

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE HARMONY SOCIETY



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*LORIN MAY, EDITOR, THE HARMONIZER*

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On the Cover  
Social networking puzzle  
Cover by Roger Motzkus, [www.motzkusart.com](http://www.motzkusart.com)  
Alexandria Harmonizers photo by Lorin May

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## Membership growth: We've made a good start!

**A**s most of you know, our beloved Society has been losing members pretty steadily since the mid-1980s. There are many reasons for this; some out of our control, like the fracturing and complicating of the larger society. Some factors have been within our control, like complacency and systemic self-absorption. (We just joined to sing, didn't we?)

We can't do much about the ways in which the larger world has changed. These changes have been well documented (see Chuck Greene's masterful treatise at [www.21stn7th.com](http://www.21stn7th.com)). But we can change—we are changing—the ways in which our Society responds to this critical problem.

Almost two years ago, I started a dialogue with several hundred of you about this problem. That discussion produced several more steps in rapid succession: A "summit meeting": the formation of the Membership Growth Task Force; the formation of four smaller, more focused task forces; and, most recently, a final report of the MGTF to the board at our meeting in Philadelphia. (View the complete report at [www.barbershop.org/MGTFfinal](http://www.barbershop.org/MGTFfinal).) Great work by many great people. But we're not finished yet! From the report the board received in Philly, we have determined the next steps.

First, I am appointing a new group, the Strategic Plan Task Force, to take the data generated by the four smaller task forces and find ways we can jump the fence between strategy and tactics; ways we can

help the CEO decide what specific changes need to be made in the way we do business so that we can solve this critical problem.

Second, the four smaller task forces will be reformed and recharged to continue their work in more defined ways—to continue to find ways to help the primary task force (and through it, the CEO) discover the solutions we need.

A great many people have labored hard these past couple of years to bring us to this point. Society Immediate Past President Noah Funderburg has done, and continues to do, a masterful job as chair of the MGTF, aided by the members of the four "task specific" task forces and their chairmen. These men, who each brought a disparate group of committed men together and worked with them to achieve critically important results, are Society President-elect Alan

Lamson, Society Executive Vice President-elect Shannon Elswick, and Society Board Members Gary Parker and Alan Wile. These men have the thanks of a grateful Society for the work they have done, and continue to do, on behalf of our members present and future.

So, we have made a start. And we're beginning already to see positive results—we're retaining more members this year than in previous years, and our staff has begun to formulate specific programs to make us even more successful. Increasingly effective work is being done at the district level and many of our chapters have begun to reexamine the quality of life at their meetings to see what they can do to create "compellingly attractive chapter meetings," to use Chuck Greene's very appropriate phrase.

In a few months, my time as your president will be over. But this work will not cease. Every Society leader I know recognizes the critical importance of changing our culture to achieve real long-term growth. Both President-elect Lamson and Society EVP-elect Elswick have been intimately involved with this work from the beginning and are determined to stay the course until success is achieved.

Noah Funderburg will continue his work as the chair of the new Strategic Planning Task Force. Add to these men dozens of other committed, passionate, dedicated barbershoppers who understand the importance of this work and you have the ingredients for certain success. My thanks to all of them for the work to date—and for the work to come, too!

And to those of you who have committed yourselves to reenergizing your chapter meetings—to making the time you spend with your brothers-in-song every week more fun and satisfying—thank you, too! All of our efforts at the Society and district level simply won't work if what goes on every week in all of our chapters isn't sufficiently rewarding to get the men back week after week. If things are sizzling at your chapter, thank the guys who're making it happen. If not, why not get some of the boys together and talk about how to make things better? You can do it! I know you can!

Together we can make this happen, brothers. In Harmony!

*Bill*

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



***We can't do much about how the larger world has changed, but we are changing the ways in which our Society responds to this critical problem.***





## “Where Do We Go From Here?” (part 2)

In my previous Straight Talk column we talked a bit about where we are but didn't answer the question, “Where are we going?” The question is about us, and I know I can't answer this question alone. I got some feedback on this section from my last column:

*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.*

A large part of where we must go is to approach this hobby *together*, with a sense of duty. We are preserving a uniquely American art form. We are responsible for getting this right. We have enough challenges in maintaining and growing legitimacy as an art form; can you imagine if we were *not* the world's largest men's singing organization?



**Where must we go? A large part is to approach this hobby together with a sense of duty.**

To stimulate membership growth and create a fun-filled environment for our members, we work hard to keep costs low while delivering as many advantages to our members as we can. Here is a peek at the immediate future in a few areas.

**Dues.** International headquarters collects all dues, then returns chapters and districts their portion every month, minus a small processing fee. We also arrange for liability insurance for the entire Society, to include all chapter activities and predator insurance for our youth programs. This collective approach guarantees the lowest rates possible.

We also field more than 3,500 calls per month through our 800-876-SING phone number, not counting direct calls in this age of free (for you) long distance. For years, we've assessed chapters a small fee for this service; however, some chapters are unhappy with paying for it. In January, 2011 we will discontinue this assessment. Of course, this is a worthwhile expense, and we'll have to pay for those 42,000 annual calls some other way. I will ask the Society Board to approve a dues increase to make up for this lost revenue and to cover small increases in costs across the board. We did not raise dues at all in 2010. I believe we can keep this increase under \$5 and accomplish our goals.

**Merchandise.** Philadelphia was a smashing success on many levels, including Harmony Marketplace sales. We are committed to providing the lowest cost, highest quality merchandise. It is thrilling to see young men wearing barbershop gear as they tag all week. As a non-profit, Marketplace profits help keep dues low and help provide education, adjudication, publication and preservation. We also continue to convert our music

sales to electronic media. We currently sell overseas in this manner, reducing time and costs. It is not an easy conversion, but it is worth the effort.

**Conventions/competitions.** On pages 12-15 of this issue you'll find more on a proposal to take international choruses (not district) from an every-year cycle to a two-year cycle, where they would sit out the year after they have competed on the international stage. Please read it, take the survey and comment via letter, e-mail, or blog. Hundreds of members have so far expressed their opinion, and the results are mildly in favor. The proposal has changed somewhat from its original form, so give it another read and let us know what you think.

Most members loved the schedule changes we made in Philadelphia, especially the extra down time. We doubled attendance at the collegiate contest by moving it to Tuesday, plus many more young singers got a chance to experience the whole week of convention, not just Friday/Saturday. We're interested in your feedback. If you haven't yet told us what you think, take the survey at [www.surveymonkey.com/s/V27WYMC](http://www.surveymonkey.com/s/V27WYMC).

### So, where do we go from here?

We go forward, onward, and upward. We continue to implement new programs to help chapters recruit and retain members, like the Learn to Sing program that has worked so well in BABS; and the Compellingly Attractive Chapter Meetings program ([www.21stn7th.com](http://www.21stn7th.com)), which gets rave reviews. We continue to provide links on our website to help chapters, like President Bill Biffle's “Job One” program guaranteed to grow your chapter ([www.barbershop.org/membershipresources](http://www.barbershop.org/membershipresources)), a page that includes many other chapter tools. We look at the results of the Membership Growth Task Force, (posted at [www.barbershop.org/MGTFfinal](http://www.barbershop.org/MGTFfinal)), to decide what it means to each member, chapter, and district. We continue to have fun or die trying, and continue to examine ways to make chapter meetings better, the chapter experience even more fun, and the chorus and quartet sound as expanded as it can be. Then we can proudly invite others to join us.

I must go—a youth “Rock and Roll” choir is coming for a tour. After they've performed, I'll teach them a tag and expose them to the greatest music they will *ever* experience. Work, work, work ... at the greatest job in the world! Thanks for your help and support. Let's get going.

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



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

## Kudos for Jim Henry

A number of items stood out, but one of the most important is, "I tend to wince a little when quartets that aren't really interested in singing well still insist on singing in public." I too, have heard quartets sing in public that have difficulty ringing a chord. This does nothing for the image of barbershopping. Dr. Henry discusses the secrets of success as being a process, a long, continual process that cannot be accomplished by one man. It takes a group of men, all dedicated to the same, ultimate goal, with each one willing to put forth the effort necessary to improve their chorus. He adds, "surround yourself with talent by getting coaching from anybody who can teach you some nugget that's new," and "if you do what you've always done, how do you expect to get any better?" How true.

JIM WEBER

WIRT SKINNER  
Canton, N.C.

MIKE SCOTT

## Love the Power Principles

HAL HIGGINS

## Genesis of Rocky Mountain District corrected

RICHARD "AL" POTTS

[illegible]

July/August 2010

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Complete contact info: pages 34-35

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2006  
"Best Album"



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# 2010 champs take Philadelphia by storm!

The atmosphere at the Philadelphia Convention Center crackled with anticipation as 29 collegiate quartets, 27 choruses and 51 quartets gave their all at the 2010 International Convention. The applause was like thunder as **Storm Front** won the quartet competition with great singing and over-the-top humor, after having placed third in '07 and '09. Their finals set, "We've Grown Accustomed to Third Place," followed by a wild



"car trip" medley of **Bluegrass Student**

Last year's collegiate silver medalist **Swedish Match** won gold this year with "Love Walked In" and "Put Your Arms Around Me, Honey," averaging merely a tenth of a point higher than silver medalist **Prestige**. Rasmus Krigström (T), Jakob Stenberg (L), Mattias Larsson (Br), and Mathias Roth (Bs) are all students at Sweden's Stockholm Royal College of Music.

More convention and contest details will follow in the Sept./Oct. 2010 issue of *The Harmonizer*.



**Union** hits, shattered modern Presentation-category quartet scoring records. Jeff Selano (T) and Syd Libsack (Bs) from Atlanta, and Jim Clark (L) and Darin Drown (Br) from Denver, will have to grow accustomed to first place!

In chorus competition, California's **Westminster Chorus** presented a touching rendition of "It Only Takes a Moment" and jazzed it up New Orleans-style with "Mardi Gras March," winning their second straight gold. They set the all-time chorus scoring record (97.7) while narrowly edging the **Vocal Majority**, who just like last year posted their highest score ever (97.1) on the way to second place.

## Membership Growth Task Force report available on *barbershop.org*

The four task forces of the Membership Growth Task Force presented their research to the Society Board at their June meeting in Philadelphia. In it, they outline a strategic approach (best use of financial and human resources) to guide Society staff and provide members with a unifying approach to retaining present members and reaching out to recruit new members. The task forces continue to work in their respective areas to gather data and help staff develop programs and materials. The full report is available at [www.barbershop.org/MGTFFinal](http://www.barbershop.org/MGTFFinal).

## 30-year barbershopper dies in plane crash during mercy mission, writes final words

Dr. Jim K. Hall, a member of the **Gratiot County, Mich. Chapter**, was on one of his frequent mercy missions, attending a patient on a flight to the Mayo Clinic in Rochester, Minn., when the plane lost power and crashed into Lake Michigan on July 23. In his last moments before the crash, Dr.



Hall thought not of himself but of those he knew would be left behind. He took pen and paper and wrote a note to the loved ones of all the passengers, saying

"10 a.m. Dear all. We love you. We lost power over mid lake Mich. and turning back. We are praying to God that all will be taken care of. We love you, Jim." He put it in his water-proof medical bag, hoping it would be retrieved. According to family and friends, this was typical of Jim's heart, always thinking of the needs of others before his own.

His service to the Gratiot County chapter included everything from past-president to prop-maker to quartet man.

His son, barbershopper James R. Hall, says, "Really, his is the story of so many other barbershoppers—wonderful, dedicated men who just happen to share a harmonious hobby."

Our hearts go out to Dr. Hall's family and friends.

See *Fox News* video at <http://tinyurl.com/jimhall1>

Read *NPR News* story at <http://tinyurl.com/jimhall2>

Read detailed *Detroit Free Press* story at <http://tinyurl.com/jimhall3>



## Life member Mitch Miller dies at age 99



Society honorary life member Mitchell William "Mitch" Miller, famed conductor, choral director, television performer and recording executive, died July 31, 2010. In his decades as a highly influential producer and then as host of television's "Sing Along with Mitch" in the 1960s, Miller helped establish and extend the cultural relevancy of many of "the old songs" beloved by barbershoppers.

Later in his life, Miller hosted two popular PBS specials focused on barbershop harmony. "Keep America Singing" (1994) featured international champs **Acoustix**, **The Ritz**, **Rural Route 4** and the **Southern Gateway Chorus**. "Voices in Harmony: More Keep America Singing" (1996) featured Society champs **The Gas House Gang** and **Marquis**, plus Sweet Adelines Queens **Showtime!** and **Gem City Sweet Adelines Chorus**.

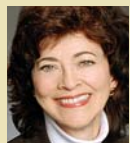
## Barbershopper preps for Met Opera debut



Keith Harris, lead of **Voce** quartet and director of New York's **Westchester Chordsmen**, is making his debut at New York City's Metropolitan Opera House this fall. "The Met" is the most prestigious opera venue in the Americas, and naturally this will be a great boost to Keith's career. The professional opera baritone will be performing in Italian as a Flemish deputy in Verdi's "Don Carlo," which runs Nov. 22 to Dec. 18. Voce placed 9th in international competition in Philadelphia and 11th in 2009. A barbershopper since childhood, Keith also performed at Carnegie Hall this spring. Break a leg, Keith!

[www.keithharris.net](http://www.keithharris.net); [www.metoperafamily.org](http://www.metoperafamily.org)

## Meet new PR Manager Melanie Chapman

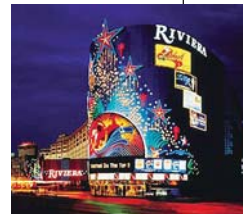


Melanie joined the Society staff in May as Manager of Marketing and Public Relations, where she creates greater Society awareness and helps chapters and districts become more effective in their PR and marketing efforts. She got to know many staff members while working in marketing for the firm that relocated many of them to Nashville. She has plenty of past marketing experience in the hotel, banking and real estate industries.

Her real reason for living is music! She fell in love with barbershop while playing Marian Paroo in a community theater production of *The Music Man* several years ago. Melanie studied voice at the University of Cincinnati College-Conservatory of Music and received a bachelor's degree at Indiana University. Melanie has performed in many musicals and operas, written and recorded radio jingles and voice-overs, and performed gigs with a group for 18 years in her native Indiana and in Ohio and Kentucky. She plays piano, guitar, hammered dulcimer and autoharp, and directs a church choir. Reach her at [mchapman@barbershop.org](mailto:mchapman@barbershop.org) or at 800-876-7464 x4137.

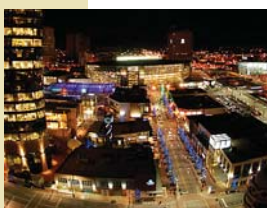
## Make plans for Vegas Midwinter

Enjoy the 4th Annual International Youth Chorus Festival, Seniors Quartet Contest and much more, all under one roof, Jan. 25-30, 2011. The contest/show venues will all be at the newly remodeled Riviera Hotel & Casino. No need to ever leave the building, no smoke-filled casino to deal with unless you choose. All hotel rooms will be in the completely renovated tower for \$99 a night all week (no extra person charges). Register at [www.barbershop.org/vegas](http://www.barbershop.org/vegas).



## Toto, it's like we're not in Kansas (City) anymore!

Everything is new in Kansas City—new Sprint Center Arena, new restaurants, new entertainment venues—all at the fabulous new Power and Light District! If you were there in 2000, it'll be like going from black & white to color for our 2011 International Convention,

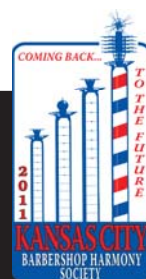


July 3–10, 2011. Early-register by Sept. 30 and get first dibs on hotels, most within easy walking distance of the arena.

The **Heart of America Chorus** is thrilled to be hosting their record sixth international convention, and proud that their city has so much to offer. Register online at [www.barbershop.org/kansascity](http://www.barbershop.org/kansascity) or call 800-595-4849 anytime, 24/7.

## District conventions

CAR	Oct. 1-3	Columbus, IN
CSD	Oct. 8-10	Mason City, IA
DIX	Oct. 1-3	Knoxville, TN
EVG	Sept. 24-26	Portland, OR
FWD	Oct. 8-10	Bakersfield, CA
ILL	Sept. 24-26	Peoria, IL
JAD	Oct. 15-17	Lima, OH
LOL	Oct. 22-24	Fargo, ND
MAD	Oct. 1-3	Milford, DE
NED	Oct. 22-24	Portland, ME
NSC	Oct. 29-31	Myrtle Beach, SC
ONT	Oct. 15-17	Kingston, ON
PIO	Oct. 15-17	Grand Rapids, MI
RMD	Sept. 24-26	Layton, UT
SLD	Sept. 24-26	Rochester, NY
SWD	Oct. 1-3	Plano, TX
SUN	Oct. 1-3	Ocala, FL



### CONVENTIONS

<b>2011</b>
KANSAS CITY
July 3–10
<b>2012</b>
PORTLAND, ORE.
July 1–8
<b>2013</b>
TORONTO
June 30–July 7
<b>2014</b>
LAS VEGAS
June 29–July 6
<b>2015</b>
PITTSBURGH
June 28–July 5
<b>2016</b>
NASHVILLE
July 3–10
<b>2017</b>
MINNEAPOLIS
July 2–9
<b>2018</b>
ORLANDO
July 1–8
<b>2019</b>
SALT LAKE CITY
June 30–July 7
<b>MIDWINTER</b>
<a href="http://www.barbershop.org/midwinter">www.barbershop.org/midwinter</a>
<b>2011</b>
LAS VEGAS
Jan. 25–30
<b>2012</b>
TUCSON
Jan. 17–22
<b>HARMONY UNIVERSITY 2011</b>
St. Joseph, Mo.
July 31–Aug. 7, 2011



## Webby Award winner sings barbershop tag for acceptance speech

There was a wonderful barbershop moment at the prestigious “Webby Awards” in New York City in June. Evan Gregory, long-time friend of barbershop-ping family Kirk, Kevin and Carl Roose of Oberlin, Ohio, won first place in the Video Remix/Mashup category for his online video series “Auto-Tune the News.” In keeping with the requirement that acceptance speeches be no longer than five words, Evan sang the words “Everything Sounds Better Auto-Tuned” to the tag of “When It’s Sleepy Time Down South,” joined by wife, Sarah, and brothers Andrew and Michael in four-part harmony. The audience went wild, and the YouTube clip has nearly 300,000 views so far. (Watch at <http://tinyurl.com/autotune-4>)

New York-based “The Gregory Brothers,” as the four

are professionally known, work and perform together both in music and in media. Evan learned tagging from Carl Roose when they were college buddies, and he’s been doing it casually ever since.



Andrew, Evan, Sarah and Michael

“Our knowledge of harmony singing or barbershop tags is not limited to what was learned and shared in those long-ago, heady halcyon days,” Evan writes. “Nay, we continue to learn and grow and revel in the resolution of

a savory half-diminished 7th like barbershoppers of every age. Keep the Whole World Singing!”

The Webby Awards, presented by the International Academy of Digital Arts and Sciences, is the leading international award program honoring excellence on the Internet. See also [www.thegregorybrothers.com](http://www.thegregorybrothers.com) and [www.youtube.com/show/autotunethenews](http://www.youtube.com/show/autotunethenews).

## Society briefs

**Need help connecting with local media?** You can get a free list of media contact names, snail mail/e-mail addresses, and phone numbers for every newspaper, magazine, radio/TV station and other media in your area. Just call at 800-876-7464 x4137 or e-mail [PR@barbershop.org](mailto:PR@barbershop.org) and the list will be e-mailed to you in Excel format. For U.S. media, provide your zip code and the mile radius to be included in the search. For Canadian media, list the cities you want to reach. With this list, go to the Resource Center at [www.barbershop.org/resources.html](http://www.barbershop.org/resources.html) for tips and tools to make your media presentation more effective.

**Realtime retiring after France ... sort of.** Tenor Tim Broersma is too busy at work to stay with **Realtime**, leaving the

2005 international champ with only Mark and Tom

Metzger as original members, plus Tim’s dad, Doug, singing in place of champion lead John Newell. They’ll

appear in the Pollifolia festival in Normandy, France this fall, after which Realtime will no longer appear on Society stages—rules require three winners to keep the quartet name. Still, Doug, Mark and Tom aren’t through singing together—with a new tenor and a new name, they could re-enter the contest cycle any time!

**Quartetters: Someone may be looking for you!** Speaking of which ... if you are missing a part or parts for your quartet, try [www.quartetmatchup.com](http://www.quartetmatchup.com). It’s free! Site produced by barber-shopper David Wiener.

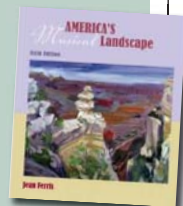
**American Harmony DVD now available at Harmony Marketplace.** The best movie about barbershop ever made was edited by two-time Oscar winner Kate Amend and features **OC Times**, **Max Q**, **Vocal Spectrum** and **Reveille** over a span of three years in their personal quests for international recognition. \$24.99 at [www.harmonymarketplace.com](http://www.harmonymarketplace.com).

**Preservation e-Mag now available.** Two issues of *Preservation*, published by Society Historian Grady Kerr, are now

available at [www.barbershop.org/history/preservation.html](http://www.barbershop.org/history/preservation.html). (Scroll to the bottom of the page.) To see other barbershop miscellany on Grady’s website, see [www.GradyWilliamKerr.com](http://www.GradyWilliamKerr.com).

**Textbook barbershop now comes with textbook.** “Ring to the Name of Rose” helped the **Spirit of Phoenix** (then the **Phoenicians**) win the 1972 international crown, and it went over so well they later recorded it. Written by George M. Cohan and arranged by Phoenician Lloyd Steinkamp, the song caught the attention of Sony Records, who in 2006 asked to include it as the first-ever barbershop recording in a multi-CD companion to

*America’s Musical Landscape*, a study of American musical styles by Jean Ferris of Arizona State University. Sony was to pay royalties to Lloyd’s estate, but his widow, Judy, asked that they instead be paid to the Phoenix Chapter’s Youth in Harmony program—a fitting tribute to Lloyd’s life of sharing barbershop with youth. Available at college bookstores or at <http://tinyurl.com/AMLandscape>. ■



At the Grand Ole Opry in 2008



# Harmony is Brewing in Seattle

**Special  
BOGO\* Offer!**  
Buy one convention  
registration and get one  
**50% off!**



*Friends, old and new, will greet you in Seattle as you take in the sights and sounds of barbershop's best, watch dazzling performances, visit Harmony Bazaar, tour the area's most famous and entertaining landmarks and harmonize to your heart's content. Five days of amazing competitions and educational events await you.*

*Sweet Adelines International welcomes BHS members and guests! Join us in Seattle, October 19-23, 2010, for the 64th convention and competition. Register today!*

**Go BOGO\* Sweet Adelines Style!**  
*Don't miss out on this once-in-a-lifetime savings offer*

Register for convention before September 15, 2010, to get BOGO\*. That's right, buy one registration and get one for half price. Invite a friend, relative or spouse.

**Two ways to get BOGO\*:**

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*\*The BOGO discount offer is applicable only on full-price member registrations (\$200) and full-price non-member registrations (\$215). If a full-price member and full-price non-member register together with the BOGO offer, the lowest priced ticket will be discounted by half.*

*Competitor registrations and Convention Assistant registrations are not eligible for the BOGO discount.*





# How to get the most from your chorus coach

**Y**ou put a lot of thought into who would be the best available coach to help your chorus. You decided who had the right mix of skills and would develop the best rapport with the group. You likely arranged for transportation, housing and meals, and even planned expressions of gratitude. It sure would be great to arrange things so that the coaching session is of the most possible benefit to everyone: The director, the music team and to the chorus. And could it be a lot of fun too?

## Choose the right attitude

Fortunately, one of the most important things to do is also one of the things most under your control: Choosing to have a great attitude, one of anticipation of useful things to happen, one of respect and cooperation, is most useful. The ambience of deciding to do great things together, make progress, and solve problems is just the thing to set everyone up for success and a good time.

## Set clear expectations in advance

It's important to be clear about the type of coaching experience you're after. Is the coach expected primarily to "fix" what you're committed to? Is he to explore possibilities? Do you particularly want choreo blocking, arrangement of the riser placement for better sound, a focus on skill building to strengthen vocal tools, or some other definable benefit? The best coaches will analyze, give feedback, make recommendations, try new things, and have an overall vision for where the group could be based on who they are and where they want to go. By all means, allow the coach the latitude to take you to where you have never been before!

Because the director and other leaders will be the ones to continue to work with the group into the future, it's very useful to speak to the coach about the need and desire for special attention to identified concerns. Ask for attention, invite a lot of feedback, and *expect to change*. Relax about your image and attend to specific behaviors. Be focused and intent and make a great effort to move your attitude, your behavior and your knowledge to a new level.

## Acquire learning behavior

Deep learning that results in greater skill and future unconscious competency is different from the relaxed, nonchalant, often careless way many of us are accustomed to practice. To really make changes that stick is difficult and requires a struggle. Think of a toddler learning to walk and persisting through fall after fall. Choose to be really intent

and constantly attentive—active, almost aggressive, in your learning. This cannot be done over a protracted period, so pace yourself and be sure that breaks come frequently when the intensity is high.

Choose the appropriate point of view. To learn new actions, moves, singing techniques and the like, keep your point of view outside yourself. Watch yourself learn it; remain in a *dissociated* state. To move more deeply into the emotion and meaning of the song, keep your point of view inside yourself, in an *associated* state. From there you can access your emotions, your memories, your sense of being one with the song and the singers around you.

## Manage your fragilities

Be easy on yourself and accepting of mis-tries, becoming more and more targeted on your goal of the moment. Common responses to learning difficulties include frustration, negative self-talk, even self-directed anger. These block learning rather than aiding it. Your unconscious competencies are legion. Allow them to work for you. Positive self-talk is an important tool. Keep yourself focused on the task, expect mistakes and notice the small gains that eventually result in large, permanent gains.

As singers, we are tempted to notice how competent we are in comparison to others around us and take it easy. But that doesn't allow us to gain skill. We must be more discerning and increase our awareness. Move more precisely, sing more eloquently, feel more deeply or with great variety and nuance. Reach toward standards of singing and performance far greater than your own.

Notice little victories and strive for more of them. Make coaching an opportunity for effort-directed improvement. Remember, improvement is *aggressive*. Good enough is *passive* and not good enough!

## Welcome repetition

Repetition is an opportunity to gain awareness and ability. Only repetition results in talent—only neurons that fire repeatedly and intensely build pathways of skill. Struggling to improve is the only way to progress and make a permanent gain.

## It's work—and it's fun!

It sure sounds like having a coach is a lot of work if it's going to be useful. True? True!

And getting good at something is exciting, isn't it? And gratifying? True again!

Exciting? Gratifying? Sounds like fun! Let's have more fun! ■



**Charlie Metzger**  
Past Chair,  
Chorus  
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# A 2-year chorus rotation?

## Weighing the pros and cons

The Spirit of Phoenix (shown in 2008) is one of many top choruses that regularly sits out from international competition voluntarily. The Society Contest and Judging Committee has recommended a plan that would mandate a year off after competing in international competition, almost doubling the number of eligible choruses.

At the Society's request, for more than a year, members of the Society Contest & Judging Committee (SCJC) have been investigating an idea that would nearly double the number of choruses eligible to compete on the international stage—dividing the most talented Society choruses into two equal pools to compete on alternating years. The suggestion was proposed by multiple sources, with arguments and anecdotal support compelling enough to request the SCJC research.

There is a precedent for this plan: A two-year rotation model used by Sweet Adelines since the early 1970s is overwhelmingly popular among its members. Of course, we are the Barbershop Harmony Society, with different traditions, desires and expectations. Such a substantial change to the Society's chorus contest structure should not be entered into lightly, and it is by no means certain that the proposed change will go forward. This article:

- summarizes a proposal that has been recommended by the SCJC.
- outlines the major arguments for and against the proposed plan.
- summarizes the research, polling and changes that have occurred so far.
- shows you where to go for more information and where to make your views known.



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### Highlights of the proposed two-year rotation

The Society Contest and Judging Committee has formulated a transition plan that would create two equivalent "flights" of competitors, one for 2012 (Portland) and one for 2013 (Toronto). Proposed dates are the committee's recommendations and are subject to change.

- Qualification for the 2011 contest in Kansas City will follow current rules, i.e. based on 2010 Fall District Contest scores.
- All choruses scoring 81 or higher during the 2010 district chorus contests (or if they do not compete in fall 2010, based on 2010 international scores) will be divided into two groups based on a set formula.
- One group will receive invitations to qualify for slots in the Portland 2012 International Contest. The other group will receive invitations to qualify for slots in the Toronto 2013 International Contest. (Requests from choruses will be honored to the greatest extent possible.)
- These will only be invitations to qualify for international competition on specific years; invited choruses must still post high enough qualifying scores at their Fall District Contests held 8-9 months prior.
- The remaining international slots for 2012 will be filled based on 2011 Fall District Contest scores. Remaining international slots for 2013 will be based on 2012 Fall District Contest scores.
- Districts are guaranteed at least one representative every year.
- All choruses that compete in an international contest on a given year will be ineligible to qualify for the next year's international contest.
- All choruses are eligible to compete in district contests for score and for district championships in any year, regardless of international eligibility.
- Any chorus that didn't compete at international on a given year—no matter what the reason—will be eligible to qualify for the next year's international contest.
- International champs still sit out two years, effectively switching from A to B rotation.

Go to [www.barbershop.org/2year](http://www.barbershop.org/2year) for a detailed explanation of the proposed transition plan, including a hypothetical A/B rotation based on 2009 district and international scores.

### Just what are we talking about?

Currently, our champion choruses are prohibited from competing in international contests for the ensuing two years, making the third year following their championship their next opportunity to compete. This gives them some breathing room and allows other choruses to "step in" and "step up." For many years, the **Vocal Majority**

and the **Masters of Harmony** would each win in their respective year, and a third chorus (**Westminster Chorus, Ambassadors of Harmony, Alexandria Harmonizers, New Tradition Chorus**) would win when these two choruses were not competing. The proposal being discussed is somewhat similar, but for all competitors, not just the champions.

Simply put, if you were to compete and make it to the international stage, you would not be eligible to compete at international the following year. You may take the year to recover, or to build your war chest for the following year, or to do something different like travel, but you are not permitted to compete at the international level. You may still compete at the district level if you so desire.

Under this proposal, a chorus that competes in Portland in 2012 would not be eligible to compete again until Las Vegas in



2014. Toronto in 2013 would host a different group of choruses, none of which competed in Portland. A proposed formula would ensure the 2012 and 2013 fields were equally strong.

### **Potential advantages of a two-year rotation**

Proponents of the two-year rotation plan believe it may address many needs among Society chapters and individual barbershoppers:

**Increases district participation in international qualifying contests.** There has been more than a 20% drop since 1996 in the number of choruses appearing in district contests to qualify for international. There is some statistical evidence that choruses capable of achieving international qualifying scores skip these district contests because one or two other higher-scoring district choruses are expected to win any available international berths. Were outcomes no longer perceived as a foregone conclusion, more chapters may be inspired to vie for open slots. If these “on the cusp” chapters believed the price they must pay to improve would now be rewarded, more may be motivated to acquire the resources and recruit the additional members needed to excel at the next level.

**Relieves financial burdens on chapters and individuals.** The time commitment and costs associated with preparing for an international contest can be difficult for active chorus members to meet every year, and could be a deal-breaker for some potential members. A year off would ease financial and scheduling expectations, which could improve member satisfaction, recruiting and retention.

**Creates incentives for a more balanced chapter experience.** A year off may reduce “two-song syndrome” (where chapters constantly refine contest packages at the expense of repertoire) and increase incentives for greater variety during chapter meetings. More time could be devoted to non-contest repertoire, fund-raising, membership growth, and on improving their community profile. The two-year layoffs for international champions may help explain their multi-faceted chapter strengths and long-term staying power. Regular one-year layoff may similarly affect other international competitors.

**Boosts international attendance and revenues.** Those who attend international conventions tend to love the experience and want to return; yet, the pool of potential attendees has been shrinking. Lower convention profits also mean less funding to apply to the Society’s non-contest needs. A broader talent pool at the international contest would equal a broader pool of first-time attendees who can catch the “bug” and return again. A higher number of family and supporters could likely afford to accompany competitors bi-annually than can afford to

### **Reactions to the proposal so far**

A committee composed of C&J members, judges, district officers and Society Events committee members began studying a two-year plan in 2009. They generated a system by which two alternating pools of roughly equal talent could be created and investigated the potential advantages and disadvantages of such a plan. They then e-mailed details to directors of the Society’s top-scoring choruses and to district officers. Each group was asked nine questions related to the proposal. Each group was presented with an earlier proposed model, in which choruses would have about 20 months to prepare after qualifying for an international contest. (Based on negative feedback, this element was later dropped.) In response to the earlier model:

**Chorus directors:** 24 of 45 responded. When asked whether a two-year rotation would be a positive move for the Society, 58% agreed, 29% were neutral, 13% disagreed. Possibly related, 75% reported financial pressures among members due to attending international every year, 17% were neutral, and 8% reported no financial pressure.

**District leaders:** 32 of 63 responded. When asked whether it would be a good move for the Society, 41% agreed, 25% were neutral, 34% disagreed. However, when asked whether their district would see increased participation due to more openings for international competitors, 28% agreed, 25% were neutral, 47% disagreed.

After reviewing the C&J committee findings (details available at [www.barbershop.org/2year](http://www.barbershop.org/2year)) at their January 2010 meeting, the Society Board of Directors asked the committee to continue investigating the two-year chorus rotation. A brief description of the proposed plan appeared on page 8 of March/April 2010 issue of *The Harmonizer* and pointed readers to details and a poll available on the Society’s blog at [www.barbershophq.com/?p=1310](http://www.barbershophq.com/?p=1310).

**barbershopHQ.com.** By July 2010, the post regarding the plan had generated a lively discussion with 183 comments. The unscientific poll (the self-selected sample was dominated by current international competitors) had logged 547 total votes:

- Overall, 61% were in favor, 39% not in favor
- 304 votes came from members of currently competitive international choruses, 51% were in favor, 49% against
- Among 89 polled who believe a rule change could put international competition within their chapter’s reach, 87% were in favor, 13% against.

do so annually, possibly boosting overall crowd sizes.

**Increases member enjoyment at international conventions.** International chorus competitors typically have limited time to enjoy the week due to extra rehearsals, mandated curfews and other constraints. Off years will give these proudly fanatical barbershoppers the rare opportunity to attend all contest sessions, enjoy more tagging on more evenings, and generally savor the casual pleasures at and around international conventions. Chorus contest fans may also enjoy seeing new groups each year and may be less inclined to skip years because “it is mostly the same groups every year.”

**Multiplies creativity.** Competitive choruses that are in an off year may find that watching all the other choruses (currently impossible for most competitors) may give them a better sense of creative possibilities and help spur them to greater heights.

### **Potential disadvantages of a two-year rotation**

Of course, not all Society members are in favor of a two-year rotation. Current international competitors and district officers in particular have expressed concerns that they want to see resolved.

**Lowers attendance at district competitions?** Not all District leaders are convinced that the proposal will increase participation enough at fall contests. They worry that their biggest and best chorus may skip their fall contest every other year, harming atten-


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dance and district finances. The core of the concern is whether “off-year” chorus members will have enough incentives to participate. For example, could districts allow an “off-year” chorus to compete in the fall for the district championship? Could an “off-year” chorus host the fall contest, give a headliner performance, sing away the trophy, put on master classes, or all of the above? Many additional options are still available for exploration, but this concern remains a major item on the table. In any case, a feared drop in fall contest attendance may be avoidable.

**Why mandate what can be done voluntarily?** While many top choruses already skip years voluntarily, many of their members don’t want rules changed to mandate a year off. In the end, this becomes a question of balancing their concerns against those of “on the cusp” choruses, who always have a mandated year off because current rules restrict the number of open slots.

**Loss of momentum?** Some members of top choruses suggest that momentum may be lost if they skip every other year, or question why medalist choruses are not exempt from this proposal. All options are still on the table, but this concern must be weighed against concerns of choruses seeking to start whatever momentum could be generated by a realistic shot at international competition. Again, note that international champions typically come back in improved form after their longer two-year contest layoffs.

**Watering down the field?** Today’s “on the cusp” choruses indeed average slightly lower scores and fewer members than the current field. Some contend this proposal would reduce the number of A-level choruses performing on a given year by half, backfilling their numbers with current B-level choruses and thereby lowering contest quality and prestige. This is a valid concern, as long as it doesn’t include potentially

### Tell us what you think

A link to a detailed survey regarding the plan is available at [www.barbershop.org/2year](http://www.barbershop.org/2year). Shortly after this article is published, the survey link will also be sent to all members/Associates who have an e-mail address registered with the Society. (Non-Internet connected members can request a printed copy from their chapter secretaries, who can input answers on their behalf.) You must be a Society member or Associate to take the survey. Public discussion of the latest proposal will take place at [www.barbershopHQ.com/p=1491](http://www.barbershopHQ.com/p=1491). Survey closes on October 15, 2010.

misleading math and assumptions. For example, any given year’s line-up already excludes many top groups that sit out voluntarily—“cutting that number in half” is not wholly accurate. More importantly, the hope is that the small gap between today’s present and

“on the cusp” international competitors will close once the incentives of international competition take effect on newly motivated choruses.

There may be precedent in looking back on when the Sweet Adelines instituted their two-year plan by placing all “second tier” choruses in the same rotation. Our sisters report that within a few years, the weaker choruses had closed the gap and that both rotations are now strong. While our Society’s proposed plan creates equivalently weighted rotations from the outset, we could likewise soon forget which groups once were “second tier.” If more choruses have incentives to reach for higher performance goals, wouldn’t that increase the number of high-level choruses at the district and international levels?

### What’s next?

Based on its study and feedback, the SCJC has recommended transition to a two-year plan. Their recommendation requires Society Board approval, which will consider member feedback. A decision will likely take place in less than a year:

- If the Society Board accepts this plan at or before its Jan. 2011 meeting, rotations will be based on Fall 2010 district scores, or choruses averaging an 81 score or higher in Philadelphia.
- If the Society Board accepts this plan at its June 2011 meeting, rotations will be based on Fall 2011 district scores, or choruses averaging an 81 score or higher in Kansas City.

The sooner the decision is made, the more the affected chapters can begin planning their calendar for whichever flight they are placed. ■



# Harmony Foundation at its 50th anniversary

**Harmony Foundation President/CEO Clarke Caldwell discusses how the Foundation's future is now intertwined with the Society's future**

## Part 1 in a 2-part series



### **What percentage of Society members are currently contributors to Harmony Foundation?**

It's about 7%. I'm surprised it is that low. When I tell people, most respond the same way. I think the disconnect is the overwhelming passion about the impact barbershop has on people's lives, and yet that has not translated into "giving back" through charitable contributions. Can you imagine what could happen if everyone invested just the cost of one trip to McDonalds each month? This is the level where our youth programs need tremendous growth in support.

The bright spot, however, is the very generous level of support and commitment that is growing rapidly from a group of caring and visionary individuals. Fifty-two percent of these went from non-contributors to members of the President's Council [annual donations of \$1,000 or more]. The pace of this program is record-setting. We've actually had less success in asking for smaller gifts.

### **That's remarkable! Why are those who give to the Foundation starting off at the major gift level?**

With larger gifts, we need to sit down and explain—the contributors have to understand the shifts in Harmony Foundation and the Society. We have greater success with those we've been looking in the eye, helping them become part of that dream. They've been pleased to give and to become difference makers. The people who contribute financially are often the the most solid members of the Society. They enjoy and have invested in it so much that they are getting more out of it than just what they are getting from their chapter on a weekly basis. They're the least likely to say, "I quit, I don't like barbershop anymore."

**You mentioned shifts in the Foundation and the Society. Could you clarify?**

Well, 50 years ago, the Foundation started out as a way for the Society to hold real estate tax free. Then after a few years, with the Institute of Logopedics (Heartspring), we were raising money for an outside entity. With changes to Heartspring, a decision was made to change the relationship. Small grants were made to chapters and districts and to other outside organizations.

Seven years ago, we took a sharp turn. The focus is now the charitable activities the Barbershop Harmony Society needs for growth, to respond to unmet need within our own organization. That need has been growing consistently for the last 20 years.

### **What are these unmet needs within the Society?**

The former Society financial model was unsustainable. We're not able to support the Society on an annual basis based on dues, profit from convention, Harmony Marketplace. Members didn't used to think the Society had to act like a charitable organization—they thought dues

**If people keep getting fewer services, we'll keep getting fewer people.**

would pay for everything. But membership has declined steadily for 25 years, so the Society has had shrinking resources while the cost of everything has been going up. The Society's ability to act in a healthy and vibrant way has gone down year after year. If people keep getting fewer services, we'll keep getting fewer people.

We need to reverse that spiral. Charitable giving will have to fill that gap. Culturally, most Society members and Associates don't understand the need or the benefits to giving charitably to their own organization—investing in the growth, the preservation that we speak of so passionately. And yet, we fail to realize that this preservation takes money, it takes intent, it takes funds, it takes



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professional people who can lead the preservation in a very strategic way in the future. In the past seven years, we have raised and have given to the Society a little more than \$2.5 million toward underwriting their youth programs and externally-focused programs. In the past, that would have gone to someone else.

#### **Did the Barbershop Harmony Society give up its charitable mission after Heartspring?**

I think it's transferred its charitable mission to the core business of the Society by supporting singing in schools—we also want youth to learn barbershop harmony both in schools and in programs sponsored by the Society. Additionally, we've helped hundreds of chapters improve by sending their directors to a week of Directors College.

singing, and singing more barbershop harmony.

#### **Specifically, how is the Foundation helping youth?**

Last year, we helped fund the 39 YiH Workshops for more than 7,000 students, the 16 Harmony Explosion camps for 1,500 students, helped fund the international collegiate contest, and brought 11 choruses with approximately 300 youth to the last Youth Chorus Festival—we paid for the hotel and registration of every participant. That financial help seems to be the catalyst to getting many of these choruses to form and to plan to come to Midwinter.

For a non-recruiting program, Youth in Harmony is bringing in a lot of young, new members. I understand that 625 of the Society's new members last year [22%] were under age 25! Some of these youth choruses

**This Challenge was created through the generosity and farsightedness of one man, a man who wants to give back to the organization that means so much to him.**

## **THE CAPENOS CHALLENGE**

The President's Council is the flagship program of annual giving to Harmony Foundation International. Formed more than six years ago, it has been the catalyst for record breaking fundraising goals and has completely funded all the Society's youth programs, as well as:

- Brought a focus and emphasis to major gifts for annual support
- Cast vision and raised the sights of members showing what a major donor program can accomplish

Warren Capenos has provided \$250,000 and challenges everyone else to come together to match it. He's counting either donations by new President's Council members or increased donations by current President's Council members. The challenge started in Philadelphia, and as of this writing, just five weeks later, we are at \$57,591.

**JOIN US**





Culturally, most Society members and Associates don't understand the need or benefits of giving charitably to their own organization—investing in the growth, the preservation.

from Midwinter have become permanent Society choruses, one of them is already a district champion. These groups are attracting young, high-quality singers who are crazy about barbershop harmony. This is just three years into the Festival. When we look to the future with youth, we're not having to wait too long for results.

**You said something about the "outreach and growth" level of giving—**

—that level doesn't exist yet, where we're expanding the organization horizontally to the public. We're looking to fund the Society's "Four on the Road" program, where a young, full-time quartet will spend a year singing at schools and colleges, a cappella festivals and other big events, exposing tens of thousands of a cappella singers and fans to quality barbershop harmony. The "TAG Team" will consist of full-time Society employees who live in the field to strengthen existing chapters and start new ones.

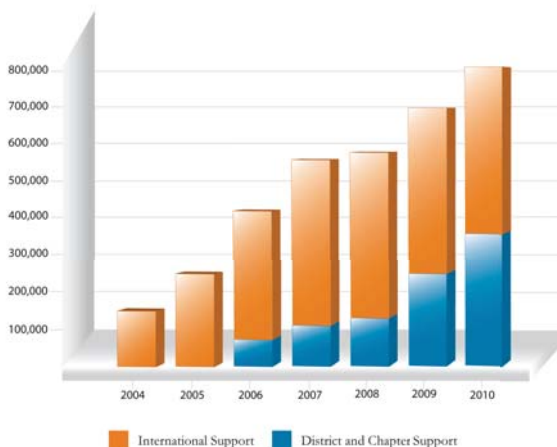
Those will need to be funded 100 percent by the Foundation, over and above the current level of giving. Those programs will together cost \$750,000 a year.

It's one thing to start them, but they'll need to be funded year after year, sustained in the future and likely grown. That will be part of the Foundation's annual fundraising program, as well as all of the current program. Once we do that, we can look to capital asset improvement.

**Those sound like great programs, but we've got so many more questions we'll have to go to a part 2.**

Looking forward to it. I believe that what the Society and the Foundation have to offer in our society, in the world, is something that no one else can offer. These dreams are made a reality because of the generosity and vision of many contributors. ■

[www.harmonyfoundation.org](http://www.harmonyfoundation.org)



society chapters via Director's College scholarships. In 2009, Harmony Foundation gave an additional \$178,000 to Society chapters and districts as part of a projected \$790,000 projected be given between 2006-2010, thanks to the Foundation's Donor's Choice program. Donors can earmark up to 30% of their donation to be given to a chosen district or chapter.

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*Scipio Garling is the Alexandria Harmonizers' Vice-President for Marketing, and recipient of a 2010 Outstanding Achievement Award from PROBE "for his use of new technology*

*and social networking tools to strengthen and improve the chapter administratively, musically, and in its outreach to many audiences."*

*Want to know how about how to market your chorus? Go to Harmocast.com and listen to Episode #10 of the Harmonizers podcast, "Marketing 101 for your Barbershop Chorus."*



# Social NET

## Get bigger audiences, find more potential

It's not what you know, it's who you know ... at least, when it comes to becoming a barbershopper.

Most men don't become barbershoppers through research or even direct exposure to the style but through knowing a friend in barbershop. I was familiar with barbershop as a lad; my father used to get the recordings of the International Quartet Contest and we'd often enjoy them together. Still, even when looking to join a singing group as an adult, I never thought to seek out barbershop. No, I didn't think to join barbershop until I took my visiting father to a local barbershop show ... and ran into an old friend who was performing on stage.

My friend insisted I join him at rehearsal,

**The Alexandria Harmonizers added 23 new members this year, largely thanks to social networking initiatives that have brought many previously unknown potential members into their chapter's orbit.**



# WORKING

members—and effective ads are cheap

and sure enough, the fun and friendliness of the men I met convinced me to join. I liked barbershop, sure; but I liked being a barbershopper even more. It wasn't simply an artistic connection, it was a social one.

Personal connections—who you know—is the mostly likely hook for someone to get involved in barbershop. That's the power of social networking, and there are new Internet tools you can use to harness its power to grow your chapter.

## Create a Fan Page for your group on Facebook

The most popular social networking site on the Internet is Facebook. It's like a giant bulletin board where you can update people on what you're doing through notices, messages, photos, and invitations. Many chapters—such as the **Alexandria Harmonizers**, the **Ambassadors of Harmony**,

## Dos and Don'ts for Facebook Fan Pages

### Do

- Post regularly. As a general rule of thumb, post at least weekly but not daily. It depends on the level of activity of your chorus.
- Post multi-media. Links to relevant websites, photos, and videos are a must to break up the monotony of prose-only posts.
- Post positively. Save the grouching for the Board meeting, and be consistently upbeat in your posting.
- Befriend other groups. You lose nothing by supporting other barbershoppers and you gain much.



### Don't

- Don't be too serious. On occasional wacky status update or slyly amusing caption to a chorus photo helps humanize your group and gives it character.
- Don't be all about you. Unless you have an overwhelming number of your activities to post about, take the time to congratulate and praise other groups when appropriate.
- Don't talk to yourself. Remember that the goal is reach fans, new friends, and potential patrons and members. Don't think of social networking as an in-house newsletter, it's your free air-time with the public.
- Don't forget to advertise. To keep growing, remember to regularly encourage your friends to promote your fanpage among their friends as well. That's the power of social networking!

the **Masters of Harmony**, **Toronto Northern Lights**, **Voices of Gotham**, and the **Westminster Chorus**—are on Facebook. Their Fan Pages serve as an adjunct to their regular websites, and allow other Facebook users to become fans and follow their activities, generating buzz among potential patrons and members.

If you visit the Alexandria Harmonizers Fan Page on Facebook, for example, you'll see that we use:

- “status updates” to communicate with our fans



## The big boys are networking

Number of Friends on Facebook (as of July) for the choruses competing at the 2010 International

1. 3485 - Westminster
2. 2116 - Alexandria Harmonizers
3. 2087 - [Ambassadors of Harmony]
4. 1387 - [Masters of Harmony]
5. 831 - Midwest Vocal Express
6. 667 - Circle City Sound
7. 480 - The Alliance
8. 463 - Voices in Harmony
9. 408 - Brothers in Harmony
10. 360 - Toronto Northern Lights
11. 322 - Pathfinder Chorus
12. 272 - Music City Chorus
13. 254 - NW Vocal Project
14. 249 - Cottontown Chorus
15. 221 - Vocal Majority
16. 218 - Mountaintown Singers
17. 166 - New Tradition
18. 158 - Heart of America
19. 158 - Central Standard
20. 154 - Sound of Illinois
21. 112 - Downeasters
22. 102 - Big Apple Chorus
23. 64 - One Voice
24. 54 - Vocal Agenda
25. 29 - Sound of the Rockies
26. 00 - Senate-aires

To put this in scale barbershoppers will more readily understand, the Facebook Medalists (with 'scores') are:

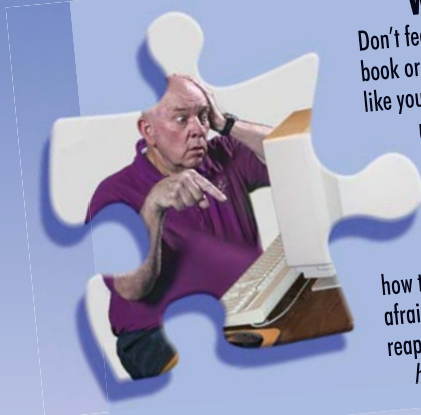
Gold: Westminster (97.7)  
 Silver: Alexandria Harmonizers (88.0)  
 Third: Ambassadors of Harmony (87.6)  
 Fourth: Masters of Harmony (82.8)  
 Fifth: Midwest Vocal Express (78.8)

Now it has more than 2,100 fans (including friends in Sweden, Japan, Colombia, Costa Rica, Denmark, Spain, Greece, Ireland, South Korea, Egypt, Australia, New Zealand, Canada, Bahrain, Indonesia, the United Kingdom, and Germany) who follow our activities. That's the power of social networking on line.

### Create on-line ads

If yours is like most chapters, it's taken recruitment ads in local papers, with limited results. That's why some chapters are advertising on line. Internet advertising has several advantages: you get wide exposure, you can target your ad to particular types of people, and usually you pay nothing unless someone 'clicks-through' on your ad to reach the event you are advertising.

Many popular sites and search engines, like Google, offer advertising, but they all work similarly. You use an



## What if you don't know where to start?

Don't feel alone if you break out in a sweat at the thought of using Facebook or Twitter! It's just a matter of learning how to use a new tool—just like you learned how to use e-mail. Your investment of a little time will be rewarded when you book more concerts, attract bigger audiences and eventually get more members.

Bob Fichtner (from the Midwest Vocal Express), assisted by Montana Jack, has written an article entitled Social Media for Barbershop Quartets and Choruses. Bob and Montana explain how to reach more people and target younger generations. Don't be afraid! These step-by-step instructions will have you up and running and reaping the benefits in no time!

<http://tinyurl.com/BHSSocial>

and share "inside" info about what goes on at our rehearsals

- Facebook photo and video albums to share images of the chorus at work and play
- Specific "Event" pages to invite people to our concerts, guest nights, and other activities

As your members and patrons become fans on your Fan Page, all *their* friends can see that they are your fans as well. A couple of clicks and they can become your fans, too, giving you exposure to an ever-widening group of interested people.

Become our fan and you can personally experience how Facebook is used to keep people interest in your chapter!

When we created our Fan Page at the start of 2009, it only had a handful of fans (some of the younger guys in the chapter).

on-line form to create a small ad with some short text and a photo; that ad becomes a link to some other internet page for what you are advertising. Let's take an ad on Facebook as an example. In preparation for a Guest Night in February, we created a Guest Night "Event" on our Face Page, then for two weeks we ran a Facebook ad that linked to it. The ad was seen by 207,000 people, 37 of whom clicked-through to the Event page. Total cost: \$20.48. We've used such ads to promote our Guest Nights, our shows, Singing Valentines, and our Youth Harmony Festival. Since our various Facebook ads started they've been seen over 16 million times and prompted more than 5,000 people to check us out. Can you say that about your last ad in the local paper?

Since we started using social networking this last year, we've added 23 new members. That's more than in any year since 1995 and a 25% increase in our membership. Naturally, our music program and chapter spirit is what gets men to join and keeps them involved. But you do have to get them in the door first, and on-line advertising through social networking sites can help. There are

## Social networking success for other choral groups

Many choral groups outside of the Society are already using on-line resources for self-promotion. Chorus America, a national membership organization for independent a cappella choruses, surveyed its members choruses and discovered that:

- 68% of member choruses currently use social networking tools and 17% plan to start soon
- Nearly all the respondents currently using social networking tools use Facebook (96%), followed by Twitter (26%) and blogs (23%); MySpace and LinkedIn were also used, but to a much lesser extent
- Members primarily use social networking tools to promote concerts and events (94%), communicate with current subscribers and donors (76%), attract new audiences (74%), and recruit new singers (54%); many responders also use social networking to keep in touch with alumni of their chorus
- Respondents generally view social networking as effective; Facebook received the highest average rating of 4 out of 5; blogs, Twitter, and LinkedIn all received average ratings between 3.5 and 4; MySpace trailed with a 2.7 average rating



some tricks to making an effective social network ad and not spending too much doing it, such as targeting the ads geographically. The online form you use to create your ad will help you understand those options, but if you want further advice feel free to contact us for help at [harmonizersnewsletter@gmail.com](mailto:harmonizersnewsletter@gmail.com).

### Be seen on screen

Another way you can use the power of social connection on the internet is to post videos. They can be clips of your chapter having some fun, singing a polecat, or even your director just issuing a personal invitation to check out the chapter. Modern devices like Flip Camcorders make it easy to record and upload videos to YouTube, from which they can be posted to your Fan Page on Facebook or sent out in e-mails to friends.

The Alexandria Harmonizers, for example, have created on-line "commercials" for our membership recruitment and our Singing Valentines program.

Perhaps barbershop can be explained in mere words, but being a barbershopper cannot; it must be perceived directly and experienced personally. In reaching out for new members and patrons, one clip is worth a thousand blurbs.

### Cook on all burners

The Internet is not a replacement for traditional outreach methods (such as flyers or personal invites), it's a complement. The Internet is just a multiplier that magnifies your own willingness to reach out to new people, to cultivate a fan base, and to present your chapter as interesting to the public. It does no good to get people in the door if you haven't made your chapter a welcoming and enjoyable place to be, so focus as much on being a gracious host as on sending out invitations.

And if all these ideas seem daunting

because you aren't familiar with the technology, just ask help from almost anyone in the 20 to 40 age range; they will be able to help. As one of our younger members pointed out to us, "Everyone under the age of 30 has a Facebook account." ■

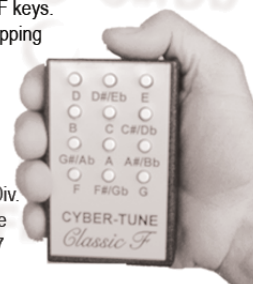
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Great Northern Union*

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*Brian Pokrant, Website Manager  
Charleston Barbershop Chorus*

**"Gets things done..."**  
*Derick Sturke  
American River Chorus*

**"Can't wait to build our public web site on this..."**  
*Willem Hordijk, VP Music and Performance  
Allentown/Bethlehem Chapter, BHS*

**"I can see the big picture!"**  
*Doug Broersma, Director  
Mt. Baker Toppers*

**"Easy to use, and it reduced my workload..."**  
*Anne Martiniuk, Director  
Westcoast Harmony Chorus*

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# For Crossroads ...

Crossroads sang with their wives and children plus the Ambassadors of Harmony for the finale of their swan song presentation in Philly. It's far from the first time the far-flung families have all been together, and it will be far from the last.

## ... barbershop really is all about family

Three sang barbershop with their fathers, three shared quartet gold with a brother—yet Crossroads may be their most family-centered quartet ever!

*Crossroads, the 2009 international quartet champ, sat down for a chat in Philly. Fred Farrell, Mike Slamka and Jim Henry all joined the Society before the age of 12, joining their fathers in the family hobby. All three belonged to choruses and were directed by their fathers at some point. Brandon Guyton discovered barbershop harmony at age 15 and now most of his family shares the obsession. They had a lot to say.*

### Advantages of multi-generational barbershopping

**Fred:** I credit barbershopping for a lot of my social development. At a very young age I was going to barbershop contests. I always remember the impact that meeting Bill from the **Suntones** had on me when I was 10 years old. We're more aware of the impact we might have than we once were.

**Mike:** Just learning from a young age, coming to rehearsals every week, having that perspective, going to the shows, waiting in line to sing with whatever quartet it was that came into town—

**Jim:** To be a little kid in a men's chorus teaches you a discipline that you would not get in school or anyplace else. You are expected to stand there and behave like a man. It matures you in a lot of great ways. When I got to college I already knew theory and stuff. My college professors couldn't believe it. I'd tell them, "I learned it in barbershop."

**Brandon:** I like to think where all these young guys will be in 15 years.

**Jim:** One of the things I love about the **Ambassadors of Harmony** is this wide range of ages. You see young guys buddying up with these guys they would never talk to or cross paths with in any other walk of life. There's no generation gap at all. When three of us joined, there weren't a lot of kids in barbershop. Now, it's wonderful

that these young guys have this network, but I'm sort of glad I didn't just hole up with a bunch of young kids. To be with these [older] guys taught me a lot about life.

### The real reason they started singing together

**Mike:** On a show not too long ago the emcee actually announced us, "They were all in other championship quartets and decided they needed another gold medal, so they got together ..." That was our introduction: "The thirst for another gold medal." That's not just last on the list of reasons we got together—it wasn't even



Four Voices (Brandon and brother, Chad at left in one of their earliest performances.



**Brandon Guyton (Br)** was bari of 2002 champ **Four Voices**, a highly innovative and exciting college quartet that started as part of the acclaimed **Voices of Lee**, a premier mixed vocal troupe from Lee University. **Four Voices** produced two recordings, performed in 44 states and four countries and performed in venues such as Lincoln Center and with artists including Bill Gaither and the Swingle Singers. Brandon and his brother, Chad (lead of **Four Voices**), discovered barbershop while in their teens, an obsession now also shared by their four younger brothers. He works in corporate sales for AT&T in St. Louis. He and his wife, Noemi, live in St. Peters, Mo. with children Chandler, Taylor and Isabella.

MILLER PHOTOGRAPHY



“Another gold medal wasn’t just last on the list of reasons we got together—it wasn’t even on the list!”

on the list!

**Jim:** We got together and we made a big decision: Do we compete or not? We kind of didn’t want to, but the only way anybody knows you exist is to compete. It was sort of a necessity. Not that it’s not fun and, obviously we wanted to do well.

**Brandon:** The gold medal was a goal with our first quartets. With this quartet, you get together because Mike is a wonderful person, he’s the kind of person you would want to be associated with. Jim is a wonderful person, a wonderful family man I want to be associated with for my family and my kids. When you’re together for 20 weekends a year, it’s about so much more to us. It is a ministry for us, both externally and internally. I want my kids to have good influences around them. That means a lot more than whether a guy can sing in tune, or we wouldn’t have picked Mike ... (laughter)

**Jim:** When the three of us sat down, we had this list of tenors and Fred was at the top of the list. There were a lot of great tenors on the list. Ultimately, we said, we love Fred Farrell, we love his wife, we love his kids. Let’s just deal with Fred.

**Brandon:** We hadn’t heard Fred sing in 20 years and he was our tenor. We had no clue what he had. That’s how committed to the family vision we were.

**Fred:** We have to be careful that people don’t hear that and think, “The gold medals mean nothing to them.” The medals do mean a great deal to us, but it’s a total by-product of everything else that’s important to us.

**Jim:** None of us need another medal, none of us need more acclaim. In that aspect, maybe it is a little selfish. None of the four of us would be singing in any quartet if we weren’t getting the friendship aspect out of it. I would not be in a quartet just to be good. I don’t have time.

### Developing quartet chemistry

**Mike:** It’s important to talk about a lot of things when you’re beginning to be in a quartet. There’s more than just “Is he a good baritone? Is he a good lead?” We even brought our wives to our first rehearsal. You need to come to a vision early, figuring out *why* you are, not just what you are.

**Brandon:** There are things we get in this quartet that we didn’t get in previous quartets. Not that there were problems, we all got along. But [Crossroads] can sit around and probably woodshed a lot of albums: The Suntones, **Boston Common**. I think we find a completeness for each of us that we didn’t find in the other groups.

**Fred:** We got together as a foursome because these are the people we want to be with both musically and socially.

Then there’s the musical challenge and the things that keep us fired up on a musical level that has to be there.

**Brandon:** You see a lot of quartets where guys are worried about the other guys.

In this quartet, I only worry about me. We get a lot of new music coming through the door. We commit to each other, “We’re going to open the afterglow with it.” That’s a lot of pressure, our agreement to keep up with each other.

**Jim:** We don’t have a person in the quartet who’s “The Leader.” We learn our songs in a certain way and in a certain time, we take our shows at a certain pace because that’s the vision.

**Mike:** So when songs come in, you know “That’s not going to work” or “this goes along with what we’re trying to do.”

**Fred:** The vision was really clear and evident to us



Fred is the skinny little kid (with hair!) at bottom right.



**Fred Farrell (T)** was tenor of influential 1989 champ **Second Edition**, with whom he recorded two albums and performed in 38 states and six countries. Fred started singing Barbershop at age 10 in the **Denison, Iowa Chapter**, which was chartered by his father, Don, who was also an active director and quartet coach and past Harmony College faculty. Fred’s mom Katie is also known for her arranging and song writing as well as her beautiful solo voice. Fred is Vice President of North American Sales for Interop Technologies—a text messaging and wireless communications technology firm. Today, Fred and his wife Kim reside in Ft. Myers, Fla. with children Olivia, Caroline, Quinn, Molly and Lillian.

from the beginning.

**Jim:** But we also talked about, we’re not going to go out more than one weekend a month, because we’ve all got small children, and in our first quartets we were gone so much. Kids growing up, we were just away from wives. We said, we don’t have to do that. We can spend at least three weekends a month at home—

**Mike:** —and we stick to it—

**Jim:** —very few exceptions. But the result is when we get together, we can’t wait to get together. We’re chomping at the bit. It’s never old, it’s never tired.



Jim as a teenager at Harmony College, where he first met Mike and Fred (not shown).



**Jim Henry (Bs)** sang bass with 1993 champ **The Gas House Gang**, one of a handful of quartets in the Barbershop Harmony Society Hall of Fame. Widely admired for their vocal artistry and showmanship, the GHG recorded five albums and performed in 50 states and 15 countries. Jim holds degrees in vocal music education and music theory, including a Ph.D. in music composition from Washington University. He is Director of Choral Studies at the University of Missouri-St. Louis and artistic director of the **Ambassadors of Harmony**. Jim joined his father in the **Daniel Boone Chorus** (now **Ambassadors**) at age 12. He lives in St. Peters, Mo. with wife, Geda, and children Gea Rose and Isaiah. Their married daughter, Lydia, lives in Europe.

### The importance of family chemistry

**Jim:** We desire to be together as four families. We make up reasons to spend weekends and weeks together. This New Year's we went to Mike and Fred's in Florida. Rented our cabins in the Smokies for Memorial Day. Spent New Year's in a dumpy motel. We have more fun with the four families than with just the four of us. The family aspect is way above the singing aspect.

**Mike:** The other blessing is to see our kids singing. Barbershop is a part of all our families and all our kids. Seeing our kids want to sing tags together—

**Brandon:** —hopefully, they won't all intermarry.

**Mike:** When I grew up, we didn't have that network of kids. But our kids love coming to the international convention and singing tags and being with each other. We have kids ranging from infant to 28 years old and everywhere in between. With 14 or 15 kids together, there's almost no fighting, no drama.

### What it takes for a great chapter

**Brandon:** If there's great leadership then the organization will thrive. You look at a chorus like **Ambassadors**. You have Jim directing, you have David [Wright], **Vocal Spectrum**, a great president and board in place. There's such tremendous leadership, people want to be involved on every level. Someone is at the head leading and they know how to get there, and without any pretentiousness or "self" involved. But you sometimes see in other groups where people own it in a way that's not healthy.

**Fred:** I think it's always about the greater good—putting the goals of the group ahead of your own. With the leadership you're talking about, the goals are usually well defined. We can't have a Jim Henry or a Jim Clancy [**Vocal Majority**] in every chorus, but if the mission and the vision is clear, and everyone's in it for the greater good and doing it for the right reasons, you're going to have

success. You don't see the fiefdoms, and you don't see the powerful ego running the show. It's something people want to be part of.

### Coming full circle since their youth

**Fred:** It really is about the music. That's what it's all about with Jim and Jim Clancy. It sounds cheesy, but that's why guys keep coming back.

**Mike:** We've learned the giving side of things. So many people give so much of their time to the hobby. We try to do that as we've taken all this from other people, to give a lot of that back. We do a lot of shows and we're asked to maybe do a little seminar and coaching clinic or directing. We go to a lot of schools to do "Jim-posiums." It's fun to be able to do that.

**Fred:** We were singing as kids in a low pressure environment with our families, singing tags. That's how we were all introduced to barbershop. We've all spent time putting the pressure on ourselves, and that first time is about winning the gold medal, and you sacrifice things for the sound. We've all come back to that thing where it's all about the social aspect and the love and the friendship. It happens to be at a pretty high level musically—but it's like it was when we were kids almost. ■



Bottom 4 of 8 Slamkas were future Power Play: Mike, Mark, Don and Jack Slamka.



**Mike Slamka (L)** made his mark as lead of **Power Play**, where he won the 2003 international championship along with his father, Jack (Bs), brother Mark (Br), and cousin Don (T). Their family appeal, audience rapport and uncanny ring made **Power Play** an audience favorite. They produced three albums, performed all over North America, were featured on the Jane Pauley show and performed at The Grand Ole Opry. Mike joined the **Grosse Pointe, Mich. Chapter** at age 10 and was a charter member of the **Macomb County, Mich. Chapter**, directed by his father. Mike is Director of Product Support Services for Interop Technologies. He and his wife Traci live in Ft. Myers, Fla. with daughters Michaela, Mackenzi and Madison.



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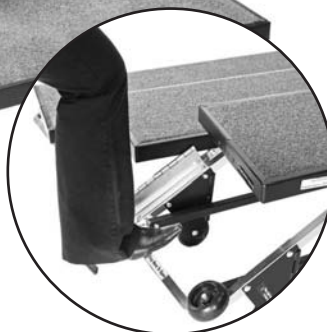
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# Welcome new members! Thank you recruiters!

New members who joined between December 1, 2009 and July 1, 2010. Each recruiter's name follows in italics.

## Cardinal

Aaron Barber  
Steve Burke  
James Beeson  
Bob Thrasher  
Brad Blackburn  
Randy Roccia  
Josh Bowman  
Robert Christie  
Benjamin Burns  
Steve Burke  
Bruce Childress  
Russell Dart  
Rex Churchill  
Barry Ryser  
Barry Crutcher  
Lindie Pogue  
Steve Erdosy  
Lawrence Klein  
Mel Granger  
Gary Gibbons  
Kevin Haley  
David McKenzie  
Jim Kiefer  
Don Nobles  
Daniel Jay King  
David Haines  
Eugene King  
Lonnie LaBaw  
Jeremy Kirkmeyer  
Billy Doyel  
Adam Kunsemiller  
John Powers  
Bill Newcum  
William Christine  
Michael Olson  
Phillip Deethardt  
Patrick Perry  
David Haines  
Bob Peters  
Mike Ehringer  
Paul Playforth  
James Lyon  
Stephen Reen  
Earl Sword  
Joshua Rice  
John Conn  
Paul Vincelli  
Michael French  
Mark Williams  
Don Silvey  
Dwayne Wright  
Bill White

## Carolinas

Gary Gebhardt  
Michael Masters  
Steven M. Goodwin  
Donald Wigent  
Paul Hardison  
Bruce McGee  
Bob Lemons  
Jim DeMange  
Paul LoRusso  
Paul Martin  
Stephen McCluskey  
A Wayne Hickam  
William Norwood  
Robert Lee

Skip Paschall  
Kenneth Bright  
Jay Phillips  
Morgan Wynne  
Phil Russell  
Brantly Cox  
Greg Stivland  
Chris Slacke  
Daniel Uyesato  
Larry Triplett

## Central States

Kyle Affeldt  
David Freeman  
Tom Ahlschwede  
Dale Heiliger  
Graeme Allen  
Jordan Black  
Eric Amundson  
Allen Erickson  
Brent Arebalo  
James Rea  
John Bardole  
Vince Yinger  
Joe Bargo  
Robert Mathieu  
Harry Blanchard  
Richard Baranowski  
Ryan Broker  
Stacy Williams  
Price Carter  
Robert Mathieu  
Norman Chambers  
Phil Hunget  
Taylor Cook  
Cody Via  
Bryce Cronbaugh  
John Hayden  
Donald DeFreese  
Terry McCameron  
Phillip Dukeman  
Matt Suellentrop  
Karl Fliehler  
Gene Zeimet  
Ron Frary  
Tom Gannon  
David Freeman  
David Freeman  
Mark Friz  
James Stull  
George Gay  
Rich Green  
Stephen Henderson  
C Virgil Henderson  
Al Hunter  
Gerald Peterman  
Robert Huskey  
Morris Kevrick  
Larry Iffrig  
Roger Horton  
Jerry Job  
David Farris  
David Keeley  
David Tingwald  
Ivan Kenyon  
Zeph Montgomery  
Scott Kunze  
Tom Gannon

Randy Lauer  
Thomas Schermuly  
Harry Leebman  
Dean Carlisle  
David Manley  
James Anderson  
Bailey Miller  
David Freeman  
Greg Miller  
Allen Erickson  
John Nichols  
John Marshall  
Sean Nollen  
Joshua Marshall  
Larry Parks  
Joshua Marshall  
Lucas Pherigo  
Anthony Fortino  
Christopher Portell  
Robert Patterson  
Tim Powers  
Mike Scott  
Dan Rasmussen  
Samuel Dollins  
Caullen Sasnett  
David Freeman  
Lee Schinkel  
Londal Gellhaus  
LeRoy Schmieser  
Daniel Ax  
Thomas Sekavec  
Wade Michaelis  
Lance Sellner  
Mike Sellner  
Ted Simon  
Mike Schumacher  
Jeremiah Spurgeon  
Dan Monahan  
Craig Stephens  
Gene Zeimet  
Stephen Szmed  
David Freeman  
Cody Via  
Joshua Marshall  
Ethan Walsh  
Jon Peterson  
Sam Weiss  
Mike Frisina  
Kyle Wheeler  
Matthew Weber  
Kelly Wheeler  
Matthew Weber  
Robert Whitmore  
Tom Gannon  
Jeff Wolff  
John Erwine  
Ted Yelton  
Andy Isbell  
Aaron Zart  
Jon Peterson

**Dixie**  
Brandon Ashworth  
Bill Schreiner  
Andrew Beauchamp  
Becca Box  
John Britton  
Kirby Sullivan  
James Childress

Richard Blaney  
Bill Devine  
Don Jackson  
Colin Ebdon  
Robert Slaney  
Robert Frink  
Bill Devine  
Cody Glover  
Chad Guyton  
Tanner Harris  
Chad Guyton  
H. Charlie Holder  
Lamar Owens  
David W. Howell  
John Kinney  
Gene Huelman  
Karl Dommert  
Richard Iverson  
William Lumpkin  
Jesse Kimberlin  
Roland Davis  
Joshua Lokken  
William Easterling  
Phillip Mitchell  
Tommy Mitchell  
Ryan Modrall  
Shane Scott  
Zachary Morrison  
Chad Guyton  
John Nuttall  
Frank Hrach  
Wesley Paradise  
Roderick Eddleman  
Jorge Perez  
Jeremy Conover  
A.J. Puckett  
Dick Rockwell  
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Austin Smith  
Shane Scott  
Andy Taylor  
John Centamore  
Peter Taylor  
John Centamore  
Thomas Watts  
Loren Tjoland  
Clayton Wise  
James Hickman

## Evergreen

Anthony Adams  
Steve Adams  
Douglas Ashburn  
Dan Pierce  
Daniel Assink  
Jake Davies  
Billy Benson  
David Muralt  
Ben Black  
David Nguyen  
Dennis Brown  
Phillip LaPorte  
Robert Buzalsky  
William Thomas  
Jeff Challoner  
Bev Hughes  
David Chojnacki

Leon Snow  
Mike Chowdhury  
Stephen Halliday  
Peter Coles  
John Hodges  
Joe Conant  
William Grams  
Cameron Cozart  
Sean Kelly  
Frank Dewar  
John West  
Trevor Eaden  
Jayson Wilson  
Rory Eaden  
Jayson Wilson  
Abraham Edward  
Claude Stewart  
Robert Ellis  
Brian McCormack  
Vincent Fiore  
NaVon Rickertsen  
Donald Freeman  
Paul Erlandson  
James Galen-Aldait  
Josh Honrud  
Conor Garside  
Dean Hoffer  
Nicholas Gorne  
William Mader  
Reegis Hancock  
Jayson Wilson  
Denis Hawes  
Dorland Neale  
Brandon Henderson  
Jake Lombardo  
Kevin Hope  
Gordon Harris  
Mike Isaacson  
William Bush  
Anthony Jones  
Michael Courtwright  
Taylor Kartic  
Jake Lombardo  
Daniel Kim  
Jayson Wilson  
Binil Kurian  
Matthew Picioccio  
Jarrett Lange  
Glen Stocking  
Jim Leary  
Leon Snow  
Milt Littlefield  
Marty Stiewig  
Merrick Matteazzi  
David Dahl  
Brian McCuin  
Stephen Combes  
David Mitchell  
John Mix  
Ross Murker  
Tom Condon  
Blake Nawa'a  
David Nguyen  
Daniel Osterman  
Daniel Keating  
R. Todd Packard  
Al Lovik  
Thomas Parks

Stan Wagner  
Steven Parry  
Paul Melhus  
Frank Passarelli  
Gordon Harris  
Mike Patterson  
Roy Sage  
Austin Peppenger  
Stephen Combes  
Ed Phillips  
Ron Fairfield  
G. Vance Plymale  
Wm. Antonius  
Chris Powell  
Fergie Ferguson  
Michel Quesnell  
William Lowe  
Rohan Rebello  
Daniel Keating  
Spencer Rozell  
Stuart Coleman  
Richard Seales  
James Adie  
Robert Shobe  
Richard Bryant  
Shane Strasser  
John Sheppard  
Jaron Sutton  
Douglas Broersma  
Mark Tonge  
Fredrick Hodges  
Murray Urquhart  
Fergie Ferguson  
Carl Uytdehaag  
Danny Tryon  
Duane Warner  
Bill McCay  
Kazuyoshi Watanabe  
Donald House  
Thomas Webber  
Fergie Ferguson  
Don Weller  
Roy Robertson  
Kevin Wietlisbach  
Paul Wietlisbach  
Kevin Willis  
Josh Honrud  
Nick Woods  
Ian Kelly

## Far Western

Michael Alexander  
Laurence Whelan  
P. Lance Alloway  
John Richardson  
Michael Bacon  
Lynn Grubb  
Nathan Baker  
David Baker  
Randall Barron  
Richard Parry-Jones  
Robert Barry  
Warren Willard  
Sal Basilico  
Gerald Stone  
Matthew Beatty  
Wayne Knight  
David Boles

Lance Mangano  
Bruce Bradbury  
Michael Shepherd  
Barry Brandt  
Bryan Epps  
Raynor Brickson  
Eric Brickson  
Griffin Brunner  
Richard Brunner  
Lucas Brunner  
Richard Brunner  
Forest Burgess  
David Baker  
David Byars  
Allan Ward  
Jim Cahill  
Robert Schaumann  
Warren Carlson  
Daniel Warner  
Tim Carolan  
Jacob Bailey  
Patrick Corcoran  
William Manson, Jr  
Gerald Dalton  
Laurence Whelan  
Jerry Dart  
Lawrence Leek  
Robin Davis  
Lynn Sedgley  
Garrett Dean  
Michael Parish  
Robert Democh  
Laurence Whelan  
Michael Desplancke  
Verne Bagby  
Charlie Diaz  
Richard Reed  
Adam Donovan  
Richard Postal  
Thomas Duval  
John Duval  
Kaden Dzwir  
David Ramer  
Fred Engle  
Joe Smith  
Chris Freiling  
Jonathan Friedman  
Kyle Fuller  
Bill Joor  
John Gentry  
Richard Box  
Spencer Gentry  
Mark Davidson  
Stan Gile  
Chancy Lott  
Robert Gordon, III  
Newton Harband  
Joshua Greenfield  
W.T. Ashbrook  
Randy Guerrieri  
Michael Shepherd  
Thomas Hale  
Tim McKay  
LeBane Hall  
Tucker Hall  
Marty Hansen  
Wayne Knight  
Al Hartness

Daniel Tom  
Jack Herr  
Raymond Bizzigotti  
Christopher Hewitt  
Gabriel Caretto  
Andrew Jackson  
Daniel Warner  
George Jenkins  
Brian Hoerning  
Doug Jones  
James DeChaine  
Merlyn Kimbell  
Buford Strange  
Christopher Kinley  
Al Leuthe  
Joshua Landin  
Gabriel Caretto  
Robert Leeburg  
David Erickson  
Ron Lindsay  
Fred Engle  
Eric Lund  
Darren Kimble  
William Manson, Jr  
Claude Rohwer  
David Maron  
David Tompkins  
Tom Martin  
John Millious  
Kieran McCollom  
Mark Lewis  
Kelly McConnell  
Richard Parry-Jones  
Joe Melser  
Bill Leas  
Scott Mennel  
Jason Dyer  
Timothy Miller  
Doy Antognazzi  
Jerry Mize  
Allan Downey  
Maxiliano Molina  
E. Phil Aydon  
Don Moore  
Thomas Laskey  
Roy Murray  
Raymond Kahler  
Gene Narducy  
Laurence Whelan  
Bill Nassen  
Henry Nassen  
Ben Ogle  
Bob Hurlbert  
Brian O'Hara  
Al Hartness  
Patrick Oswald  
Fred Robirds  
Dan Palodichuk  
David Erickson  
Don Pansulla  
Steve Pansulla  
Aaron Pierce  
Gerald Pierce  
Donald Powell  
Gordon Basham  
Kirk Prather  
Matthew Schreiber  
James Randolph



<i>Richard Lund</i>	<i>Howard Straus</i>	<i>Donald Kratz</i>	<i>Virgil Hiller</i>	<i>Jon Henry</i>	<i>Brent Benrud</i>	<i>Alan Salmela</i>	<i>Steven Hart</i>
<i>Wally Reule</i>	<i>Eric Wietlisbach</i>	<i>Keith Knapcik</i>	<i>James Bidigare</i>	<i>Trevor Garrabrant</i>	<i>Martin Monson</i>	<i>Mark Nelson</i>	<i>Michael Popovsky</i>
<i>Fred Chapman</i>	<i>Paul Wietlisbach</i>	<i>Vernon Krueger</i>	<i>Patrick Scarpitti</i>	<i>Dwayne Hoenie</i>	<i>Thomas Bernthal</i>	<i>Quintin Schmidt</i>	<i>Andrew Havens</i>
<i>Rick Schlottman</i>	<i>Corbet Wilcox</i>	<i>Peter Torchia</i>	<i>Jim Bohman</i>	<i>Ted Elsass</i>	<i>Alex Martin</i>	<i>Mike Frazee</i>	<i>Anthony Colosimo</i>
<i>Al Leuthe</i>	<i>Robert Schumann</i>	<i>Barton Macomber</i>	<i>Thomas Griswold</i>	<i>Jordan Hoffman</i>	<i>Ben Bettis</i>	<i>Jim Slater</i>	<i>Don Herlin</i>
<i>David Skumick</i>	<i>David Williams</i>	<i>Frederick Gahl</i>	<i>Jack Brun</i>	<i>Randy Baughman</i>	<i>Alec Thicke</i>	<i>Roger Bull</i>	<i>Neil Keihn</i>
<i>Allan Ward</i>	<i>Don Sevesind</i>	<i>George Meyer</i>	<i>Raymond Byrd</i>	<i>Micah Hoffman</i>	<i>Logan Bever</i>	<i>Kevin Sohl</i>	<i>Christopher Howard</i>
<i>Robert Sowell</i>		<i>Harold Harness</i>	<i>Andrew Carter</i>	<i>Randy Baughman</i>	<i>Mark Kalla</i>	<i>William Grieve</i>	
<i>Carl Stemen</i>	<b>Illinois</b>	<i>Larry Miller</i>	<i>Charles Mullen-</i>	<i>Randy Baughman</i>	<i>Brett Carow</i>	<i>Ben Stephany</i>	<i>Mark Axelrod</i>
<i>Ray Stasko</i>	<i>Robert Ahlmeier</i>	<i>Jay Davis</i>	<i>hour</i>	<i>Patrick Hopper</i>	<i>Ruwal Freese</i>	<i>James Estes</i>	<i>Robert Johnson</i>
<i>James Hooker</i>	<i>David King</i>	<i>Anthony Morrison</i>	<i>Bill Cornell</i>	<i>Michael Hopper</i>	<i>Thomas Champeau</i>	<i>Gary Sumner</i>	<i>Tom Hoover</i>
<i>Satoshi Suga</i>	<i>Bob Bachochin</i>	<i>Eric Butler</i>	<i>Roger Hettesheimer</i>	<i>Larry Kashmer</i>	<i>John Ver Bockel</i>	<i>Loren Paulson</i>	<i>John Johnson</i>
<i>Yasumichi Ichikawa</i>	<i>Bob Carter</i>	<i>Kevin O'Keefe</i>	<i>Curt De Grand</i>	<i>Jason Barton-</i>	<i>Gary Cothorn</i>	<i>Russell Thorngate</i>	<i>Robert Riggins</i>
<i>Matt Surges</i>	<i>Steven Bowers</i>	<i>Tim Pashon</i>	<i>David Slife</i>	<i>Kashmer</i>	<i>David Reimer</i>	<i>Richard Pijan</i>	<i>Jason Jones</i>
<i>Jason Dyer</i>	<i>W Robert Hedg-</i>	<i>Johnathon Orrell</i>	<i>Thomas Dile</i>	<i>Scott Lawrence</i>	<i>Chris Dart</i>	<i>Cameron Trautman</i>	<i>Jim Spiller</i>
<i>Dan Swink</i>	<i>cock</i>	<i>Robert Cearnal</i>	<i>Daryl Hole</i>	<i>George Telle</i>	<i>Ken Slinde</i>	<i>Frank Noyes</i>	<i>Mark Jones</i>
<i>Leslie Cudworth</i>	<i>Paul D. Carlson</i>	<i>Chuck Sparks</i>	<i>Tom Dover</i>	<i>Thomas Macko</i>	<i>Aaron R. Davis</i>	<i>Sean Walker</i>	<i>Aaron Watts</i>
<i>Richard Takashima</i>	<i>Trenton Ferro</i>	<i>Bill Ward</i>	<i>John L Fuller</i>	<i>Robin Reid</i>	<i>Chris Peterson</i>	<i>Logan Bever</i>	<i>Richard Kaiser</i>
<i>Glenn Crowder</i>	<i>Monty Cotter</i>	<i>Jason Stack</i>	<i>Justin Downey</i>	<i>Jeremy McGraw</i>	<i>Justin Englebert</i>	<i>Adam Wilcox</i>	<i>Erik Contzius</i>
<i>Douglas Tally</i>	<i>Ken Toms</i>	<i>Rodney Wert</i>	<i>Randy Baughman</i>	<i>Tyler McGuigan</i>	<i>Mark Bergland</i>	<i>Roger Gottschalk</i>	<i>Harry Kellam</i>
<i>Bryan Epps</i>	<i>Larry Dahlke</i>	<i>James Stewart</i>	<i>Homer Drown</i>	<i>Lloyd Mcsparran</i>	<i>Rolf Ethun</i>	<i>Joe Wray</i>	<i>Thomas Pearce</i>
<i>Jefferson Tiangco</i>	<i>Ulysses Carriker</i>	<i>Tom Woodall</i>	<i>Robert Mauk</i>	<i>James Sams</i>	<i>Eugene Traut</i>	<i>Richard Staedt</i>	<i>Tony Kirchgessner</i>
<i>Jonathan Friedman</i>	<i>James Evans</i>	<i>Dennis Ulrey</i>	<i>John Elshire</i>	<i>Brian Miller</i>	<i>Tony Forster</i>	<i>Randy Zeller</i>	<i>Clyde Kreider</i>
<i>Daniel Tucker</i>	<i>Jerry Walter</i>	<i>Tim McEvilly</i>	<i>Dale Dicus</i>	<i>Steven Wendell</i>	<i>Terrance Guay</i>	<i>John Plazek</i>	<i>Ron Kline</i>
<i>Philip Tucker</i>	<i>Joe Fauci</i>	<i>David Zimmerman</i>	<i>Leonard Frank</i>	<i>Joe Montag</i>	<i>Brent Frankenhoff</i>		<i>Donald Overdorff</i>
<i>Jerry UriosteGUI</i>	<i>Donald Miller</i>	<i>James Brotheridge</i>	<i>Larry Weiss</i>	<i>Denny Daum</i>	<i>Nathan Peplinski</i>	<b>Mid-Atlantic</b>	<i>James Lewis</i>
<i>Carl Stemen</i>	<i>Bob Geinosky</i>		<i>Matthew Glass</i>	<i>Robert Morrison</i>	<i>Aaron French</i>	<i>Pandu Balaran</i>	<i>Andrew Pedrick</i>
<i>Jack Walton</i>	<i>Richard Allen</i>	<b>Johnny</b>	<i>Tyler McGuigan</i>	<i>Michael Keene</i>	<i>Larry Fisk</i>	<i>Ron Obermeyer</i>	<i>Joseph Mack</i>
<i>Todd Kolberg</i>	<i>Brett Gustafson</i>	<b>Appleseed</b>	<i>Bob Gray</i>	<i>Dave Pumneo</i>	<i>Duke Holubetz</i>	<i>Bobby Bendik</i>	<i>Alfred Kiley</i>
<i>Douglas Ward</i>	<i>Earl Meseth</i>	<i>Jim Andres</i>	<i>Keith Ebright</i>	<i>David Haines</i>	<i>Roger Eisenman</i>	<i>Charles Hunt</i>	<i>Joseph Maggi</i>
<i>Edward Schackman</i>	<i>Bryan Harden</i>	<i>Dave Kindinger</i>	<i>Richard Gunn</i>	<i>Dr. Holbrook Riles</i>	<i>Ronald Houssin</i>	<i>Frank Bendik</i>	<i>Blake Pierce</i>
<i>Chadd Watson</i>	<i>Anthony De Rosa</i>	<i>James Armbrust</i>	<i>Wilbert Matthes</i>	<i>Chris Rumas</i>	<i>Patrick Corrigan</i>	<i>Charles Hunt</i>	<i>John Marshall</i>
<i>Jacob Bailey</i>	<i>Kenneth Hull</i>	<i>Ronald Huff</i>	<i>Samuel Haschke</i>	<i>Christ Roes</i>	<i>Thomas Kortbein</i>	<i>Edgar Blancas</i>	<i>John Gurrieri</i>
<i>Phil Wellman</i>	<i>Stan McMorris</i>	<i>Joseph Balbo</i>	<i>Daniel George</i>	<i>Paul Kulik</i>	<i>Tom Vandenberg</i>	<i>Gary Plagag</i>	<i>James McClung</i>
				<i>Ryan Kuisle</i>	<i>Ryan Kuisle</i>	<i>Karel Boersma</i>	<i>Vic Owen</i>
				<i>Tom Rosenbeck</i>	<i>Donald Miller</i>	<i>Harold Verity</i>	<i>Kevin McVey</i>
				<i>Charles Dickman</i>	<i>Chris Larson</i>	<i>Gerald Bontager</i>	<i>Robert Seay VI</i>
				<i>Zachary Schmidt</i>	<i>Mark McLaurin</i>	<i>Michael Calhoun</i>	<i>Damon Mendez</i>
				<i>Randy Baughman</i>	<i>Rick Lindquist</i>	<i>Red Brandon</i>	<i>Dale Bird</i>
				<i>Dean O. Smith</i>	<i>Paul Fladland</i>	<i>Mike Fasano</i>	<i>Hugh Miller</i>
				<i>Marvin Klingaman</i>	<i>Joseph Ludwigson</i>	<i>John Brooks</i>	<i>Jim Christie</i>
				<i>Albert Talcott</i>	<i>Thomas LeCleir</i>	<i>John Fisher</i>	<i>Steven Moore</i>
				<i>Bill Trumpold</i>	<i>Manny Markham</i>	<i>Richard Builta</i>	<i>Joe Grimme</i>
				<i>Chad Williams</i>	<i>Robert Karabetsos</i>	<i>Ray Hawn, Jr.</i>	<i>Michael Moran</i>
				<i>Lane Bushong</i>	<i>Matt McClellan</i>	<i>Eli Calata</i>	<i>Anthony D'Elia</i>
				<i>Wesley Yoakam</i>	<i>Patrick Ganswindt</i>	<i>Ronald Bieber</i>	<i>Steven Moyer</i>
				<i>Phil Hawk</i>	<i>Jerry Moscovitch</i>	<i>Al Chaffman</i>	<i>Mike Kabana</i>
					<i>Earl Golden</i>	<i>Chuck Botts</i>	<i>Charles Muscamera</i>
					<i>Sean Murphy</i>	<i>Robert Cook II</i>	<i>Stephen Marrin</i>
					<i>Mike Hansen</i>	<i>"Oley" Olson</i>	<i>Sam Patton</i>
					<i>Brian Nehring</i>	<i>Dave Corsetto</i>	<i>Daniel Patton</i>
					<i>Scott Perau</i>	<i>Christian Hunter</i>	<i>John Pfeiffer</i>
					<i>Herbert Osmond</i>	<i>Richard Dunne</i>	<i>George Bahner</i>
					<i>John Graham</i>	<i>Phillip Wilderrotter</i>	<i>Bert Phillips</i>
					<i>Ronald Lee Phillips</i>	<i>Edward W. Eichner</i>	<i>Chris Buechler</i>
					<i>Tom Reiman</i>	<i>Aaron Fox</i>	<i>Jeff Porter</i>
					<i>Ryan Raddatz</i>	<i>Charles Fairbanks</i>	<i>Gregory Berlin</i>
					<i>Curtis Nash</i>	<i>James Byrd</i>	<i>Patrick Proctor</i>
						<i>Ric Fenton</i>	<i>Daniel Heitkamp</i>
						<i>Doug Jones</i>	<i>Theodore Proctor</i>
						<i>Donald Ferguson</i>	<i>George Bailey</i>
						<i>Nick Andrus</i>	<i>Dan Rendich</i>
						<i>John J. Fitzpatrick</i>	<i>Bill Kruse</i>
						<i>Ivan Halfond</i>	<i>Shaun Ressler</i>
						<i>John Flick</i>	<i>Michael Popovsky</i>
						<i>Edward Bordy</i>	<i>Stephen Shelburne</i>
						<i>Daniel Flynn</i>	<i>Howard Burke</i>
						<i>Robert Kevis</i>	<i>Raymond Shotter</i>
						<i>Steve Freeman</i>	<i>Neill O'Neill</i>
						<i>Timothy Wyant</i>	<i>Mark Smoot</i>
						<i>Brian Gallacher</i>	<i>Clark Scott</i>
						<i>Tom Mariano</i>	<i>Dave Snyder</i>
						<i>Kenneth Hankin</i>	<i>Timothy Snyder</i>
						<i>Thomas Hankin</i>	<i>Steve Spies</i>
						<i>William Hannings</i>	<i>Bryant Debruyne</i>
						<i>Donald Goodrich</i>	<i>George Stephanis</i>

and Navy Emergency Relief, in St. Louis.

## HOW TO START A NEW CHAPTER

The growth of our Society will be in proportion to the number of new Chapters that are organized. To anyone interested in being instrumental in forming a new Chapter, here is our formula:

First, find a "spark plug"—someone who enjoys to sing, or listen to, barber-shop harmony. He should then talk to eight or ten of his brother "addicts" and obtain their pledge to be charter members of the proposed Chapter. Next he should write to the National Secretary for an outline of the mechanics of getting the Chapter under way. An immediate reply will be forthcoming. It's all very simple, and the thrill of being a charter member of a new Chapter will compensate each member of the group that "pioneers" the movement. Each member of the National Board stands ready to help in any way that he can—and your National Secretary will lend every needed assistance in "spreading the Gospel" through the forming of new Chapters. Write to him about any fertile field that shows up in your line of vision. This is a job that must be done—and every active member of our Society is urged to keep his eyes peeled for opportunities to start new Chapters. Don't wait for someone else to do it.

**About this article.** Here's an excerpt from the November 1941 issue of *Barbershop Re-Chordings*, the Society's precursor to *The Harmonizer*. It seems that things never change, but they do. That was then and this is now, but if we don't continue to push the Society at every opportunity, we are courting trouble.

—Ed Watson, Society CEO



<i>Tom Malesic</i>	Josh Konifka	Rob Gee	Derek Lachowski	<i>Tom Melville</i>	<i>Edward Simons</i>	<i>Keith Kauffman</i>	<i>Shaughn Bryant</i>
George Stephens	<i>Larry Wilbur</i>	<i>Arnold Dixon</i>	<i>Todd Smith</i>	Philip Kindgren	Bill Raley	Jeffrey Weaver	Douglas Brown
<i>Ben Crim</i>	Robert Landry	Ross Gowan	Gary Langdon	<i>Billy Hendricks</i>	<i>Leland Griffin</i>	<i>James Alsup Jr.</i>	<i>David Adams</i>
Jack Stonesifer	<i>Edward Gifford</i>	<i>Larry Heaslip</i>	Gary Robert	Dave Klassy	Michael Reed	Alma Weaver	Robert Carmichael
<i>Anthony Colosimo</i>	A. Terence Lee	Douglas Hall	Topher Lautner	<i>Rex Field</i>	<i>Robert Doolittle</i>	<i>William Lahti</i>	<i>Donald Ehrenreich</i>
Thomas Tyson	<i>Gene Anderson</i>	<i>Jim Wells</i>	<i>Jeff Cobb</i>	Douglas Kulesa	Ahren Reiter	Lloyd Wenzel	Phil Ditch
<i>Gene Hammerle</i>	Herb Martell	Frank Hamper	Jesse Lethbridge	<i>Ronald Skabo</i>	<i>Anthony Howell</i>	<i>Tom Chamberlain</i>	<i>Elmer Ernisse</i>
Clifford Walter	<i>Colin Macdonald</i>	<i>Philip McKinstry</i>	<i>Bryan Schmidt</i>	Loren Lintz	Brian Ricks	Donald Williams II	Matthew Foote
<i>Stephen Rafe</i>	Michael Monkows- ki	Jake Hanna	Michael Oberstadt	<i>Pete Anderson</i>	<i>Nicholas Pond</i>	<i>Tony Prancitis</i>	<i>Ron Prutzman</i>
<b>Northeastern</b>	<i>Bill Booth</i>	<i>Ron Treadgold</i>	Wayne Oberstadt	Michael Lythgoe	Jack Shepard	Kirt Williamson	James Foote
James Anctil	Henry Nachbar	Ed Hartwick	William Osterhouse	<i>Pete Boldrin</i>	<i>Johnny Biffle</i>	<i>Charles Autry</i>	<i>Ron Prutzman</i>
<i>Jonathan Mansfield</i>	<i>Scott Salladin</i>	<i>James Lewis</i>	<i>Larry Parker</i>	David L. Maddox	S. Philip Stover	Pete Wouden	Jerry Hewes
Hamish Arbow	Seth Orenstein	Steven Herr	Gary Poulos	<i>Albert Clark</i>	<i>Sam Chestnut</i>	<i>Pieter Wouden</i>	<i>Cliff Carlson</i>
<i>Melvin Mofford</i>	<i>Peris Ribble</i>	<i>Frank Berg</i>	<i>Marlyn Byrd</i>	Trevor McKinney	Aaron Sutton	Cory Zentner	Harold Long
Jeff Bardin	<i>Matthew Pacheco</i>	Hutch Hutchinson	Barckley Roach	<i>Ben Ramos</i>	<i>Jim Gogolin</i>	<i>Pete Boldrin</i>	<i>Michael Allen</i>
<i>Larry Wilbur</i>	<i>Tony Beneviedes</i>	<i>David Kemp</i>	<i>Al Grieser</i>	Joe Montante	John Taylor	<b>Seneca Land</b>	Stephen Martin
Christopher Belding	Ryan Perry	Greg Jack	Dick Russell	<i>Edward Fitzgerald</i>	<i>Donald Weisbrod</i>	Bradley Babiack	<i>Frank Lazipone</i>
<i>Eric Ruthenberg</i>	<i>Henry Perry</i>	<i>Jym Cummings</i>	<i>Van Reid</i>	Zachary Ostrowski	Greg Thiel		Erwin Marz
Alex Beneviedes	Gerald Peters	Haydn Jensen	Rene Salagan				
<i>Tony Beneviedes</i>	<i>Mark Lewis</i>	<i>Elwood Hustler</i>	<i>Malcolm Travis</i>				
Jeff Bibeau	Emmons Pinkham	Jeremy Jones	William Slaby				
<i>Tony Beneviedes</i>	<i>Timothy Giroux</i>	<i>Raymond Robitaille</i>	<i>Jim Lamkin</i>				
Bernie Boudreau	Gary Ramsay	Tom Kemeny	Brandon Smith				
<i>Nick Mattison</i>	<i>Dennis Boudreau</i>	<i>Thomas Pierce</i>	<i>Dale Wells</i>				
Shawn Bower	Charles Sacca- mango	Gilles Lacelle	Walter Stoll				
<i>Henry Mugford</i>	<i>Theodore Paul</i>	<i>Doug Hill</i>	<i>Jack Frucci</i>				
Cy Boynton	Terry Smith	Mari Maravillas	Noel Williams				
<i>George Wennerberg</i>	<i>Kelvin Stott</i>	<i>Jerry Beckerle</i>	<i>Warwick Mer- cer</i>				
Jordon Brodeur	Jake Smith	Wayne Mc Connell	Jonathan Woolf				
<i>Tony Beneviedes</i>	<i>Joseph Cappadona</i>	<i>John Hamilton</i>	<i>David Woolf</i>				
Gary Bruce	Brad Spaulding	Duncan McKenzie					
<i>Christopher An- drade</i>	<i>Donald Hudson</i>	<i>Ross McKenzie</i>					
William Bruno	Barry Stockley	Matthew Minnick					
<i>Frederico Medina</i>	<i>John Peach</i>	<i>Joel Hilchey</i>					
Nate Chester	Alan Stoddart	Marty Pivnick					
<i>Joseph Hudson</i>	<i>Bob Rutherford</i>	<i>Tony Martino</i>					
Aaron Christian	Brian P. Taylor	Daniel B Proulx					
<i>Robert Pitts</i>	<i>Nick Mattison</i>	<i>Yvon Blais</i>					
Grant Clark	Mike van der Gaag	Marv Southcott					
<i>Glen Cosman</i>	<i>Alex Clark</i>	<i>Marvin Hatelt</i>					
Alex Clark	Barry Walker	Christopher Tkac					
<i>Geoff Tucker</i>	<i>Dave Effman</i>	<i>James Essex-Mc- Intyre</i>					
Steven Costopoulos	<i>Joseph Hudson</i>	<i>Christopher Tkac, Jr.</i>					
<i>Robert Whitney</i>	<i>John Wick</i>	<i>James Essex-Mc- Intyre</i>					
John Cruickshank	<i>Duncan Stephens</i>	<i>Brian Voke</i>					
<i>Tom Andrews</i>	<i>Rex Dunn</i>	<i>Wayne Lightfoot</i>					
Rick Davies							
<i>Mark Lewis</i>							
Larry DeMerchant							
<i>Jay Daniel</i>							
Michael Driscoll							
<i>Jeffro Bursey</i>							
Rob Drugan							
<i>Craig Seaver</i>							
Donald Foster							
<i>Jerry Epstein</i>							
Todd Fruth							
<i>Gary Sandman</i>							
Kyle Galloway							
<i>Alex Andrews</i>							
Herb Glazer							
<i>Howard Zingboim</i>							
Justin Hauser							
<i>Donald Hauser</i>							
Gene Holm							
<i>Dick Easton</i>							
Daniel Inglis							
<i>Gary Sandman</i>							
Douglas Joseph							
<i>Don Lind</i>							
Timothy Kaiser							
<i>Robert Golenbock</i>							
John Kennedy							
<i>Don Murphy</i>							
	<b>Ontario</b>	<b>Pioneer</b>	<b>Rocky Mountain</b>				
	David Agnew	Joseph Cecil	Sam Abenth				
	<i>David Chaplin</i>	<i>James Hall</i>	<i>Ben Ramos</i>				
	Brian Anderson	Carlton Cecil	Roger Allen				
	<i>Larry Capp</i>	<i>James Hall</i>	<i>Joe Gibson</i>				
	Norman Ball	Kent Cushman	Charles Autry				
	<i>Harry Qualman</i>	<i>Del Sparks</i>	<i>David Harris</i>				
	Jim Blakeley	George Drake	David Balicki				
	<i>Raymond Pilon</i>	<i>Thomas Rea</i>	<i>Keith Kauffman</i>				
	John Boyd	Korey Goodall	Rodney				
	<i>John Hamilton</i>	<i>Ronald Fick</i>	Beacham				
	Merrick Buck	Edward Gurd	<i>Eugene Mills</i>				
	<i>David Daniels</i>	<i>Frank Gurd</i>	Paul Bonilla				
	Daniel Campbell	James Guzdial	<i>Fred Mason</i>				
	<i>Paul Coutts</i>	<i>Robert George</i>	Adam Brandes				
	Anthony Chow	Eric Hall	<i>Jean Harano</i>				
	<i>James Vezina</i>	<i>Larry Parker</i>	Raleigh Byers				
	Alan Daly	Cody Harrell	<i>Darin Drown</i>				
	<i>David Kemp</i>	<i>Dale Wells</i>	David Crom				
	Paul Deventer	Stephen Hunt	<i>True Kirk</i>				
	<i>Kevin McCarthy</i>	<i>Eric Hall</i>	Michael DeBell				
	Geoffrey Durward	Matt Hunter	<i>Michael Skaff</i>				
	<i>Scott Durward</i>	<i>Jeff Cobb</i>	Fred Draney				
	Bob French	Kermit Johnson	<i>Pete Tyree</i>				
	<i>Douglas Barnett</i>	<i>Bill Mason</i>	Delbert Dyck				
		Ben Krinke	<i>Dennis Olm- stead</i>				
		<i>Garrett Gillingham</i>	Rex Field				
			<i>Robert Melvin</i>				
			Jim Gardiner				
			Gary Welsh				
			Dan George				
			<i>Keith Kauffman</i>				
			Jack Hampton				
			<i>Harry Hoffman</i>				
			T.J. Henry				
			<i>Neil Ridenour</i>				
			Mark Jennings				
			<i>Pete Boldrin</i>				
			Don Kautz				
			<i>William Wilton</i>				
			Jasen Ken- nington				

## The article is out of date, but the recruiting concepts are still fresh!

This comes from Marv Spellman of Kearney, Nebraska. [Marv died Feb. 2, 2009 – Ed]. Marv has brought in more than 90 members during his career. [118 when he died] Some of his thoughts include:

"Kearney is located in the center of the USA from east to west. This is how we chose our chorus name (1733 Chorus) as it's 1733 miles to San Francisco and 1733 miles to Boston. Kearney has a population of approximately 23,000 and we have six surrounding towns each with less than 2,000 people. So, totally we have less than 40,000 ... so we don't have a lot of people [from which] to recruit. There are 12 chapters in Nebraska and the Kearney Chapter is number three in membership. We have more members than Omaha with approximately one million population, and we're also bigger than Lincoln with 250,000 population.

"Our chapter was 25 years old last June and I have signed up 90 members and I'm working on three more before the end of the year. When I reach 100 man-of-notes I'm gonna hang up recruiting. I'll never catch up with Jerry Orloff, but he has a lot more population to work with. (In case you missed it elsewhere, Jerry has 200 men-of-notes plus having given away 38 more. —Ed)

Here are a few suggestions that I use. First of all, you cannot sign up friends or relations, so that leaves total strangers to go after. I did not know any of my 90 members or what they looked like. All of my invitations are written. I made up a special letter that I send out. My chorus is great as they give me all the postage and stationery that I need. I send out about 20 to 25 invitations per month. I tell each prospective member that each Monday night is a special guest night and they don't know the difference. I've been told several times that I'm a "persistent bastard."

Here's how I got one member: I was at a Saturday Mass and I heard a guy singing behind me a couple of rows back. When Mass was out, I followed him to his car—I wrote down the license number of his car—called the court house and gave them the number and they told me his name and address. I wrote him a letter to invite him to be my guest. Six weeks went by and I heard nothing. Then one Monday night before rehearsal, he called and wanted to come to see what barbershopping was all about. I signed him up. Two years later he was our chapter president and the following year our show chairman.

I watch for newcomers in church bulletins and the newspapers. I also check on who got promoted, divorced and married ... and I send them an invitation. The whole secret is you've got to ask everyone to be your guest. They are out there waiting to be asked."

(note: Thanks, Marv. Persistence certainly does pay off. How many more chapter presidents can each of us find using the "stalking" method? It may not work for everyone, but ... it may work for you! And by the way, can your chapter afford a little postage and stationery to fund a guy that can write to people randomly? If Marv Spellman can find 90 members in 25 years in an area of 40,000 people, what can your best recruiter do? —Ev Nau)

— Found in *The Voice of Rushmore*, Rapid City, S.D. Chapter newsletter



<i>Bernie Micklos</i>	<i>Larry Gilhousen</i>	<i>Chris Dressler</i>	<i>Joe Luanglaghay</i>	<i>Robert Foster</i>	<i>Jeremy Marston</i>	<i>Chase Gooding</i>	<i>John Debes</i>
<i>Adam Mckillip</i>	<i>Richard McDonnell</i>	<i>John Chapin</i>	<i>Patrick Graham</i>	<i>Randle Knighten</i>	<i>Jim McGhee</i>	<i>Todd Patrick</i>	<i>Kevin Sherrod</i>
<i>Hans Steen</i>	<i>David Cassens</i>	<i>Garrick Durham-</i>	<i>Rod Wilson</i>	<i>Gregory Faurot</i>	<i>Mark Rachel</i>	<i>Brooks Harkey</i>	<i>Christopher</i>
<i>Richard Nappi</i>	<i>Anthony Merced</i>	<i>Raley</i>	<i>Jim Green</i>	<i>Nathaniel Knightes</i>	<i>Jonathan McInnis</i>	<i>Derrell Patterson</i>	<i>Denton</i>
<i>John Rice</i>	<i>Scott Atherton</i>	<i>Brooks Harkey</i>	<i>Jim Ferguson</i>	<i>Newman Hood</i>	<i>Brooks Harkey</i>	<i>Steve Davenport</i>	<i>George Taylor</i>
<i>Stephen Riley</i>	<i>Charles Miller</i>	<i>Chris Eldredge</i>	<i>Jerry Greene</i>	<i>Daniel Leonhart</i>	<i>John Miller</i>	<i>Teodoro Perez</i>	<i>Robert Hicks</i>
<i>Eric Van Druff</i>	<i>James Tobin</i>	<i>Robert Hayes</i>	<i>Jeffrey Reifsnyder</i>	<i>Don Ward</i>	<i>David Rogers</i>	<i>Gary Absher</i>	<i>Brandon Thomason</i>
<i>Fred Rourke</i>	<i>John Moran</i>	<i>Sam Emond</i>	<i>John Hooker</i>	<i>Leo Lively</i>	<i>Eric Miller</i>	<i>Nathaniel Pipkin</i>	<i>Micah Thomason</i>
<i>John Schramm</i>	<i>David Jewell</i>	<i>Joe Johnson</i>	<i>Larry Dresch</i>	<i>Brooks Harkey</i>	<i>Crocodile Lile</i>	<i>Douglas Campbell</i>	<i>Guillermo Valentin</i>
<i>Michael Ruth</i>	<i>Nissin Moussatche</i>	<i>Edgar Fisher</i>	<i>Joel Horton</i>	<i>Joe Luanglaghay</i>	<i>Laramie Minga</i>	<i>Carlos Quroz</i>	<i>Arjun Chandy</i>
<i>David Melonson</i>	<i>Richard Condit</i>	<i>Clay Mayo</i>	<i>Cliff Johnson</i>	<i>Matthew Fonken</i>	<i>Charlie Hill</i>	<i>Marcus Kang</i>	<i>Brian Webb</i>
<i>William {Bill}</i>	<i>Robert Nicholson</i>	<i>Karl Fliehler</i>	<i>John Johnson</i>	<i>Jake Lynn</i>	<i>Gene Monaghan</i>	<i>Justin Reed</i>	<i>David Webb</i>
<i>Schmitz</i>	<i>Nick Collins</i>	<i>Gene Zeimet</i>	<i>Brett Auttonberry</i>	<i>Jared Thomason</i>	<i>William Ewin III</i>	<i>Brooks Harkey</i>	<i>Doug White</i>
<i>Ed Rummier</i>	<i>Edwin Nickey</i>	<i>Sean Forrester</i>	<i>Thomas Kent</i>	<i>Andrew Marston</i>	<i>Teddy Olsen</i>	<i>Damon Riley</i>	<i>Wilbur Hirsch</i>
<i>Adam Sirois</i>	<i>Neal Ketcher</i>	<i>Thomas Jackson</i>	<i>George Westover</i>	<i>Jeremy Marston</i>	<i>Richard Ebsen</i>	<i>Greg Hargis</i>	<i>Clayton Wise</i>
<i>John Perricone</i>	<i>E Francis Nolin</i>	<i>Drew Gibson</i>	<i>Sean Kindred</i>	<i>Leroy Marston</i>	<i>Trent Parks</i>	<i>Paul Shaw</i>	<i>James Hickman</i>
<i>Glenn Sparling</i>	<i>Richard Shaw</i>						
<i>Frank Lazipone</i>	<i>TeJa Oesterlin</i>						
<i>Tom Tripiciano</i>	<i>Jerry Burke</i>						
<i>Michael Richards</i>	<i>Steven Polk</i>						
<i>John Venezia</i>	<i>Robert Polk</i>						
<i>Samuel Williamson</i>	<i>Dylan Pomichter</i>						
<i>Ted Walczak</i>	<i>Daniel Brinkmann</i>						
<i>Thomas Ritchey</i>	<i>Marvin Randolph III</i>						
<i>Douglas West</i>	<i>Joseph Marquart</i>						
<i>Paul Ellingson</i>	<i>Larry Ridings</i>						
<i>Bob Wilson</i>	<i>Chuck Hofelich</i>						
<i>Clifford Hayner</i>	<i>Cody Rogers</i>						
	<i>Bart Van de Mark</i>						
<b>Sunshine</b>	<i>David Schwartz</i>						
<i>RJ Aenchbacher</i>	<i>Michael George</i>						
<i>Rick Morin</i>	<i>Robert Sieveke</i>						
<i>Eddie Araujo</i>	<i>James Tobin</i>						
<i>Ralph Jean-Louis</i>	<i>Walter Stalenhoef</i>						
<i>Will Askew, Jr</i>	<i>Jerry Burke</i>						
<i>F.D. Flannery</i>	<i>Tommy Teague</i>						
<i>Scott Atherton</i>	<i>Dylan Pomichter</i>						
<i>Rodney Atherton</i>	<i>George Thayer</i>						
<i>Junier Bautista</i>	<i>Ford Cooper</i>						
<i>James Ladd</i>	<i>Daniel Thompson</i>						
<i>Charles Beyer</i>	<i>Ron Camahan</i>						
<i>Gene Gallucci</i>	<i>Thomas VanOrnam</i>						
<i>Pete Bockiaro</i>	<i>Henry Bechard</i>						
<i>Fran Donohoe</i>	<i>Jan Waite</i>						
<i>Jim Bowen</i>	<i>Norman Gordon</i>						
<i>Tony Fortune</i>	<i>Robert Young-</i>						
<i>James {Jim} Burg</i>	<i>blood</i>						
<i>Bob Brutsman</i>	<i>Bob Brutsman</i>						
<i>Michael Drewett</i>							
<i>David Cassens</i>	<b>Southwestern</b>						
<i>Bill Foster</i>	<i>Paul Kern Baker</i>						
<i>Lance Lubin</i>	<i>Royce Parish</i>						
<i>Gabe Gabler</i>	<i>Charles Barry</i>						
<i>Bill Sisson</i>	<i>Bill Ragan</i>						
<i>Jack Gardner</i>	<i>Cody Beltran-</i>						
<i>Charles Blair</i>	<i>Pearce</i>						
<i>Philip Gilroy</i>	<i>Sergio Guillen</i>						
<i>Joseph Marquart</i>	<i>Jared Beverly</i>						
<i>Bill Heller</i>	<i>Keith Parrish</i>						
<i>John Shaerer</i>	<i>Carl Bishop</i>						
<i>Robert Hopkins III</i>	<i>Johnny Raub</i>						
<i>Frank Roberts</i>	<i>Paul Clemens</i>						
<i>Irwin Keiser</i>	<i>Dan Treviño</i>						
<i>Edward Shulman</i>	<i>John Connel</i>						
<i>Adam William</i>	<i>Steve Davenport</i>						
<i>Klauss</i>	<i>James {Jimmy}</i>						
<i>Harley Pegues</i>	<i>Davis</i>						
<i>Robert Lang</i>	<i>Joe Cullen</i>						
<i>Howard Goodwin</i>	<i>Bronis de Supinski</i>						
<i>Joshua Lavy</i>	<i>Renato Sperandeo</i>						
<i>Daniel Brinkmann</i>	<i>Zachary De Vault</i>						
<i>Rhyno Luriea</i>	<i>Dale Knowles</i>						
<i>Roger Smeds</i>	<i>Gilbert Dickens</i>						
<i>Chris Mash</i>	<i>Herbert Sohl</i>						
<i>Ron Camahan</i>	<i>Robert Divers</i>						
<i>Joseph McCarthy</i>	<i>Christopher Lyle</i>						

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## A tale of Shakespeare, barbershop and volcanos

Related: Youth outreach, French airports, \$5,350 and Iceland. (It all comes together!)

**T**he **Peninsulaires Chorus** (Palo Alto-Mountain View, Calif. Chapter) went above and beyond the call when they donated the entire proceeds of their Spring concert to help out the Mountain View High School Madrigals. The May 8 show was originally designed as an outreach to a local high school choral program, but the "Shakespeare



and Barbershop" concert took on special meaning for the Madrigals, who were stranded for over a week in France because of the volcano eruption in Iceland. The Madrigals amassed a bill of around \$50,000 while enjoying the grey skies of springtime in Paris and waiting to get clearance to fly.

The Madrigals arrived home in time for the show, by which time the chorus had voted to donate the entire proceeds after expenses to help defray the debt. The \$5,350 check, which was enough to close out the debt, was presented to director Jill Denny on June 4, during practice for the school's graduation.

The show melded the madrigal and barbershop styles with quotes from Shakespeare, while the groups



showed the continuity of a cappella music as it has evolved through the past few centuries. In her remarks to the audience, Denny thanked the Peninsulaires for showing the students that choral singing can be a lifelong pleasure which does not have to end with high school or college. The concert ended with a mass singing of "Keep the Whole World Singing" with the chorus and Madrigals dressed in medieval costumes.

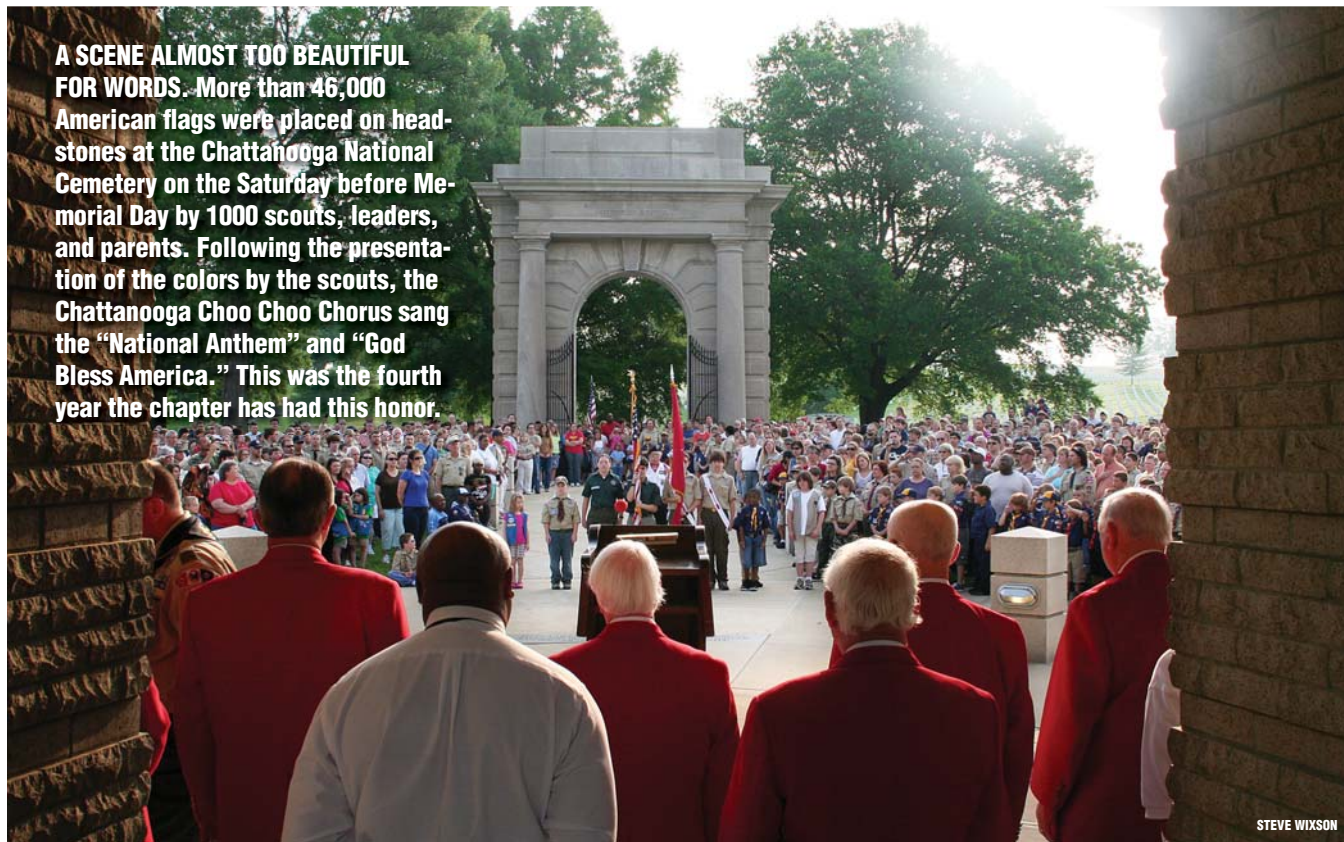
The Peninsulaires, meanwhile, developed a new appreciation for the magic of Shakespeare's words and their ability to apply to so many modern situations and emotions. "All's well that ends well."



**WESTERN HOSPITALITY SINGERS WIN TROPHY AT FAMOUS CALGARY STAMPEDE.** With a portable sound system on a little red wagon, the Western Hospitality Singers performed upbeat songs from their "range cowboy" package for thousands in the parade for the Calgary Stampede, "Greatest Outdoor Show on Earth." The chorus won the coveted Best Parade Prelude Entertainment trophy ahead of 19 entrants, and performed for four other Calgary Stampede related shows.



**A SCENE ALMOST TOO BEAUTIFUL FOR WORDS.** More than 46,000 American flags were placed on headstones at the Chattanooga National Cemetery on the Saturday before Memorial Day by 1000 scouts, leaders, and parents. Following the presentation of the colors by the scouts, the Chattanooga Choo Choo Chorus sang the "National Anthem" and "God Bless America." This was the fourth year the chapter has had this honor.



STEVE WIXSON

## 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

Robert Boveri  
Lafayette, IN  
Jack Halsema  
Greater Indianapolis  
Ross Hardin  
Louisville, KY  
Ross Hardin  
Oldham County, KY  
James Murray  
Lake County, IN  
Allen Perry  
Vincennes, IN  
Martin Stigitz  
Lake County, IN  
Herman Waters  
Lake County, IN  
Daniel Zdrojeski  
Lake County, IN

### Carolinas

Ronald Ayers  
Lexington County, SC  
Chauncey Knapp  
Wilmington, NC  
Elam Kurtz  
West Jefferson, NC  
Rutledge Morris  
Spartanburg, SC  
Gary Pixley  
Wilmington, NC  
Research Triangle Park, NC  
J Dale Propst  
Hickory, NC  
James Reel  
Spartanburg, SC

Jack Smith  
Lexington County, SC

### Central States

Aloys Baeder  
Orl, NE  
Ivan Boerner  
Nebraska City, NE  
John Conrad  
St Louis Suburban  
Leo Dreiling  
Manhattan, KS  
Leo Erickson  
Overland Park, Olathe, KS  
Richard Falzone  
St Charles, MO  
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

### Dixie

Ashley Benson  
Greater Knoxville, TN  
Maloy Hall  
Central Alabama

W Fred Hinesley  
Savannah, GA  
Macon, GA  
David Malony  
Frank Thorne  
Jack Smith  
Frank Thorne

### Evergreen

Roger Danielson  
Federal Way, WA  
Wesley DuCharme  
Coeur D'Alene, ID  
Robert Haffner  
Oregon Mid-Coast  
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

Sam Aramian  
Greater Phoenix  
Ronald Asplund  
Central California  
Lawrence Bortstein  
Pasadena, CA  
Melvin Edwards  
Inland Empire, CA

San Diego, CA  
Eric Erickson  
Whittier, CA  
Dick Girvin  
Inland Empire, CA  
Irvine, CA  
Riverside, CA  
Carl Hasselwander  
Coachella Valley, CA  
Ted James  
Greater Phoenix  
Ralph Moore  
St George, UT  
Jon Nelis  
Greater Phoenix  
Samuel Nese  
Crescenta Valley, CA  
Don Newberry  
Bakersfield, CA  
Stephen Richardson  
Inland Empire, CA  
Riverside, CA  
Gary Smith  
Santa Rosa, CA  
Roger Stroede  
Sun Cities, AZ  
Maurice Walleen  
Davis-Vacaville, CA

### Illinois

Walt Bohdan  
Chicago Metro, IL  
David Burke  
South Cook, IL  
Cecil Dallinger  
Peoria, IL  
George Davison

Peoria, IL  
Richard Falzone  
Springfield, IL  
William Gallagher  
Chicago Metro, IL  
Wilbert Lange  
Sterling Rock Falls, IL  
George Meyer  
Peoria, IL  
Walter Nelson  
Decatur, IL  
Robt White  
Springfield, IL

### Johnny Appleseed

Charles Beal  
Alle Kiski, PA  
Richard Bechtle  
Marion, OH  
Joseph Corrao  
Lorain, OH  
Edgar Crosley  
Akron, OH  
John Elshire  
Grand Lake, OH  
Richard Esposito  
Greater Pittsburgh  
Paul Flounders  
Tuscarawas County, OH  
Edward Hamilton  
Parkersburg-Marietta, WV  
Edward Heilmann  
Canton, OH

Harry Koger  
Cincinnati, OH  
Donald Loose  
Heart of Ohio-Columbus, OH  
Tony MaTiJevich  
Lima Beane, OH  
Charles Vancheri  
Pittsburgh North Hills, PA  
John Bartolomeo  
Ocean County, NJ  
Ernest Wind  
Pittsburgh North Hills, PA

### Land O' Lakes

Mike Berry  
Milwaukee, WI  
Donald Erickson  
Duluth-Superior, MN  
Harold Kovalaske  
Ripon, WI  
Carman Lane  
Stevens Point, WI  
Richard Moen  
La Crosse, WI  
Jack Reynolds  
Green Bay, WI  
William Robinson  
Greater St Paul Area, MN  
Kevin Sohl  
Fargo-Moorhead, ND  
Harold Telschow  
Wausau, WI  
Loren Wuttke

Minneapolis, MN

### Mid-Atlantic

John Anderson  
Ridgewood, NJ  
Manhattan, NY  
Wallace Bailey  
Montgomery County, MD  
John Bartolomeo  
Ocean County, NJ  
Morris County, NJ  
Harry Benninghoff  
Baltimore, MD  
Harford County, MD  
Walter Boyd  
Charlottesville, VA  
Bruce Brann  
Norfolk, VA  
Robert Brown  
Bryn Mawr, PA  
Michael Chrismer  
Hanover, PA  
Graham Cleaves  
Hunterdon County, NJ  
Anthony D'Antoni  
Harford County, MD  
Salvatore De Fontes  
Ocean County, NJ  
Andrew Diefenderfer  
Bryn Mawr, PA  
Anthony Di-Giovanni  
Tunkhannock, PA  
Arthur Donato  
Bryn Mawr, PA  
Alan Eardley

Lansdale, PA  
John Eavey  
Hagerstown, MD  
Alan Forsythe  
Bryn Mawr, PA  
James Harold  
Manhattan, NY  
Allan Hayes  
Harrisburg, PA  
Theodore Hicks  
Dundalk, MD  
Ralph Isiminger  
Allegany County, MD  
Daniel Knechtle  
Reading, PA  
Joseph Maggi  
Ridgewood, NJ  
Teaneck, NJ  
Rockland County, NY  
Bob Morrow  
Dundalk, MD  
Frederic Park  
Cherry Hill, NJ  
Wilbur Penley  
Harford County, MD  
David Rapp  
Reading, PA  
Isaac Reyes  
Anne Arundel, MD  
Dennis Russo  
Charlottesville, VA  
Robert Scheetz  
Cape May County, NJ  
Carl Sperry  
Westchester County, NY





## Chapter service project becomes a gift of last rites

On Saturday, May 22, a group of 30 barbershoppers from the **Spirit of Phoenix** chorus met at the home of Jack Nelis (long-time lead in the quartet **Music Box**) to aid our brother in harmony, who had been facing tremendous challenges. Jack's wife, Linda, had been in the hospital for two years straight due to an ill-fated medical procedure that caused severe infections. During this time, Jack was diagnosed with pancreatic cancer and became so ill that he was unable to work or keep up their property. He was unable to sing in the Ariz. Division contests; however, he attended the afterglow and sang softly in front of a group of us with his quartet. It touched all that listened.

Linda was released from the hospital but still has serious health is-

suues, and with the devastating burden of so many medical bills and poor health, it became necessary for them to give up their home. The chorus and friends gathered to do two years worth of yard work and to assist in packing their things.

Most of the volunteers who came that day were unaware at first that the Wednesday before, Jack had been placed in hospice care, and prospects were not good. When we heard, it seemed to energize us to finish the job and make his wish come true, as we knew he had worried about the work for some time. It was with sadness that we learned on May 25 that Jack had passed away and was now singing with a larger chorus. We have been blessed by being part of his life.

—Randy Bingel



**70TH WEDDING ANNIVERSARY MADE SWEETER.** On July 18, Some Other Time quartet of Vernon, B.C. entertained for Herb and Dorothea Reimche's 70th anniversary party aboard a luxury yacht on Lake Okanagan. Herb, 93, sang lead on "My Wild Irish Rose"—the highlight of the evening!

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## First a quartet, now a music therapy group!

The journey begins in autumn 2009 when Hot Springs, Ark. area barbershoppers Ed Berry, Larry Bradley, Don Kahl and Russ Foris, got together to form **Senior Class** quartet. All have deep roots in barbershop, having been chorus leaders, quartet champions and judges, and they were having a ball!

Fun times hit a snag last October, when Larry and his wife, Toni, were seriously injured in a car accident. He suffered a broken hip and



mangled femur, and after surgery went into intensive therapy. They were planning substitutes for their holiday gigs in November when Ed had a massive stroke. With severely damaged speech, it seemed there would be very little, if any, singing in his future. Many weeks in therapy eventually got him walking with parallel bars. Tenor Don visited several times a week, acting as a therapy coach and getting Ed to hum songs.

Shortly after Ed came home (Larry was up and walking with a cane at this point), Russ organized weekly music therapy sessions at Ed's home. Russ' wife, Nancy, makes homemade soup and fresh bread, and the group enjoys "soup and seventh chords."

Each week they are met by Ed's smiling face. He knows he's going to get a vocal and physical workout—and a pretty good bowl of soup! No, he's not talking much yet. But his notes are right on key, and he's working on the vowels! The old songs make great fodder for a recovering stroke patient and his three compadres in song. In reality, it's great therapy for all of them. ■

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**"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).

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

#### Mission

The Barbershop Harmony Society brings men together in harmony and fel-



lowship to enrich lives through singing.

#### Vision

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



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# Try one made famous by the Boston Common

Formed by chance at a mutual friend's home in 1971, the **Boston Common** was one of the Barbershop Harmony Society's most popular and enduring four-somes. At the Society's 1980 international convention in Salt Lake City, they blew away the rest of the field to become our international quartet champion. Active through the mid-1990s, the Common performed in a remarkable 46 states and five foreign countries.

The Boston Common continues to be the all-time favorite quartet of many veteran barbershoppers. Fortunately for newer singers, the quartet's full sound, natural delivery and repertoire of easily singable tunes live on in recordings. Their arrangements are widely sung to this day.

The Common recorded "Bring Back Those Good Old Days" on their album *Smilin' Through*. They attributed the arrangement to **The Four Rascals**, a great silver-medalist quartet from the 1960s.

The Society has just published the complete

arrangement and it is in the *Music Premiere 2010-B* package, now available, along with Tom Gentry's arrangement of "Among My Souvenirs," Gary Parker's "Have a Little Talk With Myself," Mel

Knight's "I Don't Know Why," Aaron Dale's "Who Put the Bomp (in the Bomp Ba Bomp Ba Bomp)" and Jim Kahlke's "I'm Gonna Sit Right Down and Write Myself a Letter." This later arrangement is a first of its kind in that within this one publication there is a show



The quartet's very last performance, the AIC Show in Salt Lake City, 2005

version and a contest version. Learning tracks (CDs) are made by the remarkable Tim Waurick and are available from the Society. Both versions of "I'm Gonna Sit Right Down" are on a single CD.

Music Premiere is a six-song package of the latest publications along with a demo of each of the arrangements. Check [www.barbershop.org/resources/get-music.html](http://www.barbershop.org/resources/get-music.html) for a complete list going back to 1996. There are songs for every musical appetite. ■

## BRING BACK THOSE GOOD OLD DAYS

as sung by Boston Common

Words and Music by UNKNOWN

Arrangement by UNKNOWN

**Tag**

1 2 3 4

Tenor Lead

8

days. Bring back those good, Bring back those good, those bring

Bari Bass

7

Bring back those good,

5 6 7 8

8

good old days.





*The Car Song*

*Stay Awake*



*The Logo*



*Lida Rose*



*Now you can!*



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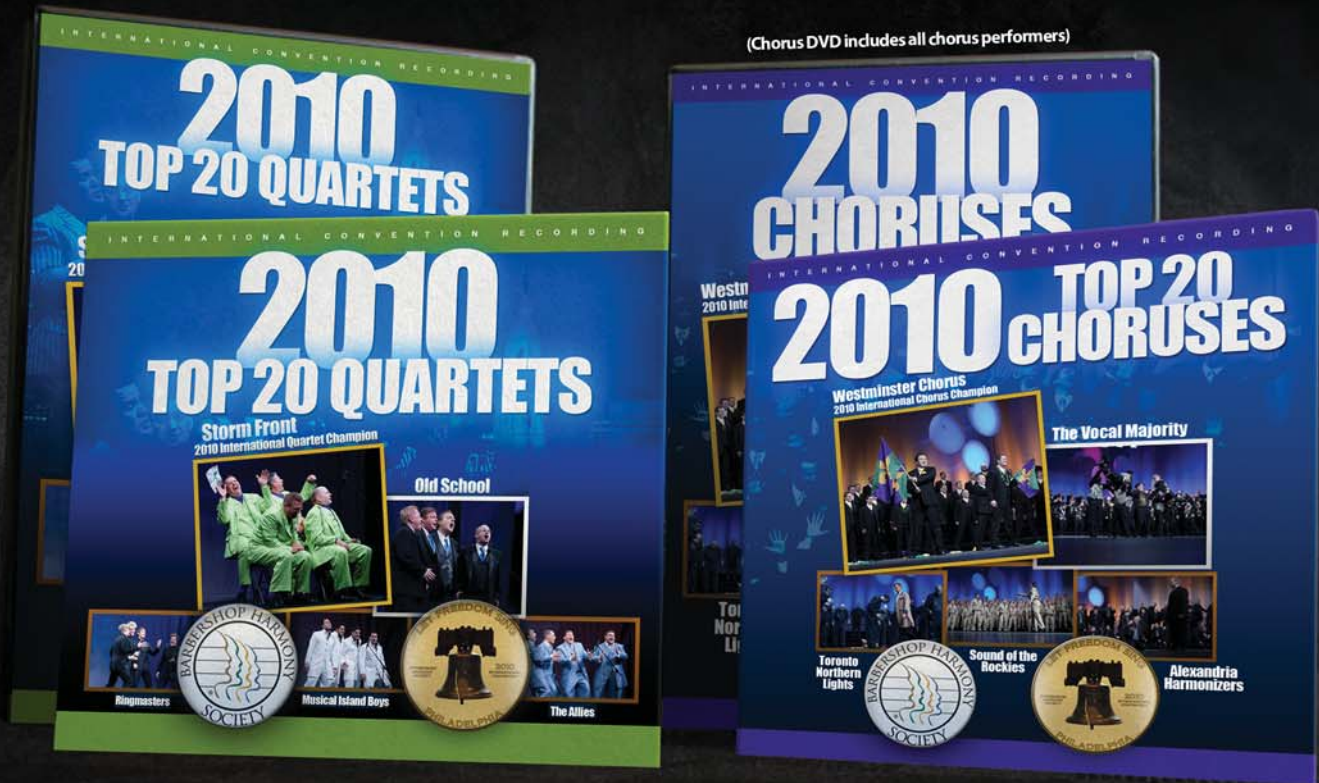


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