

INSIDE: Record-setting Midwinter Convention • Quartet warm-up techniques • Young and old champs

March/April 2011

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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2011
VOLUME
LXXI
NUMBER
2

A record-breaking Midwinter convention in Las Vegas shattered all previous attendance records and may have broken records for the most fun Midwinter as well—enough for Joe Cerutti to break out his finest outfits. “Montana Jack” Fitzpatrick shares some of the details.



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10 Think like a marketer

The solutions to your chapters problems aren't found in looking inward, but looking out into the community where they answers are waiting.

BOB HALL

15 Remember the first time ...

... you fell in love with barbershop harmony? This author does—it was only two months before he wrote this. Now remember how you felt, too!

WIL SNUFFIN

19 60-plus and still got it

Who says the guys in the “junior division” get to have all the fun? There's not a man under 55, not a quartet under 240 years, and not a mediocre quartet among this group of Senior competitors from Midwinter.

25 Under 25 and really getting it

The fourth Youth Chorus Contest featured a record 574 young men, 72% of which were introduced to barbershop by the festival itself.

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Cover by Eddie Holt

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“Those Good Old Songs” by Paul Olguin

Persevering with solutions that work

The last time that I wrote in this column, we discussed membership, our Job #1, and how important communication is to that effort. I got some very interesting responses to the article and I read and responded to every one of them—after all, we were talking about communication. And in each message to me, there was another nugget, a piece of information that will be of help to me in the coming two years.

Why did we stop doing that?

When it comes to communication and membership, our efforts at both cannot be a “One Song Wonder,” like C.W. McCall and his song “Convoy” in the 1970s or The Singing Nun and her song “Dominique” in 1963. Both were top of the chart and did not last more than a few weeks. The Membership Growth Task Force (MGTF), in their work over the past two years, identified this



The disappearance was caused, in part, by cyclical turnover of chapter, district and Society leaders, and of our own international staff. We didn't make past successful programs part of our succession planning. We didn't persevere.

fact of “lack of longevity” very early in its deliberation. They quickly understood that we have had many excellent programs (not just membership programs) over the years that tended to disappear after a short run of a year or two. Why?

The MGTF agreed that there was more to this question than whether these past programs had been adequate. Their disappearance was caused, in part, by the cyclical turnover of our chapter leadership, our district leadership, our Society Board, and our own international staff (exacerbated by the transition from Kenosha to Nashville). We didn't make past successful programs part of our succession planning. We didn't persevere.

Perseverance but not obstinacy

Rather than define “preserve,” let's focus on what “it” is and how it can benefit all of us. Henry Ward Beecher said that “the difference between perseverance and obstinacy is that one comes from a *strong will* and the other from a *strong won't*.” That is perfect thinking

to me. Everything that is affecting our chapters must be faced with a strong will.

Peter Taylor, a member of my own chapter for more than 30 years, is an example of that strong will. Years ago, he approached a young man in his church, who besides singing in the choir was deeply involved in the community, and asked him to come to a chorus rehearsal with him. The response was “No, I am too busy.” Rebuffed but not discouraged, Pete repeated that invitation every four to six months for nearly three years. Finally, after receiving an invitation from Pete to be his guest at the chapter's annual show, the presently not-so-young man accepted, thinking, “If I go he will be satisfied and leave me alone.” He attended the show, got bitten by the singing, and joined within the month. Perseverance paid off and Pete got his only Man of Note. If it hadn't been for Pete, I might not have joined and not have had this chance to be your Society president.

Changing our circumstances

George Bernard Shaw wrote, “People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them.” Your Society and district leadership have agreed to join forces, to get up and to change our circumstances. We collectively have agreed to solidify a strong will and face our Society's obstacles head on. We aren't any smarter than those who came before us or any one of you who are in this with us. But we have agreed to persevere.

It's not that we are so smart; it's just that we pledge to stay with this problem longer. Can I count on you to communicate and persevere with us for years to come? I think so because I have great faith in our membership. I encourage each one of you to immediately enlist someone else in your chapter, in your quartet, or in your district to persevere with you and with us.



janlam314@cox.net



I say “Au Revoir, But Not Goodbye”

I quote many songs in conversation because I can usually find something in a song lyric that pinpoints accurately just what I want to say. “Say Au Revoir, But Not Goodbye” (words by Lew Brown, music by Albert Von Tilzer) is just such a song lyric. The French phrase *au revoir* literally translates into “to the re-seeing,” which is more optimistic than “goodbye” because it suggests that we will meet again.

Let’s hope so. *Au revoir*; my good friends. I have asked the Society Board to accept my resignation effective July 15, 2011. I am doing this for my own good and the good of the Society. It is with pride and humility (an odd combination, don’t you think?) that I step



The Society Board accepted my resignation effective July 15, 2011. I am doing this for my own good and the good of the Society.

down from the greatest job in the world, and yet also with regret for the things I did not accomplish. I could never hope to match the superb and superlative nature of this career, so I will be retiring and enjoying my family. Two of my daughters are getting married this year and there is much to do. (And spend!)

The regret I feel is that I could not, no matter my personal level of effort, stop the slide in Society membership that began in the late 1980s and continues to this day. Last year we slowed the decline and so far in 2011 we are showing positive growth, but we have many pitfalls ahead and much to do so we can grow like we should. We have a great and wonderful style of music and fellowship and fun—one that engenders love and a level of loyalty that has men saying “I wish I had heard about this when I was much younger.” We are doing something about that courtesy of Harmony Foundation International and all of our youth programs, but the long-term payoff in membership growth for that is still years in the future. I’m not going to dwell on it, but membership growth is something we *all* need to address.

Now, to the things I’m proud of, not necessarily my accomplishments, but during my tenure: the Associate program; the Youth Chorus Festival; the relative harmony of the Harmonet; the success of our competitions, and our Midwinter and International conventions; Sing Canada Harmony; *The Harmonizer’s* resurgence; the resurgence of small chapters; the fiscal health of the Society; your excellent, hard-working and hand-picked staff; iTunes and our barbershop recordings; “American Harmony, The Movie”; Harmony Hall Nashville; the wonderful barbershoppers I’ve met these six years; our nine (soon to be 10 affiliates) world wide; the “All Mine” tag. To quote another song, “these are a few of my favorite things.” Here’s a glimpse

at my letter of resignation to the Board:

Please accept this letter of resignation, effective July 15, 2011. After six wonderful years of hard work and dedication to the cause of preserving and encouraging barbershop harmony, I find I must move on. I will retire and devote some much needed time to my family.

It is with a mixture of pride and regret that I take this action. While I, like those who preceded me, could never find the magic formula to stop the decline in membership, at least I helped to slow that decline significantly, and with the Board’s guidance initiate a process that I am confident will strengthen our Society for the future.

No longer is there the suspicion and bad faith directed toward Society leaders on the Harmonet! Most old-timers now agree that the Society is not hijacking their hobby for its own nefarious ends. Our Midwinter convention is a showcase of what was (senior contest) and what will be (Youth Chorus Festival) and consequently is growing tremendously—an accomplishment I am especially proud to have helped achieve. Here’s to the future!

Working with and on the Society Board of Directors has been an honor and a privilege, and I thank the Board for allowing me to serve the hobby I hold so dear.

And the Board’s response:

As you are all now aware, Ed has informed the Society Board that he is retiring as Chief Executive Officer of the Barbershop Harmony Society to allow himself to spend more time with his family. After more than 30 years in the U.S. Navy and what will be six years as CEO of the Barbershop Harmony Society, he has certainly earned the right to enjoy that opportunity.

The Society Board is unanimous in its feeling that Ed has been the right man in the right place for the past six years. When we review the accomplishments of the Society during Ed’s term it is clear that it has been a time of significant change. During these years we have selected Nashville, TN as our new headquarters home, purchased a property and renovated the building into a wonderful symbol of our organization. We moved much of our staff there and hired new staff members. We hired a consultant and formulated an exciting plan for S!NG—our future interactive face to the public in Nashville.

Our Midwinter Convention, through strong staff support under Ed’s direction of the Youth Chorus Festival initiative, has become the place to be in late January. In the last four years, the attendance at Midwinter has eclipsed the previous year’s attendance with nearly 2,500 attendees in 2011.

In a period of general economic difficulty, Ed has provided guidance to allow us to operate in a fiscally prudent manner. In response to those economic challenges, Ed reorganized the administrative structure of the Society headquarters to meet those challenges.

We join the entire membership of the Barbershop Harmony Society in wishing Ed and his family all the best in their future plans and thank Ed for his service to the Society.

So, I hope to see you and sing a tag with you in Kansas City, and let me modify my signature line slightly for this issue to say: To all Barbershop Harmony Society members, how did I do?

ewatson@barbershop.org

Bel Canto, Indian barbershop, the 1961 champs

While experts may debate the pros and cons of Bel Canto techniques, I am more concerned about cultural and expressive assumptions. I think Debra Lynn and other classically-trained folks are biased toward whatever sounds like the way they were trained. There are many historical examples of really ringin' quartets who don't sound anything like Bel Canto style.

Most significantly, Debra bashes the *schwa*, which is used for any unaccented English vowel. I think classical opera singers' avoidance of *schwa* is why they often sound artificial and awkward. To overly pronounce every vowel is a disservice to the lyric of a song. We should use whatever techniques are helpful, but I'm rightly suspicious that a "Bel Canto orientation" should "transform" my quartet!

AARON WOLF
Ann Arbor, Mich.

to understand for educating choral directors and making barbershop a viable and respected genre in the larger world of music.

KEITH HARRIS
Lead, **VOCE** quartet; baritone, Metropolitan Opera

Indian barbershop article leads to great visit

I recently vacationed in Mumbai, India and got in touch with pioneering Indian Society member Willie Mendonsa, whom I read about in the Sept./Oct. 2010 issue. Willie and his wife, Judy, treated me like an old friend, and the **Brothers in Harmony** rehearsal was a wonderful evening singing four-part harmony and learning about life in India from a great group of guys. By the time we said our goodbyes, I had made many new friends and was again reminded how barbershop can bring people together, from within our own communities, or from around the world.

KEVIN GRIESS
President, Lincoln, Neb. chapter

What copy editor could miss these?

I'm sure you've already heard this from some people [*several dozen, thank you!*], but the Harmony University ad stated the **Suntones** won in 1962 when they actually won in 1961. Also, on the first district champs page, it says "2011" champs where it should say "2010."

MATT SUELLENTROP
St. Louis, Mo.

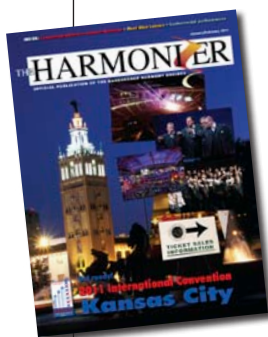
Don't blame the copy editor—we lost ours! If you'd like to volunteer your services, please send qualifications to harmonizer@barbershop.org. (No phone calls, please!)

Debra: I'm not a schwa basher but a schwa placer! As a barbershop coach, I witness Bel Canto techniques produce consistent, clean, clear blended sound with ringing chords and natural diction. Bel Canto transformed me into a contemporary music professional, and it has produced rapid results—often in 30 minutes or less—among my students for 17 years.

I appreciate Debra Lynn for her courage to put her thoughts on vocal pedagogy in writing. Without a doubt, her articles will be read with skepticism, as even the greatest pedagogues in history often disagree; however, the basics of good vocal technique are essentially the same no matter the style of music.

Barbershoppers are not being asked to sing like opera singers; a truly operatic Bel Canto sound is designed to carry over an orchestra without a microphone—to stick out and not blend. Barbershop is instead designed to maximize the ring of the blended voices, not one individual voice. The basic difference between the two styles is that operatic vowels are created in the back of the throat (to maximize power, acoustical ring and carry the chest voice into the higher registers) while barbershop vowels are created in the mouth for a more colloquial speech pattern and a tone that is easy to blend with other voices (head voice rather than chest voice).

Many top quartets do not match mouth shapes because good sound has very little to do with that and has everything to do with what happens before the sound reaches the lips. No matter what style, the focus should be on the quality of the sound, which for barbershop is clear and weightless, or the Irish Tenor sound that gives everyone goose bumps. These differences are important



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March/April 2011

Volume LXXI Number 2

Complete contact info: pages 34-35

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

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

Advertising rates available upon request at harmonizer@barbershop.org. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

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

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

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Printed in the USA

Top 10 reasons you belong in Kansas City

You may already know about the **new, relaxed schedule**, with events that end early most evenings so you can tag with old friends and new. You already know there will be two amazing **quartet contests** and an incredible **chorus contest**—they *never* fail to thrill! But there's a lot more to anticipate in Kansas City on July 4-10:

10. Beat the frustrations of this never-ending winter. The host Heart of America Chorus *guarantees no snow during convention week!*
9. Enjoy **K.C. BBQ** Thurs. July 7, 4-8 p.m. at Historic Union Station between the quartet semifinals and the AIC Show. Great food, Dixieland Band, and 2,000 of your closest friends!
8. **Visit the birthplace of our Society.** Get your picture at the "Shrine" in the Old Lobby of the Muehlebach Tower, connected to the K.C. Downtown Marriott, the convention headquarters hotel.
7. An **easy day's drive** from anywhere in the middle of the USA, Kansas City is The Heart of America.
6. Brand new **Power And Light Entertainment District**: 50 restaurants and night spots located directly across the street from the contest venue.
5. All contest sessions will be held in brand-new **Sprint Center**, one of the top five concert venues in the U.S., within walking distance of most convention hotels.
4. **Explore the new Kansas City** by checking in on construction at the Kauffman Center for the Performing Arts, designed by Sydney Opera House designers. Also see the Steamboat Arabia Museum, World War I Memorial and Museum, Schlitterbahn Theme Park, Village West, Nascar Race Track, Worlds of Fun, Oceans of Fun and shop of the famed Country Club Plaza.
3. The 25th Anniversary performance of the **Rural Route 4**, 1986 quartet champs!
2. 50th Anniversary performance of the 1961 champs the **Suntones**—first-ever 50th anniversary performance on the AIC Show. Original members Gene



Cokeroft, Bob Franklin and Harlan Wilson will perform with Harlan's son, Todd Wilson, on bass. And man, do they sound good!

1. **Harmony Foundation Presents** concert features **Rockapella, Storm Front, and Ambassadors of Harmony**. Saturday July 9.

For additional information visit www.barbershop.org and check for links to specific items or events.

—Mike Mathieu, host committee chair

Ladies all jazzed up! Stop by the Ladies Hospitality Suite all week, and don't miss the Ladies Breakfast Thursday morning, July 7 from 8:30-10 a.m. in the Muehlbach Hotel (connected to the Marriott). Enjoy breakfast and entertainment by the **New Red Onion Jazz Babies** and 2010 champ **Storm Front**.



Rockapella headlines the Harmony Foundation show

Sign up online May 1 for Sing With the Champs. Don't miss this exciting opportunity to wear a gold medal and crush chords with some of the greatest quartets of all time! Sing with **Storm Front, Crossroads, Max Q, OC Times, Vocal Spectrum, FRED, Rural Route 4** or the **Suntones** on Saturday, July 9 from 9 a.m. to noon. Go to www.singwiththechamps.com to see each group's listed songs. Then beginning May 1 at noon (EDT), you can reserve your spot for \$50, with all proceeds going to Harmony Foundation. Sign-up will be first-come, first served, limit one per person. Naked Voice Records (now a fully owned subsidiary of Niche Music Group), will once again sponsor the event and will process your credit card at the time of registration. Participants will receive a digital video recording and photo immediately upon completion of their song.





CONVENTIONS

2011

KANSAS CITY

July 3-10

2012

PORTLAND, ORE.

July 1-8

2013

TORONTO

June 30-July 7

2014

LAS VEGAS

June 29-July 6

2015

PITTSBURGH

June 28-July 5

2016

NASHVILLE

July 3-10

2017

MINNEAPOLIS

July 2-9

2018

ORLANDO

July 1-8

2019

SALT LAKE CITY

June 30-July 7

MIDWINTER

www.barbershop.org/midwinter

2012

TUCSON

Jan. 17-22

HARMONY

UNIVERSITY 2011

St. Joseph, Mo.

July 31-Aug. 7, 2011

Music Premiere 2011-A is here!

Every chorus and quartet should get their hands on the Music Premiere series, where hundreds of new and classic arrangements are annually narrowed down to the 12 best, with a new set of six released every six months. The 2011-A Series (#204338) contains six highly singable songs (most are contestable) that represent a nice diversity:

- "I Believe in Music," (Society President Alan Lamson's theme song arr. by Joe Liles) #204169
- "Harmony Rag," (arr. Mel Knight) #204450
- "It's Only a Paper Moon," (arr. Clay Hine) #204452
- "This is All I Ask," (arr. Buzz Haeger) #204458
- "You're Sixteen, You're Beautiful, and You're Mine," (arr. Aaron Dale) #204454
- "Yes Indeed," (arr. Earl Moon) #204456

The six-song package costs \$15 and includes a Tim Waurick demo CD performance of each song. Individual songs (minus demo CD) cost \$1.65 per copy. Four-part learning CDs are available for separate purchase for \$12 each. Check out current and past series titles at www.barbershop.org/music-premiere-series.html. Purchase via Harmony Marketplace at www.harmonymarketplace.com or 800-876-7464.

And don't forget the "Tasty List"

The Music Publications committee loved many songs that did not make the Premiere Series, but agreed that many groups will find the below songs so "tasty" that they will be irresistible. Look them up at www.harmonymarketplace.com.

- At the Mississippi Cabaret (arr. Kevin Keller)
- Consider Yourself (arr. Tom Gentry)
- Don't Fence Me In (arr. Jon Nicholas)
- Five Minutes More (arr. Tom Gentry)
- Home Town Band (arr. Mel Knight)
- I Guess I Always Will (arr. Joe Liles)
- Imagination (arr. Lou Perry)
- Many Happy Returns of the Day (arr. Mel Knight)
- Someday (arr. Don Gray)
- Back to Dixieland (arr. Mel Knight)
- How Do You Like Your Eggs in the Morning? (arr. Tom Gentry)
- After My Laughter Came the Tears (arr. Ed Waesche)
- All the Things You Are (arr. Gene Cokeroff)
- Beale Street Blues (arr. Steve Delehanty)
- Be My Honey (arr. Mel Knight)
- They All Laughed (arr. Walter Latzko)
- Caroling, Caroling (arr. Dave Briner)
- The Greatest (arr. Tom Gentry)
- Guilty (arr. Mel Knight)
- I Will Go Sailing No More (arr. Rich Hasty)
- Pretty Woman (arr. Steve Delehanty)
- The Naughty Lady of Shady Lane (arr. Adam Scott)
- The Rainbow Connection (arr. Mel Knight)
- When I Look At You (arr. Joe Liles)
- Where is Love (arr. Tom Gentry)
- Be My Honey (arr. Mel Knight)

Society briefs

New Harmony Marketplace manager.

Nancy Carver

is the new manager of

Harmony

Marketplace, having worked with the Society's merchandise store since July of 2008.

A Tennessee native born to a minister of music, Nancy has lived in Nashville for six years. She graduated from the University of Memphis with a BAS in Hotel and Restaurant Management, and also received a certificate from the Memphis Culinary Academy. After working for multiple restaurants, her interest in retail



began as a Manager for the Disney Store. Reach Nancy at 615-673-4117 or ncarver@barbershop.org.

Copy editors and writers desired for *The Harmonizer*. We are looking for an experienced copy editor and for experienced feature writers who are familiar with the Barbershop Harmony Society and willing to volunteer their services for the Society's bi-monthly publication. Send inquiries, qualifications, work samples and areas of interest or barbershop expertise to harmonizer@barbershop.org. Replies to interested parties will be sent in coming weeks via e-mail or

phone. *No phone calls, please!*

Harmony Foundation's name now graces collegiate quartet contest.

Long a sponsor of the collegiate contest, as well as the youth chorus festival and many other Society programs, Harmony Foundation is now the official named sponsor as well. Now you can call it the Harmony Foundation Collegiate Barbershop Quartet Contest. Started in the early 1990s, many of the Society's top quartetters, directors, leaders and staff are alumni of the collegiate barbershop system. Your donations are what make it happen. www.harmonyfoundation.org

World Choir Games, other events need barbershoppers

World Choir Games. For the first time, the bi-annual World Choir Games are coming to America, and barbershop has just been added as a category! To be held in Cincinnati July 11-13, 2012 (the week after our International contest in Portland), 20,000 participants from 400 choirs and 70 nations are expected to perform for 200,000 spectators. In addition to competition, 100 free "friendship concerts" will be available to the public.

"We are being served up a golden marketing opportunity to share our four-part harmony with the general public," says Joe Connelly, director of Cincinnati's **Southern Gateway Chorus**, the first Society group to sign up. "It will benefit barbershopping throughout the nation."

This is the signature event of Interkultur, a German-based organization that produces international choral events worldwide. Early-bird registration ends June 1, 2011, and the last

registration deadline is Dec. 1, 2011. www.2012worldchoirgames.com

German National Barbershop Convention. Hosted by BinG! (Barbershop in Germany) the convention will include the first-ever international mixed barbershop quartet competition on Sunday, March 4, 2012 at the world-famous Konzerthaus in Dortmund, Germany.

("Mixed" means both genders are represented in each quartet.) Go to www.barbershop.de for details click on the British flag emblem on the far right side for the English version.

International Barbershop Meeting Festival. Sept. 23-24,

Hertogenbosch, The Netherlands. The largest biannual International Barbershop Festival in Europe, hosted by the Duketown Barbershop Singers (www.duketownbarbershopsingers.nl.) Send questions to Barbershopfestival.secretariaat@duketownbs.nl.

2011 Pan Pacific Convention. Sept. 28-Oct. 2 in Brisbane, Australia, Get details at www.panpac2011.org.au.



Check out <http://s-quaver.com>. A site dedicated to helping barbershop arrangers and music teams/quartets connect started last fall by barbershopper Harry Buerer. Every two weeks, a new male or female arranger's most recent work will be featured. Check out the Top 20 Barbershop Arrangers' Websites feature as well.

Great patriotic opportunity for Mid-Atlantic area barbershoppers. The Allegany County, Md. chapter is organizing a mass barbershop chorus to perform for the 10th anniversary of the 911 attacks near the Flight 93 Memorial. The "Flag of the Free" show will take place on Sept. 10, 2011 in Somerset, Pa. as a tribute to American Freedom.

Already four times larger than the chapter, the mass chorus meets monthly and is structured similar to the Harmony Brigade format. To learn how to join, visit www.flight93memorialchorus.com.

Long-time Society employee Kathy Gilliver passes away. If you purchased registrations for any international event from the early 1990s through 2005, it was almost always Kathy's voice on the other end of the line. She passed away suddenly on April 2 in Kenosha, Wisc.. She had worked for the Society for nearly 15 years, and worked as the receptionist for Miracle Ear for the past six. Her husband, Roger, preceded her in death in 1998. ■

EasyDues

It's easy.

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It's a hassle-free way to pay dues monthly!

Sign up for **EasyDues**, the automatic way to pay your Society, chapter and district dues. Use a credit card or bank check/debit card and your dues will be automatically withdrawn from your account monthly.

No more checks to write, stamps to buy or envelopes to address.

Enroll today!

Ask your chapter secretary about EasyDues.





Improve unit sound with these quartet warm-ups

Congratulations, you're in a quartet! Now what? Well, there's music to choose, notes to learn, uniform decisions to be made, performances and contests to prepare for and, well, a lot of details to be handled prior to all of the fun and music that's surely ahead of you.

Let's take a moment however and talk about what might happen *before* you start to sing your first song at the next rehearsal.

Most quartets agree that individual members should come to quartet rehearsal warmed-up and prepared to sing rather than take time for that time during rehearsals. This is an excellent plan, as it then allows for vocal exercises done together to be focused on building your *unit* sound.

Why does it matter to do warm-up exercises togeth-



Quartet advice? Can't do better than a three-time Queen of Harmony Queen



all five vowel sounds. Practice key changes by moving the key both up and down but staying in a reasonable range for all. Let your ear help you match the vowels and pitches. Make sure all notes are supported with a lot of energy. Consider blend as you match your voices consistently, on each pitch and in every key. Singing these scales in both a *legato* (smooth and connected) and *staccato* (disconnected, broken, detached) manner will help each singer develop both a smooth and accurate delivery.

Exercise 2: Vowels

These are one of the major building blocks of a cappella music. Our goal is for each voice to have a fully resonated, energized and matched vowel at all times. There are several variations of this four-part exercise in our barbershop world; any one of them will do in case you already know one, as long as all four voices can successfully sing it in tune. Either sing one vowel for the entire exercise or change them as you progress



Example 1: Sing vowels like "Koo ___ Kee ___ Kah ___ Koo ___ Kay ___" (vowels may be sung in any order)

er? Our musical goals hopefully always include such basics as singing chords in tune, increasing breath support, maintaining the key of each song, blending our voice qualities, and learning to align our chords and vowels so that we are a synchronized unit. We want to do all of these things while performing too. A little skill building will likely be necessary to accomplish all of these goals.

Consider these three unit building exercises to strengthen or build a consistent, accurate and blended sound.

Exercise #1: Five-note scales

These are used by voice teachers around the world as building blocks for sound development. Singing scales like these on alternating vowels helps develop a common approach to both vocal production and vowel production, which are basics for developing blend.

Sing these scales in unison, insisting on interval accuracy from all quartet members on

through the chords.

This exercise is based on the 16 vowel sounds developed by Fred Waring of **Fred Waring and the Pennsylvanians**, continually in use since the 1940s.

Change the key both up and down while practicing each of the vowel sounds. All quartets have both strong and weak vowels. As you get better at determining which vowels are best for your group, choose to sing those early with the weaker ones later in the exercise. The idea is to take the strength of the more naturally blended vowels into the more challenging ones. Allow these vowels to be sung freely, open up the sound and space for a full resonance at all times.



Kim Hulbert Vaughn

3-time intl. quartet champ (SAI), intl. champ chorus director, Society Associate
kimsing@cox.net
kimvaughn.com



Example 2: Use the 16 Fred Waring vowel sounds.



Example 3: Vocalise. Change the key, dynamics and tempo while locking chords immediately.

Exercise 3: Vocalise (for instant chord locking)

It's really important for a cappella music to be not only accurate, but instantly accurate, without any late tuning or sliding around to delay completely synchronized chord accuracy. This four-part exercise is a very nice way of transitioning from vocalise into songs. The author/arranger is unknown to me. (Sorry. I do like to give credit for these things.)

This vocalise may be sung at any dynamic and at varying tempos. Try them all! Be sure to match all of the vowel sounds and strive to be instantly accurate at all times. Keep the tone free, open, energized and supported at all times.

Now, start on your repertoire!

Now you're ready to take the skills you've developed and apply them to your own repertoire. It's great fun to sing in a quartet but it's even more rewarding when that quartet has a strong unit sound. Your goal remains the same now as it did while you were warming up: to sing all songs accurately, in key and with energized, supported, freely resonated sound. ■

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A few years ago, the **Rogue Valley, Oregon chapter (EVG)** was aging and shrinking, like many others. We had no marketing and we were doubtful about our ability to sell. We were starting to think about who would turn out the lights at the last meeting. Our checking account could run low before our next show receipts came in. Show expenses were rising.

Yet today, our chapter is growing in numbers and prestige, we enjoy the respect and financial support of many within the community, our local database has grown from 2,000 to more than 6,000 households, and the local perception of barbershop harmony has never been better.

What happened? We focused less on *selling* and more on *marketing*. There is a world of difference between the two, one that every barbershop chapter must understand if it is to thrive in its own community.

Challenge: An image problem complicated by funding problems

Our present trajectory started when we began to reach out in the community and recognize the nature of our challenges. It started when rather than simply telling others about our chapter, we started listening.

Our area in Southern Oregon has a population of only 175,000 and is a retirement mecca. We thought the older people would be natural audience. What we found was a surprise. Many thought of barbershop as dull, old-fashioned and trite. The attitude was ingrained in a large enough group to be a problem, especially since it did not seem grounded in anything our chapter was doing—certainly not based on our lively and colorful shows. However, we could not get this older “target” into the theater even by giving away tickets.

We needed to bring our shows to them. Television

When your **MOUTH** is open, you are selling.
When your **EARS** are open, you are marketing.

Don't most chapters already do marketing?

No, at present we are mostly *selling*. The world's second-largest company illustrates why marketing is not the same thing.

Marketing is not about advertising, publicity or sales—it's about understanding who your customers are and providing what they want to "buy." Apple makes its billions on iPhones and iPads not because their advertisements or circuit boards are superior but because they better understand how a certain type of person wants to interact with his music, or what features she wants bundled with her phone and at what cost. They understand their customer so well that they can deliver a "user experience" and features that keep the company ahead of the competition. Their advertising and sales efforts are effective because everything they do is focused on understanding what their customer base wants to buy.

Likewise, I retired from leading a company that had 20 consecutive years of sales growth without a down year, through good times and bad, while growing by a factor of 20 in the same period. We did all this with no advertising budget—we simply understood our market.

If most people in your community have never heard of you, and many of those who have heard of you hold a negative image, you have a marketing problem, not a sales problem. The task of marketing is to understand your customer—your members, potential audiences, and potential donors—so that selling can be successful.

would be the next best thing to being there, but we had no way pay either for air time or a well engineered show. We could not raise those thousands of dollars from our members nor from ticket sales. Impasse? Well, not quite.

A community weakness meets a chapter strength

More community listening uncovered a community television station looking for good entertainment material. Many of the retired people we found here are sensitive to community needs, including the lack of music in the schools and the need for entertainment in care communities. About that time, the Society was highlighting the Get America Singing Again (GASA) program, an opportunity for chapter to provide sheet music and musicians to teach elementary school children.

Past chapter president Mark Larsen organized our retired

guys into a major GASA program in multiple schools. One of our strengths is our core of retired men who are available in the daytime and trained to perform. One of our members sought and we received a grant to pay for music books. We launched a campaign of multiple visits to each school program, ending in mass sings with our chorus and 300-400 students at a time in a local theater. Total of students reached: Several thousand.

Addressing a problem attracts attention. We began to photo-document these GASA activities and hold presentation meetings with some of the community organizations and leaders we were targeting. We found people who were not only eager to support GASA but to financially support our chapter's continued growth in numbers and skill.

We were able to raise the funds to support the whole cost of the GASA program and for a professional-grade DVD of our chapter's exciting annual show, all without tapping our chapter operating budget. We ran 90-minute TV specials last Christmas and New Years days. Many saw those specials and have a new attitude about barbershop harmony. The old stereotypes no longer apply, which has enabled us to wholly change our marketing and sales efforts.

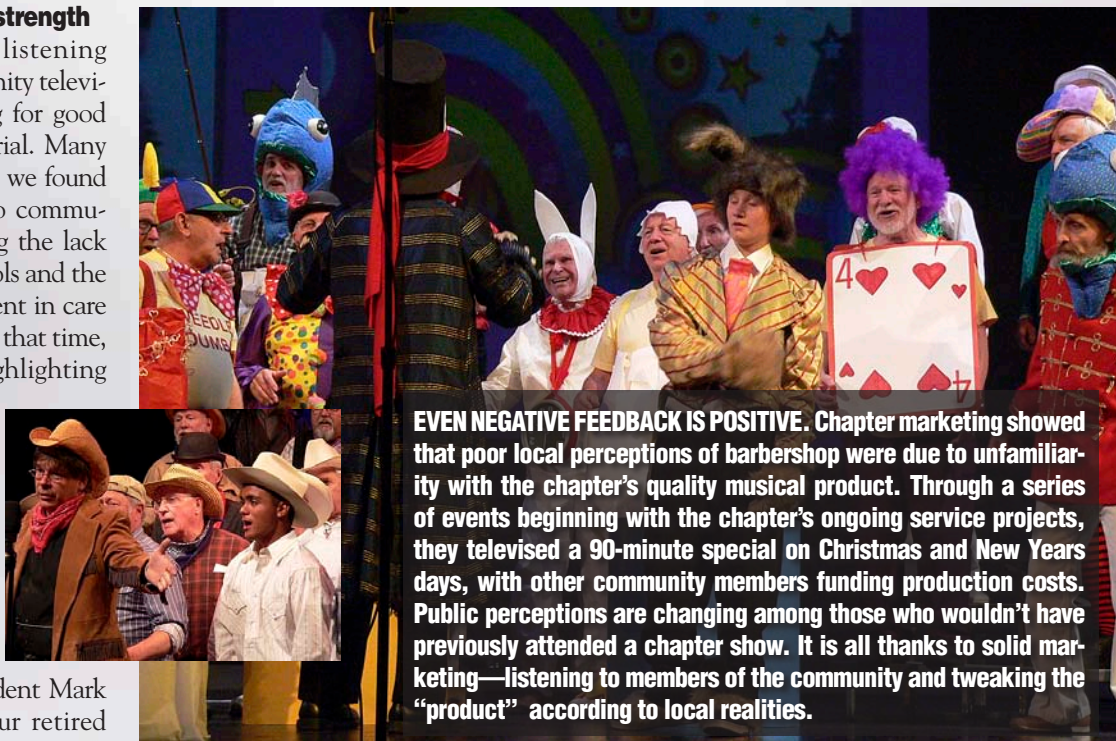
Weakness plus strength equaled opportunity.

How your chapter can market

Any chapter can thrive in a community by *matching chapter strengths to community needs* and by *matching*



Bob Hall
Marketing V.P.
Rogue Valley
Harmonizers
rhallrvm@
charter.net



EVEN NEGATIVE FEEDBACK IS POSITIVE. Chapter marketing showed that poor local perceptions of barbershop were due to unfamiliarity with the chapter's quality musical product. Through a series of events beginning with the chapter's ongoing service projects, they televised a 90-minute special on Christmas and New Years days, with other community members funding production costs. Public perceptions are changing among those who wouldn't have previously attended a chapter show. It is all thanks to solid marketing—listening to members of the community and tweaking the "product" according to local realities.

community wants and strengths to chapter needs. That defines marketing in a nutshell. Each community and each chapter may differ, but complementary relationships can always be found.

If you see a natural parallel between what

worked with our chapter in our community, check out the possibility of doing the same. If not, your chapter's first step is to find a member who will champion community-based marketing, starting with performing a community and chapter analysis.

Find (or be) a marketing champion. Remember, *when your mouth is open, you are selling. When your ears are open, you are marketing.* Marketing needs to be a chapter board position, but you are not looking for the best writer or graphic designer. While the marketing VP should coordinate all activities, other members may be more qualified to create the advertising, PR notices, fliers, etc. that will come *after* marketing research has told you who your audience is, where people can be reached, what their attitudes are and consequently what the message needs to be.

Teaching the Get America Singing Again program to kids and singing at care centers is more than great service—it is a major reason community leaders are now eager to support the chapter's performance and financial needs.



Learn the art of asking questions.

This champion needs to both gather data and ask a lot of questions, within the chapter and among community members. In marketing, there is no such thing as a wrong answer—*every answer is positive when you are collecting data.*

Contact the media, approach community and marketing contacts for the purpose of asking questions and learning. You are interested in their favorite songs, in what events are happening, in why they are happening, in who is sponsoring them. Have they heard of barber-shop music? What do they think of it? Remember that in marketing, all answers are positive because they add to your picture of your community. This is fun with a purpose and you should enjoy it. Talk about it with the guys in your chapter who cotton to it. Can you see any trends, common or frequent comments?

Perform SWOT analysis. (See sidebar, page 14.) Management in general, and certainly chapter management, is largely the planned and disciplined response to Strengths, Weaknesses, Opportunities and Threats. We want to build our strengths and turn weaknesses into strengths where possible, or at least minimize the weaknesses. We want to take advantage of our opportunities and turn threats into opportunities where possible, or at least minimize threats. Each community and chapter will be different, but there will be many similarities. Create one SWOT analysis for your chapter and another for your community. Put the two together to find your fit.

Establish a donor base. Most successful performing arts groups focus on performance while an independent group raises money, such as what Harmony Foundation and Sing Canada Harmony do for our Society. We have started a parallel Friends of Harmony group that performs similar function for our chapter. Community leaders share our concerns about arts in the school and outreach to care facilities, and many are willing to offer financial support to our chapter over and above the direct costs as we address these needs. Friends of Harmony is only three years old, but it has already been of major value toward achieving chapter goals. For example, we are working with a fine performance coach and have begun teaching sight-singing,

But we're a hobby, not a business!

Yes, this is a hobby, but your chapter is a competitor in your community, nonetheless. You are competing for the time and attention of your current members and of your potential members. You are competing with other groups and other activities for publicity, for ticket sales, for performance opportunities. You are competing for relevance among the leaders and doers of your community who may support you once they understand what you can do for the community they love.

Communities are different than they were in 1938, and people expect different things from performers. Men want different things from their time away from home as well. Like Chuck Greene said in the Jan./Feb. 2011 issue of *The Harmonizer*, every organization that is following the old fraternal model is shrinking. (And as Chuck Greene's chapter, we are an enthusiastic Compellingly Attractive Chapter Meeting's chapter—the marketing research behind CACM strategies certainly works for us!)

Times are changing. That is nothing to fear, but it does mean that what may have worked for your chapter in years past may not work for today's men and today's communities. Find out what strengths you have, what kind of chapter experience your current and prospective members want to have, and marry that to the kind of chapter your community needs you to be. The intersection of member and community needs is where your chapter will find long-term growth and satisfaction!





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		Helpful to chapter objectives	Harmful to chapter objectives
Internal origin Chapter attributes	Strengths	<ul style="list-style-type: none"> • Rich background of American Music • Great American legacy of musical history • Vast library of songs and arrangements • Strong cadre of retired guys who are available in the day time • Lower presentation costs than groups that use paid musicians • Broad potential audience • Presentable in nearly any venue • Completely representable by as few as four performers • Lively, colorful performance best experienced live, more exciting than many formal musical forms 	Weaknesses <ul style="list-style-type: none"> • Aging and declining membership • Less established donor base • Weak database (not just mailing list) of audience and of donors • Few contacts with publicity centers • Lack of organized fund-raising • Little organized community support • Low capital (can't even spend money to make money)
	Opportunities	<ul style="list-style-type: none"> • Take performances to venues that are potential funders • Contact natural allies such as public radio and TV, youth choruses, school PTAs, music teachers, etc. • Capitalize on Get America Singing Again • Publicize our strengths and use them in fund raising • Do a good presentation video that can be presented to meetings via computer, projector and screen • Put our strong presenters in front of potential support groups 	Threats <ul style="list-style-type: none"> • Many perceive barbershop as trite, old-fashioned, irrelevant • Extremely busy population of singers, audience members, students and teachers • Multiple competing chorales and music performing groups • Donor and participant fatigue and stress • Bad financial times • Small accessible population of potential members and audiences

SWOT stands for Strengths, Weaknesses, Opportunities and Threats. The Rogue Valley chapter created an additional analysis for their community then looked for complementary pairs between the two SWOT analyses. All chapter efforts are now focused on maximizing Strengths and Opportunities and minimizing Weaknesses and Threats.

ear training and *Diction for Singers of American English* with the leadership of our president, Richard Ripper.

See yourself within the bigger picture. There are other groups besides your chapter trying to fill similar niches in the community. For example, despite our area's small population, we face intense competition for audiences and for singers from half a dozen other choral groups offering a wide variety of music. In this same area, we have about 50 distinct instrumental groups performing in many venues. Many of them have vocalists. We are looking at differentiation from and cooperation with various groups.

Our chapter is growing and we have every expectation that growth will continue. Our continued success will come from sustained, community-oriented activity. In short, we are learning about activities that fit our communities, responding and gathering momentum as we go. We still have a long way to go, but we now have public credibility that helps in making new connections, growing membership and growing audiences.

themselves and toward their local communities, where they will find the answers to their internal challenges. Too few chapters recognize that, like it or not, they are members of a competitive community marketplace—and that by not recognizing the game they are playing, they are slowly losing ground.

This is a game any chapter is capable of winning. Yes, many chapters and the Society in general have important internal work to be done, but successful organizations do not grow by looking inward. They grow by marketing—by looking outward to see what local needs match their strengths then thriving as they work on filling those needs.

It all ties together: local marketing, chapter support, membership growth, audience growth and Society health. It starts with chapter marketing. Let's thrive together! ■

The big problem for chapters: too much of an internal focus

A growth marketing guy would expect the Society to be growing about 10% per year. After all, it has more than 25,000 members on the ground representing one of the most popular activities, vocal music. It has roots in important American musical traditions. Its members are performers who make things happen. There are low direct costs compared to other performing groups. Barbershoppers can perform in nearly any venue. So, why isn't the Society growing everywhere? It's enough to make a marketing executive salivate.

Let's look closer. The Society operates like a franchise. Growth as a whole comes from chapters thriving in their communities. So all the Society needs to do is sell what we've got actively in those communities, right? Wrong!

Marketing must be a local responsibility. The Society lacks the considerable revenue that would be needed for large-scale national marketing and promotion campaigns. Even then, every community has different needs and every chapter has different strengths and limitations. One size cannot fit all.

The major problem is that too many chapters are so focused on their own internal needs that *they don't look outside*



Never forget what it was like to discover bbshop!

Remember the first time you fell in love? Of course you do. Eight weeks ago, at the young age of 58, I fell love again. She is the last thing on my mind when I go to sleep, and she greets me when I awaken in the morning. She is with me the hour drive to and from work, at work, and as I do chores on the farm at home. Her presence, at times, borders on intrusive, but I don't have the heart to tell her so. My wife, Barbie, knows all about her and so far is tolerant, but has mentioned more than once that she is beginning to occupy too much of time.

Her name? She is known by many. Some days I call her "Aura Lee," other days she is "Caroline," but by whatever name I call her, she always answers and brings me a joy that is beyond words. Yes, I am in love and have fallen hard. I am sick in love, but I am not looking for a cure. Call it love at first sight, infatuation, puppy love, whatever you will, but I know it is real, nonetheless.

How did we come to meet? One fall night last year, I was blessed to hear a group of men sing, and in that voice I met her. A beautiful lady who has brought such joy to my heart I can barely contain myself. We meet weekly in the cover of the night and the few precious hours we spend together are bliss. She tells me her dreams and I tell her mine. We remember rainy days and the picnic we missed at the Old Point View. She says she loves me and asks what I think of her and I tell her she is the flower of my heart. That after a week I am a thousand kisses short and I become gloomy and to see her again would put the sun back in my sky. If I cannot see her till Monday then I will return to her in my imagination. After a while, though, my mind gets hazy and I find myself asking a daisy what to do. Imagination is silly.

I tell her I go around all the day wanting her and can't even imagine her loving me. I can't bear it any more! I have a lump in my throat and a pain in my heart as I try to tell her it is our last goodbye but soon I get sentimental and I want to take journey back to her. Need to put my heart at ease. Hey, got my bag and got my reservation. Long to hear that all aboard (to the risers). Seven, that's the time we meet (on Monday) at seven, and I'll be waiting up for heaven. Never thought my heart could be so yearning. What'll I do when she is far away this week

and I am blue, what'll I do? Well, any day is a good day for singing a song, a good day from morning till night so alone I sing to and of and for her. She is the dream of my dreams. Imagination is funny but it makes a cloudy sunny. So I'll keep singing those

old songs. Caroline, please be mine! You're my kind of girl!

I hope you enjoyed this as much as I enjoyed doing it. It was first a part of an e-mail I sent to Tom Pearce and Harry Kellam, two very special people who have taken me under wing and are leading me where I am not sure but as Tom tells me, "Wil, it is all about the journey."

The sentiments are mine

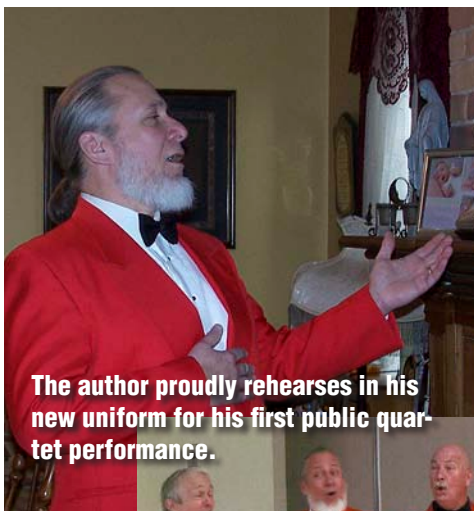
even though I borrowed much of the content from the songs I am learning. Actually, it is that haunting **Boston**

Common tape that Tom lent me that has got me. I asked him for an example of what is really good in barbershop, for you see, I want to be there someday. He said he had a few examples of not only what was good but as good as it is or will ever be. One of the CDs he shared was the Boston Commons, 1988. It is intoxicating!

Came to join the **Harrisonburg Harmonizers** here in Harrisonburg, Va. about two months ago and to say it has been a transforming experience is an understatement. When I leave our three-hour practice session Monday night, the thing I look forward to most the coming week is to return to the risers. Then I sing all the way home. I don't know if everyone who comes to barbershop feels this way but I do. I have always loved to sing but have never had any music training.

What a godsend to meet these men and the Barbershop Harmony Society, yep, got my membership packet this week. Member 514651. Think I will have a t shirt with my number printed on it and when people ask me what it stands for, well, look out! They will get an earful, and if they would like, a song, too. My vocation is emergency medicine and guess what my avocation is? I have even begun singing to some of my patients and, of course, the nurses. There is healing in it I am convinced. It sure has healed me. Thank you Barbershop Harmony Society for being there for me. ■

— Wil Snuffin

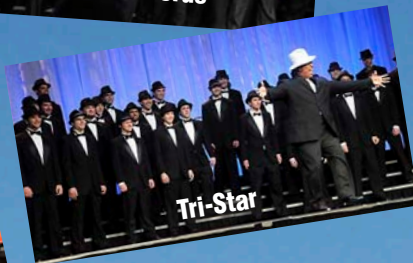


The author proudly rehearses in his new uniform for his first public quartet performance.





Loving Las Vegas ... for once, the Strip



ALL PHOTOS PAGES 16-18 BY MILLER PHOTOGRAPHY

The Midwinter convention achieved some great and significant milestones and established some new records. It was an experience of the heart to see so many old "family members" again and to meet all the new ones. Let's look at just a few things that happened:

- Total attendance this year was more than 2,700 compared to last year's record-breaking 1,522—a nearly 80% increase.
- The 19 performing youth choruses included 574 young men. Only 28% of had any exposure to the Society prior to participating in one of our four Youth Chorus Festivals.
- This year, all youth competitors were seated in the convention hall until just before their backstage "traffic pattern" was to begin. After competing, they all came back to the hall to watch the rest of the contest. How many times

do our chorus competitors never see another chorus on stage?

- It goes without saying that the youth have taken over almost all the duties of lobby singing. I went up to bed at slightly beyond 2:30 a.m. on Saturday night/Sunday morning and they had filled the entire lobby and hallways singing tags and songs—many of our gold medalists were right in the middle of it all singing away with the kids.
- The Senior Quartet Contest was won by **Over Easy** with **Hit Parade** a pretty close second. In the Senior Quartet Contest, every member has to be at least 55 years old, with all four ages adding up to 240. Now it looks like many singers are well into their 70s and still singing like they are 55 or even younger.
- The Riviera Hotel was an excellent venue. We had one tower all to ourselves, with all events and



"Montana Jack"

Fitzpatrick
Chairman, All
Ages Task Force
mtjack@cox.net



Old School and Ringmasters teamed up for the Saturday night Show of Champions



Swedish Match and Ringmasters on Friday night. Det är bra, nej?

was suitable for all ages!



Over Easy - 2011 Seniors Champion



Musical Island Boys
2010 bronze medalist



Resisting-A-Rest
2010 Seniors Champion



The Allies & unnamed
Sweet Adelines quartet



Hit Parade - Silver



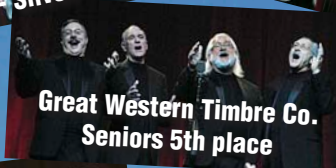
Legacy - Seniors 3rd Place



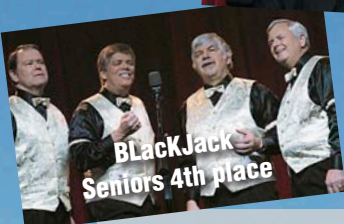
The Allies
2010 bronze medalist



Over Time
2000 Senior Champs



Great Western Timbre Co.
Seniors 5th place



BLackJack
Seniors 4th place



Jack Pinto directs the Show of Champions on Saturday night



Emcee
Tom
Shillue

meeting rooms within a short walking distance inside one building. Dusty Schleier did a magnificent job of organizing and running this convention. When we ran out of room, he just made more (and sold that out as well). I must mention the "can do" attitude that pervades our headquarters staff. Ask Dusty (or anyone) a question or mention a problem you are having and it is answered or solved immediately. And that is the same attitude of everyone on the staff.

- Joe Cerrutti, director of the medalist **Alexandria Harmonizers** and Sweet Adelines **Pride of Baltimore Chorus**, may have been the on-stage MVP in Las Vegas. After acting as emcee for the Senior Quartet Contest, Joe appeared on the Friday evening show as Elvis and later in the show as a Las Vegas show girl. And guess who was singing on the back row of the **Capitol Force** chorus? (Yes, Joe is still under 30!) On the Saturday night show, the multi-faceted Joe appeared as part of a comedy acrobatic team that included our web developer Eddie Holt. To wind it all up, Joe appeared as a

magician who botched every trick he attempted, then had us rolling on the floor as he (assisted by our new International President Alan Lamson and Neil "Pookie" Dingle, who is everywhere) attempted to make Sam MacFarland disappear. If you were counting, you probably realized that Joe appeared at every event of the weekend.

- Our new international board was seated, with Alan Lamson becoming our new President and Shannon Elswick becoming our executive vice president (and 2013-14 international president). The district presidents joined the international board at the same table, where some very open sharing of problems and solutions occurred over the three-hour joint meeting. This year, *every* chapter in our Society (barring some geographical situations) will be visited by a district officer or international board member, with 75% by the end of August. There was a pervasive atmosphere of excitement surrounding everyone. We are on the brink of some very wonderful and exciting things happening in our Society.



Joe Cerutti, emcee and director (MAD), showed many previously hidden (we assume) facets of his personality in Vegas. Elvis, hula dancer (not totally unrelated), magician (assisted by Neil "Pookie" Dingle and Sam MacFarland), acrobat, and to top it all off ... show girl with Storm Front! It's Vegas, baby!



President's Council
Founder's Club Reception



Enjoying Harmony U courses



AISQC Chorus led by Joe Liles



Society Board Meeting



Leaving Las Vegas: Closing this record-breaking Midwinter Convention, Director of Operations Rick Spencer leads "Keep the Whole World Singing"



The Market-
place was busy
all week



Dixieland Band is becoming a
convention tradition



Hotel staff said they've never
seen a more polite bunch -
especially the young men!



Wonder who won (or lost)
the most at the casino?

Island Boys with their 10 years of singing together polish was like riding in a limousine. **Old School**, our silver medalists, wrapped their wonderful and rich sound around some of the old favorites. Surprising everyone was **Ringmasters**, who sang some great traditional barbershop after their Philly repertoire got tongues wagging, and earned two well-deserved standing ovations for their wonderful skills. (They will not be competing in Kansas City due to an extended cruise ship gig, so we had to call in the odds makers to handicap that one.) Great to see **The Allies** up there for the first time, filled with energy and excitement and inviting ladies on for a thrilling eight-part rendition of "Lida Rose/Will I Ever Tell You." Another spectacular show by the finest quartets in the world!

- Bill Biffle, emcee for the Youth Chorus Festival, announced that the first 150 who signed up for Harmony Foundation's Ambassadors of Song program (at least a \$10/month donation) would receive a DVD of the amazing 2009 Foundation show in Anaheim. I saw a long line at the Foundation booth afterward, and CEO Clarke Caldwell later told me the Foundation increased its total number of contributors by 12% *that afternoon*.

Don't miss the constant sunshine and great weather in Tucson next year for a week of great singing, fellowship and to really understand that the torch of barbershop singing has been passed into truly capable and trustworthy hands. *See you in Kansas City, then see you in Tucson!* ■



2011 International Seniors Competitors



ALL PORTRAITS BY MILLER PHOTOGRAPHY

1. Over Easy (JAD)

Alan Reese (T), Mark Hannum (Bs), Carl Ondrus (L), Glenn Siebert (Br)

Contact Glenn: glenn@perspectiveview.com, (440) 572-5558

www.AllianceChorus.org



2. Hit Parade (MAD)

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

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

www.hitparadequartet.net



3. Legacy (MAD)

Dane Marble (T), Gary Rogness (Bs), Rick King (L), Steve Peterson (Br)

Contact Gary: glrogness@yahoo.com, (507) 990-2000



4. BlackJack (NSC)

Duane Henry (Br), Larry Reinhart (L), Bryson Ley (Bs), Kirk Binning (T)

Contact Larry: lgreinhardt@aol.com, (910) 612-6890



5. Great Western Timbre Company (SUN)

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

Contact Ron: rlblack1@gmail.com, (916) 253-9293

2011 International Seniors Competitors



6. Foreign Agreement (SLD)

Bob Gibson (T), Bob Fuest (L), Ron Mason (Br), Ted Church (Bs)
Contact Ron: ronmason@hughes.net, (585) 322-4362



7. Youth Reclamation Project (MAD)

Mike Wallen (L), Vic Owen (Bs) standing, Roger Tarpy (Br), Hardman Jones (T)
Contact Mike: isingbs@yahoo.com, (804) 338-7214



8. Silver Knights (FWD)

John Mininger (T), Warren Hettinga (L), Jim Sherman (Bs), Chuck Wines (Br)
Contact John: jondonsing@gmail.com, (702) 798-2041



9. Social Insecurity (EVG)

Bob Martindale (Br), Don Kileen (L), Marty Anderson (Bs), Gary Raze (T)
Contact Bob: martindaleducks@gmail.com, (541) 729-0283



10. Take Note (ILL)

Robert McClerren (T), Ralph Brooks (L), Ed Chapman (Bs), Dick Kingdon (Br)
Contact Ralph: ralphbrooks@juno.com, (773) 282-5023



11. Missouri Valley Music Company (CSD)

John Vaughan (T), Jon Ellis (L), Randy Weir (Br), Dave Pinkall (Bs)
Contact Randy: barirw@mchsi.com, (641) 752-0021

2011 International Seniors Competitors



12. Sagacity (DIX)

Jim DeBusman (T), Kirk Jordan (L), Paul Wietlisbach (Bs), Larry Deters (Br)
Contact Paul: pwietlisbach@barbershop.org, (615) 495-9313



13. Test Of Time (JAD)

Glen Spangler (Br), Mark Stock (Bs), Don Pullins (L), Gary Wulf (T)
Contact Gary: parkave@columbus.rr.com, (740) 972-1032



14. X-Men (NED)

Mike Maino (Bs), Tony Daniels (Br), Jerry Xavier (L), Fred Kingsbury (T)
Contact Tony: qtet1@comcast.net, (781) 447-6894



15. Benchmark (AAMBS)

Paul Roussel (T), Derek Cosburn (L), Tom Percy (Bs), Ray Smyth (Br)
Contact Ray: ray.smyth@gmail.com, +61410 567072



15. CHECKMATE (ONT)

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



15. Riverblend (JAD)

Don Gray (T), Dutch Speidel (Bs) sitting; Bayard Pelsor (Br), Tom Rouse (L)
Contact Don: dongray@cinci.rr.com, (513) 319-8479

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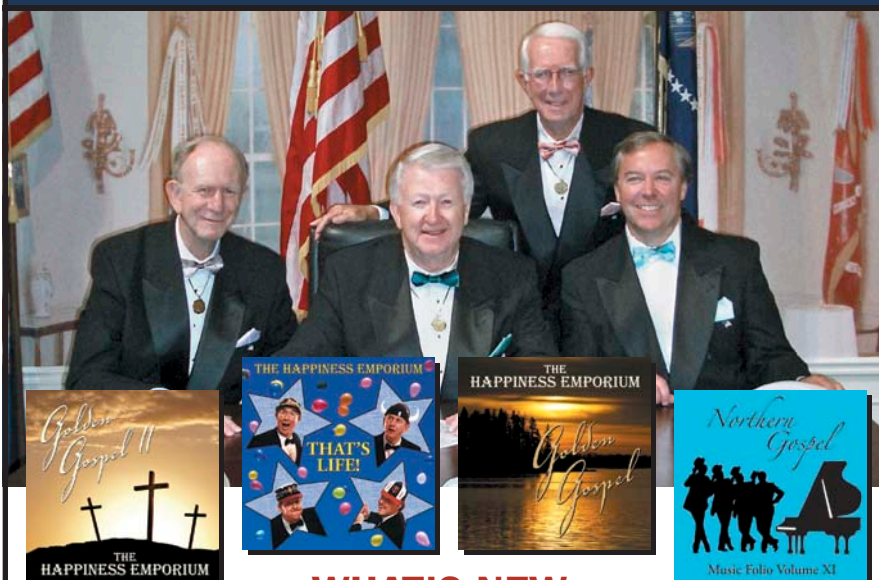
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18. Perfect Timing (LOL)

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



19. SrQ (ILL)

Chris Scheneman (T), Mike Dohogne (L), Bob Cearnal (Bs), Willie Kohlenberger (Br)
Contact Bob: cearnalr@accessus.net, (618) 566-8574



20. Silver Chords (EVG)

Dan Tangerone (T), Dick Swanson (Bs), Bob Schmitt (L), Dave Brasher (Br)
Contact Dave: dnebrash1@comcast.net, (425) 820-1849



21. Village Green (NSC)

Ted Leinbach (T), Charlie Rose (L), Jon Vickers (Bs), Jim Nappier (Br)
Contact Jon: sing4parts@triad.rr.com, (336) 408-6404



22. Three Longs and A Short (CAR)

Bruce Wittgren (Br), Ben Geesa (T) standing, Phil Nagel (Bs), Larry Hansen (L)
Contact Ben: bgeesa@gmail.com, (219) 863-3338



23. After School (RMD)

Stew Bush (T), Hal Ratcliff (L), Steve Cooper (Bs), Bill Biffle (Br)
Contact Bill: bbiffle@brgcc.com, (505) 401-4963

2011 International Seniors Competitors



24. Easy Does It (SWD)

Tim Taggart (Br), Tommy Gartman (Bs), David Leeder (L), Norman Running (T)
Contact David: djleeder@gmail.com, (832) 483-6004



24. Carte Blanche (PIO)

Roger Lewis (Br), Brian Dunckel (Bs), Doug Lynn (L), Don Terpe (T)
Contact Roger: rjlewiscmc@aol.com, (269) 965-5714



26. DOUBLE PLAY (SUN)

Ralph Brown (T), Kent Jenkins (L), Lynn Hineman (Bs), Charlie Nelson (Br)
Contact Kent: kjenkins1@tampabay.rr.com, (813) 661-4799



27. Final Countdown (SNOBS)

Ulf Brunstedt (T), Sten Palmer (Bs), Kjell Lindberg (L), Dieter Feichtinger (Br)
Contact Kjell: kh.lindberg@bredband.net, + 4687746859

Harmony Foundation major donor blown away by Youth Chorus Festival experience



Imagine you are standing in front of 574 plus boys who are standing, cheering for you. Nearly 3/4 of them say they never discovered barbershop harmony until they

were invited to one of our Youth Chorus Festivals. You are introduced along with other contributors that made the Youth in Harmony Project a reality. I ran through a plethora of emotions as I stood in this large room filled with

these young people; euphoria, pride, excitement. The room was so large, the boys in the rear looked two inches tall; I felt 10 feet tall!

How would you feel, walking down the hallways or riding in the elevators surrounded by the most polite, courteous and grateful boys, thanking you for supporting them?

How would you feel, watching the festival of youth choruses on stage, singing, performing better than many of the choruses in the summer contest? I felt total joy, and the evidence was in the number of tissues I went

through during the festival.

How would you feel, standing on stage in front of 2,600 convention attendees, being privileged to present the first place award to a youth chorus? It happened to me and I was thrilled.

How would you feel? You are sitting in a booth located in a restaurant at the airport. Two boys and their chaperone approach you. They again express their appreciation. They ask you to sing with them and fortunately all four parts are represented. Wow, what a sound! While we were singing, a lady rushed over holding her cell phone, to catch the sound.

2011 Youth Chorus Festival Participants

(By order of appearance)

Bass of
5-time
medalist
Bank
Street



The 505 (Albuquerque, N.M.) • Farris Collins

Lead of 2002
Quartet Champ
Four Voices



Cleveland Scream Machine Youth Chorus (Cleveland, Tenn.) • Chad Guyton



The Saints (Saint Patrick's College, New Zealand) • Henare Mihaere



Lead of 2001
Collegiate
Champ Reprise

Mountain West Voices (Brigham Young University, Provo, Utah) • Joel Gillespie

A lady seated in a distant booth was smiling. After the song was over, the three had to leave to catch their flight. The lady smiling and the lady with the cell phone came over to compliment me on the song. They were amazed to learn that until today, I had never met them; it happens only in barbershop.

My friends, that Midwinter was one

of the fondest in my memory, because I know inside my heart, I helped make a difference. I am not a wealthy person, but for me it is a matter of priority, right after my obligation to my church. So, how will it feel for you? Be a major contributor to the Youth in Harmony Project next year in Tucson. If you are unable to be a major donor, join the

Ambassadors of Song.

Friends, your purpose on this earth, as I see it at least, is to leave something that shows you made a difference while you were here. The young men and boys who were in the festival at Las Vegas will never forget the experience. Neither will I.

— Rudy Zarling, Milwaukee Chapter

2011 Youth Chorus Festival Participants

(By order of appearance)



Lead of
2007 College Champ
Road Trip

Capital Force (Washington, D.C.) • Tony Colosimo



Lead of 1978 Champ Bluegrass Student Union

Thoroughbred Youth Chorus (Louisville, Ken.) • Ken Hatton



Pacific Suns (San Diego, Calif.) • Allan Webb



Plateau AA champion (average age 19-21)

Tenor and bari (not shown) of
multi-year finalist Rounders

HD Chorus (Fort Lauderdale, Fla.) • Alex & Dan Rubin



The Really Big Quartet (Sacramento, Calif.) • Gabe Carretto, Ron Black, Jason Dyer

2011 Youth Chorus Festival Participants

(By order of appearance)



Savannah Storm (Savannah, Ga.) • Jeremy Conover



The Silver Statesmen (Las Vegas, Nev.) • Jay Dougherty, Jim Halvorson



Northern Rhapsody (Central Michigan University & PIO District) • Jeff Rayburn, Pete Westers



**Plateau AAA Champion (average age 22-24)
Overall champion**

Northwest Vocal Project (Western Wash.) • Neal Booth



Arizona Spirit (Phoenix, Ariz.) • Dan Ryan

2011 Youth Chorus Festival Participants

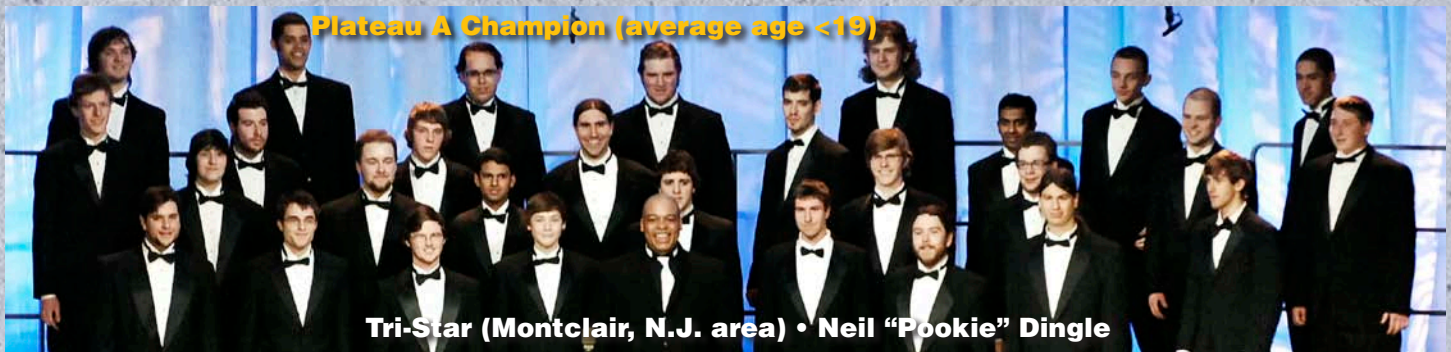
(By order of appearance)



Cleveland Heights Barbershoppers (Cleveland Heights High School in Ohio) • Craig McGaughey



SLAM (Seneca Land District) • Keith Langdon



Plateau A Champion (average age <19)

Tri-Star (Montclair, N.J. area) • Neil "Pookie" Dingle



Bari of
2010 champ
Storm Front

52eighty (Denver, Colo.) • Darin Drown



Asst. Director
Northern Lights
Chorus

Cross Canada Chorus (all over Canada) • Jordan Travis, Shawn Oakes

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Swipes 'n' Swaps

"New director" ads are free in *The Harmonizer* (first 50 words) to Society chapters. Additional copy for director ads, or other ads for uniforms and risers are \$25 per column inch. Send to harmonizer@barbershop.org.

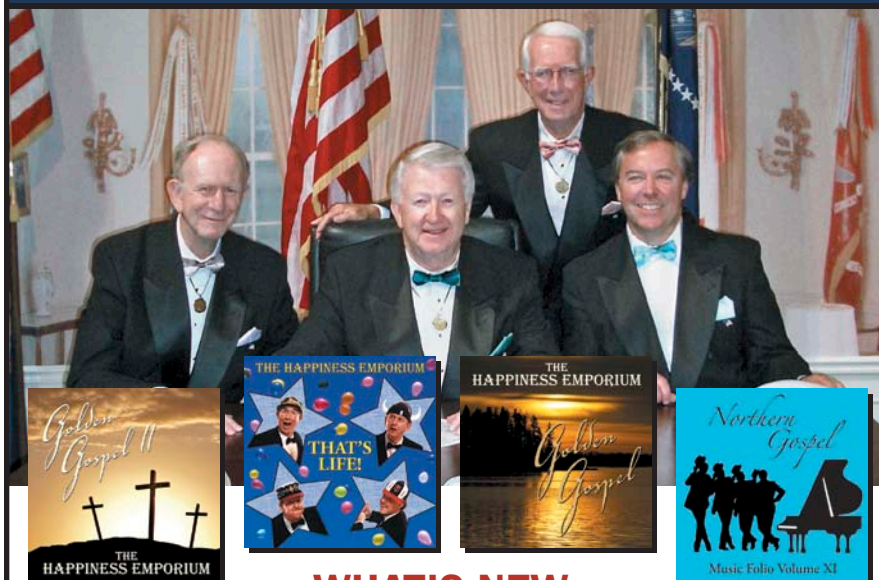
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Anchorage, Alaska chorus (Midnight Sons Chorus), is seeking a front-line director to join a motivated leadership team and chorus brotherhood. The ideal candidate director will be experienced in directing barbershop and other a cappella music; must be energetic, positive and team-oriented. Contact: 907-332-SING (7464). midnightsonschorus@yahoo.com, www.midnightsons.com.

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Singing makes year of deployment year of enjoyment

When Chief Master Sgt. Timothy Tillman of Anchorage Alaska (EVG) deployed to Southwest Asia last year, he was determined to take his barbershop hobby with him. His hope was to form a quartet, and how that happened was pure serendipity.

Tillman had volunteered to be worship leader for the Protestant chapel services, and his hopes soared only a few weeks into that gig when he heard Senior Airman Chris Barajas sing. Hark! A Tenor!

dall and Col. Mark Danigole, the vice wing commander, forming **For God and Country**.

"The reason we named it that is because we were all serving our country and volunteering our free time in the chapel's music programs," Chief Tillman said. "Whenever I hear the national anthem played at ceremonies with instruments only and no words, I offer to sing it the next time."

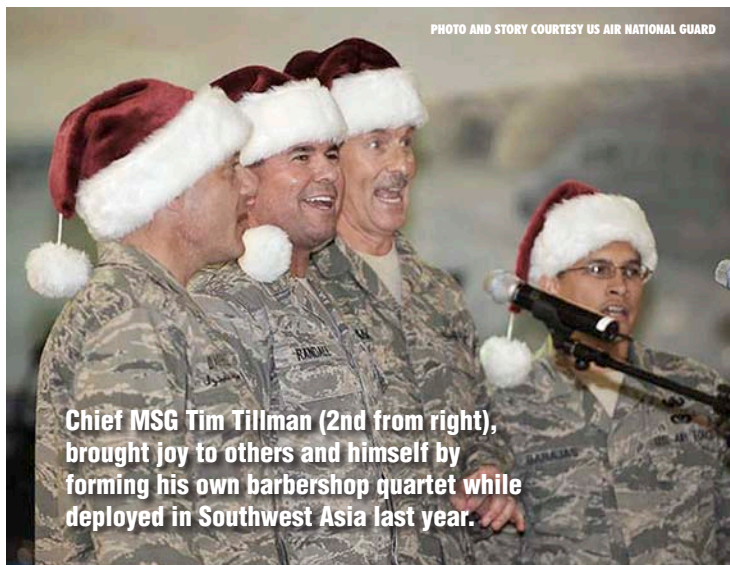
The quartet became the hands-down favorite whenever the anthem was needed.

From far-away, Tillman's Anchorage-based quartet, **Higher Ground** helped him train the quartet by sending music, helping them learn tracks and come together as performers.

"To say the least, wing members were amazed that we could produce the sound that we did", Tillman said. "They'd want us to sing more, even after we sang all the songs we knew. So we ended up singing a few songs twice, and they loved it."

Chief Tillman finished his deployment in March and said he is grateful that the members of For God and Country were able to use their voices to boost the morale of the deployed members around them. "I am thrilled that we were able to pull it off during

our short deployment together. It's been a great run with fantastic results, and I am just happy to be a part of it." Watch them on a U.S. Air Force video at <http://tinyurl.com/466wpr8>. We salute you, Chief Tillman, and are grateful for your service!



Chief MSG Tim Tillman (2nd from right), brought joy to others and himself by forming his own barbershop quartet while deployed in Southwest Asia last year.

Unbelievable luck! Tillman asked Barajas if he'd had any experience with barbershop, and when Barajas started listing his favorite quartets, they knew the match had been made! To round out the group, they brought in Chaplain Capt. Sean Ran-

Central Standard Chorus members record with Straight No Chaser



Central Standard Chorus, Kansas City Metro Chapter (CSD), was a national winner of the Straight No Chaser 2010 "12 Days of Christmas Video" contest. Winners recorded the arrangement at the sound check for the hip and wildly popular 10-man professional a cappella group's sold-out Kansas City performance in October. Central Standard was the only male barbershop group selected, and was joined by two Sweet Adelines quartets: Cheers from Southern California, and Off the Cuff from Des Moines. See the video at <http://tinyurl.com/4uck6gk>.



Smells like fame! Tenor's carefully chosen road-trip reading material pays off!



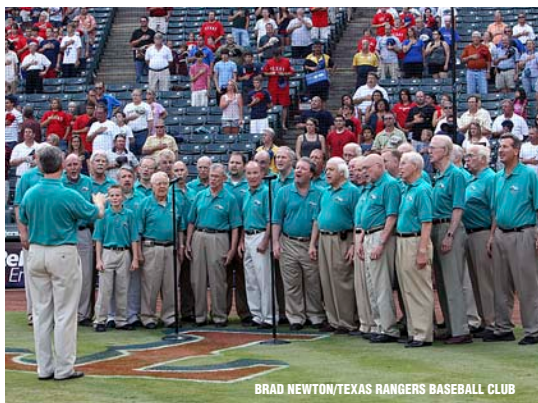
The magazine **Storm Front** tenor Jeff Selano used as a prop in the "Jukebox Saturday Night" 2010 championship performance was not just any magazine, and it wasn't chosen for just any reason. *Disney Files*, is published by the Disney Vacation Club, and Jeff is almost as crazy about Disney as he is about barbershop. Jeff sent this now iconic image in, and Storm Front was rewarded with an appearance in the "Fridge-o-Fame" section of their Winter 2010 issue. To quote the article, "While winning a world championship at just about anything is enough to earn serious consideration for 'Fridge-o-Fame' honors, Jeff didn't take any chances. Directed by the group's coach to work believable road-trip props into a song, Jeff selected *Disney Files Magazine*. Well played, Jeff. Well played."

Members of the Sounds of Aloha Chorus appear in chic, globally-circulated calendar

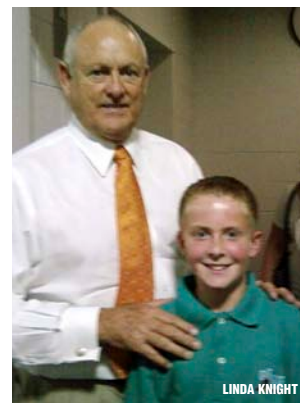
Six members of the **Sounds of Aloha Chorus** were selected to be photographed for the 2011 annual calendar published by Hansgrohe, a German manufacturer of high-end plumbing fixtures. Hansgrohe's photographers scoured Hawaii for iconic locations and iconic groups. They liked what they saw on the Sounds of Aloha website and showed up to a chapter meeting with costumes. The high-end calendar regularly becomes a collector's item. This year's featured groups showering in unlikely settings, such as under the awning of this brick building where we find L to R, front: Mike Joor, Jim Camp, Rich Cordeiro and Rob Hartley, and back: Glenn Crowder and Don Pierce. Perhaps they performed "Just Singin' in the Rain?" www.hansgrohe.com



Has your chapter prepared its audition tracks for the Spring National Anthem tryouts?



Members of the **Arlington Goodtimes Chorus (SWD)** performed the National Anthem at the Texas Rangers vs. Cleveland Indians game last year. Afterward, Rangers team president and baseball legend Nolan Ryan presented a very excited young tenor Tanner Knight with an autographed baseball. Tanner's grandfather, Carl Watson (3rd from left, front), starting bringing him to chapter meetings when he was only 7. He was hooked immediately and decided to stick with it.





Megan Lyne

Harold Hill covering the territory in Riverside, Seattle and Knoxville

Our favorite singing salesman has really been working the barbershop circuit lately—three quartets have run into him in the last year. **Riverside, CA with Megan Lyne.** In Achord, (FWD), consisting of Rob Swanson, Kevin Soto, Bill Kleiwer and Jerry Fairchild, performed *The Music Man* with Megan Lyne, daughter of four-time chorus champion director Dr. Greg Lyne, as Marian. It was a family affair for the Soto's—Kevin's wife Cat was Eulalie Shinn and his son was assistant stage manager. The production played four nights with audiences of more than 5,000 each.

Seattle, WA with Marvin Hamlish. A quartet made up of Bellevue, WA **Northwest Sound** (EVG) members John Sherburn, Neal Booth, Forrest LaMotte and Jeremiah Pope had a very successful run of the show, done in a condensed style with the Seattle Symphony and full

cast under the direction of the incomparable Marvin Hamlish.

Knoxville, TN, not once but TWICE! Collector's Edition of the **Smokyland Sound Chorus**, (DIX), had the time of their lives "singing the dream" last year for the Foothills Community Players. Ready at the drop of a straw hat, they even saved the day when they provided a short impromptu pre-show performance for patrons waiting during a long ticket line delay. And as if that wasn't enough, now Ted Jett, Chuck O'Donnell, Jim Bonomo and John Oxendine get to do the show 20 more times this spring at the University of Tennessee! Their "once in a lifetime" has turned into twice in one year. Well, the rehearsals should be a piece of cake. ■



Cat Soto



In Achord works the audience in Riverside, CA "The Music Man"



Bellevue, WA Northwest Sound members with Marvin Hamlish



Collector's Edition show theater patrons that barbershop is fun!

CHAPTER ETERNAL

Society members reported as deceased between Feb. 1 and April 1, 2011. E-mail updates to membership@barbershop.org.

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Columbus-Greenwood, IN

Central States

Buzz Brown
Cedar Rapids, IA
Gary Drown
Kearney, NE
Leonard Lippert
Aberdeen, SD

Dixie

Hugo Hardt
Huntsville Metropolitan, AL
Gerald F Paulson
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Gordon Cousins
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Richard Huber

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Bob Mack
Columbia Basin, WA
Richard Solberg
Coeur D'Alene, ID
Spokane, WA
William Steinhauer
Eugene, OR

Frank Thorne

Charles McCarthy

Far Western

George Ayres
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Frank Kinnison
Sacramento, CA
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Raymond LeRoy
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Northbrook, IL
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Rockford Metro, IL
William Doll
Rockford, IL
Jerry McDonough
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Daniel Tomkinson
Belleville, IL

Johnny Appleseed

Louis Busby
Pittsburgh North Hills, PA

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Tom Judd
Minot, ND
Donald Mentele
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Red Bank Area, NJ
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Jacqueline Robinson

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Kat Bowser

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NZABS (New Zealand Association of Barbershop Singers) www.nzabs.org.nz
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SNOBS (Society of Nordic Barbershop Singers)
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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.



THE TAG

Joe Liles, Tagmaster!!



Plenty of fanfare in this Paul Olguin pleaser

Here's another great one from Paul Olguin, a fine song writer, arranger, quartet singer, and the song writing teacher at Harmony University over the last several years.

This tag is the finale for his **Bridge Town Sound Chorus (Portland Metro Chapter)** "Tuesday Night Experience" show package. Its first medley takes the audience through an entire chapter meeting (beginning with "The Old Songs") in just over nine minutes! The second medley, at 5.5 minutes, transports the audience to the afterglow. The



DAVID GILMORE

chords in these first two measures are to be savored. The rest should be a fanfare, slowing down in grand fashion toward the end.

I like how Paul worked "The Old Songs" into the bass part. There are plenty of ringable chords, too. The biggest challenge is starting on a D7 chord in the key of F. I suggest tuning up with the bass on F, bari on A, lead on C and tenor on F (octave above the bass). Then, as the lead and bari stay put, the tenor moves up a half step to F# simultaneously with the bass moving down a minor 3rd to D, creating the starting chord. Thanks for the tag, Paul. ■

THOSE GOOD OLD SONGS

TAG

Words and Music by PAUL OLGUIN

Arrangement by PAUL OLGUIN

Tenor Lead

Those good old songs,

Bari Bass

songs, the old

songs, old songs,

old songs, old songs,

songs, the old songs, good old songs.

we love the good old songs.



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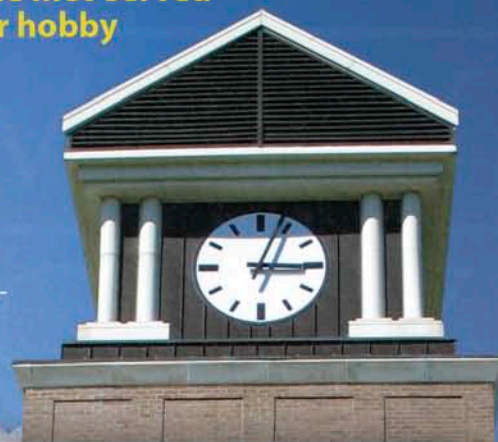
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