drive away the type of people needed to keep the enterprise growing or even remain viable.* Jim’s model seems to be **Masters of Harmony**-style leadership: many autonomous leaders serving a common vision, ensuring the chapter can endure the loss of any key leader.

“If you get a micromanager to start a chapter, if he is not going to let go of the reins and delegate,” he said, “that’s a disaster waiting to happen.” Jim rattled off a long list of Carson City members who are providing far better leadership and results in their respective chapter roles than if he had insisted on remaining the idea guy and final authority for every major decision.

### **Rook Wetzel: A human quote book on how to have a great chapter experience**

Another chapter spark plug, past chapter president Rook Wetzel is now chapter program VP. He considers it his mission to make chapter life as fun as possible for every man, every week. He also wants to sing out in the community as much as possible, where potential members can find them. He does not have a hard time expressing what he believes it takes to make a chapter successful.

**Be more fun than the alternatives:** “We’re competing with every other form of entertainment or hobby. ... When you walk out of a chapter meeting you’ll ask yourself, ‘Did I have more than I would have had if I had been golfing, watching TV or bowling?’ If yes, then you’ll return.”

**The link between fun and musical excellence:** “No one comes and hears bad singing and says, ‘That was really awful ... I had a good time.’ ... You can try to have all the fun in the world, have the best organizational skills, but you cannot stand for mediocrity. ... The reason we grew is Jim Crowley. We have a director who knows what he is doing. Then you have that foundation of quality, then you can say, ‘Come out here, you’re really going

to enjoy this.”

**A balance of fun, competition and community outreach.** “We just competed for the first time in 30 years. Competition is on the agenda, but it’s not *the* agenda. We do

more of the performance and service to the city and county and to political organizations. We’re getting invites to be on other groups’ shows. We’re now being taken seriously as a performing group.”

### **Their resource for fun and variety:**

“We’re a CACM chapter—we swallowed that hook, line, and sinker.” (The entire chapter board participated in barbershopper Chuck Greene’s “Compellingly Attractive Chapter Meetings” seminar. Learn more at [www.21stn7th.com](http://www.21stn7th.com).) “We want to have every

**THE CHAPTER’S MAIN “SPARK PLUG” is director Jim Crowley, a 46-year barbershopper and former navy captain with a masters degree in music education. Years ago, he believes he was a “pretty crappy” chorus director because he lacked the human relations skills needed to be a true leader. Fortunately, with experience came wisdom.**

**A leadership vacuum at Chorus of the Comstock meant that Jim was effectively calling most of the shots when he first arrived. He could have gotten away with being a “benevolent dictator” for a while, but he believed chapter prospects would remain limited unless he was surrounded by other leaders who had real authority and autonomy. It was the vision and leadership of these other men that ensured the chapter grew so quickly.**

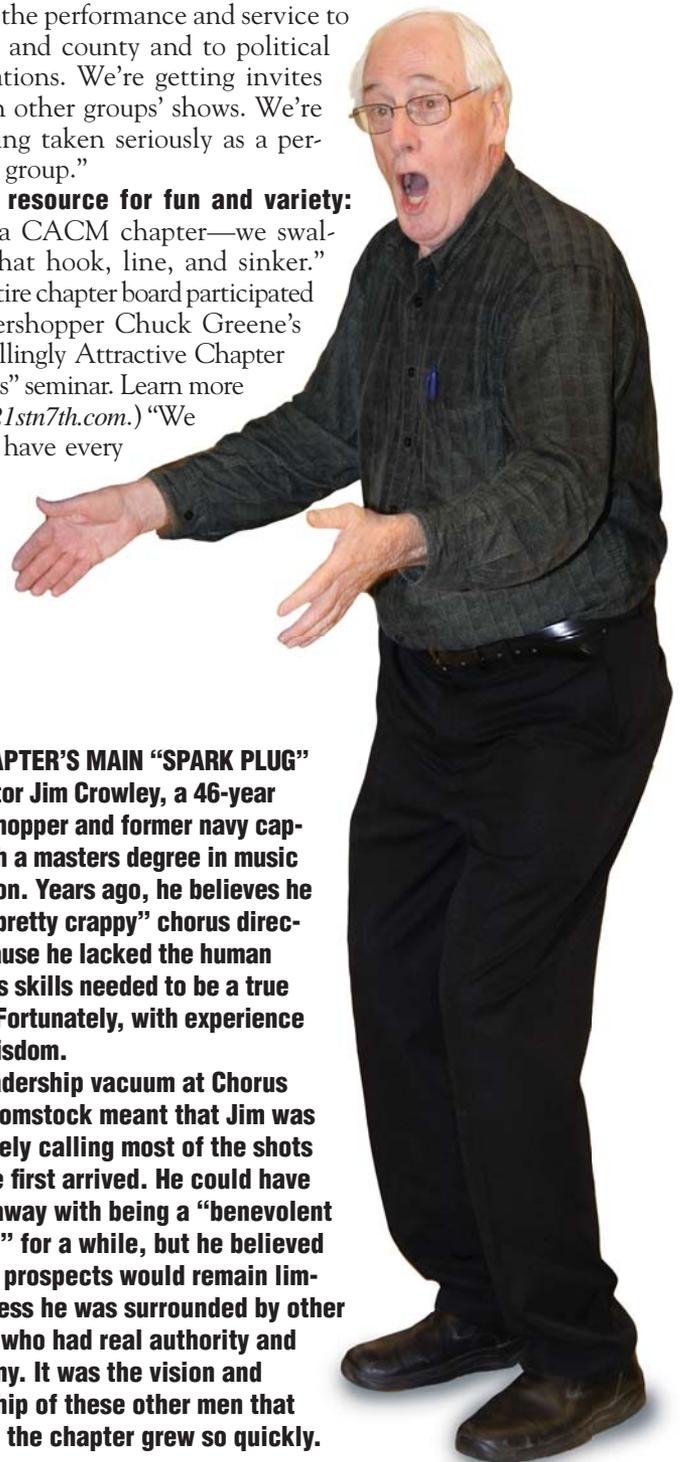
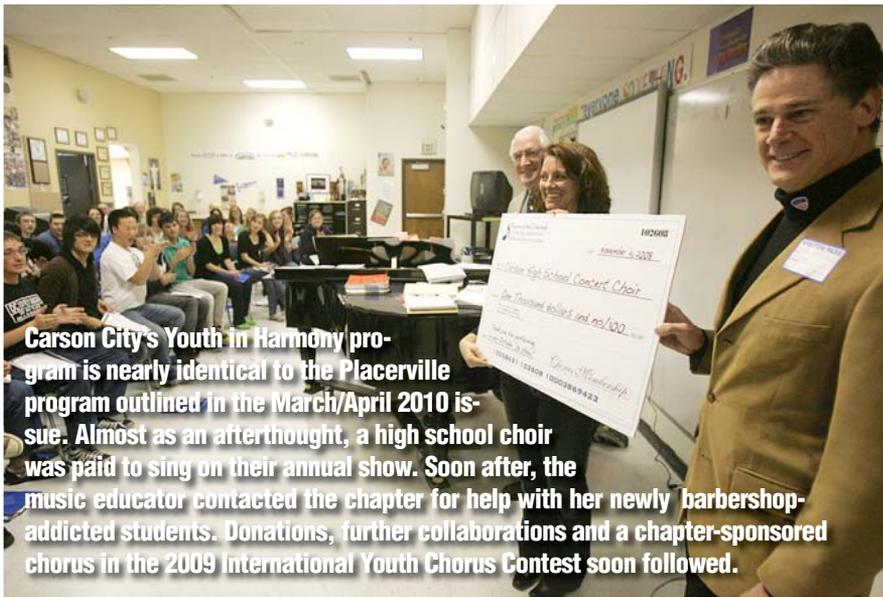


PHOTO BY CHUCK HARRIS



Carson City's Youth in Harmony program is nearly identical to the Placerville program outlined in the March/April 2010 issue. Almost as an afterthought, a high school choir was paid to sing on their annual show. Soon after, the music educator contacted the chapter for help with her newly barbershop-addicted students. Donations, further collaborations and a chapter-sponsored chorus in the 2009 International Youth Chorus Contest soon followed.

man get something out of the night that he spent with us in fun, rather than just standing on the risers for two hours. That is the CACM philosophy."

**Why Carson City is a fun chapter.**

"We spend a lot of our time singing tags, doing quartetting in the chapter meeting, but it's very structured. There's time for the director, a coffee break, tag singing. I throw in surprises every now and then. People come up and direct. There will be another person for the closer. The whole evening is planned around fun."

**Have something for everyone every week.** "There are certain guys who want to sing in quartets, another guy who doesn't, one who wants to tag and another who doesn't want to sing in shows. Whatever you want to do, we're going to find something you want to do."

**Standards matter:** "We have to have

a quality product so that people will be attracted to us. If someone comes in who has had any musical training or was in a church or high school choir, and we can't even tune a chord, he will be out of there in 10 minutes. We're selective, we're not going to just take anyone who walks in."

**In conclusion, one last quote from Rook about the nature of the path**

"If you know what you want to be, just dive in and start doing. You don't need to have everything planned out—some of it will come along the way. It doesn't all happen in a year. It's taken us four years to get a functioning board with a vision. Be patient, make it happen, one half-step every week. The focus should be on building a healthy chapter, and everything else will fall into place." ■

**Speaking of relevant wisdom showing up unsolicited ...**

Former Society Director of Membership Charlie Davenport wrote the following comment at [barbershopHQ.com/?p=1432](http://barbershopHQ.com/?p=1432). The topic was "What's the difference between an A-level and C-level chorus?"—and an even better answer to the question: "What's the difference between a successful chapter and a struggling chapter?"

... having had the great opportunity to serve the Society and visit a ton of chapters, I'd like to offer one other "mind set" of the successful chapters (and I stress chapters, because success is not just scoring an A)...

In every successful chapter, the vast majority of members have the innate knowledge that they are personally responsible for the success. They know the goal, they know their part in reaching it and they know they must do their part or the whole fails.

Sadly, members of struggling chapters can readily enumerate all the people who have caused them to be struggling, they can tell you all the "others"

that make it difficult for them to succeed, and can tell you all the reasons why "THAT OTHER CHAPTER is a success and we are not."

Knowing what the goals of the chapter are, knowing what role you play (what your job is to accomplish the goals), committing to doing your part, and successfully completing your tasks will yield success.

Success isn't given to you, nor does it come to you. It happens because YOU did something.

— Charlie D.

PS - "Yeah, but..." should not be going through your mind right now ...

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# Membership Growth Task Force reports progress

The Membership Growth Task Force presently is operating as four separate task forces, each meeting regularly via teleconference and e-mail. The following is a summary of the work by each task force. A final report will be presented to the Society Board at their meeting at the international convention in Philadelphia. The "final" report will provide a strategic approach (meaning how we best can use money and people resources) to guide Society staff and provide members with a unifying approach to retaining present members and reaching out to recruit new members. It is quite likely that after the "final" report, one or more of the task forces will continue to work on their respective areas to gather data and assist staff in developing programs and materials.

## Delivery Methods Task Force

*Alan Lamson (chair), Greg Caetano, John Donehower, Ben Geesa, Steve Morris, Paul Wietlisbach*

Charged to develop effective, sustainable delivery methods to systematically and consistently provide support to all chapters that desire support. Duties include (a) Review the most effective ways to integrate staff, Society committees, district leadership teams, and chapters in this process; (b) Assess the value of existing programs, including their elements and characteristics that allow them to be effectively delivered and supported as well as any impediments to their success; (c) Explore new programs, systems, and methods of delivering effective help to chapters.

This task force has so far:

- developed a list of "historical delivery methods" used by the Society based upon personal knowledge, information received from other sources, and a review of past issues of *The Harmonizer*.
- started a review of those to determine what worked, what worked well, what did not work and why.
- explored some of the current delivery methods and discussed ways to improve those. (For example, the task force's suggested sending an e-mail "opt-in" invitation to non-subscribers of the Livewire newsletter. This simple act immediately increased subscriptions from 5,500 to more than 7,000, and the number has continued to grow.)
- developing a set of metrics by which the effectiveness of any delivery system can be evaluated.
- exploring and identifying new delivery methods that may be of significant benefit to our members and chapters including webinars, a digital video library, production of new material and transcription of good quality existing material to digital format, use of Harmony Marketplace to expand the material offered to assist chapters in membership issues including outsourcing of documents, and additional ways to increase the opportunities for face-to-face training and dialogue with members.
- exploring the use of more "train the trainers" programs to get more of our talented members involved and to determine what types of programs/information would best lend themselves to this type of delivery system.

## External Focus Task Force

*Roger Lewis, Tom Metzger, Rick Spencer, Gary Parker*

Charged to recommend to the Society Board a strategy and execution plan that will drive membership growth by enhancing our reputation with the public and especially male singers, and providing more products, services and support to all a cappella singers and music organizations throughout the world, including our own members. This would include being more inclusive within the Society for other types of a cappella music.

Ideas currently being prioritized include:

- providing a marketing/recruiting plan to be used in conjunction with chapter shows, including how to utilize headline quartets.
- offering an online chapter marketing collateral/tools center.
- building specific marketing/recruiting plans focused on demographically attractive or musically oriented organizations.
- offering an expansive online music library of both barbershop and non-barbershop arrangements to both members and non-members.

## New Chapters Task Force

*Drew Ellis, Ev Nau, Rick Spencer, Alan Wile*

Charged to develop a strategic plan to create new chapters, focusing on (a) Methods to identify potential new chapter sites; (b) Requirements to ensure the success of new chapters; and (c) Methods to provide continuing support to new chapters.

- This task force strongly endorses that the Society significantly increase its permanent presence in the field. Above all other potential actions, and based on past performance, we believe this offers the most promising, positive, and productive capability for identifying suitable sites for new chapters. Further, those hired/assigned for this purpose will be well positioned to mentor new chapters through the licensing and chartering processes and beyond, as well as to strengthen existing chapters in need of external assistance and advice.
- Significantly (and simultaneously with the work of this task force), the Society is planning to embark on a new program that will address this need: TAG ("Teams for Accelerated Growth"). Teams of two trained and experienced barbershop operation specialists will serve as field agents to provide customized face-to-face training and coaching to chapters to focus on chapter development, growth, administration, etc. At the same time, they will work to establish new chapters and be visible spokesmen for barbershop harmony. Initially, and to prove the concept, one prototype team will be deployed for a three-month period.
- A list of actions is being developed to ensure not only further and continued growth, but the strength and viability of new chapters, which will provide them with the promise of a long, enduring, and successful existence. Included is attention to a significant change to the chartering process and the concomitant expectations placed upon it. Once the chartering process itself is better defined and coordinated, the easier the installation process will be, and we can move toward a more inviting and freer atmosphere among men who love to sing.

## All Ages Task Force

*(Montana) Jack Fitzpatrick, Casey Parsons, James Estes, Shannon Elswick*

More significant items the group is working on include:

- A team consisting of two communications specialists and a research fellow are working on a document to discuss and help guide chapters through the challenges of multigenerational communications.
- Montana Jack persuaded Bob Fichtner to author "Social Media for Barbershop Quartets and Choruses" to help all of us tap into the power of these powerful media strategies (please see <http://tinyurl.com/ylljdw5> for a copy of this document).
- The task force is also working on a proposal to establish a volunteer-driven chapter visitation and resource distribution program, which would supplement other existing strategies such as "Music Mentor" and "Next Level."
- Members of the group have committed to deliver a preliminary draft of their recommendation(s) to the Membership Growth Task Force on or about June 1, 2010. ■

# Jim Henry: The



**Among barbershoppers, Jim Henry will laugh at his height, his weight and his bald spot—just remember that at the University of Missouri-St. Louis, it's DOCTOR James Henry, and they don't give those Ph.D.s away.**

Rarely does a Thursday night rehearsal end without Jim Henry at least once stopping everything to share a deeply personal story.

You might hear groans from the risers—not because of what Jim is about to say—but because he often cuts us off at the most powerful moment of a ballad. Usually just before the tag, when you can barely see through welled-up tears.

You compose yourself and look up at Jim. And then you shut up and listen because he's about to tell you something you don't want to miss.

"Gentlemen," he whispers. "This is extremely rare. Do you know what a blessing this is to come here every Thursday to make beautiful, artistic music? Not a single man in this room could do alone what all of us can do together."

He goes on. He talks about how lucky he feels to lead a chorus that takes strange pleasure in working 25 minutes or more perfecting one measure. He thanks us for giving him the chance to create art once a week with 160 men he considers his family. And he explains why he believes God has given him a gift. Not the gift of raw musical talent, but of the ability to change lives—including his own—through barbershop.

The gift helped him capture an unprecedented feat last summer when the **Crossroads** bass and the **Ambassadors of Harmony** front man became the first director to take chorus and quartet gold at the same international contest. And while he is proud of that achievement, he says top scores and gold medals don't matter.

"Those things are Earthly," he says. "Those things will fade away and be forgotten. What lasts are the performances you've seen and the way they touched your heart."

Accolades meant nothing to 11-year-old Jim (a tenor!), who wanted so desperately to sing barbershop that he wrote a letter petitioning the **Daniel Boone Chorus** to let him join.

Now, 35 years later, accolades still mean little to a man whose life has been molded by the power of barbershop to touch people in spiritual, lasting ways.

For Jim, barbershop music has played the biggest role in his personal and professional life. His parents introduced him and his brother, Rob Henry, to the Daniel Boone Chorus. His dad and step-dad each directed that chorus. Years later, Jim earned his doctoral degree in music composition with a thesis tracing barbershop's African-American roots. And today, Jim teaches choral

PHOTO BY AUGUST JENNEWAIN/UNIVERSITY OF MISSOURI-ST. LOUIS

# biggest man in barbershop today

studies at the University of Missouri-St. Louis, drawing on principles he learned growing up with the St. Charles chapter.

In an interview with fellow Ambassadors member Joel Currier, Jim explains how barbershop has nurtured his musical philosophy and why he believes any chorus or quartet is capable of creating life-changing music.

*Joel Currier: What's the story of the Daniel Boone Chorus before it became the Ambassadors of Harmony?*

We probably had 20-something guys. For many years, it was like most barbershop choruses at that time, a non-audition group that every now and then would compete in the small chorus contest. Probably the lowest point was when we went to the small chorus contest and came in last place. That was a year or two before David Wright became the director. That's when everything changed. The chorus started growing. And it culminated, finally, in winning the district contest and competing in our first international in 1989. It was the greatest experience of my barbershop life. And we came in sixth in our very first international. We couldn't believe it.

*How did the chorus get better?*

What people don't understand is, the Ambassadors of Harmony—when it was the Daniel Boone Chorus—we were the everyman chorus. We were worse than most choruses. That "76 Trombones" performance didn't drop out of the sky. That represents decades of blood, sweat and tears and doing everything possible to try to become excellent at barbershop. What inspired me? The **Vocal Majority**, the **Louisville Thoroughbreds**. What I remember thinking was, "How do they do that?" And then we brought in coaches that taught us how. David started bringing in all these great coaches. We got choreographers. He started using the talent in the chorus like Ricky Knight, Rob [Henry] and me. We started standing up [on risers], having auditions, but coaching took us the rest of the way. Ed Gentry, Bill Myers, Gary Parker, Jim Massey, Steve Plumb. When I start listing them there's just a ton of people. Jack Pitzer helped us with choreography. But Greg Lyne, Greg Clancy and Jim Clancy were just enormous influences on our chorus. The one thing about our chorus is, if somebody taught it to us, we learned it. Sometimes coaches work with choruses, they go back a year later and it's the same chorus. Our chorus never was that way.

*What did it take for the Ambassadors to win the first time in 2004?*

Ultimately, it was just in the attitude of the chorus as a whole. The one advantage choruses like the Vocal Majority and the **Toronto Northern Lights** had over us was that they formed to be awesome. Our chorus formed to be

friendly. And there was that mind set that we're not real champions. We'd say it, but in our heart of hearts, that belief that we were capable of winning an international took the longest time. That changed somehow when we did that "Kid Named Joe" set (Montreal, 2003). All of a sudden, we're the buzz. And we went to the (fall 2003) district contest, and for the first time in our life, after all the district contests were done, we found ourselves at the top of the list. The guys started carrying themselves differently. It was the spirit in the room when every man believes they're champions. What was the magic bullet? I think it was just all those years of getting better. And when people took notice of us, we started taking notice of ourselves.

*How did you begin directing the chorus?*

I was home from college, going to graduate school. I was an assistant director, and David basically said to me, "Jim, I think you should take over the chorus. You have a way about you that will take this chorus further than I can take it." How many directors just do that, and say, "I'm gonna step down as director, I'm gonna be this guy's right-hand man?" Sure enough, that's what happened. We just kind of traded roles.

*What has David Wright meant to you and the chorus?*

David has been one of the greatest mentors I've ever had and a best friend. He is my voice of reason who helps put everything in perspective. He is the musical spirit of our chorus. I think our chorus is defined by our David Wright arrangements. I'm inspired by David every day. He is just a gift from heaven to me, personally, and to our chorus.

*What are you most proud of as director?*

We take 160 to international, but that's about what we have at every performance. In our chorus, we'll see 130 to 160 guys at our rehearsals. Our guys have a different mind set. It's because we didn't form as a competitive chorus, people are there for the weekly experience and for the performances. That's the payback. The secret to our success is that we have guys who are in it because they love the process, not just the contest. It's an artistic endeavor for our chorus, and if it weren't that way, I wouldn't be the director.

*What do you consider your biggest challenges or regrets in your life?*

[Just before] the year 2000, I remember I was becoming very competition-driven. I got angry if they made the same mistake too many times. I was just a whole different person. That whole competition thing was not me, and it was not the spirit of the Ambassadors. I took two years off. David directed and I went back to being assistant. That gave me the time



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## Belonging to the Ambassadors is just like singing in your chapter ... well, almost

In some ways, the Ambassadors of Harmony is like most barbershop chapters. We aspire to perfection but fall short. If you want flat singing that is out of the unit, with poor tone and spread vowels, you can hear it at an AOH rehearsal (sometimes).

We're there for tag-singing at rehearsal's end, but, early in the evening, the risers are slow to fill as late-comers trickle in.

We like to have fun, but we talk when we should be listening, and we'll tease anybody standing in front of us, including our coaches.

And, please, somebody teach us riser guys our right foot from our left!

How on earth did we ever post the highest score in the history of the Society chorus contest?

It starts with our mantra: Change people's lives with our music. "We talk about it changing other people's lives," says the Rev. Jim Prince, an AOH member since 1997. "But I realized the other day that, first, it changed my life."

The chief change artist is director Jim Henry. When he calls us amateur musicians, he emphasizes the word "musician." He challenges us to become "masters of our craft." We strive for musical perfection to keep from distracting from the song's emotional message.

Of course, in sectional rehearsals, it helps to have gold-medal leadership.



PHOTOS THIS PAGE BY KEVIN NELSON



- We baritones have to shake our heads to remember we're not at a masters class, as Jonny Moroni (Vocal Spectrum) directs, assisted by Brandon Guyton (Four Voices/Crossroads) and David Wright.
- Tenors are tutored by learning track wizard Tim Wau- rick (VS).
  - Leads are led by the lyric Eric Dalbey (VS) and Rich Knight (The Gas House Gang).
  - Bases boom and blend better with Jim Henry (Gas House Gang/Crossroads).

If you can't learn with this group, you're not

paying attention.

In fact, at a recent international prelim contest, our chapter had members singing in nine different competing quartets.

And then, just like your chapter, we have the grunts: Guys who run the chorus so well that in 2009 we sold out five consecutive Christmas shows at the 1,600-seat theater

at the University of Missouri-St. Louis. Guys who organize Singing Valentines, picnics, retreats, float trips and convention accommodations. Guys who serve as chapter officers and on boards. Guys who recruit their significant others to join our support auxiliary or put together costumes.

Ultimately, though, the stars and the grunts all come together as one when the pitch pipe sounds.

And that's our second mantra: One.

When we sing, we are one. The double quartet gold-medalist and the guy who just joined the chorus last month, they are one. The judge and the roofer, one. The teacher and the student, one. The grandfather and the

12-year-old, one. We surrender our individual voices to the ensemble, and yet we each strive to bring our unique personality to the sound.

Just before we sang 76 Trombones on the contest stage in Anaheim, associate director David Wright invited the chorus to musically go where we'd never gone before.

"Our guys are well trained enough that you can say that without worrying that somebody's going to do something stupid," Wright says. "They know what they're doing, and they know how to sing in the unit."

And when gold medals come our way, we're happy to have them, but mostly for the excellence and life-changing moments that they represent.

"Not many people outside of our chorus understand that what we're here for is to make great music," Jim Henry says to our chorus. "It's not about medals. That's just a by-product on our journey."

—Michael Kunz

to soul-search and say, "I don't care about winning international." I wasn't planning on coming back, but David said, "Jim, you've gotta come back. I can't do this. I'm good as a right-hand man, but I don't have that extra way to inspire them that you seem to have." I finally decided, "Okay, I'm going to come back but I'm gonna come back with my philosophy: Let's do it for the art's sake." That was a challenging time for me. Do I regret it? No. It's because of that that my philosophy was solidified. Because I tried something else and it failed miserably. It made me a horrible person. Knowing that made me so much stronger in my philosophy. It's been nothing but a joy ever since.

*Why do you think barbershop is a ministry—not a hobby—and how has your faith shaped that philosophy?*

Some people like the concept of barbershop being just a simple hobby. I fully support barbershop as a hobby

and just something you can have fun doing. I tend to wince a little when quartets that aren't really interested in singing well still insist on singing in public. If you're going to represent barbershop to the general public, you ought to make an attempt to achieve some level of acceptability so barbershop is at least given a bit of respect. We have the potential through barbershop of changing people's lives. A ministry, in my mind, is taking the gifts you've been given and using them to help other people. If barbershop isn't that, then not much can be, because barbershop deals with such true emotions. The trouble is, if it's sung poorly, then the message doesn't carry as strongly. If it's done beautifully, then that message is there. It's from the heart; everybody in the room feels it. I see it as a calling from Christ, but that's just me personally. Everyone doesn't have to see it that way, but I think you're blind if you think you're not helping other people by making beautiful music.

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THE HARMONIZERS



WESTMINSTER



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MUSICAL ISLAND BOYS



THE CRUSH



THE EDGE

**1975** Joins Daniel Boone Chorus at age 11  
**1977** Joins Sound Corporation quartet (tenor)  
**1981** Becomes assistant director of chorus  
**1987** The Gas House Gang (GHG) forms  
**1990** Becomes director of Daniel Boone Chorus shortly after its second international appearance  
**1989** GHG's first international appearance (13th place—then 6th, 3rd, 2nd)  
**1992** composer-in-residence for the St. Louis Visual and Performing Arts High School (3 years)  
**1993** first international contest as director of Ambassadors of Harmony (AOH), formerly Daniel Boone Chorus (12th)  
**1993** GHG becomes international champion  
**1993** marries Geda Popp, mother of 11-year-old Lydia (now married mother of two, so Jim is a grandpa!) Later Jim and Geda welcome Gea Rose (11) and Isaiiah (8) to the family  
**1994** first intl. medal as director (4th)  
**1995** head of choral studies at Lindenwood University nine years (four of his students became 2006 champ Vocal Spectrum)  
**1999** steps down as director of AOH  
**2000** publishes doctoral thesis, "The Origins of Barbershop Harmony: A Study of Barbershop's Links to Other African American Musics as Evidenced through Recordings and Arrangements of Early Black and White Quartets"  
**2000** awarded Ph.D. in music composition from Washington University  
**2001** returns as director of AOH  
**2003** brother (and GHG bari) Rob dies  
**2004** directs AOH to gold  
**2004** becomes head of choral studies at the University of Missouri-St. Louis  
**2005** GHG retires, having performed in 50 states, 15 countries and recorded five albums  
**2007** Crossroads forms  
**2007** GHG inducted into Society Hall of Fame  
**2008** Crossroads debuts with a silver in international competition  
**2009** AOH, Crossroads win gold  
**2010** Receives Missouri Governor's Award for Excellence in Education

*What are the secrets to excellence?*

It's no big secret. It's putting into practice what everybody says. Surround yourself with talent by getting coaching from anybody who can teach you some nugget that's new. Become an expert at that. Enjoy the process. There are too many barbershoppers—myself included once upon a time—that had their eyes focused on the end result and got too impatient. Accept that it's going to be a slow progression, but don't accept going backwards. And don't believe there's any such thing as a plateau. As long as

you're going forward, no matter how slowly, enjoy that. When I look around at barbershop, I see people who say one thing but they stick with the status quo even though they say they want to get better. If you do what you've always done, how do you expect to get better? Or they're not realistic about where they are right now. Don't keep being impatient about winning a medal or winning a contest or beating this group. Enjoy making great music.

*How do your experiences with The Gas House Gang [1993 international champion] and Crossroads differ?*

My deepest heart is with The Gas House Gang. We raised each other. We started as a chapter quartet with absolutely zero thought that we'd ever win international. We had such a long history of learning together—18 years of my life. That was a once-in-a-lifetime quartet. On the other hand, Crossroads, I love every bit as much, but for completely different reasons. We talked for a long time about not competing at all. The only reason we got into the contest was because, in barbershop, that's the only way that people know you exist. None of us needed to have another gold medal. This is a quartet that formed just from four friends. We're one of the few quartets who probably have more fun when the wives are there. It's just fun-loving and a very faith-driven quartet. Our quartet prays together. That's a big part of this quartet.

*How did the death of your brother, Rob, shape the decision to not continue with The Gas House Gang?*

When Rob died, I just kind of lost my heart for it. I tried really hard to want to do it. I just thought I don't want

The man who transformed the Ambassadors' sound and ambitions talks about Jim's own transformations

**Michael Kunz: Was Jim already such a performer when he was singing in quartets with you?**

David Wright: That seemed to come with The Gas House Gang. He has a good instinct for what is going to entertain people, and what's going to work on stage. He always did.

**Jim has talked about you as one of his best friends in the barbershop world.**

It's just a relationship of trust that goes way back. I probably was a father figure to him early on [when he was a teenager], but then he grew up. I was his main supporter when he directed. When I took over [during Jim's sabbatical from directing in 1999-2001], he didn't go away, he was always there on the front row. There's always been a pretty close friendship.

**To what extent do you see your skills as arranger and**

**judge and composer and director contributing to the success of not only Jim Henry, but AOH, and quartets such as The Gas House Gang and Crossroads?**

It's been a synergistic relationship. I've grown as a composer-arranger of music by virtue of these groups. And, hopefully, what I've done has helped these groups to define themselves. But I think what I've gotten better at is really capturing the performers' personality, or playing on that personality in the arrangement. Ambiance, my wife's [Sandi Wright] second international champion — that's really where I got started doing this, because that was a quartet where the voices were phenomenal and they weren't limited by the usual boundaries. It just allowed me to say, "Okay, here's the ensemble. Here's what they can do. Now let's maximize the effect of that vocal ensemble."

**When you've arranged for the Ambassadors, what are some of the things about the AOH personality**

**that you're looking to maximize?**

I know what the four sections can do. Our leads, I know exactly where they live, and I know certain exotic things that we've learned to be able to do now, certain high voicings. We've got an incredible tenor section. So you can put something really crucial in the tenor part, and it'll happen. We've now gone to quite a number of repertoire songs that divide into sections, so we have more parts ... and that we're still learning.

**What did you maximize with The Gas House Gang?**

With them, the song needed to be succinct, you had to make a good firm statement, but you couldn't—you know, all the frills I am prone to do in terms of variations, and going into something over and over again, and more things added as you go along—I was never able to do that with them. So what I really learned from them was how we could make something that hits the point, not terribly complicated, but

still good. Good by virtue of eloquence. The Gas House Gang charmed the audience.

### How about Crossroads?

They're like The Gas House Gang, except that it's a bigger sound. For one thing, Jimmy has a bass that developed. A lot of size in his sound. Mike Slamka, a big powerful lead. And Brandon [Guyton], an incredibly agile and rangy baritone. Fred [Farrell], a lot of character in the voice. He has a very distinctive sounding tenor. That quartet, their forte seems to be the emotional ride. They are particularly good at heart-wrenching or songs that have a lot of pathos. When they sang their contest song "Lucky Old Sun," it was almost like a hymn. It wasn't really a hymn, but it was hymn-like. But that sort of message they do well.

**We heard Jim's story about how they were recording for their CD and Mike Slamka had brought in a Buffalo Bills CD. And they heard a version of "Lucky Old Sun" by the Buffalo Bills, and they all said, "We have to sing this song and get David to arrange it." Everybody considered this the quartet song of the contest. What were you envisioning when you arranged that?**

I was envisioning the song. It's a lament. It's a gut-wrenching lament and the person ... life is hard. He wants to escape. The emotional content is heavy. I knew it would be good for that quartet. Now at the time, they were worried about the contest-worthiness of it, whether or not it would be seen as a religious song, so, part of the thing I had to be concerned with was writing it in such a way that would minimize the chance that somebody would think that that was—

**—so you weren't thinking "hymn" when you arranged this.**

No. I don't see the song as a hymn. I grew up in church. It

doesn't say what a church hymn is supposed to say. It just has the person crying out. It's sort of like the Book of Job, where Job is almost mad at God, crying out, saying, "Why me?"

**To what extent do you think that Jim's studies at the Ph.D. level affected his strengths and abilities as a musician?**



**Jim's main mentor, David Wright, moved to the background while nudging Jim to the chapter's helm.**

I will say this: Having a degree puts a bounce in your walk. I think it added to his confidence. Maybe that was the thing that gave him the confidence to be the Jim Henry that we now know.

**What effect has Jim Henry had on you?**

Wow. How am I supposed to answer that in a few sentences? First of all, a very positive effect. It's been gratifying watching him develop. I've learned a tremendous amount. It's been fun singing under him. I love the barbershop community that has developed around the Ambassadors of Harmony—the chorus itself and then it's got all kinds of satellites. I love the whole environment, and I think that that environment probably never would have happened without Jim. And on

another level, he's just a guy I like.

**What else would you want people to know about Jim?**

Ultimately, Jim, in addition to being very talented, is a good person. And, he's a fun-loving person. If he's not worried about having to get up to teach an early-morning class, he stays up with the people he likes to talk to and he'll go forever. And he loves to laugh. And it's easy to make him laugh. I mean, I'm not a funny guy, but I can make him laugh sometimes. And he makes me laugh, too. If you're going to just be hanging around, talking to somebody, it has to be somebody you're comfortable with. And I think all of Jimmy's friends find him to be a comfortable person—the opposite of pretentious. The bottom line is, he doesn't have much guile. He's a good guy.

**The way he talks about the music, about not caring about medals ...**

I think he articulated that point better than anybody I've ever heard—or that I could have done—with the "Gold Medal Moments" speech. And just the things that he says every week to our guys. That's part of the reason we're as good as we are; it's because we're not thinking about the gold medal. In barbershop, that gold medal can be a big trap. You can get all wrapped up in it. There have been people who've been trying all their lives to get it, and failed, and they feel they're not a success. But there have also been people who get it, and then they don't know what to do with it. They just fade away after that, because it's become an end unto itself. "Well, we got it. Now we're not motivated to do anything more, we've got what we were working for." But that's not what we're working for. It's a good thing to have. I like it. But music is way bigger than that. And I think that's one of the greatest messages that Jim has articulated.



**The Gas House Gang was still among the Society's top groups when Jim's brother, Rob (at left), died in 2003.**



**The quartet retired in 2005, and Jim assumed the 1993 champ would be his last quartet. Crossroads formed in 2007 not due to a great vocal match (reportedly quite mediocre at first), but strictly for friendship. They chose to compete because there were no other plausible avenues to get known.**

to be away from my family right now. It just wasn't the same without Rob. These other guys were great and I loved them personally, but for me, probably because he was my brother, my heart would never have been the same. I was certain that that would be my last quartet. I was ready to be a director of the Ambassadors and to take my career to the next level and I knew there would never be another Gas House Gang.

**Did Mike Slamka and Brandon Guyton's filling in for Rob influence the formation of Crossroads?**

I'm sure it did. The main thing that drew me to Crossroads was that it would be a family-friendly quartet. When Crossroads first got together, we brought the guys and our wives to the house to make sure everyone was cool with this. I see them as brothers. We're brothers in faith. There's a real connection there.

**What do you mean by brothers in faith?**

We all are Christian guys. It's the guiding principle



LORIN MAY

## Record-setting performance of "76 Trombones" had the Wright stuff

It initially emerged from a list of ideas for potential contest uptunes that arranger and associate director David Wright kept in his piano bench. "A contest song has to be powerful," Wright says. "It can't just be a nice little song. And for a long time I thought that 76 Trombones could really cook."

Wright convinced a skeptical AOH music committee of the idea's merit, and he had nearly completed it by September 2008. Only then did he and an arranger for another competing chorus learn that they were both working on the same song. The train wreck of 2 versions of 76 Trombones in Anaheim was averted when the other arranger, who had just started to work on it, canceled his project.

Meanwhile, Wright knew the song would be complicated. "It repeated itself in a number of ways that were very alike," he says, "and it's the first arrangement I made where I was thinking about the learning process as I was finishing the arrangement. Don't just start learning it from front to back -- that's the worst thing you can do."

Tim Waurick tracks helped AOH learn the song from

the inside out, and by January 2009 choreography guru Erin Howden unleashed the "movie in my mind," as she put it, at the rehearsal where she conjured the visuals.

Front-row captain Scott Wilson turned the chorus into a marching band and in-house coach Brandon Guyton transformed the AOH sound into its brightest, most resonant ever.

Director Jim Henry thought a rip-off costume would be great, and Geri Papageorge created Velcro-enhanced garments that wowed the crowd. Genuine brass instruments were impractical, so AOH member Tom Gassner designed trombones and trumpets from polyethylene foam.

By the day of the contest, AOH "had achieved all the level of perfection that I would have wanted," Wright says. In the warm-up room just before the contest performance, he exhorted the chorus to "take ownership in a way that they had never done before." He says, "It was an invitation for everybody to dig deep and make it better in their own special way."

And that's exactly what 158 Ambassadors did to "76 Trombones."  
— Michael Kunz

for the quartet. Our shared faith in God is a big part of why Crossroads exists. No question about it.

*Does the name Crossroads have a religious implication?*

I don't know how much we really thought about that. I'm sure the play on words did occur to us, but at that time we lived in four different states, a crossroads.

*Do you prefer directing or singing?*

I love them both. Each of them pushes different buttons for me. Directing is such an organic thing to do. You see people grow as individuals who are everything from awesome to average and yet they're all working and getting better. Singing is so different because it's collegial. It's four guys with an equal responsibility doing the same thing and all of a sudden latching on to this great chord. That's a real high. It's more intimate and a little bit more collaborative. To not be the leader is kind of nice, and just concentrate on my own job. If somebody said you have to do one or the other, it would be almost impos-

sible for me to decide. Isn't it funny that I say that now? Because before Crossroads I was completely ready to never sing again.

*Has barbershop been the biggest influence on your life?*

It's what I've done all my life. It flows through my veins. I love the music, I love the fellowship. I love the history of it. I just love it all. I don't know a life that doesn't involve barbershop. Barbershop shades everything I do. I take the same tools, the same attitudes, the same philosophies that I learned in barbershop to my school choruses.

*Is there anything else you'd like to share?*

The Ambassadors of Harmony is the Ambassadors of Harmony *not* because of me. It would be false modesty if I said I didn't have an important role in it, but no more important than David Wright, the section leaders or the administrative team. Without them, there's no Ambassadors of Harmony. I've been blessed with being surrounded by really talented people who care and are passionate. That's what I really hope is conveyed, because otherwise people are going to think it's not possible for them to do it. And it is possible for people

to do it. Everybody's just got work together to make it happen and find their absolute best. ■

### Web only: Jim Henry, Ambassadors, Crossroads

There just wasn't room in this magazine to print all the great quotes and insights by Jim Henry and David Wright. Go to [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer) and click on the cover for this issue to read and listen to the following:

#### Hear

10 audio clips from Jim's interview, including:

- How a high school teacher drove him to music
- Mike Slamka filling in for Rob on the weekend of cancer diagnosis
- Jim's nerves during "Lucky Old Sun"
- Why he's a "shy guy"

#### Read

- An extended version of the David Wright interview
- A Sweet Adeline's amusing play-by-play to her chapter when her husband out for Ambassadors.
- A copy of Jim's "Gold Medal Moments" 2007 keynote address to Harmony University

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# THE MAN WHO WROTE "Coney Island Baby"

In the repertoire of every barbershop quartet of the past two decades were two old timers that still rank high on the "Harmony Hit Parade" . . . "After Dark" and "Goodbye, My Coney Island Baby." For years on end we've sort of taken them for granted, nobody seemed to know where they came from, but wherever barbershoppers got together, there they were.

Since we've been running the "You Name 'Em, We'll Dig 'Em Up" department in the magazine, we've had dozens of inquiries about these two songs and were getting no place until we ran across Les Applegate. Les is the leader and arranger for the Tulsa Police Quartet. He sang professionally all over the U. S., in England, and South America back some years ago when barbershopping was the king of indoor sports.

From Les, we learn that "After Dark" dates back to about 1900 and was the feature number in a musical show of the same name. "Goodbye, My Coney Island Baby" was written in 1924 in Muncie, Indiana by none other than Les Applegate. Neither of the songs was ever published, according to Les.

To give you an idea of how such a song came into existence, we can do no better than quote Les' letter . . .

". . . I swell with pride when I come to 'Coney Island Baby.' It was not unusual back in tabloid show days to frame a song to fit a certain situation in the play, not originally written in by the author. Some times a tune was 'framed up' overnight to feature a certain character doing a lead part and tried out the next day in the show. The orchestra leader on these small touring shows was always the piano player and he'd jot down the notes, as they were given to him, perhaps in the dressing room, after or between shows.

"Such a situation arose in Muncie in 1924, when we were doing a condensed version of the musical comedy 'No, No, Nanette.' The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it. Nanette, being a swell baby—on a beach—and the only beach we knew of being Coney Island, I put them together and the result was 'Goodbye, My Coney Island Baby.' When it was rehearsed and revamped a bit it made a very appropriate number. In later years I used the song with numerous quartets at a faster tempo and for comedy effects.

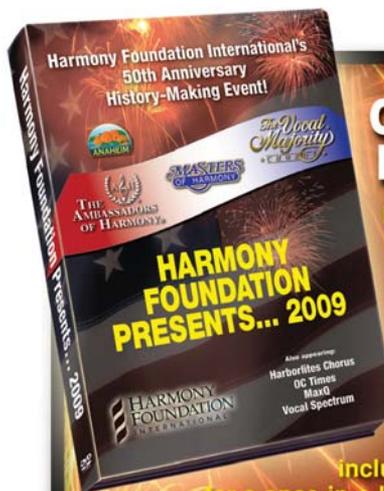


Les Applegate

Many of the songs of that period were used a season or two and forgotten. To my knowledge, none of them ever reached the publishers and I have heard and used hundreds of them and composed, or rather, 'framed up' quite a few myself."

**About this article.** As noted in the last issue of *The Harmonizer*, we are going to share with you on a routine basis glimpses of the past—excerpts from articles in *The Harmonizer* that we think are interesting, funny, or relevant to today. Often, the articles reflect the "tongue-in-cheek" style of the O.C. Cash, as this one does. Here's a little bit about the composer of "Coney Island Baby" from the November 1945 edition. World War II had just ended and the Society was still growing quickly. Of special interest is the fact that two of our members today, Bill Hamilton and Gene Gillem, had been members for five years when this issue was published. Wow!

—Ed Watson, Society CEO



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# YouBarbershop's best guesses for Philly

**Quartet contest predictions.** Prelims scores show last year's silver medalist **Old School** as the strongest contender for gold, and I see comedy kings **Storm Front** and Swedish Sensations **Ringmasters** moving up into second and third place. With the loss of **Crossroads**, **State Line Grocery** and **Glory Days**, only seven of last year's



**Left: Is it getting gold in here, or is it just Old School? Above: Storm Front can't imagine anyone raining on their parade in Philly.**

top 10 return for Philly. **The Allies** and **Men In Black** have been hovering in or near the top ten for two years, but my money to fill out the medals will be **Masterpiece** at fourth and NZABS' **Musical Island Boys** to sneak in the fifth position, helping make history twice over with both two affiliates and two college quartet champs winning medals the same year.

**They oughtta be in pictures.** Naming your quartet after pop culture films seems to be the trend these days. James Sabina and Kelly Shepard formerly of **Metropolis** and the Marron brothers (Mike and Tim), formerly of **Jet Set**, have teamed up to form the quartet **Catcher Block**, which is derived from the character in the movie "Down With Love." You will also soon get a whiff of the new quartet **A Mighty Wind**, hailing from the Dixie district. This silent but deadly combination

suggestions of our own: **A Clockwork Orange**, **Rosebud** and **Clark Griswold**.

**Historic rematch in Philly.** There is tremendous excitement building with the anticipation of **Westminster Chorus** and the **Vocal**

**Majority** facing off once again after their controversial meeting at the 2006 contest in Indianapolis. Both choruses put on stellar performances, yet when Westminster was named as the silver medalist, many people in the audience booed the judge's picks. In the end, the VM won by a mere 17 points. While the audience's reaction to the

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## Chorus Checklist

Four-way contest, who wins?

	Powerful Bass Section	Clever Arrangements	Spectacular Choreography	Performance Consistency	Veteran Leadership	Bet the house
<b>Westminster</b> The young'uns from SoCal have ignited and inspired a new generation of barbershoppers.	Gold	Gold	Silver	Silver	Silver	Silver
<b>The Vocal Majority</b> Considered the ultimate mens chorus in the world, the model many others wish to emulate.	Silver	Gold	Gold	Gold	Gold	Gold
<b>Masters of Harmony</b> Practically a carbon copy of the VM, they are one of the most balanced chapters in the Society.	Gold	Gold	Gold	Gold	Gold	Gold
<b>Ambassadors of Harmony</b> They brought down the mighty "Goliath" in The Vocal Majority and shattered contest records.	Silver	Silver	Silver	Silver	Silver	Silver

**OUR TAKE**

What's more difficult, winning International or repeating as champions?

**OUR CHOICE!**

Seven consecutive championships under three different directors gives MOH the edge!

results was rude and unsportsmanlike, it certainly opened the eyes to many that choruses such as the VM and **Masters of Harmony** are no longer a lock for international chorus champion. Case in point: Look at last July!

**Top entertainers.** I'm even more excited to be blown away by some of the most entertaining choruses of all time, all performing in Philly: **Northern Lights**, **The Alliance**, **Sound of the Rockies** and **Midwest Vocal Express**. Expect great singing with flashy, theatrical performances

Will the "Clancy Era" end in golden glory? Will Westminster get sweet revenge? Or will Denver pull out the rug from under everyone?

Philadelphia will be your last chance to see 11-time gold medal director Jim Clancy in action on the contest stage. He will remain the **Vocal Majority's** musical director and primary arranger, but not for competitions. He will leave preparation and execution in future contests to assistant director Jeff Oxley and the rest of the VM music team. If you haven't got your tickets yet for Philly, here's one more reason to come!

After 11 gold medals, including a dominant uninterrupted 30-year run of 10 straight championships, the Vocal Majority topped every prior set in 2009, posting the highest score in contest history . . . then came in second place when the **Ambassadors of Harmony** broke their record hours later! The VM's contest package for 2010 may be even better than last year's set—and it may have to be! Philly will be a rematch of the VM's last gold medal contest (2006), in which they narrowly beat the young **Westminster Chorus** in a hotly-debated shootout that many in the audience contend should have gone the other way.

Philly will be Jim Clancy's chance to place an exclamation mark on his competitive run as the Society's most winning director of all time, while Westminster Chorus members relish a rematch that could start a winning streak of their own. Meanwhile, witnesses report that **Sound of the Rockies** is performing on an entirely new level and will show up in Philly expecting to win it all.

Don't miss what may be the most historic—if not potentially the most exciting—international chorus competition of all time!

that will make you laugh and cry—in a good way.

**College contest preview:** Be in Philly by Tuesday night's college contest, as the quality of this year's quartets is staggering. Past medalists **Swedish Match** (SNOBS), **Prestige** (JAD) and **Go Fish!** (SNOBS) all return for gold in Philly. Last year's third-place medalist **On Demand** (SUN) will compete without college quartet legend Paul Saca, who finally aged out at 26. Past collegiate medalist Daniel Cochran took over the lead spot and they've changed their

name to **Powerhouse**. They posted the content's third-highest qualifying score (four points out of first) after *one rehearsal*. ■

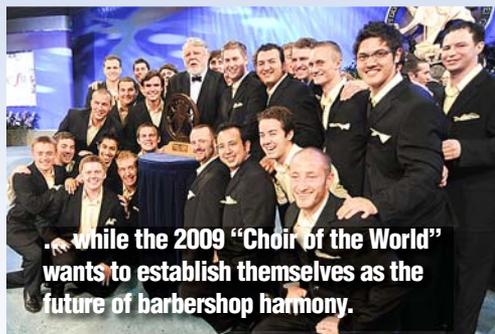


*YouBarbershop.com* is an online magazine offering up-to-the-minute news and topics being discussed by barbershoppers around the world. It's the creation of Mike McGee, former bari of **Metropolis** and 25-year Society member. He lives in Tallahassee, Fla. and is music director of the **Capital Chordsmen**.



Jim Clancy wants to wrap up his historic contest career on a high note . . .

PHOTOS PAGE 28-29 PAGE (EXCEPT WESTMINSTER ) BY LORIN MAY



while the 2009 "Choir of the World" wants to establish themselves as the future of barbershop harmony.



How high can Ringmasters go? (Answer: At least a high G)



Will Prestige pull out a collegiate win this year?



**AS AWESOME AS THE FISH?** The element of surprise may never match what they pulled off in 2006, but rumor has it that **Midwest Vocal Express** has prepared a package for Philly that may rival their old high water mark for creativity on the international stage.

Is comedy rewarded in competition?

Not if you ask **YouBarbershop**. Every barbershopper realizes how rare it is to watch a lead like Joe Connelly (**Old School**), a high tenor post like Tim Waurick's (**Vocal Spectrum**) or bass notes that resonate like Jeff Oxley's (**Max Q**). The Singing category duly rewards **Vocal Spectrum**, **Music loves Crossroads**, so why doesn't Presentation offer a pedestal to a quartet that represents the *best* of what that category can offer?

For example, a lot of folks agreed that the best quartet presentation in Anaheim was **Storm Front's** incredibly challenging "Lida Rose/Dream Of Now Medley." In the blink of an eye, the quartet switched back and forth between the male quartet part to the female solo and back again, while executing perfect comedic timing and facial expressions, wringing every possible laugh out of the performance. It was a brilliant execution of theme and total connection with the audience that earned an endless standing ovation; yet, the highest Presentation score of the evening went to **Old School's** rendition of "Ma, She's Making Eyes At Me."

Really?

There's no question **Old School** crushed in the Singing and Music categories, and they sold "Eyes" as well as any quartet could hope. But **Storm Front** blew us out of our chairs. We don't reward for degree of difficulty in our judging system, but if no other quartet can rise to the level of **Storm Front's** presentation genius, how come other quartets regularly approach and sometimes beat their Presentation scores?

Perhaps foursomes like **Storm Front**, **FRED**, **Metropolis**, **Lunch Break** and **Freestyle** lead people to believe that it's easy to make an audience laugh. Comedic timing plus a well crafted idea takes talent, creativity and an uncanny ability to relate to an audience. In the 25 years since **The New Tradition** won as the Marx Brothers, **FRED** is the only Presentation genius to win gold—and largely because they were tops in the *Singing* category that year. Comedy quartets take huge risks in a very challenging medium, and the audience reaps huge rewards. Rare presentation talent like that should show up more clearly in the Presentation column of the score sheets.



## Quartetting thrives in chapter novice contest

The **Houston Tidelanders** had a very unusual rehearsal on Monday, March 29. We got rid of the risers and set up chairs. We did not work on a single contest set or regular repertoire music—we held a novice quartet contest instead.

We had a three-judge panel made up of past and present district champion quartets, a stage, photos, an emcee, and a wonderful audience of family and friends—everything to match the atmosphere of a regular contest. Our auxiliary of wives or significant others (“Pride of the Tide”) provided food and drink. It was a blast from start to finish. I have been in barbershop for about 12 years, and I believe this was one of the most fun nights I have had, and others agree.

Chapter member John Devine (lead of the 1976 international quartet champions **The Insiders**) pushed the idea to encourage quartetting among the majority who had never formed a quartet or sung in a quartet contest. It also served to break up the monotony of the weekly rehearsal, and provide something different for a change.

Rules for the contest were similar to district novice quartet rules. All quartets were self-selected, and we had all-baritone and all-tenor quartets and many other combinations. Many were Tidelanders, but several other area chapters were represented. Performances ranged from Barber Polecats to chapter repertoire to more challenging fare.

The contest was announced six weeks earlier, and most of the 11 quartets practiced on their own, before or after rehearsal, or during breaks. Two weeks before the contest, quartets got 30-minute slots to practice during rehearsal (no more than two at a time), and a couple of quartets formed mere minutes before the contest.

For many of the 44 performers, it was their first time in a quartet contest.

We had the largest attendance of any rehearsal that night that I can recall, which, of course, led to everyone wondering “when are we going to do this again?”

If you want to have a wonderful, fun, evening to which you can feel proud to invite your family and friends, then plan a chapter novice quartet contest. You’ll be glad you did.

—Roy A. Digges, [istnote@swbell.net](mailto:istnote@swbell.net)



PHOTOS BY KEN FRASER  
From top: Idea man John Devine (left) performing with Sunshine Boys, the R&B DJs, Pride of the Tide auxiliary, the esteemed judges.



## CHAPTER ETERNAL

Society members reported as deceased between December 1, 2009 and May 1, 2010. E-mail updates to [membership@barbershop.org](mailto:membership@barbershop.org).

### Cardinal

James Murray  
Lake County, IN  
Allen Perry  
Vincennes, IN  
Martin Stightz  
Lake County, IN  
Herman Waters  
Lake County, IN

Bob Frankenfeld  
Greater Ozarks, AR  
Ross Lankenau  
Kansas City, MO  
Harold Moorman  
Hutchinson, KS  
Ben Nelson  
Hastings, NE  
Elden Reisetter  
Des Moines, IA  
Kevin Stephens  
Des Moines, IA

### Central States

Aloys Baeder  
Ord, NE  
John Conrad  
St Louis Suburban,  
MO  
Richard Falzone  
St Charles, MO

### Dixie

Ashley Benson  
Greater Knoxville, TN  
Chauncey Knapp  
Wilmington, NC  
Rutledge Morris

Spartanburg, SC  
Gary Pixley  
Wilmington, NC  
Research Triangle  
Park, NC  
J Dale Propst  
Hickory, NC

### Evergreen

Roger Danielson  
Federal Way, WA  
Wesley DuCharme  
Coeur D'Alene, ID  
Robert Haffner  
Oregon Mid-  
Coast, OR  
William Hopkins  
Frank Thorne  
Mert Johnson

Portland Metro, OR  
Donald Lentz  
Missoula, MT  
Willard Lindorff  
Tualatin Valley, OR  
Frank Moran  
Bozeman, MT  
William Whobrey  
Olympia, WA

### Far Western

Lawrence Bortstein  
Pasadena, CA  
Melvin Edwards  
Inland Empire, CA  
San Diego, CA  
Dick Girvin  
Inland Empire, CA  
Irvine, CA

Riverside, CA  
Carl Hasselwander  
Coachella Valley,  
CA  
Ted James  
Greater Phoenix, AZ  
Ralph Moore  
St George, UT  
Gary Smith  
Santa Rosa, CA  
Roger Stroede  
Sun Cities, AZ

### Illinois

David Burke  
South Cook, IL  
Cecil Dallinger  
Peoria, IL  
George Davison

Peoria, IL  
Richard Falzone  
Springfield, IL  
George Meyer  
Peoria, IL  
Walter Nelson  
Decatur, IL  
Robt White  
Springfield, IL

### Johnny Appleseed

Richard Bechtel  
Marion, OH  
Joseph Corrao  
Lorain, OH  
Edgar Crosley  
Akron, OH  
Richard Esposito

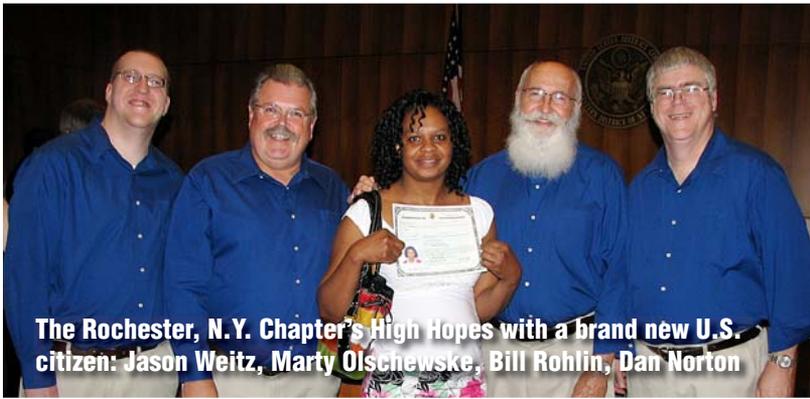
Greater Pitts-  
burgh, PA  
Paul Flounders  
Tuscarawas  
County, OH  
Edward Hamilton  
Parkersburg-  
Marietta, WV  
Edward Heilmann  
Canton, OH  
Harry Koger  
Cincinnati, OH  
Donald Loose  
Heart of Ohio-Co-  
lumbus, OH  
Tony Matijevich  
Lima Beane, OH  
Charles Vancheri  
Pittsburgh North

Hills, PA  
Ernest Wind  
Pittsburgh North  
Hills, PA

### Land O' Lakes

Donald Erickson  
Duluth-Superior, MN  
Harold Kovalaske  
Ripon, WI  
Carman Lane  
Stevens Point, WI  
Jack Reynolds  
Green Bay, WI  
Harold Telschow  
Wausau, WI  
Loren Wuttke  
Minneapolis, MN

# CHAPTER ETERNAL



The Rochester, N.Y. Chapter's High Hopes with a brand new U.S. citizen: Jason Weitz, Marty Olschewske, Bill Rohlin, Dan Norton

## SLD quartets sing in freedom at oath/naturalization ceremonies

The local immigration offices in Rochester and Buffalo, N.Y. have witnessed tearful applause to the patriotic and inspirational music sung by local barbershop quartets.

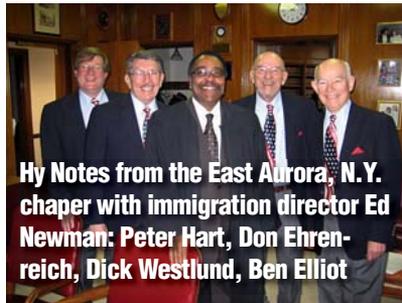
Word is getting around the district that there is no better thrill for singers and no more appreciative audience. Groups of 50 to 60 new U.S. citizens with friends and family, are typically sworn in at a time, with the already joyful mood becoming almost overwhelming when they hear the chorus of the National Anthem, "God Bless America" and "Wonderful World."

Immigration officials have so far been thrilled about the arrangement. Groups never receive higher compliments, and many receive invitations to participate in many more such dates during the year. Many other quartets, octets, and groups of up to 20 men are new participating. "From a personal standpoint, I just was overwhelmed, stated Don , Chorus Manager of the Friends of Harmony, East Aurora, N.Y. chapter.

Check with your local immigration office to see if you group can make similar arrangements for this richly emotional experience.

**A group from the North Pennsmen Barbershop Chorus (Lansdale, Pa.) got to sing at the oath ceremony of their own chorus director, Anne Bureau. On March 24 in Philadelphia, they surprised now-former Canadian citizen Anne and 60 others from 30 countries that persevered through the procedure which culminated with citizenship. Originally the Golden Pennsmen (a chorus of retired men within the North Pennsmen Chorus) committed to go and hoped to sing the National Anthem and possibly their Patriotic Medley at the ceremony.**

**Anne's last official act as a Canadian was to ask them to sing the U.S. National Anthem. (Had she not first been caught up in some extra paperwork, there would have been no lead!) Six basses and one tenor, lead and bari obliged.**



Hy Notes from the East Aurora, N.Y. chapter with immigration director Ed Newman: Peter Hart, Don Ehrenreich, Dick Westlund, Ben Elliot

- |   |   |   |
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|---|---|---|



**Chapter members participate in one of 56 mini sessions that took place during February, two days each week. They were better attended than any chapter meeting the prior year.**

## Training camp improves voices, chapter morale

After a short off-season, the team was ready for training camp. They arrived in shape and ready to work out. But these men weren't gathered for athletic training. They were meeting for vocal training as they prepared to start a new season of singing.

The **Men of Note Chorus** from Plano, Texas has been seeing a lot of success in recent months: gaining new members, finishing second in district competition behind **The Vocal Majority**, and simply improving as a chorus.

This year, the chorus is kicking it up a notch.

"We wanted our guys to focus on improving their singing and we wanted to create a more structured annual plan," said Dennis Devenport, president of the **Plano, Texas Chapter**. "This training camp provided a strong start to the 2010 season."

The chorus' training camp featured 56 high-intensity small group sessions that included a number of vocal production classes as well as training on choreography, arranging and sight reading. A highlight of the camp was an invitation to observe a master class by members of **The King's Singers** at a local university.

"Our members really appreciated

the opportunity to work on their singing skills with some of the best vocal coaches in the country, such as Don Kahl and Brian Beck," said Mark Holdeman, director of the Men of Note chorus. "This camp already is helping our chorus achieve a new level of singing. Each person knows what they have to do to improve, including daily rehearsals outside of the chorus."

Devenport said the training camp, offered twice a week during February, had better attendance than any rehearsal in 2009—with 69 members and 10 singing guests participating. "We jumped into a first rehearsal of the year in March with gusto and excitement. And we've already had four of those guests become new members," Devenport said.

Men of Note leadership say the success of this year's training camp already has put it on the calendar for next year.

"Not only will we grow the camp experience, we plan to promote it outside of our chorus," Devenport. He added that the chorus already is planning for a mini-camp during its summer rehearsal break.

"We're just building on our success to become an even stronger chorus." ■

— Phil Roth, phil.roth@philliproth.com

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## Swipes 'n' Swaps

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

The **Patapsco Valley Chapter** (Catonsville, Md.) seeks a front line director to lead our musical program, continue to improve the quality and artistry of our performances, and help increase membership. Compensation subject to negotiation. Contact George Korch ([George@3wisemen.org](mailto:George@3wisemen.org)), Chuck Sharpe ([chuck@onesharpeguy.com](mailto:chuck@onesharpeguy.com)), or Dick Powell ([rpowell74@verizon.net](mailto:rpowell74@verizon.net)).

**Sound of the Foothills Chorus**, the FWD North Valley Chapter, a small chorus of 28 members located in the Foothills of Paradise, CA, 17 miles East of Chico CA are looking for a qualified director. Send resumes to Don Franklin at [don9268@sbcgloball.net](mailto:don9268@sbcgloball.net). Read more at [soundofthefoothills.com](http://soundofthefoothills.com).

**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](http://www.womenofnote.com) to download application; [directorsearch@womenofnote.com](mailto: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](http://www.prideofmobile.com).

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**Mission**  
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lowship to enrich lives through singing.

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# THE TAG

Joe Liles, Tagmaster!!



## Ring one of "Buz" Busby's all-time finest

**W**ell, the hot weather is here, so I thought we should have a "real cool" tag for a refreshing view of the situation. This is a classic tag written by the fabulous baritone of the **Confederates**, Bill "Buz" Busby. Buz (third from left) was a gifted woodshedder and arranger and directed the **Memphis Cotton Boll Chorus**. The Society publishes his famous "Creole Cutie" (stock# 8402), written as a warm-up song for his quartet. It became very popular back in the '60s and '70s for both shows and afterglows. Groups still sing his great ar-

range, or a variation thereof, of "South Rampart Street Parade."

The Confederates won the gold in 1956 at the international contest in Minneapolis. They were a Society favorite and entertained audiences throughout the country until 1969. All of them were members of the **Memphis, Tennessee Chapter**, so when the Memphis chorus won the international chorus championship in 1958, the Confederates were the first international quartet champion to win a chorus gold medal.

Find three others and chill out on this really cool tag. ■



### GOODBYE FOREVER

#### TAG

Tenor Lead

1 2 3 4 5

Good-by - e for - ev - er, it's o - ver, I know. Love's warm sweet

Bari Bass

6 7 8 9 10

weath - er has turned in - to snow. — The love - li - est time of the

11 12 13 14 15 16

year has gone. —

*written by Bill "Buz" Busby circa 1961*

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A green silhouette of the Seattle skyline is visible in the background, featuring the Space Needle and various mountain peaks.

seattle

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Four Freshmen ever"*

- Bob Flanigan, founding member  
BHS Honorary Member (2003)

