

INSIDE: Write a song in 10 steps • Old and Gold? • Kansas City preview • District "gets" YiH—O YA!

May/June 2011

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



The city of Sault Ste. Marie, Ontario, gives its highest honors to a

## TYPICAL Chapter

for doing the things Society chapters typically do ...  
What does your community say about your chapter?





# 2011 WORLD HARMONY JAMBOREE

Thursday July 7, 4.15-6.30PM

This is your one chance during the convention week where you'll have the opportunity to meet the performers up close and personal at the amazing Folly Theatre - a historical and intimate setting. Humphrey Bogart, the Marx Brothers, as well as countless modern acts have performed here over the years. With each of the Jamboree performers' cultural heritage, you will be taken on a journey around the world.

All tickets are priced at \$40.00, and can be purchased online at <http://barbershop.tix.com/> You can also buy tickets at the ticket sales desk in the Harmony Marketplace in Kansas City, and at the door at the Folly Theatre beginning one hour prior to the show. The Folly Theatre is adjacent to the Convention Center, in fact the same street corner as the downtown Marriot HQ Hotel, 300 W. 12th Street. Kansas City, MO

By coming to the World Harmony Jamboree Show, you will be supporting the growth of barbershopping worldwide. All proceeds will be used for the education, support, and growth of the Society's Affiliates throughout the world. The Jamboree will take place on Thursday between the Quartet Semi-finals and the AIC Show – with plenty of time for dinner in between the three events!



You'll be swept away by the most exciting performers we can offer:

Storm Front

Westminster Chorus

Musical Island Boys

Vocal FX, NZABS

Swedish Match, Collegiate Champions

Vocal Evolution, AAMBS

Q-tones, SNOBS

Great Western Chorus, BABS

Steel, BABS

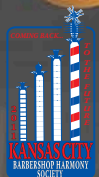
Alliance, AAMBS

U4X, Harmony Inc

Kansas City Chorus, SAI

Fishbowl Boys, AAMBS

DON'T MISS THE OPPORTUNITY TO SEE THE BEST OF THE BEST FROM AROUND THE WORLD!





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NUMBER  
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**WHAT WILL HAPPEN IN KANSAS CITY?** YouBarbershop says only one quartet is a lock to win a medal, and the chorus contest is too close to call. The Northern Lights have won a pocketful of silver with unforgettable sets and a pristine sound—but this year, they've got the highest qualifying score. The

Masters of Harmony are putting their winning formula into overdrive this year; they like their chances to win an eighth consecutive gold.

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What would your community say about your chapter if you asked? The Sault Ste. Marie chapter did, and was overwhelmed by the responses.  
*BERNIE ARBIC*

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An analysis of the age of every international quartet gold medalist at the time of victory revealed some interesting statistical data.  
*DENNIS DRISCOLL*

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Why the 18-month-old Ontario Youth A cappella Chorus has been called the model for how a successful youth chorus can work at a District level.  
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**On the Cover**  
Sault Ste. Marie Chapter members at the Ontario side’s civic center, with St. Mary River and Michigan side in background.  
*Photo by Barbara J. Gough, Sault Ste. Marie, Ontario*





What separates the Barbershop Harmony Society from other community and musical groups? What keeps us riveted to a life that revolves around singing? What drives us to rehearse every week, keep involved in quartets, or to serve our members as a committee chair or chapter, district or (even worse) Society officer?

Like probably most of you, I joined because I liked to sing and perform with a chorus of other men who had a sound that I needed to fill my life. I started with no thoughts at all of singing in a quartet, certainly not

A head-and-shoulders portrait of Dr. Robert A. Hargrave. He is a middle-aged man with short, light brown hair, wearing glasses and a mustache. He is dressed in a dark suit jacket, a white shirt, and a dark tie. The background is a solid, light blue color.

To me, what differentiates us from so many other organizations is that not only do we become friends, we become “best” friends. Maybe it’s the music that bonds us together. Maybe it’s the desire to work together as a team to entertain our audiences that provides that bond. But whatever it is, it is a bonding I have felt in no other organization I have belonged to.

When I was selected to be the next

*Music is Love, Love is Music, If you know what I mean.  
People who believe in music  
Are the happiest people I've ever seen.  
So clap your hands, stomp your feet,  
Shake your tambourine.  
Lift your voices to the sky, God loves you when you sing.*

It made sense to make this phrase cyclical, with no beginning and no end (“Love is Music is Love is Music is ...”) since neither love nor music have a beginning nor an end. We put that phrase around the outside of a circular button so we could proudly display our sentiment. But I needed something in the middle but was, quite frankly, not inspired by the Society logo.

Do you have a great elevator speech? If not, create one. Share it at [barbershopHQ.com/?p=1748](http://barbershopHQ.com/?p=1748). Share your stories about how it has opened doors for you to share your passion. The best speeches and stories will be published in a future issue of *The Harmonizer*. You've got the passion already—here's a simple way to share it with friends and strangers alike!



Alan

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## “A Good Day From Morning To Night”

If you're reading this, then it's a good day. With all the bad weather, horrific pain and suffering, kooky predictions, economic hardship, sadness and suffering, it is easy to think the world is a pretty sorry place. Well, that may be so, but that doesn't mean it's not a good day. You're here to read this, aren't you?

When my children were born, I thanked God and marveled at how thin, how tenuous, was the bond that kept us in this world. One heartbeat, one breath, one random virus and we're gone. Gone! So why is it a good day? Well, we're not gone. We're here, and life is what you make it. As Roger Lewis, a past Society president, told me, attitude is everything.



***If you do or don't like what you hear from Society groups, use your power as an audience member to let them know.***

You may be an active member of a chapter and/or chorus, you may be a lurker or a new member, or an associate or a family member, or a friend or a crow. Whatever your status, if you are around barbershop for very long, you'll know what I mean about it being a good day. Barbershop music provides more smiles per measure than any other music. It's in the chords. If you hear it, you'll smile. If you sing it, you'll smile even more—satisfaction guaranteed.

**Music City Chorus (Nashville Chapter)** just finished presenting its annual show. Three of the many, many good quartets in the Nashville chorus were featured on the show—**TNS, Lunch Break, and The Real McCoy**. Each of these quartets qualified for our international competition in Kansas City this July, representing the Dixie district.

Not bragging, just fact. (**A Mighty Wind**, a terrific Georgia quartet, rounds out the Dixie representatives this July.) As I watched these three perform, I admit I watched for audience reaction to the song choices. KIB (Keep It Barbershop) vs. LIB (Liberal)? Modern versus classic? Here are my thoughts.

You may think that as executive director of this outfit, I'm an easy mark—that because I love barbershop, anything goes when I'm in the audience. On the other hand, with 38 years in barbershop you could suppose I've seen it all before and I demand to be truly entertained. Truth is, I'm a bit of both: I'm hard to impress, easy to please. I love barbershop, but after a day filled with it, I love the Dixieland Band jam sessions at international—variety is the spice of life.

Did anyone who saw **Greendale's** Aquarium set in 2006 not think it was wonderful, even though it was a mix of modern and classic barbershop? And yet, that same year, ultra-traditional “Little Pal” was the song that finally got the audience rooting for **Max Q!** (I

know the song didn't score as well as they wanted, but they scored with the audience. I saw it, I felt it.) My point is that there is plenty of room in our hobby for *all* of it. It just has to be good.

### **The power of the audience—get out and “vote”!**

I often get letters, e-mails and phone calls from barbershoppers who have returned from a show or concert upset that the chorus or featured quartet did not present solid barbershop songs (at least not in the estimation of the complainant). I'm not sure what they want me to do about it, but my response to them is always the same: Use the power you have as an audience member to let them know. Don't applaud if you're not impressed, and make sure you express to the chapter and to the quartet your displeasure. That's how they know. And when they give you something you like, let them know that too! Go wild! Most groups care a great deal about which songs audiences love and which ones they don't. Want to make a difference? Show up and cast your vote!

This brings me back to the Nashville show. It goes without saying that with these three high-caliber quartets, all the singing was animated, in tune, and pleasing to the ear. In typical fashion, the quartets were presented in the reverse order of their previous international placement. The Real McCoy finished out the first half deftly delivering the arrangements from *The Music Man* that Walter Latzko arranged for 1978 champ **Bluegrass Student Union**. The audience loved it. Lunch Break opened the second half with their comedic parodies, even including a topical reference to the Pixar movie *Up*. Not a strictly classic barbershop presentation, but the audience again loved it and was very appreciative.

The TNS set contained both modern and classic barbershop songs—after all, this is the quartet that got a lot of buzz for winning the Dixie district contest while singing four Barber Pole Cat songs. The audience gave them a standing ovation for “Wait Till the Sun Shines, Nellie.” I think the guy who led the audience stand-up was making a point, but that's my point—it's all good. It was a great show, it was a good day, and I'm happy to have been a part of this great Society.

No looking back, just carrying on from here. I'll see you in Kansas City—I'll be the guy in the corner ringing tags.

How'd I do?

ewatson@barbershop.org



# Ed Watson resignation, marketing your chapter

## Sad about Ed Watson resignation

It is with immense regret that I contemplate the future of our Society without CEO Ed Watson at its titular controls. Sadly, while he was not pushed out (the Society Board asked him to reconsider his resignation), Ed seems to feel that he did not complete his primary mission to reverse the Society's membership decline. (Never mind the stunning success of the Youth In Harmony programs and the burgeoning growth of the Youth Chorus Contests, which might be likened to seeding a field for a great harvest later.)

Replacing our CEO is not the answer. To paraphrase Shakespeare: "The fault, dear barbershopper, is not in our CEO, but in ourselves, that we are undermanned." A new leader will not make a whit of difference unless the 25,000 members get to work spreading the barbershop gospel. What we need is a cadre of trouble-shooting counselors who would make extended or at least more frequent visits to energize and to promote recruitment and retention in the less successful chapters. (If we could clone men like Harmony Foundation's Ryan Killeen, our membership problem would be much less acute.)

As for Ed Watson, he is the real deal, a piper of the barbershop style, an officer and a gentleman who had the pride to step away gracefully from a challenge that he welcomed but could not surmount for reasons he could not control. Happy landings, Ed. You will be missed!

HARDIN E. OLSON  
Minneapolis Commodores

## Follow-up questions regarding chapter marketing

I'm the Marketing VP for the **Zanesville, Ohio Chapter**, and have some follow-up questions for Bob Hall regarding marketing vs. selling one's chapter, as discussed in the March/April 2011 cover story: (1) How did you acquire the information to determine what chapter opportunities existed in your community? (2) Did you identify your goals before or after assessing your strengths, weaknesses, opportunities and threats? (3) Is there any additional reference material?

BRIAN MORGAN  
Y-City Barbershop Chorus

*Bob Hall's response: (1) Every community is different, but my first suggestion is to go online and search city and county demographics for clues on what is needed and what goals might be feasible. Contact the Chamber of Commerce nearest you, the county newspaper of record, the school superintendent, and local chapters of United Way, Rotary, Kiwanis, etc. These contacts will usually turn up key communicators who know much of*

*the information you need. Remember, your approach is not what they can do for you, but to find the needs they serve and help. Send everyone you contact a brief thank-you note. (That also ensures you have their contact information for your database.)*

*(2) We knew long-term goals and dreams in a general way but were looking for constructive steps to take now. We didn't have money to do anything, so a "saleable" low-cost project (for us, it was the Get America Singing Again program) was at the top of the list.*

*(3) Most marketing material is not aimed at our situation and is too abstract for amateur marketers. The most useful single principle is that people who want to help us are rare; people who need our help are easier to find. Some of them can be helped at low cost to us and high value to others. To get the help you need, help others first.*

## High on CACM and Chuck Greene

What fired me up about Chuck Greene's article (Jan./Feb. 2011 issue) was that it teaches *all* the men in the chapter to build and own the chapter's foundations. Even more, it gives them a reason and an excitement to make sure they are at each rehearsal. Chuck's program is great because we have *a lot* of talents in the chorus and I have been looking for ways to get more men involved. I find when more men are assisting with the evening, my time suddenly receives much more focus from the members. The article answered a lot of questions our chorus has been asking, so we decided to have a retreat with the source himself and teach the entire chorus the CACM program. Should be fun! ■

KEITH HARRIS  
Director, Westchester (N.Y.) Chordsmen



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# Da Capo quartet sweeps the Sweeps!

**T**alk about a rising star! On May 11, **Da Capo** got an auspicious warm-up for its debut on our international stage in Kansas City by taking the top spot at the 27th Annual Harmony Sweepstakes National Finals, the continent's largest a cappella contest that isn't restricted to barbershop.

Having "tagged" together for years at past conventions, Ryan, Anthony, Wayne and Joe got together in October 2009 to sing Anthony's marriage proposal. She said "yes," and the guys decided they should keep singing together. Not even two years later, they have swept the field of over 100 contestants in one of the nation's largest cappella festivals, also winning "Audience Favorite" in both their regional and national wins.

The final field of eight included groups of varying size, some 15 voices strong, many with vocal percussionists and also groups with up to 15 years experience. "We could only offer four-part harmony and some good old barbershop chords," said Ryan. "We were completely shocked when they announced Da Capo as the overall winner. The competition was fierce and each group proved their worth with amazing performances ... We will be riding this high for a long time!"

With a combined 55 years of Society membership, among their ranks you will find music educators (Anthony and Wayne), a digital forensic engineer (Ryan), and even a farmer (Joe). Ryan and Anthony are second-generation barbershoppers and dual chapter members; Ryan with his dad, Steve, in the **Chorus of the Chesapeake**, and Anthony under the baton of

his dad, Bill, in the **Singing Capital Chorus**. All four guys are members of the **Alexandria Harmonizers**, where Anthony is also assistant director and Wayne and Joe perform visual magic on the chorus's famed front row.

"Da Capo" is Italian for "from the beginning," which has a two-fold meaning for the quartet. "We are four relatively young guys who are starting fresh, developing our identity as we mature as a quartet," Ryan explained. "The second meaning aligns more with our goal of keeping barbershop, well ... barbershop."



Ryan Griffith (T), Anthony Colosimo (L), Wayne Adams (Bs) and Joe Sawyer (Br) winning over the audience at the Harmony Sweepstakes National Finals.

While the quartet maintains a diverse repertoire to attract many audiences to the artform, Ryan says the quartet strives to include "a healthy dose of good old barbershop to let people know that it is okay to sing a harmonic 7th chord and like it!"

Past national Harmony Sweepstakes winners include Society quartets **Hi-Fidelity** (2006), **The Perfect Gentlemen** (2002) and **Metropolis** (1998), as well as Sweet Adelines quartet **Maxx Factor** (2009).

Keep up with Da Capo at [dcsingers.com](http://dcsingers.com). Check out Harmony Sweepstakes at [harmony-sweepstakes.com](http://harmony-sweepstakes.com).



## Jim Henry is first-ever performer to be awarded prestigious recognition for leadership of youth

On May 6 in St. Louis, Jim Henry of **Crossroads** and **Ambassadors of Harmony** fame became the first performer ever to receive the Dare to Lead Award from the International Leadership Network. Within the Society, Jim is well known both for his inspirational leadership of men and as a wildly popular barbershop clinician for thousands of youth. In his professional life, he's Dr. James Henry, director of Choral Studies at the University of Missouri St. Louis, where he conducts two prestigious choral groups. The award recognizes adult leaders who have made significant contributions to help young people achieve. Congratulations, Jim! No one deserves it more.





# Share a bear and be an Ambassador of Song

How many children's lives will we touch in Kansas City? Help ease the suffering of thousands of hospitalized children and help us create an epic moment in Kansas City by participating in the Harmony Bear Drive, sponsored by Harmony Foundation International, the Barbershop Harmony Society and Children's Mercy Hospital in Kansas City.

Based on a vision first promoted by Kim Buckner (wife of **Old School** tenor Kipp Buckner), the drive has already netted 1,000 bears from the Illinois District alone. How many hospitalized children could receive bears now that this is being promoted on the international level?



**How to donate a new bear:** Whether or not you will be in Kansas City, you donate a bear when you join or upgrade your Ambassadors of Song membership with Harmony Foundation before the close of the International Convention on July 10, 2011. Join for as little as \$10 a month and Harmony Foundation will deliver the bear for you. All other proceeds support the Society's youth programs in their entirety. Make an investment in tomorrow while making a young patient



Old School bass Joe Krones was inspired by six-year-old cancer survivor Alex (now seven), and the Illinois District was inspired to jump-start the drive with 1,000 bears.

happy today! Call 866-706-8021, visit [www.harmonyfoundation.org/harmonybear](http://www.harmonyfoundation.org/harmonybear), or visit the Harmony Foundation booth in Kansas City.

## Why Harmony Bear Drive?

A hospital is never a fun place for a child. Whether just for an hour, a day, or an extended visit, it can be a frightening place. And quite often, children must leave their favorite toys at home.

Teddy bears and other cuddly critters can reduce stress, anxiety, boredom and actually help kids recover faster. Doctors and nurses will often use stuffed animals to demonstrate a procedure to a child, and therapists sometimes use them as part of a patient's treatment. They may also be used in hospital playrooms, distributed to comfort and entertain a child during their hospital stay, or given as a special gift to celebrate the completion of a procedure or even a birthday.

Give a bear today and a lifetime of barbershop harmony for a young man at the same time! Learn more at [barbershop.org/harmonybear](http://barbershop.org/harmonybear) or [harmonyfoundation.org/harmonybear](http://harmonyfoundation.org/harmonybear).



Kim Buckner with husband, Kipp (T, left), and Old School quartet members Joe Connelly (L), Joe Krones (Bs) and Jack Pinto (Br)



## 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](http://www.barbershop.org/midwinter)

2012

TUCSON  
Jan. 17-22

HARMONY  
UNIVERSITY 2011  
St. Joseph, Mo.  
July 31-Aug. 7, 2011

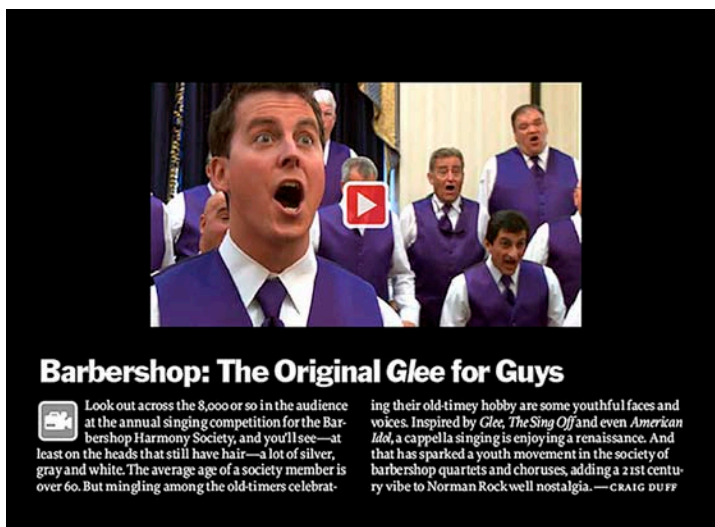


# Time magazine gets the spirit barbershop right in popular online video

In April, the online version of *Time* magazine (*Time.com*), released a 9.5-minute video story on barbershop entitled "Barbershop: The Original Glee for Guys," filmed at the 2010 International Convention in Philadelphia. It includes footage of rehearsals, performances, interviews and

more, with a large focus on the **Dundalk, Md. Chapter's Chorus of the Chesapeake.**

The producer was Craig Duff, director of multime-



dia for *Time.com* and son of Willard Duff, a 50-year barbershopper with the **San Antonio Chordsmen**. While the website does not disclose page view data, Duff confirmed that tens of thousands of viewers kept the video on the "top stories" list long after its release, with a much higher than normal number of

viewers watching the video all the way through, despite being twice the average length. Check out the full video at <http://tinyurl.com/timebbshop>.

## Society briefs

**Tornadoes destroy homes, but barbershoppers are safe.** All members of the **Tuscaloosa, Ala. Chapter** are safe and accounted for, as are all members the **Joplin, Mo. Chapter** after deadly tornadoes destroyed large swaths of both cities, killing hundreds. One barbershopper in Joplin appeared to be missing for a few days after his home was destroyed. The only way a fellow chapter member identified his nearly leveled home was by a copy of *The Harmonizer* found in the living room. The member and his wife later contacted the chapter, and were unharmed. To assist in disaster relief efforts, contact [www.redcross.org](http://www.redcross.org).

**New youth barbershop video online.** See what you missed at the Midwinter Convention in Las Vegas at this Society-produced video centered on the Youth Chorus Festival. Prepare to be uplifted and encouraged by how young men's lives are being changed by their exposure to barbershop harmony. Go to <http://tinyurl.com/ycfestival>.



**Society honorary life member Bob Flanigan passes away.** It's a "Blue World" without the original Four Freshmen legend, who passed away on May 15. Quoting from his obit in London's *The Telegraph*, "Although usually described as a jazz ensemble, The Four Freshmen's music drew on a number of different styles, among them barbershop and pop. As the clean-cut quartet's tenor and lead singer, Flanigan developed a vocal style that later influenced such close-

harmony groups as The Beach Boys, The Lettermen and The Manhattan Transfer, among others." Flanigan, the most famous member of this legendary quartet, was 84 years old.

**Sign up for new Harmony Marketplace newsletter.** If you like to buy barbershop music, CDs and merchandise, now you can be among the first to hear about new items, money-saving specials, or snag rare or close-out items before they're gone. Go to [www.harmonymarketplace.com](http://www.harmonymarketplace.com) and enter your e-mail address in the "Join our mailing list" box near the top of the page.



**Attention certified and master directors going to Kansas City.** The Chorus Director Development Committee is planning a breakfast to recognize all of those barbershoppers who have reached "certification" status. Special guests will be Master Director Jim Bagby and **Rural Route 4**, who will be celebrating their 25th anniversary this year. Sign up at <http://tinyurl.com/dirbreakfast>. Please note the certification requirements outlined on the page.

**Just for laughs.** Perhaps the highlight of the Johnny Appleseed District Spring Convention came when **Hot Air Buffoons** lead Mark Lang "messed up" while presenting the district trophy to **The Alliance Chorus**. Link to the YouTube video at <http://tinyurl.com/jadtrophy>. ■







## No more excuses: Write a song in only 10 steps!

**W**riting songs is a *process*—not some sort of magical gift bestowed by the gods. You can learn to write a song just like you can learn to build a bookshelf. Can't read or write a note? Neither could Irving Berlin! Simply follow this 10-step process, and the next thing you know you will be wooing your beloved or wowing the international contest audience with a song you wrote.

This process works whether you are starting from scratch or have part of the lyrics or melody in mind—simply start at the appropriate step. If you are a beginning songwriter, I recommend following these steps in the stated order. As you begin to better understand the songwriting process, you may find yourself changing the order of some steps or completing some of them concurrently. But remember that most songwriters, either through discipline or intuition, typically include *all* of these steps in their individual songwriting processes.

**(Step 0): Choose a medium.** This hardly qualifies as a step, but do this first or you'll never get started! Choose whatever medium is easiest for capturing your thoughts: pencil and paper, a word processing program, music notation software or a tape recorder.

**Step 1: Determine your intended audience.** This will guide many of your choices. Are you writing for an international contest audience, a performance for the garden club, or for one special person? Keep the main audience in mind throughout the process.

**Step 2: Identify the type of emotional journey to be taken.** "Seventy-Six Trombones" grew from composer Meredith Willson's need to take the audience on a thrilling emotional journey at a key stage in *The Music Man*. "You'll Never Walk Alone," from *Carousel*, is an example of an inspiring emotional journey. It's your song; you decide. But *decide*—you won't find the words and notes until you know what type of emotional journey you are taking.

**Step 3: Determine which song type best fits this journey.** A driving uptune can lead an audience on a journey of excitement. A gentle ballad can lead them on a nostalgic journey. Explore various possibilities before making this decision. Sometimes the most obvious choice isn't necessarily the best.

**Step 4: Decide exactly what this song is about.** "That Old Quartet of Mine" as performed by the **Boston Common** is a ballad (Step 3) that takes the audience on a nostalgic journey (Step 2) about a man who is thinking of and longing for his dear, former quartet mates. This song was

written for an audience (Step 1) that included many quartet singers. Step 4 answers the question, "What is the song about?"

**Step 5: Do a "brain drain" of your song.** Write down anything and everything that comes to mind. If the song has a story, write it out in prose. If a catchy line comes to you, write it down and highlight it. Feel free to write poetically if that comes naturally to you. *Volume* of ideas is what is important at this point.

Avoid any judgment and do not censor your own ideas—write them down no matter how weak they may seem at the moment. Keep coming back and adding to this document throughout the process.

**Step 6: Group your ideas together.** If you are writing a song about how you almost lost your beloved because of your stubbornness and pride, the ideas might gather themselves into the following categories: "The way I was behaving/treating you," "What you finally did," "What I realized when you left," "The change I went through," "What happened as a result of my change." These will be the chapters of your story and the sections to your song.

**Step 7: Make some musical choices.** Determine the key and meter of the song. The key of C and 4/4 time can be a great place to start. If it's going to be a power ballad with a lead post, consider F to Ab as a possible key. Determine which form (AABA, ABAC, ABCA)



### Tips for creating melodies

The combination of lyrics and melodies that will work for great barbershop songs is limitless—the good ones have not all been taken. Here are some tips for writing great melodies:

- When setting an existing lyric to music, let the natural shape and rhythm of speech inspire the contour and velocity of your melody. If you've come up with a great hook, speak it out loud several times. Notice the shape of your speech and create a melody with a similar shape. Try speaking it in different meters (3/4 or 4/4) and decide which feels the most natural. Set accented syllables on accented beats.
- Once you have a melodic fragment, you can often find the next bit of melody by either (1) creating a sequence—another fragment with the same contour and velocity that simply starts on a different degree of the musical scale; or (2) creating a variation of the original fragment—turn it upside-down or inside-out, slow it down or speed it up.
- Melodies contain combinations of leaps (any interval more than a major 2nd) and steps (a major or minor 2nd). Generally, leaps are followed by steps in the opposite direction, except when a series of leaps are outlining a harmony. Usually, when a melody leaps to a note, that note is held. Strive for matching high and/or held notes with open vowels.
- Each melodic fragment will have a contour and velocity, and the entire melody will also have its own arc. The most extreme note (usually the highest) in a melody is usually reserved for the climax of the song, which most often occurs just before the end. When the arc of melody is matched with the story arc, the emotional impact of a song can be very powerful.
- If your melody sounds like some other song, try changing it slightly. Start on a different scale degree. Move in another direction just one note sooner. You can also just accept that it may evoke another song for a moment and hope you aren't sued if it becomes a hit. (The first five notes of Andrew Lloyd Webber's "The Music of the Night" are nothing more than "School Days!")



**Paul Olguin**  
Harmony  
University faculty  
passionthering  
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might best express the chapters of your story. Contrasting chapters work well with contrasting musical ideas.

#### Step 8: Discover and place the

**lyric hook.** A lyric like "Home is In My Mother's Arms" might fit best at the end of each "A" in an AABA form. The hook should appear at least twice in the song. According to the late Dr. Val Hicks, if you can have the hook be the first and last thing the audience hears, you've got a winner. The hook may also help determine the meter, key and rhythmic feel.

**Step 9: Write words that match your form.** This is the most important and most difficult step. Write lyrics that say what you mean, match word emphasis with musical emphasis, contain some perfect rhymes, and flow naturally. Work toward rhythmic symmetry between unified (A) sections and rhythmic contrast in contrasting (B/C) sections.

**Step 10: Match melody to lyrics.** Okay, maybe this is the most important and most difficult step. Write a melody that follows the natural rhythm and shape of your lyrics, that implies "barbershoppy" sounding harmonies, and doesn't immediately make you think of some other song! (See sidebar on opposite page for some tips.) Choose harmonies with a lot of barbershop seventh chords that fit well with your melody. That's it! You've written a song!

If any of these steps seem daunting or any of the terms confusing, there are many great books available about songwriting, such as *The Poets of Tin Pan Alley* by Philip Furia or *The Craft and Business of Songwriting* by John Braheny.

Also consider collaboration. Many

of the greatest songs in the barbershop repertoire were written by more than one person, usually a composer and lyricist. If you can't notate music, you'll eventually need to find someone who can. Don't worry if your first song isn't a masterpiece. Keep writing and studying, and you'll be turning out great songs before you know it! ■

*Note: This process is designed to create*

*the chorus to a 32-bar "standard" in the style of the "Golden Era" of American popular song. Elements such as verses, bridges, transitions, etc. are outside the scope of this article. Details of this 10-step process are covered extensively in Paul's "Songwriting 1" Harmony University course, with more advanced forms and techniques covered in his "Songwriting 2" course. (Each course is 12 hours of instruction.)*

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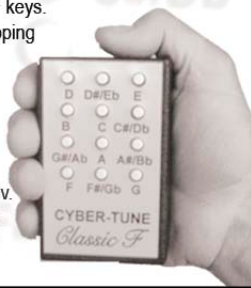
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# The impact of a “typical” chapter

What would your community leaders say about your chapter, if you asked? To the Sault Ste. Marie, Ont. chapter, receiving the community’s highest honor came second to learning how strongly the community felt about their “typical” local contributions

Do you fully appreciate the impact that your singing can have on others? Members of the **Sault Ste. Marie, Ont. Chapter** (PIO) had almost no idea until recently, when we were asked to solicit comments from the community ahead of receiving the City’s Medal of Merit award. Your chapter may have a lot of grateful fans like we do and not even know it.

The Medal of Merit is the municipality’s highest civic award, presented annually to a person or group that “over a period of years has made an outstanding contribution to the community.” Our chapter was

among 14 nominees this year, and we were asked to solicit letters of support, which are critical in the judges’ decision.

We were amazed to find how many organizations were thrilled to submit letters on our behalf. We collected 27 of them, including five from the Michigan side—the largest submission seen in recent years and a testimony to the impact the chorus has had. (Read excerpts from the letters on pages 12-13. Your chapter may have similar fans in your community!) We eventually shared the spotlight with a man who has locally organized and coached youth soccer for almost 50 years.

We’ve been both humbled and thrilled to see how our singing has touched many lives in ways that we didn’t fully appreciate. That may be the best part of being given the award. It’s a “shot in the arm,” motivating us to improve our singing and presentation and to approach each appearance with renewed

**“Honey, rehearsal is tonight—where’s my passport?” The 51 members of the Sault Ste. Marie, Ont. Chapter (pronounced “Sue Saint Marie”) include 44 active singers, seven of whom cross the St. Mary’s River every week from Michigan to attend rehearsals on the Ontario side. Increased border security requires proper documentation—as well as always bringing their sheet music to prove their border crossing “story” to the border guards. Canadian members require the same for frequent Michigan performances.**



BARBARA J. GOUGH, SAULT STE. MARIE, ONTARIO



What great things did the Sault Ste. Marie chapter do to receive its community's highest honor? In one sense, nothing special—generally, the activities most barbershop chapters are involved in. But “nothing special” certainly isn’t how community leaders saw it!



energy. There are probably many small chapters in our Society that “fly under the radar” as we do. We don’t go to the Pioneer District competition often, but we keep very busy locally—and for us, “locally” may mean “international,” but that is just an interesting consequence of our border town location.

Several extensive quotations from those letters are shown on pages 12-13. They largely hit on these themes, illustrated by quotes from the letters:

- **Effect on an audience:** “When they closed the concert with ‘We’ll Meet Again,’ I don’t think there was a dry eye in the house.”
- **Help to other groups:** “I’m Music Director at our church, and they have worked with our ministers and me to fit their music into meaningful worship for our congregation for over ten years.”
- **Dedication to singing:** “No matter what the weather (and it could be very cold and windy) they were happy to perform at the Open-

ing Ceremonies of our annual Bon Soo Winter Carnival.”

- **Donations to local charity:** “To date, the Northland Chorus has donated in excess of \$50,000 to the Sault Area Hospital Foundation to aid various programs and provide support materials and equipment.”
- **Efforts to encourage singers and singing:** “At intermission, the chorus led us in an old-fashioned sing-along, which the audience embraced.”
- **Role as community ambassadors:** “Having heard the chorus in the past, I could not think of anyone more suitable to give a lasting impression of our community to those who attended the closing Liturgical Celebration of our Diocesan Convention.”

### 50 years of service to Sault Ste. Marie

Our chapter is celebrating the 50th anniversary of becoming chartered this year. Although we no longer have any founding members in the group, we do have four guys who have been members for 35 years or longer and thus wear our Golden Oldies Badge. On the other hand, we have six young men who hadn’t even been born when the Oldies joined up. We’re proud of what that says about the broad appeal of our music. Chapter President Folgo Della Vedova wrote a message in the program for our annual show this past April which said, in part, “It has been 50 joyous years of sharing our music with others at life’s most significant events... 50 years of brotherhood, making wonderful music together with our friends.”

Our director, Bob Shami, is very expressive and animated, and even though the audience is seeing his backside most of the time, they understand how



**Bernie Arbic**  
Member,  
Sault Ste.  
Marie chapter  
*b-c-carbic@  
sbcglobal.net*



he's working us. After a church appearance a few years ago, a 90-year-old fellow told Bob, "Well you sure can suck the music outta them boys!"

### The medal presentation ceremony

What an evening! The entire chapter attended an award dinner hosted by the city council on May 7, 2011. We even got to sing half a dozen songs—perhaps the highlight was when we serenaded Sault Ste. Marie Mayor Debbie Amaroso with "Only You," decked out in our finest show apparel, and with two of our "hair-challenged" men paying her special attention on bended knee. As a bonus, since some in the audience had never heard us before, we hope we gained some prospective customers for our annual show in the bargain.

Sharon Graham, member of the Medal of Merit



Shortly after this shot of chorus members singing "Only You" to Mayor Debbie Amaroso, the crowd roared as she rubbed the bald heads of both "suits"—and the photographer was laughing too hard to frame the shot. In addition to performances by the chorus, members were called up individually to receive certificates and lapel pins in a touching ceremony. Many other community leaders were on hand, including local Member of Provincial Parliament for

**Sault Ste. Marie, David Oraziotti (with Chapter President Folgo Della Vedova and Chorus Director Bob Shami), who presented a plaque from the Province of Ontario in recognition of the chapter's 2010 Medal of Merit.**

Selection Committee, said of the chapter:

"We were so impressed by the vast array of venues for their performances. They've healed, touched and shared their wide range of music at weddings,

### Echoes of your chapter? Excerpts from letters encouraging the Sault Ste. Marie Chapter's selection for the 2010 Medal of Merit

*These letters written on behalf of the Sault Ste. Marie Chapter demonstrate how barbershoppers can affect a community through their activities. Chorus members were amazed at how eager members of the community were to write letters of recommendation on their behalf. They were almost left speechless once they got the letters back and realized what kind of effect they had been having. What would members of your community say if asked to speak up on your behalf?*

We believe the chorus would be an excellent recipient for this award as their performances bring a sense of belonging to their audience. Many a trip down memory lane has been taken by our senior friends while being entertained by the Northland Barbershop Chorus ... every show, every group, no matter the numbers, is made to feel special. Music is a universal language and these gentlemen bring all our senior friends together heart and soul. When you hear them, perhaps at a nursing home, and you see how their music brings smiles to old, worn, tired faces and twinkles to otherwise sad, lonely eyes you know you

have participated in something very special.

— Catherine B. Johnson, Supervisor Senior's Services,  
City of Sault Ste. Marie, Ontario

Over the years, the Northland Barbershop Chorus has donated more than \$50,000 to the Sault Area Hospital's Speech and Language Pathology Department. I believe that a history of how this came about may shed some light on the importance this group has played in the lives of many in our community. It began in 1995 when I was working in the department as Speech Language Pathologist. I had a patient who had suffered a brain

stem stroke and could only move his eyes. He did not have the necessary funds to purchase an eye-gaze board—a clear fibreglass board which would allow him to communicate. The price of this augmentative device was \$30.

Through my travels I had heard of Barbershop groups and their motto: "We sing that they shall speak." I looked up the local Barbershop group in the phone book and contacted Bob Shami, the music director of the chorus. I explained the situation and within days the group had donated \$100 and told us to buy three eye-gaze boards! What seemed like a small act

## Director's first arrangement becomes chapter's timely gift for fallen soldier's family

The first full song ever arranged by Northland Chorus Director Bob Shami became the vehicle for one of the chapter's most moving performances. Bob had been deeply touched by "Mansions of the Lord," which was sung by the West Point Cadet Glee Club over the closing credits of the 2001 Mel Gibson movie *We Were Soldiers*. He found an existing arrangement by Jon Nicholas but wanted to go for something different. With help from Jon, Joe Liles, and Joe Johnson, he came up with an arrangement that matched his vision for the piece. He knew he wanted the chapter to learn it, yet was unsure they would ever perform it in public.

Tragically, soon after the chorus had learned the song, a young soldier from Sault Ste. Marie, Michigan, Army Specialist Brandon Steffey, was killed by a roadside bomb in Afghanistan. A chapter member knew his family and mentioned the song to them. They honored the chapter with a request to perform it at the funeral, which was to take place with full military honors.

The two-and-a-half hour service was spellbinding for the reverence, polish, and class with which the military paid their respects to one of their own. The 2,000 attendees ended up being the chorus's largest-ever audience. In a setting like that, chapter members were glad of the high standards behind Bob's motto, "Perfection is the goal ... excellence will be tolerated." The silence after the last chord drifted away was extremely moving. Now, whenever members sing "Mansions of the Lord" at a chapter meeting or for a group, it is with special reverence.

Noted barbershop arrangers including Jim Clancy, Joe Johnson and Joe Liles have praised the arrangement, which Bob is happy to share. For details, e-mail [bshami@shaw.ca](mailto:bshami@shaw.ca).



**Northland**  
Barbershop Chorus  
SAULT STE. MARIE

Using both the U.S. and Canadian national colors, the chapter's logo represents its two-nation status. The singer's moustache is the iconic International Bridge, which connects the twin cities in Michigan and Ontario, both named Sault Ste. Marie. His barber pole hat is made up of four bars (for the four harmony parts) and he sings the "O" vowel that is the first sound in both national anthems.

funerals, birthdays and anniversaries—in schools and churches, in retirement homes and hospitals, at ice cream socials and pageants, at coaching clinics and carnivals. Their range of music, from early hymns and popular music of 100 years ago to more recent hits by Elton John and The Beach Boys, has been enjoyed by thousands of people during the past 50 years."

Accepting the award, Chapter President Folgo

Della Vedova spoke for all when he said: "We will cherish our beautiful Medal of Merit and wear our pins with pride and honour. It is you, our valued community brothers and sisters, who encourage us and strengthen us individually and collectively to continue to do what we love best, to sing in tight barbershop harmony." ■

of kindness provided the only means of communication to a man who had been suffering in silence.

— Alana MacIntyre, Speech Language Pathologist

As co-founder of the Algoma Traditional Music and Dance Group — a non-profit group dedicated to the preservation of traditional music, dance and art in inter-generational settings — I keep seeing the benefits of music in the lives of people. It builds community, friendships, and creates joy and a sense of well-being. It ripples out and affects others in a positive manner. Our group shares Northland's philosophy of communal singing for the joy of it, and has been generously supported by them in the last few years through scholarship money donated during our annual summer camp. They requested that the scholarship money be given to individuals who have a passion for singing, and who might be encouraged to keep on singing throughout their lives. There is no doubt

that singing empowers people of all ages, builds confidence, and reaches the hearts of listeners.

— Julie Schryer, Administrator, The Algoma Traditional Music and Dance Group

On November 7-9, 2008 the Northland Barbershop Chorus volunteered to travel to Kincardine — a nine-hour bus trip — to put on a benefit show for our Legion branch at no cost to us. The show was called A World War II Revue and was performed in our local United Church, which has one of the largest seating capacities in town. As can be seen by the date of the event, it was geared to a Remembrance Day theme that was very appropriate and in the true light of what the Legion stands for. To say that their performance was outstanding is a gross understatement. The venue was filled to capacity. The show was about two and one half hours in length, and one could hear a pin drop throughout it. This show realized a profit of over \$10,000 for our


branch, which was utilized to help keep our doors open and thus provide support to our local community.

— Robert (Red) Larsen, President, MacDonald Branch #183, Royal Canadian Legion

This group of dedicated individuals, led by the visionary Bob Shami, constantly supports the artistic endeavours of other local arts groups, whether, for example, by contributing quartet singers for Sault Theatre Workshop productions, singing as a chorus in four local schools on Music Monday, or by providing financial assistance in the form of annual music scholarships. As an educator, I applaud their efforts to instill in all people—especially youth—the joy of vocal music. One cannot overestimate the value of their efforts as teachers, mentors, entertainers and fund-raisers spreading the thrill of a cappella singing while entertaining.

— Barbara Gallagher, Music Director, St. Basil Secondary School





Assistant director Shawn Oakes accepts the applause at Toronto's Royal Conservatory of Music, where the chorus shared the stage with the Ellis Marsalis Quartet.

# O YA!

## The latest "mountain peak" experience for the Ontario Youth A cappella Chorus

"This youth chorus 'gets it.' They are doing everything right—the directors, the administrative team, and a District that truly sees the value in supporting something that doesn't necessarily provide immediate benefit. The O YA Chorus is a model of how a successful youth chorus can exist at the District level."

— James Estes, Society music educator

Who knew that the group of spirited young men who fearlessly opened themselves up to be exposed to and trained in the world of barbershop singing would have reached yet another peak only 18 months after their inception?

The **Ontario Youth A cappella Chorus (O YA)** was formed in January 2010 by Barry and Sharon Towner with support from the Ontario District Board. It was formed to help young men ages 11-30 from across the province to experience the joys of a cappella singing. Under the direction of Jordan Travis (co-director, **Northern Lights Chorus**) and the participation of music educator Shawn Oakes, the chorus served as the core of the **Cross Canada Chorus** at the 2010 Youth Chorus Festival, and the O YA Chorus continues to rehearse and perform together.

The chorus is made up of both younger Society members and many young men who are enjoying a first-time exposure to barbershop, free of pressure to join the Society. Whether or not they ever join, chorus members are the program's best ambassadors.

Key to O YA success are music educators Dan Austin (ONT District YIH co-VP) and Shawn Oakes introducing the art form to young men in Ontario, school by

school. Workshops run by Society clinicians like James Estes and Jordan Travis constantly engage new members as older members "age out" to mentor younger members.

### One peak after another

We thought we had reached a pinnacle when we performed on the Brantford Memorial Band Christmas Show to several standing ovations; or when we produced our very own "January Thaw Show" all-star talent show prior to Las Vegas; or singing "True Colors" with Cadence (a premier Canadian a cappella, non traditional barbershop quartet); or performing in the Ontario High School Quartet Contest in Ottawa.

But then we shared the stage with the legendary Ellis Marsalis Quartet in the acoustically correct Koerner Hall at the Royal Conservatory of Music in Toronto by invitation of the Coalition for Music Education on the evening Promise of Music show. This one-day Symposium on Music Education was presented by the SOCAN Foundation (Canadian equivalent to ASCAP), the Coalition for Music Education in Canada, and Canadian Royal Conservatory of Music for Music Educators.

What peaks are left to climb, one might wonder?

District chapters are encouraged to invite all interested and self-motivated young men to join in rehearsals for at least four performances a year. Chorus members learn their music ahead of time via learning tracks, then local chapters provide a meeting hall with risers for all-day Saturday rehearsals. That evening, the O YA Chorus guest stars on the chapter's show.

The Chorus continues to strive to perform not only at existing chapter, district, and society events, but also nontraditional barbershop events within the Ontario music community to

help broaden and expose barbershop harmony to a wider audience. The identity of the chorus is ever-changing as it introduces new young men to the four-part a cappella singing barbershop style!

The future of barbershopping rests with involving young people in the experience of barbershop harmony and the family atmosphere that we promote. The O YA Chorus looks forward to continuing to provide such an opportunity. ■

**Barry and Sharon Towner**  
Founders and Coordinators  
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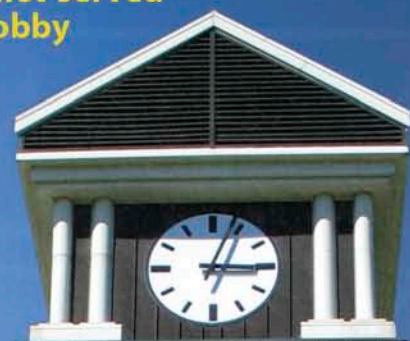
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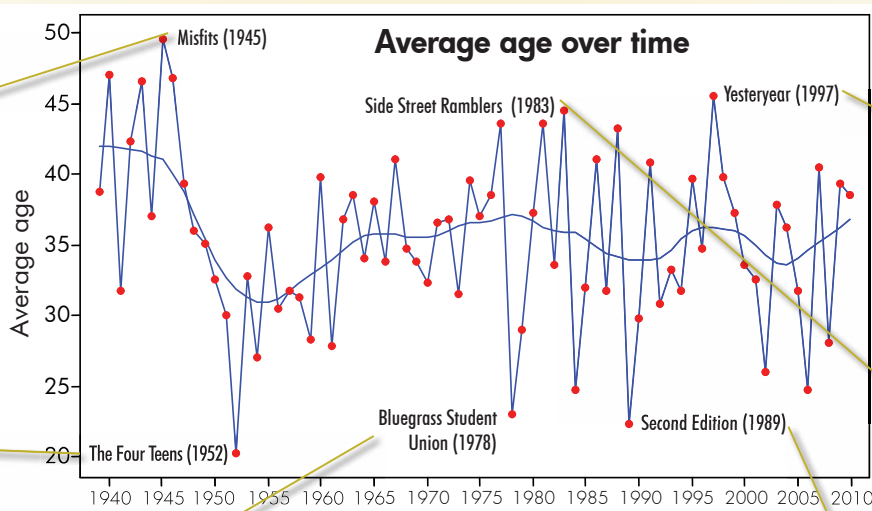
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Just for fun ...

# Perception vs. reality: Gold medals and age

Has it seemed to you that our championship quartets have been getting younger these last few years? A look and a listen to some of our recent winners sure prompts this suspicion. Or is it just that we're all getting older, and this is simply nature's not-too-subtle way of telling us that, like the Old Grey Mare, we just ain't what we used to be?

I decided to investigate. Grady Kerr, our Society Historian, has compiled the birth dates, and death dates if applicable, of all 288 (72x4) of our gold medal winners, 1939-2010.

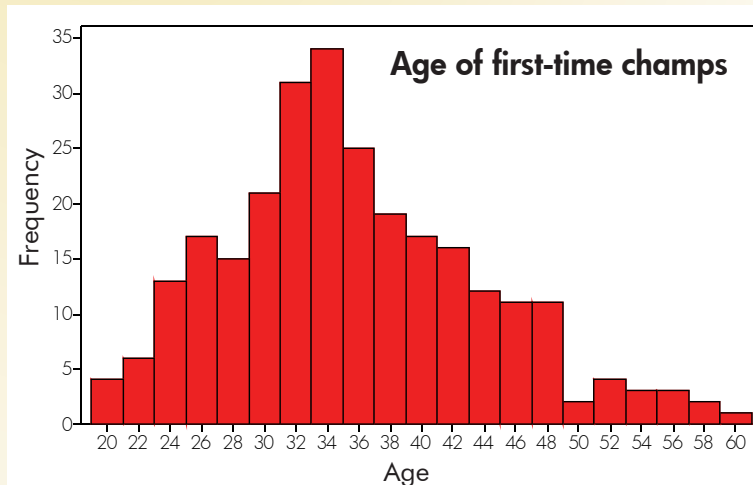
This data could also tell us a lot of other things about what it takes to be a winner. Who were the youngest and oldest quartets? Are basses really older, on average, or does it just seem that way? Is there a "best" age to win a medal, and if that's so, how does this square with our understanding that most professional male singers don't attain prominence until their mid- to late-30s? Is this reflected in our data?

These questions are answered

in the charts and graphs in this article. Look first at the time trend. In the early years, quartets were older than average (the 1940-1949 average was 41). Foursomes got younger during the 1950s. Thereafter, while there was quite a bit of variation in quartet average age, there was little difference among the averages in each decade (approximately 35 years old). It seems likely that the above-average ages in the 1940s were due to World War II, during which



**Dennis Driscoll**  
Arranger and  
Music Judge  
Emeritus,  
62-year Society  
member  
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**Oldest  
champ is  
Yesteryear  
bari Rod  
Nixon, who  
turned  
60 on his  
champion-  
ship year  
in 1997**

many of our young men served in the military.

What about the distribution of ages? Can we verify the suspicion that a man's ability to ring chords—that combination of resonance, power, and flexibility—maximizes in a man's mid-30s? The histogram shows a definite excess in the range 30-39, when close to half (48.6%) of our gold medalists were in the prime-of-life vocally.

Youngest and oldest champs? **The Four Teens** (1952) averaged 20.0; the **Misfits** 49.5 (1945). Other notable youngsters were **Second Edition** (22.25, 1989), **Bluegrass Student Union** (23.0, 1978), and **The Rapsallions** (24.75, 1984). The most senior fellows, other than those of the war years, were **Most Happy Fellows** (43.5, 1977), **Side Street Ramblers** (44.5, 1983), **Chiefs of Staff** (43.25, 1988), and **Yesteryear** (43.5, 1997).

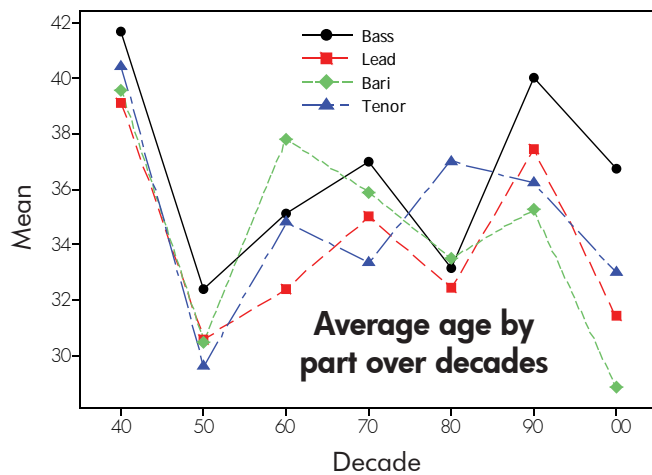
The prize for oldest gold medalist goes to baritone Rod Nixon of Yesteryear, who won during the year in which he turned 60. Second place goes to two basses, Fred Stein of 1943's **Four Harmonizers** and Ken Hawkinson of Most Happy Fellows, who

were both 57.

Yet another finding that is not apparent from the illustrations is that quartet members tend to be about the same age. If you're in your 20s (or 30s, or 40s) the other three guys will most likely be about that age as well.

So, does this mean that if you're over 40 you can't realistically think about getting gold around your neck? Not at all. But it would help if you're a bass! ■

Many thanks to Music judge and professional statistician Kevin Keller for his assistance in preparing the graphics and for his valuable suggestions in the text.



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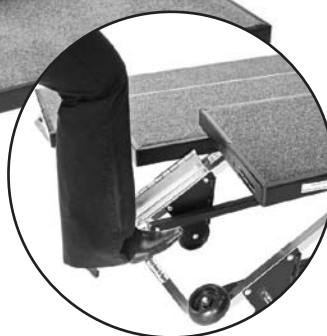
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- Karen Biggs, The Melbourne Chorus

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- Mick Stamps, Alexandria Chorus

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# YouBarbershop's best guesses for K.C.!



**Northern Lights Chorus**



**Old School**



**Masters of Harmony**



**Prestige**

The upcoming international contest in Kansas City will be one of the more difficult to predict this year, as several groups of similar caliber will be competing for gold. While that makes the convention more exciting for the attendees, it puts a new ulcer into the stomachs of competing singers.

## Chorus Contest will be wild

**Pressure is on the Masters!** In last fall's district contests, the top three qualifying choruses were (in order of finish) **The Vocal Majority**, **Toronto Northern Lights** and **Masters of Harmony**. Soon after, TNL decided to take a year off from competing; however, in December the VM announced a one-year hiatus to focus on upcoming recordings. TNL immediately changed their minds, bringing them back into the game. The "little guy" chorus with big boy sound and a flair for entertaining packages (past contest sets include magicians, mimes and robots) enters with the highest qualifying score from the fall contests and has a real shot at gold.

TNL's final hurdle is that last level of musical excellence that has been a Masters of Harmony staple for seven straight championships under three directors since 1990. The Masters juggernaut has competent leadership from top to bottom, which knows the winning formula

and constantly evolves their sound, musicality and presentation. They take nothing for granted and will bring their best game to Kansas City. This year, the Masters have gone the extra mile, tightening their reins on membership, contest qualification and member dedication. That leads to another contest where nobody can clearly predict a winner.

**The underdogs.** No doubt the level of chorus singing and presentation has risen over the last 10 years. Expect fabulous performances from **Sound of the Rockies** and **The Alliance**, who usually deliver themed packages containing both humor and wonderful singing. However, *YouBarbershop* is more intrigued by what the **Alexandria Harmonizers** and **Great Northern Union** will deliver come July. The Harmonizers have been working on getting back to their championship ways under director Joe Cerruti, and GNU always seems to be the last chorus considered for any medal position until they open their



**Sound of the Rockies**



**Great Northern Union**



**Alexandria Harmonizers**



**The Alliance**

## Webcast Information

Go to [barbershop.org/KansasCity](http://barbershop.org/KansasCity) to sign up. Hosts: Debbie Cleveland, Bob Hartley & Brian Philbin

## Superband Video (all week)

Live + delayed: \$99  
Delayed only: \$60  
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## Superband Video (individual sessions only)

Each of the following are included with all-week purchase, or may be purchased individually: Collegiate Contest, Quartet Quarter-Finals, Quartet Semi-Finals, Chorus Finals, Quartet Finals

Live only: \$45  
Delayed only: \$30  
Delayed viewing for convention attendees: \$15

## AIC Show

Not included with all-week purchase. Live Superband (\$30) does not include delayed viewing (also \$30).

## Audio Only

All week: \$20  
No individual sessions, AIC Show or delayed listening available

\*No webcast will be available for the "2011 Harmony Foundation Presents ..." show or for the World Harmony Jamboree

mouths and put out that incredible, clean sound. We're also looking forward to GNU's contest uptune, which we predict will be one of the more memorable performances in the contest.

### Quartet contest will be crazier than usual

**Old School's contest to lose ... again?** Last year, nearly every website, barberpoll and social network assumed **Old School** would cruise to gold. Yet, after Old School led the first two rounds, **Storm Front** surged ahead with a flawless performance, snatching gold from the heir apparent. This year was expected to be another close race between Old School and **Ringmasters**, but the boys from SNOBS decided to sit this one out while a quartet member completes his education. While last year proved anything is possible, we consider this to be Old School's contest to lose ... which could happen, however unlikely.

**The rest of the top five.** While some quartets have better advantages than others, a medal won't be a lock for any quartet other than Old School. Only three medalists are returning, with many top-notch quartets rising to equal their level of performance. **Musical Island Boys** will be back again, engaging their trademark

high-energy performances, plus **The Allies** are returning with loftier expectations. Last year's medalists will be looking over their shoulders as **Masterpiece** has improved their sound with Patrick Haedtler settling into the lead position, and now that

**A Mighty Wind** has discovered their personality and is applying it to their performances. While members of all of these quartets have tons of contest experience, we have yet to see any of them make

a defining statement to separate themselves from the rest of the pack. This leaves those precious medals available to other potential foursomes.

**Potential dark horse medalists.** There's always a surprise quartet or two who come out of nowhere and destroy your pre-convention picks. Last year, we were all impressed with what **Forefront** brought to contest with first-time international

lead Kevin Hughes (brother to bari, Aaron) as the front man to a quartet with lots of



### Competing in an Attention-Deficit Disorder world

We live in an age of short attention spans, where keeping people entertained requires a frequent sensory overload. We expect instant gratification from cell phones and high-speed Internet, from 24-hour news and reality TV, and our films are loaded with computerized special effects. Hollywood has learned that bigger explosions, louder sound effects and shorter films translate into higher ticket sales ... apparently with less attention to whether that translates into a higher quality movie. The same could be argued for many performances we see in barbershop competitions.

Have barbershop audiences become jaded to what they consider quality barbershop? Whether due to meeting impossible audience expectations or evolution of the style, the last 10 years seem as if quartets must choose to sing impossibly long tags, singing higher and louder in order to gain audience approval. It's almost as if intros and tags are what make or break your chances for success—the barbershop equivalent of big and loud explosions. As impressive as it is to hear Tim Waurick hold a 30 second post, most of us “amateur” singers can't produce that same vocal quality, but we seem to believe we must in order to win a contest or earn a positive response from our audiences.

Quartets used to win contests with songs like “Paper Doll,” “You're Nobody's Sweetheart Now” and “Stars Fell On Alabama.” Today's quartets seem to believe audiences and judges want custom “epic” arrangements that show off talented individuals. Quartets like **Old School** and **TNS** have been helping swing the pendulum back to more traditional barbershop, yet they pay the price in being labeled as “boring” or “not impressive enough” by some barbershoppers.

We are also told quartets aren't judged on level of difficulty; yet, musical impact is being judged by both audiences and judges alike, and it's causing these high tags, long posts and loud intros to factor into the musical decisions made by competitors. Can a simple arrangement that is sung with musicality and believability still win the hearts and minds of the audience and judges? Could this be a reason we hear less singing at afterglows? How often do you hear barbershoppers woodshedding the arrangements to “Small Fry” or “Stormy Weather”? They don't because they can't. The arrangements are too difficult and were customized for individual singers in the quartets that bought those arrangements. This is probably why songs by the **Boston Common** and **Bluegrass Student Union** are still being sung today at afterglows—they are singable songs by barbershoppers, for barbershoppers. But I digress ...

The same can be said in chorus presentations. I'm getting burned out on seeing cartwheels, tear-aways and bodies being tossed in the air, all for the sake of grabbing our attention. Many times, these choreography choices have nothing to do with the story or elements of the song, yet they offer instant gratification for audiences. (Kind of like the old days when kick lines or “stomp times” were banned or penalized in contest because they gave a false sense of excitement.) The gimmicks being used in abundance these days are no doubt exciting, but can we try something new and original rather than sticking to the same formula of over-the-top presentation to win the hearts of our audiences?

We seem to be on a path where eventually the only way to win is to pull off a Daffy Duck routine by drinking gasoline, nitroglycerin and gun powder, swallow a lit match, then explode on stage. Yes, it's spectacular, but you won't have a neck on which to hang your gold medal.

—Mike McGee



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experience (tenor Garry Texeira of **Gotcha!** and veteran bass Brian O'Dell). Forefront's prelims scores have them ranked fifth going into Kansas City—an encouraging position to snag their first medal.

**Main Street** is somewhat of a mystery, forming only two weeks before they qualified in the spring. Lead Tony DeRosa (**Max Q**) takes the stage once again with **Keep-sake** tenor Roger Ross, Mike McGee (original bari of **Metropolis**) and Myron Whittlesey (bass of **Rounders**). All are current or former **Dapper Dans** at the Magic Kingdom, and their comedy shtick and tap dancing will tread new ground in competition. Depending on whether the audience and judges are prepared for their “song and dance man” routine, they could really muck up the placements.

Anyone else? **Voce** and **Men In Black** will once again

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be frontrunners for the top 10. Quartets we are rooting for to earn a higher rank this year are **TNS**, with their “good old barbershop style” approach, and **Da Capo**, the 2011 Harmony Sweepstakes champions who have quickly grabbed the attention of both fans and competitors. This

is turning out to be a crazy contest where a given quartet could finish anywhere from 4th to 14th depending on what they bring to the stage on any given day.

### The old college try

We love the excitement from the young quartets when they perform. It's like being in love for the first time; everything is fun and right with great chemistry between quartets and audience. Since Ringmasters isn't competing in KC, we don't expect to see any modified “ringer” quartets from Sweden, which will probably give **Prestige** (JAD) a sigh of relief, having lost to **Swedish Match** last year by only two points. **Prestige** may be the favorite in terms of prelim scores, yet **iQuartet** (SUN) hit a home run both in score and with the audience at prelims. With monster bass Christian Diaz (age 18) leading the quartet's sound, we could see another upset. ■



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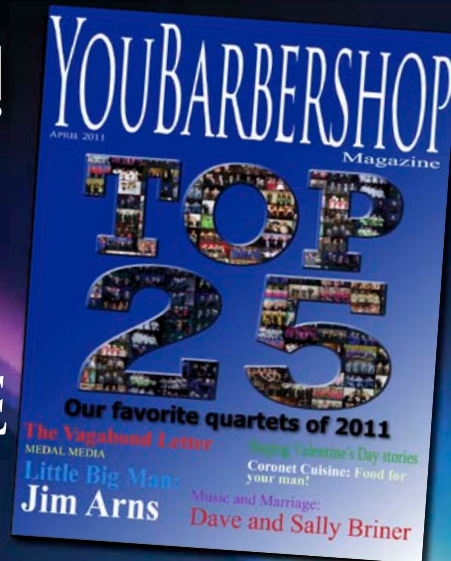
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# Welcome new members! Thank you recruiters!

New members who joined between December 1, 2010 and May 1, 2011. Each recruiter's name follows in *italics*.

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Matthew Armstrong  
Lewis Heathman  
Joshua Baker  
John Mills  
Aaron Baker  
Kenneth Hatton  
Bernard Ball  
Eric Pope  
Douglas Bower  
Brian Meldrum  
Jeremy Brann  
Lewis Heathman  
Dale Christie  
Robert Christie  
Dean Crockett  
Jeffrey Harper  
Dylan Curtis  
Vaughn Albert  
Morgan Freeman  
Aaron Ashby  
Kaleb Gifford  
Kyle Goode  
Travis Grams  
Brock Jarrett  
Jacob Graybeal  
Ken Woodburn  
Alexander Gudgeal  
Bob Peters  
Guy Haines  
Vaughn Albert  
Dee Hobbs  
David Schroeder  
Matthew Huffman  
Bob Bowman  
Kurt Ives  
Chuck Unger  
Gary Jacobsen  
Rick Mangas  
Billy Jenkins  
Mel Cooksey  
Cary Jennings  
Dave Duncan  
Wayne Jones  
Ron Brunleve  
Ryan Kosek  
Carey Treesh  
Greg Madison  
Jon Nicholas  
Brian McBlain  
Stephen Reen  
Nate Miller  
Carey Treesh  
Josh Motley  
Kristofer Olson  
Michael Pitt  
Steve Oliver  
Wil Riley  
Aaron Hutchinson  
Jim Robertson  
Robert Haggard  
Ryan Rosenau  
James Rosenau  
Brian Schuck  
Lindle Pogue  
Richard Shufelt  
James Farrell, II  
Robert Shumake

Matthew Ashby  
John Skinner  
Eric Hunstiger  
Tyler Smith  
Kenneth Hatton  
Zachary Snyder  
Lewis Heathman  
Jonathan Snyder  
Zachary Snyder  
Max Stillabower  
Paul Hammond  
Ben Vivona  
Ken Woodburn  
Cory Waite  
James Beining  
Alan Washburn  
Rick Mangas  
Khaymen Williams  
Josh Bowman  
Andrew Wittenberg  
Zachary Snyder  
Alex Woods  
Ron Brunleve

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Larry Knipfer  
Ken Carlson  
Jim Eslinger  
Tom Connelly  
Tim Myers  
Tom Cosenza  
Chris Pierson  
Doug DeGroote  
Phil Hunget  
Drew Dietle  
David Wooster  
Barney Essing  
Mike Scott  
Joshua Fritz  
David Fink  
Dominic Geniuk  
Price Carter  
Ian Hall  
R. Alvan Mebus  
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Cameron Fairbanks  
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Jon Stone  
Bill Phelps  
James Thalacker  
James Estes  
Spencer Thompson  
D.J. Cameron  
Gene Torrens  
Ron Flock  
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John Erwine  
George Vits  
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Chad Whiting  
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Arlin Wilsher  
Ken Kobayashi  
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Alexander Lugibihl	Bruce Brodhagen		Harry Kellam	Clifford White	Alan Baldwin	Cassandra Morgan	Joel Salamon
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Billy Edwards	Cole Hoyer	Harry Kellam	Damien Gibbons	Ray Shaw	James Roberts	Thomas Masse	Alex Andrews
Dan Peak	Mary Bruenmer	Chas Byram	Glenn Phillips	William Biehl	Michael Cadilhac	Roland Trahan	Kermit Wamsley
Roger Banta	Jim Krienke	Charles Feindler	Richard Greif	Will Snuffin	Pascal Flambar	Mark McGillivray	Mark Hodges
Ernest Ritchie	Roger Eisenman	Justin Carbone	Steve Delehanty	Thomas Pearce	Stan Cameron	Janet Kidd	Al Williams
Tommy Castle	Josh Lindenber	Frederick Nobbs	Eric Hansen	David Svahn	Kevin Orrell	Richard McKernan	Kevin Williams
John Roe	Rex Rupert	Richard Carr	Richard Cook	Robert France, Jr	Chris Coffin	Mark Lewis	Gil Winham
Larry Weiss	Joseph Nifasha	Harold Seibert	Greg Hartline	Gerald Tice	Bob Rutherford	Tim Moore	Willard Parker
Jordan Stewart	Don MacFarlane	Douglas Clark	Winfield Winter	Marlin Bender	Charles Coogan	Chris Seymour	David Yates
Kyle Paul	Logan Pedersen	John Carley	Scott Hudson	Dominic Trinh	Tony Di Ianni	Timothy Moreira	John Gammon
Jeremy Tietje	Michael Franssen	Steven Cohen	Aaron Watts	Maury Cralle	Justin Dinatale	Tony Benevides	Bob Zelazo
Jon Buenger	Robert Peters	Richard Taylor	Edwin Jacob	Finnley Uhler	David Hurd	Shannon O'Rielly	James Walsh
Michael Wagner	Brian Sanderson	Roger Coleman	David Baraff	Doug Dalton	Vincent D'Oliveira	James Roberts	
Trevor Garra-brant	Nick Plutchak	Pappy Simmons	Chris Janish	Brandon Under-	Stanley Boynton	Bill Paine	<b>Carolinas</b>
Christopher Walter	Dennis Connelly	Michael Alworth	David Jordon	wood	David Drury	Edward Hutchin-	Bill Beery
James Wilson	Chris Ramage	Paul Boris	Alfred Kiley	Alfred Kiley	Ronald Messer-	son	Donald Knight
Robert Walters	Merle Savage	Jim Cooley	Adam Waltz	Adam Waltz	smith	Brian Pentz	Keith Bogart
Jerry Buckland	Eric Senn	William Burridge	Jay Spangenburg	Jay Spangenburg	Jack Ettinger	Brian Vandervaat	Lawrence Sauer
Ben Winings	Gary Pratt	Raymond Cramer	Stephen Weath-	erholtz	John Peach	Gary Rego	Mike Dorsey
John McCaughan	Russ Simpson	Aaron Fox	Dick Lacquement	Harry Kellam	Roger Gallant	Cassandra Morgan	Lawrence Sauer
	Kenneth Felton	Jimmie Crockett	Ray Hawn, Jr.	Grant Wickert	Reid Moore	Wade Richardson	Brian Good
<b>Land O' Lakes</b>	James Souhan	Peter Bennett	Nick Leiserson	James Shaner	Zac Garoufalis	C. Alfred Spencer	Rodney Saunders
Steve Bardele	Paul Wigley	Clyde Crusenberry	Dave Kohls	George Wilker-	Alan Briand	Jack Daniel Rob-	Russ Huff
Mark Pankratz	Gary Strike	Dylan Davis	Richard Taylor	son, Jr.	Zachary Giovanni-	inson	Dick Curl
Don Bartels	Gregory Strike	Donald Miller	Andy Mallory	Robert Bar-	ni-Green	Antonio Lombardi	Richard Laird
Kaleb Smith	Randy Thoreson	Tom Degan	Richard Mallory	tholomew	James Roberts	Will Rogers	Thomas Loy
Tyler Behrens	Jeff Kolstad	Jay Spangenburg	Jake McClelland	Darrell Wilson	Bryan Griffin	Steve Rogers	Morgan Lane
	Michael Viste				John Wick	Bobby Ruggles	Ed Miller

Jess Lawrence  
Dave Stucker  
Tom Maier  
Harrison McCann  
Glenn Miller  
Lawrence Sauer  
Tony Rivera  
Dave Stucker  
Michael Salera  
Russell Collins  
Tom VanEitten  
Timothy McGrath  
Dave Watkins  
Clifford Brown

#### Ontario

John Beattie  
Brian Yager  
Caleb Bray  
Barry Towner  
Keith Budd  
John Smye  
Silas Chinsen  
Barry Towner  
Allan Curzon  
James McMurray  
Noel DeWinter  
Wayne Gaston  
Donald Ellison  
John Hendry  
George Freeman  
Ray Danley  
Robert Gordon  
Gerry Goodwin  
Chad Michael  
Guindor  
John Voet  
Aaron Haydon  
Barry Towner  
Bill Helm  
Brian Yager  
Ernest James  
Egon Pedersen  
Sang Liang  
George Shields  
Brian Lumley  
David Puddy  
Douglas Payne  
Paul Malcomson  
Don Quellerie  
Robert Lemire  
Morgan Sharp  
Richard Snouten  
Dan Smith  
Adrian Smith  
Douglas Tyrer  
Edward Ellis  
Nathan Walton  
Barry Towner  
Robert Williams  
Peter Thompson  
Dennis Wright  
Bruce Williamson

#### Pioneer

Jeff Abrams  
Raymond Sturdy  
Tom Ackerman  
Jim Quin  
Tom Armstrong  
Jeff Rayburn  
Daydeon Baron-  
Galbavi  
Homer Sterner  
Dick Baugher  
Clark Mead  
Tim Codere

Bryan Schmidt  
Jim Grescowle  
Leon Reister  
John Hank  
Brandon Smith  
John Marsh  
Roger Boyer  
Noel McDonald  
Scott Casey  
Paul Michalik  
Allen Holmes  
Bryant Modi  
Kenneth Modi  
Gus Nanos  
Frank Adams  
Dwayne Proctor  
Bruce Nulton  
George Purlee  
Thomas Rea  
Zach VanderGraaff  
Mark Sprang

#### Rocky Mountain

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John Sasine  
Noel Baldwin  
Tony Schroer  
Evan Bell  
Andy Jaramillo  
Thomas Diffley  
Pete Anderson  
Chris Ferguson  
Tony Schroer  
Bill Hanis  
Jim Lucey  
Skyler Houtz  
Tony Schroer  
Mike Johnson  
Gene Miner  
Jared Kinser  
Stephen Lunsford  
Phil Klein  
Tom Graesser  
Ed Lininger  
Curt Kimball  
Vern Luderan  
Brett Foster  
Chris Madigan  
Jerry Quintana  
Gary Mecham  
James Rodgers  
Ken Miller  
Alexander Lunsford  
Tim Parkey  
Timothy Simmons  
Eric Peterson  
George Spillman  
Joseph Potyondy  
Curt Kimball  
Ron Schmidt  
Dale Wee  
Bruce Schnelle  
Bege Martin  
Quinton Selin  
Nicholas Pond  
Jon Wooldridge  
Kevin Dixon

#### Seneca Land

Marcus Babiarz  
Arthur Zelesnikar  
Joe Bianco  
Rusty Roseen  
Dane Brenno  
Michael Crowe  
Galen Conner

William Young  
Jim Gleason  
Daniel Reppert  
Ian Goldin  
Brian Mastrull  
Jerry Hamm  
Pete Carentz  
Derek Hoy  
Pete Carentz  
Andrew Kirby  
Chris Simms  
James Lindberg  
Laird Stevenson  
Toby Lyon  
Duane Payne  
Phil Meloon  
Frank Lazipone  
Joe Moe  
Richard Moe  
James Moon  
Lee Shepter  
Joe Pellittieri  
Brandon Reyes  
Gordan Pence  
Galen Shirey  
Ken Reger  
Frank Lazipone  
Matt Rizzo  
Bernie Micklos  
Russell Simonton  
S Gill Krepps

#### Sunshine

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Arthur Ellingsen  
Matthew Altman  
Rex Darrow  
Robert Banks  
Burt Davison  
Robert Barnard  
Webster Lott  
Joesph Beauregard,  
MD  
John Felver  
Jim Boland  
Richard Russell  
Dennis Burchell  
Gary Jones  
John Burnett  
Erhard Oppen-  
heimer  
Kyle Candelaria  
James Burg  
Jesse Castleberry  
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thauer  
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Anthony De Rosa  
Barrett Dick  
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Elliot Douglas  
Wayne McCor-  
mack  
Tom Dyke  
Edwin Smith  
Brandon Fritz  
Carmen De Angelis  
Ron Hamilton  
Charles Stidham  
Ryan Henry  
Donald Messler  
Tom Hogshead  
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James Huggett  
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Travis Spaulding  
Howdy III Russell  
Eric Szymanski  
Robert Reed  
Dick Tardy  
George Norton  
Timmy Viner  
Patrick Zur-  
Schmiede  
Martin Walker  
George Mason  
Dan Whipkey  
James Eustice  
Geoff Withrington  
John Felver  
Bill Wrase  
Alton Smith

#### Southwestern

Rick Brewer  
Christopher Sizer  
Tim Broussard  
Wendell Glass  
Rusty Bull  
Richard Watson  
Aaron Buster  
Mark Clark  
Dave Chapman  
Dick Kneeland  
Barry Clark  
Gene Corner  
Gary Dalton  
Richard Watson  
Richard Davis  
Thomas Pivonka  
Jeffrey Dockall

Bryan Young  
Stephen Duncan  
Chris Todd  
Craig Ellis  
Kenneth Myers  
Peter Figert  
Lynn LaFon  
Travis Frost  
William Southard  
Art Gilbert  
Mike Blackwood  
Barney Hall  
Kevin Lachausse  
Bob Illing  
Terry Mercing  
Bob James  
Warren Goff  
Kevin Knox  
Thomas Pivonka  
Aaron Mason  
Richard Bivins  
John McDonald  
Ron Chafetz  
Laylan McMahan  
Mat Wisbrock Jr.  
Alan Melville  
Steve Brand  
Troy Morden  
Douglas Campbell  
Bob Needham  
Robert Massey  
Thomas Nordyke  
Carl Esser  
Byron North  
Joe Dymale  
Albert Nungaray  
Frank Laverpool  
Vincent Powell  
Wilson Renfro  
Dennis Prewitt  
David Reeves  
Lenny Robertson  
Charles Hanna  
Scott Simmons  
Gil Carrick  
Kevin Stoddard  
Bryan Black  
Jerry Tallas  
Louis Warford  
Steve Taylor  
Lynn Marshall  
Jeff Thurston  
Steven Lugar  
Thomas Truett  
Sid Clemmer  
Rey Turner  
Kevin Lachausse  
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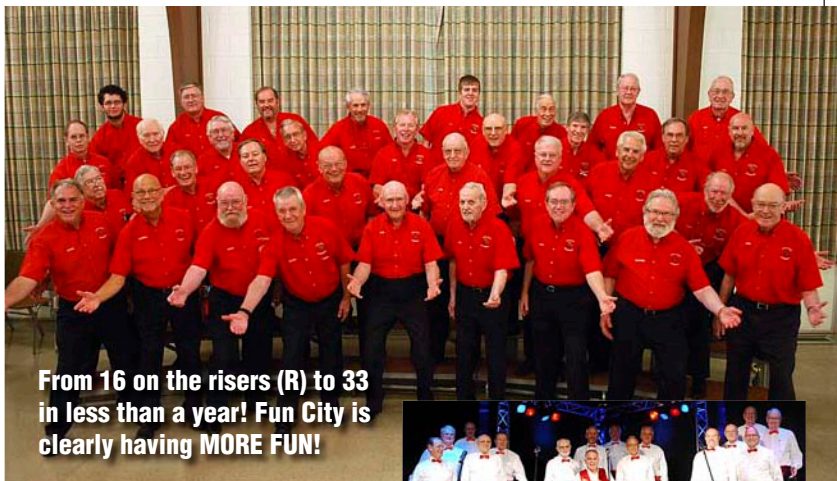
## Leadership Academy becomes recruitment tool

**T**he Hot Springs, Ark. Chapter (SWD) is located in one of the largest retirement meccas in the U.S. and has picked up a lot of steam lately as a result of leadership techniques learned by their President, Bill James, at a November Leadership Academy class in Oklahoma City. The following letter from Bill to Greg Elam, class presenter, shows how leadership training can translate into member recruitment and retention:

I would just like to let you know how much I enjoyed the Leadership Academy class in Oklahoma City in November. It was very informative and I have used several of the techniques you taught that day.

Your idea about having some outside talent come to your chapter meeting sounded great. I actually took it a step further. In January, we started a series of "mini-concerts." A musician was invited to come to our chapter meeting and present about a 20-minute show, and then our chorus would entertain him or her for about 20 minutes. Following that, we decided to invite the public and put an ad in the paper. By golly, we had more than 70 patrons come to the concert. Not only that, we picked up a couple of new prospects who I think will be joining the Society.

We have had a world-class soprano and piano player, an entertainer who has a show here in Hot Springs, and a jazz singer. The first crowd was the smallest. We are picking up their fans as well as our patrons to come to these free concerts. It is now a "4th Monday affair" and we're planning to continue them. We are thinking it will help our ticket sales



From 16 on the risers (R) to 33 in less than a year! Fun City is clearly having MORE FUN!

when we have a paying event.



The Fun City Chorus in 2010

The concerts have inspired our guys, and we are singing better and our presentation has gotten better and our guys are feeling more positive about the chapter and about bringing prospects who can sing. I think our first mini had about 16 on stage to sing and our last mini had about 25 on stage to sing. Seems like a new prospect is coming each Monday to chapter meeting. The board is feeling more responsible just as the members are. It is really a treat to go to chapter meetings now. It is amazing how a short mini can inspire so many to do more.

Just thought you would like to know about the success we have had lately in Hot Springs.

*Note: Bill reported they have also seen some growth due to the promotion of their annual Fun Fest, when Joe Liles comes for a day of craft with several chapters. Several men from a local retirement community came, and when they saw how much fun it was, they joined the chapter!*

## Alexandria Harmonizers march in D.C. Cherry Blossom Festival Parade



2011 in a "Best of D.C." poll conducted by the *Washington CityPaper*. And, they recently appeared at Carnegie Hall in a benefit show for Japanese earthquake/tsunami victims. Hurray for the Harmonizers!

Undaunted by the threat of a government shutdown, the cherry trees bloomed in Washington D.C. right on schedule this spring, just in time for the annual National Cherry Blossom Festival, the largest springtime festival in the U.S. This year, the **Alexandria Harmonizers (MAD)**, under the direction of Joe Cerutti, marched in the parade. See their segment at <http://tinyurl.com/3h7vj7z>. The chorus was also recently voted 3rd "Best Performance Artist" in D.C. for

## "Hey, Dad, can I sing barbershop with you?" Men of Note Chorus said, "Sure!"

What barbershopping dad would not love to hear those words from his son? So when seven-year-old Cole Carey told his dad, Jim, last winter that he'd like to sing with the **Men of Note Chorus of Plano, TX (SWD)**, they agreed to let him sing one or two songs in their annual Christmas show if he could learn and memorize them. To their surprise, he ended up learning a majority of the songs and sang most of the show! When it came time for their spring show, "How the West Was Sung," (written by Jim Carey and directed by Mark Holdeman), they decided to give Cole the lead speaking role and a solo. There was reportedly not a dry eye in the room when he rendered



Men of Note Chorus welcomed a special recruit to the risers for Christmas show



Jim & Cole Carey



Cole Carey rides high in the saddle with Men of Note Chorus show

the first heartfelt verse of "Home on the Range."

The show featured 15 western-themed songs and quartets **G-3, Smooth Brew, Keynote, Friends, Nearly Departed** and the headliner, **Dexter's Alibi**, in which Jim is the lead. Jim gives the men of the chorus a lot of credit for treating Cole as an equal, helping him with the songs, his acting, and stage moves, and in general giving him a

lot of encouragement. It was truly a special time for all. Kudos to the chorus for giving a young whipper-snapper a chance! Who knows, he may be famous one day, and he can look back and credit them for his start in show biz!

## "I don't have a dad—would you sing with me?" The Vocal Majority said, "Sure!"



The LD Bell High School Chorus with a few Vocal Majority singers, directed by Jo Ann Antinone

At LD Bell High School in Hurst, Texas, Choral Director Jo Ann Antinone recently reached out to the **Vocal Majority Chorus (SWD)** for her Father/Son Chorus Concert. Some of the boys didn't have fathers, so Antinone asked the Vocal Majority if a few men could come sing with those boys on the risers as "surrogate dads." Eight VM barbershoppers agreed to do it in spite of the fact that it was their contest weekend, and they had already

had three busy weekends in a row. A young man named Matt approached Brooks Harkey and said, "I don't have a dad, so I am adopting you." Brooks reported that he got "a little allergic" at that moment. What a powerful opportunity to reach out to the community and make a difference in young lives!



Brooks Harkey & his "adopted" son, Matt





## Leak alert: The Hilltop, Minn. chapter's secret to great singing is revealed

Why didn't anybody tell us? Looks like director Pete Benson has been coy about the foundation for **Great Northern Union's** incredible sound—quartetting. Check this out: On April 2 alone, five chapter quartets headlined chapter shows in four different states. **Expedition** traveled to Nebraska, **Grand Design** and **GQ** stayed in Minnesota, **Vocality** performed in Mississippi, and **St. Croix Crossing** headlined in Iowa. The same day, **Genetic Advantage** and **Note'orious** finished 1st and 2nd in the LOL 10,000 Lakes Division contest, and just two weeks before, 1975 champ **Happiness Emporium** headlined several shows on their winter Florida trip! Whew! We'll also be seeing Expedition, GQ and Grand Design compete in Kansas City this July.

Geez, it turns out that all you need to build the foundation for an international medalist-level sound is half a dozen headliner quartets plus a couple of additional contest winners. *It's that simple!* Secret's out—get working on it, chapters!



Expedition



Grand Design



GQ



Vocality



St. Croix Crossing

## In a union like this, you can't overdo bbshop tie-ins: "With this pitch pipe, I thee wed?"



Nobody can say the couple forced the barbershop theme on the family—the hobby is a family affair on both sides, and it's what got the bride and groom together. The wedding of Atlanta barbershoppers Matt Durden and Kathy Dorn included a pitch pipe and a barberpole cake, as well as music by **Atlanta Vocal Project (DIX)** during the ceremony and reception.

See if you can follow the family ties: Matt and his dad, Paul, sing with Kathy's brother, Steve, in AVP. Matt's mom, Nancy, and his sister, Lindsay, sing with Kathy and her sister-in-law, Crystal Dorn, in the Sweet Adelines chorus **Song of Atlanta**. And, Kathy's dad sings with **Big Chicken** and **The North Georgia Barbershop Singers (DIX)**, where her brother Steve directs.

How could Matt and Kathy not have met? This is a pitch-perfect match made in heaven!

## CHAPTER ETERNAL

Society members reported as deceased between April 1 and May 15, 2011. E-mail updates to [membership@barbershop.org](mailto:membership@barbershop.org).

### Central States

Rod Roberts  
Hastings, NE

### Dixie

Haven Kolls  
Stone Mountain, GA  
Jack Nightingale  
Augusta, GA

### Evergreen

Bert Lee  
Kitsap County, WA  
Dennis Weier  
Tri Cities, WA

### Far Western

Judge French  
White Mountains, AZ  
Jerry Harbeson  
Prescott, AZ  
Haven Kolls  
Santa Fe Springs, CA  
Robert Miller  
St George, UT  
Donald Schooler  
San Diego, CA  
John Sherman  
Sun Cities, AZ  
Donald Stokes  
San Luis Obispo, CA

### Illinois

Richard Bengé  
DuPage Valley, IL  
Lynn Hauldren  
Chicago No 1, IL

### Johnny Appleseed

Larry DuPont  
Beaver Valley, PA  
David Hirsch  
Warren, OH  
Jack Reece  
Marion, OH

### Land O' Lakes

Delinore Meyer  
Racine, WI  
Lester Swanson  
Willmar, MN  
Thomas Tierney  
Bloomington, MN

### Mid-Atlantic

Jim Brabrand  
Richmond, VA  
John Cottingham  
Salisbury, MD

Charles Edwards  
Columbia-Montour County, PA  
James Griggs  
Harrisburg, PA  
William Scanlan  
Brooklyn, NY

### Northeastern

Stan Busby  
Westmore, VT  
John Boland  
Nashua, NH  
James Garvin  
Bangor, ME

Robert Miller  
Plattsburgh, NY  
James Roberts  
St John's, NL  
Donald Russell  
Springfield, MA

### Ontario

Thomas Nairn  
Kitchener-Waterloo, ON  
Bill Powers  
Guelph, ON

### Rocky Mountain

Norman Sullivan  
Salt Lake City, UT  
Charles Wilson  
Salt Lake City, UT

### Sunshine

Robert Atkinson  
Orlando, FL  
John Burnett  
Central Florida, FL  
Stanley Familant  
Fort Lauderdale, FL  
Boca Raton, FL

James Garvin  
Manatee County, FL  
John Leddy  
Daytona Beach Metro, FL  
Russell MacLeod  
Daytona Beach Metro, FL  
Jerry Rea  
Frank Thorne  
Ford Ross  
Frank Thorne

## Times are “finger-lickin’ good” for Yuma, Arizona barbershopper / chicken hawk

When Johnny B. Miller, tenor with the **Celltones** quartet and the **Territorial Prisonaires Chorus (Yuma, Ariz. Chapter, FWD)**, became unemployed recently, he stumbled upon an idea. As he entered Kentucky Fried Chicken one day, someone asked him for his autograph, thinking he was Colonel Sanders. When it happened a second time, he decided he’d found his calling. With a \$600 investment to get the costume just right, he was soon appearing as a Colonel Sanders look-alike at the local franchise. Deciding to take it to the next level, he posted these photos to the KFC Facebook page to get noticed and contacted KFC headquarters in Louisville to see if they were interested. Soon he was on their official look-alike list, and so far he’s made appearances in Los Angeles, Houston and Chicago. On May 10 he was on Chicago’s FOX32 news promoting KFC’s “Extreme Delivery,” where a stunt double delivered \$5 Everyday Meals to skyscraper



The Territorial Prisonaires

window wash-

ers. Johnny credits barbershop with saving his life—or at least his sanity—through a very difficult time in his life. He thinks it’s interesting that he’s a singing Colonel, since the real colonel couldn’t, as they say, carry a tune in bucket! Keep an eye out—you might see Johnny at a KFC near you or on TV. If he’s wearing a white suit, just call him Colonel! Check him out at <http://tinyurl.com/3mlrugf>. ■



### 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](mailto:harmonizer@barbershop.org).

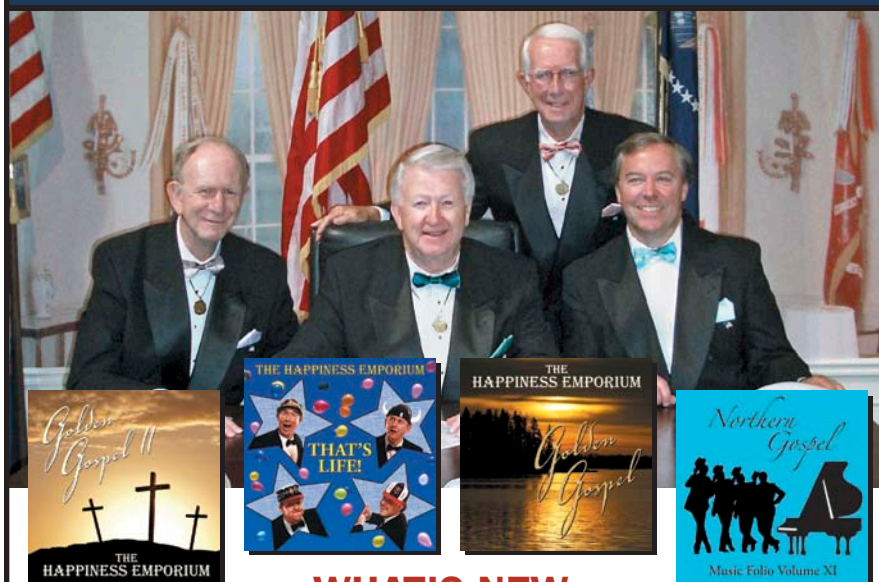
The **Daytona Beach, Fla. Surfside Chorus** is searching for a director to take over the continued development of our chorus, as our current Director has relocated due to employment. We have 30 active members and a number of scheduled public performances throughout the year. Contact Robert Cochrane at [bari007@aol.com](mailto:bari007@aol.com) or 386-212-5080.

**Palm Beach County (FL) Chapter** has an immediate need for a dynamic, energized, barbershop-proficient director to build on our 50+ years of tradition as we re-build and rejuvenate our chorus with an updated repertoire of traditional and contemporary music. We assure you a warm, southeast Florida welcome and payment for annual director training. Contact: 702-493-2340 or [vegasferg@gmail.com](mailto:vegasferg@gmail.com).

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

### Mission

The Barbershop Harmony Society brings men together in harmony and fellowship

lowship to enrich lives through singing.

### Vision

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







## THE TAG

Joe Liles, Tagmaster!!



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One of their pure barbershop songs was arranged by Sam Breedon, with a few adjustments by tenor Gene Cokerft. Sam was from a family of barbershop singers and was an outstanding leader in the Sunshine



District. The song was "A Little Street Where Old Friends Meet," and the Society published it in 2007 (product # 200108). Herein is the tag from that beautiful piece of work.

It is in the key of F but starts on a D7th chord. The easiest way to find the starting chord is to tune up on an F chord—bass on the upper F, lead on A, bari on C, tenor on top line F. Then, while the lead and bari stay put, the bass moves to the D a minor third below as the tenor moves up a half step to F#. There

you go, you are on the beginning chord. Now, enjoy this memorable tag! ■

## A LITTLE STREET WHERE OLD FRIENDS MEET TAG

*as sung by The Suntones*

Music by HARRY M. WOODS  
Arrangement by SAM BREEDON

Words by GUS KAHN

Musical score for the tag of "A Little Street Where Old Friends Meet". The score is written for Tenor Lead and Bari Bass in 3/4 time, key of F major. The lyrics are: "It's just a little street where old friends meet, and greet you in the same old way, old way, and greet you in the same old old, way. same old way." The score includes 12 measures of music with lyrics underneath. Measure 11 has a repeat sign and a fermata over the final note.

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